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WCI Survey Projects Steady Record Growth

By ELIOT TIEGEL

LOS ANGELES—A new study of U.S. consumer buying patterns and attitudes by Warner Communications Inc. predicts a "steady growth in the prerecorded music industry."

The study, which will be presented as a "surprise event" at Monday's (24) opening session of the National Assn. of Recording Merchandisers convention in Las Vegas at the MGM Grand Hotel, presents evidence based on 1,002 telephone interviews, considered a national probability sample representing private households with phones in the continental U.S.

The research, which predicts a bright future for records and tapes, is based on taking into account all sources from which consumers buy goods: retail, mail-order, television advertising, imported disks, and record clubs.

Thus, the report indicates, it is "theoretically possible to find relatively stable consumer buying patterns as well as large variations in record manufacturers' shipments and returns."

In fact, this apparent discrepancy will be touched upon by Mickey Kapp, president of Warner Special Products, at the WCI research presentation. (Continued on page 51)

THERE'S LOTS TO DISCUSS

NARM Huddle Seeks Solutions Of Problems

By JOHN SIPPEL

LAS VEGAS—Urgent impacting industry challenges such as suspected soaring counterfeiting of albums, utilization of bar coding, 1979 returns by the thousands still in warehouses impeding cash flow, video software's viability, constrictive vendor advertising allowances and independent label distribution's future will spark the 22nd annual National Assn. of Recording Merchandisers convention at the MGM Grand here.

Attendance is estimated at between 1,800 and 2,000, a falloff from the 1979 industry gathering. Corporations have pared their registration in most cases to those executives at the home office level involved in key marketing decisions.

Floor participation is expected to be more spirited and general. NARM's executive vice president Joe Cohen and the nine board members met for an extra session just to deliberate pertinence of convention subjects. As late as Monday (17) registrants received program changes in the four-day event ending Wednesday night (26). Four weeks ago Cohen made major revisions in the agenda, adding former Casablanca president Neil Bogart as keynote. Three weeks before that, Cohen inserted (Continued on page 62)

IMIC Agenda Hits Major Issues

WASHINGTON—The International Music Industry Conference's agenda, now firm by the IMIC '80 advisory committee, will focus on the key issues and challenges facing the global music industry.

talk on the opportunity and challenges the videodisk offers the record industry.

Monti Lueftner, president of Ariola, Germany, chairs the first seminar, which will also include: Marcus Bicknell, managing director, A&M Records, Europe; Gerry

Wayne Newton Vegas Concert Salutes IMIC

WASHINGTON—Wayne Newton appears in concert April 24 as a highlight of IMIC. He will present his Las Vegas revue. The concert, at Constitution Hall, will be

a benefit for the T.J. Martell Leukemia Foundation. Although open to the general public, special seating will be available to IMIC registrants.

The summit meeting event, which will feature a White House international economic and energy briefing for registrants, is scheduled at the Hyatt Regency April 23-26.

"State Of The Industry: Crisis Or Evolution" sets the dramatic stage on opening day, a panel discussion preceded by RCA executive vice president Herb Schlosser's

Lacoursiere, president, A&M Records, Canada; Wim Schipper, international director, Ariola, Benelux; Gerhard Schulze, managing director, Teldec, Germany; Irwin Steinberg, chairman and chief executive officer, PolyGram Records Operations, U.S.; and Chris Wright, joint chairman, Chrysalis, U.K. (Continued on page 113)

Thwart AM Dial Squeeze

BUENOS AIRES—Organized opposition by American broadcasters to a U.S. proposal to squeeze radio stations closer on the AM dial was apparently strong enough to thwart immediate approval of the plan at the Region II Administrative Radio Conference meeting here.

"Hot dog," exclaimed a National Assn. of Broadcasters official on hearing of the proposal's fate. "This is exactly what we wanted." NAB sent a letter to 22 Latin American countries participating in the conference asking them to oppose the U.S. proposal to switch AM spacing from 10 khz to 9 khz. There is concern that the move would denigrate AM's fidelity and make AM stereo an impossibility. (Continued on page 28)

RIAA Asks Antidubbing Aid

By IS HOROWITZ

NEW YORK—Universities and other institutions with electronic research facilities will be invited by the Recording Industry Assn. of America to develop a method of inhibiting the dubbing of recorded material on home equipment.

While close observers hold out only a slim hope that a practical technical deterrent can be found, the enormity of the problem compels continued effort.

"It may only be a fishing expedition," admits Stan Gortikov, president of the RIAA, "but we can't just sit back and do nothing."

The practice of home dubbing is believed to skim hundreds of millions of (Continued on page 28)



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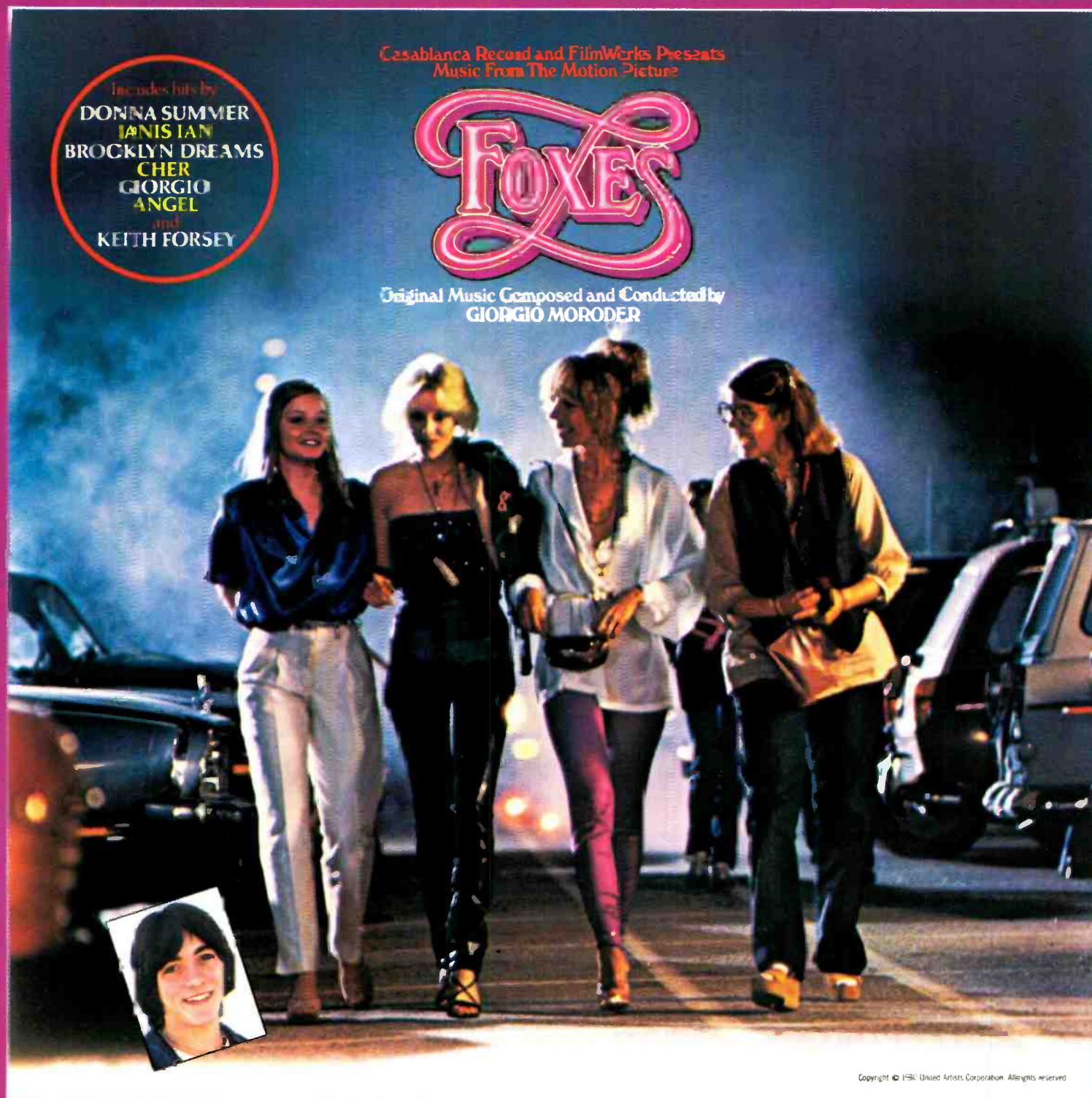
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C'RIGHT RECOVERIES *Hundreds Of Writers, Estates Utilizing New Retrieval Power*

By IRV LICHMAN

NEW YORK—Hundreds of writers and their estates, affecting more than 7,000 copyrights, are taking advantage of copyright recovery features of the new U.S. Copyright Act, which took effect Jan. 1, 1978.

The Act, which allows writers to recapture their copyrights from music publishers during a 19-year extension period beyond the 56-year limit of the previous 1909 Act, has stimulated activity on a number of fronts.

These include "bonus" deals with original publishers of the works involved, other interested publishers and administration deals through the American Guild Of Authors &

Composers' Copyright Administration Accounts.

After following statutory procedures for recovery, a composer or lyricist can receive a "bonus" of six times earnings over a past five-year period if they deal with a music publisher, maintains agent Miriam Stern, who not only will file termination notices for a writer, but, unlike AGAC, also negotiates deals.

According to Stern, approximately 65% of her clients have retained their original publishers with a similar percentage reported by Lew Bachman, executive director of AGAC.

"The original publisher of the

copyright always gets first crack at renewals," Stern maintains.

In addition to individual song deals, Stern says she's made a number of catalog arrangements, including several involving \$75,000 bonuses. She is reluctant to reveal the deals since, she adds, many terminations are yet to take place.

Stern, formerly chief of the Songwriters Protective Assn., a predecessor of AGAC, has dealt with at least 500 copyrights since 1978 and is presently involved with 80 clients for U.S. deals.

These include such writers as Harold Adamson, Edward Hayman, Jack Laurence, Rudy Vale and

Jimmy Van Heusen among those authors who are still alive.

In addition, she handles the estates of Gus Arnheim, Harry Brooks, Al Brian and James Hanley, among others.

At AGAC, Bachman notes that approximately 100 writers or their estates now have their copyrights administered by the Guild, about 80% of which involves termination accounts.

They include the estates of Benny Davis, Peter DeRose, Gus Kahn, Otto Harbach, Mort Dixon, Dorothy Fields, Jimmy McHugh, Andy Razaf and Duke Ellington.

In addition, AGAC members or their estates for whom the Guild has filed notices of termination include Lew Brown, 500 songs; Peter DeRose, 120 songs; Walter Donaldson, 260 songs; L. Wolfe Gilbert, 160 songs.

Also: Irving Kahal, 120 songs; Gus Kahn, 600 songs; Jimmy McHugh, 130 songs; Andy Razaf, 225 songs; Harry Ruby, 130 songs; Richard Whiting, 230 songs, and Vincent Youmans, 100 songs.

If a writer or his estate decides to utilize AGAC's administrative facilities, the Guild is paid a fee of 2% on performance income and 7½% on mechanicals.

FIRST BY INDEPENDENT?

AVI Returns Depot Unveiled In Nashville

NEW YORK—AVI Records is establishing what appears to be the first returns depot by an independent label.

The move, according to Ray Harris, president of the Los Angeles-based label, involves a physical-

computer upgrading of the building housing Ernie's Record Mart in Nashville, which recently joined the label setup, along with its Nashboro label.

"Our own returns depot offers many advantages, a major one being a better management of inventory control for us and our independent distributors," says Harris.

With a capacity to warehouse 1½ million recordings, Harris maintains that an "on-sight physical look" at returns will also determine how it deals with distributors in putting through returns authorizations. The company's policy is a quarterly 22% return allowance plus 1% for discounts based on total purchases.

Photos of Billboard's No. 1 Award winners appear on pages 124, 125

However, returns deemed "not in condition for sale" and odd-lots returned in 25-unit cartons are not included in the program. The depot will go to the extent of photographing such ineligible product as it comes in so that the distributor is offered evidence of this fact.

Harris promises better fill, reduced freight costs and greater awareness by both retail and distributor accounts of where they stand with AVI-Nashboro product.

One method of control that's the responsibility of the distributor is a monthly inventory report, one for albums, the other for singles and AVI's recently launched "mini-album" of four selections on a 12-inch album, listing at \$4.98.

(Continued on page 28)

Capitol Entering Home Video Mart With Knack Tape

By JIM McCULLAUGH

LOS ANGELES—Capitol Records will release a Knack concert videocassette to spearhead its initial thrust into the prerecorded home video market.

That one-hour tape, an anticipated America concert plus former Jefferson Starship member Marty Balin's "Rock Justice" and selected titles from the sizable EMI film library are among the rest of the projected 1980 offerings—the first dozen titles targeted for June 1 availability—according to Gary Dartnell, president of EMI Videograms and Capitol vice president of marketing Dennis White.

The videotapes, and eventually EMI videodisk offerings, will go through Capitol's U.S. record branch distribution network initially with Canada, Europe and the rest of the world to follow.

"As hardware markets are expanded," promises Dartnell, "EMI will be there with the software."

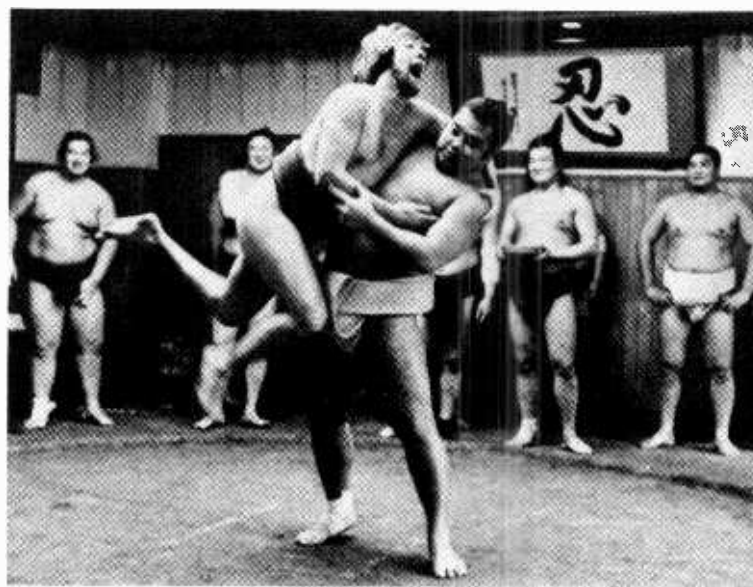
In both Beta and VHS formats, the videocassettes will be available also to non-record accounts via one-stops that handle video software.

At the moment, Capitol is setting a \$49.95 suggested price on all software, music and features, but acknowledges that various price points may emerge later on.

The inaugural sales policy will include no minimum purchase nor returns privileges although White indicates that he "realistically" envisions a 10% returns and/or exchange posture.

"As it stands now," states White, "there will be no returns. But I think there will have to be some sort

(Continued on page 86)



NO CONTEST—Ray Sawyer, of Capitol's Dr. Hook, during a recent promotional tour of Japan, gets in shape at a Sumo wrestler's camp near Tokyo. Dr. Hook's "Sometimes You Win" LP and "Better Love Next Time" single have just been released in Japan.

MARCH 29, 1980 BILLBOARD

BMI & Colleges In Fees Accord

By ED HARRISON

LOS ANGELES—An agreement has been reached between BMI and educational organizations on a new 3½-year license that will increase the amount of performance copyright fees schools will pay for music use. One estimate is for around \$500,000.

BMI is offering a choice of two licenses with the schools having the option of abiding by the one that best suits their situation.

The first is a two-tier license, similar in structure to the model agreement which expired Dec. 31, 1979.

Under the first tier of the agreement, for the period Jan. 1, 1980-June 30, 1980, colleges will pay a common head fee of 5½ cents per full-time equivalent student (same as the former license). The fee increases to 6 cents for the two years July 1, 1980-June 30, 1982 and then to 7 cents for the year July 1, 1982-June 30, 1983.

The second tier of the license is a concert schedule based on seating capacity. This fee averages out to about 1 cent per seat on all concerts contracted in excess of \$1,400.

(Continued on page 28)

YOUTHS HIT HARDEST

Stiff Credit Controls Threaten Sales

By JOHN SIPPEL

LOS ANGELES—President Jimmy Carter's stiffening controls on credit card usage threaten record/tape/accessories volume nationally, informed observers feel.

Making it more difficult for youths to secure their first credit cards strikes hardest at teenagers blossoming into their 20s. Joe Cohen, National Assn. of Recording Merchandisers, executive vice president notes.

Cohen, who personally engineered NARM members' 2¼% program nationally with Commerce Bank of New Jersey, forecast a dangerous decline in credit card buying for this specific target universe of the industry as a result.

Commerce Bank will continue at

its present rate, Cohen predicts. Harold Okinow, president, Lieberman Enterprises, points out that NARM members in many instances were able to negotiate more favorable rates with banks with whom they already had credit card agreements when Cohen came up with the low national rate.

(Continued on page 116)

300 COLLEGE 10-WATTERS HIKE POWER

By DOUG HALL

NEW YORK—Record labels have picked an unusual time to cut back on service and promotion to college radio stations. The cutbacks come just as 300 10-watt stations are increasing their power to at least 100 watts.

The power increases are the result of Federal Communications Commission prodding and were one of the key topics of discussion at the 41st annual Intercollegiate Broadcasting System conference here which opened Friday (22) at the Sheraton Centre Hotel.

Another key topic was record label cutbacks, which have diminished some of the usual congenial spirit of the meetings.

Only 15 record labels took part in this year's conference, while as many as 25 have taken part in the past. No-

(Continued on page 34)

Most Retailers Discard In-Store Video As Sales Pitch

LOS ANGELES—In-store video has laid a technicolor bomb. With few exceptions, U.S. retailers have shied away from thinking in-store video as a sales stimulator for a number of reasons, a Billboard survey reveals.

While the idea of using videotapes to play and offer a continuous sales pitch for an artist or artists was hot one-two years ago, today, in-store video has few advocates.

The consensus among stores which have tried it and then dropped the concept is that the tapes were hard to get on a regular basis, store personnel didn't keep a proper watch on them and didn't change

them frequently, and customers just didn't stand around long enough to get the commercial at the end of the program.

Some stores said space was a problem in allocating room for the videotape player and television screen.

There is some feeling among a small group of dealers that when properly used, in-store video can sell new artists. But for the most part,

stores have closed the switch on television sets playing label-provided promotional cassettes.

But there are some holdouts: There are nine stores among the 23 in the Record Factory chain in the San Francisco area which are using videotape recorders, notes executive Bob Tollifson.

And the Pickwick operation has in-store video working on an experimental basis in around 60 stores.

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MCA Records Group Formed Under Froelich Will Link Firm's Disk Operations

LOS ANGELES—In a move designed to tighten communication between MCA Records and MCA Distributing as well as improve the overall performance of the record operations, MCA Records Group has been formed under the direction of Gene Froelich, vice president and staff executive of MCA Inc.

Bob Siner, president of MCA Records, Al Bergamo, president of the distribution wing and the international operation will all report to Froelich, a former company treasurer who played a pivotal role in the acquisition of ABC Records.

The newly created Records Group will incorporate all of MCA's activities in the recorded music area only.

States Froelich: "Both operations will report to me although the exact lines of responsibility have not been established at this time. Both presidents will continue to handle their duties on a day-to-day basis."

Froelich says that expansion of the Records Group might take place when opportunities present themselves. "We are aggressive and in the marketplace for additional talent and other ways of increasing our share of the record business around the world," he states.

Froelich will continue working in his corporate capacity involving other areas of MCA Inc. although most of his time will be related to the record operations.

Last year, MCA's record and music publishing division reported a \$9,600,000 loss despite a 25% increase in sales to \$163,954,000.

Craig's Slot At U.K. RCA Halts Long Speculation

NEW YORK—The appointment of former CBS U.S. executive Jack Craig to run RCA Records in Britain (see Executive Turntable) puts to rest speculation on both sides of the Atlantic over Ken Glancy's successor.

When the latter left his U.K. post late last year, RCA noted only that he had "completed his assignment" there, saying nothing (then or since) about new responsibilities. The details of Craig's appointment were not accompanied by news of fresh duties for Glancy.

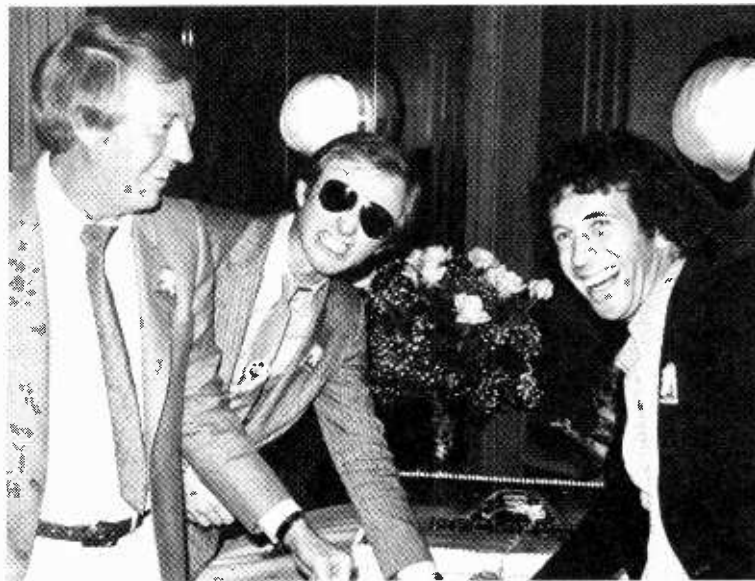
In between Glancy's departure and Craig's arrival (he's expected to take up his new post early next month) RCA Records international vice president, Art Martinez, has been exercising the function of caretaker managing director, commuting between New York and London.

RCA Records president Bob Summer hailed Craig's appointment as "a real coup," noting that he's "the ideal executive to lead our British company."

At CBS, Craig was senior vice president and general manager of Columbia Records, where he was instrumental in signing acts like the Boomtown Rats, and was strongly involved in the development of Elvis Costello's career in the U.S.

He joined CBS in 1960, holding various regional sales executive positions. In 1972, he was named vice president of CBS sales and distribu-

(Continued on page 118)



In Dreamland: Robert Stigwood, chairman and chief executive officer of the Stigwood Group of Companies, left, and producer/songwriters Mike Chapman and Nicky Chinn cut into a celebration cake at the official launching of Chapman and Chinn's Dreamland Records which will be distributed worldwide by RSO Records.

'DREAMY' DREAMLAND DEAL

New Chapman-Chinn Label RSO-Backed

LOS ANGELES—Robert Stigwood expressed his confidence in the future of the music business with a multimillion-dollar worldwide deal for RSO Records to distribute Mike Chapman and Nicky Chinn's newly formed Dreamland Records, as reported earlier this year (Billboard, March 1, 1980).

According to Stigwood, the deal is for five years initially with first product to start flowing in mid-April and every month thereafter.

RSO will handle all manufacturing, sales, promotion and marketing functions, although Dreamland will have its own funding for tour support and advertising.

Signed to Dreamland are Los Angeles-based Shandi, New York rock groups Nervus Rex and Spider, singer Holly Penfield, Consenting Adults and Michael Des Barres, Suzie Quatro, an RSO artist whom Chapman has produced, moves to Dreamland as part of the deal.

Chapman, on a hot streak in recent years as producer of No. 1 hits by Blondie, Knack, Nick Gilder and Exile as well as successful records by Quatro, Tanya Tucker and Pat Benatar, will restrict his outside productions to "friends." Chapman says he will continue producing the Knack and possibly Blondie.

States RSO president Al Coury: "Dreamland gives us a major new source of product and credible a&r activity."

Chapman and Chinn's songwriting and production track record prompted Stigwood to call the Dreamland association "a milestone in the history of RSO Records."

Chinn says the label will be a "career-oriented" company as well as artist-oriented.

Frederic Gershon, president of the Stigwood Group of Companies, says the agreement with Dreamland "will have long-reaching effects beyond the record division" with Chapman and Chinn and their artists "cross-pollinated" with Stigwood's theatre, motion picture and television activities.

Coury notes that the PolyGram Group exerted no influence in the Dreamland agreement, further

pointing to RSO's independence thus far from PolyGram despite consolidations of Casablanca, Mercury and Polydor. Because RSO will distribute Dreamland worldwide, Coury states that PolyGram will benefit.

Dreamland will function out of its own Sunset Blvd. offices. Rick Swig and Michael Dundas will serve as vice presidents of promotion and marketing while the RSO field promotion force will work Dreamland product.

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Executive Turntable

Record Companies

Gene Froelich, a vice president and staff executive of MCA Inc. in Los Angeles, is now head of the newly created MCA Records Group. . . . Elliot Goldman takes over Ariola's U.S. and Canadian operations excluding Arista Records and Interworld Music. Based in New York, Goldman continues as executive vice president and general manager of Arista. . . . Jack Craig,



Goldman

recently senior vice president and general manager of Columbia Records, moves to the post of managing director of RCA Records, U.K. in London. . . . Sal Licata assumes the presidency of Chrysalis Records in Los Angeles. He was senior vice president. Terry Ellis and Chris Wright, co-owners of Chrysalis, become cochairmen. . . . Ekke K. Schnabel joins PolyGram in New York as senior vice president of legal and business affairs for



Craig

PolyGram Record Operations USA. Schnabel was senior vice president of business affairs for Polydor Inc. . . . Lou Maglia named national sales manager for Elektra/Asylum Records in Los Angeles. He had been national singles sales manager. . . . Peter Jay Philbin is now talent acquisition director of West Coast a&r for Columbia Records in Los Angeles. Philbin was talent acquisition director of West Coast a&r. . . . There are changes at ARC, the American Recording Co., in Beverly Hills. Maurice Watkins comes in as r&b promotion national director. He was r&b promotion regional director for 20th Century-Fox Records. Dee Murray, formerly national secondary AOR promotion coordinator/a&r administrator at Phonogram/Mercury, joins 20th as pop



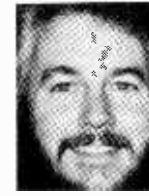
Licata

promotion coordinator. And Leonard O. Smith comes in as national artist relations representative. Formerly, Smith was general manager of Kalimba Productions. Genevieve Edwards joins 20th as product research manager. Edwards was administrative assistant for the group Earth, Wind & Fire. . . . Phonogram/Mercury has five new regional promotion managers. Steve Greenberg, formerly the local promotion manager for Mercury in



Schnabel

New York is now East Coast promotion manager in New York. Gary Triozzi, previously local promotion manager for Mercury in Miami and Atlanta, assumes the post of Southeast promotion manager in Atlanta. David Bupp is upped to Southwest promotions manager in Dallas. Bupp was local promotion manager in the Dallas/Houston/New Orleans territory. Steve George is Midwest promotion manager in Chicago. George was Cleveland promotion manager. Carolyn Broner takes over as West Coast promotion manager in Los Angeles. Broner was Los Angeles promotion manager. . . . David Bean is upped to vice president, director of marketing for Pacific Arts Corp., Inc. Carmel, Calif. He has been vice president, director of national promotion. . . . Buddy Scott,



O'Shea

president of Crossover Enterprises Inc., promotes r&b material for Prelude Records nationally. He is based in New York. . . . Bob Stone moves to Aralos International Records in Los Angeles as a&r director. He comes from Larrabee Sound Studios where he was chief engineer.



Maglia

Marketing

Ron Douglas, former national accounts vice president for MCA Distributing Corp., is now executive vice president of sales and marketing at Music Stop, Inc. in Detroit. . . . Norm Leskiw, long-time regional label representative last with TK Records, joins Independent Regional Service in Cleveland as marketing vice president for the Shelly Tirk firm. . . . Frank Peters, 15 years with Phonogram/Mercury as a regional rep in the Midwest and South, now is Cleveland branch manager for PolyGram Distributing.

Publishing

Dale Tedesco joins Rubicon Music as creative publishing services director. Tedesco had been with ABC/Dunhill Music.

Related Fields

Bud O'Shea moves to the post of marketing vice president for MCA DiscoVision in Los Angeles. Additionally, O'Shea will play the principal role in the acquisition, development and marketing of video musical programming. O'Shea was senior vice president for Infinity Records. . . . Fred N. Hackendahl is upped to vice president and general manager for the Home Audio Products Group of Jensen Sound Laboratories in Schiller Park.



McEntee

III. He was operations vice president. . . . John Kosh is set to direct films and video for Jon Roseman Productions in Los Angeles. Art director Kosh has done album designs for the Beatles, Eagles and others. . . . Steve Rosebaugh takes over as controller for Scott/Sunstorm recording studios in Los Angeles. He was assistant controller at University Stereo. Also, Moffetta "Muffin" Nelson becomes assistant to account executive Kenny Spalding. She was an administrative assistant at Butterfly Records. . . . Patrick McEntee comes into the new post of producer of video products for Sony Video Products Co. in New York. McEntee was staff producer at Corporate Video Service Co. . . . Debra Towsley moves to the Country Music Assn. in Nashville as assistant to Helen Farmer in the planning and special projects department. Towsley was with Grate Dain Productions. . . . Peter Anthony is upped to entertainment director at the Aladdin Hotel in Los Vegas. Anthony was assistant entertainment director at the Sahara. He replaces Larry Lee who returns to the Tropicana Hotel as



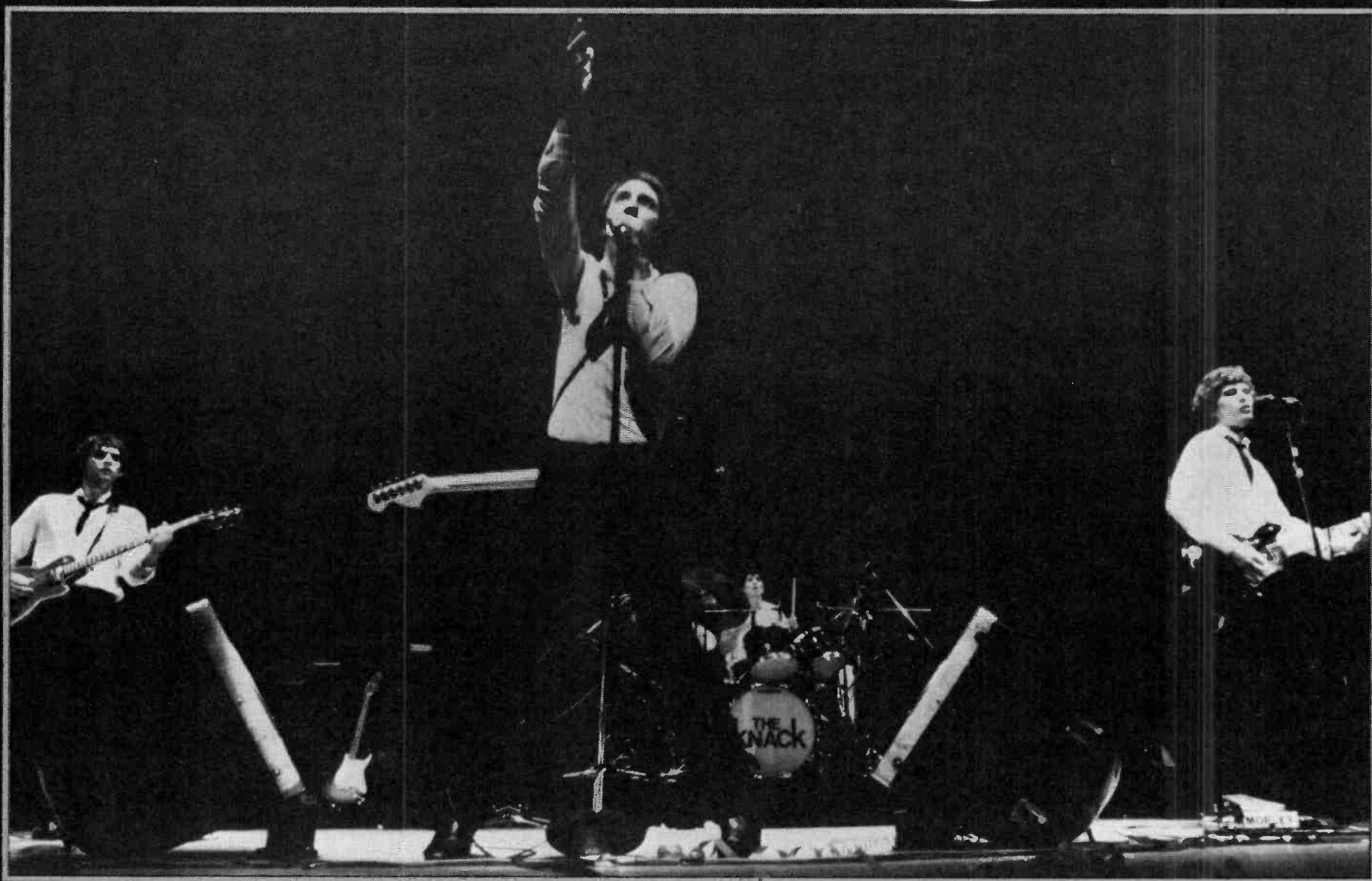
Philbin

(Continued on page 120)

"CAN'T PUT A PRICE ON LOVE" 4853

the new single from

THE KNACK



From the album *...but the little girls understand*

S00-12045



Produced by
Commander Chapman

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Halsey Folds Thunderbird Tulsa Agency

By MIKE HYLAND

NASHVILLE—Jim Halsey's Thunderbird Agency in Tulsa closed its doors Thursday (20), with all its acts being released to find other representation.

"In today's economy, much the same as it is in the recording industry, the cost in manpower makes it unfeasible at this time to continue the operation," says Halsey. "We find it important to devote our time and energy to the parent company and its roster of artists."

Halsey initiated the Thunderbird Agency late last summer with much fanfare. The concept of the firm was to work with new artists, building their careers in cooperation with each artist's label.

Some of the artists who have been released from the Thunderbird roster include Joe Sun, Freddy Weller, Randy Barlow, Jacky Ward, Sheila Andrews, James Talley, John Wesley Ryles and Ed Bruce. The Thrasher Brothers, previously represented by Thunderbird, will be moved to the parent company.

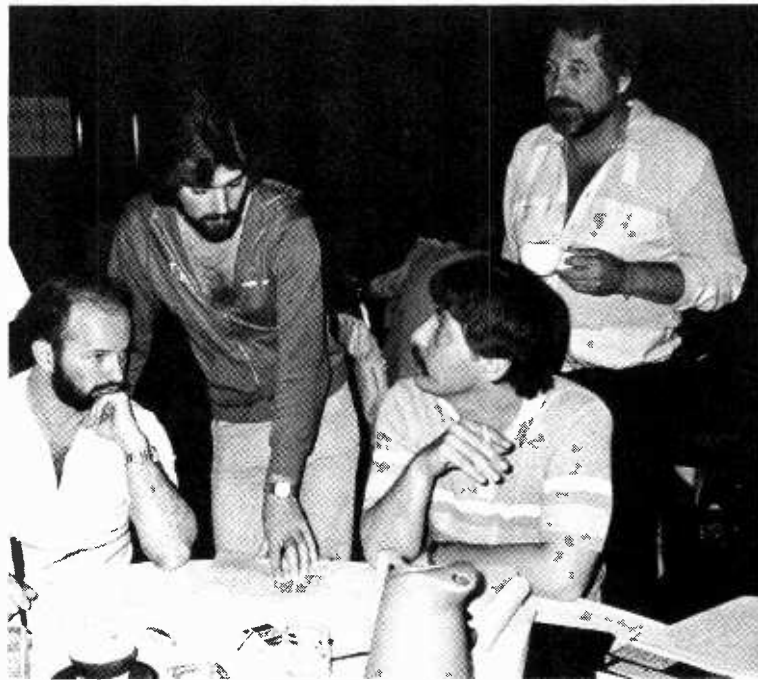
Notes Halsey: "To break new acts, it is necessary to have support from an artist's record company. Those funds have been reduced, or in some cases, have been eliminated.

"Everybody made a strong effort to make the concept work," explains Dianna Pugh, Halsey's executive vice president.

"We wanted to bring in talented people who could move to greater heights—artists with potential," says Pugh. "The parent company simply did not have the time to devote to them."

The Halsey Co. represents Roy Clark, Jimmy Dean, Jana Jae, George Jones, George Lindsay, Jody Miller, Michael Murphey, the Oak Ridge Boys, Minnie Pearl, Margo Smith, Jim Stafford, Joe Stampley, Hank Thompson, Mel Tillis, Buck Trent and Tammy Wynette.

It has been rumored that there may also be a cutback of some of the Halsey acts in the near future.



Roundtable Discussion: Richard Gerskonitz, MCA Distributing salesman, Miami; Rod Tremblay, regional director, Dallas; John Burns, director of national sales; and president Al Bergamo, discuss marketing strategy at MCA Distributing's recent semi-annual regional meeting in San Juan.

'Creative Marketing' MCA Meets' Target

By ED HARRISON

LOS ANGELES—MCA Distributing recently concluded semi-annual regional meetings in Scottsdale, Ariz., and San Juan, Puerto Rico, stressed "creative marketing" and closer union between promotion

and sales, according to Al Bergamo, president of the distribution arm.

By creative marketing, Bergamo looks to new ways of exposing product to the consumer starting at the local level.

"Instead of a national direction, we're attempting to create excitement at the local level so we're able to respond to airplay faster.

"The real success of a company is how it creates hits at the local level versus an Elton John who is going to be a national hit. But how many national hits do you get? We're creating for the building acts," notes Bergamo. "There aren't any 'Saturday Night Fevers' anymore."

Bergamo says that as part of the first day's workshop presentations, each branch was assigned the task of selling a country program to a non-country account. Each branch was critiqued on its performance.

Bergamo comments that the exercise was useful in that it gave participants insights into advertising, promotion, giveaways and other marketing functions at the retail level.

Sam Passamano Sr., executive vice president of MCA Distributing, introduced an "oldies" program that will afford MCA accounts a 10% discount on MCA and ABC oldies. "We always had a catalog but never a program," explains Bergamo.

Passamano spoke about existing programs including 2,000 titles in MCA's midline and twofer series.

The broadening of MCA Distributing's range of products, including videodisk and videocassettes as well as Putnam books was a major topic of discussion.

Bergamo announced that MCA will be increasing distribution of its videodisk from eight to 40 cities by the end of the year. The initial 24 videocassette titles, all films ranging from classics like "Animal Crackers" to "The Deer Hunter" will be marketed starting April 15.

Bergamo also announced the formation of MCA Video Cassette, Inc. to handle the creative end of videocassette marketing. Currently based in New York under the guidance of Eugene Giaquinto, MCA Video Cassette, Inc. will move to Los Angeles in July.

MCA Distributing is hiring sales-

(Continued on page 116)

DISCO POOLS MAY HAVE TO BUY RECORDS

By RICHARD M. NUSSER

NEW YORK—Will record pools and disco DJs who have been denied service by budget conscious labels be willing to pay a minimal charge for disks in order to keep customers dancing to the latest music?

And will record companies themselves agree to such a plan, already under consideration by at least a half dozen pools and several labels?

No one seems to have the answer to those questions, but such a policy is under active discussion in several quarters, with details yet to be worked out. The Salsoul label hopes to start charging selected pools and disco DJs for product as early as June.

West End Records recently began charging pool members \$1.50 per release, becoming the first label to adopt the policy.

(Continued on page 94)

Q: Which companies distribute display racks in the U.S.?

A: The answer's on display under "Merchandising" in IBG:

Billboard's International Buyer's Guide

Your global guide to buying and selling

PIRATE GOES TO COURT

Heilman Complaint Shoots At Civiletti

By JOHN SIPPEL

LOS ANGELES—One-time tape pirate David L. Heilman is seeking appointment of a special prosecutor to determine if the Justice Dept. illegally permitted Recording Industry Assn. of America attorneys to study grand jury documents without a federal court order.

In a complaint filed in the U.S. District Court in Chicago, Heilman, who operated E.C. Tape Co. of Milwaukee, which duplicated without authorization collections of oldies for primarily direct mail marketing, singles out U.S. Attorney General Benjamin Civiletti as a defendant.

Heilman's pleading alleges the defendant didn't follow through by investigating a September 1979 Heilman charge that RIAA attorneys, Richard Florsheim and Ronald Piette, were allowed to peruse sub-

poenaed New York grand jury documents from the Mt. Greenwood, Chicago, bank.

Justice Dept. attorney Andrew Reich, Heilman contends, stated the department would not file the required memorandum to investigate Heilman's charges and also stated Heilman's charges were not "specific."

Prior to Reich's decision, Heilman claims he had written Civiletti and representatives of the Ethics In Government division, alleging the release of the grand jury documents for use in a civil suit by third parties was a payoff to the record industry for raising election funds for President Carter's election both as Georgia governor and as president.

The Heilman suit is pending before Judge George Leighton.

Mercury Wins \$6.7 Million In Another Heilman Action

NEW YORK—A total of \$6,740,728 has been fixed by Judge Michael Barron of Milwaukee County Circuit court in a piracy class action civil suit brought by Mercury Records Productions against convicted tape pirate David Heilman.

In a written decision supplementing an oral decision rendered Dec. 21, 1979, the court admitted some mathematical errors, and ruled that additional expenses incurred by the defendants should not be used to offset gross receipts.

The judge ruled that the plaintiffs were entitled to a compensatory judgment of \$2,946,859 against Economic Consultants Inc./E-C Tape Service, Heilman's company, and \$2,793,868 against Heilman himself, as well as \$500,000 in punitive damages against both the corporation and Heilman.

"While the court does not intend to review all the evidence nor restate what was said on the oral decision, some of the factors are the enormous gross receipts realized in a short period of time and the flagrant conduct of the defendants in the continual violations of the injunctive order during the trial with utilization of pseudo names, post office boxes and out of state bank accounts to disguise defendants' operations since the issuance of the injunctive order

in October of 1974," reads the judge's decision.

"These acts demean the court's order and frustrate the legitimate business interests of plaintiffs. This wanton and conscious disregard for the integrity of the court and plaintiffs' rights must be sufficiently high to deter others from making a 'fast buck' in record piracy."

\$8 Million Haul On Long Island

NEW YORK—Three record presses, thousands of allegedly counterfeit and bootleg albums, labels, lacquers and metal parts were seized in raids Tuesday (18) conducted by the Suffolk County Police Dept. on Long Island. Police value the haul at \$8 million.

Arrested during the two raids were Michael Rascio, principal of M&R Records pressing plant in Wyandanch, N.Y., and Edward Chapara. The two were arraigned and released on bail.

Also raided was the Madcare fabricating plant in Deer Park, where hundreds of jackets were seized.

The M&R raid turned up both allegedly counterfeit and allegedly bootleg LPs including picture disks by Paul McCartney, Led Zeppelin and Blondie. Other product seized included titles released by CBS, WEA, PolyGram and MCA.

A grand jury has been convened to investigate counterfeiting in Suffolk County, and more arrests are expected.

Two days after the raids, a search of a nearby warehouse uncovered an estimated 200,000 more allegedly counterfeit records and masters, described as being stacked in "two rows of boxes, two deep, nose high and 50 feet long." A trailer was also seized during the raids, containing raw materials.

According to Art Penny, spokesman for Suffolk County District attorney Patrick Henry, the new haul was worth more than \$4 million. The entire operation was conducted by the local authorities who are now cooperating with the FBI in the federal government's own battle against tape and record piracy.

PVC PRICE SOARING 6%

NEW YORK—The second price increase since January for PVC is expected to take place April 1.

Major suppliers of PVC have informed pressing accounts of a 6% increase, which translates to a 2½ cents hike on a pound of the mix. This will bring the new price-per-pound to 44½ cents. One major supplier, Stouffer, is lifting its per-pound price by 3%.

In January, a 5% price hike was instituted by the PVC industry.

One presser says the new round of increases comes as a "shock." It's too soon to know the how-why-and-what of increases that will be passed on to our accounts, but one way or another we're going to have to raise our prices. It's frightening."

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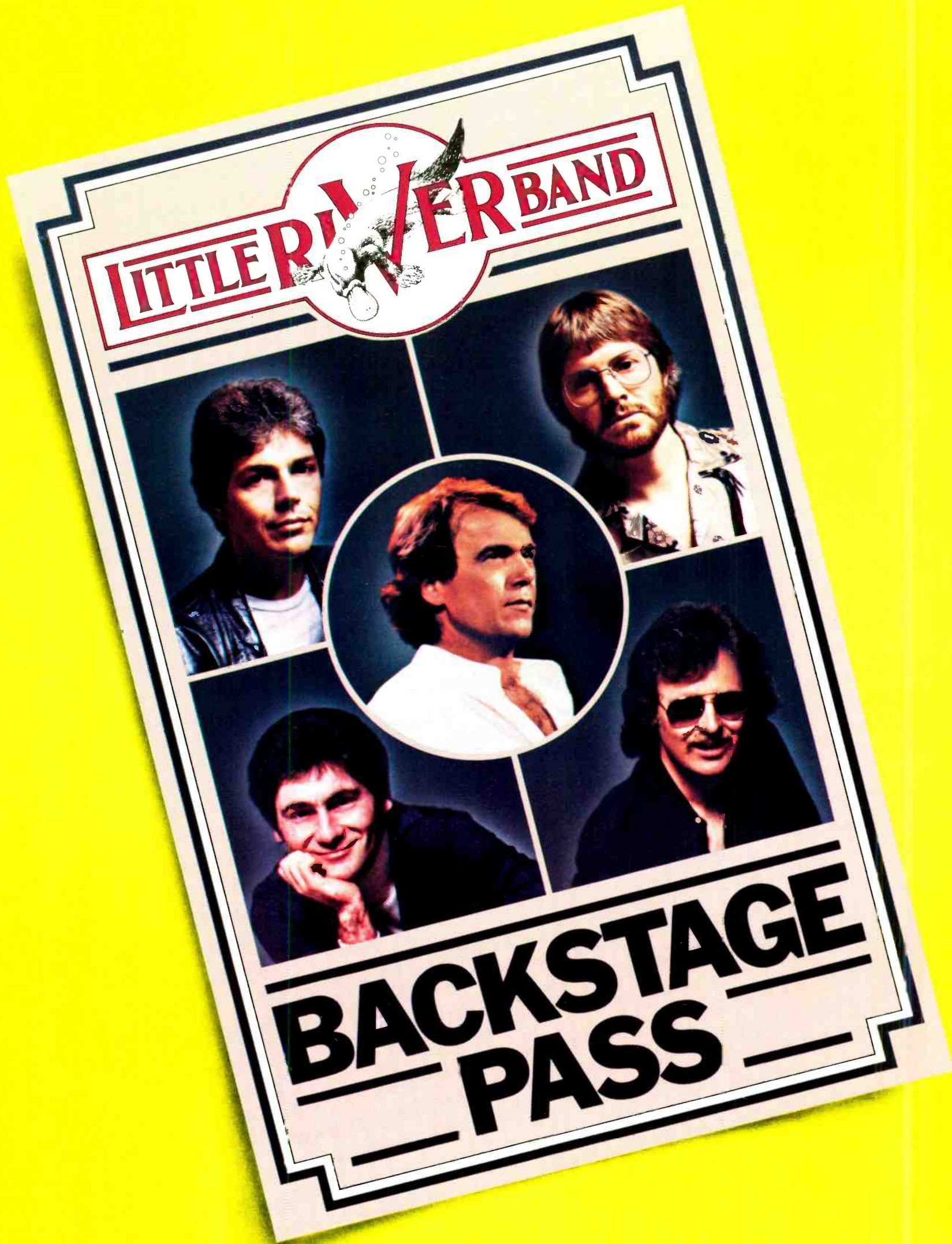
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MCA-3225

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IT'S OUT OF CONTROL
DON'T TURN IT DOWN -
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"BABY, (THIS LOVE THAT WE'VE FOUND)"

MCA-41203

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A RISING TEMPERATURE
WAS NEVER SO WELCOME.

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EXECUTIVE PRODUCERS GARY KLEIN AND CHARLES KOPPELMAN

MCA RECORDS
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O N M C A R E C O R D S A N D T A P E S

Financial

BUYS OUT CASABLANCA

PolyGram Insures Home Video Base

NEW YORK—The new jointly-owned PolyGram Pictures operation will afford to PolyGram direct access in the U.S. to videotape and videodisc programming in the areas of film, television and theatre.

The company's new entertainment wing, basically absorbing the visual production interests of Casablanca Record & FilmWorks and to be headed by the latter's Peter Guber, is jointly owned by PolyGram and Guber and represents, according to Coen Sollevold president of the PolyGram Group, a "nine-figure vote of confidence."

Although PolyGram has not revealed its home entertainment video plans, it's known that the global entity is stockpiling certain visual productions involving various musical productions.

In addition, Willem Zalsman, chief of PolyGram's video interests, has returned to his homebase in Baarn armed with a PolyGram-commissioned feasibility study of video programming potential in the U.S.

Along with Siemans A.G. of West Germany, N.V. Philips of Holland is a partner in the PolyGram Group. Philips, of course, has developed an optical videodisk system.

Agents Are Probed

LOS ANGELES—"The World Of The Agent" is the topic for a UCLA Extension program April 12 coordinated by Ben Bernstein of Regency Artists Ltd. Invited speakers include Paul Wasserman, publicist at Mahoney-Wasserman; Charles H. Stern, commercial agent; Peter Grosslight, vice president of Regency Artists; Mike Gardner, manager at BNB Management plus representatives of the film community.

now available on a market-by-market basis in the U.S. through Magnavox.

Additionally, software product, known as DiscoVision, is a joint-venture here between Philips and MCA, Inc., and a further tie-in results from reports that Universal Pictures, an MCA company, will distribute film projects here by PolyGram Pictures.

While Guber himself has previously expressed some reservations on the viability of prerecorded video programming, a spokesman for Casablanca indicates that although no specific timetable has been determined for video product, the new company is reaching for "a position of leadership" in all areas affecting its product.

In addition to Guber, chairman of PolyGram Pictures, Gordon Stulberg, formerly president of 20th Century-Fox Film Corp. and now a senior partner in the Los Angeles-based law firm of Mitchell Silberg Knupp, has been named president and chief operating officer of the new PolyGram unit, which also entails book publishing.

The film section of this company is headed by president William Tennant.

PolyGram which had a 50% interest in Casablanca Records until its buyout of Neil Bogart, continues to operate the label, although it will henceforth be known as Casablanca Records.

PolyGram Pictures projects include about eight films a year, among them John Frankenheimer's \$10 million dollar production, "Pursuit," and about six hours of television programming now in production, including two one-hour specials, "Mysteries Of The Deep."

1982 CBS Software Video Goal

By PAUL GREIN

LOS ANGELES—Cy Leslie, head of CBS Video Enterprises Division, expects to go on line manufacturing commercial video software in 1982 and is committed to making the division profitable by the following year.

Leslie made his comments at a meeting with security analysts at CBS Television City March 12, also attended by Walter Yetnikoff, president of the CBS Records Group. The two agreed that the manufacturing technology, distribution system and mail-order operation employed now by CBS Records will have useful applications in video, easing the firm's entry into the new field.

Records and video will have other ties as well. Noted Leslie: "I suspect 50% of the video business will be with record artists working in a new medium." The executive added that he envisions the day when video and audio disks of the same project are released simultaneously, but admits that's "way off."

Yetnikoff said that to the best of his knowledge, CBS is the only firm which has entrusted the video operation to its record division. "I asked for it," Yetnikoff noted, "because I thought it fit here better than any other part of CBS."

"Many of our (record) artists are (Continued on page 86)

Sony's Earnings Leap In Quarter

TOKYO—Sony Corp. indicates that consolidated earnings rose 342.6% in the first quarter which ended Jan. 31, 1980, over the year before, based on a 47.6% increase in sales.

Consolidated net sales for the first quarter rose to \$898,631,000, an increase of 47.6% over the \$608,668,000 amount from the same period last year. Consolidated operating income for the first quarter rose to \$157,899,000, an increase of 154.6% over the \$62,016,000 amount for the identical period last year.

Consolidated net income for the first quarter rose to \$79,057,000, an increase of 342.6% compared with the consolidated net income of \$17,862,000 for the same period last year.

Earnings per depository share, which represents one share of common stock, were 37 cents compared with 20 cents for the same period a year ago.

Overseas sales for the first quarter increased 69.9% and accounted for 65.7% of net sales, and domestic sales for the first quarter increased 18% and accounted for 34.3% of net sales.

Sales of videotape recorders for the first quarter increased 81.4% and accounted for 21.1% of net sales. Sales of all television sets increased 42.7% and accounted for 28.8% of net sales. Sales of tape recorders and radios increases 40.4% and accounted for 15.1% of net sales.

Sales of audio equipment increased 20.6% and accounted for 11% of net sales. Sales of other products increased 49.6% and accounted for 24% of net sales.

Sony attributes the record gains to positive reception of its product lines, particularly video equipment; further strengthening of worldwide

(Continued on page 10)

Market Quotations

As of closing, March 20, 1980

1980 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	3/4	Altec Corp.	17	58	1 1/2	1	1	Unch.
39	29 1/4	ABC	5	592	30	29 1/2	29 1/2	- 1/2
36 1/2	28	American Can	4	100	28 1/2	28	28	- 3/4
28 1/2	19	Ampex	12	328	25 1/2	24 1/2	25	+ 1/2
5	2 1/2	Automatic Radio	—	2	3 1/2	3 1/2	3 1/2	- 1/4
55	44 1/4	CBS	6	366	45 1/2	45	45	- 3/4
36 1/2	28 1/2	Columbia Pictures	8	175	30 1/2	32	32	+ 1 1/2
8 1/4	4 1/4	Craig Corp.	15	25	5 1/4	4 1/4	4 1/4	Unch.
48 1/2	41 1/2	Disney, Walt	12	176	43 1/2	42 1/2	42 1/2	- 1/4
3 1/4	2 1/2	EMI	—	—	—	—	3	Unch.
12	8 1/4	Filmways, Inc.	8	76	9 1/4	9 1/4	9 1/4	- 3/4
22 1/2	16 1/2	Gulf + Western	4	694	18 1/2	18 1/2	18 1/2	- 1/4
12 1/4	8 1/4	Handleman	5	71	9 1/4	8 1/4	9 1/4	Unch.
37 1/2	33 1/2	Harrish's	16	—	—	—	37 1/2	Unch.
9	6	K-tel	5	6	6 1/2	6 1/2	6 1/2	Unch.
30	25 1/2	Matsushita Electronics	8	—	—	—	26	Unch.
57 1/2	47 1/2	MCA	8	132	48 1/2	47 1/2	48 1/2	Unch.
19 1/2	13	Memorex	3	195	13 1/2	13	13 1/2	- 3/4
54 1/2	46 1/2	3M	9	489	48 1/2	47 1/2	47 1/2	Unch.
63 1/2	46 1/2	Motorola	11	786	52 1/2	52	52 1/2	- 3/4
30 1/2	24 1/2	North America Philips	4	37	25 1/2	24 1/2	24 1/2	- 1/4
17 1/2	13 1/2	Pioneer Electronics	8	1	14 1/2	14 1/2	14 1/2	- 1/4
25 1/2	20 1/2	RCA	6	855	20 1/2	20 1/2	20 1/2	- 1/4
7 1/4	6	Sony	11	640	7 1/4	7	7 1/4	+ 1/4
33 1/2	22	Storer Broadcasting	9	104	26 1/2	25 1/2	25 1/2	- 3/4
5 1/2	3 1/4	Superscope	—	35	4 1/4	4 1/4	4 1/4	- 1/4
35 1/4	27 1/4	Taft Broadcasting	8	65	29 1/4	28 1/4	28 1/4	- 3/4
19 1/2	14 1/2	Transamerica	4	335	15 1/2	14 1/2	15	- 1/4
53	40	20th Century-Fox	6	23	42 1/2	42 1/2	42 1/2	- 1/4
57 1/2	46	Warner Communications	10	282	52 1/2	51 1/2	52 1/2	+ 1

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	—	1	1 1/4	2 1/4	Integrity Ent.	—	5	7/8	1 1/2
Data Packaging	4	8	6 1/4	7 1/2	Koss Corp.	8	16	5 1/2	5 1/2
Electrosound Group	4	17	4 1/4	5 1/4	Kustom Elec.	8	—	1	1 1/2
First Artists Prod.	19	28	3 1/2	4	M. Josephson	5	1	9 1/4	10 1/2
					Orrox Corp.	17	36	7 1/2	7 1/2
					Recoton	3	—	7 1/2	1 1/4
					Schwartz Bros.	5	—	1 1/2	2 1/2

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.

Handleman's Sales And Net Decline

NEW YORK—Handleman Co. net sales and earnings for the third quarter ending Jan. 26 registered declines for the large rackjobber.

The company also reported a downturn in net sales and income for the nine-month period ended Jan. 26.

In third quarter results, sales declined to \$55,955,000 from \$69,077,000 in a similar period in 1979, while earnings came to \$2,268,000, compared to \$3,741,000 a year before. Net earnings per share came to 51 cents compared to 84 cents in the previous third quarter.

For the nine-month period, sales

reached \$152,841,000 compared to \$186,431,000 in the previous similar period. Net earnings came to \$7,115,000 compared to \$9,816,000. Net earnings per share for the new nine-month period was \$1.60, compared to \$2.21 a year before.

The company also notes that during the second quarter this fiscal year the company sold its wholesale magazine division, the sale resulting in pre-tax income of \$1,800,000 or 23 cents per share of net earnings. In the second quarter of last year, the company also sold properties which resulted in pre-tax income of \$1,300,000 or 21 cents per share.

MARCH 29, 1980 BILLBOARD

Billboard SALES BAROMETER

LPs

UP DOWN STABLE

LAST WEEK 42% 19% 39%

PREVIOUS WEEK 51% 16% 33%

SINGLES

UP DOWN STABLE

LAST WEEK 33% 28% 39%

PREVIOUS WEEK 45% 15% 40%

PRERECORDED CASSETTES

UP DOWN STABLE

LAST WEEK 67% 6% 27%

PREVIOUS WEEK 55% 13% 32%

PRERECORDED 8-TRACKS

UP DOWN STABLE

LAST WEEK 15% 55% 30%

PREVIOUS WEEK 21% 47% 32%

BLANK TAPE

UP DOWN STABLE

LAST WEEK 56% 6% 38%

PREVIOUS WEEK 64% 6% 30%

BUSINESS OVERALL COMPARED TO LAST YEAR

UP DOWN STABLE

LAST WEEK 31% 29% 40%

PREVIOUS WEEK 40% 18% 42%

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

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WB OKs Whitfield To Work Outside

By JEAN WILLIAMS

LOS ANGELES—Now that Whitfield Records and Warner Bros. have renegotiated a distribution pact, Norman Whitfield the label president is free to work with artists on other labels.

"Contrary to what most people believe, this is not a new distribution agreement," says Whitfield. "A contract was renegotiated for the year remaining on the original deal. New conditions were what we both wanted.

"There were things that I desired and things Warner Bros. wanted. It took five months to work out, but we are now at a point where we agree.

"We were having problems in the promotion area. Our promotion department was not working in conjunction with Warner Bros. This obviously caused problems.

"When it got to the point where we realized it was a major factor, my general manager/counsel (of Whitfield Records) Harry Reynolds worked it out with Warner Bros. The new agreement calls for us to give up

our promotion department."

Whitfield notes that in exchange for giving up his promotion wing, "I negotiated my freedom.

"Therefore," he continues, "although I have an exclusive deal with Warner Bros., I am personally no longer exclusive with the company."

Whitfield explains that the personal release frees him to produce any act on any label. "This is one of the most important things to me," says he, who catapulted the Temptations among other acts to fame.

"Bringing Harry Reynolds into the company allows me to give up the administrative end of the business and devote more time to the creative side."

Whitfield admits his label has gone through "tremendous growing pains." Reynolds intimates he is coordinating and tightening all departments—not by releasing staffers but by strengthening the company's lines of communications.

As for the label's artist roster, Rose Royce, its biggest act, may be mov-

ing over to Warner Bros. although Whitfield will continue working with the group.

There are seven acts signed to Whitfield, including Jr. Walker, Un-

DRG Bags Rights To Cohen Musical

NEW YORK—DRG Records plans to record the original Broadway caster of "A Day In Hollywood, A Night In The Ukraine."

The Alexander H. Cohen production, which ended its run in London recently, is a spoof of '30s musicals with 16 new songs by Dick Vosburgh (book and lyrics) and Frank Lazarus and 16 evergreens of the period. Director-choreographer is Tommy Tune. The show opens May 1 at the Golden Theatre here after a run in Baltimore and previews at the Golden starting April 26.

Label chief Hugh Fordin says he'll record the show May 4 and will market the package as a double-LP set.

disputed Truth, Spyder Turner, Bosom Baby, Mammatapee and Masterpiece.

In addition to working with his groups, Whitfield says he is in the process of negotiating outside deals.

Now that he can devote more time to creating music, he says he will be going heavily into movie soundtracks. The company has had one soundtrack, "Carwash," which was successful.

He also has the time to devote to what he calls "my in-house school for writers and producers." Whitfield, who has been composing and producing for more than two decades, says he is teaching members of his groups to write their own material as well as tunes for other artists.

Masterpiece, a Temptations clone at the veteran group's peak, wrote six tunes on its upcoming LP, "The Girl's Alright With Me."

Whitfield says his company will give Warner Bros. "four or five" LPs a year.

RIAA's PR Sells History

NEW YORK—The Record Industry Assn. of America will offer an industry "sourcebook" later this year.

In addition, the trade group has endorsed a fall television special built on the theme of 100 years of recording activity.

Both moves were recommendations made by the recently established RIAA public relations committee and approved by the association's board of directors.

The sourcebook, a compendium of industry facts, figures and history, will have a format that will enable simple annual updating as new industry developments arise. It will be published in sections.

The project has its own subcommittee headed by Stu Segal of the PolyGram Corp. and the RIAA staff including Stephen Traiman, executive director. Also, there'll be input from other members of the public relations committee and an outside writer will provide some narrative as editor.

The concept for the tv show was proposed to by Bruce Cohn Productions and presented by Dick Lippin of Stone Associates, cochairman of the tv subcommittee. Once a sponsor is named, the project will be sold to one of the networks.

According to Traiman, RIAA has no financial stake in the show, but has agreed to provide archival material.

Traiman, however, does not dismiss possible financial involvement in future projects.

In other developments, Mike Gormley of A&M Records and Stu Segal have been elected cochairman of the public relations committee; Herb Helman of RCA Records has been elected cochairman of the technology subcommittee, along with Dennis Fine of Arista Records.

The tv subcommittee, with co-chairman Lippin and Bob Levinson of Levinson Associates will actively work on screening proposals, and has been expanded to include Gormley, Helman, Fine, Laurie Steinberg of CBS Records, Sherrie Levy of Phonogram/Mercury and publicists Mort Wax and Carol Ross.

Other active subcommittees include financial media, with co-chairmen Bob Altshuler of CBS Records, and Bob Rolontz, Warner Communications; film, Norm Winter, Norman Winter Associates and government relations, chaired by Stan Gortikov, RIAA president.

New Florida Dealer

NEW YORK—A new retail operation, Happy Note West, has been opened in Fort Myers, Fla., by Dick Fitzsimmons, formerly regional marketing director of Arista Records.

Servicing customers in the Fort Myers-Cape Coral area, the 2,000 square foot unit carries a full line of pop-rock-country product. A video tape section is also being organized.

The location is 3773 Cleveland Ave.

Sony Earnings

• Continued from page 9
sales and production networks, and favorable exchange rates.

According to the firm, if the yen/dollar exchange rate does not fluctuate wildly, sales and net income for fiscal 1980 are expected to attain record highs.

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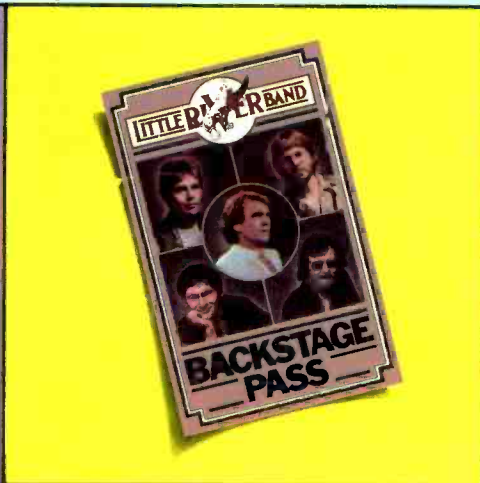
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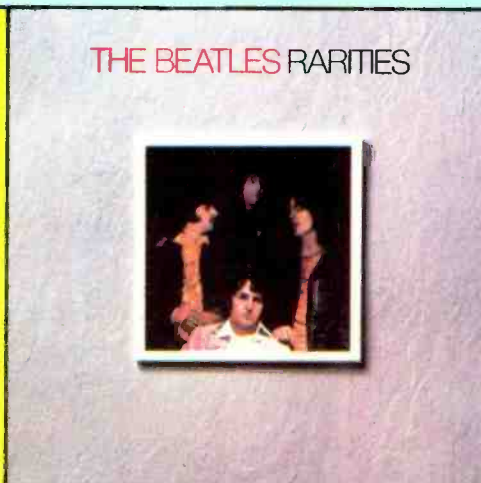
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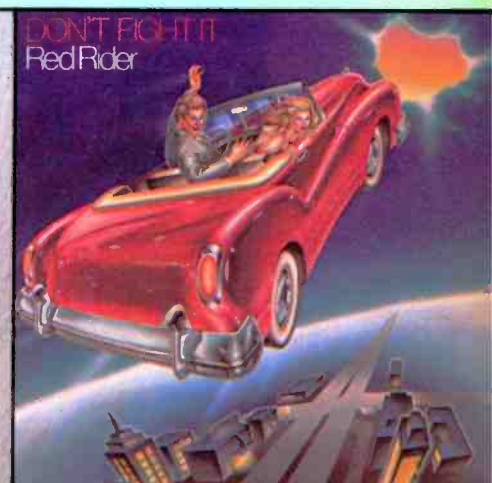
BOB SEGER / Against The Wind
SOO-12041 • 8XOO-12041 • 4XOO-12041



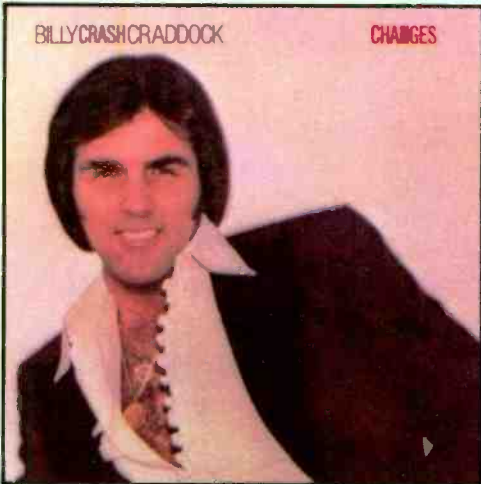
LITTLE RIVER BAND "LIVE" / Backstage Pass
SWBK-12061 • 8XWB-12061 • 4XWB-12061



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SHAL-12060 • 8XA-12060 • 4XA-12060



RED RIDER / Don't Fight It
ST-12028 • 8XT-12028 • 4XT-12028



BILLY "CRASH" CRADDOCK / Changes
ST-12054 • 8XT-12054 • 4XT-12054



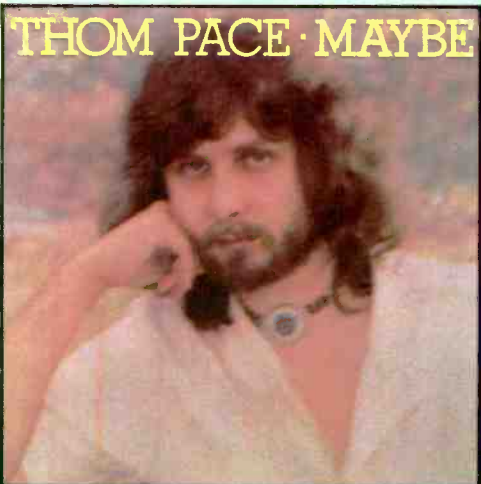
JAVAROO / Out!
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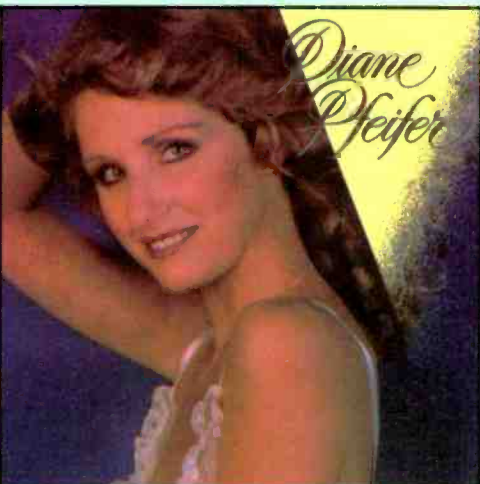
BETH NIELSEN CHAPMAN / Hearing It First
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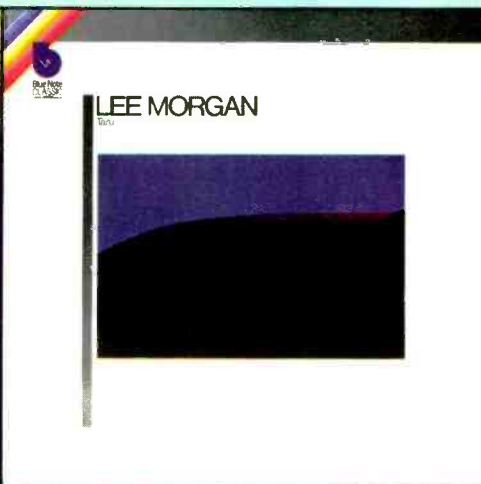
NANCY WILSON / Take My Love
ST-12055 • 8XT-12055 • 4XT-12055



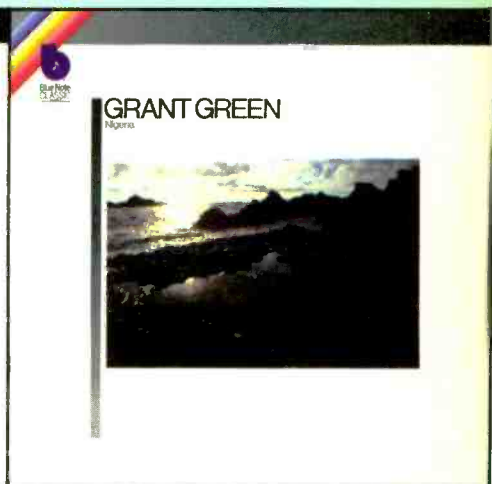
THOM PACE / Maybe
ST-12053 • 8XT-12053 • 4XT-12053



DIANE PFEIFER
ST-12046 • 8XT-12046 • 4XT-12046



LEE MORGAN / Taru
LT-1031 • 8LT-1031 • 4LT-1031



GRANT GREEN / Nigeria
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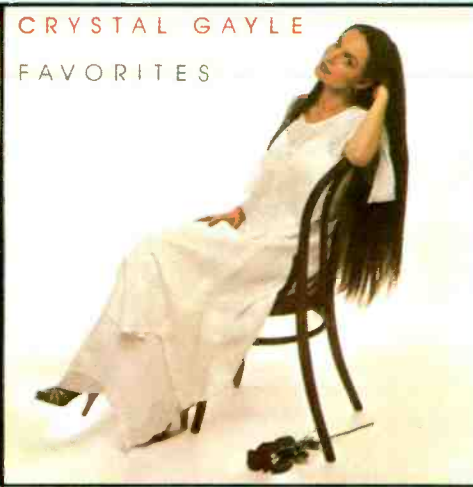


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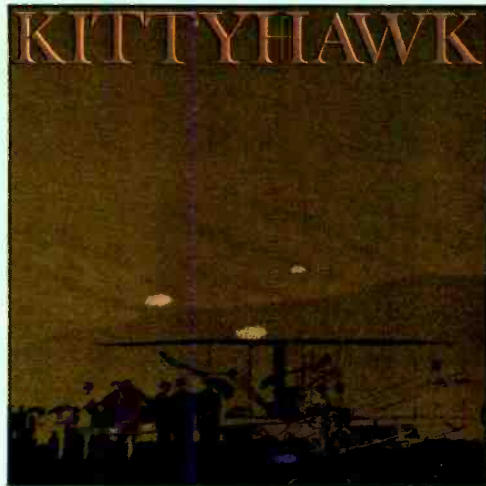
EARL KLUGH / Dream Come True
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LOO-1034 • 8LOO-1034 • 4LOO-1034



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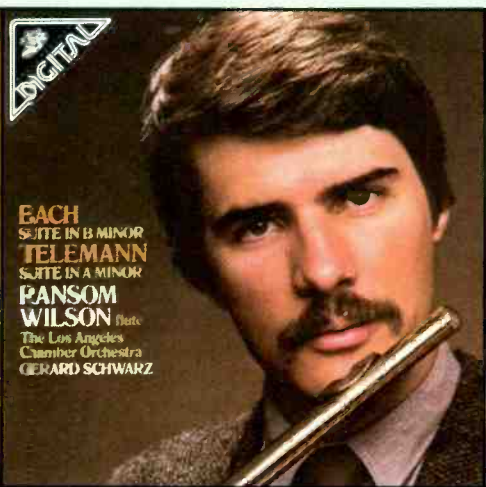
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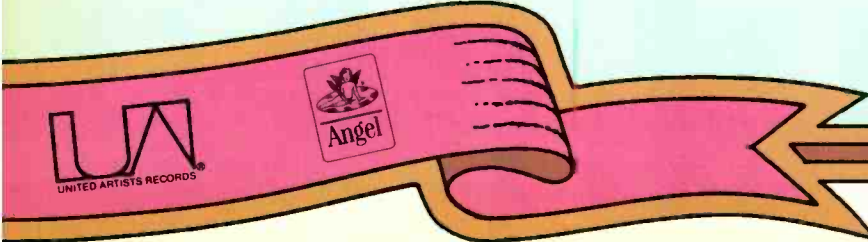
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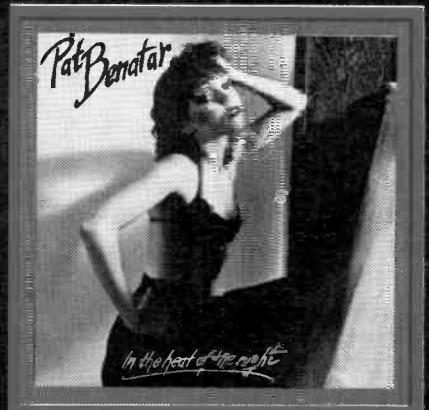
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FOR VIDEODISK

RCA Mapping 'Biggest Ever' Exploitation

By ALAN PENCHANSKY

CHICAGO—RCA's consumer electronics division has given the job of mapping advertising strategy for the 1981 videodisk system launch to Chicago's Leo Burnett agency.

The campaign will be the largest in the history of RCA consumer product advertising and promotion, it was announced here Wednesday (20) by Jack Sauter, division vice president.

In announcing the Burnett appointment, Sauter says plans for an early 1981 launch of the capacitance videodisk system have not been affected by the downturn of the economy. He notes that conventional tv sales in the opening months of 1980 have been at impressive industry levels.

RCA's videodisk system is expected to be priced at \$500, below the cost of the Philips-MCA Magna-Vision optical videodisk player. Unlike MagnaVision, with its market by market roll out, the RCA system will have a national introduction, Sauter told a press conference at the Hyatt-Regency Hotel.

Videodisk player and software—disks are expected to sell for between \$15 and \$20—in the initial phase of marketing will be advertised and promoted as a system. Plans call for radio/tv outlets to handle software in this phase, with greater involvement of software specialty dealers farther along, reporters were told. "Software will be merchandised separately after the system has been introduced to the consumer," Sauter explains. The videodisk software division will make separate announcement of its advertising plans, it was disclosed here.

No budget for the campaign was revealed, but Sauter says the media blitz could begin slightly ahead of actual product introduction. RCA distributors may begin receiving

(Continued on page 16)

RSO Claiming It Can Detect Disks By Counterfeiters

By ED HARRISON

LOS ANGELES—RSO Records' implementation of an additional chemical treatment process, invisible to the naked eye, allows the label to readily detect if its product is counterfeit whether it be in-store, in racks or in returns.

RSO president Al Coury says that although the method isn't foolproof, it should discourage counterfeiters away from RSO product.

"Counterfeiters are aware we're doing something that might present a problem to them," says Coury. "Their customers are probably even more aware and don't want to be subjected to the FBI or RIAA should they come into their stores."

"We're hoping that illegal accounts will become afraid of RSO product."

According to FBI and RIAA investigators, Coury notes, it is estimated that RSO alone lost between \$30-\$50 million in the last two years to counterfeiters. Most popular product has been by the Bee Gees, Andy Gibb, Eric Clapton, "Satur-

(Continued on page 116)



TALL ORDER—Atlanta Hawks Wayne "Tree" Rollins, 7 foot 1 inch, is on hand at the opening of Turtle Records' all outout section within the Atlanta store. The section is called the Stacks and consists of 2,100 square feet of jazz, classical, imports, pop, soul and collectors cutout LPs.

INCLUDES ARIOLA RECORDS

Bertelsmann Posts \$190 Million Sales

By WOLFGANG SPAHR

MUNICH—The music, film and television division of the giant Bertelsmann AG conglomerate, which includes Ariola Records, notched \$190 million (371.7 million Deutsch Marks) in sales in 1978-79—an increase of 15.2% over the previous year.

Turnover for the whole group was up 14.9% at \$2.2 billion (3.98 billion DM) for the year ended June 1979. Estimated turnover for 1979-80 is \$2.4 billion.

These figures are revealed in the annual report of the group, and are described by management as "satisfactory."

Commenting on the performance of the music, film and tv division which he heads, Monti Lueftner says the results had to be seen in the context of a certain business stagnation around the world.

"In some markets, there has been a decline in sales of recordings as a result of change in the buying habits of young consumers brought about by the general state of the economy. Additionally, new releases expected from superstars did not appear. At the same time, the musical tastes of the young generation seemed to be changing."

Lueftner says that home taping continues to have a depressing effect on sales and record piracy was still a threat, despite a number of crack-downs on the criminals involved. However, he is encouraged to see an upswing in music sales in the past few months. "A new wave of music seems to be bringing new sales successes," he says.

Ariola has been engaged in the process of international expansion by augmenting its existing operating companies, by the acquisition of Arista and by the establishment of new affiliates, the latest of which is a Brazilian company.

"We have extended agreements with our licensees in other South American countries and have developed good business ties with countries in the Eastern bloc, mostly involving classical repertoire," says

Lueftner. He adds that the division's main emphasis is to maintain close contact with the creators of music, the artists and the producers. "We believe in giving talented people the opportunity to establish production groups or small production companies. Small creative units like this have proved to be the key to our domestic and international successes in the past year," Lueftner says.

Turning to the German market, Lueftner says Ariola has increased its domestic turnover by 25% in 1978/79 and continues to enjoy a strong position in the home market under the direction of Friedel Schmidt.

Improvements of foreign sales is better than expected with total group record revenues from overseas increasing by 35%. "In some countries, there were unusual market developments. In Switzerland, for example, the price of singles dropped by 10% due to direct imports. Yet Ariola Zurich was able to improve its market share."

Lueftner says that the group plans to sign a large roster of domestic artists in France—Europe's second largest market—but there has been excellent results from Benelux and Mexico. The U.K. company was developing some unknown young artists with potential and in the U.S. with the strength of Arista, the group has a good foothold which not only generated healthy U.S. sales, but also provides excellent repertoire for the Ariola companies around the world.

Referring to the music publishing division, Lueftner notes that the Interworld music group, now in its second year, is posting revenues ahead of budget and in the German speaking countries UFA has strengthened its already sound position.

Lueftner says after a period of consolidation, Ariola-Eurodisc will continue its international expansion and will eventually be setting up affiliates in Canada, Japan and Australia.

SELLS LPs ON TV

Ahead Of Canada Revives Old Talent

LOS ANGELES—"There's a need for fresh product for the television market," says Bob Morgan, the Los Angeles-based producer for Canada's Ahead Records which is now seeking original material for its tv marketed albums. "They've scraped bare the closets of the record companies."

Ahead is beginning to market in the U.S., via tv mail-order two albums of new material. They are Al Hirt's "30 Greatest Trumpet Hits Of All Time" and Bobby Vinton's "100 Memories."

Morgan produced both albums and is responsible for finding MOR artists who have a name and reputation but are no longer considered viable commercial successes by other record labels.

"Traditional record companies aren't interested in this type of material," continues Morgan. "But there's a big audience out there for MOR product. Record companies no longer make any real attempt to sell to this audience."

Morgan has produced two previous projects for Ahead, "30 Hawaiian Favorites" by Don Ho and "Party Music" by Bobby Vinton. "The Don Ho package has done over 200,000 units in Canada. Between the U.S. and Canada, the Vinton album sold 500,000 copies," states Morgan.

Morgan so far is the only producer Ahead has for original ma-

terial. "In the future, we may broaden out and use more producers," Morgan says. He will work in New York and Nashville, in addition to Los Angeles.

Marketing is done on a city to city and regional basis.

The firm goes first with a region that the artist has done well in previously. "For example, for some reason, Don Ho has done better in colder climates," Morgan says.

"The advantage of these types of packages is that you can sell it in Boston this month and in Minneapolis six months from now. You can see how it's doing and change some things."

The wording on the upcoming Vinton jacket is being changed slightly to clarify what is in the package.

Though the artists sought are, according to Morgan, "people who have had success but are getting out of record deals or are out of record deals," some aren't enthused to do an album with Ahead.

"Artists think it's a step down to be marketed through television, but I'm interested in alternative ways of marketing," notes Morgan. "I'm looking at other ways to market such as through subscription lists."

Morgan continues as a producer with the Los Angeles-based production firm of Michael Remme, Inc.

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BIRTHDAY PARTY—Atco Records president Doug Morris, left, chats with artist Gary Numan and Atlantic Records chairman Ahmet Ertegun during a party celebrating Numan's birthday in Los Angeles recently.

General News

JEM Picks Imports For Exploitation

NEW YORK—JEM Records, the major importer of rock product in the U.S., is showing its marketing muscle with two campaigns for two of its domestic releases: "Small-creep's Day" by Mike Rutherford on Passport Records and "Teenage Heart" by the Meteors on PVC Records.

For "Small-creep's Day" JEM will center its campaign on radio stations in markets where Genesis, Rutherford's group, is most popular. The company will sponsor contests and LP giveaways with WNEW-FM in New York, WMMS-FM in Cleveland, WMMR-FM in Philadelphia, WGRQ-FM in Buffalo, WMJQ-AM in Rochester and KOME-FM in San Jose, Calif.

Giveaways are also planned in Los Angeles and San Diego. The promotions with the radio stations will be tied to key area retail programs. Radio advertising was due to begin March 13, with the LP shipping Friday (29).

JEM began its campaign for "Teenage Heart" by the Dutch group, the Meteors, by mailing a hand-painted rock and card in day-glo blue and pink with only the slogan "You can't hide—the big rock is coming" to radio, press and retail accounts.

Following this mailing on Jan. 23, there was another to coincide with St. Valentine's Day when the company sent out copies of the Meteors' "It's Only You. Only You" single with a oversized Hershey chocolate kiss.

Rock Bios Into Record Stores

NEW YORK—Retail outlets are the new target for one of the nation's more successful publishers of trade paperbacks devoted to biographies of rock'n'rollers.

Delilah Communications Inc., which last year made The New York Times best sellers lists with Dave Marsh's "Born To Run" bio of Bruce Springsteen, has created a music retail trade division to go after the record retailer.

Company plans to supply retail accounts with special wire racks and, apparently, is willing to restructure its pricing system to attract trade. Publishing discounts are generally much less than record retailers are accustomed to, but Delilah promises "flexible terms ... built-in guarantees and promotions."

The Springsteen bio and a similar one on the Bee Gees have each reportedly sold more than 100,000 copies at \$7.95 list.

Delilah plans future releases on Kiss, Blondie, David Bowie, Rod Stewart, the Who, Kenny Rogers, Jerry Lee Lewis, the Beatles and Mickey Gilley's Houston nightclub, the setting for the forthcoming "Urban Cowboy" film.

RCA Mapping

• Continued from page 15
players as early as December 1980. Sauter says.

Sauter says: "We're not going to take it for granted that the consumer knows what this product is." He says the advertising campaign is expected to rely heavily on print media to accomplish its goal, which is primarily "defining and describing" the new product.

Rock'n'Rolling

Simon's WB Deal: \$1 Mil For Each LP?

By ROMAN KOZAK

NEW YORK—After 10 years with Elektra, Carly Simon is leaving the label and going to Warner Bros. A new LP is due in about a month, called "Come Up Stairs," with the single of the same title expected in about two weeks.

"I felt it was time for fresh associations and fresh excitement," says Simon, explaining why she left Elektra. She had one more LP due Elektra, which, as part of the deal, will now be the debut Warners release. Three more LPs are due after that. The deal is worldwide, and while there is the usual reluctance to discuss money, her manager, Arlene Rothberg, will concede that it is "more than \$1 million an LP."

"The reason for leaving was not the money," says Rothberg. "They really wanted Carly at Warners. It is almost like getting married."

"I was signed to Elektra by Jac Holzman in 1970 and made my first record in 1971," says Simon. Jac left the company in 1972 or 1973 and then I was with David Geffin, who brought in Asylum Records. All of a sudden I didn't get the same attention I did with Holzman. Then Geffin left and Joe Smith came along. You begin to feel like a stepchild, once removed, and then twice removed.

"What is a company but the people involved, and you sign with a company because of the people. And if the people leave it's like being orphaned in a sense. So I felt as if there were too many different parents coming in. There were about three or four people there in the company (Elektra) who were there when I signed that I felt were devoted to me. But generally speaking people who came in later to executive positions were more interested in promoting the acts that they had discovered.

"In going to Warners I have a lot of strong feelings about the people who are the president and vice president in the company. I've also known Warners a long time because James (Taylor, her husband) was with Warners," she continues.

Like many established artists, Simon has to make her own adjustments to the growing new wave scene, and it has had an influence on her, both in terms of her music and in terms of where she wants to play.

"In every musical form there are elements I can extract for my own particular purposes. I am attracted to certain elements in the new wave, though I do not imitate it. But a lot of it has been incorporated into my writing because of my listening. I also listen to a lot of classical music and a lot of show music," she says. "What you hear becomes part of the whole creative process.

"My new album has a different sound, one that's different for me, and I am curious whether it will be classified as new wave, or rock 'n' roll, or what. It's a new direction for me, in that the tempos are all up. I seem to write songs, and people think of me as always working in a certain sort of tempo, in slow rock. Working with (producer) Mike Manieri, it seemed to me at first the tempos were much too fast, though listening now, four months later, they almost seem slow," says Simon, interviewed at her home overlooking Central Park.

Simon says working with Manieri, a vibes player when not a producer, enabled her to expand her music, especially its rhythmic possibilities.



Carly Simon performs during a recent rare appearance.

She and Manieri wrote the songs together, with Manieri establishing the tempo and chord changes while she provided the melodies and lyrics.

After the album is released Carly expects to go out on the road.

"It's not that I don't like to make personal appearances," says one of music's more reclusive personalities. "I love it. It's just that previously several things stood in the way of my complete enjoyment of it. There was stage fright ... and children. Now I'm just going to do it anyway.

"I want to perform in the kind of theatres that don't have seating, like Roseland. I don't expect to give a punk show, but it will be a rock 'n' roll show. I don't expect my fans would mind having to stand still for a ballad," she adds.

Manager Rothberg says venues have not been determined yet, though she expects dates in Chicago, New York and Los Angeles, as well as some summer theatres. The William Morris agency is working on the tour.

"Carly Simon is one of those performers who can decide at the last minute to do a show and be able to get whatever dates she wants," says Rothberg.

Chicago Industry Seminar April 7-12

CHICAGO—A six-day music industry educational seminar placing special emphasis on entry-level business preparation is scheduled to be run here April 7-12.

The seminars have been put together by Meldon Barrow, head of Male Production and Promotion Co., an independent promotion and merchandising firm.

Industry executives who will direct the sessions include Granville White, CBS Records; Dick Schory, Ovation Records; Eddie Thomas, Eddie Thomas & Associates; Barry Mayo, WGCI-FM program director; Harold Davis, Progress Records Distributing; entertainment attorney Jay B. Ross, Carl Davis of Chi-Sounds Records and Maurice White, Polydor Records.

Six five-hour sessions are scheduled. Registration for the entire course is \$10 from Music Business Group, P.O. Box 7377, Chicago, Ill. 60680.

For the Record

NEW YORK—Frank Horowitz, director of music retailing for Delilah Communications, specialists in rock biographies, retains his post as marketing director of Trouser Press magazine. An item in Executive Turntable March 22 inadvertently implied he had given up the latter position.



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N.Y. PLAZA HOTEL FETE

'Gambler,' 'Needed' Cop NMPA Kudos

By IRV LICHMAN

NEW YORK—The first National Music Publishers Assn. Song Awards has produced a tie for song of the year, with "You Needed Me" and "The Gambler" spotlighted among 10 awards.

The presentations were made Wednesday (19) at the Plaza Hotel, where more than 200 NMPA members gathered.

In addition to its standing as song of the year, "The Gambler," also won in the country category, while "You Needed Me" also won as the top pop song.

"You Needed Me" was written by Randy Goodrum and is copublished by Chappell and Ironside Music. "The Gambler" was penned by Don Schlitz and published by Writers Night Music.

The other awards categories and their winners are:

Broadway: "Don't Cry For Me Argentina," from "Evita," written by Andrew Lloyd Webber and Tim Rice and published by Leeds Music (MCA); Disco: "I Will Survive," written by Dino Fekaris and Freddie Perren and published by Perren-

Vibes Music; Easy Listening: "You Don't Bring Me Any Flowers," written by Neil Diamond and lyricists Alan and Marilyn Bergman and copublished by Stonebridge Music and Threesome Music; Gospel: "Will The Circle Be Broken," written by A.P. Carter and published by Peer International.

Latin: "Si, Pero No," written by Moncaça and Paco Cepero and published by Ediciones April Music, SRL Spain; Movie: "Last Dance," written by Paul Jabara and published by Primus Artists, Olga Music and Rick's Music; R&B: "After The Love Has Gone," written by David Foster, Jay Graydon and Bill Champlin and copublished by Ninth, Garden Rake, Foster Frees and Bobette.

Presenters included NMPA board members Bill Lowery, Sam Trust, Irwin Robinson, Lester Sill, Sal Chiantia, Stanley Mills, Robert Gordy and Leonard Feist, president. Al Berman, of the Harry Fox Agency also was a presenter.

Winners were selected in a three-step secret ballot process by NMPA members.

Publishing New Styles Pioneered By Jingles

NEW YORK—With no well defined trends on the pop scene, the jingles area may contribute some viable directions of its own.

That's the contention of Richard Lavsky, New York-based writer, arranger and conductor who has been involved in the creation of themes for hundreds of network ad campaigns.

"There's no basic style for ad agencies to latch onto, so the input from creative jingles writers and producers may well turn up a new pop trend of its own."

Lavsky, who is completing a new office/studio complex here to include record industry clients, adds that the normal lag between the emergence of a new musical style and its adoption by ad agencies basically no longer exists.

"In the past, it would take at least six months before a jingles campaign would incorporate a new sound—such as disco—in the belief it took at least that amount of time for the sound to have generated mass appeal."

Lavsky believes there are a number of current jingles-only writers and producers who can contribute new pop styles that the record industry might absorb, particularly as jingles receive deep saturation in national television and radio exposure.

"I used to get calls from ad agencies to come up with a 60-second commercial; now they're calling me to devise a 60-second 'record.' Because of this, I'm beginning to write clauses into my contracts that protect me should any of my jingles evolve into recording projects."

Lavsky also notes another closer relationship between the jingles field and the music industry from an artist point of view. "Artists no longer think it demeaning to do a commercial."

Lavsky, who has done some recording projects and movie scoring and arranging, is also taking a conventional route to possible recording success. He's producing a new vocal-instrumental rock group, Pandora's Box, which writes its own material. For a number of years he's had two publishing firms, Music House (ASCAP) and Koto (BMI).

Songwriters Firm L.A. Country Panel

LOS ANGELES — Songwriters Resources and Services sponsors a forum on country music here, April 3 from 7 p.m. to 10 p.m.

Panelists include Bill Boyd, president of the Academy of Country Music and the William Boyd Agency; Alex Harvey, recording artist and songwriter; Beverly Hills, a professional manager with Tree International; Jack Lameier, CBS Records regional country marketing manager; Ray Ruff, independent promotion man and producer, and Tommy Thomas, owner of the Palomino Club here.

Sukin a Speaker

NEW YORK—An update on the Copyright Royalty Tribunal and a talk by attorney Michael Sukin highlight the Wednesday (2) meeting of the New York chapter of the Music Publishers Forum.

Sukin will discuss the recent decision in the case of Walt Disney Productions, Universal Pictures versus Sony Betamax.

Those wishing to attend may contact Marcia Vance at (212) 581-4320.

8-HOUR WORKSHOP

Songs Evaluated By Atlanta Tunesters

ATLANTA—The Atlanta Songwriters Assn. held a one-day song evaluation workshop attended by more than 100 area songwriters.

As a highlight of the eight-hour workshop, writers were offered the chance to have their compositions critiqued by three industry professionals: Len H. Chandler Jr. and John Braheny, cofounders of the Alternative Chorus Songwriter Showcase, and Doug Thiele, president of Songwriters Resources and Services, both located in Los Angeles.

Covered were such topics as locat-

ing a reputable publisher, pitching songs to producers and a&r executives, copyright registration, publishing contracts and the basic elements of writing commercial songs.

Among those attending the workshop were Capitol artist Diane Pfeiffer and Jill Fresbee, creative services director of the American Song Festival in L.A.

Plans are in the works to repeat the seminar during the upcoming annual Georgia Music Week Sept. 15-21.

8 Tabbed For ASCAP Review Board

NEW YORK—Four writers and four publishers have been elected to ASCAP's board of review for two-year terms starting April 1. The board decides membership questions concerning the performing rights society's rules relating to revenue distribution.

Lyricists elected in the popular production division are Lee Adams and Donald Kahn, with Richard Adler as alternate.

The composer elected to represent the popular production unit is Johnny Green, with Vic Mizzy as alternate. Representing the standard

division is composer-educator Vincent Persichetti of the Juilliard faculty, with composer Jacob Druckman serving as alternate.

The three publishers representing the popular production division are Stanley Mills of September Music, Burt Litwin of Cherry Lane Music, with Bob Montgomery of Bobby Goldsboro Music as alternate.

Arnold Broido of Theodore Presser Co. represents publishers in the standard division, with Art Jensen of Jensen Publications as alternate.

Sheet Music Of Platinum In U.K.

LONDON—Platinum sheet music, in place of the conventional platinum disks, was awarded by Chappell Music to Ivor Raymonde and Mike Hawker, writers of the "non-stop" hit "I Only Want To Be With You."

The song was written in 1963, when Chappell veteran Teddy Holmes, now virtually retired, acquired the publishing for the company and was first a major hit for Dusty Springfield. Then, in 1977, it was a hit again for the Bay City Rollers and, late 1979, it was again Top 10, this time for the Tourists.

It has also been on countless albums, including James Last's biggest U.K. seller, the platinum-plus double LP "Last The Whole Night Long."

Cream's Weiss Into 8 Nations

TOKYO—Bobby Weiss, Cream Records international head arrives here Thursday (27) on the first leg of an eight-country tour of the Far East to negotiate new disk and music publishing contracts.

While here he will discuss renegotiation of existing pacts with Victor Musical Instruments and Victor Music Publishing, Weiss will also seek the acquisition of masters for global distribution through Cream-Hi Records.

He will also attend the Tokyo Music Festival Sunday (30). Other stops include Seoul, Taipei, Hong Kong, Bangkok, Singapore, Jakarta and Manila.

Barry For Movie

LOS ANGELES—Jeff Barry will write the original songs for "The Idolmaker," a United Artists film release.

Barry has developed or produced such artists as the Archies, Neil Diamond, Andy Kim, Connie Frances and others. He has created and produced themes for numerous television shows including "One Day At A Time," "The Jeffersons" and "Monkees."

Columbia Tees 'Mystery Book' Promo

NEW YORK—Columbia Pictures Publications has launched a weekly

"mystery book" program that offers a 10% additional discount on a best selling catalog folio.

For one week only the print firm will offer Columbia's Mystery Book to its accounts without naming the title.

"Besides the discount incentive," declares Frank Hackinson, chief of the major print operation, "we see it as a confidence builder in Columbia Pictures Publications, since when the account that takes advantage of this deal finally sees what's been purchased he'll realize it's one of our top sellers."

As the titles become known, Hackinson expects each succeeding week's "mystery book" to do better than the last. He projects a sale of 5,000 copies on the first offering, which is included in the company's Sneak Preview order bulletin of March 10.

Each week's title is determined in the following manner: the head of the warehouse brings to a Monday morning sales meeting six to eight candidates for a "mystery book" and a vote by salesmen attending the meeting determines the following week's title.

"We'll maintain the program for as long as it's successful," Hackinson says.

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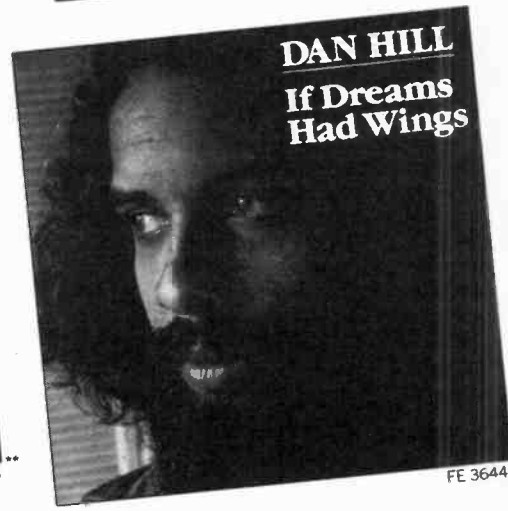
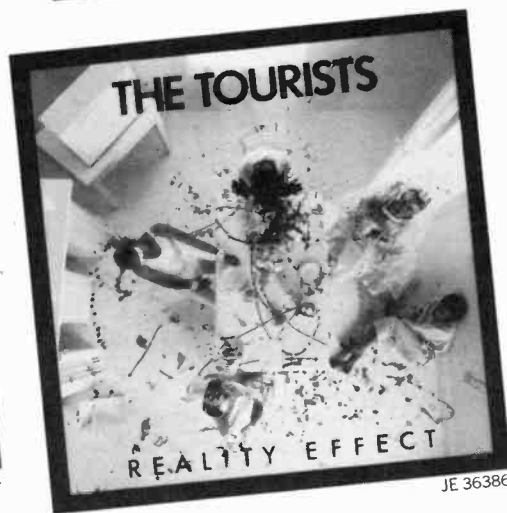
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The International Music-Record-Tape Newsweekly

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Vol. 92 No. 13

Commentary

Gone... But Not Forgotten

By BOB GODFREY

I've been in the retail record business since 1946, but I've never seen it in such disarray and confusion.

The battle of the speeds between 45 and 33 back in the '40s and '50s was ridiculous. Later on the double inventory of mono and stereo was an unwarranted expense. The quad fiasco of several years ago contained all the basic elements of the usual industry indecision.

'Where are those classic Hudson & Landry albums?'

Now they're doing it again with two incompatible videotape systems.

However, the little things get to you too. For example, trying to explain to the average customer why certain records are no longer available. In most cases there is no explanation.

None of the classic Ray Charles albums on ABC containing "Georgia On My Mind" and "I Can't Stop Loving You" are available. Why not?

Why can't CBS straighten out the legal problems and reissue the original album by "It's A Beautiful Day." We get two or

three requests for this every month. I understand there's a \$15 import available, but I haven't located one yet.

Where are the Jim Croce albums? Why not an RCA mid-line collection by Phil Harris or Dennis Day? Did you know there are no current listings on any album by Steve & Eydie singing together? Where are the classic Hudson & Landry albums?

RCA recently lowered the price on the legendary "Nilsson Schmilsson" album, but at the same time discontinued the tape counterparts. Weird!

During the last couple of months the complete Monument catalog quietly folded up its tent and disappeared. No word from Monument or Polygram, or even Billboard. In one swoop, the catalog items by Larry Gatlin, Boots Randolph, Roy Orbison and Charlie McCoy became unavailable.

Have you ever tried to convert your average Boots Randolph customer to the Ramones or the B-52s?

Then there's Polygram's 25 units minimum on 45s. I don't need a five-year supply of "Wolf Creek Pass" or "Chantilly Lace." I may not live that long.

Outside of the poor fill on orders, no back-orders and slow service, record service is really fun.

Bob Godfrey owns Bob Godfrey's Record Shop, in Wenatchee, Wash.

Sounding a Standard Alarm

By ED SILVERS

A new scenario has been created by the new Copyright Act's extension of term for an additional 19 years (after the original term of 28 years and a renewal term of 28 years). The participants are the writers or estates attached to the older standard songs, most of which were originally used in Broadway productions and motion pictures.

Many of these standards have been controlled by publishing firms associated with film companies. But, when ownership finally returned to the author and composer, the songs were auctioned off to various new publishing entities, in many cases copyright acquirors who are not truly full-line music publishing houses.

The scenario goes as follows: The standard writer with a new publishing home rushes desperately into his new publisher's office after 18 months or more of this new association, and demands, "What has happened to my performance royalties? They have always been steady and a strong source of income, and they have fallen off tremendously."

The explanation is simple. The writer's former publishing

company had broad access to copyright usage in new television shows and in motion pictures produced by associated companies. This stimulated continuing television performances of standards, as new motion pictures eventually find their way to television. And, of course, at first release a film may produce excellent foreign performances as well.

Often, copyright acquirors are not full-line publishers

Performances of standard material should not be taken for granted by writers or their estates. Songs are perishable, and important income is easily lost if a new association does not offer the proper performance outlets.

Writers and guardians of estates of writers, be on guard.

Ed Silvers is chairman of the board of Warner Bros. Music.

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

Letters To The Editor

Dear Sir:

We read in almost every radio/record publication we pick up about some radio programmer who isn't getting the record company service he feels he should. This is a common problem among small market stations. Fortunately, this has not been a serious problem for us. But recently I have encountered a different type of problem.

Many of the large record companies have segmented promotion departments. One department handles only country music, or Top 40, or jazz or whatever. If you are on the mailing list of one it is almost impossible to get on the list of another department.

Is this a way of record companies attempting to program radio stations? Are they saying to us, "You are allowed to play only the type of records we send you? You are a Top 40 station, why do you want to play a Charlie Rich or Crystal Gayle record?"

It's not practical for a record company to mail every record it presses to every radio station in the country. But if they listen a little more closely they might find there are stations that could program more of their records than just the ones they choose to send.

Does it really make sense for a label department to put all its promotion efforts into a number three rated top 40 station when there is a number one rated "total service" station serving the same area?

A record aired once on the number one station is heard by more people than several airings on the number three station, even though the number one station may not fall entirely into any particular programming category established by record companies.

We are not a totally Top 40 or totally country station, but we are a "total service" station. In the last Mediastat survey (done in late 1979) 19 stations showed, but we had 30% of the radio audience. The number one station? We prefer to say "the most listened-to station."

Tommy Statham
Music Director
WAPF-AM
McComb, Miss.

Dear Sir:

As a serious rock fan I'd like to express my pleasure at the Grammys won by the Doobie Bros. and Michael McDonald in four categories. They represent an unbiased recognition of talent and excellence without being influenced by the overblown media hype given other nominees. It's refreshing to see the industry show its appreciation of such major talent.

Wendy Vickers
West Haven, Conn.

Dear Sir:

I rarely listen to radio any more because of limited airplay. If Pittsburgh radio is any indication of what's going on in some other cities it's no wonder that the record industry is losing money.

I'm not going to spend \$7.98 on an album I've never heard, and there is no airplay here for new artists or older artists unless they are of superstar status.

Bryan Ingram
Clinton, Pa.

Dear Sir:

I feel it is a mistake to cut back on promotional records for radio stations. No doubt there is some abuse on the parts of both radio and records, but that is no reason to penalize the radio industry. Radio and records need each other and must work together. I hope a compromise will be reached because I, for one, receive fine service. It would be hard to get along without free service.

I would like to thank the record industry for this service. It is not abused here.

Bill Bass
Music Director, WCIF-AM
Collinsville, Va.

Dear Sir:

While I'm sympathetic to Bruce Mims' concern about beautiful music (Billboard, March 1, 1980), I cannot agree with his expectations.

Beautiful music is not in a "comatose state" by any means. Maybe it's because of an expectation by Mims, and possibly other broadcast programmers, that the record industry should supply programming to all radio stations that the recent past and future looks so unusual. Where did that premise come from?

I see no obligation on the part of record companies to supply programming material. Aren't record companies in the business of selling vinyl to whoever will buy it?

The questions asked by Mims are: (1) Is beautiful music actually on the decline in popularity? and (2) Why is it so difficult to obtain this music?

The answers are: (1) Radio listenership of beautiful music may be reorganizing itself, by demographics, but I don't think it has declined very much. (2) It's only difficult to obtain this style of music if you live by the premise that programmable music must be supplied by U.S. record companies.

Beautiful music programming has reached the point where it is the most expensive music format to produce. Many radio programmers have, over the past few years, spent millions of dollars on specially produced recordings and record albums from foreign countries. And many program and business managers refuse to give up the myopic and hindsight view that record companies are the benevolent guardians of radio programming.

New companies are doing their part to keep the music playing. As bitter as the remedy may seem, it will continue to take more than the freebies and the "promo price" of an album to keep beautiful music programming fresh and viable.

James P. Schlichting
President
Starborne Productions Corp.
Van Nuys, Calif.

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (3/20/80)

TOP ADD ONS - NATIONAL

- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- PEACHES & HERB—I Pledge My Love (Polydor/MVP)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)

PRIME MOVERS - NATIONAL

- EAGLES—I Can't Tell You Why (Asylum)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- BLONDIE—Call Me (Chrysalis)

BREAKOUTS - NATIONAL

- ANDY GIBB/OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- PINK FLOYD—Another Brick In The Wall (Columbia)
- DIONNE WARWICK—After You (Arista)

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.

KOPA—Phoenix

- JOURNEY—Anyway You Want It (Columbia)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ BILLY JOEL—You May Be Right (Columbia) 16-3
- ★ MICHAEL JACKSON—Off The Wall (Epic) HB-9

KTKT—Tucson

- FELIX CAVALIERE—Only A Lonely Heart Sees (Epic)
- DAN FOGELBERG—Heart Hotel (Full Moon/Epic)
- ★ BOB SEGER—Fire Lake (Capitol) 18-13
- ★ BILLY JOEL—You May Be Right (Columbia) 29-23

KQEO—Albuquerque

- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- JENNIFER WARNES—When The Feeling Comes Around (Arista)
- ★ TOMMY JAMES—Three Times In Love (Millennium) 16-8
- ★ NICOLETTE LARSON—Let Me Go Love (WB) 8-4

KENO—Las Vegas

- KENNY LOGGINS—Keep The Fire (Columbia)
- PRETENDERS—Brass In Pocket (Sire)
- ★ BLONDIE—Call Me (Chrysalis) 26-15
- ★ AIR SUPPLY—Lost In Love (Arista) 22-12

KFMB—San Diego

- PAT BENETAR—We Live For Love (Chrysalis)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- ★ MICHAEL JACKSON—Off The Wall (Epic) 24-15
- ★ BOB SEGER—Fire Lake (Capitol) 17-12

Pacific Northwest Region

- **TOP ADD ONS:**
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- KENNY LOGGINS—Keep The Fire (Columbia)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)

- ★ **PRIME MOVERS:**
- EAGLES—I Can't Tell You Why (Asylum)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)

- **BREAKOUTS:**
- BLONDIE—Call Me (Chrysalis)
- BROTHERS JOHNSON—Stomp (A&M)
- RAY, GOODMAN & BROWN—Special Lady (Polydor)

KFRC—San Francisco

- BROTHERS JOHNSON—Stomp (A&M)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 20-16
- ★ BILLY JOEL—You May Be Right (Columbia) 24-20

KYA—San Francisco

- BLONDIE—Call Me (Chrysalis)
- DR. HOOK—Sexy Eyes (Capitol)
- ★ CHUCK MANGIONE—Give It All You Got (A&M) 26-17
- ★ EAGLES—I Can't Tell You Why (Asylum) 29-19

KROY—Sacramento

- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- SHALAMAR—The Second Time Around (Solar)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 9-5
- ★ BLONDIE—Call Me (Chrysalis) 6-2

KGW—Portland

- BLONDIE—Call Me (Chrysalis)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- ★ EAGLES—I Can't Tell You Why (Asylum) 14-6
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 10-4

KING—Seattle

- JIMMY RUFFIN—Hold On To My Love (RSO)
- PHOTOGLO—We Were Meant To Be Lovers (Millennium)
- ★ CHARLIE DORE—Pilot Of The Airwaves (Island) D-27
- ★ EAGLES—I Can't Tell You Why (Asylum) 14-7

KJRB—Spokane

- JAMES LAST BAND—The Seduction (Polydor)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ BLONDIE—Call Me (Chrysalis) 5-2
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 27-19

KTAC—Tacoma

- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- DAN FOGELBERG—Heart Hotel (Full Moon/Epic)
- ★ HEART—Even It Up (Epic) 11-7
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 22-16

KCPX—Salt Lake City

- CHARLIE DORE—Pilot Of The Airwaves (WB)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ BLONDIE—Call Me (Chrysalis) 10-2
- ★ EAGLES—I Can't Tell You Why (Asylum) 18-13

KRSP—Salt Lake City

- WARREN ZEVON—A Certain Girl (Asylum)
- THE CLASH—Train In Vain (Epic)
- ★ BLONDIE—Call Me (Chrysalis) 9-3
- ★ BOB SEGER—Fire Lake (Capitol) 8-2

KTLK—Denver

- KENNY LOGGINS—Keep The Fire (Columbia)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 19-14
- ★ BROTHERS JOHNSON—Stomp (A&M) 18-13

KIMN—Denver

- PAUL DAVIS—Do Right (Bang)
- DAN FOGELBERG—Heart Hotel (Full Moon/Epic)
- ★ BLONDIE—Call Me (Chrysalis) 11-8
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 8-5

KJR—Seattle

- KENNY LOGGINS—Keep The Fire (Columbia)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- ★ BLONDIE—Call Me (Chrysalis) 16-7
- ★ BOB SEGER—Fire Lake (Capitol) 13-9

KYX—Seattle

- ANDY GIBB/OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- STEVE FORBERT—Say Goodbye To Little Jo (Nemperor)
- ★ BLONDIE—Call Me (Chrysalis) 11-6
- ★ MICHAEL JACKSON—Off The Wall (Epic) D-28

KCBN—Reno

- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 20-8
- ★ BOB SEGER—Fire Lake (Capitol) 26-12

North Central Region

- **TOP ADD ONS:**
- NEIL DIAMOND—September Morn' (Columbia)
- CHARLIE DORE—Pilot Of The Airwaves (Island)
- UTOPIA—Set Me Free (Bearsville)

- ★ **PRIME MOVERS:**
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- AIR SUPPLY—Lost In Love (Arista)
- RAY, GOODMAN & BROWN—Special Lady (Polydor)

- **BREAKOUTS:**
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- PAUL DAVIS—Do Right (Bang)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)

CKLW—Detroit

- CHARLIE DORE—Pilot Of The Airwaves (Island)
- PEACHES & HERB—I Pledge My Love (Polydor/MVP)
- ★ AIR SUPPLY—Lost In Love (Arista) 28-18
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 19-13

WDRQ—Detroit

- DR. HOOK—Sexy Eyes (Capitol)
- J. GEILS BAND—Love Stinks (EMI)
- ★ AIR SUPPLY—Lost In Love (Arista) 28-18
- ★ BILLY JOEL—You May Be Right (Columbia) 26-17

WTAC—Flint

- BERNADETTE PETERS—Gee Whiz (MCA)
- RED RIDER—White Hot (Capitol)
- ★ GARY NUMAN—Cars (Atco) 30-9
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 11-7

Z-96 (WZZR-FM)—Grand Rapids

- PAUL DAVIS—Do Right (Bang)
- FLEETWOOD MAC—Think About Me (WB)
- ★ CHARLIE DORE—Pilot Of The Airwaves (Island) 28-15
- ★ BILLY JOEL—You May Be Right (Columbia) 30-22

WAKY—Louisville

- MELISSA MANCHESTER—Fire In The Morning (Arista)
- DAN FOGELBERG—Heart Hotel (Full Moon/Epic)
- ★ JIMMY RUFFIN—Hold On To My Love (RSO) 28-20
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 20-13

WBGN—Bowling Green

- UTOPIA—Set Me Free (Bearsville)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ JOURNEY—Any Way You Want It (Columbia) 25-17
- ★ BILLY JOEL—You May Be Right (Columbia) 28-18

WGCL—Cleveland

- PRETENDERS—Brass In Pocket (Sire)
- FELIX CAVALIERE—Only A Lonely Heart Sees (Epic)
- ★ BLONDIE—Call Me (Chrysalis) 10-2
- ★ SHALAMAR—The Second Time Around (Sire) 15-9

WZZP—Cleveland

- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ KENNY LOGGINS—Keep The Fire (Columbia) 24-15
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 16-10

Q-102 (WKRQ-FM)—Cincinnati

- PAUL DAVIS—Do Right (Bang)
- UTOPIA—Set Me Free (Bearsville)
- ★ BLONDIE—Call Me (Chrysalis) 21-13
- ★ MICHAEL JACKSON—Off The Wall (Epic) 25-19

WNCI—Columbus

- DR. HOOK—Sexy Eyes (Capitol)
- SHOOTING STAR—You've Got What I Need (Virgin)
- ★ TOTO—99 (Columbia) 16-7
- ★ BLONDIE—Call Me (Chrysalis) 22-15

WCUE—Akron

- PRETENDERS—Brass In Pocket (Sire)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- ★ BLONDIE—Call Me (Chrysalis) 14-7
- ★ BILLY JOEL—You May Be Right (Columbia) 36-27

13-Q (WKQT)—Pittsburgh

- SMOKEY ROBINSON—Let Me Be The Clock (Tamla)
- ANDY GIBB/OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 14-7
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 22-17

WPZZ—Pittsburgh

- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- ★ BOB SEGER—Fire Lake (Capitol) 20-15
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 12-8

Southwest Region

- **TOP ADD ONS:**
- ANDY GIBB/OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- JAMES LAST BAND—The Seduction (Polydor)

- ★ **PRIME MOVERS:**
- BROTHERS JOHNSON—Stomp (A&M)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- EAGLES—I Can't Tell You Why (Asylum)

- **BREAKOUTS:**
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- FLEETWOOD MAC—Think About Me (WB)
- BLONDIE—Call Me (Chrysalis)

KILT—Houston

- KORONA—Let Me Be (EMI)
- ANDY GIBB/OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- ★ EAGLES—I Can't Tell You Why (Asylum) 12-7
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 11-6

KRBE—Houston

- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- ANDY GIBB/OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- ★ BILLY JOEL—You May Be Right (Columbia) 17-13
- ★ BROTHERS JOHNSON—Stomp (A&M) 20-14

KLIF—Dallas

- EDDIE RABBITT—Gone Too Far (Epic)
- DOLLY PARTON—Starting Over Again (RCA)
- ★ MELISSA MANCHESTER—Fire In The Morning (Arista) 16-12
- ★ CRYSTAL GAYLE—It's Like We Never Said Goodbye (Columbia) 19-16

KNUS-FM—Dallas

- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- JAMES LAST BAND—The Seduction (Polydor)
- ★ BLONDIE—Call Me (Chrysalis) 28-16
- ★ MICHAEL JACKSON—Off The Wall (Epic) D-15

KFJZ-FM (Z-97)—Ft. Worth

- BOB SEGER—Fire Lake (Capitol)
- STYX—Borrowed Time (A&M)
- ★ BLONDIE—Call Me (Chrysalis) 9-3
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 19-11

KINT—El Paso

- THE WHISPERS—And The Beat Goes On (Solar)
- LINDA RONSTADT—Hurt So Bad (Asylum)
- ★ MICHAEL JACKSON—Off The Wall (Epic) 25-19
- ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) AD-24

WKY—Oklahoma City

- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- KORONA—Let Me Be (Tamla)
- ★ CHARLIE DORE—Pilot Of The Airwaves (Island) 14-7
- ★ BOB SEGER—Fire Lake (Capitol) 24-16

KELI—Tulsa

- JIMMY BUFFETT—Survive (MCA)
- JAMES LAST BAND—The Seduction (Polydor)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 11-6
- ★ RUPERT HOLMES—Him (MCA) G-2

WTIX—New Orleans

- JOURNEY—Any Way You Want It (Columbia)
- FLEETWOOD MAC—Think About Me (WB)
- ★ BOB SEGER—Fire Lake (Capitol) 9-2
- ★ BROTHERS JOHNSON—Stomp (A&M) 37-15

KEEL—Shreveport

- JIMMY RUFFIN—Hold On To My Love (RSO)
- ANNE MURRAY—Lucky Me (Capitol)
- WILLIE NELSON—My Heroes Have Always Been Cowboys (Columbia) 30-20
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 16-9

Midwest Region

- **TOP ADD ONS:**
- AIR SUPPLY—Lost In Love (Arista)
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
- LINDA RONSTADT—How Do I Make You (Asylum)

- ★ **PRIME MOVERS:**
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- AIR SUPPLY—Lost In Love (Arista)
- EAGLES—I Can't Tell You Why (Asylum)

- **BREAKOUTS:**
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- DIONNE WARWICK—After You (Arista)
- WARREN ZEVON—A Certain Girl (Asylum)

WLS—Chicago

- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
- KOOL & THE GANG—Too Hot (De-Lite)
- ★ SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 14-7
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 32-19

WFSM—Chicago

- AIR SUPPLY—Lost In Love (Arista)
- KENNY LOGGINS—Keep The Fire (Columbia)
- ★ PRETENDERS—Brass In Pocket (Sire) 27-17
- ★ OFF BROADWAY—Stay In Time (Atlantic) 26-16

WROK—Rockford

- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ AIR SUPPLY—Lost In Love (Arista) 15-9
- ★ FLEETWOOD MAC—Think About Me (WB) 27-19

(Continued on page 24)

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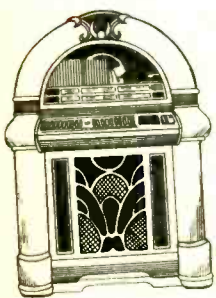
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Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (3/20/80)

Continued from page 22

WIFE—Indianapolis

- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- DIONNE WARWICK—After You (Arista)

WNDE—Indianapolis

- CHARLIE DORE—Pilot Of The Airways (Island)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ JIMMY RUFFIN—Hold On To My Love (RSO) 20-12
- ★ AIR SUPPLY—Lost In Love (Arista) 10-6

WOKY—Milwaukee

- PAUL DAVIS—Do Right (Bang)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 20-11
- ★ SHALAMAR—The Second Time Around (Solar) 10-5

WZUU-FM—Milwaukee

- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- FLEETWOOD MAC—Think About Me (WB)
- ★ DAVID GATES—Where Does The Lovin' Go (Elektra) 14-11
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) D-20

KSLQ-FM—St. Louis

- JIMMY RUFFIN—Hold On To My Love (RSO)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- ★ MICHAEL JACKSON—Off The Wall (Epic) 10-5
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 15-6

KXOK—St. Louis

- LINDA RONSTADT—How Do I Make You (Asylum)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- ★ TOTO—99 (Columbia) 12-3
- ★ CHUCK MANGIONE—Give It All You Got (A&M) 10-6

KIOA—Des Moines

- AIR SUPPLY—Lost In Love (Arista)
- BILLY JOEL—You May Be Right (Columbia)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 14-6
- ★ BLONDIE—Call Me (Chrysalis) 19-12

KDWB—Minneapolis

- WARREN ZEVON—A Certain Girl (Asylum)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ EAGLES—I Can't Tell You Why (Asylum) 8-2
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 9-4

KSTP—Minneapolis

- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- DIONNE WARWICK—After You (Arista)
- ★ AIR SUPPLY—Lost In Love (Arista) 17-10
- ★ EAGLES—I Can't Tell You Why (Asylum) 20-15

WHB—Kansas City

- DR. HOOK—Sexy Eyes (Capitol)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ AIR SUPPLY—Lost In Love (Arista) 12-8
- ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 17-12

KBEQ—Kansas City

- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- DAN FOGELBERG—Heart Hotel (Full Moon/Epic)
- ★ BLONDIE—Call Me (Chrysalis) 10-2
- ★ BOB SEGER—Fire Lake (Capitol) 11-5

KKLS—Rapid City

- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- DAN FOGELBERG—Heart Hotel (Full Moon/Epic)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 8-4
- ★ AIR SUPPLY—Lost In Love (Arista) 5-1

KQWB—Fargo

- SHOOTING STAR—You've Got What I Need (Virgin)
- BETTE MIDLER—The Rose (Atlantic)
- ★ DAVID GATES—Where Does The Lovin' Go (Elektra) 13-12
- ★ AIR SUPPLY—Lost In Love (Arista) 21-19

KLEO—Wichita

- PAUL DAVIS—Do Right (Bang)
- KENNY LOGGINS—Keep The Fire (Columbia)
- ★ MELISSA MANCHESTER—Fire In The Morning (Arista) 23-20
- ★ BILLY JOEL—You May Be Right (Columbia) 29-24

Northeast Region

● TOP ADD ONS:

- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- FLEETWOOD MAC—Think About Me (WB)

★ PRIME MOVERS:

- BLONDIE—Call Me (Chrysalis)
- PEACHES & HERB—I Pledge My Love (A&M)
- EAGLES—I Can't Tell You Why (Asylum)

BREAKOUTS:

- BOB SEGER—Fire Lake (Capitol)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- BILLY JOEL—You May Be Right (Columbia)

WABC—New York

- BOB SEGER—Fire Lake (Capitol)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- ★ BLONDIE—Call Me (Chrysalis) 11-5
- ★ FESTIVAL—Don't Cry For Me Argentina (RSO) 23-16

WXLO—New York

- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- LIPPS, INC.—Funky Town (Casablanca)
- ★ BLONDIE—Call Me (Chrysalis) 11-2
- ★ PEACHES & HERB—I Pledge My Love (Polydor/MVP)

WPTR—Albany

- PAUL DAVIS—Do Right (Bang)
- KENNY LOGGINS—Keep The Fire (Columbia)
- ★ EAGLES—I Can't Tell You Why (Asylum) 7-1
- ★ DR. HOOK—Sexy Eyes (Capitol) 21-9

WTRY—Albany

- UTOPIA—Set Me Free (Bearsville)
- DAN FOGELBERG—Heart Hotel (Full Moon/Epic)
- ★ BLONDIE—Call Me (Chrysalis) 10-3
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 14-9

WKBW—Buffalo

- DAN FOGELBERG—Heart Hotel (Full Moon/Epic)
- DOLLY PARTON—Startin' Over Again (RCA)
- ★ BOB SEGER—Fire Lake (Capitol) 18-8
- ★ AIR SUPPLY—Lost In Love (Arista) 26-19

WYSL—Buffalo

- DIONNE WARWICK—After You (Arista)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ ENGELBERT HUMPEROINCK—Love's Only Love (Epic) 10-4
- ★ STARLAND VOCAL BAND—Loving You With My Eyes (Windsong) 21-15

WBBF—Rochester

- DR. HOOK—Sexy Eyes (Capitol)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- ★ BLONDIE—Call Me (Chrysalis) 12-4
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 11-7

WRKO—Boston

- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- ★ THE FOOLS—It's A Night For Beautiful Girls (EMI) 25-16
- ★ PEACHES & HERB—I Pledge My Love (Polydor/MVP) 20-14

WBZ-FM—Boston

- B.J. THOMAS—Walkin' On A Cloud (MCA/Songbird)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)

F-105 (WVBF)—Boston

- FLEETWOOD MAC—Think About Me (WB)
- BILLY JOEL—You May Be Right (Columbia)
- ★ BLONDIE—Call Me (Chrysalis) 24-16
- ★ BOB SEGER—Fire Lake (Capitol) 13-7

WDRS—Hartford

- CHARLIE DORE—Pilot Of The Airways (Island)
- ANDY GIBB/OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- ★ CHUCK MANGIONE—Give It All You Got (A&M) 14-7
- ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 19-12

WPRO (AM)—Providence

- NEIL SEDAKA—Should Have Never Let You Go (Elektra)
- JAMES LAST BAND—The Seduction (Polydor)
- ★ CLIFF RICHARD—Carrie (EMI-America) 28-22
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 16-8

WPRO-FM—Providence

- HEART—Even It Up (Epic)
- FLEETWOOD MAC—Think About Me (WB)
- ★ MICHAEL JACKSON—Off The Wall (Epic) 19-11
- ★ BETTE MIDLER—The Rose (Atlantic) D-22

WICC—Bridgeport

- WARREN ZEVON—A Certain Girl (Asylum)
- SMOKEY ROBINSON—Let Me Be The Clock (Tamla)
- ★ EAGLES—I Can't Tell You Why (Asylum) 15-8
- ★ BILLY JOEL—You May Be Right (Columbia) 21-16

Mid-Atlantic Region

● TOP ADD ONS:

- DOLLY PARTON—Startin' Over Again (RCA)
- PEACHES & HERB—I Pledge My Love (A&M)
- SMOKEY ROBINSON—Let Me Be The Clock (Tamla)

★ PRIME MOVERS:

- BLONDIE—Call Me (Chrysalis)
- KOOL & THE GANG—Too Hot (De-Lite)
- BILLY JOEL—You May Be Right (Columbia)

BREAKOUTS:

- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- MAC DAVIS—It's Hard To Be Humble (Casablanca)

WFIL—Philadelphia

- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- DOLLY PARTON—Startin' Over Again (RCA)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 10-3
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 7-3

WZZD—Philadelphia

- SMOKEY ROBINSON—Let Me Be The Clock (Tamla)
- LIPPS, INC.—Funkytown (Casablanca)
- ★ RONNIE LAWS—Every Generation (UA) 36-19
- ★ DIANA ROSS—Medley Of Hits (Motown) 37-20

WIFI-FM—Philadelphia

- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 18-15
- ★ BILLY JOEL—You May Be Right (Columbia) 20-11

WPGC—Washington

- PEACHES & HERB—I Pledge My Love (Polydor/MVP)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ BLONDIE—Call Me (Chrysalis) 6-1
- ★ KOOL & THE GANG—Too Hot (De-Lite) 11-8

WGH—Norfolk

- PEACHES & HERB—I Pledge My Love (Polydor/MVP)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 10-5
- ★ BILLY JOEL—You May Be Right (Columbia) 11-7

WCAO—Baltimore

- BROTHERS JOHNSON—Stomp (A&M)
- MAC DAVIS—It's Hard To Be Humble (Casablanca)
- ★ BLONDIE—Call Me (Chrysalis) 20-13
- ★ BILLY JOEL—You May Be Right (Columbia) 25-15

WYRE—Annapolis

- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ THE WHISPERS—And The Beat Goes On (Solar) 21-16
- ★ BLONDIE—Call Me (Chrysalis) 21-16

WLEE—Richmond

- FELIX CAVALIERE—Only A Lonely Heart Sees (Epic)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ AIR SUPPLY—Lost In Love (Arista) 13-8
- ★ EAGLES—I Can't Tell You Why (Asylum) 15-10

WRVQ—Richmond

- PRETENDERS—Brass In Pocket (Sire)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ AIR SUPPLY—Lost In Love (Arista) 10-6
- ★ BLONDIE—Call Me (Chrysalis) 17-3

WAEB—Allentown

- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- DAN FOGELBERG—Heart Hotel (Full Moon/Epic)
- ★ MICHAEL JACKSON—Off The Wall (Epic) 22-14
- ★ BILLY JOEL—You May Be Right (Columbia) 27-13

WKBO—Harrisburg

- SMOKEY ROBINSON—Let Me Be The Clock (Tamla)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ CHARLIE DORE—Pilot Of The Airways (Island) 28-19
- ★ BOB SEGER—Fire Lake (Capitol) 19-10

Southeast Region

● TOP ADD ONS:

- PEACHES & HERB—I Pledge My Love (Polydor/MVP)
- PRETENDERS—Brass In Pocket (Sire)
- JIMMY RUFFIN—Hold On To My Love (RSO)

★ PRIME MOVERS:

- BLONDIE—Call Me (Chrysalis)
- AIR SUPPLY—Lost In Love (Arista)
- BILLY JOEL—You May Be Right (Columbia)

BREAKOUTS:

- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- JAMES LAST BAND—The Seduction (Polydor)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)

WQXI—Atlanta

- JAMES LAST BAND—The Seduction (Polydor)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ BRUCE COCKBURN—Wondering Where The Lions Are (Millennium) 16-10
- ★ PAUL DAVIS—Do Right (Bang) 9-5

Z-93 (WZGC-FM)—Atlanta

- LINDA RONSTADT—Hurt So Bad (Asylum)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- ★ BILLY JOEL—You May Be Right (Columbia) 26-19
- ★ PAUL DAVIS—Do Right (Bang) 21-14

WBBQ—Augusta

- DAN FOGELBERG—Heart Hotel (Full Moon/Epic)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ BOB SEGER—Fire Lake (Capitol) 15-6
- ★ BROTHERS JOHNSON—Stomp (A&M)

WFOM—Atlanta

- GRACE SLICK—Seasons (RCA)
- ANNE MURRAY—Lucky Me (Capitol)
- ★ BRUCE COCKBURN—Wondering Where The Lions Are (Millennium) 21-10
- ★ BILLY JOEL—You May Be Right (Columbia) 32-15

WSGA—Savannah

- RAYDIO—Two Places At The Same Time (Arista)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ BILLY JOEL—You May Be Right (Columbia) 29-13
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 19-13

WFLB—Fayetteville

- RAYDIO—Two Places At The Same time (Arista)
- ANNE MURRAY—Lucky Me (Capitol)
- ★ PEACHES & HERB—I Pledge My Love (Polydor/MVP) 27-21
- ★ DR. HOOK—Sexy Eyes (Capitol) 14-9

WQAM—Miami

- AIR SUPPLY—Lost In Love (Arista)
- PEACHES & HERB—I Pledge My Love (Polydor/MVP)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 29-22
- ★ SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 21-12

WMJX (96X)—Miami

- ★ PAT BENATAR—Heartbreaker (Chrysalis) 10-5
- ★ DR. HOOK—Sexy Eyes (Capitol) 23-19

Y-100 (WHYI-FM)—Miami

- BOB SEGER—Fire Lake (Capitol)
- AIR SUPPLY—Lost In Love (Arista)
- ★ EAGLES—I Can't Tell You Why (Asylum) 10-6
- ★ BLONDIE—Call Me (Chrysalis) 22-13

WLOF—Orlando

- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- ★ BILLY JOEL—You May Be Right (Columbia) 29-23
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 11-7

Q-105 (WRBQ-FM)—Tampa

- JERMAINE JACKSON—Let's Get Serious (Motown)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ BILLY JOEL—You May Be Right (Columbia) 30-26
- ★ AIR SUPPLY—Lost In Love (Arista) 28-16

BJ-105 (WBJW-FM)—Orlando

- JIMMY RUFFIN—Hold On To My Love (RSO)
- BAR-KAYS—Today Is The Day (Mercury)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 12-1
- ★ BLONDIE—Call Me (Chrysalis) 14-4

WQXQ—Daytona Beach

- BETTE MIDLER—The Rose (Atlantic)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ EAGLES—I Can't Tell You Why (Asylum) 24-14
- ★ PEACHES & HERB—I Pledge My Love (Polydor/MVP) 33-23

WAPE—Jacksonville

- PRETENDERS—Brass In Pocket (Sire)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ BLONDIE—Call Me (Chrysalis) 6-2
- ★ PAUL DAVIS—Do Right (Bang) 25-19

WAYS—Charlotte

- PRETENDERS—Brass In Pocket (Sire)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 27-19
- ★ AIR SUPPLY—Lost In Love (Arista) 20-9

WKIX—Raleigh

- GRACE SLICK—Seasons (RCA)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ AIR SUPPLY—Lost In Love (Arista) D-19
- ★ DR. HOOK—Sexy Eyes (Capitol) D-20

WTMA—Charleston

- PRETENDERS—Brass In Pocket (Sire)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 8-1
- ★ BILLY JOEL—You May Be Right (Columbia) 28-19

WORD—Spartanburg

- ANDY GIBB/OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- ★ AIR SUPPLY—Lost In Love (Arista) 22-10
- ★ BROTHERS JOHNSON—Stomp (A&M) 0-23

WLAC—Nashville

- BILLY JOEL—You May Be Right (Columbia)
- JAMES LAST BAND—The Seduction (Polydor)
- ★ BOB SEGER—Fire Lake (Capitol) 13-8
- ★ AIR SUPPLY—Lost In Love (Arista) 23-15

(WBVQ) 92-Q—Nashville

- KENNY LOGGINS—Keep The Fire (Columbia)
- JAMES LAST BAND—The Seduction (Polydor)
- ★ BLONDIE—Call Me (Chrysalis) 21-16
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 12-8

WHBQ—Memphis

- JIMMY RUFFIN—Hold On To My Love (RSO)
- KORONA—Let Me Be (UA)
- ★ BLONDIE—Call Me (Chrysalis) 23-18
- ★ AIR SUPPLY—Lost In Love (Arista) 29-22

WRJZ—Knoxville

A very special love song.

"SHOULD'VE NEVER LET YOU GO"

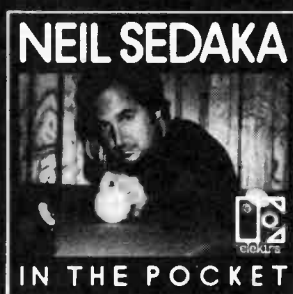
(E-46615)

A duet by
Neil Sedaka and Dara Sedaka.



The first single from
IN THE POCKET.

(6E-259)



Neil Sedaka's new album on
Elektra Records and Tapes.

Produced and Arranged by Robert Appère and Neil Sedaka.



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Billboard Album Radio Action

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

Based on station playlist through Wednesday (3/19/80)

Top Add Ons-National

- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- GRACE SLICK—Dreams (RCA)
- DARYL HALL—Sacred Songs (RCA)
- PAT TRAVERS BAND—Crash And Burn (Polydor)

Top Requests/Airplay-National

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)
- HEART—Bebe Le Strange (Epic)

National Breakouts

- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- RODNEY CROWELL—But What Will The Neighbors Think (WB)
- TRIUMPH—Progressions Of Power (RCA)
- MOTORS—Tenement Steps (Virgin)

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-FM—Denver (Ira Gordon)

- GRACE SLICK—Dreams (RCA)
- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- GORDON LIGHTFOOT—Dream Street Rose (WB)
- FOOLS—Sold Out (EMI/America)
- PAT TRAVERS BAND—Crash And Burn (Polydor)
- CRETONES—Thin Red Line (Planet)
- BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)
- LINDA RONSTADT—Mad Love (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

KISW-FM—Seattle (Steve Slaton)

- MARSHALL TUCKER BAND—Tenth (WB)
- VAN WILKS—Bombay Tears (Mercury)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- APRIL WINE—Harder Faster (Capitol)
- HEART—Bebe Le Strange (Epic)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- BEACH BOYS—Keepin' The Summer Alive (Caribou)
- GRACE SLICK—Dreams (RCA)
- JOHN MILES—Sympathy (Arista)
- PRETENDERS—(Sire)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PAT TRAVERS BAND—Crash And Burn (Polydor)
- SUE SAAD & THE NEXT—(Planet)

Western Region

TOP ADD ONS

- GRACE SLICK—Dreams (RCA)
- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- CRETONES—Thin Red Line (Planet)
- MARSHALL TUCKER BAND—Tenth (WB)

TOP REQUEST/AIRPLAY

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- HEART—Bebe Le Strange (Epic)

BREAKOUTS

- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- PAT TRAVERS BAND—Crash And Burn (Polydor)
- RED RIDER—Don't Fight It (Capitol)
- WILLIE NILE—(Arista)

KMEL-FM—San Francisco (Paul Vincent)

- GRACE SLICK—Dreams (RCA)
- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- GARY NUMAN—The Pleasure Principle (Atco)
- LINDA RONSTADT—Mad Love (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- J. GEILS BAND—Love Stinks (EMI/America)
- HEART—Bebe Le Strange (Epic)

KWST-FM—Los Angeles (Ted Habcock)

- MARSHALL TUCKER BAND—Tenth (WB)
- DANNY SPANOS—(Windsong)
- CRETONES—Thin Red Line (Planet)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PRETENDERS—(Sire)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

KSJO-FM—San Jose (Sally Gill)

- GRACE SLICK—Dreams (RCA)
- WILLIE NILE—(Arista)
- SQUEEZE—Argybargy (A&M)
- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- MATTHEW FISHER—(A&M)
- D.L. BYRON—This Day And Age (Arista)
- PINK FLOYD—The Wall (Columbia)
- CLASH—London Calling (Epic)
- JOURNEY—Departure (Columbia)

KGB-FM—San Diego (Bruce Tucker)

- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- JOURNEY—Departure (Columbia)
- HOMEGROWN 7—(KGB)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- LINDA RONSTADT—Mad Love (Asylum)

KOME-FM—San Jose (Dana Jang)

- MOTORS—Tenement Steps (Virgin)
- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- RED RIDER—Don't Fight It (Capitol)
- GRACE SLICK—Dreams (RCA)
- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- TRIUMPH—Progressions Of Power (RCA)
- PINK FLOYD—The Wall (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- JOURNEY—Departure (Columbia)

KMOD-FM—Tulsa (B. Bruin/C. West)

- JOURNEY—Departure (Columbia)
- BILLY JOEL—Glass Houses (Columbia)
- PAT TRAVERS BAND—Crash And Burn (Polydor)
- JOHN MILES—Sympathy (Arista)
- VAN WILKS—Bombay Tears (Mercury)
- AXE—Living On The Edge (MCA)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- PINK FLOYD—The Wall (Columbia)
- HEART—Bebe Le Strange (Epic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

KBBC-FM—Phoenix (J.D. Freeman)

- GRACE SLICK—Dreams (RCA)
- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- GORDON LIGHTFOOT—Dream Street Rose (WB)
- SPYRO GYRA—Catching The Sun (MCA)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- CHRISTOPHER CROSS—(WB)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- GRAHAM NASH—Earth & Sky (Capitol)

KRST-FM—Albuquerque (Sam Cornish)

- AXE—Living On The Edge (MCA)
- RED RIDER—Don't Fight It (Capitol)
- GRACE SLICK—Dreams (RCA)
- CRETONES—Thin Red Line (Planet)
- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- PAT TRAVERS BAND—Crash And Burn (Polydor)
- HEART—Bebe Le Strange (Epic)
- JOURNEY—Departure (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)

Midwest Region

TOP ADD ONS

- GRACE SLICK—Dreams (RCA)
- MARSHALL TUCKER BAND—Tenth (WB)
- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- DARYL HALL—Sacred Songs (RCA)

TOP REQUEST/AIRPLAY

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- JOURNEY—Departure (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)

BREAKOUTS

- WILLIE NILE—(Arista)
- TRIUMPH—Progressions Of Power (RCA)
- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- MOTORS—Tenement Steps (Virgin)

WBAX-FM—Detroit (John Duncan)

- MARSHALL TUCKER BAND—Tenth (WB)
- GENTLE GIANT—Civilian (Columbia)
- CRETONES—Thin Red Line (Planet)
- WILLIE NILE—(Arista)
- MOTORS—Tenement Steps (Virgin)
- PRIVATE LIGHTNING—(A&M)
- BILLY JOEL—Glass Houses (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- JOURNEY—Departure (Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)

WJKL-FM—Elgin/Chicago (T. Marker/W. Leisner)

- SELECTER—Too Much Pressure (Chrysalis)
- PAT TRAVERS BAND—Crash And Burn (Polydor)
- MOTORS—Tenement Steps (Virgin)
- DARYL HALL—Sacred Songs (RCA)
- CRETONES—Thin Red Line (Planet)
- METEORS—Teenage Heart (PVC/Passport)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- JOURNEY—Departure (Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)

WMMS-FM—Cleveland (John Gorman)

- GRACE SLICK—Dreams (RCA)
- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- BEACH BOYS—Keepin' The Summer Alive (Caribou)
- TAZMANIAN DEVILS—(WB)
- DARYL HALL—Sacred Songs (RCA)
- GREG KINN BAND—Glass House Rock (Beserkley)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)
- JOURNEY—Departure (Columbia)

WLQV-FM—Columbus (Steve Runner)

- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- TRIUMPH—Progressions Of Power (RCA)
- MARSHALL TUCKER BAND—Tenth (WB)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- PINK FLOYD—The Wall (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)
- JOURNEY—Departure (Columbia)

WYDD-FM—Pittsburgh (J. Robertson/J. Kinney)

- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- GRACE SLICK—Dreams (RCA)
- PINK FLOYD—The Wall (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- J. GEILS BAND—Love Stinks (EMI/America)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

KSHE-FM—St. Louis (Rick Bails)

- TOURISTS—Reality Effect (Epic)
- GRACE SLICK—Dreams (RCA)
- WILLIE NILE—(Arista)
- BRYAN ADAMS—(A&M)
- SQUEEZE—Argybargy (A&M)
- RED RIDER—Don't Fight It (Capitol)
- PINK FLOYD—The Wall (Columbia)
- RUSH—Permanent Waves (Mercury)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- HEART—Bebe Le Strange (Epic)

WEBN-FM—Cincinnati (Curt Gary)

- TRIUMPH—Progressions Of Power (RCA)
- ROADMASTER—Fortress (Mercury)
- BILLY JOEL—Glass Houses (Columbia)
- JOURNEY—Departure (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)
- RUSH—Permanent Waves (Mercury)

Southeast Region

TOP ADD ONS

- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- JOHN MILES—Sympathy (Arista)
- PAT TRAVERS BAND—Crash And Burn (Polydor)
- DARYL HALL—Sacred Songs (RCA)

TOP REQUEST/AIRPLAY

- PINK FLOYD—The Wall (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

BREAKOUTS

- RODNEY CROWELL—But What Will The Neighbors Think (WB)
- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- MOTORS—Tenement Steps (Virgin)
- TRIUMPH—Progressions Of Power (RCA)

WRAS-FM—Atlanta (Mark Williams)

- SQUEEZE—Argybargy (A&M)
- MIKE RUTHERFORD—Smallcreep's Day (Passport)
- GRACE SLICK—Dreams (RCA)
- VAN WILKS—Bombay Tears (Mercury)
- RODNEY CROWELL—But What Will The Neighbors Think (WB)
- JACKSON HIGHWAY—(Capitol)
- MARIANNE FAITHFULL—Broken English (Island)
- SPECIALS—(Chrysalis)
- MADNESS—Dne Step Beyond (Sire)
- ELVIS COSTELLO—Get Happy (Columbia)

WHFS-FM—Washington D.C. (David Einstein)

- TAZMANIAN DEVILS—(WB)
- RODNEY CROWELL—But What Will The Neighbors Think (WB)
- TOURISTS—Reality Effect (Epic)
- BEACH BOYS—Keepin' The Summer Alive (Caribou)
- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- RED RIDER—Don't Fight It (Capitol)
- ELVIS COSTELLO—Get Happy (Columbia)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- PRETENDERS—(Sire)
- CLASH—London Calling (Epic)

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

- TRIUMPH—Progressions Of Power (RCA)
- DARYL HALL—Sacred Songs (RCA)
- JOHN MILES—Sympathy (Arista)
- PAT TRAVERS BAND—Crash And Burn (Polydor)
- AXE—Living On The Edge (MCA)
- PRIVATE LIGHTNING—(A&M)
- PINK FLOYD—The Wall (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- LINDA RONSTADT—Mad Love (Asylum)

ZETZ-7 (WORJ-FM)—Orlando (Bill Mims)

- TRIUMPH—Progressions Of Power (RCA)
- JOHN MILES—Sympathy (Arista)
- ANGEL CITY—Face To Face (Epic)
- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- BILLY JOEL—Glass Houses (Columbia)
- PINK FLOYD—The Wall (Columbia)
- HEART—Bebe Le Strange (Epic)
- LINDA RONSTADT—Mad Love (Asylum)

WKDF-FM—Nashville (Michael Beck)

- DIFF BROADWAY—On (Atlantic)
- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- MOTORS—Tenement Steps (Virgin)
- CRETONES—Thin Red Line (Planet)
- PAT TRAVERS BAND—Crash And Burn (Polydor)
- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- PINK FLOYD—The Wall (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- JOURNEY—Departure (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)

WQDR-FM—Raleigh (Ron Phillips)

- DARYL HALL—Sacred Songs (RCA)
- GARY NUMAN—The Pleasure Principle (Atco)
- JOHN MILES—Sympathy (Arista)
- PAT TRAVERS BAND—Crash And Burn (Polydor)
- MOTORS—Tenement Steps (Virgin)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- CHRISTOPHER CROSS—(WB)
- PINK FLOYD—The Wall (Columbia)

Northeast Region

TOP ADD ONS

- GRACE SLICK—Dreams (RCA)
- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- SQUEEZE—Argybargy (A&M)
- ANGEL CITY—Face To Face (Epic)

TOP REQUEST/AIRPLAY

- BILLY JOEL—Glass Houses (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- LINDA RONSTADT—Mad Love (Asylum)
- PINK FLOYD—The Wall (Columbia)

BREAKOUTS

- RODNEY CROWELL—But What Will The Neighbors Think (WB)
- SELECTER—Too Much Pressure (Chrysalis)
- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- BEACH BOYS—Keepin' The Summer Alive (Caribou)

WNEW-FM—New York (Maryanne McIntyre)

- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- KAYAK—Periscope Life (Mercury)
- SQUEEZE—Argybargy (A&M)
- ANGEL CITY—Face To Face (Epic)
- CURE—Boys Don't Cry (PVC)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- CLASH—London Calling (Epic)
- BILLY JOEL—Glass Houses (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

WRWF-FM—New York (G. Axelbank/M. LoCicero)

- PASSPORT—Oceanliner (Atlantic)
- GENTLE GIANT—Civilian (Columbia)
- COWBOYS INTERNATIONAL—The Original Sin (Virgin)
- RODNEY CROWELL—But What Will The Neighbors Think (WB)
- GORDON LIGHTFOOT—Dream Street Rose (WB)
- GRACE SLICK—Dreams (RCA)
- BILLY JOEL—Glass Houses (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- LINDA RONSTADT—Mad Love (Asylum)

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

- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- GRACE SLICK—Dreams (RCA)
- SQUEEZE—Argybargy (A&M)
- RODNEY CROWELL—But What Will The Neighbors Think (WB)
- SELECTER—Too Much Pressure (Chrysalis)
- PINK FLOYD—The Wall (Columbia)
- BILLY JOEL—Glass Houses (Columbia)
- PRETENDERS—(Sire)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

WOUR-FM—Syracuse/Utica (Dale Edwards)

- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- BEACH BOYS—Keepin' The Summer Alive (Caribou)
- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- GRACE SLICK—Dreams (RCA)
- SQUEEZE—Argybargy (A&M)
- RODNEY CROWELL—But What Will The Neighbors Think (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- JOURNEY—Departure (Columbia)
- BILLY JOEL—Glass Houses (Columbia)

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

- SELECTER—Too Much Pressure (Chrysalis)
- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- GRACE SLICK—Dreams (RCA)
- COWBOYS INTERNATIONAL—The Original Sin (Virgin)
- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- BEACH BOYS—Keepin' The Summer Alive (Caribou)
- PINK FLOYD—The Wall (Columbia)
- HEART—Bebe Le Strange (Epic)
- BILLY JOEL—Glass Houses (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)

WBON-FM—Boston (Kate Ingram)

- ANGEL CITY—Face To Face (Epic)
- BEACH BOYS—Keepin' The Summer Alive (Caribou)
- SELECTER—Too Much Pressure (Chrysalis)
- GRACE SLICK—Dreams (RCA)
- CRUISING—Soundtrack (Lorimar)
- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- J. GEILS BAND—Love Stinks (EMI/America)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- LINDA RONSTADT—Mad Love (Asylum)
- PRETENDERS—(Sire)

WMNR-FM—Philadelphia (Joe Bonadonna)

- GREG KINN BAND—Glass House Rock (Beserkley)
- TRIUMPH—Progressions Of Power (RCA)
- DARYL HALL—Sacred Songs (RCA)
- ANGEL CITY—Face To Face (Epic)
- 999—The Biggest Prize In Sport (Polydor)
- BUGS TOMORROW—(Casablanca)
- RUSH—Permanent Waves (Mercury)
- UTOPIA—Adventures In Utopia (Bearsville)
- HEART—Bebe Le Strange (Epic)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

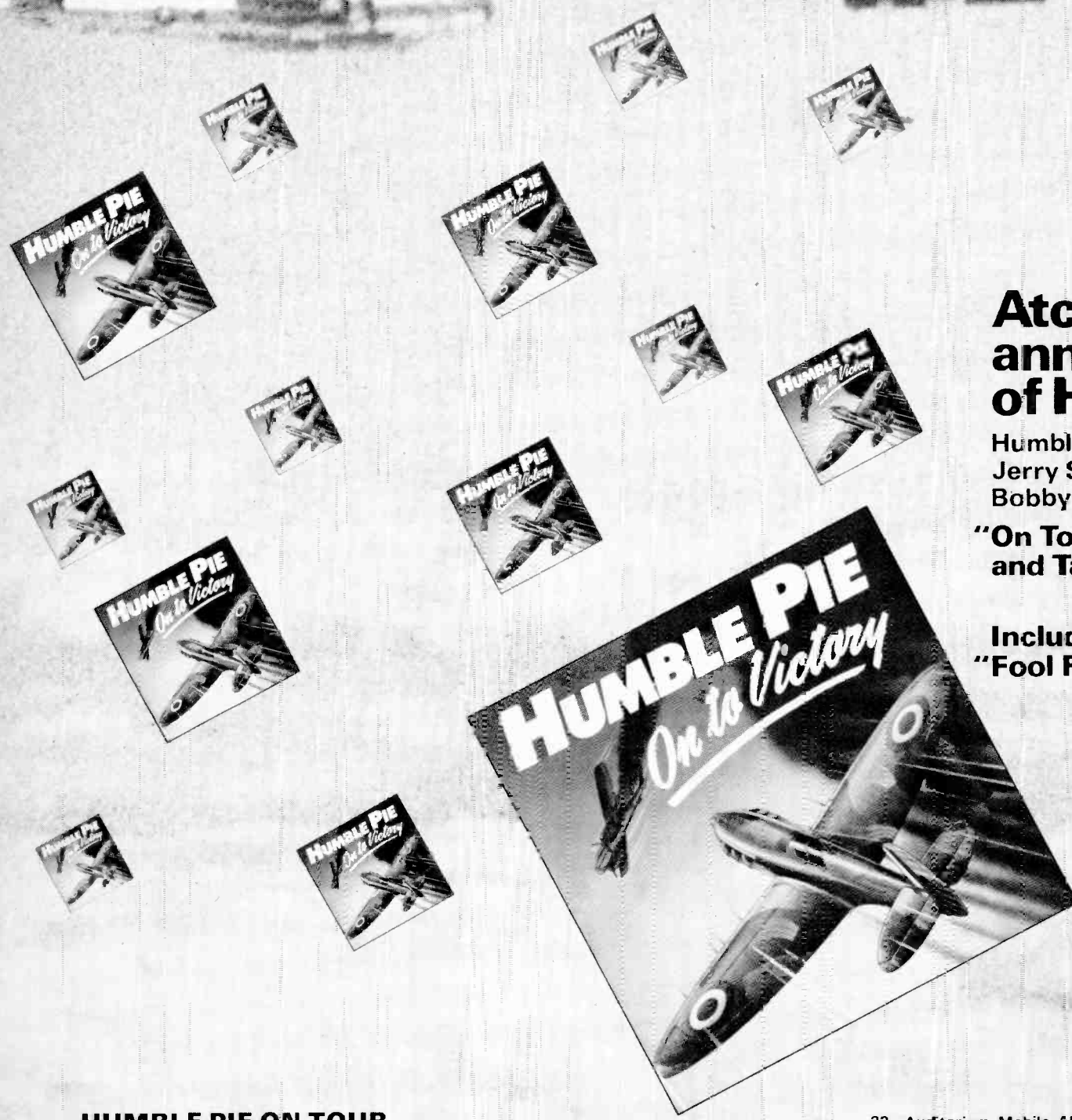
WBRU-FM—Providence (Carolyn Berman)

- SQUEEZE—Argybargy (A&M)
- SELECTER—Too Much Pressure (Chrysalis)
- VARIOUS ARTISTS—Rockers (Mango)
- ANGEL CITY—Face To Face (Epic)
- CRETONES—Thin Red Line (Planet)
- DAVID SANBORN—Hideaway (WB)
- CLASH—London Calling (Epic)
- ELVIS COSTELLO—Get Happy (Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)
- LINDA RONSTADT—Mad Love (Asylum)

WHCN-FM—Hartford (Ed O'Connell)

- SQUEEZE—Argybargy (A&M)
- ANGEL CITY—Face To Face (Epic)
- RODNEY CROWELL—But What Will The Neighbors Think (WB)
- DARYL HALL—Sacred Songs (RCA)
- SCRATCH BAND—Rescue (TNA)
- PINK FLOYD—The Wall (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ELVIS COSTELLO—Get Happy (Columbia)
- BILLY JOEL—Glass Houses (Columbia)

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 29 Freedom Hall Civic Ctr., Johnson City, TN
 30 Louisville Gardens, Louisville, KY
APR. 1 Coliseum, St. Louis, MO
 2 Cobo Hall, Detroit, MI
 3 Hara Arena, Dayton, OH
 4 Aragon Ballroom, Chicago, IL
 5 Agora Ballroom, Cleveland, OH
 6 Convention Ctr., Indianapolis, IN

- 3 Scope, Norfolk, VA
 10 Capitol Centre, Largo, MD
 11 Coliseum, Roanoke, VA
 12 Cumberland Civic Arena, Fayetteville, NC
 13 Boutwell Auditorium, Birmingham, AL
 15 Civic Center, Dothan, AL
 16 Coliseum, Macon, GA
 17 Civic Center, Ft. Pierce, FL
 18 Lea County Coliseum, Ft. Myers, FL
 19 Sportatorium, Miami, FL
 20 Civic Center, Lakeland, FL

- 22 Auditorium, Mobile, AL
 23 Municipal Auditorium, Nashville, TN
 24 Municipal Auditorium, Columbus, GA
 25 Civic Center, Savannah, GA
 26 The Omni, Atlanta, GA
 29 Civic Center, Shreveport, LA
 30 Warehouse, New Orleans, LA
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 22 Billings, Montana
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 24 Salt Lake City, Utah
 25 Denver, Colorado

Thwart AM Squeeze

• Continued from page 1

The letter so angered Federal Communications Commission chairman Charles Ferris that he called it "a violation of the Logan Act," which bars private citizens from engaging in foreign policy.

The letter made delegates from Latin and Central America, Canada and the Caribbean wonder why the U.S. would propose this new standard for the Western Hemisphere while it was opposed by U.S. broadcasters.

The proposal from the U.S. delegation was sent to the conference's technical committee while the U.S. delegation tried to round up votes by offering to trade away U.S. clear channels (Billboard, March 22, 1980).

When the proposal seemed in trouble, the U.S. hoped to win approval for 9 khz in principle, with final approval deferred pending further technical studies.

But even this was apparently too strong for the committee. It finally voted Wednesday (19) to support neither 9 nor 10 khz spacing but to

turn the matter over to the International Frequency Regulation Board of the International Telecommunications Union for study. This leaves the door open for the Region II body to reconsider the matter when the group meets again in November 1981.

The action of the committee will become final for this current meeting because the committee consisted of virtually all of the more than 20 delegates attending the meeting. The plenary body was expected to simply note the committee's action before it closes the session Saturday (29).

Why did the FCC propose a switch to 9 khz, knowing that broadcasters object? NAB's vice president John Summers reasons. "The FCC is dealing in social engineering here. They see this proposal as a means of creating additional radio stations for minorities—and there's nothing wrong with that—but technical matters must have the consideration they deserve. If testing hadn't been rushed—the FCC almost went about it as an afterthought—we wouldn't have had so many objections."

SIMILAR TO CINCINNATI GUIDELINES

Urges N.Y. Concert Safeguards

Assemblyman Lehner Drafts Bill To Protect Patrons

By ROMAN KOZAK

NEW YORK—New York Democratic State Assemblyman Ed Lehner has introduced a bill establishing guidelines to insure safety at concerts within the state.

His move follows a Cincinnati city council ordinance which forbids festival seating. And the first major rock show in Cincinnati since 11 fans died at a Who concert Dec. 6 was scheduled for Friday (21), starring ZZ Top at the Riverfront Coliseum. All the ZZ Top tickets were reserved seating. In addition, the city of Cincinnati sent out a set of six guidelines to the venue and the promoter, Electric Factory Concerts.

The guidelines specify that the venue must be open at least 90 minutes before the show is scheduled to begin, there must be at least 25 policemen and three super-

visory personnel outside the venue before the show, there must be a police superintendent and fire superintendent present before and during the show, there must be three entrances open, the ticket window must be moved to the ground floor, and all seats must have an unobstructed view of the stage.

A day before the concert, 10,000 tickets out of a possible 16,000 were sold for ZZ Top. A scheduled concert for Linda Ronstadt this week has already sold out, says David Hirschberg, spokesman for Electric Factory.

Electric Factory radio ads for the concert stress that there will be 29 private security personnel, and 56 ushers hired to preserve peace at the concert.

According to reports in Cincin-

nati papers, the ZZ Top concert was still uncertain as late as Wednesday (19) because city safety officials were reluctant to give the final okay for the show before the Coliseum came up with written crowd control plan.

According to Bill 9086A introduced in the New York state assembly and Senate Bill 7976 co-sponsored by State Sen. John Flynn, festival seating would be restricted, but not eliminated, in all arenas over 5,000 capacity in New York State. There are 18 of those. Each venue will be judged individually, and where festival seating is allowed, increased security is mandated and doors must open early.

Another provision of the bill would guarantee crowd entry into a venue at least an hour before

(Continued on page 120)

Acts Produce Acts; Charts Confirm It's Winning Combo

By PAUL GREIN

LOS ANGELES—More and more artists are producing other artists, ranging from rock-oriented acts like Nick Lowe and Todd Rundgren to jazz veterans like Deodato and Quincy Jones, soul names like Ashford & Simpson and Stevie Wonder and pop giants like Barry Manilow and Barry Gibb.

More than one single in five on this week's Hot 100 was produced by another act—including four of the week's top new entries.

These marriages are effective since an artist can easily relate to another artist's feelings in the studio;

he knows from first-hand experience which needs and demands are reasonable and which aren't.

There's another wrinkle to the phenomenon of artists as producers. Acts in some cases are producing acts miles out of their field, resulting in a fertile cross-pollination of musical styles.

Bee Gee Robin Gibb coproduced soul veteran Jimmy Ruffin's pop-sounding "Hold On To My Love" on RSO, which bullets to 25 this week.

Jazz veteran Deodato, who had a top five single and album in 1973 on the pop charts, has handled back-to-back top 10 hits on De-Lite's Kool & the Gang—the sleek "Ladies Night" and the brooding, intense ballad "Too Hot," which climbs to a starred number seven this week. Both are light years from the group's former boogie funk sound.

And Quincy Jones, who has been making across-the-board pop-soul

hits for so long it's easy to forget he started in jazz, has three singles on the current chart: Michael Jackson's former No. 1 Epic hit "Rock With You" at 38; Jackson's new hit "Off The Wall" at a starred 14 and the Brothers Johnson's "Stomp" on A&M, which makes the biggest move of any single on the chart this week as it jumps 20 notches to 50.

Jones has also produced numerous hits by Rufus & Chaka, Diana Ross and Lesley Gore.

Of the 13 singles which enter the Hot 100 this week, four were produced by other artists. Stevie Wonder did the honors on Jermaine Jackson's Motown hit "Let's Get Serious" at 83. Barry Manilow produced Dionne Warwick's third Arista single "After You" at 86 and Jeff "Skunk" Baxter, formerly in Steely Dan and the Doobie Brothers, handled Nazareth's A&M hit "Holiday" at 92.

And Barry Gibb shares the pro-

duction credit with Karl Richardson and Albhy Galuten on brother Andy's RSO duet with Olivia New-

ton-John. "I Can't Help It," which enters the chart at 63. Two years ago

(Continued on page 116)

Seek Antitaping Aid

• Continued from page 1

dollars from potential sales of records and tapes. A recent study funded jointly by the RIAA and the National Music Publishers Assn. placed losses at 14% to 29% of total industry volume (Billboard, Dec. 22, 1979).

"We will solicit proposals from outside researchers for evaluation by our own technical people," says Gortikov. Should a viable method of curbing home duplication be found and adopted by the industry, the rewards, via license or other compensation to the discoverer could be considerable, he indicates.

The only other alternative is to

seek a compensatory levy on home taping equipment and/or blank tape, an approach already being explored actively in Europe and seen to be gaining advocates in the U.S. as well.

Word of the RIAA's intention to stimulate outside researchers to tackle the problem of home dubbing surfaced during recent meetings of the association's newly activated public relations committee. Gortikov sought advice from the record company press specialists on how the public might react to obstacles placed in the way of accustomed consumer practices.

The public relations committee apparently set any such concerns to rest, the consensus being that industry moves to protect its product from unauthorized duplication is easily defensible.

The home taping issue thus will join that of counterfeiting as a problem seeking a technical solution via RIAA sponsorship. In the latter area the association frequently examines proposals for coding product in such a way that counterfeits may easily be identified by retailers and consumers.

So far, however, none has proven practicable, says Gortikov.

Some years back, methods to piggyback a subliminal or inaudible signal on professionally recorded tape were examined by RIAA engineering specialists and found to work as aids in identifying pirated product that sought to mask its source. They were rejected at the time for commercial rather than technical reasons.

In any event, identification signals are not seen as an answer to the problem of counterfeiting, since they would be merely passed on verbatim to the spurious record or tape.

The whole area of unauthorized duplication, and particularly that of home taping, has been exacerbated by the better equipment being turned out by manufacturers, comments Gortikov.

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BMI, Education Groups In Agreement

• Continued from page 3

The old license required similar payment on shows over \$1,000 so it is viewed as a small victory for the ed-

AVI Returns Depot

• Continued from page 3

"With such controls, we can, for instance, put together an odd lot number of titles into a 25-carton or more unit ordered by an account," Harris explains. "This could mean in many circumstances that we would not have to press up more of a title."

A new computer at the Ernie's Record Mart-located depot, an IBM 3400 replacing an IBM 3200, will, when installed in April, quickly retrieve catalog titles in the field as a further cost-saver.

Harris also says his company has begun to code its pressings so that they identify their manufacturers by individual plants, which Harris feels is a way to rapidly get to the source of possible defective runs.

The returns depot will also provide, Harris adds, quicker access to "obsolete" merchandise which can either be scrapped or sold as cutouts.

IRV LICHTMAN

ucational organizations opposing such fees.

The second license offered by BMI calls for higher full-time equivalent head fees but minimizes the amount of administrative paper work a school would have to process. The one-tier license institutes a 7-cent common head fee for the first two years and then escalates to 8½ cents for the third year.

A specific use license, geared particularly for community colleges and junior colleges with high enrollments but little music use, is available in which such schools can secure an individual license for a specific concert, dance, piped-in music or other use.

Licensing of college radio is included in the full-time equivalent fee under the BMI license.

Commenting on the BMI agreement, Gary English, executive director of the National Entertainment & Campus Activities Assn. states: "The \$1,400 threshold is better than nothing. Yet little revenue from schools comes from the second tier.

"Most big acts are done by professional promoters and there are not many schools promoting the major

James Last

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Counterpoint

Benefit For Franklin In Detroit Set

By JEAN WILLIAMS

LOS ANGELES—Aretha Franklin, the Rev. Cleophus Robinson and other artists are reportedly gearing up to perform at a benefit concert for the Rev. C.L. Franklin, Aretha's father.

The benefit Monday (24) at Detroit's Cobo Hall comes nearly a year after the Rev. Franklin was shot during a robbery attempt at his home. The popular minister/recording artist was released from the hospital some time ago and reportedly remains comatized.

As for the Rev. Cleophus Robinson, he has been busy with concert tours and speaking engagements. It is believed he will become the first gospel artist to perform with a symphony orchestra in North Carolina when he does a special concert with the North Carolina Symphony Orchestra April 13.

Robinson is scheduled to perform to benefit Shaw Univ. Former film actor Thalmus Rashulala, director of special projects at Shaw, is coordinating the event.

Robinson has a new LP on Savoy Records, "Oh Lord You Said So," his second for the label recorded live at his St. Louis church. He previously was signed to Nashboro Records.

★ ★ ★

Teddy Pendergrass made one of his rare television appearances when he appeared on NBC-TV's "Pink Lady" show Friday (14). The singer performed two of his biggest hits, "Close The Door" and "Turn Out The Lights."

Pink Lady, reportedly the largest selling female recording duo in the world, bowed with the new show on the heels of its first LP released in the U.S. The LP, issued last year, was the first by a Japanese act to hit the U.S. charts since 1963.

★ ★ ★

Quincy Jones received his star on Hollywood's "Walk Of Fame" Friday (14). According to Ed Eckstine, who runs Jones' office, "This is Quincy's 47th birthday and what do you get a guy who has everything? We didn't know so we decided to buy him a star—ha ha."

Following the ceremony, sponsored by the Hollywood Chamber of Commerce, Jones was to be honored at a luncheon at the Brown Derby.

In his career, Jones has received five Grammys, one Oscar, one Emmy, two Golden Globe nominations and numerous other honors.

The first release on Jones' new Qwest Records will be George Benson's upcoming LP, which Jones is producing. The LP is a colabel deal and will be released with a Qwest/Warner Bros. logo. Patti Austin is also signed to Qwest. Her product will carry a Qwest logo.

★ ★ ★

A&M Records' upcoming April/May releases include the debut self-titled LP by brother/sister duo Collins & Collins, produced by Howard Smiley. Also set is an LP by Booker T. "The Best Of You" and Rocky Robbins' second LP for the label, "You And Me," produced by Bobby Martin. And Brenda Russell is presently in the studio with Andre Fisher producing.

★ ★ ★

Randy Jackson of the Jacksons

(Continued on page 31)

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	10	AND THE BEAT GOES ON —Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	34	32	12	FUNK YOU UP —Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Sugar Hill, BMI)	★	68	77	STREET LIFE —Herb Alpert (J. Sample, W. Jennings), A&M 2221 (Four Knights/Irving, BMI)
★	2	18	SPECIAL LADY —Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	★	85	41	TODAY IS THE DAY —Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar-Kays/Warner-Tamerlane, BMI)	★	69	70	CAN YOU FEEL IT —Pressure (B. Vega, R. Laws), LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP)
★	3	6	STOMP —Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Brojaj, ASCAP)	★	36	44	MUSIC TRANCE —Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)	★	70	51	WAY BACK WHEN —Brenda Russell (B. Russell), Horizon 2207 (A&M) (Rutland Road, ASCAP)
★	4	12	TOO HOT —Kool & The Gang (G.M. B. town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	★	37	27	HAVEN'T YOU HEARD —Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownbreere, ASCAP/Freddie Dee, BMI)	★	71	71	YOU AND ME —Solaris (J. Anderson, J. Baker, W. Morrow), Dana 00131 (TAR, ASCAP)
★	5	10	BOUNCE, ROCK, SKATE, ROLL —Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	★	38	36	WHAT I WOULDN'T DO —Angela Bofill (J. Perricone, D. Uhl), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelve Street/Whiffie, ASCAP)	★	72	82	SHINING STAR —Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)
★	6	14	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL —Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems/EMI/Seasons' Four, BMI)	★	39	42	LOVE IS GOOD NEWS —Ava Cherry (C. Mayfield), Curtom/RSO 1017 (Mayfield, BMI)	★	73	75	WHAT YOU WON'T DO FOR LOVE —Roy Ayers (B. Caldwell, A. Kettner), Polydor 2066 (Sherlyn/Lindseyanne, BMI)
★	7	10	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE —Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	★	40	40	OH, DARLIN' —Brothers By Choice (B. Williams, E.J. Gurren), Ala 108 (Alva/Laff, BMI)	★	74	83	FOXY LADY —Slave (J. R. Wilson), Cotillion 45011 (Atlantic) (Cotillion/Wayne Watts, BMI)
★	8	10	THEME FROM THE BLACK HOLE —Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI)	★	41	50	HIGH —Sky (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	★	75	84	NOW I'M FINE —Grey And Hanks (L.R. Hanks, Z. Grey), RCA 11922 (Irving/Medad, BMI)
★	9	26	THE SECOND TIME AROUND —Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	★	42	43	GIVE ME SOME EMOTION —Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Webb/Bach To Rock/Gadtoon, BMI)	★	76	85	HOLD ON TO MY LOVE —Jimmy Ruffin (R. Gibb, B. Weaver), RSO 1021 (Stigwood/Unichappell, BMI)
★	10	5	OFF THE WALL —Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)	★	43	49	YOU ARE MY FRIEND —Sylvestre (La Belle, Ellison, Edwards), Fantasy 883 (Zuri, BMI)	★	77	86	ALL NIGHT THING —Invisible Man's Band (C. Burke), Mango 103 (Invadible) (Ackee, ASCAP)
★	11	9	YOU ARE MY HEAVEN —Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	★	44	45	HERE COMES THE SUN —Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMOT/Fantasy 881 (Parker/WIMOT, BMI)	★	78	78	YOU GOT WHAT IT TAKES —Bobby Thurston (R. Brown, W. Lester), Prelude 8009 (Diamond In The Rough/Trumar, BMI)
★	12	13	EVERY GENERATION —Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	★	45	59	IT'S YOU I LOVE —Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3742 (CBS) (Mighty Three, BMI)	★	79	80	I'LL BE THINKIN' OF YOU —Andrae Crouch (A. Crouch), Light 655 (Lexicon/Crouch, ASCAP)
★	13	9	WELCOME BACK HOME —Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	★	46	56	WE OUGHT TO BE DOIN' IT —Bobby Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	★	80	88	ROOMFUL OF MIRRORS —Hiroshima (D. Kuramoto), Arista 0487 (Little Tiger, ASCAP)
★	14	22	DON'T PUSH IT, DON'T FORCE IT —Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	★	47	62	LADY —Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	★	81	90	GOTTA GET MY HANDS ON SOME —Fatback Band (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Chita, BMI/Sign Of The Twins, ASCAP)
★	15	3	DON'T SAY GOODNIGHT —Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	★	48	39	HIGH SOCIETY —Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros.) (Chic, BMI)	★	82	NEW ENTRY	SUGAR —Kenny Doss (M.H. Bryant), Bearsville 49197 (Warner Bros.) (Every Knight/Unichappell, BMI)
★	16	7	WHY YOU WANNA TREAT ME SO BAD —Prince (Prince), Warner Bros. 49178 (Ecnirp, BMI)	★	49	57	DESIRE —Andy Gibb (B. R. M. Gibb), RSO 1019 (Stigwood/Unichappell, BMI)	★	83	NEW ENTRY	THE BEST LOVE I EVER HAD —Jerry Butler (K. Gamble, L. Huff), P.I.R. 9-3746 (CBS) (Mighty Three, BMI)
★	17	18	WHAT YOU WON'T DO FOR LOVE —Natalie Cole & Peabo Bryson (B. Caldwell, A. Kettner), Capitol 4826 (Lindseyanne/Sherlyn, BMI)	★	50	47	WE DON'T —Controllers (J. Sahnwell, T. Tate), Juana 3426 (T.K.) (Groovesville/Every Knight, BMI)	★	84	NEW ENTRY	MINUTE BY MINUTE —Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)
★	18	12	I SHOULD'VE LOVED YA —Marada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	★	51	48	MUSIC —Oneway Featuring Al Hudson (K. McCord), MCA 41170 (Perk's/Duchess, BMI)	★	85	NEW ENTRY	LET'S GET SERIOUS —Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)
★	19	20	COMPUTER GAME —Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	★	52	46	BOOYSHINE —Instant Funk (S. Miller, L. Davis, K. Miller, R. Earl), Salsoul 2112 (RCA) (Lucky Three/WarpFactor, BMI)	★	86	NEW ENTRY	THE REAL THING —Pleasure (D. Hepburn), Fantasy 882 (Three Hundred Sixty, ASCAP)
★	20	9	ON THE RADIO —Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/Revelation, BMI/Sweet Summer Night, ASCAP)	★	53	63	DESIRE —Masqueraders (L. Hatim, R. Wrightsill), Bang 9-4806 (CBS) (Web IV, BMI)	★	87	NEW ENTRY	HOLD ON —Wee Gee (V. Bullock, I. Hunter), Cotillion 45012 (Atlantic) (Malundi/Lenise, BMI)
★	21	7	YES I'M READY —Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)	★	54	79	TWO PLACES AT THE SAME TIME —Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	★	88	NEW ENTRY	YOU NEVER CROSS MY MIND —Millie Jackson/Isaac Hayes (R. Van Hoy, D. Allen, C. Putnam), Spring 2063 (Polydor) (Tree/Duchess/Posey, BMI)
★	22	7	STANDING OVATION —G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	★	55	65	BEST OF FRIENDS —Lenny White (L. White, L. Rene), Elektra 46597 (Mchoma, BMI/Pure Love, ASCAP)	★	89	NEW ENTRY	FUNKY TOWN —Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Steve Greenberg, BMI)
★	23	14	ROCK WITH YOU —Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	★	56	66	I'M BACK FOR MORE —Al Johnson w/Jean Carn (K. Stover), Columbia 1-11207 (Jobete, ASCAP)	★	90	NEW ENTRY	WHERE IS YOUR LOVE —Emotions (R. Vannelli), ARC/Columbia 1-11205 (Ross Vannelli/Charleville, BMI)
★	24	16	GOT TO LOVE SOMEBODY —Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	★	57	67	OUTSIDE MY WINDOW —Stevie Wonder (S. Wonder), Tama 54308 (Motown) (Jobete/Black Bull, ASCAP)	★	91	92	TALK TO ME —Dorothy Moore (J. Seneca, J. Otis), Malaco 2062 (T.K.) (Jay And Cee, BMI/Jobete, ASCAP)
★	25	38	ANY LOVE —Rufus and Chaka (D. Wolinski), MCA 41191 (Overdue, ASCAP)	★	58	61	CAN'T YOU TELL IT'S ME —Tyronne Davis (L. Graham), Columbia 1-11199 (Content/Tyronza, BMI)	★	92	NEW ENTRY	SHADOW DANCING —Chocolate Jam Co. (B. Gibb, M. Gibb, R. Gibb, A. Gibb), Epic 9-50837 (Stigwood, BMI)
★	26	28	COME INTO MY LIFE —Rick James (R. James), Gordy 7177 (Motown) (Jobete/Stone City, ASCAP)	★	59	69	EMOTION —Merry Clayton (W. Lewis, R. Barnes, C. Pitts), MCA 41195 (Webb/Gadtoon/Boch To Rock, BMI)	★	93	35	PEANUT BUTTER —Tweynyine Featuring Lenny White (D. Blackman), Elektra 46552 (Nodlew/Mchoma, BMI)
★	27	17	BAD TIMES —Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)	★	60	60	SINGING A SONG ABOUT YOU —Triple "S" Connection (C. Matthews), 20th Century 2440 (ATV/Fox FanFare, BMI)	★	94	52	I'M CAUGHT UP —Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)
★	28	34	IS THIS THE BEST —L.A. Boppers (V. Tenort), Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)	★	61	64	TONIGHT'S THE NIGHT —Sharon Page w/Harold Melvin & The Blue Notes (K. McCord, A. Myers), Source 41157 (MCA) (Duchess/Perk's, BMI)	★	95	55	DIDN'T I BLOW YOUR MIND —Millie Jackson (T. Bell, W. Hart), Spring 3007 (Polydor) (Mighty Three/Bellboy, BMI)
★	29	23	LOVE INJECTION —Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/Nikki's Dream, BMI)	★	62	NEW ENTRY	LET ME BE THE LOVE —Smokey Robinson (W. Robinson), Tama 54311 (Motown) (Bertram, ASCAP)	★	96	97	LET ME GO, LOVE —Nicolette Larson (M. McDonald), Warner Bros. 49130 (Snug/Big Stroke, BMI)
★	30	26	PRAYIN' —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	★	63	73	UNDER YOUR SPELL —Phyllis Hyman (J. Mume, R. Lucas), Arista 0495 (Frozen Butterfly, BMI)	★	97	53	RIGHT PLACE —Brass Construction (W. Williamson, M. Grudge), United Artists 1332 (Not Listed)
★	31	30	SIT DOWN AND TALK TO ME —Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)	★	64	74	STRUT YOUR STUFF —Stone City Band (L. Ruffin Jr.), Gordy 7179 (Motown) (Stone City, ASCAP)	★	98	58	DO THAT TO ME ONE MORE TIME —Captain & Tennile (D. Dragon), Casablanca 2215 (Moonlight & Magnolias, BMI)
★	32	33	GIVE IT ALL YOU GOT —Chuck Mangione (C. Mangione), A&M 2211 (Gates, BMI)	★	65	81	GOT TO BE ENOUGH —Con Funk Shun (M. Cooper, F. Pilate), Mercury 76051 (Val-Le-Joe, BMI)	★	99	72	COUNTRY FREAKIN' —Mighty Fire (Mighty Fire, B. Atkins, D. Richardson), Zephyr 001 (Arclurus II/Sheinger, ASCAP)
★	33	31	THIS IS IT —Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)	★	66	68	CAN IT BE LOVE —Teena Marie (T. Marie, D. Wedlaw), Gordy 7180 (Motown) (Jobete/Wedlaw, ASCAP)	★	100	93	IT'S NOT MY TIME —L.V. Johnson (L.V. Johnson), I.C.A. 026 (Alvert, BMI)

Radio Programming

New Golden West Programming Tack Adds More Talk, Oldies

By CARY DARLING

LOS ANGELES—Golden West Broadcasters is moving toward more talk on its West Coast AM stations. In addition, the music the stations are playing will have an emphasis on oldies.

These are the new programming tacks, according to Golden West national program director Michael O'Shea who also sees simultaneous broadcasts for the West Coast stations.

Golden West operates KMPC-AM Los Angeles, KSFO-AM San Francisco, KEX-AM Portland, Ore., Top 40 rock KPLZ-FM Seattle, talk KVI-AM Seattle, AOR KQFM-FM Portland, Ore., country WCXI-AM and contemporary/oldies WTWR-FM Detroit.

The recent switch by KVI from adult contemporary to talk has led to

speculation that Golden West is moving out of music entirely.

"In Portland, we are going in more of a talk direction," says O'Shea of KEX. "We are right now searching for a talk host to do a nighttime show. In San Francisco, KSFO is talk at night."

At KMPC-AM, O'Shea wants to make it competitive with all-talk KABC-AM. "People tune in to the radio at different times of the day for different needs. We want to reflect these differences," he says.

"In morning drive there's a tremendous need for information, humor and an occasional piece of music. In morning drive, on the Robert W. Morgan show, we play around two records an hour. In many instances, those records are themat-

ically selected. If we're talking about someone who just went around the world in a hot air balloon, then we're going to play 'Up, Up And Away.'

"In the middle of the day, people come to the radio for companionship or escape. So we put on Dr. Laura Schlessinger," O'Shea continues. Schlessinger hosts a talk show on psychology. A similar show is set for middays over KVI.

As of April 8, KMPC is discontinuing its music programming in the midnight to 5 a.m. slot, with the time now filled by Mutual Broadcasting's talk "Larry King Show." Sonny Melendrez, who used to host the early morning slot, is now producer for "Weekend LA." This feature involves 60 to 90 second spots informing listeners on week-

(Continued on page 64)

NASHVILLE RADIO SEMINAR

Paul Harvey Jabs At Country 'Porn'

NASHVILLE—A rousing keynote by commentator Paul Harvey, meaningful sessions and a showcase of brilliant new talent highlighted the Country Radio Seminar held here March 14-15.

A record attendance of 389 leaders from the country radio industry registered for the two-day conclave held at the Nashville Hyatt Regency.

Harvey, the ABC Radio news commentator, offered both roses and thorns to the broadcasters, claiming that much of today's country music is "downright porno."

Citing his country roots ("I was raised on country music and on my first job on KVOO, Tulsa, I played records and announced Bob Wills live"), Harvey decried what he saw as a tendency to "spike your music with smut."

Harvey called the broadcasters "the most important thought-shapers in the country," and noted they were close to the grass roots: "You know the potential for payola, piracy and hanky-panky in your profession—and you know the potential for air pollution."

Added Harvey: "Nashville could overdose on its own excesses."

Harvey also hit the "Hollywood hacks and tv dandies who end up with pap" when they get through changing Johnny Cash and Charley

Pride to fit their version of country music.

But the song lyrics were the key point of contention by the keynoter. "Don't let this showcase for country sunshine become a Hustler Magazine of the air," warned Harvey.

Among the thought-provoking comments to emerge from the sessions were that country labels are suffering from the red ink pop operations of their parent corporations, Hollywood has turned its support to country radio, and, in these tight roster times, radio must help in breaking new acts.

Again, the organization was on the mark, the timely sessions started on time, and the seminar maintained its longstanding vanguard against allowing the event to become a tool of those who seek to purvey hype. For 11 years, the seminar's planners have carefully and successfully prevented the conclave from being turned into a two-day cocktail party complete with a myriad montage of posters and loud pre-amped music.

This year's seminar was themed "Answers For The '80s," and, for the most part, the sessions stayed close to the topic.

Agenda chairman Don Boyles termed the meetings productive and a meaningful experience. "This is another move that is bringing the

(Continued on page 98)

'MOSTLY DISCO' FORMAT PREVAILS

WBLS-FM Leads N.Y. Mart

By DOUG HALL

NEW YORK — WBLS-FM's "Sounds Of The Eighties," which by any name is still mostly disco, continues to be a growing and dominant format, according to the just released January/February Arbitron for this market.

While radio stations have been busy putting distance between themselves and disco, WBLS programmer Frankie Crocker says that despite a broadened playlist, his station's format is still really disco. And that format remains on top in the latest Arbitron with a 7.5 share, up

from 7.1 in October/November and a mere 3.8 a year ago.

WKTU-FM, WBLS' chief rival, which broadened its disco format to something it now calls "urban," comes in second in the new Arbitron with a 6.0 share, down from 6.8 in the fall and 11.3 a year ago.

While these two stations have been fighting for top position over the past several Arbitrons, WABC-AM, the contemporary station that for years was the undisputed leader here, has been in a steady decline, but the latest Arbitron date may be showing the ABC flagship at a turning point.

WABC moved from a 4.6 in the fall to a 4.5 for January/February, a move so slight that with these estimated ratings it represents no charge at all.

No change at all is good news for a station which over the past year has slipped from 7.1 to 6.2 to 5.9 to 5.8 to 4.6. Of course, the station was also on a plateau from the 5.9 of the April/May 1979 book to the 5.8 of the July/August book, so it remains to be seen if the coming spring book will signal a turnaround or a further decline. Such alternatives must give operations manager Al Brady some anxious moments.

WABC's rival on the AM dial, WNBC, still has a way to go to become "The Next Number One," as it

promotes itself in a current subway poster campaign. But it is moving in the right direction.

WNBC climbed to a 4.0 share, up from 3.2 last fall and up from 2.6 a year ago.

Nostalgia seems to be paying off for WNEW-AM. The old-line MOR outlet has shifted to older music including big bands and scored a 3.1 in the January/February Arbitron, up from the 2.0 in October/November and the 2.1 a year ago.

Conversely oldies on WCBS-FM are losing audience. The station slipped to a 2.3 share, down from 3.1 in the fall and 3.4 a year ago.

And country music is making a comeback in the Big Apple. WHN-AM, which has been in decline for the last four Arbitrons, is up to a 3.5, which is better than the 2.7 it had in the fall or the 3.4 a year ago.

WXLO-FM, which has been repositioning itself as adult contemporary, rebounded from a low 1.7 in the fall book to 2.1, but that doesn't match the 2.6 it held a year ago.

WPIX-FM, which just underwent a shakeup in staff and management and is reportedly about to adopt a Top 40 format, has lots of room for growth. The station came in with a 0.9 share for what will probably be the last Arbitron measuring the heavily new wave format. The station had a 1.2 in the fall and a 1.1 a year ago.

Chi WGCI Takes a Leap

CHICAGO—WGCI-FM, a station committed to the disco format is the fastest growing station in this market, according to the January/February Arbitron figures.

The station moved from a 1.8 share a year ago to a 2.7 in the fall to a current 3.5. The station was no doubt helped in the latest ratings by the dropout of ABC's WDAI-FM from the disco race.

While WGCI is growing in audience, the traditional market leader, MOR-formatted WGN-AM is showing signs of weakness. The station, which usually enjoys double digit shares, fell to a 9.6 from a 12.0 a year ago and a 10.5 last fall.

Also in a steady decline is RKO's WFYR-FM, which runs a contemporary format. The station now

stands at a 2.7, down from 3.1 a year ago and 2.9 in the fall.

Contemporary did not do well in this latest Arbitron of the Windy City. ABC's WLS-AM fell from 6.2 in the fall to 5.3 and WCLR-FM slipped from 3.1 to 2.7.

AOR WLUB-FM continued its decline since its late summer high water mark during its strident anti-disco campaign. The station landed with a 4.4 share, down from 4.9 in the fall, but up from 3.1 a year ago. The station enjoyed a 7.3 share this past summer.

AOR WKQX may be picking up some of the Loop's audience, as WLUP is known. WKQX climbed to a 3.1 share, up from 2.0 a year ago and 2.7 in the fall.

KMET In L.A. Still Music King

LOS ANGELES—Talk KABC-AM continues to lead in this market with a 6.5 share in the latest January/February Arbitrons but AOR KMET-FM still leads among the music stations with a 5.8. In the last 6 a.m. to midnight October/November book, KMET had a 5.8.

With music stations, beautiful KJOI-FM has a 5.2 and similarly formatted KBIG-FM has a 5.0.

The most dramatic jumps are for stations which had seemed not to be doing well for several books. Top 40 KHJ-AM takes a healthy leap from a 2.4 to 3.0. Top 40 KIQQ-FM jumps from a 1.5 to a 2.2 and dance oriented KIIS-FM moves from a 2.8 to a 3.6. Adult contemporary-talk KMPC-AM steps from a 2.8 to a 3.1. Soft rock KNX-FM moves from a 2.7 to a 3.0.

KLOS-FM, sporting an emphasis on new wave and new groups, holds with a 2.2 while Top 40 KRTH-FM maintains a 3.8.

Among the declines, the 2.6 to 2.3 drop at dance-oriented-r&b KUTE-FM seems to be having the most repercussions and Frankie Crocker is no longer programming the station.

Country KLAC-AM drops from a 4.3 to a 3.8. Top 40-oldies KRLA-AM sags from a 3.7 to a 3.3. Top 40 KFI-AM slips to a 2.6 from a 3.3, beautiful KOST-FM falls to a 2.3 from a 2.8 and soul KDAY-AM drops to a 1.9 from a 2.4.

Meltzer Of L.A.'s KPFFK Jolts With Odd Approach

LOS ANGELES—Few radio shows mix the avant-garde jazz of Ornette Coleman, the lush soul of the Stylistics, the classical music of Steve Reich, the abrasive punk of Catholic Discipline and 17 minutes of a parrot pecking on a band-aid box. But music critic turned radio host Richard Meltzer does this type of programming every Sunday at 2 a.m. over KPFFK-FM here.

"I like noise," admits Meltzer, whose "Hepcats From Hell" program debuted last September. He has experimented with such free-form programming as having the five turntables and tape machines in the studio going simultaneously. "Another thing I did once was to record a Spanish language show. I faded down my music and went into that. People were wondering if the station had gone off the air."

Programming to what he calls "late night crazies, dope fiends, serious art music fans, regular KPFFK listeners and rock'n'roll kids," the show provides a forum for off the wall music.

Meltzer, who recently headed his own punk band called VOM and who is the author of "The Aesthetics Of Rock" and "Gulcher," is adamant about what he will and won't play on his hour portion of the four-hour show. The remaining three hours are programmed by his guests, usually local bands, who bring their own records.

"I don't play Zappa or Devo. I don't play anything that's conspicuously weird. I don't play most bands who call themselves new wave who aren't willing to be called punks. I've only played Elvis Costello once. Some people call in for Jethro Tull. No way will I play that stuff," he states flatly.

However, the musical spectrum of his collection, and that of his guests, is wide. Ken and Barbie records from the Mattel toy collection, a children's LP called "Muhammad Ali Meets Mr. Tooth Decay Featuring Frank Sinatra," by Ali and Sinatra, Johnny Mathis, Sun Ra, reggae, the Beatles and even some disco may show up on a given show.

Guests are usually such local acts as Black Randy and the Metro Squad, the Weirdos, Nervous Gender and Dred Scott. He has also had such major label punk acts as Public Image and the Fall. Meltzer has cut down the amount of calls he takes on the air from listeners because of rivalries and loyalties among various fans.

Rodney Bingenheimer has had a new wave show in the market on KROQ-FM for the past four years. "There's an implied rivalry between Rodney and me," Meltzer states. "He's the only other person who plays more than dribs and drabs of punk. We try to scoop each other by playing records first."

Meltzer fell into doing a radio show in Los Angeles because he had tired of New York and liked non-commercial KPFFK's electric programming philosophy. So, he approached the station about doing a show. "Since 1973, I've been trying to get away from writing about music," he says. "This show allows me to deal with music without being super articulate."

Despite the insulting calls and uncompromising music, he claims the only real objections he has heard have been from KPFFK staffers. "I have to read a sensitive language disclaimer. There've been times when I had to read it every hour," he says.

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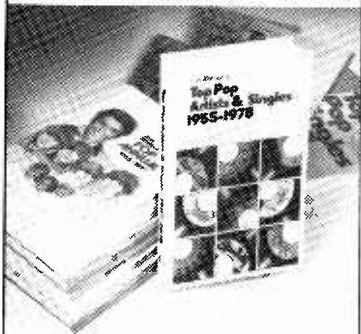
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Radio Programming

Vox Jox

By DOUG HALL

NEW YORK—Frankie Crocker, national program director for Inner City stations, has been relieved of programming KUTE-FM in Los Angeles.

Management was reportedly unhappy with Frankie's installation of a "New York disco sound" on the station, which failed to duplicate the success of Frankie's home base, WBLS-FM. Crocker again scored well with WBLS in the January/February Arbitron (see separate story), but he has not been able to match his New York success in L.A. KUTE has been in decline in successive Arbitron's since the beginning of 1979.

KUTE staffer Bill Stevens has been given programming duties. Crocker says Stevens will take KUTE in a new direction, but he adds he does not know what that direction will be. In the wake of Crocker's departure, two members of his team have also been let go: Bobby Magic who handled promotion and Rochelle Spencer in administration.

WCBS-FM program director Bob Van Derheyden has hired former WABC-AM morning man Harry Harrison to be the new morning man on the CBS oldies outlet. "We

play the music WABC used to play, so Harrison is perfect for the job." Van Derheyden says.

Harrison had been with WABC 11 years and had been a WMCA-AM "Good Guy" before that. He succeeds Jack Miller, who will be reassigned.

The New York Market Radio Broadcasters Assn. gathered in Manhattan last week to honor outstanding radio ads and the agencies that created them. WNBC-AM morning man Don Imus was the MC and got off a few cracks. Noting WBLS' Frankie Crocker's newly braided hair, he described Crocker as "radio's perfect 10." With an allusion to WNEW-AM's move to nostalgia and big bands. Imus added, "William B. Williams couldn't be here because Artie Shaw just turned 100."

Assisting Imus in presenting the awards were Crocker, Jim Kerr of WPLJ-FM, Scotty Brink of WXLO-FM, Fleetwood of WNCN-FM, Vy Higgensen of WWRL-AM, Frank Kelly of WTFM-FM, Larry Kenny of WYNY-FM and Bill Terry of WBLI-FM.

Noting that an agency got a third place award for a Sam Goody commercial, Imus quipped, "Sam

Goody also wins the tape duplication award," a reference to the recent indictment of record shops for selling alleged counterfeit tapes.

The Greater Chicago Radio Broadcasters Assn. also had a similar award ceremony recently. Presenting awards at that event were Dana Alexander of WDAI-FM, Clark Weber of WIND-AM, Pete Porter of WJJD-AM, Allen Mitchell of WBBM-FM, Terri Hemmert of WXRT-FM, Fred Winston of WFYR-FM, Mike Lewis of WLOO-FM, Larry Lujack of WLS-AM, Marty Faye of WBEE-AM, Wanda Wells of WCFL-AM and Bernie Allen of WLAK-FM.

Tom Kent has been named weekend jock at WLS-AM Chicago. He comes from WGCL-FM Cleveland. ... WSOM-FM Salem, Ohio has changed call letters to WQXK and format to country. The sister station, WSOM-AM shifts from MOR oldies and big bands to contemporary.

WIOK-FM Hempstead, N.Y. has changed its call letters to WKJY (Joy). The station programs beautiful music. ... PJS Enterprises has promoted Tom Ehrman from general manager of the group's AM station in Billings, Mont. KBMY to general manager of KICT-FM Wichita and KFRM-AM Salina, Kan. John O'Brien moves up from a sales post to Ehrman's old job.

Pete O'Brien, jock at WSAM-AM Saginaw, Mich., has moved to the air staff at WKMI-AM Kalamazoo. ... Doug Andrews has left his weekend position at WCNW-AM/WLTV-FM Fairfield, Ohio, to begin production of his "Doug Andrews Show," a contemporary Christian music program which will debut on Easter on WOXY-FM Oxford, Ohio.

WAGM-AM Presque Isle, Me., music director Dave Theriault has turned being off the air for 44 hours in a snow storm into a promotion. Listeners have to guess the exact number of hours and minutes the station was off the air to win \$100 worth of groceries.

Linda Stone is named promotion director of KTAR-AM/KBBC-FM Phoenix. She comes from KJFF-AM/KXTC-FM Phoenix where she was creative director. ... KOFM-FM Oklahoma City is looking for part-time air talent. Those interested should contact p.d. Mike Miller at P.O. Box 14806, Oklahoma City, Okla. 73113 or 405-478-0444. ... KEWI-AM Topeka is looking for an all-night announcer. Those interested should contact p.d. J.R. Greeley at P.O. Box 4407, Topeka, Kan. 66604 or 913-272-2122.

Sam Sherwood is now general manager for MOR KHOW-AM and beautiful KHOW-FM in Denver. Sherwood had been general manager for Minneapolis' WAYL-AM-FM. ... Bob Leonard is now anchoring the morning show at Chicago's disco WDAI-FM. Before his new position where he handles the 6 a.m. to 10 a.m. slot, Leonard has been with WYSP-FM as the morning man.

Shaune McNamara moves at Top 40 KHJ-AM in Los Angeles to music director. She most recently was as-

sistant program director at the station.

Dave Kent has joined disco WDAI-FM Chicago as an air personality from 2 a.m. to 6 a.m. Previously, he was with WSAI-AM in Cincinnati as air talent.

Air personality Frazer Smith, of AOR KLOS-FM Los Angeles, got his first break at the big time when he headlined at Los Angeles' Roxy Friday (11) and Saturday (12). The comedy show featured many of the same characters he has popularized on his radio show and in less prestigious club dates.

William B. Williams, WNEW-AM New York "Make Believe Ballroom" host, was the MC for a tribute to Frank Sinatra recently by the World Mercy Fund. Williams was joined by Flip Wilson, Robert Merrill and Natalie Cole. Sinatra performed and was presented with an award for support of the fund's work with Third World people.

Bonnie Shubb takes over the newly created post of operations vice president for Drake-Chenault, the syndication firm in Canoga Park, Calif. Shubb was a systems analyst for Drake-Chenault. ... Fred Seiden is upped to programming vice president for KBIG-FM Los Angeles. Seiden has been with the station since 1974 as operations director.

Ron Harrison, vice president and general manager of Radio Arts, Inc. a radio program production firm in Burbank, has been elected to serve on the board of the Assn. of Independent Radioproducers. This organization deal is designed to promote communication between syndication industry members.

Pro-Motions

LOS ANGELES—KWST-FM Los Angeles general manager Paul Cassidy, KWST promotion person Ronnie Rubin, program director Ted Ferguson and Planet Records' vice president David Urso set up a "Youth Day" recently at Santa Anita Race Track here. Planet act Sue Saad & the Next performed and KWST air personalities gave away station T-shirts, caps and sun visors.

Ed Berris, national sales manager for the Memorex Corp., set up promotion with KQRS-FM Minneapolis-St. Paul through its "Memorex Friday Album Hour." Listeners sent postcards to the station to enter the weekly contest. Each week, three winners received a dozen Memorex cassettes, while 25 other entrants won copies of the Memorex Hour featured album.

KMEL-FM San Francisco held its second annual benefit for the Greenpeace environmental foundation. Broadcasting live from X's, a disco. KMEL air talents were joined by Grace Slick, Steve Perry, Neal Schon, Sammy Hagar, Bill Graham and Marty Balin. Each was given time to play their favorite disks.

Dale White, local promotion representative for EMI-UA in the Los Angeles area, set up an interview with Gallagher over KROQ-FM Pasadena, Calif. It turned into more than a radio appearance as the comedian offered to hand-deliver his new LP to the first three callers. Gallagher delivered them on roller skates.

Steve Feldman, San Francisco area promotion representative for Atlantic, set up a tie-in between KOME-FM San Jose and Tower Records to push the Flying Lizards' Virgin single, "T.V." A television, on display at the Tower Campbell store, is being given away. KOME is publicizing the contest.

Mark Andes, bassist for Atlantic's Fireball, is visiting all Los Angeles AOR stations and other such outlets as mass appeal KRTH-AM, KRTH-FM and KHJ-AM. Los Angeles promotion people responsible are Roc Dibble and Erika Smith.

KREM-FM Spokane, Wash., declared March a free music month. Each day was devoted to a different artist and as many as 50 albums were awarded listeners each day. Artists saluted include the Kinks, Eagles, Boston, Steely Dan, Rush, Bob Seger, Warren Zevon, Horslips, Boomtown Rats and AC/DC.

Harry Shearer, of the Credibility Gap comedy troupe and "Saturday Night Live" cast, is doing a bit of self-promotion for the new Credibility Gap album on Sierra/Briar Records. Shearer is supporting the "A Great Gift Idea Floats" album with appearances on radio shows with various Los Angeles air personalities. These include chats with Gary Owen of KMPC-AM, Dr. Demento of KMET-FM, Frazer Smith of KLOS-FM, Darryl Wayne of KROQ-FM and KABC-AM's Michael Jackson.

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Bubbling Under The HOT 100

- 101—SHRINER'S CONVENTION, Ray Stevens, RCA 11611
- 102—TWO PLACES AT THE SAME TIME, Ray Parker Jr. & Raydio, Arista 0494
- 103—IS THIS THE BEST, L.A. Boppers, Mercury 76038
- 104—SCANDAL, RCR, Radio Records 711
- 105—CATCHING THE SUN, Spyro Gyra, MCA 41180
- 106—YOU'VE GOT WHAT I NEED, Shooting Star, Virgin 67005 (Atlantic)
- 107—REAL LOVE, The Cretones, Planet 45911 (Elektra)
- 108—I DON'T BELIEVE YOU WANT TO GET UP AND DANCE, The Gap Band, Mercury 76037
- 109—STREET LIFE, Herb Alpert, A&M 2221
- 110—WHO SAID THE WORLD WAS FAIR, Darryl Hall & John Oates, RCA 11920

Bubbling Under The Top LPs

- 201—DR. STRUT, Struttin', Motown M-931
- 202—SOUNDTRACK, Cruising, Columbia JC 36140
- 203—THE FOOLS, Sold Out, EMI-America SW 17024
- 204—WILLIE NILE, Willie Nile, Arista AB 4260
- 205—ORIGINAL CAST, Evita, MCA MCA 2-1107
- 206—CHUCK CISSEL, Just For You, Arista AB 4257
- 207—KLEER, Winners, Atlantic SD 19262
- 208—MICKEY MOUSE DISCO, Disneyland 2504
- 209—SOUNDTRACK, Together, RCA ABL1-3541
- 210—AVA CHERRY, Ripe, RSO RS 1-3072

Radio Programming

PURE COUNTRY FORMAT OUT

Colorado Station Placing Its Money On 'Earth Feel'

DENVER—Using the slogan, "a Colorado feeling," KERE-AM switched from a pure country to mostly country-rock programming last month. However, even program director Jay Cooper is hard pressed to tag the format.

"We're not afraid to play a song by any artist no matter where he has been musically before," states Cooper. As long as a song has what Cooper terms an "earth feel," the station plays it. This could range from the laid back new wave of the Fools' "It's A Night For Beautiful Girls" to the gentle "Wondering Where The Lions Are" by Bruce Cockburn.

He defines an earth feel as low key music with an acoustic feeling.

What KERE plays most though, and what Cooper feels symbolizes the earth feel and the state of Colorado, is country-rock. "These kinds of artists come to Denver and sell-out. Their LP sales are as good, if not better, than the more metallic acts. And there are a lot of country-rock bars here," he says. "But, no station

here has offered a 24-hour-a-day supply of the music."

Faced with sagging country ratings, KERE switched to offering a diet of Eagles, Poco, Waylon Jennings, Willie Nelson and Linda Ronstadt.

"We stay away from riff rock but we're even playing 'Hot Dog' by Led Zeppelin because of the rockabilly influence," Cooper says.

With a playlist of 25 singles and 18 albums, the air personalities have some freedom of choice. "It's pretty formatted as far as the singles are concerned. But they have leeway to work around those with various cuts," says Cooper.

The air talents are Scooter Benson, Jay Cooper, Rolf Gunnar, Mike Christopher and Bob Kelly.

The 5,000-watter is going after an 18-35-year-old audience and to this end is upping advertising and concert promotion. KERE tied-in with Feyline Productions for a recent Jerry Jeff Walker date. Beyond this, the station is using newspaper and television ad campaigns.

Country Music Increases Numbers At WMLB-AM

By MIKE HYLAND

NASHVILLE — WMLB-AM, a 1,000-watt daytime station in West Hartford, Conn., has increased its ratings from a 1.2 share to a 5.1 share in the Hartford metro area during the 10 a.m. to 3 p.m., Monday through Friday time period.

According to Barry Chaiken, president of the station, the increase in the ratings is a direct result of the station programming country music from 11:30 a.m. to 3 p.m. The station features a split format with religious music from 6 a.m. to 11:30 a.m. and jazz from 3 p.m. to sign-off.

"The makeup of the country audience was predominately adults 18 to 49," reports Chaiken. "WMLB's per share of audience was 7.2, or fourth in the market during country, yet WMLB's share of men 18 to 49 in that time period was 9.4 for second in the market."

Chaiken also reports that between noon and 3 p.m., the station was the number one radio outlet in Hartford for men 18 to 49, beating 50,000-watt WTIC-AM.

Tucker Concert Spirited, Raucous

"Country Greats In Concert Starring Tanya Tucker," ABC Entertainment Network, April 12. Produced by Gert Bunchez and Associates and Bostage, Ltd. for ABC.

NEW YORK—This is a spirited, sometimes raucous, one-hour concert by Tucker. She has been well-recorded at a recent Los Angeles concert.

The show is mostly upbeat from the opening "Tear Me Apart" through 13 selections until the closing "Texas When I Die."

A quiet change of pace is the thoughtful "Somebody Must Have Loved You." In an hour show there is not much time for talk, so host Jerry Goodwin keeps it brief.

He does, however, interview Tucker "backstage" and she tells the audience she doesn't want to be labeled. "I think of myself as an artist who loves country music and loves rock 'n' roll." DOUG HALL

Biograph-Caplin Gross Rises To \$210,384 In '79

By DAVE DEXTER JR.

LOS ANGELES—They laughed when Arnold C. Caplin launched his own record company in May 1968 with a single album originally recorded by Blind Lemon Jefferson in the years 1926-1929.

The LP was hardly destined for a spot on the jazz chart, but with it Caplin considered himself in business with his fledgling Biograph label in Canaan, N.Y.

"Biograph grossed \$20,000 that first year," Caplin says. "We wound up 1968 with six LPs in the Biograph catalog."

There's no bright kicker to the Biograph story in 1980. It still is a small company and it's still in the village of Canaan, 150 miles from New York City. Caplin, now 50, runs the firm almost single-handedly. Its gross last year, based on sales of 156 different albums—mainly blues and jazz—reached \$210,384.

"But we are progressing just as I figured we would," Caplin notes. "I have no eyes for becoming a major label. We cater to a highly specialized, tiny group of record buyers and that's the way we want it."

"Last year we acquired the Dawn catalog. Four of those packages are doing well on Biograph—Jimmy Raney, Zoot Sims, Al Cohn and Lucky Thompson are the artists. In a couple of weeks we will issue LPs by Sims, Randy Weston and Paul Quinichette from the old Dawn stable."

"And before 1981 ends 20 additional albums will be marketed with artists like Oscar Pettiford, Herbie Mann, Art Farmer, Tony Scott, Bill Evans, Hank Jones and numerous other jazzmen spotted. I suspect our 1980 gross may reach \$300,000."

Caplin, a former drummer, United Auto Workers union organizer and truck driver for the New York Post and Daily News, for 18 years was a member of Local 802 of the American Federation of Musicians in Manhattan. "But records," he muses, "have always been my chief interest."

January of 1980 was the best January in Biograph's history despite the dark economy crunch, Caplin reports. "Our Dawn acquisition is paying off," he says. "And soon we will buy another catalog, a Danish label which has some attractive masters by Wild Bill Davison, old Kid Thomas, Alton Purnell, Paul Barnes and others. It adds up to 23 LPs."

Biograph is not dedicated to re-issuing old masters. However, "Steve Mandell right now is producing a new album by Oscar Brand with 10 men accompanying," Caplin reveals. "I feel we have outgrown our original concept of marketing memorable old masters with exceptional historical significance. Biograph for the first time is beginning to get airplay nationally and our tie-up with various book clubs is spreading Biograph's name to a vast new group of record buyers."

Caplin last month presented 96-year-old pianist Eubie Blake with two LPs issued on Biograph which feature him at the piano. The ceremony was at the Songwriters Hall of Fame on New York's Times Square.

"Mr. Blake," Caplin recalls, "was more than grateful. He said he didn't recall making the blues and ragtime tunes we packaged. Things like that make running a record company worthwhile."

Jazz

32 PROJECTED THIS YEAR

Storyville's Albums Coming In Torrent

By DOUG HALL

NEW YORK—What began as almost a teaser campaign last spring will get underway in earnest this spring when the Moss Music Group issues its second batch of Storyville jazz albums.

The association of Storyville's Karl Knudsen and Ira Moss, whose Moss Music has a classical record background in its distribution of the Vox label, began with the release of nine albums last spring.

The pressure of other business kept Knudsen from following up these initial releases last year, but he is back now with Moss with eight more albums which will be followed by at least 24 more in the next 12 months.

Knudsen, who began his Storyville label in Copenhagen in 1952 just about the time George Wein began a totally unrelated Storyville label here, founded the label on the concept of issuing "early jazz forms and the blues," but as years have gone by he's broadened the musical boundaries.

For example, he recently recorded Roland Hanna and Brew Moore, both modern jazz talents, in Sweden in unique twin sessions with Sonet Records. The artists cut enough in a

session so that both Storyville and Sonet can each issue an LP. The owners of Sonet are partners with Knudsen in the ownership of Storyville.

But Knudsen still scours the U.S. and Europe for old tapes, musical film shorts and defunct catalogs for material to issue.

For example, Knudsen's initial U.S. releases last spring included a Duke Ellington and an Eddie Condon album dubbed from musical film shorts. He also holds the video rights to these films and is looking toward the day of issuing them on videodisk.

In his newest set of releases, he has included a Louis Armstrong album, which is the audio track from a film produced by Goodyear Tire in 1961. He has acquired five of these 30-minute films and is looking forward to videodisks for these.

Also included in the new set of releases are albums by Champion Jack Dupree, Sonny Boy Williamson, Sippie Wallace and George Lewis. The Lewis album is from a concert tape from 1954. Rounding out the releases are new recordings from John Stubblefield and James Spaulding. These records are to be retailed for \$7.98.

Concerts Spark Ariz. State Festival

By AL SEMIA

TEMPE—Jazz fans from throughout the Phoenix area were treated to a week of mostly free concerts earlier this month as the Arizona State Univ. music department presented its Jazz Week '80 festival.

An annual event, the festival attracted hundreds of fans to an assortment of activities on the campus. Local jazz performers were featured.

The event was directed by Dr. Tom Ferguson.

Free concerts included Combo Night I Feb. 26 which highlighted the student Phil Strange Trio and Mike Lake Combo, Pro Note on Feb. 27 which featured performances by the Tom Ferguson Trio and the Valley Big Band and Combo Nite II on Feb. 28, which featured two other student groups, the Jim Simmons Group and the Cortright Combo.

Bands from Arizona, New Mexico

and Texas participated in a College Big Band Festival Feb. 29. High school and college bands also competed in a Jazz Combo Festival March 1.

Tickets were sold to two events to raise money for Arizona State Univ. jazz scholarships. On Feb. 29 the winner of the college band festival performed with the school's Jazz Band II. Tickets were priced at \$3.50.

The annual Herb Johnson Scholarship concert was held March 1. This event featured the Arizona State Jazz-Rock Ensemble, the university's Jazz Band I, and special guest trumpet player Bobby Shew of the Bobby Shew Quintet. Tickets were \$5.

Most events were held in the Arizona State Music Theatre which seats 500.

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Jazz Airplay Doubling On 'All-News' Buffalo WEBR

By JIM BAKER

BUFFALO—The jazz scene here is receiving a tremendous boost with the doubling of airtime for that format on WEBR-AM, but enthusiasm has been tempered somewhat by a delay at the new home of the Tralfamadore Cafe.

WEBR, an all-news station by day, this month is becoming a 24-hour operation and is filling its week-hour airtime with jazz, much to the delight of the station's seven-year jazz expert Al Wallack.

"We expanded to 1 in the morning two years ago, but now we'll go to 6 a.m.," Wallack says. "This will double our airtime on jazz—going all-night."

Wallack and John Hunt, his cross-town jazz rival at WBFO-FM disagree over which station will actually air more jazz. But the real winner is the jazz listener with five more hours nightly for WEBR's "Jazz In the Nighttime."

Wallack emphasizes he won't be on-air all the additional time, that some will be filled by personnel such as new weekend jazz voice John Werik.

Wallack says the all-night move for jazz is a response to a recent Arbitron rating which shows his audience increasing 20%—from 1,200 to 1,500 listeners per quarter hour.

Buffalo jazz followers are disappointed over the long layoff now in effect for the top jazz club in town, the Tralfamadore Cafe. Owner Ed Lawson is enthusiastic over the club's forthcoming relocation into

the city's developing Theater District, but that won't happen until November at the earliest.

Lawson, originally expecting a much quicker move downtown, was committed to move out of his former beneath Main St. location the first weekend in March. And that's what happened, but now Buffalo has a huge jazz void for at least seven months and, if the city drags its feet on the Theater District location, probably longer.

The final weekend at the old Tralfamadore was a gala occasion with free admission to a Friday jam session and Saturday 16-piece band blast—both played before capacity turnouts. WEBR and WBFO joined in by carrying both programs live, the two-station weekend turnout a first for jazz in Buffalo.

Prisoners Hear Washington Sax

PHILADELPHIA—Grover Washington Jr. is generally heard here at the Academy of Music, classical concert hall, or at the Robin Hood Dell, 5,000-seat summer music festival park facility.

But the setting for a recent concert here March 18 was something else—as was the audience. In an unusual appearance, Washington concertized at Holmesburg Prison at the annual prison jazz concert presented by the Prisoners Family Welfare Assn.

Also unusual was the fact that

Concord Enters Latin, Classical

LOS ANGELES—Concord Jazz will release six albums each on its new Picante Latin and Concerto contemporary classical series in 1980, according to label founder/president Carl Jefferson.

The first Cal Tjader Picante recently issued album will be followed by a Charlie Byrd release, "Sugarloaf Suite" and a Monty Alexander package with Othello on steel drum.

Late in April "First Concerto For Guitar and Orchestra" by Laurindo Almeida and the Los Angeles Orchestra is being released on the \$8.98 Concerto series.

The second release will be "explorations 1980," which features Bud Shank on flute and Bill Mays on piano. Jefferson stresses that Concerto repertoire will range from themes from the masters to contemporary tunes.

Washington shared the spotlight with Common Pleas Court Judge Richard B. Klein, who is well known as a jazz drummer when not wearing his robes. Judge Klein came with his jazz group, the Fifth Amendment.

To make certain that the entire prison population could enjoy the music, Washington and Hizzoner gave three performances that evening—including one at 6 p.m. in the prison's Central Control for those who were confined to their cells and couldn't get to the two auditorium shows.

L.A. Share Of U.S. Grants: \$100,000

LOS ANGELES—The jazz program of the National Endowment for the Arts has awarded \$100,000 in grants to 14 artists and three organizations here.

In the first jazz category, which consists of fellowships of up to \$15,000 to help established professional jazz artists advance their careers, the winners are: William Berry, Clara L. Bryant, Fostina Dixon, Vinny Colia, Joanne Grauer, William Henderson and Rudolph Johnson.

In jazz category two, which is a

fellowship of up to \$5,000 to enable young musicians of talent to study with professional musicians, the winners are: Linda Dillon, Mark Hammond, Elizabeth Kinnon, Bennie Maupin, Charles Owens and Daniel Williams.

Organizations, under category three, which received matching grants for presentations, educational programs and short-term residencies are: California State Polytechnic Univ., the Century City Educational Arts Project and the Universal Jazz Preservation Society.

Danish Festival Spans 10 Days

COPENHAGEN—Last year's Copenhagen Jazz Festival, which ran for a week, was so successful that the 1980 edition will stretch over 10 days.

The event, dates to be fixed this summer, is being planned by local jazz clubs and restaurants, linked with the Copenhagen City Center Union. The extra days are made possible by sponsorship from Tuborg

Brewery and Copenhagen Town council. Danish radio is also planning to add to the television coverage of last year.

Program content planning is still in an early stage, but the Montmartre jazz club chiefs believe there will be fewer big names this year. Several U.S. musicians are due to play the club, including the Dave Liebman Quintet.

MARCH 29, 1980 BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 3/29/80											
Billboard® Best Selling Jazz LPs™			TITLE Artist, Label & Number (Dist. Label)			TITLE Artist, Label & Number (Dist. Label)					
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
1	3	4	26	26	47	1	3	4	26	26	47
2	1	6	27	23	21	2	1	6	27	23	21
3	2	6	28	27	52	3	2	6	28	27	52
4	5	21	29	22	43	4	5	21	29	22	43
5	6	5	30	30	64	5	6	5	30	30	64
6	4	22	31	29	12	6	4	22	31	29	12
7	9	18	32	32	5	7	9	18	32	32	5
8	8	20	33	35	4	8	8	20	33	35	4
9	7	11	34	44	2	9	7	11	34	44	2
10	12	4	35	31	24	10	12	4	35	31	24
11	10	9	36	36	3	11	10	9	36	36	3
12	11	25	37	34	39	12	11	25	37	34	39
13	13	22	38	39	3	13	13	22	38	39	3
14	14	4	39	43	6	14	14	4	39	43	6
15	NEW ENTRY		40	33	16	15	NEW ENTRY		40	33	16
16	21	5	41	41	18	16	21	5	41	41	18
17	17	4	42	42	3	17	17	4	42	42	3
18	18	26	43	37	31	18	18	26	43	37	31
19	19	19	44	40	21	19	19	19	44	40	21
20	20	6	45	45	33	20	20	6	45	45	33
21	15	9	46	38	4	21	15	9	46	38	4
22	16	22	47	46	3	22	16	22	47	46	3
23	25	5	48	48	7	23	25	5	48	48	7
24	28	2	49	49	2	24	28	2	49	49	2
25	24	16	50	47	3	25	24	16	50	47	3

Progressive records
The Best Jazz Is On Progressive Records

7037—ARNETT COBB—ARNETT COBB IS BACK
Arnett Cobb tenor sax, Derek Smith, piano George Mraz, bass Billy Hart drums

7028—CHRIS CONNOR—SWEET AND SWINGING
Chris Connor, vocals, Mike Abene piano, Mike Moore bass, Ronnie Bedford drums, Jerry Dodgion alto sax and flute

7010—CARMEN LEGGIO QUARTET—SMILE
Carmen Leggio, tenor and alto saxes, Derek Smith piano George Duvivier, bass, Ronnie Bedford, drums

7026—SCOTT HAMILTON QUARTET—THE GRAND APPEARANCE
Scott Hamilton tenor sax, Hank Jones, Tammy Flanagan, piano George Mraz bass, Connie Kay drums

7035—DEREK SMITH QUARTET—THE MAN I LOVE
Derek Smith piano, Scott Hamilton tenor sax, George Mraz, bass Billy Hart, drums

7033—DICK MELDONIAN AND THE JERSEY SWINGERS—SOME OF THESE DAYS
Dick Meldonian tenor sax, Derek Smith piano, Linc Millman bass, Ronnie Bedford drums

7015—THE PROGRESSIVE RECORDS ALL STAR TRUMPET SPECTACULAR
Harold Lieberman, Marky Markowitz, Howard Ghee, Harold Marvin Peterson, Lew Soloff, Danny Siles, rumpers, Derek Smith, piano Richard Davis, bass, Bucky Pizzarelli, guitar, Ronnie Bedford drums

7004—BUDDY DE FRANCO QUINTET—LIKE SOMEONE IN LOVE
Buddy De Franco clarinet, Tai Farrow guitar, Derek Smith piano, George Duvivier, bass, Ronnie Bedford, drums

7004—HANK JONES TRIO—ARIGATO
Hank Jones, piano Richard Davis, bass, Ronnie Bedford, drums

7003—LEE KONITZ QUINTET—FIGURE AND SPIRIT
Lee Konitz alto and soprano saxes, Ted Brown, tenor sax Albert Daily piano, Rufus Reid, bass, Joe Chambers, drums

7002—DEREK SMITH TRIO—LOVE FOR SALE
Derek Smith, piano, George Duvivier, bass, Bobby Rosen-garden drums

7008—CHUCK WAYNE—TRAVELING
Chuck Wayne, guitar, Jay Leonhart, bass, Ronnie Bedford drums, Warren Chasson, vibraphone

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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	11	AND THE BEAT GOES ON—Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	34	35	8	TODAY IS THE DAY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar Kays/Warner-Tamerlane, BMI)	68	76	3	HOLD ON TO MY LOVE—Jimmy Ruffin (R. Gibb, B. Weaver), RSO 1021 (Stigwood/Unichappell, BMI)
★	3	7	STOMP—Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Broay, ASCAP)	35	41	6	HIGH—Sky (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	69	81	3	GOTTA GET MY HANDS ON SOME—Fatback Band (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Cita, BMI/Sign Of The Twins, ASCAP)
★	3	2	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	36	47	3	LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	70	84	2	MINUTE BY MINUTE—Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)
★	4	4	TOO HOT—Kool & The Gang (G.M. B town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	37	43	6	YOU ARE MY FRIEND—Sylvester (La Belle, Ellison, Edwards), Fantasy 883 (Zuri, BMI)	71	85	2	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)
★	7	7	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE—Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	38	34	13	FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Sugar Hill, BMI)	72	82	2	SUGAR—Kenny Doss (M.H. Bryant), Bearsville 49197 (Warner Bros.) (Every Knight/Unichappell, BMI)
★	6	6	WORKING MY WAY BACK TO YOU/FDRGIVE ME GIRL—Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems/EMI/Seasons' Four, BMI)	39	40	10	OH, DARLIN'—Brothers By Choice (B. Williams, E.J. Guren), Ala 108 (Alva/Laff, BMI)	73	83	2	THE BEST LOVE I EVER HAD—Jerry Butler (K. Gamble, L. Huff), P.I.R. 9-3746 (CBS) (Mighty Three, BMI)
★	10	6	OFF THE WALL—Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)	40	46	4	WE OUGHT TO BE DOIN' IT—Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	74	79	4	I'LL BE THINKIN' OF YOU—Andrae Crouch (A. Crouch), Light 655 (Lexicon/Crouch, ASCAP)
★	8	5	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	41	42	8	GIVE ME SOME EMOTION—Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Web/Bach To Rock/Gadtoon, BMI)	75	89	2	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Steve Greenberg, BMI)
★	11	10	YOU ARE MY HEAVEN—Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	42	54	3	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	76	86	2	THE REAL THING—Pleasure (D. Hepburn), Fantasy 882 (Three Hundred Sixty, ASCAP)
★	13	9	WELCOME BACK HOME—Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	43	33	13	THIS IS IT—Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)	77	87	2	HOLD ON—Wee Gee (V. Bullock, I. Hunter), Cotillion 45012 (Atlantic) (Mafundi/Lense, BMI)
★	14	7	DON'T PUSH IT, DON'T FORCE IT—Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	44	45	5	IT'S YOU I LOVE—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3742 (CBS) (Mighty Three, BMI)	78	88	2	YOU NEVER CROSS MY MIND—Millie Jackson/Isaac Hayes (R. Van Hoy, D. Allen, C. Putnam), Spring 2063 (Polydor) (Tree/Duchess/Possey, BMI)
★	15	4	DON'T SAY GOODNIGHT—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	45	37	21	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownbreere, ASCAP/Freddie Dee, BMI)	79	90	2	WHERE IS YOUR LOVE—Emotions (R. Vannelli), ARC/Columbia 1-11205 (Ross Vannelli/Charleville, BMI)
★	16	8	WHY YOU WANNA TREAT ME SO BAD—Prince (Prince), Warner Bros. 49178 (Encrip, BMI)	46	53	5	DESIRE—Masqueraders (L. Hatim, R. Wrightsil), Bang 9-4806 (CBS) (Web IV, BMI)	80	80	3	ROOMFUL OF MIRRORS—Hiroshima (D. Kuramoto), Arista 0487 (Little Tiger, ASCAP)
★	14	8	THEME FROM THE BLACK HOLE—Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI)	47	56	5	I'M BACK FOR MORE—Al Johnson w/Jean Carn (K. Stover), Columbia 1-11207 (Jobete, ASCAP)	81	NEW ENTRY	→	RIGHT IN THE SOCKET—Shalamar (K. Spencer, L. Sylvers, D. Griffey), Solar 11929 (RCA) (Spectrum VII/Rosy, ASCAP)
★	15	12	EVERY GENERATION—Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	48	55	5	BEST OF FRIENDS—Lenny White (L. White, L. Rene), Elektra 46597 (Mchoma, BMI/Pure Love, ASCAP)	82	NEW ENTRY	→	FOREVER—Mass Production (T. Williams), Cotillion 45009 (Atlantic) (Two Pepper, ASCAP)
★	16	17	WHAT YOU WON'T DO FOR LOVE—Natalie Cole & Peabo Bryson (B. Caldwell, A. Kettner), Capitol 4826 (Lindseyanne/Sherlyn, BMI)	49	49	6	DESIRE—Andy Gibb (B. R. M. Gibb), RSO 1019 (Stigwood/Unichappell, BMI)	83	NEW ENTRY	→	FROM 9:00 UNTIL—Lakeside (O. Stokes), Solar 11931 (RCA) (Spectrum VII, ASCAP)
★	22	8	STANDING OVATION—G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	50	62	2	LET ME BE THE CLOCK—Smokey Robinson (W. Robinson), Tamla 54311 (Motown) (Bertram, ASCAP)	84	NEW ENTRY	→	REACH YOUR PEAK—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45013 (Atlantic) (Chic, BMI)
★	18	19	COMPUTER GAME—Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	51	38	15	WHAT I WOULDN'T DO—Angela Bofill (J. Perricone, D. Utt), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelf Street/Whitfire, ASCAP)	85	NEW ENTRY	→	YOU GAVE ME LOVE—Crown Heights Affair (I. Reid), De-Lite 803 (Mercury) (Delightful/Crown Heights Affair, BMI)
★	19	9	THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	52	65	3	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Piate), Mercury 76051 (Val-Le-Joe, BMI)	86	NEW ENTRY	→	AFTER YOU—Dionne Warwick (D. Frank, D. James), Arista 0498, (Sumac, BMI)
★	20	21	YES I'M READY—Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)	53	63	4	UNDER YOUR SPELL—Phyllis Hyman (J. Mtume, R. Lucas), Arista 0495 (Fruite Butterfly, BMI)	87	91	3	TALK TO ME—Dorothy Moore (J. Seneca, J. Otis), Malaco 2062 (Jay And Cee, BMI/Jobete, ASCAP)
★	21	18	I SHOULD'VE LOVED YA—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	54	44	11	HERE COMES THE SUN—Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMOT/Fantasy 881 (Parker/WIMOT, BMI)	88	NEW ENTRY	→	DON'T ASK MY NEIGHBORS—Ahmad Jamal (S. Scarborough), 20th Century 2448 (RCA) (Unichappell, BMI)
★	22	20	ON THE RADIO—Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/Revelation, BMI/Sweet Summer Night, ASCAP)	55	NEW ENTRY	→	INSIDE OF YOU—Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walter, H. Goodman), Polydor 2077, (H.A.B./Dark Cloud, BMI)	89	NEW ENTRY	→	SOON AS THE WEATHER BREAKS—Bobby Bland (V. Pea, B. Bland, M. Evans), MCA 41197, (Alvert, BMI)
★	23	23	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	56	57	4	OUTSIDE MY WINDOW—Stevie Wonder (S. Wonder), Tamla 54308 (Motown) (Jobete/Black Bull, ASCAP)	90	50	9	WE DON'T—Controllers (J. Sahnwell, T. Tate), Juana 3426 (T.K.) (Groovesville/Every Knight, BMI)
★	24	25	ANY LOVE—Rufus and Chaka (D. Wolinski), MCA 41191 (Overdue, ASCAP)	57	64	4	STRUT YOUR STUFF—Stone City Band (L. Ruffin Jr.), Gordy 7179 (Motown) (Stone City, ASCAP)	91	92	2	SHADOW DANCING—Ndugu & The Chocolate Jam Co. (B. Gibb, M. Gibb, R. Gibb, A. Gibb), Epic 9-50837 (Stigwood/Unichappell, BMI)
★	25	24	GOT TO LOVE SOMEBODY—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	58	59	5	EMOTION—Merry Clayton (W. Lewis, R. Barnes, C. Pitts), MCA 41195 (Web/Bach To Rock/Boch To Rock, BMI)	92	NEW ENTRY	→	LET ME BLOW YOUR WHISTLE—Laura Greene (M. Colicchio), Summit Trek 103, (Miglo, ASCAP)
★	26	26	COME INTO MY LIFE—Rick James (R. James), Gordy 7177 (Motown) (Jobete/Stone City, ASCAP)	59	69	6	CAN YOU FEEL IT—Pressure (B. Vega, R. Laws), LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP)	93	39	8	LOVE IS GOOD NEWS—Ava Cherry (C. Mayfield), Curtom/RSO 1017 (Mayfield, BMI)
★	27	27	BAD TIMES—Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)	60	72	3	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	94	60	8	SINGING A SONG ABOUT YOU—Triple "S" Connection (C. Matthews), 20th Century 2440 (ATV/Fox Fanfare, BMI)
★	28	28	IS THIS THE BEST—L.A. Boppers (V. Tenort), Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)	61	61	6	TONIGHT'S THE NIGHT—Sharon Page w/Harold Melvin & The Blue Notes (K. McCord, A. Myers), Source 41157 (MCA) (Duchess/Perk's, BMI)	95	51	10	MUSIC—Oneway Featuring Al Hudson (K. McCord), MCA 41170 (Perk's/Duchess, BMI)
★	29	29	LOVE INJECTION—Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcher/Nikki's Dream, BMI)	62	66	5	CAN IT BE LOVE—Teena Marie (T. Marie, D. Wedlaw), Gordy 7180 (Motown) (Jobete/Wedlaw, ASCAP)	96	58	7	CAN'T YOU TELL IT'S ME—Tyrone Davis (L. Graham), Columbia 1-11199 (Content/Tyrone, BMI)
★	30	7	MUSIC TRANCE—Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)	63	77	3	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	97	52	10	BODYSHINE—Instant Funk (S. Miller, L. Davis, K. Miller, R. Earl), Salsoul 2112 (RCA) (Lucky Three/Warfactor, BMI)
★	31	30	PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	64	67	4	RELEASE—Patti Labelle (A.R. Toussaint), Epic 9-50852 (Warner-Tamerlane/Marsaint, BMI)	98	70	9	WAY BACK WHEN—Brenda Russell (B. Russell), Horizon 2207 (A&M) (Rutland Road, ASCAP)
★	32	32	GIVE IT ALL YOU GOT—Chuck Mangione (C. Mangione), A&M 2211 (Gates, BMI)	65	74	3	FOXY LADY—Slave (J. R. Wilson), Cotillion 45011 (Atlantic) (Cotillion/Wayne Watts, BMI)	99	71	4	YOU AND ME—Solaris (J. Anderson, J. Baker, W. Morrow), Dana 00131 (TAR, ASCAP)
★	33	31	SIT DOWN AND TALK TO ME—Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)	66	68	4	STREET LIFE—Herb Alpert (J. Sample, W. Jennings), A&M 2221 (Four Knights/Irving, BMI)	100	78	4	YOU GOT WHAT IT TAKES—Bobby Thurston (R. Brown, W. Lester), Prelude 8009 (Diamond In The Rough/Trumair, BMI)

Counterpoint

Bohannon's Stretching His Outlook

By JEAN WILLIAMS
LOS ANGELES—Now that Hamilton Bohannon has proven he is capable of doing up tempo tunes, he says he is looking to gain recognition with ballads and semi-jazz numbers.

To this end he has brought into his organization, Bohannon Productions, Liz Lands, who performs on his latest Mercury LP, "Music In The Air." Lands, strongly reminiscent of Minnie Riperton, is no newcomer to the music scene, although she abandoned it several years ago.

"I had heard about Liz and went to see her perform at a nightclub," says Bohannon. "Then I learned she was washing cars to survive. I cut some things on her but I told her not to quit her job until things began to break and I was able to do something for her."

"Not only is she singing on my album but I have produced an LP by her. I used my album to introduce Liz and get people ready for her. 'The Lady Sings' will be the name of her solo LP."

Bohannon maintains he is determined to expand beyond what he has been doing for quite a while, and which classified him as a disco artist.

"I went to Mercury and talked about my doing some other things. I have always written my own material, except for one song 'Baby I'm For Real.' And the person I believed could do my jazz-oriented tunes and ballads best was Liz," says Bohannon. "Baby I'm For Real" received a Soul Pick in this week's Billboard.

Prior to Lands, Bohannon featured Carolyn Crawford on his 1978 LP, "Summertime Groove," which he admits was his biggest selling LP to date. He also produced two LPs by Crawford.

Bohannon, signed to Brunswick Records before joining Mercury, was a music major with a degree in music from Atlanta's Clark College.

He started his career in 1965 as drummer for Stevie Wonder. Smokey Robinson gave him his first gig as a bandleader which led to five years as a bandleader for Motown Records. Today, he has recorded 12 LP.

Fantasy Records' Sylvester was reportedly arrested in the lobby of New York's St. Moritz Hotel and charged with armed robbery and grand larceny. It was later learned that the robbery never occurred, but there remains a grand larceny charge hanging over his head.

It appears that someone is impersonating the disco star. Although police have not located the imposter, reportedly \$62,000 worth of rubber checks tells authorities his name may be Michael T. Henson.

Sylvester, who recently appeared in that city at the Felt Forum, held a press conference at the St. Moritz to explain the matter.

A "mixup" at Philadelphia's Graduate Hospital found two women being wheeled into surgery for the wrong operations. Incisions were made in the wrong places before doctors realized they had made a mistake.

Virginia Edmonson, mother of LAX Records vice president Al Edmondson, and Annie Robinson were

(Continued on page 40)

MARCH 29, 1980 BILLBOARD

BACK TOGETHER *Pendergrass, Melvin With Blue Notes Propose Tour*

By JEAN WILLIAMS

LOS ANGELES — Teddy Pendergrass and Harold Melvin & the Blue Notes may be getting back together again—at least for a tour.

According to Melvin, on the drawing board is a tour for the fall with his group opening for Pendergrass.

The two artists split several years ago, leaving a trail of bad blood. Pendergrass as a solo act moved to new heights, while Melvin's group appeared to sag into a slump.

Now, Harold Melvin & the Blue Notes are signed to Source Records with a new LP, "The Blue Album," entering Billboard's Soul LP chart last week at number 54.

Melvin insists he is comfortable opening for the singer he literally launched, and David Ebo, who replaced Pendergrass in the group, says he's not concerned with being compared to Pendergrass when/if they share the same stage.

Melvin, president of Million Dollar Management/Records, is known throughout the industry for his ability to pull together talent.

He points out that his new group will be more diverse than previous Blue Note groups. Each member is a lead singer in his own right.

The Blue Notes consist of Rufus Thorne, Dwight "Blackie" Johnson, Bill Spratley, David Ebo and Sharon Paige. Each person also is a songwriter, with a couple of tunes written by members on the current album.

To fully show off the vocal talents of the Blue Notes, Melvin explains that he plans to cut an LP, "Blue Notes One By One," in which each member will be featured in lead roles.

He also is looking at the possibility of cutting solo LPs on each member as he has done with Paige. "The group, however, will remain intact as a unit," he says.

Under the Million Dollar um-

brella also is Hal-Mel Music. All group members have tunes in the publishing company in addition to James "Porky" Mitchell, Daryl Burgess and Martin Cornwell.

Although Melvin & the Blue Notes are no longer affiliated with Philadelphia International Records, the group maintains a close relationship with the label. Kenny Gamble, Philadelphia International's chairman of the board, along with the company's Whitehead & McFadden and Mitchell penned some of the tunes on "The Blue Album."

As for upcoming dates to support the album, the group is gearing up to appear with Aretha Franklin at Philadelphia's Shubert Theatre, with the possibility of additional dates with Franklin when she moves into L.A.'s Greek Theatre this summer.

"We're selecting our spots carefully," says Melvin. "We're planning to showcase the group in prestigious clubs around the country."

"We're also looking to go into casino hotels at Atlantic City. Now that Las Vegas is booking more groups, we're working to establish ourselves in that area."

Melvin openly admits the group has had a downturn. "When we began having problems, we couldn't get the kind of money we were able to demand at one time. Nor were we working the places we once worked. In the interim, we tried to keep the group alive and we were able to get dates. The group has an identity and we've got a lot to build from."

From the label side, Logan Westbrook, president of Source Records, says a national radio campaign is about to get underway simultaneously with a consumer print ad campaign in national publications. The group is involved in television guest stints, most recently taping a segment of "Soul Train."

Westbrooks notes that to generate

interest and sales, the group is making personal appearances at retail record outlets and local nightclubs in areas where its working.

Melvin says he is getting involved in video. He explains that some of the group's concerts will be videotaped for packaging by Source.

As to why he signed with Source, Melvin says, "I like its small size. We can get the attention necessary to insure our success." Westbrook first worked with the group on its initial 1972 LP, when both were with the CBS family.

Although Harold Melvin & the Blue Notes are signed to Source, distributed by MCA, group members are signed to Melvin and his Million Dollar operation.

According to Melvin, not only is he producing members of his own organization but he's now looking outside and will probably work with some other Source acts.

Artists signed to Source include Travis Biggs, Rose Banks (Sly Stone's sister), Jerri-Q, Opus 7, Sharon Paige as a solo artist, Chuck Brown & the Soul Searchers and New Day.

TM SEES NEW DISK VENTURE

LOS ANGELES—"This move could possibly open up another market for us," says TM Companies' president Pat Shaughnessy of the radio syndication firm's first venture into records.

What Shaughnessy is referring to is "Voice Of Freedom" by Jim Kirk and the TM Singers. At first marketed independently in the Dallas area, where TM is located, Capitol picked up the rights for national distribution.

Motivated by the Iranian hostage crisis, the patriotic song peaked at 71 on the Hot 100 and Shaughnessy admits there were problems in getting airplay.

"Our problem has been getting hot rotation airplay," he says. Airplay has been gained on such outlets as KFI-AM Los Angeles, WXLO-FM New York and KSFO-AM San Francisco. All profits from the song go to the Red Cross.

Capitol has an option for an LP from TM of similar type of material.

MARCH 29, 1980 BILLBOARD

REV. CLEVELAND IN SAN DIEGO 3,000 At Gospel Group's Board Meet

SAN DIEGO—More than 3,000 persons attended the Rev. James Cleveland's Gospel Workshop of American board meeting at the Bahia Hotel Tuesday through Saturday (18-22).

The meetings were initially designed as merely a planning session for the organization's upcoming national convention at Philadelphia's Hilton Civic Center Hotel Aug. 9-15.

The mini-convention here drew representatives from practically every label with a gospel roster, including Savoy, Word, Nashboro and Sound of Gospel, among others.

The meeting, originally scheduled for the Workshop's board members only, has swollen to the point where nearly one-third of those usually attending the national meet were also on hand for the board's planning sessions.

As a result of the vast numbers attending, label executives took the opportunity to iron out some problems plaguing the gospel music industry.

According to Fred Mendelshon, president of Savoy Records, the label for which Cleveland records, "With other record companies, we attended some of the workshops to answer questions about the record companies' role in gospel and map out some future plans."

Among the workshops held during the five-day conference were sessions on: gospel DJs, mass choirs,

record companies, board meetings and youth.

Following the daytime business sessions, each evening was topped off with gospel musicals at the Community Baptist Church.

Counterpoint

• Continued from page 39

receiving operations meant for the other.

Edmondson had the back of her head shaved for a laminectomy, but instead she is now recovering from a parathyroid operation.

According to Al Edmondson, his mother is resting comfortably at Graduate Hospital.

Although officially there are no Supremes, Mary Wilson and troupe are touring Europe as the Supremes.

It appears that the Supremes continue to be "supremely" popular overseas and while Wilson cannot use the Supremes name in the U.S., she may in other parts of the world.

When the singer appears in the U.S., her dates then become the Mary Wilson Show. Wilson launched her solo career not long ago at New York's New York, the New York Disco.

Gladys Knight & the Pips and

Jerry Butler have been teamed for a series of six dates beginning Friday (28) at the Holiday Star Theatre in Merrillville, Ind., The package moves to Cleveland's Front Row Theatre for three days April 4-6. . . . Donna Summer copenned, with Bruce Sudano, Dolly Parton's newest single "Starting Over Again." The cut was pulled from Parton's RCA LP "Dolly, Dolly, Dolly."

Aretha Franklin advises that the affair scheduled for Detroit's Cobo Hall Monday (24) is a musical tribute for the Rev. C.L. Franklin's medical trust fund—not a benefit as previously reported. She notes the tribute is being sponsored by the Rev. Franklin's friends and family.

According to Aretha, others on the program are the Staples, the Rev. James Cleveland, the Jackson Southernaires and the Rev. Jesse Jackson.

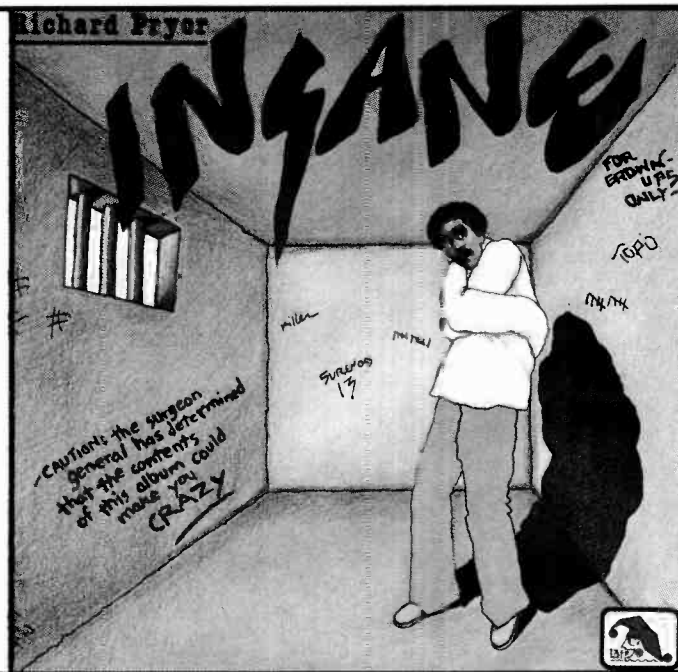
Remember . . . we're in communications, so let's communicate.

Billboard SPECIAL SURVEY For Week Ending 3/29/80												
★	This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week			This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)		
				TITLE	Artist, Label & Number (Dist. Label)	TITLE				Artist, Label & Number (Dist. Label)		
★	1	13	13	THE WHISPERS	The Whispers, Solar BXL1-3521 (RCA)	39	36	15	LIVE! COAST TO COAST	Teddy Pendergrass, P.I.R. KZ 2-36294 (CBS)		
★	2	4	4	LIGHT UP THE NIGHT	Brothers Johnson A&M SP-3716	40	50	3	IN 'N' OUT	Stone City Band, Gordy G7991R1 (Motown)		
★	3	3	15	GAP BAND II	Gap Band, Mercury SRM 1-3804	41	43	11	YELLOW MAGIC ORCHESTRA	Yellow Magic Orchestra, Horizon SP-736 (A&M)		
★	5	7	7	EVERY GENERATION	Ronnie Laws, United Artists LT-1001	42	40	21	INJOY	Bar-Kays, Mercury SRM 1 3781		
★	5	4	31	OFF THE WALL	Michael Jackson, Epic FE 35745	43	39	27	DON'T LET GO	Isaac Hayes, Polydor PD 1 6224		
★	6	6	13	RAY, GOODMAN & BROWN	Ray, Goodman & Brown, Polydor PD 1 6240	44	44	29	IDENTIFY YOURSELF	O'lays, P.I.R. FZ-36027 (CBS)		
★	8	4	4	LOVE SOMEBODY TODAY	Sister Sledge, Cotillion SD-16012 (Atlantic)	45	45	4	LADY T	Teena Marie, Gordy G7 992R1 (Motown)		
★	8	7	24	BIG FUN	Shalamar, Solar BXL1 3479 (RCA)	46	46	16	I'LL BE THINKING OF YOU	Andrae Crouch, Light LS 5763		
★	13	4	4	SKYLARKIN'	Grover Washington Jr, Motown M7 933R1	47	47	3	NEXT IN LINE	Controllers, Juana 200 005 (T.K.)		
★	10	9	20	PRINCE	Prince Warner Bros BSK 3366	48	41	25	RISE	Herb Alpert, A&M SP 4790		
★	14	12	12	DANCIN' AND LOVIN'	Spinners, Atlantic SD 10256	49	42	16	BEST OF FRIENDS	Twennynine Featuring Lenny White Elektra 6E 223		
★	12	24	3	WARM THOUGHTS	Smokey Robinson, Tamla T8 367M1 (Motown)	50	NEW ENTRY		ROBERTA FLACK FEATURING DONNY HATHAWAY	Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013		
★	13	10	21	ANGEL OF THE NIGHT	Angela Bofill, Arista/GRP GRP 5501	51	49	13	ONE ON ONE	Bob James/Earl Klugh, Columbia/Tappan Zee FC 36241 (CBS)		
★	22	4	4	10½	Dramatics, MCA MCA-3196	52	51	22	FIRE IT UP	Rick James, Gordy G8-990 (Motown)		
★	15	11	28	LADIES NIGHT	Kool & The Gang De Lite DSR-9513 (Mercury)	53	59	5	WINNER	Kleer, Atlantic SD 19262		
★	16	12	15	GLORYHALLASTOOPID	Parliament, Casablanca NBLP 7195	54	52	23	ROUGH RIDERS	Lakeside, Solar BXL1 3489 (RCA)		
★	17	18	6	FUN AND GAMES	Chuck Mangione, A&M SP 3715	55	NEW ENTRY		LIPPS INC.	Mouth To Mouth, Casablanca NBLP 7197		
★	18	15	15	THE DANCE OF LIFE	Narada Michael Walden, Atlantic SD 19259	56	56	8	GENETIC WALK	Ahmad Jamal, 20th Century T-600 (RCA)		
★	19	16	21	ON THE RADIO—GREATEST HITS VOLUME ONE & TWO	Donna Summer, Casablanca NBLP 2 7191	57	48	7	JUST FOR YOU	Chuck Cissel, Arista AB 4257		
★	20	21	5	SUPERCHARGED	Tavares, Capitol ST 12026	58	NEW ENTRY		MASS PRODUCTION	Massterpiece, Cotillion SD 5218 (Atlantic)		
★	21	19	17	BRASS CONSTRUCTION 5	Brass Construction, United Artists LT-977	59	57	23	ROYAL RAPPIN'S	Millie Jackson & Isaac Hayes, Polydor PD-1-6229		
★	22	17	20	MASTERJAM	Rufus & Chaka, MCA MCA 5103	60	NEW ENTRY		RANDY BROWN	Midnight Desire, Chocolate City CCLP 2010 (Casablanca)		
★	23	20	12	SIT DOWN AND TALK TO ME	Lou Rawls, P.I.R. JZ 36304 (CBS)	61	53	5	NEVER BUY TEXAS FROM A COWBOY	Brides Of Funkenstein, Atlantic SD 19261		
★	24	23	16	LIVE AND UNCENSORED	Millie Jackson, Spring SP2-6725 (Polydor)	62	69	2	SURE SHOT	Crown Heights Affair, De Lite SDR 9517 (Mercury)		
★	25	31	4	SKYWAY	Sky, Salsoul SA 8532 (RCA)	63	NEW ENTRY		SPYRO GYRA	Catching The Sun, MCA MCA-5108		
★	26	26	10	8 FOR THE 80'S	Webster Lewis, Epic NJE 36197	64	65	20	TWICE THE FIRE	Peaches & Herb, Polydor/MVP PD-1-6239		
★	27	32	4	1980	Gil Scott-Heron & Brian Jackson, Arista AL 9514	65	64	18	WHEN I FIND YOU LOVE	Jean Carn, P.I.R. JZ 36196 (CBS)		
★	28	35	6	L.A. BOPPERS	L.A. Boppers, Mercury SRM-1 3816	66	55	23	ONE WAY FEATURING AL HUDSON	One Way Featuring Al Hudson, MCA 3178		
★	29	27	10	HIROSHIMA	Hiroshima, Arista AB-4252	67	73	18	LIVING PROOF	Sylvester, Fantasy F 79010		
★	30	25	20	PIZZAZZ	Patrice Rushen, Elektra 6E-243	68	NEW ENTRY		JAMES BROWN	People, Polydor PD-1-6258		
★	31	29	16	WE'RE THE BEST OF FRIENDS	Natalie Cole/Peabo Bryson, Capitol SW 12019	69	58	18	JOURNEY THROUGH THE SECRET LIFE OF PLANTS	Stevie Wonder Tamla T13-371C2 (Motown)		
★	32	54	2	THE BLUE ALBUM	Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)	70	66	6	RIPE	Ava Cherry, RSO RS 1 3072		
★	33	28	41	WHERE THERE'S SMOKE	Smokey Robinson, Tamla T7-366 (Motown)	71	70	16	THE MUSIC BAND 2	War, MCA MCA-3193		
★	34	30	19	YOU KNOW HOW TO LOVE ME	Phyllis Hyman, Arista AL 9509	72	72	2	MUSIC IN THE AIR	Bohannon, Mercury SRM 1-3813		
★	35	33	15	NO STRANGER TO LOVE	Roy Ayers, Polydor PD 1-6246	73	67	4	AFTER DARK	Andy Gibb, RSO RS-1-3069		
★	36	34	33	MIDNIGHT MAGIC	Commodores, Motown M8-926	74	63	7	MOONLIGHT MADNESS	Ten De Saro, Casablanca NBLP 7178		
★	37	37	18	JUST A TOUCH OF LOVE	Slave, Cotillion SD 5217 (Atlantic)	75	74	4	PRESSURE	Pressure, LAX MCA 3195 (MCA)		
★	38	38	41	DIONNE	Dionne Warwick, Arista AB 4230							

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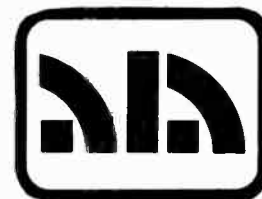
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Pickwick International—St. Louis

Universal Record Dist.—Philadelphia

M.S. Dist. Co.—Chicago

Almada Corp.—Montreal, Canada

Gospel

Gospel Scene

By MIKE HYLAND

After winning his third Grammy, Andrae Crouch talked to the press about the increased popularity of gospel music. "Singing stars like Bob Dylan are helping show people in general that gospel artists are both creative and can use new styles," Crouch stated. "It used to be that some people were intimidated by gospel music. Now, they want it."

Reba Rambo and Donny McGuire have new separate recording deals with Light Records. Both artists will begin work on their respective album projects shortly.

Ralph Carmichael was the musical director for the March 7 Will Rogers Memorial Award recipient Ella Fitzgerald. Carmichael wrote a special overture featuring Fitzgerald's hit songs as a part of the event.

"The Painter" is the title of the first joint album project by brothers John Michael and Terry Talbot. The Sparrow album will receive a major push from the label.

Cynthia Clawson has been appearing in concert with the Bill Gaither Trio in various cities across the country. . . . Pat Terry will be bowing out of the Pat Terry Group after six years. He will be pursuing a solo career. However, before a parting of the ways, the group will record one more album.

Television and film actor Efrem Zimbalist Jr. is the narrator of the new Johnny and Carol Owens Christmas musical, "The Glory Of Christmas." The project is an album which will be on Light Records.

Music Encounter has changed its name to Church Music America, with Ron Bryan replacing Ray DeVries as executive director.

Who Wins Doves? Nominees Named

NASHVILLE—The Gospel Music Assn. has announced the final nominees for its 11th annual Dove Awards to take place at the Opryland Hotel here Wednesday (26).

Nominees in the male gospel group category are the Cathedral Quartet, Dallas Holm and Praise, the Imperials, the Kingsmen and the Mercy River Boys. Mixed gospel group nominees include Andrus Blackwood & Co., the Bill Gaither Trio, the Hemphills, the Rex Nelon Singers and the Speer Family.

Nominated for song of the year are: "He's Alive," Don Francisco; "The Highest Praise," Chris Waters and John Randolph Cox; "I Am Loved," William J. and Gloria Gaither; "I'm In This Church," Joel Hemphill; "I'm Standing On The Solid Rock," Harold Lane; "Praise The Lord," Brown Bannister and Mark Hudson; "Rise Again," Dallas Holm; "The Day He Wore My Crown," Phil Johnson; "What Sins Are You Talking About," Harold Lane; "Words And Music," George Gagliardi; and "You Make It Rain For Me," Larry Stallings.

Nominated for gospel record album of the year in the black gospel category are "Cookin'," Teddy Huffam; "It's A New Day," James Cleveland and the Southern California Community Choir; "Let Them Laugh," Gene Martin; and "Love

Alive II," Walter Hawkins and the Love Center Choir.

Contemporary album nominees are: "All That Matters," Dallas Holm and Praise; "Cosmic Cowboy," Barry McGuire; "Got To Tell Somebody," Don Francisco; "Heed The Call," the Imperials; and "My Father's Eyes," Amy Grant.

The nominees for Inspirational album include: "It Was His Love," Cynthia Clawson; "Promises To Keep," the Speers; "Special Delivery," Doug Oldham; "The Very Best Of The Very Best," the Bill Gaither Trio; "You Make It Rain For Me," Rusty Goodman.

The nominees for the traditional album of the year award are: "Breakout," Mercy River Boys; "Feelings," Rex Nelon Singers; "Home Cookin'," the Hemphills; "From Out Of The Past," the Kingsmen, and "You Ain't Heard Nothing Yet," the Cathedral Quartet.

Gospel album by a secular artist nominees are: "Slow Train Coming," Bob Dylan; "Wings To Fly," Jeannie C. Riley; and "You Gave Me Love," B.J. Thomas.

The male gospel vocalist nominees are: Danny Gaither, Rusty Goodman, Dallas Holm, Gary McSpadden and Doug Oldham. Female gospel vocalist nominees are Cynthia Clawson, Vestal Goodman, Amy Grant, Evie Tornquist-Karlsson, Janet Paschal and Dottie Rambo.

The nominees for songwriter of the year are: Don Francisco, Bill Gaither, Dallas Hold, Harold Lane and Lanny Wolfe. Gospel instrumentalist nominees are: Dino Kartsonakis, Phil Keaggy, Little Roy Lewis, Nielson and Young, and Henry Slaughter.

Shows nominated in the gospel television program category are: "Gospel Singing Jubilee," "Hemphill Family Time," "P.T.L. Club," "Rex Humbard Family Hour," and the "700 Club." In the backliner notes category, Merlin Littlefield for "Breakout," Cecile Norcross for "Hallelujah Turnpike," and John Mays for "Promises To Keep."

The graphic layout and design nominees are: Michael Harris for "You Make It Rain For Me" and "It Was His Love;" Dennis Hill and Patrick Pollei for "Hallelujah Turnpike;" Bob McConnell and Dill Beaty for "All That Matters;" and Bob McConnell for "Promises To Keep" and "Special Delivery." Cover photo or art nominees are: Dill Beaty for "Promises To Keep."

(Continued on page 104)

Birdwing Bows Easter Display

NASHVILLE—Birdwing Records, a division of Sparrow, has created a new Easter display for the upcoming season. The self-supporting floor display features bright red, blue and yellow header cards, and holds 80 records and tapes.

The display will feature six albums including John Michael Talbot's "Come To The Quiet" and "The Lord's Supper;" The London Philharmonic Orchestra and Choir's "The Messiah;" The New Creation Singer's "New Every Morning," "Joy Of The Lord," and "Communion" collections.

The display is free to retail outlets with any order of 50 or more pieces of these albums.

Best Selling

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For Week Ending 3/29/80

Inspirational LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	-	1	MUSIC MACHINE Candle, Birdwing BWR 2004
2	-	1	PRaise III Marantha Singers, Marantha MM0048
3	-	1	HEED THE CALL The Imperials, Dayspring DST 4011
4	-	1	FORGIVEN Don Francisco, New Pax NP 33042
5	-	1	GOT TO TELL SOMEBODY Don Francisco, New Pax NP 33071
6	-	1	YOU GAVE ME LOVE B.J. Thomas, Myrrh MSB 6633
7	-	1	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625
8	-	1	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015
9	-	1	LIVE Dallas Holm & Praise, Greentree R 3441
10	-	1	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004
11	-	1	NEVER THE SAME Evie Tornquist, Word 8806
12	-	1	NO COMPROMISE Keith Green, Sparrow SPR 1024
13	-	1	ALL THAT MATTERS Dallas Holm & Praise, Greentree R 3558
14	-	1	HOME WHERE I BELONG B.J. Thomas, Myrrh MSB 6574
15	-	1	HAPPY MAN B.J. Thomas, Myrrh MSB 6593
16	-	1	MIRROR Evie Tornquist, Word WSB 8735
17	-	1	AMY GRANT Myrrh MSB 6586
18	-	1	SIR OLIVER'S SONG Candle, Birdwing 2017
19	-	1	FOR HIM WHO HAS EARS TO HEAR Keith Green, Sparrow SPR 1015
20	-	1	THE LORD'S SUPPER John Michael Talbot, Birdwing BWR 2013
21	-	1	SLOW TRAIN COMING Bob Dylan, Columbia FC 36120
22	-	1	NATHANIEL THE GRUBLET Candle, Birdwing BWR 2018
23	-	1	GENTLE MOMENTS Evie Tornquist, Word WST 8714
24	-	1	LOVE EYES Jaime Owens-Collins, Light LS 5736
25	-	1	MANSION BUILDER 2nd Chapter Of Love, Sparrow SPR 1020
26	-	1	ROAR OF LOVE 2nd Chapter Of Acts, Sparrow SPR 1033
27	-	1	TOWARD ETERNITY Matthew Ward, Sparrow SPR 1014
28	-	1	HOLD ON TIGHT Sweet Comfort Band, Light LS 5762
29	-	1	PRaise STRINGS III Marantha MM0054
30	-	1	WE ARE PERSUADED Bill Gaither Trio, Word WSB 8829
31	-	1	THE MASTER & THE MUSICIAN Phil Keaggy, New Song NS 006
32	-	1	IN THE AIR Isaac Air Freight, A&S MM0060
33	-	1	COMMUNION Various Artists, Birdwing BWR 2009
34	-	1	THE VERY BEST OF THE VERY BEST Bill Gaither Trio, Word WSB 8804
35	-	1	COME TO THE QUIET John Michael Talbot, Birdwing BWR 2019
36	-	1	RAINBOW'S END Resurrection Band, Star Song SSR 0015
37	-	1	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
38	-	1	ALL THINGS ARE POSSIBLE Dan Peek, MCA/Songbird MCA 3187
39	-	1	TAKE IT EASY Chuck Girard, Good News GNR 8108
40	-	1	WINDBORNE Bob & Joy Cull, Chalice CRT 1030

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Scott Wesley Brown

The New Creation Singers

Phil Keaggy

Jamie Owens-Collins

James Vincent

Matthew Ward

The Going Is Tough, But Rackers Confident

Central Shopping Likely To Expand

By PAUL GREIN

Rackjobbers are battling tightened returns policies, escalating operational costs and slashed advertising support, but are still confident about their future. The reason? The nation's energy crisis and the rising cost of gasoline tend to encourage one-stop shopping.

The country's economic climate has also made low-priced cutout product more vital than in the past. Several rackjobbers surveyed praise CBS' \$5.98 catalog series (though ironically many of those same sources blast CBS' stringent returns provisions).

The overall hopeful tone of the nation's rackjobbers is summed up by Dave Siebert, vice president of sales for the Handleman Co. "We go through cycles," the Little Rock, Ark.-based executive says. "The early '60s belonged to the rackjobber, the '70s belonged to the retailer and in the '80s it's coming back to the rack."

"With the cost of gas," Siebert says, "more people are looking for one-stop shopping. They won't drive the extra two or three miles to a record shop when they can buy a record in a retail outlet they're already in. Mall stores will have good business by the same logic. What will suffer are free-standing stores."

That point is echoed by Harold Okinow, president of Lieberman in Minneapolis. "A stand-alone retailer can't get traffic into his store by any other strategy than cutting prices. And when he advertises the reduced prices, he cuts into his gross profits so much he can't make any money. He's in a Catch-22."

"Retailers will tell you there 5:30 p.m. to 7 p.m. business was never much of a factor," Okinow says. "Now it's booming because on their way home people are stopping off at a store rather than using extra gas to come back later."

Sid Silverman, president of United Records & Tapes in Miami, notes that the business downturn is no longer for industry-related reasons (such as lack of superstar product). Now sales are off due to general economic factors.

"The product's out there," Silverman says, "but now the economy is soft. It's a two-fold problem. The music recession is over but now we're in a U.S. recession."

Bob Schneider of Western Merchandisers in Amarillo, Tex., confirms that economic factors are crimping business more than industry factors.

"Retailers are reducing the size or certainly the value of their inventories because they're not getting as much volume out of a department. I don't think this can be attributed as much to the record business as it can to retailing in general."

"Records fall into that, and maybe to a little greater degree than the overall, but I think the major reason is that all major retailers are a heck of a lot more inventory-conscious than they have been in the last few years."

One of the gravest problems confronting rackjobbers is the cutback in label-supported advertising. Jay Jacobs, partner in Knox Records Inc. in Knoxville, points out that this cutback runs counter to virtually every other industry.

"In most industries when business is bad," says Jacobs, "they cut prices and go crazy with advertising—like in the auto industry. But in the record business we raise prices and cut advertising."

"We're the ass-backwards business of the world," Jacobs quips, adding that standard industry pricing practices are askew. "We take a brand new Billy Joel album and put

it out as \$5.99 on sale, but on an older catalog title, we get \$6.88 for a \$7.98 list."

That's why Jacobs praises CBS for its \$5.98 mid-price line. "This is something that should have been done years ago," Jacobs says.

Yet Jacobs criticizes CBS for its returns policy. "Both RCA and PolyGram cleaned us up completely (took back previously-ordered prod-

uct) before instituting their returns policies," Jacobs says. "You have to bend and CBS isn't bending at all. Including defectives as part of our 20% return is ridiculous; why should we be responsible for their mistakes?"

"We'll just have to buy less and merchandise it better," Jacobs says, admitting: "Maybe before we were just taking advantage of a good situation."

Rather than dropping salesmen as a cost-savings measure, Jacobs says he is adding them. "We're trying to add route persons and cut down their territories," Jacobs notes. "We have 17 men on the road covering 15 states who sometimes have to go 35 miles between accounts. Energy is the biggest cause of inflation."

"We're trying to cut down our



Worry, worry worry . . . is this the way to run a business?

costs by merchandising better," Jacobs says, "but you have to spend money to do that. We just bought a new computer and software system which we'll have in operation by the fall to give us perpetual inventories on every account."

Jacobs says he does well with singles and cutouts. "Singles are 20% of our total business," he says. "We merchandise them; most rackjobbers don't care about them. And

United's Sid Silverman notes that the returns policies "aren't that difficult to live with," with the exception of CBS'. "Their's is unfair from the inception," he asserts. "It sticks in your craw because whatever you had (before the new policy) they're making you live with, rather than taking it back and saying, 'let's live from this day forward.'"

Silverman also notes that he's increased his cutout business. "The quality and availability of better cutouts is excellent," he says.

(Continued on page 61)

MARCH 29, 1980 BILLBOARD

One-Stops Hustle To Maintain Profitability

By IS HOROWITZ

Tighter returns policies instituted by manufacturers in recent months have created yet another hurdle for one-stops to clear as they hustle for profitable operation in a downturn economy.

Still, most look ahead with measured optimism, relying on greater business sophistication to cope with the returns situation as well as such other inhibiting factors as escalating costs, a credit squeeze and more difficult collections.

And many are strengthening their stance in the marketing chain by taking over more of the functions formerly handled by distributors. In some cases, these include significant advertising support and in-store merchandising assistance.

Michael Cono of all Record Distributors, in Westbury, N.Y., is among those who have cut back the on returns allowances to their dealer accounts in a ripple reaction to earlier manufacturer moves. He now allows 7% in returns, whereas the former allowance was 10%.

"We're watching our buying much more carefully," says Cono, "in order to keep within returns percentage bounds set by the manufacturer." All accounts are on a C.O.D. basis at All Record, he says. "We don't give credit."

The Westbury facility provides cop advertising support to neighborhood stores under the Music Warehouse banner, and passes on point-

of-purchase display material provided by the manufacturer.

Collections have deteriorated in the last 60 to 90 days, reports Tom Lovell, owner of Brown Record Distributors in Buena Park, Calif. Money is very tight, he adds, and more pressure must be applied to keep dollars rolling in. "We have to watch credit very carefully."

Lovell places his accounts in one of three credit categories, and from time to time they may move up or down the scale.

Category one is the store that withstands careful scrutiny. It can buy on open account. Category two, not quite as eligible as those in the highest group, is shipped C.O.D., but can pay with a regular business check. Category three is also shipped C.O.D., but somewhere along the line delinquencies appeared and he must pay cash or by cashier's check.

Brown Records has always had a conservative returns history, says Lovell. "It has been on the low side traditionally," and now the company is looking for a rebate under the returns incentive formula set up by WEA, adds the one-stop chief.

Retail accounts get a 10% returns allowance from Brown, although a "loyal" dealer who has experienced a special problem is bailed out.

Like most other one-stops surveyed, Brown claims to have held

prices stable for the past year by absorbing increases in overhead expenses and by extending sales volume.

Lovell points to two full-time employees whose sole functions is to

doling it out to qualifying accounts for print and radio promotion.

Fixing the returns percentage allowed retail accounts is a critical exercise for many one-stops. With the rigid new manufacturer guide-



Businessmen are concerned about skyrocketing prices.

rustle up new business, one working on salary and the other on commission.

Another Brown employe devotes full-time to soliciting advertising dollars from manufacturers and to

lines the distributor must have enough left over to take care of his own buying mistakes. Passing on the entire returns allowance would provide no margin for error.

Bib Distributing in Charlotte,

we're doing tremendous business with tv cutouts—after K-tel is through with them."

Yet Jacobs lends a sobering thought: "I think it's going to be very difficult for a rackjobber this year to make any money."

Dave Siebert, whose Arkansas-based operation has been a subsidiary of Handleman Co. for the past five years and as of May 1 becomes a full Handleman operation, also sees a surge in his cutout business.

"The economy is dictating that the consumer look for a bargain," Siebert says. "We've got our own cutout operation in Memphis and it's tremendous."

But he says his singles business is "just fair. Singles seem to run in cycles and they've been on a down cycle for about the last year."

As for buying practices, Siebert says: "We're being more conservative. We're not restricting our racked accounts—they're still running on the 100% guaranteed returnable privilege. But we're working much more closely with Capitol and MCA which don't have a return policy than we are with the four companies that do."

"With the ad cutback," Siebert says, "you have to change the way you reach the customer. We've been going in for a lot of in-store promotion. We're spreading those dollars as thin as we can."

United's Sid Silverman notes that the returns policies "aren't that difficult to live with," with the exception of CBS'. "Their's is unfair from the inception," he asserts. "It sticks in your craw because whatever you had (before the new policy) they're making you live with, rather than taking it back and saying, 'let's live from this day forward.'"

Silverman also notes that he's increased his cutout business. "The quality and availability of better cutouts is excellent," he says.

(Continued on page 61)

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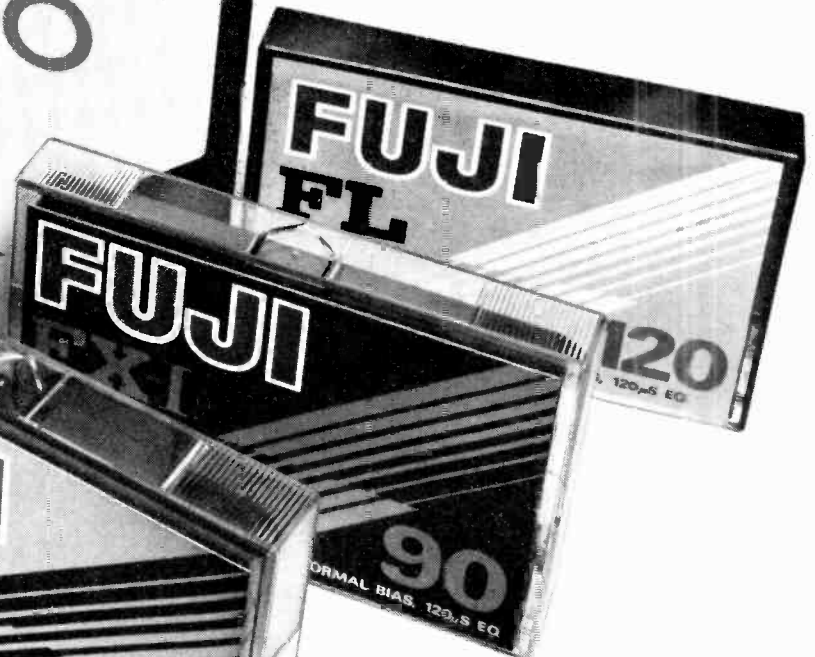
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Valentine's Push: Music Plus decks itself up in L.A. to take advantage of a Valentine's Day sales push with the appropriate in-store love displays.

GIFT PROMO *Music Plus's Lou Fogelman Is a Wizard Tying-In With Holidays*

By JOHN SIPPEL

When Lou Fogelman of Music Plus, the Southern California retail chain, moderates a portion of the several Monday (24) sessions devoted to NARM's breaking gift promotion nationally, he'll be backed by experience.

Fogelman, a board member of the nationally-convening industry summit group, reacted immediately when Harold Okinow of Lieberman Enterprises in Minneapolis, and several others late in 1979 projected such a continuing campaign to establish record store merchandise as perfect gift items at a board meeting.

"We tried inserting a one-liner pushing Valentine's Day in our radio spot and print advertising the weekend before in 1979," Fogelman explains. "When Terry Pringle, Dave Marker, Dave Berkowitz and I looked over that week's figures by day, as compared to a normal day, we found the 48 hours around Valentine's Day were way ahead.

"Then when NARM suggested a national gift-giving concept, Music Plus decided we'd buy from the experience of the greeting card people. We would start the promotion in-store two weeks ahead. Now after the success of the promotion this year, we realize you can start as early as three weeks ahead," Fogelman finds.

"That Valentine gift merchandising showed us we must continue to in every way entice the customer to buy whenever he's in the store," Marker adds.

"Remind him in some pertinent way that there's a reason for him to buy a gift in the future. We provided each of the stores with a kit, containing 20 giant hearts in three different sizes, four different cupids and a valentine center-piece. It cost about \$50 per store.

"And we encouraged each store to do its own display," Fogelman stresses. "Some of them bought streamer paper and ribbon and garlanded the store for a couple bucks more. We intended that wherever the patron looked during that two-week period, he would be aware of Valentine's Day and the possibility of buying a gift."

To test the pull of the gift-giving idea, Music Plus put together a \$10 bargain. Featured in the key display in each outlet was the Valentine gift pack, wherein a customer could buy any \$7.98 or \$8.98 list album, select a \$4.50 deco art pin from over 50 designs, a 75 cent greeting card and his choice of a T-shirt, which carried a Music Plus logo and a participating label or accessory firm's logo. Ten different companies cooperated providing 200 shirts each.

Did the promo pull? Music Plus moved more than 1,200 \$10 gift packs. One clever sales person working the register several hours the day before the holiday moved out a dozen packs. And the chain moved an additional multi-unit sales per customer, a study of the day's register tapes indicated.

The chain internally made signs for the stores, reading: "Music—The Gift That's Heart To Beat," which was the one-liner used in print and radio to ballyhoo the event. The free T-shirts also carried the line. The chain prints its own shirt lettering and art.

The Valentine sales boost spawned "Go For The Green," a St. Patrick's Day campaign that started March 3. Stores are decked out in shamrock, leprechaun and

clay pipe materials, highlighting the "Green" theme.

Music Plus has long had a green sale price ticket. If through March 19, a customer bought a green-tagged product, he could buy up to two of anything more and get them at a sales price. For example, if the shopper selected a specially priced album, the person could get two shelf-priced albums at the special sale price.

"This promotion definitely created more multiple-unit sales," Fogelman asserts. "But it took more creative sales savvy on the part of store personnel. It's up to the person at the register or the clerk on the floor to let the customer know they can buy two more items and get the sales discount."

Fogelman expected Music Plus would be featuring anywhere from 25 to 40 special sales priced items during the sale.

A canvass of retailers nationally shows industry retailers and racked accounts have not generally jumped on the gift-giving potential of recorded music product. Outside of printed gift certificates, normally heavily merchandised prior to the Christmas holiday, little industry effort has ever supported the logical theme.



Billboard photo by James Fortune

MY IMAGE—New MCA vocalist, Bernadette Peters, along with noted artist Vargas, check the imagery on her debut LP at Ivy Hill as the first covers come off the press. It is the first time Vargas has painted a live model in nine years.

Fewer Ad \$, More Creative Display Art

By ED HARRISON

With a dramatic tailoff in the amount of advertising dollars from record companies linked to 1979's industry spiral, retail chains are drawing from the well of their own resources in the creation of eye-catching, sales-impacting creative displays.

Some chains have broadened or instituted art and graphics departments of their own to produce high quality in-store merchandising material.

Retailers, experimenting with space-saving displays, are learning that biggest isn't necessarily the best or most effective and that smaller but unique ones can maximize sales.

The same holds for the kinds of incentive-building inter-chain contests being staged and the magnitude of the prizes as they are being replaced by more "realistic" and "less extravagant" items.

Ralph King, the Record Bar's vice president of marketing, says: "We've adopted a policy of doing less in terms of the number of contests. Some of the special contests in the last two years got out of hand. They went from nothing to extravagant.

"The fury" of merchandising was to win more than sell records. As of last fall, we said enough is enough. We've given away \$100,000 in prizes. Now it's back to the basics of selling records," says King.

Prizes at one time included color televisions, video machines, trips around the world, cameras, money and more.

Joe Andrules, vice president of Spec's, foresees less radio spot advertising though trying to maximize when they do advertise via cross-promotions with other companies. Spec's is tying in with AOR station WSHE-FM and Waterbed City for the giveaway of a brass waterbed in connection with a promotion based around the Pretenders' single, "Brass In Pocket."

And in April someone will be the recipient of a trip to the Bahamas or Aruba in conjunction with a Spyro Gyra and LOVE-94 promotion.

"There'll be a definite increase in this type of promotion. It will have to increase this year in order for us to expand our ad dollars as much as possible," comments Andrules, "and make it sound bigger than it is."

States Dan Toussaint, vice president operations at the Record Factory, San Francisco: "Whatever we don't get from the labels we create ourselves."

The Record Factory maintains a 10-person in-house art department that works with silk screen, wood, air brushing, mechanical lights, motorized pieces and more as well as contracting outside work for labels, other retailers, banks and the like.

"We're still getting a fair amount of support in the way of promotional material though it's not as extravagant," says Toussaint.

"There's been a disastrous decline in label support," comments Carl Keel of Recordland, Lubbock, Tex., which operates the Flipside stores. "Ad dollars are almost nonexistent. Labels aren't supporting the marginal acts."

Says Joe Bressi of the Camelot chain: "With the demise of the ad dollar, displays have become more fragmented. Displays are done on a store-by-store, market-by-market venture.

"We've added an office building,

three staff artists, a silk screen department and an art department to supplement what we lack from labels.

"There are not many chainwide contests since there are smaller chunks of ad dollars and promotions," notes Bressi.

In addition to regularly scheduled promotions, Lou Fogelman of Music Plus in Los Angeles, is making holi-



Merchandisers are looking for new in-store selling ideas.

day tie-ins his basic program for 1980. "In-store themes to make customers aware of what we're trying to sell them," is the way Fogelman describes the holiday theme concept (see separate story on this page).

Says Record Bar's King: "Instead of a new contest every two weeks, we'll take the three to four week approach without overlapping on national contests. We're spending less on advertising money but spending what we are better."

King says that one of the chain's most effective displays was for its CBS \$5.98 product on sale throughout February. "We did a price promotion with no prizes.

"We gave our stores a good price, good product and it turned into one of our best promos without the trappings of the previous ones," says King.

"We're merchandising for sales not esthetics. Before, we were overcrowded with materials. People spent hours putting up displays that didn't sell records. We're now making them functional displays and getting away from the confusion of too many."

King says that accessory firms are becoming very aggressive such as Memorex, TDK and other blank tape manufacturers who have unlimited budgets. "We'll run one major accessory contest per quarter," states King, "because we realize we won't have the support of labels as in the past."

Vicki Kost, advertising and promotion manager at D.J.'s Sound City, reports the chain doing "creative" promotions based around themes and without the aid of merchandising material.

"We didn't discontinue any of our ongoing advertising because of a lack of funds," says Kost.

Two weeks prior to Valentines Day, D.J.'s sponsored a Heart promotion via a catalog sale and followed it with a cross-promotion with a boutique store. A Donna Summer

(Continued on page 60)



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The Industry 1979: a NARM Report

More Blacks Moving Into Retail Area

By JEAN WILLIAMS

Blacks in record numbers are moving into the retail record industry opening not one but several outlets. On the other hand, the future of the black one-stop operator appears dubious at best.

Across country dealers appear to be in the best possible position, resulting in increased record sales and better purchasing power, while one-stop owners claim they are not only battling each other but the manufacturer as well.

Several dealers around the country are opening multiple outlets, such as Explanation Records, with three shops in Memphis and a fourth opening in a few months. King James Records in Philadelphia recently opened its third outlet, while eyeing a fourth.

King James purchases merchandise directly from manufacturers and buys a much smaller quantity from a local one-stop.

One-stop operators perceive this as putting them in direct competition with the companies from which they must purchase their inventory, the manufacturer, with both attempting to sell the same customer.

According to Calvin Simpson, head of Simpson's One-Stop, Detroit, "There is a strong feeling na-

(Continued on page 56)

Returns Restrictions Scrutinized Labels Cite Psychological Edge; Defects Bother Rackers

By IRV LICHMAN

If 1979 was the year of the critical returns factor, it was also a year in which most major manufacturer distribution organizations opted to restrict returns starting with 1980.

Policies and programs set forth by CBS, which started the ball rolling with a late summer announcement PolyGram, RCA and WEA later put the squeeze on return authorizations, each with formulae on a similar theme. One firm, WEA, even offered a discount-penalty incentive for accounts that keep their r.a.s within stated guidelines.

As the first quarter comes to a close, it's still too early in the game to digest the full impact of manufacturer returns programs, but "feelings"—and that's the proper word—do emerge. In many ways, however, they mirror immediate gut reactions when the programs were first unveiled.

Some labels do express a newer justification for their programs—they sense a "psychological" edge with a concrete result. By no longer "force-feeding" product into the marketplace, they contend they'll benefit by obtaining a stronger pulse of sales activity within the framework of reorder patterns.

"Reorders are a more reliable signpost of what's actually taking place with a particular release," maintains Jack Kiernan, vice president of sales at PolyGram Distribution Inc.

This "extra added attraction" on behalf of tighter policy may not be a

prime concern to merchandisers, for they still point to deficiencies in new returns policies.

And they do not necessarily limit themselves, they declare, to returns percentage points, but to defective product made part of the returns mix and the very nature of paper work required to deal with both individual company and varying formulae among the companies.

"The new policies, still too new to assess at full impact, have created a hell of a lot of paper work, follow-through on r.a.s and percentages," comments Bernie Boorstein, chief of Double B Records, a retail/one-stop operation out of Freeport, N.Y.

Adds Boorstein: "Making defectives a part of returns mix is an unfair thing to lay on us."

A similar point is expressed by Dean Hogue, president of Dean's One-Stop of Richmond, Va.: "We can live with the returns percentages if they would take the defectives away. We do not make defectives, so why should we be charged for them? So far we haven't felt the full impact of this feature, but I'm worried about the future. What if I make a bad buy? That's bad enough without having to contend with defectives as part of my returns allowances."

John Kaplan of Handleman Co., the major racker, takes a broad worrisome view of all the stated policies so far.

Declares Kaplan: "I think some of the manufacturers panicked.

Their overreaction will hurt the industry. After all, 1979 was one poor year preceded by 25 to 30 years of unparalleled growth.

"Other industries also experienced soft periods in the past, but acted positively by instituting better selling tools rather than policies that stifled the growth of an industry. Some measures are needed to stem the tide of overselling and overbuying.

"Not every release can equal the potential of a 'Saturday Night Fever' or 'Grease.' Both we and the manufacturer must use better judgment. We have good enough businessmen in our industry to assume more responsibility and we will work with all who do not have a limited returns policy.

"Business logic dictates that we work closer with labels and their interests and product, but they must give us the tools we need to continue giving product more exposure.

"I hope in the near future that companies which instituted limitations will recognize their overreactions and modify their practices to some realistic policies."

Each of the distribution organizations announced their new policies take effect in January, yet PolyGram modified its program in terms of label involvement at that point. RSO, ownership of which is still partly held by Robert Stigwood, entered the program in January, while Polydor, Phonogram/Mercury and Casablanca entered at the beginning of March.

The following is a roundup of each distribution company's basic returns policies. It should be noted that each formula includes defectives (other than "bad factory runs") as part of the returns mix, but does not include singles releases, nor new or "developing artists" (WEA excepted) as defined by each company, but not specifically spelled out.

CBS: the company will accept returns on 1/12 of 20% of the prior 12 months gross purchases each month in a calendar. This holds for all types of accounts.

PolyGram: the company will accept in a quarter a range of 18% to 22% of returns, depending on the type of account. This is computed on the basis of the previous quarter's buying at the average price paid.

RCA/A&M: the company will accept returns of 22% of purchases made in the fourth preceding calendar month.

WEA: The program proportionately "rewards" retailers who limit their returns to 18% or less, while, similarly, wholesalers (racks and one-stops) are rewarded when their returns fall below 22%. They can receive .9% and 1.1% returns credits, respectively, on the face of all invoices for album purchases. There is a 5% returns charge for excess returns to be deducted from the value of all credit memos issued for authorized album returns.

Credit Box

Analysis reports on the stage of things in the music, records and broadcasting fields provided by John Sippel, Is Horowitz, Jim McCullaugh, Alan Penchansky, Ed Harrison, Irv Lichtman, Cary Darling, Jean Williams, Adam White, Roman Kozak, Richard M. Nusser and Paul Grein. Illustrations by Bernie Rollins. Section edited by Eliot Tiegel.



New returns policies are supplanting old ones and there are a lot of folks who'd prefer the old.

New Wave's Marketing Like Rock's

By ROMAN KOZAK

"New wave is no different from rock'n'roll merchandising at all. Basically it is all straight ahead things. We are not into safety pins or sending dead rats through the mail."

So says Michael Rosenblatt, vice president of Sire Records, echoing a commonly shared philosophy among new wave labels who are now moving up from trend shops to mass market outlets as the music they are selling is beginning to reach the general audience.

Consequently, they follow the rules of basic merchandising, creating interesting visual art in forms that merchandising men and store employes are familiar with, and tying various store promotions with artist appearances in the area.

"As far as merchandising material goes, we have to be more conservative in the U.S. than we are in Britain," says Charles Dimont, vice president and general manager of Virgin Records in the U.S. "Consequently, we produce a lot of standardized material, the usual one by ones and two by twos. That is because there are a lot of different types of stores in the U.S. and we have to produce material that will fit everybody.

"The idea is to have strong graphics, and then the format doesn't matter that much. The ads and graphics have to fit together and they have to be congruent with what is on the plastic," he continues. "We would like to do more creative things, but we are still getting the feel of it. We certainly don't want to do anything that the retailers wouldn't like."

Virgin is distributed by Atlantic, and one of the things Virgin, Atlantic and WEA are doing, which retailers do like, is a merchandising contest currently being held in Los Angeles, San Francisco, Chicago, and New York for the best store presentation featuring the Flying Lizards. A set of Atari video games is the prize.

"We are trying to get the involvement of the store managers. Hopefully a spinoff of that is that we will get some in-store play on the record," says Dimont.

Dimont says one thing he could do in London that is difficult to do in

(Continued on page 61)

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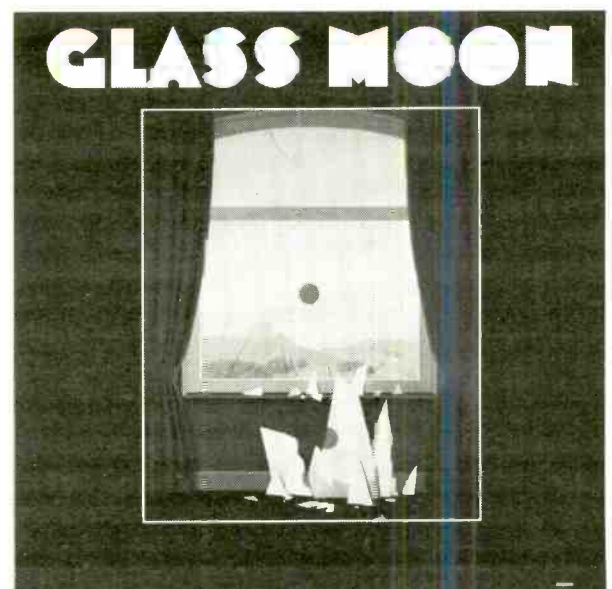


PRIORITY: Record industry intelligence has identified a shattering new sound emanating from a "Glass Moon" of unknown origins. Glass Moon (alias Dave Adams, Chris Jones and Nestor Nunez) are wanted for conspiracy to release strong music for a fragile world. Their record-breaking potential is ominous. Glass Moon conspirators are proceeding with plans to overwhelm the public. Their unpredictable fusion of sound, spirit and strong direction could take control. On the leadership bandwagon is Radio Records, spokesmen for the Glass Moon conspirators. "We can only say that Glass Moon's strong music is serious but spontaneous. It can be identified by its spectacular results." Watch for a feverish press. Rumors are racing through distributors, retailers, and radio stations around the country. This report has been released to advise all record merchandisers to be aware of this conspiracy which shows signs of becoming a major movement.



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BE ON THE ALERT: Alleged co-conspirators have been linked to Glass Moon in a national distribution network. In the Sunbelt, there are ALL SOUTH DISTRIBUTORS based in New Orleans, ASSOCIATED DISTRIBUTORS out of Phoenix, and BIB DISTRIBUTORS from Charlotte. Watch for PICKWICK INTERNATIONAL, with hands in Atlanta, California, Dallas, Houston, Memphis, Miami and Minneapolis. In the Northeast we've got AQUARIUS DISTRIBUTORS in New England and BEST RECORDS out of Buffalo. Then there's SUNSHINE DISTRIBUTORS from New York. Rounding out the Northeast is SCHWARTZ BROTHERS in Baltimore, Philadelphia and Washington. Covering the great Midwest is MS DISTRIBUTORS based in Chicago, Kansas City and St. Louis. Also on the Midwest distribution scene, PIK'S CORPORATION, with strength in Cincinnati, Cleveland, Detroit and Pittsburgh. Rockin' the Rockies is WESTERN MERCHANDISERS out of Denver. These alleged co-conspirators are wanted for releasing strong music for a fragile world.



GLASS MOON RR2003

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Exact 'Piece Counts' Sought By Radio Execs

By CARY DARLING

Though music directors are generally content with their relationships with retailers in terms of determining surveys and playlists, areas do exist in which music directors feel stores could be more helpful.

The number one priority for most music directors, who are the radio station personnel who deal with surveys, is an exact piece count.

As it stands today, most radio stations are given the order in which singles and albums sold but not exact numbers. "I do find it would be helpful to have that," says Stephanie Pflumm, music director at WDAF-AM in Kansas City, Mo. "They can give me the top 10 selling records but the top record could only have sold 10 copies. If they were to tell me that record sold 150 copies, it could make a difference."

"A record could be one, and another can be two," voices Shaune McNamara, music director at KHJ-AM in Los Angeles, "but it helps to

know how far one is ahead of two."

"Some stores here do an estimated piece count on a two-week basis and others do it every week," states Tom Buchanan, music director at KJR-AM in Seattle. "If some uniformity were available, that would be the ultimate ideal situation."

"I realize a lot of retailers can't do a piece count. I've talked to them," notes Randy Jay, music director at KTLK-AM in Denver. "But that would be ideal to have, instead of an estimation."

Stations note they would put increased emphasis on retailer input in their surveys, if they did have a piece count. Now, the input on the surveys of those contacted runs anywhere from 10% to 30%. Other factors in determining a playlist include requests and national chart action.

"If I had a piece count, I definitely would weigh their results more heavily," says Dan Daniels,

program and music director at KRYS-AM in Corpus Christi, Tex.

"We watch retailers really close," says Rick Shannon, music director at KROY-AM in Sacramento. "Sometimes we're forced into playing a song because it's top ten in sales."

Not all outlets though are worried about a piece count. Robert Muzzy, music director at WHYI-FM in Miami says retail is a necessary but not a dominant factor. "Sales aren't used as much here as in other markets. I don't think a piece count can do much more. One store could sell 50 copies of a single and another sell 10. But that doesn't take into account the size of the stores and the volume they do," he says.

Others are wary of placing too much emphasis on retail reports because they feel there is too much hype involved. "We don't really pay that much attention to retailers," says Albuquerque's KZZX-FM program and music director Chris Carey. "Sometimes you'll get a song and dance from them. They're overstocked on a record, they'll tell us it's selling so that we'll play it and create demand."

"It's hard to separate the fact from fiction. I go into record stores and eyeball. I see what's selling and keep a mental note."

Another problem is that radio personnel would like it if retailers had the same person in charge of the survey each week. "Different people have different biases," concludes Richard Woodward, music director at WRKO-AM in Boston.

"If you want to ask about a record that's starting to break, you can find out the little things if there's one person there you can trust," says Pflumm.

With not one person to contact, stations sometimes are given the runaround. "A lot of stores want to report but sometimes we'll call and they won't be ready," notes WHJ's McNamara. "After three weeks like that, we'll drop that store."

"I talk with the singles buyer or someone who takes care of singles," states KTLK's Jay. "I'm not calling for anyone who is working on the counter."

"Having the same person each week does help," adds KJR's Buchanan.

Rich Shannon of KROY-AM does a lot of his surveying by mail. "The mail is really undependable. Many times, stations can't get our tracking sheets in time," he says. "Also, it would help if the store personnel learned how to fill out a store report."

One use of the survey that sta-

tions feel helps the store and station is free consumer copies of the playlist. "A lot of stations discontinued that because they thought it was a waste," says Randy Jay. "Why not have it? Many people don't know titles or artists. We think it's useful."

"It helps promote the station," says Robert Muzzy, music director at WHYI-FM in Miami. "Most stores in the area stock from our list."

"Most retailers in Boston buy off our list," claims WRKO's Richard Woodward. "It helps in that it puts something in the listeners' hands."

"People ask for the list," comments Pflumm.

Despite the complaints, music directors need and want input from retailers. "We're rearranging the emphasis we put on retail results in our survey," notes Jay. "At this point, I think we're putting a lot of stock in what retailers are giving us."

"I don't think I get a bunch of hype," says Daniels of KRYS-AM. "I'm on a first basis with retailers. If it's selling and it's not on my list, then some other station in town must be playing it. Then, I have to listen to the record again."

"Retailers give me input on songs that are starting to happen," states Muzzy of WHYI-FM. "I like their input."



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BUT STOCKS MAY SHRINK

Cutouts Still On Bullish Course

By RICHARD M. NUSSER

The cutout market, which has provided racks and retailers with a sorely needed alternative to increasingly expensive frontline merchandise, seems likely to continue its bullish course throughout this year—at least until manufacturers' stocks of overruns begin to shrink.

When that happens, an industrywide survey indicates, racks and retailers hope the need for bargain goods will be satisfied through the issuance of manufacturers' midline series.

But for the present time, cutouts are regarded as an important tool in developing store traffic and encouraging impulse purchases, particularly when front line product is scarce.

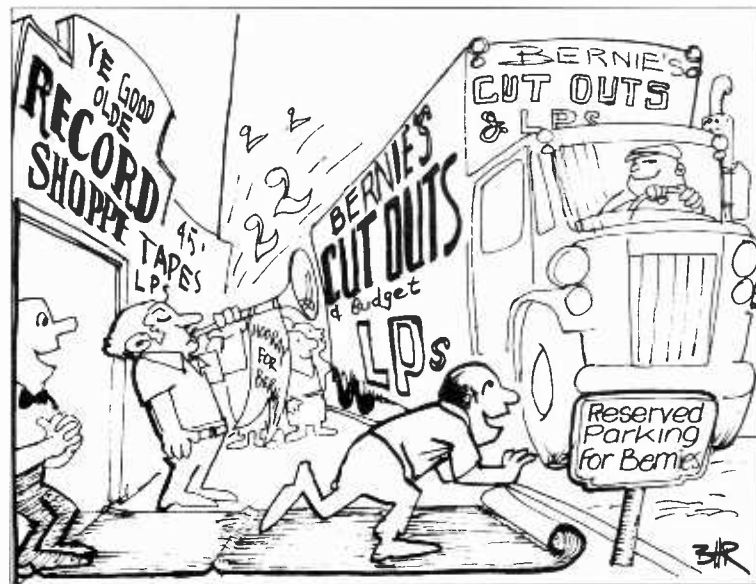
An active cutout mart has also led to new methods of merchandising bargain goods, with cutouts going

into both separate displays and regular stock, depending on the store and the nature of the product.

With few exceptions, the old method of buying cutouts sight unseen from wholesalers as part of a

the rackjobber pays return freight charges.

The National operation depends on pre-paks, while Serv-Rite is geared to smaller accounts who buy through catalogs.



Cutouts and budget LPs are being welcomed into more retail shops by dollar conscious retailers.

prepackaged order is gone. Cherry picking from catalogs is now the industry standard, for retailers and rackjobbers.

One innovator in cutout goods is Sylvan Grosse, owner of Pennsylvania's National and Serv-Rite Records & Tapes that deal exclusively in cutouts.

Grosse offers several programs, from racking cutouts to department stores, retailers and supermarkets, to a "no-risk, in-and-out" pre-pak promotion aimed at supplying regular rackjobbers with cutout programs. The latter plan allows rackjobbers to create a program tailored to their individual accounts with full return privileges provided

Both operations avail themselves of sales representatives who service a five state area on a regular basis.

"Our drivers are also salesmen," Grosse explains. "They carry setup sheets and they automatically replenish the cutout stock. We have locations where we have 200 feet of cutout material on one wall. We have spots where cutouts account for as much as \$2,000 a week in trade."

Grosse estimates that cutouts account for 10% of gross sales in some locations.

"Based on that estimate," he adds, "cutout merchants are as important as any label in the business." (Continued on page 56)

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WCI Survey Projects Music Industry Growth

• Continued from page 1

This is WCI's second consumer buying profile and is an update on its initial effort which analyzed consumer buying patterns in 1977. That data was released in 1978. This new study, done in concert with Dr. Martin Fishbein, professor of psychology at the Univ. of Illinois and conducted by National Analysts, reflects attitudes of consumers in 1979.

Kapp is making the presentation one day after he chaired the Recording Industry Assn. of America's own research committee meeting in Vegas, which he says is geared to revealing its statistics on manufacturers' net shipments computed at suggested list price.

Kapp will tell NARMites that Warner Communications is committed to continued consumer research with the results provided to the industry. He will ask NARM to establish its own market research committee and prepare methodology whereby retailers and wholesalers submit units, dollars and configurations to an accounting firm.

With the RIAA, Warner Communications and NARM all providing research on their respective areas of the business, a full picture of American spending can be attained for the first time, Kapp will emphasize.

"Ten people have met for 20 years and out of it has come what up to now has been taken as the state of the industry," Kapp says of the RIAA annual report. "But it is not the only state of the industry. It is the state of the manufacturers."

Kapp says the only way to have valid data concerning the true performance of the industry is through three segments: manufacturers, wholesalers/retailers and consumers.

The Warner Communications research points to a healthy prognosis for consumer sales based on these conclusions:

During the past two years the percentage of the U.S. population 10 or older who are purchasers of records and tapes has remained constant. Thus, given the growing population, there were more people buying records and tapes during the 1978-'79 recession than in the year preceding WCI's 1977 survey.

Second, there has been no substantial change in the overall pattern of buying, with the percentage of what WCI calls heavy, medium and light buyers remaining relatively constant.

Third, despite increases in the list price, more than 70% of the U.S. population still views prerecorded music as a good value for the money.

And there has even been a slight decrease in the percentage of people who believe the cost of records and tapes to be too high, along with a corresponding increase in the percent who think the price is "about right."

The 25-44 year age group now accounts for a somewhat larger share of the market than it did in 1977.

Women and blacks now account for a smaller percentage of total dollar purchases than they did in 1977.

And an analysis of consumer's future buying intentions tells WCI that, other things being equal, "the industry can expect to expand in the next 12 months."

"On the basis of population statistics alone," the report states, "There is every reason to expect an increasing number of consumers

over at least the next five years."

In the area of buying behavior, 53% of the population are current buyers (the same percent as in 1977), but with the U.S. population

rising 1.3%, the number of music buyers has increased by 1.3%.

In the area of perceived value of prerecorded music, 75% believe they get a good buy for their money,

up from 71% in 1977. Only 8% call it a bad value, down 1% from 1977's 9% negative rap.

Asked if the price of disks and tapes was too high, 52% said it was

(56% in 1977), 48% said it was about right (44% in 1977).

Demographically, 56% of current buyers are 25 or older (the same (Continued on page 60))

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MARCH 29, 1980 BILLBOARD

The Industry 1979: a NARM Report

U.S.—The Most Sophisticated Marketplace

By ADAM WHITE

The U.S. share of global record and tape sales may be gradually declining, but the country is still widely regarded as the world's most sophisticated music marketplace, particularly in terms of retailing and merchandising techniques.

That's not to suggest that foreign observers see no deficiencies in the American model. Industryites in other countries have long marvelled at what was, until recently, a remarkably generous returns system.

Disk manufacturers abroad operate returns policies, but never as generous as their American counterparts. As PolyGram president Coen Solleveld observed in an interview last year, noting that U.S. retailers have been used to paying for new shipments by returning unsold product, "If I were a wholesaler or

retailer, I would laugh all day."

Nobody's laughing at anything these days, of course. The slump in record and tape sales this past year is hardly a joking matter. It's not just the American business which has felt the chill winds of stagnation. Virtually every developed market worldwide has been sharing the experience—and still is.

The response to this varies around the globe, according to the shape of each country's music market. Many U.S. industryites mistakenly believe that foreign territories are merely smaller and less well-developed versions of their own.

Nothing could be further from the truth. For example, the world's second largest record market, Japan, still operates under resale price maintenance—long banished

from the U.S. scene—for locally manufactured product.

Imports are exempt from this, however, and the strength of the Japanese yen against foreign currencies, specifically the dollar, has

tion on records and tapes (27½% and 33½%, respectively) is an industry burden, and often cited as one reason why sales have been flat this year.

In Britain, the tax on recorded

Canada is also the North American leader in the abolition of list pricing, with PolyGram's introducing base price invoicing to the trade from Feb. 1. The move was apparently four years on the drawing



Marketing around the globe has its own distinct characteristic, often at variance with the U.S.

resulted in a stream of cheap imports which unsettle the market at discount prices, and which accustom consumers to price tags they don't find on domestic releases.

In Australia and France, both top 10 markets globally, punitive tax-

product is tolerable, but the market, many believe, has reached saturation point. Both manufacturers and retailers have become highly aggressive in their pursuit of sales in a lagging market and, indeed, the retail sector continues to be the scene of a fiercely fought discount war between High St. chain stores such as Woolworths, whose aim is arguably as much to create customer traffic for their other departments as to turn a profit on records and tapes, and specialist retailers, who must make profits in music to survive.

The result? A deterioration in relations between the specialist outlets and the manufacturers, the former complaining that the latter are giving too many discounts on bulk purchases, which allow the chains themselves to discount heavily to the consumer.

In Germany, too, major department stores have become aggressive in pursuit of record and tape sales, able to offer discounts to the consumer via tonnage purchases, eschewing racking in favor of direct dealing with the manufacturers.

As in Britain and elsewhere, independent German specialist stores have become alarmed at the threat to their existence and are looking at ways to combat the price competition. In this respect, the Heinz Runge seminars are designed to instill the spirit of competition into mom-and-pop retailers, urging and educating them to improve store layouts and depth of catalog as the means to woo the customers from the department stores.

In America's northern neighbor, Canada, regarded as a hybrid of the U.S. and European markets, discounts have emerged as an important factor in the retail equation.

In fact, lowballing has become so entrenched in the retail trade that for many, the only hope of turning a profit is volume, luring some firms into the export trade and others into expansion through franchise operations.

Another difference between the U.S. and Canada, apart from the fact that the latter's sales picture was brighter than the former's through 1979, is that Canadian record companies are thought to be more successful at motivating sales out of the stores.

board, and came as U.K. labels, too, are questioning how much more life there is in the concept of suggested list price (Billboard, Jan. 12, 1980).

Another difference between the U.S. and foreign music markets is the experience of manufacturer-owned retail outlets. Capitol-EMI operates two dozen stores in Canada, for example, while CBS there has its A&A chain and PolyGram its Flip Side/Shoppers outlet. Only Capitol operates stores in the U.S.

In Germany, Deutsche Grammophon (PolyGram) is a major retailer with its expanding Pan stores, while WEA last year moved into the sector with the purchase of the 20-store Govi chain. Latter hasn't been without difficulties, but it nevertheless signals WEA's determination to expand.

Big Bands On Tap At Chicago Discos

CHICAGO—Doors of discotheques here are opening wide for live big band jazz.

Cinderella Rockefeller is the new Juliana's of London \$3.2 million disco in suburban Arlington Heights (though the nightclub no longer advertises itself as a disco). The room is presenting live big band jazz Sunday nights, with the Russ Morgan Orchestra booked for March 30.

Huckleberry's in Chicago, a private club with disco owned by actress Barbara Eden, also is turning back the clock. According to the club, big band evenings were asked for by the members who filled out a questionnaire.

T's Big Band will have its second engagement at Huckleberry's Sunday (24).

Cal Jam II Lawsuit Asks For \$21,803

LOS ANGELES—Metromedia Inc., doing business as Metrotape West, a videotape facility, is seeking a Superior Court judgment for money allegedly owed it by a group of defendants involved in Cal Jam II.

The plaintiff claims it is owed \$21,803.23.

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March 24, 1980

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SERIES
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2

Retailers Find Increasing Market, Profits From Audiophile Records

By JIM McCULLAUGH

Audiophile recordings are penetrating more deeply into the store inventories of traditional record retailers.

Up until now, direct-to-disk, half-speed mastered and digital albums were the profitable province of audio salons. But veteran record dealers have become increasingly educated to these various high-quality, high-ticket items.

At a time when the traditional record business has been soft, audiophile records—like blank and prerecorded videotape as well as other accessories—are proving a welcome high margin area. These disks typically sell for full list at \$14 and \$15.

Both consumer and dealer education, though, is seen as opening record retail channels even more. A prime NARM panel has Dr. Thomas Stockham, Soundstream; Steve Krauss, Nautilus Recordings; and

Ed Wodenjak, Crystal Clear Records discussing this expanding repertoire.

Mobile Fidelity Sound Labs of Chatsworth, Calif., is given a good deal of credit for helping to broaden the audiophile base among record merchants. The reason: the firm's limited edition half-speed product is made up of established artists and catalog material. Its recent "Abbey Road" Beatles release is, reportedly one of the hottest selling audiophile records to date.

Those half-speed disks that draw first time consumers to the audiophile bins will also be introduced to direct-disk and digital.

"We first noticed," states Steve Caldera, national sales manager for Nautilus Recordings, Pismo Beach, Calif., "the surge of record store interest at the recent Las Vegas CES. There were a lot more record retailers there exploring video and audio-

phile product. There was a time we had to tackle potential record retail accounts to listen to us. Now they're coming after us. They know there's a market there."

Interest, adds Caldera, has come from such giants as Pickwick and Lieberman as well as many large to moderate size chains.

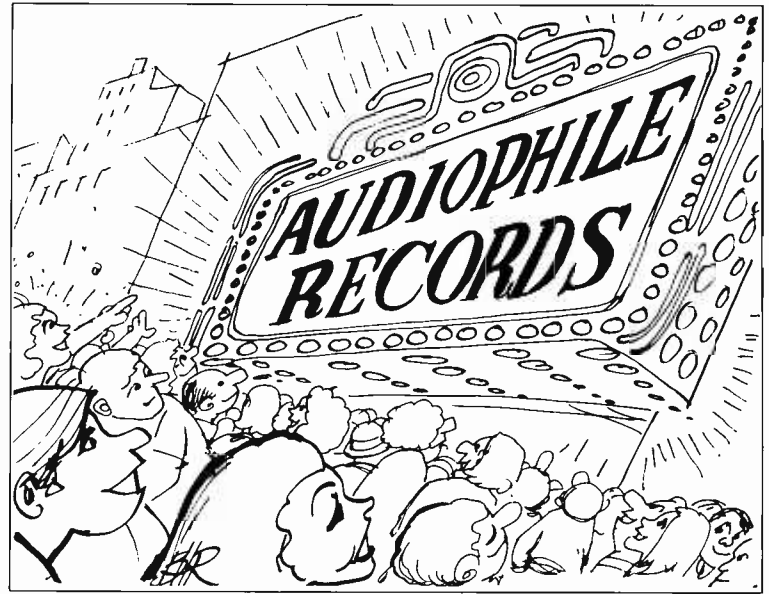
"In fact," says Caldera, "Lieberman is pulling in rack sales persons for a special meeting I'll be having with them so they can get better acquainted with the potential. There's still a tendency to the uninitiated to ask for direct-to-disk. That's all they think audiophile records are. But there are different types and different repertoire."

Nautilus is offering digital, half-speed and direct disk product. The firm is also making an effort to give dealers as much advertising and point of sale support as possible.

"Even major distributors are interested in our product now," he footnotes. "There was a time when they didn't want to deal with our 30-day net billing, no discounts and restricted return policies but now they do."

Roger Adcock, buyer, Danjay Music, Denver, indicates that a number of the Budget Record & Tapes stores have plunged into audiophile recordings with half-speed items leading the way.

"And those outlets are doing real well with them," he says. While



Audiophile records: a new source of revenue.

"So the store sales people have to be hip to them and convey that Budget stores have set up separate areas for audiophile records and are cross-referencing certain product, Adcock points out: "A lot depends on personnel. There still is a lack of education out there about these records. And because of their limited quantities and return policies, there's a tendency not to play the disks in store.

excitement to the consumer. Right now there's not a great deal of in-store promotional material available." Despite that, though, certain Budget stores have been making "volume reorders."

Adcock adds that he has noticed no difficulty in keeping up with new releases. He also believes that

stores now carrying these type of disks have a competitive and maybe a prestige edge over competitors who don't carry them.

"We've been carrying audiophile records, just about from the beginning," notes Sam Ginsberg of Music Plus in Los Angeles. "It's been a continually growing area and a profitable one for us since there is no discounting. And the consumer is getting a good quality product. The half-speed versions of 'Abbey Road' and Supertramp's 'Crime Of The Century' are spectacular."

Ginsberg indicates that the chain is advertising half speed product every Friday in the Los Angeles Times daily Calendar section and also works up creative displays for the audiophile sections. The chain has an industry reputation for putting heavy emphasis on creative in-store displays.

"There seems to have been a lot more interest in audiophile recordings," he adds, "in the last two to three months."

"It's really taken off since the beginning of the year," exclaims Barbara Klammer, Precision Marketing, Boothel, Washington, whose firm reps just about all the major audiophile lines in the Northwest.

"Record stores," she adds, "have always been progressive in this market and have carried audiophile records for some time. Many of the independent stores and even

(Continued on page 57)

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Trend In Classical Is To Specialization

By ALAN PENCHANSKY

The trend is toward increased retail specialization in the end of the business that prides itself on Bach, Beethoven and Bartok. It means that today for stores with only a marginal dedication to classics, the effort requirement is greater to make this type of product click.

Overall, classical sales volume appears to be steady if not slightly advanced at this time, a movement to be judged in light of the general economic condition and the softness in other product categories. Many classical specialty stores and major full-line dealers are watching their business in classics solidify today.

What if you aren't one of these stores? Can classical product still find a meaningful place in your outlet? The experts say despite the specialization trend it still can be done.

But it will require razor sharp buying skills and careful inventory controls to make it a success. And if your business doesn't have the big capitalization support that slower-movement classics generally demand, then prepare to devote even more time.

Because of inventory level pressures, classical product is dropping out of sight at some stores across the nation. There is also a movement toward stores catering only to classical customers. It has become tougher for the mall chain stores, the smaller independents and the mom-and-pop outlets to give representation to opera, symphony, recital and the like.

A growing number of independent all-classical stores are in oper-

ation today. These include such outlets as San Diego's Classic Encounters, Kansas City's Classical Westport, Bloomington, Ind's Glass Harmonica, Bach to Bach, Kalamazoo, Mich., Tucson's Jeff's

(Continued on page 55)

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Specialization Emerging In Classical Retailing

• Continued from page 54

Classical Shop and the Tower Records specialty annex on Sunset Blvd. in Hollywood.

Classical business also is concentrated in the hands of the major full-line stores, which have built up their clientele over many years and have the volume that allows for big inventories.

Another aspect of the trend toward specialization is the store design that uses partitioning to isolate the classical merchandise.

The sound of loud rock music coming over the store speakers can be a deterrent to visits by adult shoppers. The separate shopping area is a bid to lure these customers back to the store. One of the most popular approaches is the walled-off classical specialty department, with its own stereo rig for product auditioning.

One of the first in the country to create this haven for long-hairs was the Southwestern Sound Warehouse chain. Other stores adopting the approach include Disc Records, in Louisville, Turtle's in Atlanta, Tower, in San Francisco, Hastings Books & Records, Amarillo, Tex., and the Chicago-area Sound Warehouse chain.

Big inventory is generally thought to hold the key to success in retailing classics, allowing the store to cater to the diverse and esoteric tastes of this segment. Today, however, many dealers are forced to run light on stock.

"I think the economic situation today dictates that fewer stores will

be able to carry a big classical inventory," relates John Harper, London Records national sales manager for PolyGram.

"Most classical customers are very eclectic. They want to go into a store and select from many titles," explains Harper. "This means a big inventory."



The classics remain a constant dollar producer.

PolyGram Chicago branch manager Harry Losk, a close observer of the classical business, concurs.

Says Losk, "It's the era of the classical specialty store. Inventory pressures and monetary pressures are too great just to have a classical stock because it looks good."

The pull-back of inventory has oc-

curred at one major Chicago area chain. Only two of its stores in the region today for example, are carrying any classical inventory, down from a level of 10 stores in recent times.

"Some of those that were marginal are getting out of it," Losk confirms. "More and more people are

gravitating to the bigger classical stores."

According to Losk, dealers can expect an average of 2½ inventory turns per year on a fair to good classical catalog item. Unless the store is geared to large volume, this turn figure isn't inviting to most dealers today, he figures.

Losk admits it's a case of the "big getting bigger" as regards classical dealerships.

For stores that haven't the inventory allotment or the long-term experience, what's the answer? Should the business be relinquished to the specialist?

London Record's Harper thinks not. But he stresses that there will have to be a change in buying habits if many chains intend to keep their stake in classics alive.

And another approach is to place heavy stress on budget classical labels, giving the dealer greater flexibility with inventory.

According to Harper, many of the chain stores will have to sharpen their buying skills.

Says Harper: "If you can get the so-called marginal stores to stock the true best sellers they can succeed.

"They've got to concentrate on the best sellers, the new product and the product that's in the news.

"There is a place for these stores in the classical business," he adds, "but you have to carry a different type of inventory. These stores are going to have to take a much harder look at the way they buy and merchandise classical music."

The spread of list prices on classical product today is very broad, from \$4.98 budgets all the way up to the \$17.98 digital classics. The non-specialist dealer, ironically, may do his best business by concentrating on the extremes of this range. In particular, the lower

priced budget releases offer a partial solution to the problem of inventory costs.

Among the \$4.98 list budget lines today are CBS' Oyssey, RCA's Victrola, Angel's Seraphim, WEA's Nonesuch, London's Treasury and Vox/Turnabout. At slightly higher prices one finds Pickwick's Quintessence label and the new MCA/Westminster series, and—situated just above these—the imported PolyGram Privilege and Festivo rerelease series.

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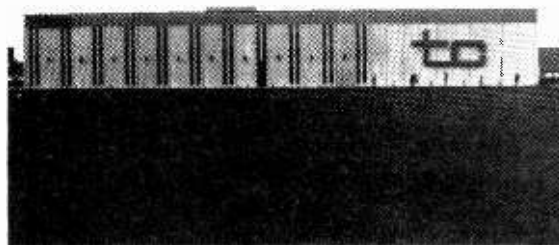
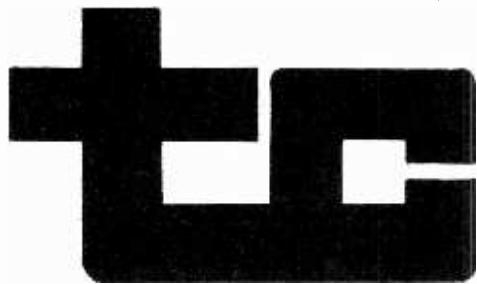
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Retailing Attracts Blacks In Record Numbers

• Continued from page 48

tionwide among black one-stop owners that we're competing with the manufacturers for the same customers.

"We sell to the dealer when he handles small volume. We continue with that dealer as he grows. When he gets big enough, volumewise, he can buy directly from the manufacturer. This means that now we're both buying from the same company. I have lost a customer.

"This ties our hands. The new returns policies, too, are hurting us. Most of our customers are mom-and-pop operations that pay cash for their merchandise. I can't tell them that I can't take their records back for 60 days, because they

need that money to put back into their outlets.

"Manufacturers must come to grips with themselves," Simpson continues. "They must realize that we're both losing money." Simpson, who opened his one-stop nine years ago, also went into retailing seven years later, with a store in a nearby suburb and another outlet in the downtown area. Detroit now has three black-owned one-stops, he explains.

Chicago has the same problem but it's compounded, insists Willie Barney, owner of Barney's One-stop, one of the country's pioneer black one-stop owners.

"The problem here is there are too many black-owned one-stops and we're all trying to sell to the same customers. This market is too small to support the present number of local black-music one-stops, therefore, no one makes money. All a person has to do is tell the manufacturer he has 20 accounts and wants to become a one-stop operator, and he's got it.

"There is a tremendous price war in this market because of so many one-stops. Everybody is scrambling for the same customers. The small retailer is going to the one with the lowest prices. So we have a situ-

ation where one-stop is trying to undercut the other. The manufacturers created this congestion," says Barney, who opened his operation 25 years ago. He adds that there are approximately 13 one-stops in the Chicago area. About 10 are black-owned.

The L.A. area appears to be facing still another problem. According to John L. Jackson, president of John's One-stop, reportedly the only black-owned one-stop in L.A., "There are few blacks coming into the industry at the one-stop level because it's impossible to get financing.

"The same thing is occurring at the retail level," he continues. "The small volume dealer is hurting more than ever because of the chains moving into the area. The mom-and-pop operators will survive this period because most of them have outside employment which supplements their gross income."

At the retail level, Mary Cephas, co-owner with her husband, James, of Philadelphia's King James chain, says business at King James is up 10% over the same period last year, due largely to the amount of advertising the outlet does and the label support it receives.

Unlike one-stop operators,

Cephas believes it's easier for blacks to get into record/tape/accessories retailing than when she started 12 years ago. "People are now more inclined to take chances. They can get more small business loans," she says. The couple maintains competitive LP and tape prices and singles are priced at 94 cents. "This is one way we're able to increase our clientele and make money at the same time," she adds.

In Memphis, Clarence Boone, general manager of the Explanation retail chain, attributes the success of his operation primarily to excellent ad campaigns and promotion.

He notes that among the things he does is toss a couple of parties a year for his customers. Expensive prizes and other free goodies are given away there. The chain also sponsors gaming events, which involves its customers.

Specials are offered, according to Boone at least one week every quarter. The chain will soon run an anniversary special selling the top LPs and tapes at 10%-15% below regular cost.

And in another area, at least two groups of black dealers have formed organizations, one to act as

a watchdog organization of the industry, while the second would strengthen buying power.

Alto Lee, owner of Discount Records in East Orange, N.J., heads up the United Buyers Assn., a six-month-old organization formed for cooperative buying. Prior to the formation of the organization, which includes 10 New Jersey dealers, "We were slowly going out of business," says Lee.

"Since the formation of United Buyers Assn., many area one-stops are lowering their prices to black area dealers. Through collective buying, we're now buying \$50,000 worth of LPs a month for which we're paying cash."

Lee notes that among the advantages such an organization affords small dealers "are having companies accept our checks instead of dealing only in cash and Sony and Ampex tapes have advised that they will give us advertisements." He points out that WEA has extended the group an open line of credit.

Lee based his organization on a concept conceived by the Independent Record Retailers Protective Assn., formed by a group of Philadelphia retailers more than a year ago.

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Tool For Developing Store Traffic: Cutouts

• Continued from page 50

Manny Wells operates Surplus Records & Tapes, one of the coun-

try's largest, if not the largest, cutout merchants. He sees cutout merchandising on the upswing, and believes that present stocks will last until next year at least.

Surplus Records Pete Hyman notes that while the firm doesn't service individual accounts, it offers flexibility in purchasing. Large chains usually buy prepackaged assortments in lots of 50 units and upwards, while smaller accounts can cherry pick minimum orders of \$300, 10 of any given item.

Hyman says that cassette cutouts and overruns are on the increase, while 8-tracks are down a bit. "The majority of manufacturers have an adequate amount of surplus on hand," he maintains. "But I'd rather not single out the labels that do."

Vern Cupples of Western Records & Tapes, a Bay Area company specializing in cutouts, agrees that the market has been growing, but cautions that retailers will always need front line goods to create traffic.

Nevertheless, Cupples agrees that yesterday's hits will go on selling.

Western, unlike National and Serv-Rite, offers neither "in-and-out" rack "promotions" nor "guaranteed sales."

"I serve rackjobbers," he explains, "but I sell by title, not pre-paks. We don't consign merchandise either. We ship out on invoices only."

Cupples ships and receives via common carrier, but he does have a sales force constantly patrolling the marketplace to take inventory checks and remove shopworn product from display.

"Naturally while we're doing this we'll write an order," he says. The salesman also assist locations in building a cutout display if the product warrants it or if the customer asks for it.

Roy Imber's Long Island-based El Roy Enterprises operates leased departments in 29 retail outlets under the heading of Times Square Stores and Record World stores. While his is a full-line operation, he has been involved in servicing his accounts

with cutout merchandise for the past several years.

Like other retailers contacted, Imber puts a shelf price ranging from \$1.99 to \$3.99 on his cutout stock.

"We display in three areas," he says. "We can have a bulk display, or step down units with 50 to 60 pieces; we can have cutouts in bins with regular stock, with the cutout carrying an additional price bullet; we also have bargain areas, and we have variations of each method in some stores so you might get a second sale after the customer leaves one display for another."

Displaying cutouts, Imber says, "depends on the merchandise and the available space." Most retailers agree with him.

Jack Roberge of United Records and Tapes, a major rackjobber throughout the Southeast, operates the company's cutout buying service form Atlanta. United also has a major office in Miami. He serves close to 400 locations.

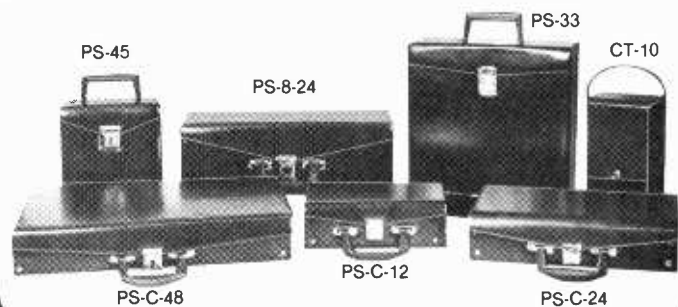
"We cherry pick from catalogs," he says. "We get everybody's lists and we shop for the best price."

Roberge sees cutouts getting more important "as inflation

(Continued on page 57)

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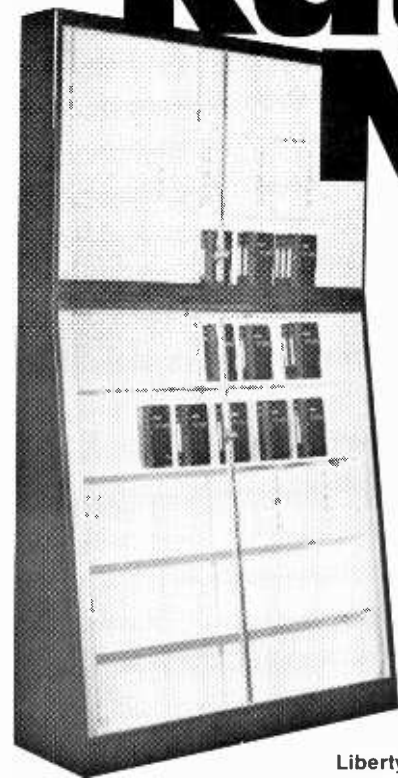


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The Industry 1979: a NARM Report

Cutout Market Continuing Its Bullish Course

• Continued from page 56

risers." He tries to buy in quantity. ("We try to get 1,000 pieces at least the first time around on an item.")

Again, he places cutouts according to local demand.

One complaint Roberge shares with other rackjobbers is the fact that manufacturers sometimes dump excess stock on the cutout market while retaining a portion of the same stock as catalog.

"That's particularly bad for a rack," he says, explaining that retailers have more control over their individual stores than racks have over their many locations.

Despite this, Roberge agrees that there is an adequate supply of cutouts at presents, although he also sees cutout wholesale prices rising.

Jim Howard, director of purchasing for the six store 1812 Overture chain in Wisconsin, has always dealt in cutouts, but on a marginal basis.

"For the last six months to a year we've been more aggressively involved," he says. "We're buying larger quantities and putting greater emphasis on including cutouts in our stores."

He displays cutouts in a variety of ways also, ranging from bargain bins, to separate step down and bulk displays, to insertions in regular stock.

He also picks and chooses according to the demands of individual stores. "Some stores are heavier on jazz and r&b so naturally we try to have those cutouts represented in those stores."

Cutouts are used as specials in the larger 1812 outlets—prominently displayed in wire racks adjacent—to the front line bins.

Howard doesn't hesitate to advertise his cutouts.

"We tag 'em right in the ads with everything else," he says. "We have signs in the store and we'll say something in our radio spots about having 'a fine selection of cutouts.'"

"We actively promote them, especially the premium titles," he adds.

And there are some premium titles out there.

Among the hot items this year are Capitol's Paul McCartney deletions, the Marshal Tucker Band's "Greatest Hits," recent LPs by Judy Collins and Harry Chapin, and some Canadian pressings from Gino Vannelli's catalog and Boston.

"There's probably about 25 to 50

superstrong titles in circulation," Howard says. "Some of it is real tasty."

Cutouts are a boon to retailers, no doubt. But as one cutout mer-

chant wryly admits, it's something that began as a mistake.


"The cutout business is great," he notes, "because we're still living off the bad business policies of the

past few years. Manufacturers' overruns have created enormous returns, and it's fueled the cutout trade."

But industry belt tightening indi-

cates that practice is almost a thing of the past.

"So enjoy it while it lasts," is advice more than one cutout supplier offers.



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\$14 Disks

• Continued from page 54

chains like Tower are into them. Most have created separate sections and some are cross-referencing material."

Supplier advertising in selected media has helped to create more awareness among consumers, she further indicates for direct disk, half-speed and digital product.

The firm also likes to help create in-store excitement for dealers. Taj Mahal, for example, has recently issued a direct disk LP on Crystal Clear. Klammer indicates she would like to put together a promotion which would include a display of the records near a store counter which might also be selling tickets for the concert.

There's also a local jazz club in Seattle called Parnell's, which frequently hosts acts that have direct-to-disk product. She indicates that she tries to work out promotions on those occasions as well.

Make a sound Save a life.

The T.J. Martell Foundation for Leukemia Research belongs to the music industry. It was founded in 1975 by a group of concerned record executives in memory of T.J. Martell, son of CBS Records Vice President Tony Martell, and was inspired by T.J.'s valiant and selfless fight against this dreadful blood disease.

In the few years since its inception, the foundation has raised enough funds to establish a research laboratory at New York City's Mt. Sinai Medical Center, and to make grants in excess of \$1,000,000 to the facility. Dr. James F. Holland and his staff of research pioneers have made the laboratory the focal point of leukemia research within the international medical community, and have made remarkable progress through chemoimmunotherapy.

Each year, the support and generosity of the music business grows. Each year, the results of the foundation's efforts are being put to use in prolonging and saving human lives. Each year, the investment of the music industry in the T.J. Martell Memorial Foundation helps to solve the devastating mystery of leukemia.

With your help, the foundation can bring this deadly disease to a dead silence. And that's a wonderful sound.

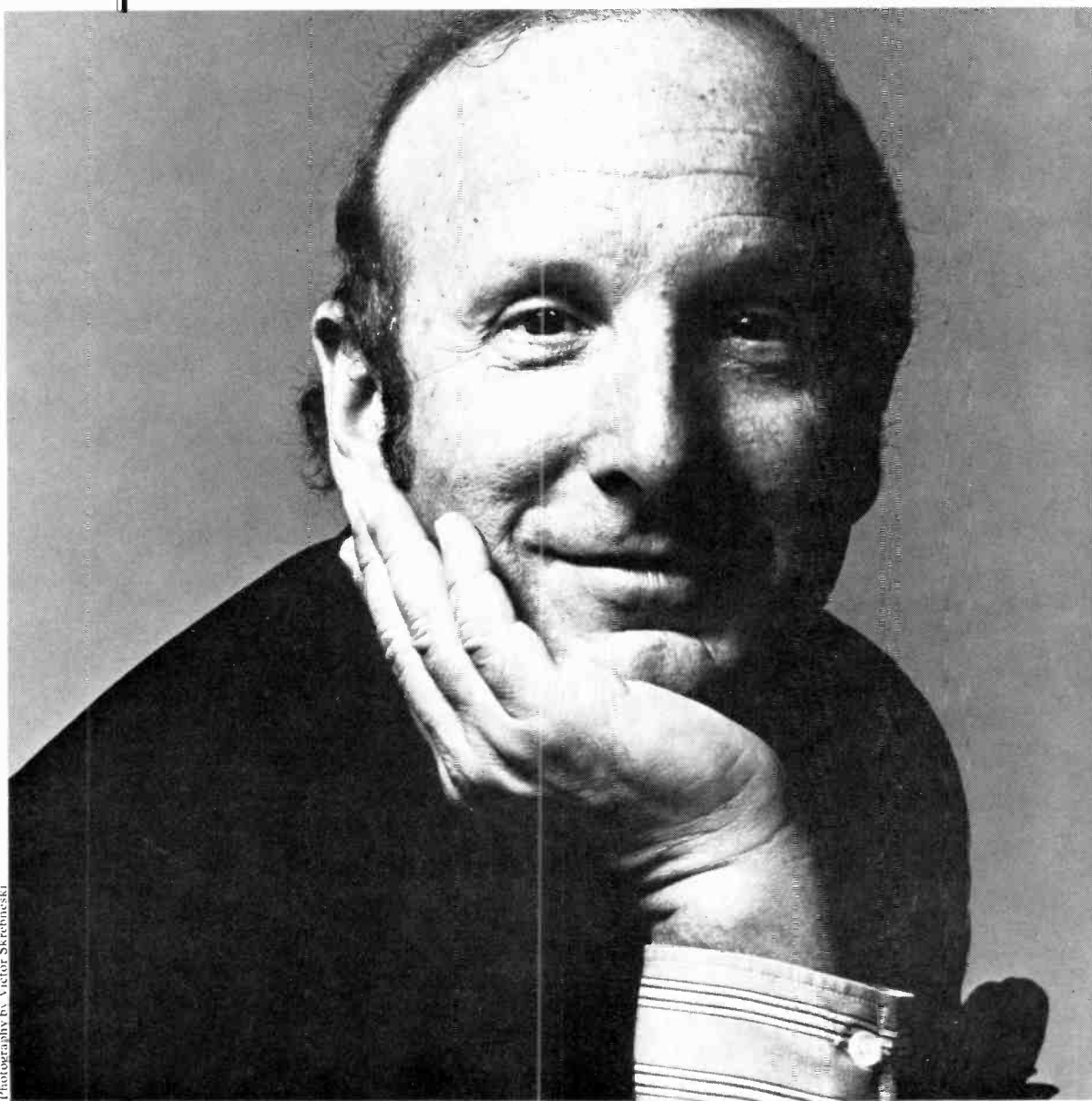
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For further details, contact Muriel Max, Director of Development.



investment.

The T.J. Martell Memorial Foundation for Leukemia Research 1980 Humanitarian Award Dinner in honor of Clive Davis



Photography by Victor Skrebneski

This year, Clive Davis, President of Arista Records, becomes the fourth recipient of the foundation's annual Humanitarian Award. The 1980 T.J. Martell Humanitarian Award Dinner will take place on Saturday, April 19, at the Waldorf-Astoria's Grand Ballroom in New York City.

Special entertainment:
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Skrebneski '80

The Industry 1979: a NARM Report

1,002 Telephone Talks Indicate Bright Future

• Continued from page 51

percent in 1977), while this same age group now accounts for 59% of dollar purchases, up 4% from 1977's survey.

And the 25-44 age group, statistics indicate, will be increasing in coming years. It accounts for 44% of total dollars spent (compared with 38% in 1977).

Breaking down buyers by sex and race, males comprise a slightly larger percent of current buyers—51%—than do females—49%. Blacks continue to represent 11% of the current buyers.

White males account for 44% of the buyers (43% in 1977); black males account for 7% of the buyers (5% in 1977).

White females account for 45% of the buyers (46% in 1977). Black females account for 4% of the buyers (6% in 1977).

In total dollars spent, white males now account for 51% of the buys (42% in 1977). Black males account for 8% of the buys (10% in 1977).

White females account for 38% of the buys (42% in 1977) and black females 3% of the buys (6% in 1977).

While the total of black buyers has remained constant at 11% over the two-year period, blacks now account for a smaller percent of total dollar purchases (11%) than they did in 1977 when the figure was 16%.

As for the future, 55% of the population expects to buy prerecorded music in the next 12 months. And 76% of the population does not intend to change the amount of money it spends on music. Specifically, 13% intend to increase their spending and 11% intend to decrease their spending while 24% intend to change their spending.

Some 24% of the population admits to changing its buying habits in the next 12 months. Those who intend to start buying or spend more are younger, more likely to be students and less likely to be married than are those who intend to decrease their spending.

Blacks, particularly women, account for a disproportionately large percent of nonbuyers who now intend to start buying prerecorded music. Although black women represent only 6% of the total U.S. population age 10 or older, they comprise 16% of all people who intend to start buying music in the next 12 months.

WCI indicates that family income is unrelated to any intention to increase or decrease buying. The average family income of those intending to decrease music buying is virtually the same as the average family income of those intending to increase their music purchases.

Based on asking people over the phone whether they intended to buy records or tapes in the next 12 months and if so, whether they intended to spend more or less or about the same amount of money, WCI says it is possible to define six types of persons: those who don't plan to buy anything; those current buyers who do not plan on any new purchases; current buyers who will be spending less money on music; current buyers who plan to increase their dollar buying; persons who haven't bought who plan on buying in the next year; and current buyers who intend to spend the same amount of money.

Participants in the survey conducted by National Analysts, a division of Booz, Allen and Hamilton, were selected on the basis of a random digit dialing procedure and 6,000 phone numbers were drawn to provide sufficient sampling material to fill the age, sex and race quotas set for the survey, according to WCI.

Once the sample was selected, the interviewing began with no restrictions as to which respondent within a household would be included in the survey.

Display Art

• Continued from page 46

catalog sale based on her recent television special and without benefit of display was successful as was a CBS developing artist campaign.

"There are advertising funds available provided you come up with the right concept," notes Kost, who adds that ad allowances are beginning to come through again.

"Money is tighter than in the past, but if the retailer is creative enough, manufacturers can find money to work with you," states Clive McIlvene, general merchandising manager for Schwartz Brothers, operators of the Harmony Hut stores in the Northeast.

"We're experiencing some loss in advertising," he says. "As long as we're creative in our thinking, there's no problem with ad money. It hasn't flowed like water, but it is available."

McIlvene also sees more cross-promotions such as a recent one between Herman's Sports World, A&M and WPGC-AM. Both A&M and Herman's put up \$500 and gave gold (first prize) and silver (second prize) to lucky listeners. Hermans put Mangione display material in their stores while Harmony Hut had a display of mannequins wearing ski wear to tie-in with the Winter Olympic theme.

"Before, the manufacturer made it clear there were advertising dollars," says McIlvene. "Now we're paying more attention to what we do."

The returns were compared to the U.S. Census figures in terms of age, sex and race. A weighting procedure involving sex by race and by age was used to bring the 1,002 completed interviews into balance with the 1978 U.S. population.

The questionnaire was developed by Dr. Fishbein (a WCI consultant) and Mickey Kapp.

Whereas the 1977 survey involved 3,385 face-to-face interviews obtained in April and May, this new survey was conducted during July and August of last year—when sales were down and returns were on the rise. And the attitudes of the respondents reflected their buying and sales feelings based on the last

half of 1978 and the first half of 1979—again a time when the record industry was undergoing cuts and reductions and a general blasting in the consumer media.

The survey does not pinpoint sales by category of music.

In releasing the statistics, executive Kapp chides businessmen to be wary of three things: "Know where you've been, know where you are now, and if you can look at the difference between the two, it might help tell you if you're on the right track to where you want to go."

Otherwise, Kapp says, "you can't predict with any certainty if you're going to reach your goal."

In-Store Video Palls

• Continued from page 3

stores did not try in-store video, the company's 37 Record Soundtown chain has it in four of its outlets. And only six of Disc Records 34 outlets are still using in-store video.

The Camelot and Grapevine stores owned by Stark Record Service investigated installing the equipment, but research indicated the hardware was too expensive so the idea was squashed.

In the Chicago area, only one of the 11 Flip Side stores has video working. Owner Carl Rosenbaum says there's "little enthusiasm for the concept. I don't think it means anything."

At the Karma Records eight-store Indiana chain, executive John Valant notes seven stores are equipped with elaborate playback rigs. But, notes Valant, "There's really no way of gauging whether or not the videocassettes are helping sales."

And at the Music World, the giant Pickwick-owned store in Chicago, manager Rick Nelson notes: "We used to play it but we don't use it much anymore." Nelson says the supply of tapes has slowed down.

In the Nashville area, only one store is using video, a Discount Records operation, owned by Pickwick.

The store's video machine is kept on a low sound level and the tapes

run about one hour. The tape is supplied by Pickwick and store officials believe it does sell merchandise.

One Nashville store which did have video but pulled it out is Port O'Call. Owner Steve Embree says at first there were some sales stimulated by in-store play but when promotional tapes began to get scarce, he pulled the plug.

Assistance in preparing this story provided by John Sippel, Alan Panchansky and Kip Kirby.

Says Embree: "I think the labels are making a big mistake by not staying on top of using video in retail outlets because whenever we'd play a tape of new artists, sales of the record would always jump. It just seemed we couldn't get current tapes that would match up with the new releases and unless I stayed on top of the salesmen, we wouldn't get the promotional pieces to show."

One small label which has begun to make videotape of its artists is the new wave operation, International Record Syndicate. It is working on an experimental basis with J&R Music World in New York. International Record Syndicate is distributed by RCA/A&M.

MARCH 29, 1980 BILLBOARD


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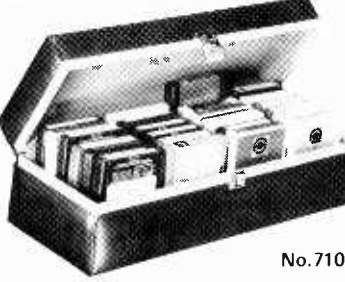
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The Industry 1979: a NARM Report

Rackers Confident New Wave Marketing Orthodox

• Continued from page 44

"And our accessory business is strong. Batteries make a good business and blank tape is excellent. You can't stick your head in the sand and say, 'I don't want to sell the stuff! You've got to capitalize on it.'"

Lieberman's Harold Okinow notes that due to galloping freight and traveling costs, the firm has done some consolidation of salesmen's territories. And he notes that in light of the tightened returns policies, "we're being a lot more careful about the product we put out."

Still, he's bullish about the future of racks. "The only locations expanding today are racked accounts," he says. "There's not much new venture capitol going behind free-standing retail stores."

Okinow adds that the CBS \$5.98 line has been "real good," a point seconded by Steve Marmaduke, buyer for Texas' Western Merchandisers. "It just kicked some of the titles right in the butt," Marmaduke exclaims, citing catalog albums by Dan Fogelberg, Billy Joel, Charlie Daniels and Janis Joplin.

As for singles, Marmaduke says: "We're still shipping a lot, but we're getting some pretty heavy returns

too. Our sales in singles have not dramatically risen over the past few years, but our returns have."

Western's Bob Schneider says that in his view the WEA return policy is the most realistic, though he thinks the stringent return rules unfair. "When labels get cold on somebody they're just going to have to own up to it," he suggests. "They'll make up for it when they're hot."

"Labels can control their risks by just being more selective. But currently there is no room in the pricing structure for the distributor or rackjobber to take any of the risk."

"Our operating costs are escalating. And the problem is, when the record industry is doing less volume we're not covering our fixed costs: they're going up disproportionately."

Schneider says that advertising is a problem, because rackjobbers made commitments to retailer accounts but now with less ad support coming from the manufacturers, it is hard to honor those commitments.

The nation's economic woes make it necessary for the industry to court an older demographic, Schneider believes.

"We have to address ourselves to a more adult consumer," he says, "not only because the baby boom bubble is now in the 30 to 35 age range, but also because the 18 to 24 year-olds who are the traditional large-buying group are going to have less cash in their pockets. They're the people who have been pinched the hardest."

• Continued from page 48

the U.S. is to flood the city with wall posters. This is quite common in Britain, especially at building sites, but not so common in the U.S. However, some new wave artists themselves often put up homemade posters on city walls and light posts to promote their club dates.

Now also appearing on New York walls are posters from record companies themselves, including some promoting the Clash, and even Pink Floyd, but since it is at best semi-legal to put them up, merchandisers are shy in revealing where these posters come from.

Stiff Records has two ways of merchandising and marketing its product. It can either go through CBS on disks released through the giant company, or sell directly to dealers—C.O.D.—one way, on records it releases itself. Stiff also has expanded into the sale of T-shirts and buttons, which it retails through record accounts, says Marianne

One-Stops Hustle

• Continued from page 44

ing mainly small city retailers on a cash and carry basis, Ben Karol, co-owner, estimates that he credits hardly more than on 1% in one-stop returns.

"How do we know where the retailer bought the item," asks Karol, "since he buys from so many different suppliers as he shops for the best deal."

Harris, Stiff's merchandising manager.

For its own self-distributed releases Stiff does its marketing through its own office. In this case it goes for publicity and advertising to small local papers, sometimes sells records at the club where its artist is performing, and even delivers records from the back of a van.

Stiff is especially conducive to interesting displays because of its name, and its various slogans: "The world's most flexible record company," "Today's Sound Today," "A hit single is worth a bank of lasers," and "If they're dead we'll sign them."

The Stiff/dead theme is often exploited by record store merchandisers, says Judy Wilder, merchandising manager for CBS, who handles the Stiff account. She says stores sometimes set up little cemetery plots, Stiff displays, and even use dummies half buried in the dirt to give the display the right macabre touch.

Other displays include taxi doors from Ze Records. The door is the symbol of Ze Records (distributed by Arista), and for its displays the company has been shuttling around 30 doors from dealer to dealer.

Among the most interesting aspects of the new wave is some of the video performances made by its artists. Video is generally on a downswing as far as being used a store merchandising tool, but the International Record Syndicate,

distributed by A&M/RCA, will be making use of video on its artists in a pilot program with J&R Music World in New York, says Bob Laul, director of sales for the new wave record group.

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For The Record

NEW YORK—The name of Abco Industries' retail outlets was inadvertently listed in a recent Billboard. The correct name for the Pennsylvania chain is the Music Fair stores.

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The Industry 1979: a NARM Report

Many Problems Face Vegas NARM Attendees

• Continued from page 1

sessions on the counterfeit plague.

The Tuesday morning Recording Industry Assn. of America and Tuesday afternoon seminar on counterfeiting should work to a capacity audience. The afternoon discussion, featuring RIAA special counsel Jules Yarnell, retired FBI agent Don Moore, Sandra Rutledge, vice president, administrative services, the Record Bar; and Dick Spingola, former WEA financial executive now active in counterfeit identification, is provocatively titled: "Systems And Procedures For Eliminating Counterfeit And Pirated Product."

Industryites lack information to combat what is believed to be a mushrooming bogus album scourge. Outside of sparse news trickling out of the New York grand jury investigation and sporadic reports of continuing counterfeit prosecution, such vital basics as how to identify such illegal product and how to report are lacking. One can only guess at the real pene-

tration such illicit albums have made into warehouses and browser boxes.

Bar coding, industry remedy or placebo, could well describe the critical analysis of this project, long encouraged by NARM, that will mark a 90-minute Tuesday afternoon dissection of the computer concept. Bar coding is at a strategic crossroads. Manufacturers on one hand are skeptical of progress within their own ranks to wholeheartedly endorse the revision of old album backliners to include the essential area for the new symbols. Even the addition of such a small box presents an expensive considerable artwork hurdle with artists, many of whom have right of approval on packaging.

Rackjobbers see it primarily assisting them in inventorying warehouse product, especially in speeding returns procedures. With most of their racked discount department store accounts in stores with multiple register checkouts, adaptation of those electronic reg-

isters to a system handling primarily recorded product appears financially unfeasible.

Retailers see it speeding annual turnover by anywhere from half to a full turn, a notable profit potential. Introduction of on line electronic registers and store wandering piped into home office computers comes at a time when retail is strapped for expansion capital.

NARM has reportedly scheduled a convention demonstration of necessary electronic equipment for store linkup which requires about \$5,000 outlay plus an approximate \$200 per month maintenance per store.

Argument over cleaning up 1979 label returns from branch-operated vendors who initiated more stringent policies at 1980's start probably won't be aired on convention floors.

But there will be fur flying in hallways and convention suites. CBS and WEA brass will undoubtedly face irate customers who still feel they have a complete return cleanup coming before the more restrictive 1980 returns provisions can be properly implemented. Customers point up, too, that national interest rates have spiraled dangerously to almost 20% annually from a 12% level when these more drastic return provisions supplanted the liberal consignment terms of the last 15 years.

And hovering are warnings from MCA's Al Bergamo, Capitol's Dennis White and WEA's Russ Bach that the video software credit and return and/or exchange terms will be even tougher.

Up to now, prerecorded video product is estimated industrywide with an almost Messianic regard. Stockholders' reports and data provided financial analysts vaunt videodisk and videocassette profit potential. Although electronics and video specialty stores dominate software sales today, knowledgeable observers point to how those same stores kicked off mono and stereo hi fi only to see consumers flock to record/tape outlets when volume was generated.

The convention program has a Monday afternoon session on audio technological advances. Video software almost monopolizes Wednesday morning's agenda.

The convention's exhibitor area, too, for the first time will be heavily peopled by representatives of video hardware and software.

The number of purely music videocassettes and videodisks is still limited. There are important breakthroughs. A Capitol Knack and America and a Chrysalis Blondie audio/visual packages are imminent. Such contemporary music fare is expected to sway record/tape buyers to initial video hardware purchases.

Like returns, advertising bucks will be argued off convention floors. Label purse strings have loosened recently as established act packages have warranted print, tv and radio support afield. Accounts, however, feel dollars more nearly matching 1979 ad budgets will help perk store and department traffic.

Advertising managers representing chains, one-stops and rackjobbers, too, are miffed over the growing control manifest on the part of vendors when programs are made available.

This rising control on the part of labels comes at a time when vendors demand customers parlay merchandising campaigns in stores

and departments to supplement ad spending.

The 1980 NARM conclave well could be the year of decision for independent distribution. Producers and Independent Distributors Records announced several months ago in Nashville by Arnie Theis, industry veteran, will hold its first formative meeting at NARM off the convention floor. A core of veteran independent distributors is attempting to set up its own production link through the company.

Independent distributors displayed their most cohesive effort in years recently when a nucleus banded together to offer one-time distributor Henry Stone, now boss of TK, the important indie label, fiscal support (Billboard, March 22, 1980).

These long-time indie distribs seemed to take heart from an earlier 1980 out-of-court settlement in the legal battle with MCA Records over who would be responsible for the return of ABC Records inventory after that label was acquired by the Universal City, Calif., giant.

Heartening, too, is the ascendancy of Joe Simone, burgeoning

Midwest indie distrib, to NARM's presidency. It marks the first time that a pure distributor has ever headed the industry's most powerful organization. Distrib chiefs Amos Heilicher and Jimmy Schwartz, both former NARM presidents, were involved in rackjobbing and/or one-stopping when they topped the industry association.

Away from business, conventioners will enjoy some "firsts." An opening Trailblazers' lunch Sunday honors for the first time those who have spent 20 years or more in the business.

Departing president Barrie Bergman gets his wish of a year ago, when he pledged rock'n'roll music for NARM. Sunday night George Thorogood and the Destroyers headline a concert.

The Tuesday banquet promises to be the most lavish show in NARM history, with a professionally produced cavalcade of Motown recording talent saluting the industry's number one black music label's 20th birthday.

The four late March days here will weigh importantly on record/tape/accessories/video history.

MARCH 29, 1980 BILLBOARD



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AYERS HONOR—Polydor artist Roy Ayers receives the key to the city of Cleveland from Councilman Michael White onstage at the Palace Theatre. Looking on is Phyllis Hyman, who appeared on the show.

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Auric Records set up by Michael D. Cortson, president; Charles Maxey, secretary treasurer; and Robert Hyatt, vice president. Address: 6430 Sunset Blvd., Los Angeles 90028. (213) 460-6017.

★ ★ ★

The Don Tolle Promotion Network, launched by former A&M Southern regional director Don Tolle, to offer independent promotional services in Atlanta. Address: P.O. Box 88780, Atlanta 30338. (404) 451-2033.

★ ★ ★

Psychles formed by Masterscores Records and Productions president LaMont Johnson to concentrate on the label's production duties. Address: P.O. Box 19292, San Diego, Calif. 92119. (714) 280-5370.

★ ★ ★

One On One Management, Inc. formed by Steven Borkum, who has been managing the Alessi Bros., and Jerry Schoenbaum, a veteran a&r executive. Address: 130 W. 57th St., New York 10019. (212) 582-8255.

★ ★ ★

Bobby "O" Productions formed by producer/songwriter Bobby Orlando. Also formed is Bobby "O" Music Inc. (ASCAP). Under contract is the Now and Lyn Todd. Orlando will also be recording the Blessed, Klaus Vogel, and the Ex-Marines. Address: 1650 Broadway, New York 10036. (212) 586-3461.

★ ★ ★

Barking Dog Publications formed by Danny and Mike Bryan to record, publish and promote the Ravers, a Southern rock band. Address: Danny Bryan, General Delivery, Bellwood, Ala. 36313.

★ ★ ★

Imagine Records formed by Imagine Magazine with Grubbies as first signing. The company will also manage the band, whose first EP is titled "Our First EP." Address: Gorman Bechard, Box 2715, Waterbury, Conn. 06720. (203) 752-2167.

★ ★ ★

Fly-By-Nite Ltd., management company, formed by Gene D. Totten. First signing is traditional group Clan Gilmour, recording for Michigan Archives Records. Address: 318 W. Atlantic St., Appleton, Wis. 54911 (414) 739-6483.

★ ★ ★

Jack Pride and Ed Keeley, former national country promotion men for Capitol Records, Nashville, have formed Keeley/Pride, a national independent country promotion and marketing firm. Address: 5156 Ashley Dr., Nashville 37211. (615) 889-2889 for Keeley; (615) 331-175 for Pride.

★ ★ ★

Upstart Records, formed by singer/writer Gary Sohmers. First release is a 7-inch 33 1/3 r.p.m. EP containing three Sohmers' compositions. Address: P.O. Box 7544, Madison, Wis. 53707.

★ ★ ★

Rich Bin Music established by producer Ken Laxton, Thom Schuyler and B. David McDow for publishing. Address: 41 Music Square East, Nashville 37203. (615) 255-8848.

Proud Country, a country radio consulting and syndication company, formed by Don Keith, program director of WJRB-AM in Nashville, Tenn. The firm will offer

format guidance, music conferences and regular critiques of client stations' on-air problems. Address: 48 Music Square East, Nashville 37203. (615) 244-7300.

Joe Gibbs Music Corp., a production and manufacturing record company, formed by Joe Gibson specializing in pop/rock and reggae music. Company will release product by

Dennis Brown, Beres Hammond, and De-Borah Carter. Address: 14097 NW 19th Ave., Opa-Locka, Fla. (305) 681-4654 and (305) 681-4655.

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National advertising. Scotch Recording Tape is backed up by powerful advertising again this year, including print and radio. The Scotch line will be in front of potential "recording artists" all year round.

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MARCH 29, 1980 BILLBOARD

New Golden West Programming Tack Adds More Talk, Oldies

• Continued from page 32

end happenings, sports and other information.

At night, O'Shea is moving in a direction of programming much like television. "In daytime, we try to stay away from shows that have a beginning, middle and an end. At night it's different. People have more control of their time.

At KSFO, we have four different shows. Lon Simmons does a two-hour talk show, we run the 'CBS Mystery Theatre,' the 'Great American Radio Broadcast' which is old dramas, a comedy hour and 'The Grafitti Show' which is an hour of '50s and '60s music," O'Shea states. "It's the only station in the chain that's currently doing this, but I am looking at it for our other stations.

"The success of AM radio in the '80s will be through block programming. A lot of people when they hear that grimace. I don't think it means necessarily block programming hour by hour but by dayparts. People listen to the radio at different times of the day for different reasons."

Oldies are going to be important in Golden West programming. "It's the good old days syndrome. It's a crazy time right now for surviving. People are looking back and remembering how neat it was 10 years ago," O'Shea claims. "Because of that, radio programming should reflect this move. We're doing some nostalgia

feature on just about every one of our stations."

On Sunday nights at KMPC, O'Shea hosts "It Was A Very Good Year," KPLZ has "The '60s At 6," in which music from two decades ago is played at 6 a.m. and 6 p.m. WTWR plays predominantly 1960s music and this is being augmented by Beatles specials and other nostalgia features. KEX will be running "It Was A Very Good Year," as soon as it goes into syndication through Golden West's new radio syndication division.

"At WCXI, it goes way back in some of its music," O'Shea notes. "It goes back to Hank Williams and plays some real old, nostalgic country music. At KQFM, we have a category of music that goes back into the late '60s when AOR started."

This emphasis on oldies seems to underscore O'Shea's view that music won't be phased out completely on all its AM outlets. "If we were comparing this to a restaurant menu, the music will serve as seasoning as opposed to an entree. There will always be an element of music on our stations," he says.

KVI was the first to be changed because of the nature of the Seattle marketplace. "The station sounded good but the ratings were deteriorating. So, we're changing the station to a news, talk and personality station. Personalities are still important but some of our personalities in some markets are going to be introducing

information features instead of music," he comments. No changes in programming are planned for WCXI, KQFM, WTWR, or KPLZ.

Because stations may offer similar programming, O'Shea is not discounting hookups. "We have four AM stations in the Western U.S., I could easily see us sharing programming on special broadcasts. Most of our stations have sports shows from 6 p.m. to 8 p.m. and this would make for a natural hookup," he says.

O'Shea is optimistic about the future of AM. "People over 35 don't listen exclusively to AM. Look at the numbers for beautiful music on FM. But people over 35 have not succumbed to the AM bias. For people under 35, AM is a bad word. For others, it's not a bad word. They grew up on AM. They listen for whatever need they have at the moment. Sometimes its beautiful music on FM or news and information on AM.

"As those people under 35 become older, they will be rediscovering AM. All of a sudden being hip won't be as important to them as getting news about the economy, traffic or the family. There should be a rediscovery of the AM dial," he notes.

O'Shea sees a shift in styles for AM air personalities. "Personality radio is going through a metamorphosis right now and some personalities won't survive," he predicts.

"The A.M. DJ who relies on music is an endangered species. They'll have to expand their horizons and be prepared to discuss a number of subjects. This is happening now in Los Angeles and San Francisco. It's just a matter of time before it happens in Peoria."

For FM, O'Shea sees more information being added though the emphasis will be music. Despite the rise in older demographics, he has no plans to change AOR KQFM in Portland. "That station appeals to the 18 to 24-year-old. It fills a nice void between teens and the 25-plus group. There will always be a need for an 18-to-24 format. We're seeing more teen numbers for AOR stations because of the changes in teen stations which have left the teens with nowhere to go but to AOR," he states.

In Tucson

• Continued from page 34

"We'll go three or four cuts deep on an album while they will stick with one," Ray notes. KWFM-FM also plays hit singles less frequently, he says.

He is optimistic about Arbitron shares that reveal KWFM-FM remained "number one in 18 to 34 adults across the board." KTKT-FM was stronger with teens.

Two of the five deejays at KTKT-FM were jocks at KWFM-FM, which underscores the competition between the stations. The deejays are morning drive man Bob Cooke and evening deejay Bryan Miller.

KWFM-FM has hired its own music consultant, Hank Cookenboo, to aid in music selection. Cookenboo worked until last year as music director for Phoenix rock station KDKB-FM which, until recently, was the highest rated contemporary station in the Phoenix market.

Beautiful music station KAIR-AM and country formatted KCUB-AM are the leading stations in the market.

KWIZ-AM In So. Calif. Superior In Orange County

LOS ANGELES—Of all the stations based in Orange County, just south of Los Angeles, KWIZ-AM continues to dominate the Orange County market according to the October-November Arbitrons. But it still faces stiff competition from Los Angeles stations.

KWIZ-AM received a 2.6 share but such Los Angeles powerhouses as KBIG-FM and KABC-AM can get a 7.1 and 6.3 respectively, in this market of nearly two million persons.

"They definitely are our competition," notes Patrick Michaels, station manager of KWIZ-AM and soft rock KWIZ-FM. "But we don't go after the Los Angeles listener. However, we do have listeners in the Whittier, Long Beach and Lakewood areas of Los Angeles county."

In the Los Angeles numbers, KWIZ-AM registers a .6 share while KWIZ-FM has a .3. The station tries to get the upper hand on Los Angeles stations by putting emphasis on local news, especially on KWIZ-AM.

Another limiting factor in penetrating the entire Los Angeles area is that KWIZ-AM's signal is 5,000 watts during the day and 1,000 watts at night. According to Michaels, the station has permission to go to 5,000 watts at night. KWIZ-FM is a constant 3,000 watts.

An area in which KWIZ is ahead is in putting women on the air. Between the two stations, there are five full-time women. Ronni Richards handles the morning drive slot on KWIZ-AM while Mary Price has the 7 p.m. to midnight shift.

KWIZ-FM has Patty Martinez from 6 a.m. to noon, Sunni Malone from 6 p.m. to midnight and Joyce Eagleton from midnight to 6 a.m.

"It was a deliberate effort to get a balance," notes Michaels. "There was a time two years ago when all slots on FM were held by women. That wasn't deliberate but it just turned out that way."

Other air talents include Danny Martinez, John Novak, Dennis Chavez all on KWIZ-AM and Bill Reiter on KWIZ-FM.

The stations are programmed by

Bill Weaver who remains at sister station KLOK-AM San Jose. Music director Diana Kirchen, based at KWIZ, implements his decisions and can advise him on any local flavorings.

Both outlets have had their current formats for at least five years but KWIZ-AM didn't become a market leader until nearly two years ago. "I think our competition changed more than we changed. We've stuck with basically the same format except the FM used to have more talk," notes Michaels.

KWIZ-FM, which aims for a 25-44 year old audience, does not do as well in shares as KWIZ-AM, which aims for a 25-34 year old audience. However, Michaels has no changes in mind for KWIZ-FM. "The FM has come up considerably in the past year and the FM is now showing up consistently in the Los Angeles book," he says. "Its growth is right on target."

Both stations are promoted in local newspapers, on billboards and on bus stop shelters.

DISNEY STAFF CELEBRATES

LOS ANGELES—No one usually takes St. Patrick's Day seriously, but Roy Disney does. The well-to-do Irishman, who is the nephew of Walt Disney and owner of Shamrock Broadcasting, declared St. Pat's day (17) a company holiday and gave everyone the day off at the company's 10 stations and its TM Productions and Programming subsidiary. Of course some jockeys and engineers who keep the stations on the air had to work just as they do on weekends and other, even bigger holidays.

While Disney celebrated the day his way, the Boomtown Rats, an Irish group noted the day before their concert in Boston by calling up WLUP-FM Chicago jock Sky Daniel and singing "When Irish Eyes Are Smiling" over the phone. Daniel put the call on the air and listeners were treated to an unusual selection from the Rats.

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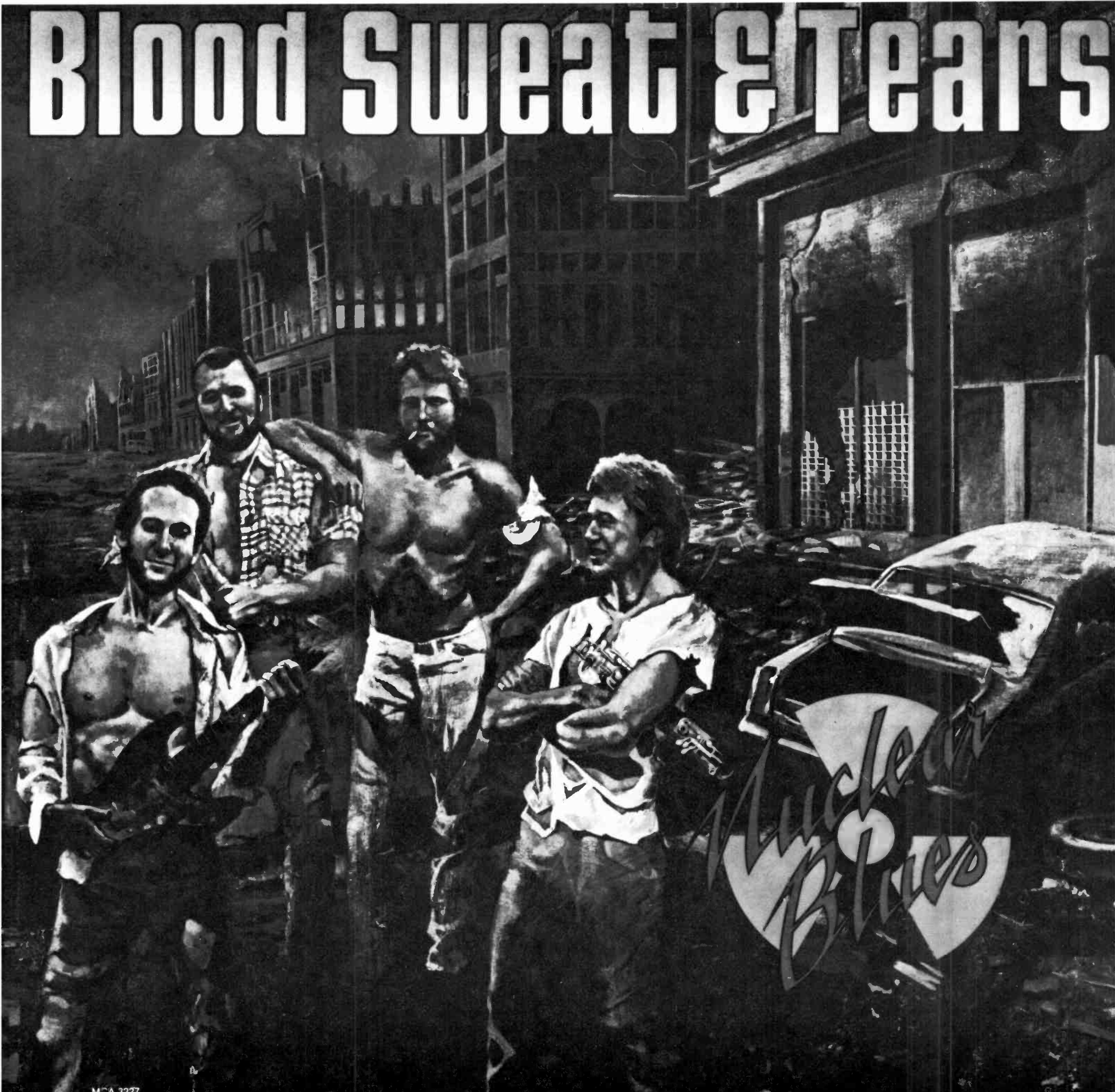
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ATI's Jeff Franklin Into Label Execs' Guidance

By ROMAN KOZAK

NEW YORK—Are record company executives represented by agents when they negotiate their heavy deals? Sure they are. Many get Jeff Franklin.

"American Talent International is in the concert booking industry, and we are also in other parts of the music business. We are in publishing, and we represent executives in record company negotiations. We do a lot of distribution deals for record companies, and we do some film and television work," says Franklin, founder and president of ATI.

"I have represented Neil Bogart, the Cayres for their distribution deals; we put together Millenium Records, and I am representing Phil Walden currently and CTI Records, as well as certain record producers for production deals," he continues. "We negotiate these deals and put the package together, much like we put a tv package together. Executives do have representatives. In most cases they are attorneys. But I am probably the only music man who is not an attorney who represents music executives."

"I see things differently. There is the businessman's input, as opposed to the attorney's. As a businessman I can see a solution to anything. Things can always be worked out. Whatever legal problem exists you can hammer it out. The key is to find a formula to make the solution."

"We have also gotten involved in a chain of record stores (Strawberry Records), and as much as I thought I knew about the record business, I saw another side of it. And that helped in the agency."

Among the top booking agencies in the country, ATI represents such acts as Kiss, Neil Young, ZZ Top, Rod Stewart, Village People, Bob Seger, Todd Rundgren, Hall & Oates, Blue Oyster Cult, Cheap Trick, Dire Straits, AC/DC, Joni Mitchell, the Outlaws, Boomtown Rats, Rush, Peter Tosh, Ian Dury, Lena Lovich, Wreckless Eric, Bram Tchaikovsky, among others.

"The agent is the person who puts

together a tour package and sets up the concert dates. The agency works with the manager, and it supplies the record company with information, working together sometimes for a one-two punch in getting tv shows. But the management, obviously, runs it all," says Franklin, describing his agency function.

Despite recent slowdowns in both the record and concert business, Franklin says that as spring approaches, "concerts are doing well, only tickets sales are later now."

"I think the reason this summer is going to be a strong one is because for the same price people will be able to see three or four attractions, where normally they would see one or two. Shows are going to be packaged better than ever before," says Franklin.

ATI has a staff of 38, all working out of the New York office. The company did have an office in Los Angeles, but closed it.



Jeff Franklin: Expanding his reach.

Franklin says the record companies regularly provide him with up-to-date sales information on their sales on various artists. It is to their benefit because if a record is breaking in a certain area it pays to have the act play there, especially if it is a new artist.

Such information is also important to an agent and promoter in terms of determining what sort of

support does an act need in terms of packaging a show, adds Franklin.

Though kids are more selective now in buying tickets, with more of a walk-up on the day of the show, Franklin expects the concert business to remain strong, because there will always be a market for live concerts, which became major events for the fans.

With such current hot acts as ZZ Top, Cheap Trick, Bob Seger and AC/DC, the agency expects this to be its best year, says Franklin.

Franklin says his agency built its reputation on packaging, and it intends to continue in this way.

"My theory is that opposites attract. The question is how much. In every market there are a certain amount of heavy metal fans, pop fans, r&b fans and if you come in with Deep Purple, Uriah Heep and Buddy Miles, as we have, you have a heavy metal band, and English Three Dog Night in Uriah Heep, and a progressive r&b band with Buddy Miles.

So you draw from three spheres of influence. And if you have an X amount of each number of fans in a city, you hope to expand the audience for all of the acts, and then you sell more records and more tickets.

"That's why it helps when there is a cleanup in the record business. There were acts that thought they sold three million albums and thought they didn't need any packaging support. They could just play with some band from down the street. Nobody told them that a million and a half of their records were sent back, and they needed that support. It used to happen," recalls Franklin.

"But," stresses Franklin, "there is always a market for live entertainment. Now the clubs are coming back. We were the ones two years ago who put Todd Rundgren on a club tour with concert ticket prices. It was smaller audiences but you still could make damned good money and strengthen a career."

L.A. Big Band Leaders Form Own Organization

LOS ANGELES—Veteran band-leader Ray Anthony and nine other band leaders have formed Big Band '80s, an organization designed to broaden interest in band music.

According to Anthony, the musicians formed the organization because they believe that by pooling their resources they have a better chance of gaining national attention.

This is not the first such organization to come along. Several years ago, a similar group was formed with Anthony as a member. He notes that the reason for the demise of that organization was "because it was made up of mostly successful bands. I believe that in order for this type of group to work, the members must be dedicated and a little bit hungry."

The new group, comprised of Pat Longo, Bill Tole, Roger Newman, Tommy King, John Catron, Steve Hiedeg, Frankie Kapp & Nat Pierce, Richard Maltby and Leslie Drayton, has come up with various methods to get its message to the public.

Group members are compiling a mailing list of persons interested in bands. Anthony notes that the organization is initially sending out flyers to those on the mailing list starting with L.A. sources.

Members also are handing out cards at their engagements advising the attendees of the organization, and at the same time securing more names for the mailing list.

As for radio, "We have found that many stations are adding big bands to their formats," says Anthony. "We're also compiling a list of stations across country playing big band music."

He claims there are at least 22 stations nationwide presently airing band music.

Recently KGIL-AM-FM here sponsored Big Bands At The Palladium, featuring the bands of Ray Anthony, Pat Longo, Bill Tole and the "Tonight Show" orchestra. Anthony notes that his organization is considering offering the same type of big band showcase.

Anthony recently selected Gaz-zari's, a rock 'n' roll-oriented nightclub in L.A., as a platform to take band music to a wider audience. Using 21 musicians, he performed on two consecutive Tuesdays.

As for how the musicians have survived in basically a non-big band era, Anthony says, "all of the members do record dates." They also sit in with other bands.

L.A. Club Switches To New Wave Acts

LOS ANGELES—New wave acts will soon be showcased at the Improvisation Club, a West Hollywood nightclub traditionally playing host to comics and singers breaking in original material.

Owner Budd Friedman says the change reflects the impact and wide appeal the new music is having in this city. Local acts lined up so far include the Textrons, Blue Jeans and Doug Sahn.

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Pressing Plants, Duplicators Put Emphasis On Quality, Service

By RON TEPPER

If 1979 left the record industry in shambles, it had a similar impact on most record pressing facilities, and with a quarter of 1980 already in the books the hangover persists.

Not everything, however, is bleak in the world of manufacturing. Tape—primarily cassettes—survived and prospered in 1979 as sales increased in a number of specialty markets such as radio syndication and educational tapes.

While 1980 is still a question mark, there are a number of things that appear to be a certainty. First, the quality of both disks and tapes will continue to improve throughout the year because of the increased quality emphasis. With time on their hands and not much business at the door, manufacturers are devoting greater efforts to quality.

Whereas in 1978 and through parts of '79, service was a long-gone term due to demand, today service is the theme of every manufacturer in the industry. "When do you need it? You've got it!" Manufacturers are enthused about several other things, most notably the videodisk. Many see it as the return of capacity business and a new avenue of opportunity. The problem is twofold: MCA and RCA. Two different companies with widely divergent systems that will require totally different manufacturing equipment. Once again, the record industry appears ready to do it to itself.

Perhaps the most significant development—if it happens on schedule—for the year will be a breakthrough in which polystyrene will become a material acceptable in the production of LPs as well as singles. Presently, polyvinyl chloride (PVC) is the raw product used in most LP production with polystyrene looked upon as a product that was meant strictly for singles.

For years, manufacturers and various record pressing plants have tried to convince labels, artists and a&r men otherwise, but to no avail. Now, however, one of Los Angeles' largest pressing facilities is completing quality tests utilizing polystyrene in LP production along with PVC. The disks are being compared and initial results indicate that polystyrene is producing a product equal to PVC.

Although final results weren't available at this writing, Art Raiche, vice president of the Richardson Co., one of the largest suppliers of polystyrene in the industry, is naturally enthused and hopeful. "If the tests continue to show the same results we're finally going to be able to put to rest the old wives tale that says styrene makes an inferior LP."

"It just isn't true. What styrene suppliers are going to have to do is take the facts to the industry and sell them on it. It won't be an easy selling job, though. You still tend to believe what your grandmother tells you."

Economically, the breakthrough could mean significant savings for disk manufacturers. Although both PVC and styrene are petrochemical compounds, the styrene is cheaper and injection molding machines, which use it, are more economical than compression molding units, the machines which utilize PVC.

Additionally, polystyrene manufacturers claim that the compound can be used for as many as 50,000 pressings before stampers need replacement. Replacement usually takes about twenty minutes so aside from the shorter (PVC) lifespan, there is also a time-saving element involved.

Regardless of which compound wins out, costs will continue to soar in 1980. Last year saw prices rise an average of anywhere from 18% to 20% for raw products and in some cases even higher. The solvents, for example, that are utilized in the coating and production of cassette tape were up 25% and "in some cases even doubled," says Terry Wherlock of Inter-magnetics.

Polystyrene went up about 12 cents a pound which repre-

sents an increase of more than 25% but Raiche believes price increases in 1980 "will be of much less magnitude."

Keysor's Howard Miller, one of the prime suppliers of PVC, says 1979 prices were up 20% but "you're still only talking about 12 cents to 15 cents worth of PVC in an LP. That doesn't account for much of the cost."

Miller sees a "flat year for PVC demand" which means that the industry will go through far less price increases with demand down. Stu Schlosberg of Audio Magnetics sees prices continuing to rise, particularly when it comes to tape and the solvents that are utilized in its manufacture.

"We had a couple of scary moments in 1979 in regards to solvent supplies but 1980 appears to be problem-free when it comes to solvents," says Schlosberg.

Regardless of whether one is manufacturing disks or tape (or both), the impact of petrochemical costs and inflation is obvious. "Still," says Wherlock, "cassettes are incredibly cost effective and that's one of the reasons why I feel the configuration will show significant growth this year in comparison to LPs. We're only talking 15 cents to 17 cents worth of raw material in a one-hour cassette compared to three or four times that amount in LPs."

Guesses as to exactly how much raw materials will rise run the gamut, but for a minimum Capitol's Lee Simpson may have a point when he says, "Manufacturers can look for costs to keep pace with the rate of inflation." Judging by 1980 forecasts, that would mean at least 11%.

Steve Botts of Nashville Album Productions doesn't see costs of raw materials as the problem. "The villain," he says, "is really the manufacturer. Many of them are taking advantage of the increases and they not only pass through the actual increase in material cost but they also pass on an additional profit margin with it."

Botts says that his company made a practice of only "passing on the net increase without looking for more profit at the bottom line. I think that's one of the reasons why our business increased 127% in 1979 over 1978." Unlike many record pressing plants, Botts was enthused about the future and even willing to pull out his financial statements to verify his claims.

Botts says, "90% of our business is custom records. The market is alive and growing at a phenomenal rate. We've even doubled our space since last year." Echoing those sentiments was Mel Kaiser of New York's Cue Recordings which is primarily into tape. "Sure, our raw cost was up but we had a terrific 1979 due to two elements—radio syndication and the education market."

The statements by Kaiser and Botts are indicators of what is happening in the industry. While disk production is off roughly 20% (plants consider themselves fortunate with a flat year), custom tape and record production for markets outside the industry are high. The revival of syndicated radio, the increased emphasis on audio/visual tapes in the classroom and the growth of tapes in the "inspirational" or "positive thinking" market are astounding.

More new tape duplicating equipment appears headed for the spoken word market than ever before. RKO, which carries two different tape duplicating machines from Cetec Gauss, is into spoken word and is manufacturing seven days a week.

The rest of the industry, however, has time and it is being utilized in the production of better quality equipment, tape and home products. The main impetus for better quality is not coming from manufacturers or labels, but the home user.

"There's better playback equipment on the market today than ever before," maintains Wherlock, "especially when you start to talk about the cassette. For years, the U.S. was not as sophisticated or demanding as European cassette buyers because they couldn't hear the differences on the playback

equipment. The Europeans were ahead of us there but now things have changed and the consumer in this country is demanding higher quality."

That quality starts with the manufacturers of duplicating equipment. Mort Fujii of Cetec Gauss cites several innovations in cassette duplicating equipment. Among them is a micro-processor package that enables the duplicator to help find problems with the duplicating machinery—if there are any. There are also new playback electronic units which reduce noise of the duplicator and limit noise on the tape.

Probably one of the most interesting innovations is a computer-controlled reliability tester developed by Inter-magnetics. In the past, manufacturers had a tedious system they utilized to see if a tape would jam. They would simply run the tape back and forth (manually) until it jammed. That gave them some indication of how long a tape would go before it fouled. With the computer controlled device, the tape is tested automatically via computer and it is an absolute measure of the tape's reliability. Naturally, it also saves time and labor for the fabricator and cost for the ultimate user of the tape.

Audio Magnetics has just formulated a "high performance industrial tape" that gives a better signal-to-noise ratio and has improved high frequency response. The new tape carries a 10% price premium. The same company has also developed more precise controls over its coating of cassettes. Naturally, because of the proprietary interest in production techniques, companies will not spell out the exact procedure that improves the magnetics of the tape.

Allied Records has added high quality European 12-inch compression presses. The machinery costs about 25% more but the company says "it is certainly getting its money's worth." Wakefield, a Phoenix-based company that specializes in the audiophile-type disk (it presses for Capitol's Angel label) has seen, according to George Kaleta, "an increased awareness on the part of all consumers to get a better, higher quality disk. It just causes you to check things more carefully in the factory. The demand for the high quality disk is there. We're still working three shifts."

Quality, however, is oftentimes something that is different to each person. As Allied's Sam Broadhead put it: "When things are bad everyone bellyaches." What Broadhead was referring to was that price and quality become key interests to customers when things are slow. On the other hand, when there's high demand for a hit record, the customers please are focused around service and delivery. Right now, however, the industry—with the exception of those doing custom work and duplicating tapes—is absorbed with quality.

It is obvious, of course, that disk sales are down. One industry veteran, who preferred his name not be used (this seemed to be the case with a number of people at labels—things were bad and they did not want the situation to get worse at their companies with an ill-advised quote), felt that the industry "was in its poorest state in years. Christmas of 1978 never happened and by the fall of 1979 most labels were cutting back in orders.

This new return policy is having a significant impact on record pressing plants as well. Companies are more cautious in ordering patterns and instead of seeing a 50,000 order come through you might see 10,000. It's a wait and see attitude. We'll wait to see what sticks before we commit."

Economically, that makes sense. Labels are holding back and improving bottom lines. But for the pressing plant it is a disaster. The heyday of 1977 and 1978 caused a number of plants to expand in expectations of bigger and even better days. However, 1979 destroyed that myth but it hasn't left manufacturers sorry about expansion.

(Continued on page 78)

MARCH 29, 1980 BILLBOARD

Ron Tepper is a Los Angeles freelance writer.

Where To Find Them

Pressing Plants

ARIZONA

• PHOENIX (Area Code 602)

Universal Audio Corp., 6540 E. Lafayette Blvd., Scottsdale 85217. Tel: 949-7577. Pres.: John A. Michaelson; Sales Mgr.: James Noonan; Mgr.: Allen K. Gardner. (Plating & processing only)
Wakefield Mfg. Inc., PO Box 6037, 1745 W. Linden, Zip. 85005. Tel: 252-5644. Pres.: Richard A. Wakefield; Admin. Mgr.: George Kaleta. (Pressing only)

CALIFORNIA

• CAMARILLO (Area Code 805)

Record Technology Inc., 486 Dawson Dr. Zip: 93010. Tel: 484 2747. Pres.: W.D. Bauer.

• LOS ANGELES METROPOLITAN AREA (Area Code 213)

Alberti Rec. Mfg. Co., 312 Monterey Pass Rd., Monterey Park 91754. Tel: 282-5181, 283-5446. Pres. & Adv. Mgr.: S.J. Alberti; Sales Mgr.: John J. Alberti. (Pressing only)
Alco Research & Eng'g Inc., 6201 Santa Monica Blvd., Hollywood 90038. Tel: 466-1101. (Pressing only)
Allied Rec. Co., 6110 Peachtree St. Zip: 90040. Pres.: Samuel M. Broadhead; VP: David L. Brown; Sales & Customer Serv. Mgr.: Stephen R. Broadhead.
Alshire Int'l Inc., 1015 Isabel St., Burbank 91510. Tel: 849-4671. Cable: BUDSOUND. TWX: (910) 498-2759. Pres.: Al Sherman; Gen. Mgr.: Dick Ceja; Sales Mgr.: Jim Wilson; Custom Dept.: Bill Riley.

Award Rec. Mfg. Inc., 11016 S. La Cienega Blvd., Inglewood 90304. Tel: 645-2281. Pres. & Sales Mgr.: Martin Ansoorian; Gen. Mgr.: George Abajian.
Cadel Recs. Inc., 5810 S. Normandie Ave. Zip: 90044. Tel: 753-5121. Pres.: Jules Bihari; Mgr.: Don Macmillan.
Branch: Park Ridge, N.J.
Capitol Inds., 1750 Vine, Zip. 90065. Tel: 462 6252. (Pressing only)
Branches: Roselle, N.J., Winchester, Va.
Columbia Rec. Prod'ns, 1930 Century Park W., Century City 90067. Tel: 556-4820. West Coast Reg'l Sales Mgr.: Mike Coolidge. (Sales office only)
Plants: Santa Maria, Calif.; Terre Haute, Ind.; Pitman, N.J.; CBS Recs. Inc.

Custom Rec. Mfg. Co., 5810 S. Normandie Ave. Zip: 90044. Tel: 753-5121. Pres.: Jules Bihari; VP: Don Macmillan.
Fidelatone Mfg. Co. Inc., 12848 Weber Way, Hawthorne 90250. Tel: 678-4346. Pres.: Richard L. Artz; Sales Mgr.: Rosemary Harrison.
Finebilt Mfg. Co. Inc., 931 N. Citrus Ave., Hollywood 90038. Tel: 466-9511. Cable: COEXPORT. Pres.: Alwin P. Schmid; VP: Joseph Bouzaglou; Sales Mgr.: Manuel Munoz; Tape Sales Mgr.: Herbert Guinness. (Plating & pressing only)
K M Recs. Inc., 2980 N. Ontario St., Burbank 91504. Tel: 841-3400. Pres.: Glade Merkley; VP Custom Sales: Jim Aucherlonie; Sales & Adv. Mgr.: Bruce Leek. (Pressing only)
Kdisc (sub. of Keysor Century Corp.), 6550 Sunset Blvd., Hollywood 90028. Tel: 466-1323. Pres.: Eugene R. Schultz; Gen. & Studio Mgr.: Bill Lightner; Sales Mgr.: Dick Maxwell.
Plant: Saugus, Calif.
Korelich Eng'g & Mfg Co., 6331 Santa Monica Blvd., Hollywood 90038. Tel: 462-2545. (Pressing only)

(Continued on page 76)

Tape Duplicators

The Audio and Video lines indicate which configurations the firms duplicate. Companies which offer packaging and labeling of tape product are indicated by: (PKG) which appears after the main body of their listings.

ALABAMA

• MUSCLE SHOALS (Area Code 205)

Fame Rec'g Studios Inc., 603 E. Avalon Ave. Zip: 35660. Tel: 381-0801.
Audio: Cassette, open reel.

ARIZONA

• PHOENIX (Area Code 602)

Audio-Video Rec's of Arizona Inc., 3830 N. Seventh St. Zip: 85014. Tel: 277-4723.
Audio: Cassette, open reel.
Video: ¼" U-matic cassette, ½" Beta & VHS cassette.
General Cassette Corp., 2311 N. 35 Ave. Zip: 85009. Tel: 269 3111. Pres.: Bill Johnson; Mktg. Mgr.: William Wallace; Prod'n Mgr.: Cindy Tucker; Dup'n Sales Mgr.: Carl Tarajowski. (PKG—audio & video)
Audio: 8-tr., cassette.

Universal Audio Corp., 6540 E. Lafayette Blvd., Scottsdale 85217. Tel: 949-7577. Pres.: John A. Michaelson; Sales Mgr.: James Noonan; Adv. Mgr.: A.K. Gardner.
Audio: 8-tr., cassette, open reel.

• TUCSON (Area Code 602)

Kyric Corp., 2111 E. 20 St. Zip: 85719. Tel: 624-2408. Pres. & Sales Mgr.: Keyvan Mokhtarian. (PKG)
Audio: 8-tr., cassette, open reel.

ARKANSAS

• LITTLE ROCK (Area Code 501)

Pinnacle Sound Prod'ns Inc., 1 Warren Dr. Zip: 72209. Tel: 224 1111.
Audio: Cassette, open reel.

CALIFORNIA

• ANAHEIM (Area Code 714)

Harry McCune Sound Serv. Inc., 1773 W. Lincoln Ave. Zip: 92801. Tel: 533-7650; LA (213) 656-0112. Pres.: Harry McCune Jr.; Gen. Mgr.: Herbert Shor. (Sales office only) (PKG)
Home office: San Francisco, Calif.
Audio: Cassette, open reel.
Video: 1" open reel, ¼" U-matic cassette, ½" EIAJ open reel.

• CAMPBELL (Area Code 408)

Westape, 503-B Vandell Way. Zip: 95008. Tel: 379-0871. Sales Mgr.: Rich Krueger. (PKG)
Audio: Cassette. (Continued on page 77)

Audio Matrix – AV

the astonishing new electroforming equipment that brings video disk precision to record plating



...and it's beautiful, too.

Designed to meet the challenging demands of digital audio and video disk manufacturing for greater precision, reliability and consistency, the new Audio Matrix-AV system takes a giant leap forward in record plating quality.

Every detail of the Audio Matrix-AV has been engineered to insure consistent production of uniform matrices while maintaining exceptional groove fidelity.

Just imagine the kind of audio masters, mothers and stampers you will get from a machine that can make superlative video disks, requiring thousands more lines per inch!

And this is all achieved in a single, custom-styled console which will make a clean and unusually attractive addition to your lab, plant or studio.

Flat stamper profile

Precise positioning of cathode and anode and

the further capability to "fine tune" this positioning guarantee consistently flat stamper profiles – or any other desired profile.

Exceptionally fine groove integrity

Solution filtration is absolute to 0.2 microns through the addition of pharmaceutical-grade membrane filtration.

Automatic process control instrumentation

The Audio Matrix-AV provides extraordinary reliability both in electronic and mechanical components. Operating conditions are maintained from cycle to cycle with a continuous duty digital pH meter, a digital temperature controller and foolproof external electronic solution level controller. Another new production control feature records the number of parts made at each station and an optional 52-day strip chart recorder provides a record of the operating conditions for each part. The matrix surface is automatically spray rinsed with deionized water before and after the plating cycle

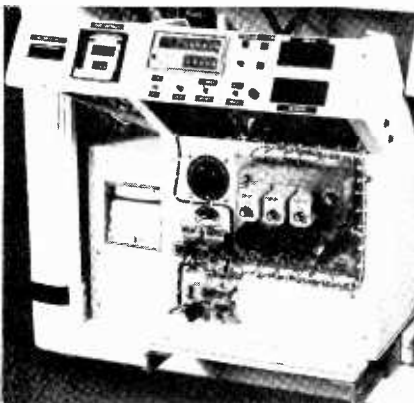
and cathodes and tank covers are automatically lowered and raised. *The operator needs only to put the matrix on, push the "start" button and take the matrix off. Everything else is automatically controlled and monitored.*

Attractive, compact, easy-to-maintain design

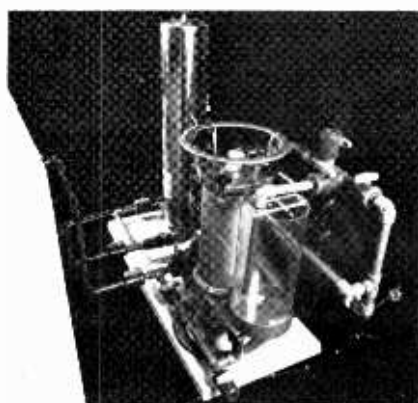
The entire electroforming machine, including the fully-automated, water cooled power rectifiers, is packaged in a handsome non-metallic console of no-maintenance molded fiberglass. Everything is sealed, with only the "start" button accessible to the operator. Rectifiers are mounted on individual plug-in modules, which roll out the front for easy access.

These (and many other) features add up to the most dramatic progress in years in disk electroforming.

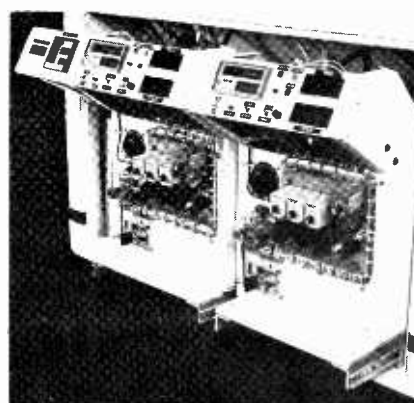
Write, call or telex for details and for a private demonstration of the incredible Audio Matrix-AV. Available with 2, 4 and 6 positions



Instrumentation controls process automatically from start to finish.



Exceptional solution filtration is absolute to 0.2 microns.



Water-cooled rectifiers are mounted on plug-in, roll out modules.



Precisely positioned anode and cathode can be "fine tuned."



AUDIO MATRIX, INC.

Sales office

Carl M. Rodia, Vice President/Plating Systems
370 Sagamore Avenue
Mineola, New York 11501
Telephone: 516-747-4979

Executive office

Milton B. Gelfand, President
1290 Avenue of the Americas
New York, New York 10019
Telephone: 212-582-4870 Telex: 12-6419

Pressing Plants, Duplicators

Pressing Plants

• Continued from page 74

James G. Lee Rec. Processing Inc., 145 W. 154 St., Gardena 90247, Tel: 321-2187, Pres.: James G. Lee, Gen. Mgr.; Edward Tobin Jr. (Plating & processing only)

Monarch Rec. Mfg. Corp. (sub. of ElectroSound Group Inc.), 9545 San Fernando Rd., Sun Valley 91352, Tel: 767-8833, Pres.: Nate DuRoff, VP & Gen. Mgr.; Bob Barone

Home office: Holbrook, N.Y., ElectroSound Group Inc.

P R C Rec'g Co. (div. of Richmond Rec'g Corp.), 18700 Laurel Park Rd., Compton 90220, Tel: 979-8545, Prod. Mgr.: Robert J. Ascori

Home office: New York, N.Y.

R C A Recs., 6363 Sunset Blvd., Hollywood 90028, Tel: 468-4000, (Sales office only)

Home office: New York, N.Y.

Plant: Indianapolis, Ind.

Rainco Rec. Mfg. Corp., 1738 Berkeley St., Santa Monica 90404, Tel: 829-3476, Pres.: Jack G. Brown, VP & Gen. Mgr.; Jim Doyle, Prod'n Supervisor; Steve Sheldon

Tembo Mfg. Co., 139 Maryland St., El Segundo 90245, Tel: 322-8077, (Pressing only)

• SAUGUS (Area Code 805)

Kdisc (sub. of Keyser Century Corp.), 26000 Springbrook Ave. Zip: 91350, Tel: 259-2360, Pres.: Eugene R. Schultz, Gen. Mgr. Bill Lightner, Sales Mgr.; Dick Maxwell

Office: Hollywood (Los Angeles Metropolitan Area), Calif.

CONNECTICUT

• HAMDEN (Area Code 203)

Record Prods. of America Inc., 700 Sherman Ave. Zip: 06514, Tel: 248-6371, Pres.: Stanley Roczynski, VP & Sales Mgr.; Steve Suzanski, (Plating & processing only)

• NORWALK AREA (Area Code 203)

Cook Labs. Inc., 375 Ely Ave., South Norwalk 06854, Tel: 853-3641, Pres.: Emory Cook, Adv. Mgr.; Frank Stall

FLORIDA

• CLEARWATER (Area Code 813)

Eva-Tone Soundworks Inc., 4801 Ulmerton Rd. Zip: 33520, Tel: 577-7000, Pres.: R. Evan Evans, Mktg. Mgr.; Laurance Johnson; Adv. Mgr.: Mel Ardelean (Flexible-disk pressing only)

• FORT LAUDERDALE (Area Code 305)

Alpha Recs. Inc., 1400 NW 65 Ave. Zip: 33313, Tel: 587-6311

• MIAMI METROPOLITAN AREA (Area Code 305)

Miami Tape Inc., 8180 NW 103 St., Hialeah Gardens 33015, Tel: 558-9211, Pres.: Carlos Garcia, Gen. Mgr.; Mirella Tunon; Sales Mgr.: Roberto Creus; Plating Dept. Supr.: Willy Dominguez (Plating & processing only)

ProSound Inc., 8194 NW 103 St., Hialeah 33015, Tel: 558-6152, (Pressing only)

Record Dists. of America, 780 W. 27 St., Hialeah 33011, Tel: 887-2638, Pres.: Eliseo Valdes

GEORGIA

• ATLANTA (Area Code 404)

Tres-Lanta Rec. Pressing Co., 190 Boulevard SE, Zip: 30312, Tel: 522-8106, Pres.: Carl Queen; Sales Mgr.: Shirley Queen; Plant Prod'n Mgr.: Alton Seay

ILLINOIS

• CHICAGO METROPOLITAN AREA (Area Code 312)

Columbia Rec. Prod'ns, 630 N. McClurg Court, Zip: 60641, Tel: 944-6000, Midwest Reg'l Sales Mgr.: Dick Hutter, (Sales of face only) (Pressing only)

Plants: Santa Maria, Calif.; Terre Haute, Ind.; Patman, N.J.; The Diskwerks, 1244 Remington Rd., Schaumburg 60195, Tel: 885-1330, Mgr.: Gary Hedden

Kiderian Recs. Prod'ns, 4926 W. Gunnison St. Zip: 60630, Tel: 545-0861, Pres.: Raymond Puck; Gen. & Sales Mgr.: George Peck, (Pressing only)

Musical Prods. Inc., 521 W. 26 St., Zip: 60616, Tel: 225-9117, Sound Studios, 230 N. Michigan Ave., Zip: 60601, Tel: 236-4814, Pres.: Jerry Markham; VP & Gen. Mgr.: Dan Tynus, (Pressing only)

Trackdown Rec. Dist. & Rec. Promo Co., 542 S. Dearborn, Suite 11, Zip: 60605, Nat'l Dir. & Bd. Chm.: Hank Williams, Pres.: T.J. Wocker, Adv. Mgr.: J.V. Seldon

INDIANA

• INDIANAPOLIS (Area Code 317)

R C A Recs., 6550 E. 30 St., Zip: 46219, Tel: 267-5000, Home office: New York, N.Y.

• RICHMOND (Area Code 317)

P R C Rec'g Co. (div. of Richmond Rec'g Corp.), 1600 Rich Rd. Zip: 47374, Tel: 952-9511, Home office: New York, N.Y.

• TERRE HAUTE (Area Code 812)

Columbia Rec. Prod'ns, 1400 Fruitridge Ave., Zip: 47805, Tel: 466-8111, VP Mgr.: Disk & Tape: Ken Lemry, (Pressing only)

Sales offices: Century City (Los Angeles Metropolitan Area), Calif.; Chicago, Ill.; New York, N.Y.; Nashville, Tenn.

LOUISIANA

• VILLE PLATTE (Area Code 318)

Ville Platte Rec. Mfg. Co., 120 E. Cypress St., Zip: 70586, Tel: 363-2104, Pres.: J. Floyd Soileau, Mgr.: J.K. Soileau; Sales Mgr.: Ronnie Soileau

MARYLAND

• BALTIMORE AREA (Area Code 301)

Sonlec Corp., 10120 Marble Court, Cockeysville 21030, Tel: 628-2283, (Pressing only)

MICHIGAN

• DETROIT (Area Code 313)

Archer Rec. Pressing Co., 7401 E. Dawson, Zip: 48212, Tel: 365-9545, Pres.: R.J. Archer, VP; J.M. Archer, Sec'y-Treas.; M. Archer

• MISSOURI

• ST. LOUIS METROPOLITAN AREA (Area Code 314)

Audio Precision Inc., 5 Grandview Park Dr., Arnold 63010, Tel: 464-2333, Pres.: Robert E. Blevins, (Pressing only)

Technisonic Studios Inc., 1201 S. Brentwood Blvd. Zip: 63131, Tel: 727-1055, Pres.: Edward H. Canter

NEW JERSEY

• ANCORA (Area Code 609)

Presswell Recs. Mfg. Co., White Horse Pike & Ehrke Rd. Zip: 08037, Tel: 561-5250

• CRANBURY (Area Code 609)

Hub-Servall Rec. Mfg. Corp., Cranbury Rd. Zip: 08512, Tel: 655-

2166, Pres.: Frank Cocchiaraly, Sales Mgr.: Barry Ruegg, (Pressing only)

ELIZABETH (Area Code 201)

Lened Int'l Corp., 489 Henry St., Zip: 07201, Tel: 354-5205, Telx: 138767, Pres.: Joseph Fluder

MOUNTAINSIDE (Area Code 201)

Bestway Prods. Inc., 1105 Globe Ave. Zip: 07092, Tel: 232-8383, Pres.: Howard Massier, Gen. Mgr.: Gerald Cohn, Prod'n Mgr.: Paul Stevens, (Pressing only)

NEWARK (Area Code 201)

Dynamic LP Stereo Rec. Pressing Co. Inc., see Sun Plastics, Peter Pan Bldg., 145 Komorn St., Zip: 07105, Tel: 344-4214, Pres.: Martin Kasen, Sr. VP; Donald Kasen, Nat'l Sales Mgr.; James Monaghan, Sales Admin.; Adele Breitbarth, Local branch: 48 St. Francis St., Zip: 07105, Tel: 344-4214, (Pressing only)

Sun Plastics Co. Inc./Dynamic LP Stereo Rec. Pressing Co. Inc., 900 Passaic Ave., East Newark 07029, Tel: 482-6749, NYC (212) 349-0977, Pres.: Jerry Salerno; Sales Mgr.: Rocco Salerno

PARK RIDGE (Area Code 201)

Cadet Recs., 12 Maple Leaf Dr., Zip: 07656, Tel: 391-3675, VP Sales & Mktg.: R. K. Herrington, (Sales office only)

Home office & plant: Los Angeles, Calif.

PITMAN (Area Code 609)

C B S Recs. Inc., Woodbury Glassboro Rd. Zip: 08071, Tel: 589-8000, (Pressing only)

Sales offices: Century City (Los Angeles Metropolitan Area), Calif.; Chicago, Ill.; New York, N.Y.; Nashville, Tenn.

RAHWAY (Area Code 201)

Apex Rec. Pressing Co., 947 US Hwy. 1, Zip: 07065, Tel: 574-1400, (Pressing only)

ROSELLE (Area Code 201)

Capitol Inds., 625 W. First Ave., Zip: 07203, Tel: 245-7415, Gen. Mgr.: Bob Carter, Mgr.: Paul Lalley, Home office: Los Angeles, Calif.

SOMERDALE (Area Code 609)

Superior Rec. Pressing Corp., 900 Kennedy Blvd. Zip: 08083, Tel: 784-6600, Pres.: John H. Dunn

Tracy-Val Corp., Somerdale Inc'l Psk, 201 Linden Ave. Zip: 08083, Tel: 627-3000, Pres.: James A. Miller, (Plating only)

NEW YORK

• CLARENCE (Area Code 716)

Mark Custom Rec'g Serv., 10815 Bodine Rd. Zip: 14031, Tel:

759-2600, Pres. & Sales Mgr.: Vincent S. Morette, (Plating & processing only)

HAUPPAUGE (Area Code 516)

Allison Audio Prods. Inc., 1290 Motor Pkwy. Zip: 11787, Tel: 234-2010, NYC (212) 895-6449, Bd. Chm.: Louis Ligatore, Pres.: Abraham Chayet, Gen. Mgr.: Ramer Zopf, (Pressing only)

Keel Mfg. (div. of Pickwick Int'l Inc.), Cardinal Ind'l Park. 15 Gilpin Ave. Zip: 11787, Tel: 234-0200, (Pressing only)

HOLBROOK (Area Code 516)

ElectroSound Group Inc., 725 Broadway Ave. Zip: 11741, Tel: 567-3700, Corporate Pres.: Richard H. Burkett; Pres., Rec. Pressing Div.: Dick Meixner, Sales Mgr. (east): Ron Roberto; East Coast Sales Rep.: Elise Maraldo. Local plant: Goldisc Rec'gs Inc., Veterans Hwy & Broadway. Zip: 11741, Tel: 589-0462, NYC (212) 895-6575, Pres.: Richard Meixner, Sales Mgr.: John Finnegan, Adv. Mgr.: Rich Renda

Plants: Sun Valley (Los Angeles Metropolitan Area), Calif.; Monarch Rec. Mfg. Co., Shelbyville, Ind.; Allentown, Pa.; Allentown Rec. Co. Inc.

HOLTSVILLE (Area Code 516)

Donora Mfg. Co. Inc., 658 Blue Point Rd. Zip: 11742, Tel: 654-1110, NYC (212) 895-1955, Pres.: Ray Kassel

HUNTINGTON STATION (Area Code 516)

Shelley Prods. Ltd., 220 Broadway, Zip: 11746, Tel: 423-7090

NEW YORK METROPOLITAN AREA (Area Code 212)

Apon Rec. Co. Inc., PO Box 3082, Steinway Sta., 44-16 Broadway, Long Island City 11103, Tel: 721-5599, Pres.: Andrew M. Poncic; Sales Mgr.: Roman Krakowicz; Adv. Mgr.: Don Zemann, (Pressing only)

Audio Matrix Inc., 915 Westchester Ave., Bronx 10459, Tel: 589-3500, Pres.: Milton B. Gelland, VP; Plating Processes: Carl M. Rodia, Sales Mgr.; Martin Feder, Adv. Mgr.: J.P. Lohman, Local sales office: Audiomatic Corp., 1290 Ave. of the Americas, Rm. 3737, Zip: 10019, Tel: 582-4870, (Plating & processing only)

Columbia Rec. Prod'ns, 49 E. 52 St. Zip: 10022, Tel: 975-4881, Div. VP: Tom Van Gessel, East Coast Reg'l Sales Mgr.: Donald Olesen, (Sales office only)

Plants: Santa Maria, Calif.; Terre Haute, Ind.; Patman, N.J.; CBS Recs. Inc.

Delta Rec'g Corp., 16 W. 46 St. Zip: 10036, Tel: 840-1350, Pres.: Bernard Zimney, Gen. Mgr.: Shirley Zimney, (Plating & processing only)

Disc Communications Ltd., 743 Fifth Ave. Zip: 10022, Tel: 371-0390

E R H Sales Corp., 221 W. 57 St. Zip: 10019, Tel: 582-4200, Pres.: Lee Halpern; Gen. Mgr.: Michael Halpern, Sales Mgr.: Robert Shavelson

ElectroSound Group Inc., 1290 Ave. of the Americas, Zip: 10019, Tel: 581-5641, (Sales office only)

Home office: Holbrook, N.Y.

Plants: Sun Valley (Los Angeles Metropolitan Area), Calif.; Monarch Rec. Mfg. Co.; Shelbyville, Ind.; Holbrook, N.Y.; Goldisc Rec'gs Inc.; Allentown, Pa.; Allentown Rec. Co. Inc.

Europadisk Plating Co., 75 Varick St. Zip: 10013, Tel: 765-5571, (Plating & processing only)

Mastercraft Rec. Plating Inc., 609 W. 51 St. Zip: 10019, Tel: 265-6040, (Plating & processing only)

P R C Rec'g Co. (div. of Richmond Rec'g Corp.), 1185 Ave. of the Americas, Zip: 10036, Tel: 997-1250, Pres.: Hugh Landy, VP & Sales Mgr.: David Grant

Plants: Compton (Los Angeles Metropolitan Area), Calif.; Richmond, Ind.

R C A Recs., 1133 Ave. of the Americas, Zip: 10036, Tel: 598-5900, (Sales office only)

Sales offices: Los Angeles, Calif.; Nashville, Tenn.

Plant: Indianapolis, Ind.

R G H Rec. Mfg. Corp., 750 Eighth Ave. Zip: 10036, Tel: 354-4336, (12" Pressing only)

• UTICA (Area Code 315)

Oneida Video-Audio Tape Cassette Corp., 760 Blandina St. Zip: 13501, Tel: 735-6187, Pres.: Stanley Markowski, (Pressing only)

• CINCINNATI (Area Code 513)

Artists Rec'g & Rec. Pressing Co. Inc., 320 Mill St. Zip: 45215, Tel: 761-0011

Counterpart Creative Studios Inc., 3744 Applegate Ave. Zip: 45211, Tel: 661-8810, Pres. & Sales Mgr.: Shad O'Shea; Adv. Mgr.: Marilyn Aker, (Plating & processing only)

Q C A Custom Pressing, 2832 Spring Grove Ave. Zip: 45225, Tel: 681-8400

Rite Rec. Prod'ns Inc., 9745 Mangham Dr. Zip: 45215, Tel: 733-5533, Owner & Pres.: Carl J. Burkhardt; Exec. VP: Philip M. Burkhardt, VP Prod'n: Lan A. Ackley; Sales Mgr.: Dan Burton

Studio Pressing Serv., 320 Mill St. Zip: 45215, Tel: 761-8294, Pres.: B. Hyrne, Sales Mgr.: M. Tye, (Pressing only)

• CLEVELAND (Area Code 216)

Boddie Rec. Mfg. & Rec'g Inc., 12202 Union Ave. Zip: 44105, Tel: 752-3440, Pres.: Thomas R. Boddie, Sales Mgr.: Dennis R. Boddie

• COLUMBUS (Area Code 614)

Mus-Col Inc., 780 Oakland Park Ave. Zip: 43224, Tel: 267-3133, Owners: John W. Hull, Boyd P. Niederlander, (Pressing only)

• PENNSYLVANIA

• ALLENTOWN (Area Code 215)

Allentown Rec. Co. Inc. (sub. of ElectroSound Group Inc.), 1002-10 Walnut St. Zip: 18102, Tel: 433-7405

Home office: Holbrook, N.Y., ElectroSound Group Inc.

Sales office: New York, N.Y., ElectroSound Group Inc.

• PHILADELPHIA METROPOLITAN AREA (Area Code 215)

Diskmakers Inc., 925 N. Third St. Zip: 19123, Tel: 627-2277, NYC (212) 966-3185, Pres.: Morris Ballen, VP: Larry Ballen, (Pressing only)

Hodge Rec. Mfg. Co., 13141-24 S. Howard St. Zip: 19147, Tel: 334-5662, (Pressing only)

Plastic Ent's. Corp., 1360 Industrial Hwy., Southampton 18966, Tel: 355-7555, Pres.: Joe Stewart

Valley Exports Int'l Inc., PO Box 8, Merion Sta. Zip: 19066, Tel: 627-2277, Contact: Larry Balen, (Designer & builder of pressing plants)

• SCRANTON AREA (Area Code 717)

Specialty Recs. Corp., 210 N. Valley Ave., Olyphant 18447, Tel: 383-2471, Pres.: Richard C. Marquardt; VP Sales: John R. Williams

• TENNESSEE

• MEMPHIS (Area Code 901)

Plastic Prods. Co., 1746 Chelsea Ave. Zip: 38108, Tel: 276-7160, (Pressing only)

• NASHVILLE (Area Code 615)

Chumley Prod'ns, PO Box 100823, 2802 Foster Ave. Zip: 37211, Tel: 833-6184, Pres.: P.E. Chumley

Columbia Rec. Prod'ns, 34 Music Square E. Zip: 37203, Tel: 259-4321, (Sales office only) (Pressing only)

Plants: Santa Maria, Calif.; Terre Haute, Ind.; Patman, N.J.; CBS Recs. Inc.

Deltron Rec. Pressing Inc., United Artists Tower, Suite 309, 50 Music Square W. Zip: 37203, Tel: 327-2594, Pres.: Roger Rickner; Sales Mgr.: Dennis Kehoe; Adv. Mgr.: Bill Kehoe, (Pressing only)

Dixie Rec. Pressing Inc., 631 Hamilton Ave. Zip: 37203, Tel: 254-3481, (Pressing only)

M F P Inc., 453 Chestnut, Zip: 37203, Tel: 259-9396, Co-owners: Ozell Simpkins, John Dunn, (Plating & processing only)

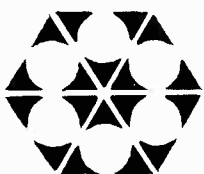
Nashville Album Prod'ns Inc., 101 Music City Circle, Zip: 37203, Tel: 256-0121

Nashville Int'l Custom Prods., 512 Fifth Ave. S. Zip: 37203, Tel: 242-3488, Cable: NICORP, Pres.: Reggie M. Churchwell, Gen. (Continued on page 78)

YOU'VE GOT TO DUPLICATE ONE BY ALLISON TO KNOW THE DIFFERENCE

ALLISON AUDIO WHERE YOU RECOGNIZE THE DIFFERENCES IN SOUND QUALITY, PRICE, PACKAGING, DELIVERY, SERVICE AND EXPERIENCE.

For all of your Audio and Audio-Visual needs call our New York sales office (212) 944-2270 or our sales and factory office (516) 234-2010



**ALLISON AUDIO PRODUCTS INC. 1290 Motor Parkway
Hauppauge, N.Y. 11787 and 36 West 43rd St. New York, N.Y. 10036**

Pressing Plants, Duplicators

Tape Duplicators

• Continued from page 74

• **GARDEN GROVE (Area Code 714)**

Tapette Corp., 7221 Garden Grove Blvd., Suite K, Zip: 92641. Tel: 638-7960. Pres.: Jim Neiger II; Sales Mgrs.: (audio) Patrick Kenny, (video) John Miles; Customer Servs. Mgr.: Mary Deery. Audio: Cassette. Video: 1/4" U-matic cassette, 1/2" Beta & VHS cassette.

• **LOS ANGELES METROPOLITAN AREA (Area Code 213)**

A G I (Album Graphics Inc.), 424 N. Larchmont Blvd. Zip: 90004. Tel: 462-0821. (Sales office only) (PKG)
A S R Rec'g Servs. Inc., 8960 Eton Ave., Canoga Park 91304. Tel: 341-1124. VP Sales: Howard Shapiro; Gen. Mgr.: Robert Goldman. (PKG)

Home office: Fairfield, N.J.

Audio: 8-tr., cassette, open reel.

A T & T (Able Turntable & Tape) Rec'g Inc., 725 N. Highland Ave., Hollywood 90038. Tel: 936-9142. Pres.: Ed Lawson; Sales Mgr.: Cyd Porter. (PKG-audio only)

Audio: 8-tr., cassette open reel.

Video: 1/4" U-matic cassette.

Abbey Tape Dupl'rs Inc., 5358 Cartwright Ave., North Hollywood 91601. Tel: 985-3136. Pres.: Norman C. Cooke. (PKG)

Audio: Cassette, open reel.

Able Turntable & Tape, see AT&T.

Album Graphics Inc., see AGI.

American Sound Corp., 8120 Webb Ave., North Hollywood 91605. Tel: 768-6100. Pres.: Frank Day; VP & Gen. Mgr.: Dan Boyd; Reg'l Sales Mgr.: Robert Sheehy. (PKG)

Home office: Warren (Detroit Metropolitan Area), Mich.

Audio: 8-tr., cassette, open reel.

Audio Encounter, 9614 Cozycroft Ave., Unit H, Chatsworth 91311. Tel: 998-7455. Pres.: Elinore Freeland.

Audio: Open reel.

Bert-Co. Ent's. Inc. (div. of the Walter Reade Org. Inc.), 1855 Glendale Blvd. Zip: 90026. Tel: 665-5137. (PKG only)

Home office: New York, N.Y.

Cadet Recs. Inc., 5810 S. Normandie Ave. Zip: 90044. Tel: 753-5121. Pres.: Jules Bihari; Mgr.: Don Macmillan. (PKG)

Branch: Park Ridge, N.J.

Audio: 8-tr., cassette.

Capitol Recs. Inc., 6920 Sunset Blvd., Hollywood 90028. Tel: 461-9141.

Branches: Jacksonville, Ill.; Council Bluffs, Iowa, Liberty/UA Tape Dupl'g Inc.

Audio: 8-tr.

Certron Corp., 8929 Wilshire Blvd., Beverly Hills 90211. Tel: 659-5950. WATS (800) 854-3943. Dupl'g Div. Sales Mgr.: Lester P. Edwards.

Audio: 8-tr., cassette.

Columbia Rec. Prod'ns, 1930 Century Park West, Century City 90067. Tel: 556-4820. West Coast Reg'l Sales Mgr.: Mike Coolidge. (Sales office only)

Plants: Santa Maria, Calif.; Terre Haute, Ind.; Pitman, N.J.

Audio: 8-tr., cassette.

Custom Dupl'n Inc., 6330-36 Arizona Circle. Zip: 90045. Tel: 670-5575, 776-4810. Pres.: Leonard Gross; Sales Mgr.: Frank Rohloff; Prod'n: Jeri Gonzales. (PKG)

Audio: 8-tr., cassette.

Custom Rec. Mfg. Co., 5810 S. Normandie Ave. Zip: 90044. Tel: 753-5121. Pres.: Jules Bihari; VP: Don Macmillan. (PKG)

Audio: 8-tr., cassette.

D A K Inds. Inc., 10845 Vanowen St., North Hollywood 91605. Tel: 984-1559; WATS (800) 423-2636. Cable: DAKENT. Pres.: Drew Alan Kaplan. (PKG)

Audio: Cassette.

E M C Corp., 6855 Santa Monica Blvd., Hollywood 90038. Tel: 463-3282. (Sales office only) (PKG)

Home office: St. Paul (Minneapolis-St. Paul Area), Minn.

Audio: Cassette, open reel.

Excalibur Video Systems Inc., 4015 Wilshire Blvd. Zip: 90010. Tel: 388-8152. Pres.: Benton Wilcoxon; VP & Chief Eng.: Steven Schwartz; Gen. Mgr.: Robert Reiff. (PKG)

Video: 1" type C open reel, 1/4" U-matic cassette, 1/2" VHS cassette.

HI Ent's. Inc., 9537 Telstar Ave., Suite 121, El Monte 91731. Tel: 444-9224. (PKG)

Audio: Cassette, open reel.

Ivy Hill Graphics & Packaging (div. of Ivy Hill Communications Inc.), 4800 S. Santa Fe Ave. Zip: 90058. Tel: 587-3131. Exec. VP: Russell Muir; Gen. Mgr.: Del Eaton; Sales Mgr.: Arthur Kern. (PKG only)

J & I Cassette, 23947 Ventura Blvd., Calabasas 91302. Tel: 992-6200. Pres.: John F. Brennan; Sales & Adv. Mgr.: Ivy Brennan. (PKG)

Audio: 8-tr., cassette.

Ray Jacobs Audio Inc., PO Box 15698, Long Beach 90815; 2739 Signal Pkwy., Signal Hill 90806. Tel: 595-6811. Pres.: Ray Jacobs; Sales Mgr.: Larry Stagnaro. (PKG)

Audio: Cassette.

M C A Whitney Rec'g Studios Inc., 1305 W. Glenoaks Blvd., Glendale 91201. Tel: 245-0181. VP & Gen. Mgr.: Brent Albright; Tape Dupl'g Mgr.: Ted Glover.

Audio: Cassette, open reel.

M L Tape Dupl'g, 16834 Superior St., Sepulveda 91343. Tel: 988-2737. Co-Owners: Bill & Carol Ball; Pres.: Bill Ball; VP: Carol Ball; Gen. Mgr.: Mike Hathaway; Sales Mgr.: Susan Castle. (PKG)

Audio: 8-tr., cassette.

Video: 1/4" U-matic cassette, 1/2" Beta & VHS cassette.

Montclair Studios, 13755 Bayliss Rd. Zip: 90049. Owner & Pres.: Wallace Todd; Studio Mgr. & Chief Eng.: Miriam Todd. (PKG)

Audio: 8-tr., cassette, open reel.

Video: 1/4" Beta & VHS cassette.

Musitron Inc., 2534 1/2 W. Pico Blvd. Zip: 90006. Tel: 380-6840. Pres.: Eric Dominguez; Gen. & Sales Mgr.: Luis A. Conte, Ass't to Pres.: Reginald Peacock. (PKG)

Audio: 8-tr., cassette.

R C A Recs., 6363 Sunset Blvd., Hollywood 90028. Tel: 468-4000. (Sales office only)

Home office: New York, N.Y.

Plant: Indianapolis, Ind.

Audio: 8-tr., cassette.

Radio Central, 427 W. Fifth St., Suite 611. Zip: 90013. Tel: 626-9891. Owner: David B. Sigler; Gen. & Sales Mgr.: Carl Hampson. (PKG)

Audio: Cassette, open reel.

Martin Roberts & Assocs. Inc., 270 N. Canon Dr., Suite 103, Beverly Hills 90210. Tel: 273-0381. (PKG)

Audio: Cassette.

Shorewood Packaging Corp., 1830 Glendale Blvd. Zip: 90026. Tel: 660-3043. Sales Mgr.: Jim Palmer. (PKG only-audio)

Home office: New York, N.Y.

Studer Revox America Inc., 14046 Burbank Blvd., Van Nuys 91401. Tel: 780-4234. Contact: Bill Van Doren.

Home office: Nashville, Tenn.

Audio: Open reel.

Superscope Inc., 22459 Paul Revere Dr., Woodland Hills 91364. Tel: 998-9333 x. 2090. Pres.: Joseph Tushinsky; Mktg. & Sales Mgr.: Bill Rosen. (PKG)

Audio: Cassette.

Tape-A-Thon Corp., 502 S. Isis, Inglewood 90301. Tel: 776-7933. Pres.: Lee Tate; Exec. VP & Sales & Mktg. Dir.: Wally Rubin. (PKG)

Audio: Cassette, open reel, NAB cartridge.

Tape Specialty Inc., 13411 Saticoy St., North Hollywood 91605. Tel: 786-6111. Pres.: Steve Feldman; Gen. Mgr.: Len Feldman.

Audio: 8-tr., cassette.

Video: 1/4" Beta cassette.

Trans-American Video Inc., 1541 N. Vine St., Hollywood 90028.

Tel: 466-2141. Pres.: Murray Schwartz; VP Ops.: Louis S. Steinberg; VP Sales: Jeff Ross. (PKG)

Video: 2" quad.

U S Video, 1136 N. Highland Ave., Hollywood 90038. Tel: 464-7579. Exec. VP: Dave Hancock; Sales Mgr.: Robert Creamer. Video: 2" quad, 1" type C, open reel, 1/4" U-matic cassette, 1/2" Beta & VHS cassette.

Valley Video, 4209 W. Burbank Blvd., Burbank 91505. Tel: 841-2387. Owner & Chief Eng.: Robert Simonon; Sales Mgr.: Mary Simonon.

Video: 1/4" EIAJ open reel, 1/4" U-matic cassette, 1/2" Beta & VHS cassette.

Video Rec. Albums of America/Vine Street Video Centre, 8471

Universal Plaza, Universal City 91608. Tel: 462-1099. Pres.: Troy Cory; Gen. Mgr.: Jon Harris; Sales Mgr.: Rick Dawson. Video: 2" quad, 1" open reel, 1/4" U-matic cassette, 1/2" VHS cassette.

• **MONTCLAIR (Area Code 714)**

Phylco Audio, 4709 Brooks St. Zip: 91763. Tel: 621-9561. Owner: Robert Deates; Gen. Mgr.: Rick Deates.

Audio: Cassette, open reel.

• **OCEANSIDE (Area Code 714)**

Exxel Co., 1907 Apple St. Zip: 92054. Tel: 439-3020. Pres.: J. Richard Lee; Gen. Mgr.: Bill Kottcamp. (PKG)

Audio: Cassette, open reel.

• **SACRAMENTO (Area Code 916)**

Alpha Media Inc., PO Box 254452. Zip: 95825. Tel: 485-3701. (PKG)

Audio: Cassette, open reel.

Bill Rase Prod'ns Inc., 955 Venture Court. Zip: 95825. Tel: 929-9181. Owner & Pres.: Bill Rase. (PKG-audio only)

Audio: Cassette.

Video: 1/4" U-matic cassette, 1/4" EIAJ open reel, 1/4" Beta & VHS cassette.

• **SAN DIEGO (Area Code 714)**

Studio West, 5042 Ruffner St. Zip: 92111. Tel: 277-4714. Owner: LeRoy H. Carroll.

Audio: Cassette.

• **SAN FRANCISCO & BAY AREA (Area Code 415)**

Kenneth A. Bacon Assocs., 216 Montego Key, Novato 94947. Tel: 883-5641. Owner: Kenneth A. Bacon; Prod'n Mgr.: Rick Bacon.

Audio: Cassette open reel.

Coast Rec'rs, 1340 Mission St. Zip: 94103. Tel: 864-5200. Pres.: M.T. Putnam; Gen. Mgr.: Steve Atkin. (PKG)

Audio: Cassette, open reel.

Command Prod'ns, PO Box 26348. Zip: 94126. Tel: 332-3161.

(Continued on page 79)



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Pressing Plants, Duplicators

Manufacture Emphasis On Quality, Service

• Continued from page 74

Monarch's Bob Barone says "this is a down year, of course, and we do have a lot more capacity but if we hadn't expanded we'd be in trouble handling what we presently have."

Others have a wait-and-see attitude. We have to face up to the problem," says Columbia's Tom Van Gessel, "that the pipeline still has to be cleaned up. There is no definite pattern as to what might get things going again."

There are, however, two things that manufacturers are looking for to get the market going—videotape and videodisk.

Cue is eyeing the videocassette as are Intermagnetics and a host of other companies currently involved in tape production. The addition of videocassette manufacture is a natural for most of them and would not only be a diversification but one with a burgeoning future as well.

There is, however, even more ex-

citement over the videodisk. Any pressing plant that is into record production is a candidate for the addition of videodisk equipment. The reason for that interest revolves around the enormous amount of unused capacity most plants in the industry are presently facing.

There is, however, a concern— which system is going to win out (will one of them win out)? The MCA approach is favored by several plants because it would take less capital expenditure. MCA's system uses an electroforming process that can be utilized in the present-type injection molding machine in plants.

RCA's disk will be compression molded and will utilize a PVC material.

Capital expenditures for manufacture of the disks appear to be around \$2 million for a plant if it is to install 10 presses. The expenditure is slightly more for the RCA materials.

It is not clear which system will dominate. MCA has joined forces with IBM and RCA has key backers as well. Some pressing plant operators, such as Al Sherman of Alshire, feel that the videodisk is a long way down the road. "There are too many ifs about it. Right now we're sticking with items that we feel have the demand." One of those is single records. Alshire has its first 45 machines on order and expects to be in the single business by the time this issue is published.

If the future of pressing plants

appears clouded on certain issues such as videodisk and videotape, they are in much sharper focus when it comes to evaluating 8-track, cassette and audio disks.

There is not a manufacturer who does not see the demise of 8-track. In fact, there are only four companies—Capitol, CBS, Audio Magnetics and Ampex—manufacturing the configuration. "8-track is on the way out," theorizes one plant manager, "and by 1981 I don't think you'll see more than one or two plants manufacturing it."

A healthy 1979 and improved manufacturing and playback equipment, has given manufacturers great hopes for cassette. Most cassette production is going into those areas previously mentioned—spoken word, radio syndication and educational tapes. Schlosberg scoffs at some of those in the industry who fear that cassettes are growing at the expense of LPs.

"I don't believe that the number of kids who are taping music with cassettes is more than an insignificant portion of the buying public. And, I can't see that changing in the future, either."

What Schlosberg (and the others) do see changing is the record business in general. "The days of shipping platinum and taking gold returns are gone. Initially, it is going to be hard for the pressing plants to absorb the new conservatism on the part of the labels but in the long run we will have a much healthier industry."

Pressing Plants

• Continued from page 76

Mgr.: Peggy Churchwell; Sales Mgr.: Gayle Wright. Local branch: Nashville Int'l Prod., 20 Music Square W. Zip: 37203. Tel: 256-2885. (Pressing only)
Nashville Phono Matrix Inc., 310 Chestnut St. Zip: 37210. Tel: 244-2405. Pres. Betty J. Kemp; Gen. Mgr.: Michael Kemp; Sales Mgr.: Thomas E. Kemp. (Plating & processing only)
RCA Recs., 30 Music Square W. Zip: 37203. Tel: 244-9880. VP: Jerry Bradley.
Home office: New York, N.Y.
Plant: Indianapolis, Ind.
Sound of Nashville Inc., 305 11 Ave S. Zip: 37203. Tel: 244-1124. Pres. John Ivanits; Sales Mgr.: Gary W. Moore.
Southern American Rec. Pressing Co. Inc.—Tel: 256-2521—see Sound of Nashville.
Joe Talbot & Assoc., 2 Music Circle S. Zip: 37203. Tel: 256-8978. Pres. Joe Talbot III. (Pressing only).
United Rec. Pressing Inc., 453 Chestnut St. Zip: 37203. Tel: 259-9396.

TEXAS

• AUSTIN (Area Code 512)

M B A Prod'ns, 8914 Georgian Dr. Zip: 78753. Tel: 836-3201/3194. Pres. Roy J. Montgomery Sr. VP: Shirley A. Montgomery.
P S G Rec'g Studio, PO Box 1482, 4322A N. Lamar Blvd. Zip: 78767. Pres. Pedro S. Gutierrez. (Pressing only).

• DALLAS (Area Code 214)

Rainbow Sound Inc., 1322 Inwood Rd. Zip: 75247. Tel: 638-7712. Pres. Bob Cline; Exec. VP: Jim Grier; VP: Jack Whit. (Pressing only).

• SAN ANTONIO (Area Code 512)

Joey Recs., 6703 W. Commerce. Zip: 78207. Tel: 432-7893. (Pressing only).
Texas Rec. Mfg. Inc., 1422 W. Poplar. Zip: 78207. Tel: 733-6138. Pres. C. Foy Lee; Gen. Mgr.: Jimmy Burton; Sales Mgr.: Jeannie Hill.

• SAN BENITO (Area Code 512)

Rio Grande Music Co., 119 S. Sam Houston Blvd. Zip: 78586. Tel: 399-5377. Pres. & Adv. Mgr.: Lionel C. Betancourt; Sales Mgr.: John F. Phillips. (Pressing only).

VIRGINIA

• WINCHESTER (Area Code 703)

Capitol Inds., Kernstown Rt. 652, Shawnee Dr. Zip: 22601. Tel: 667-8125. (Pressing only).
Home office: Los Angeles, Calif.

WYOMING

• CHEYENNE (Area Code 307)

Rocky Mountain Rec'g, Box 1354A, Rt. 2. Zip: 82001. Tel: 638-8733. Pres.: Ray Alexander; Sales & Adv. Mgr.: Georgia Alexander.

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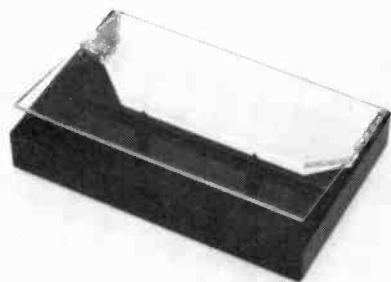
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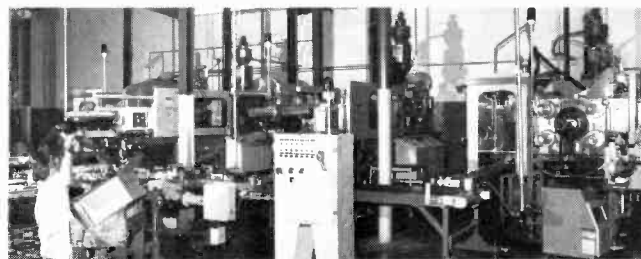
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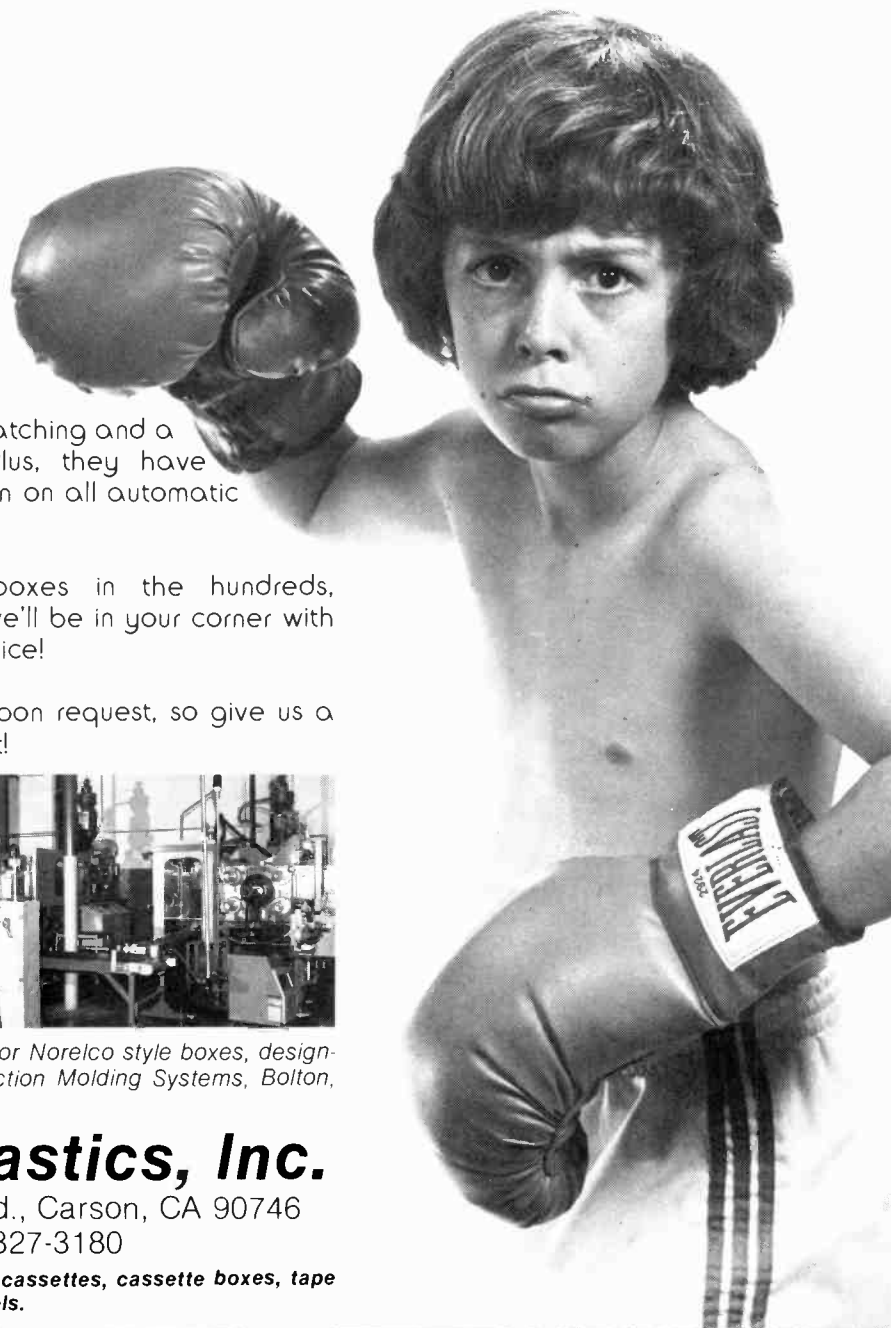


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Pressing Plants, Duplicators

Tape Duplicators

• Continued from page 77

Pres.: Warren Weagant; VP: Kiti Weagant; Sales Mgr.: John Edwards.
Audio: Cassette, open reel.

Cory Sound Co., 310 Townsend St., Zip: 94107. Tel: 543-0440. Sr. Partners: Phillip Markinson, Lou Sinclair. (PKG)
Audio: Cassette, open reel.

Fred Fox Music Co., 406 Kehoe Ave., Half Moon Bay 94019. Tel: 726-3725. Pres.: F.H. Nesbitt; Sales Mgr.: V.A. Nesbitt.
Audio: 8-tr., cassette, open reel.

Cathy Furniss & Assocs., 680 Beach St., Suite 445. Zip: 94109. Tel: 885-2807. Pres.: Cathy Furniss; Sales Mgr.: Ruth Maas. Adv. Mgr.: Michel Lipman.
Audio: Cassette.

Geis Audio Tech. Ent's./G.A.T.E. Sound, 351 G St., San Rafael 94901. Tel: 456-8035. Pres.: Don Geis; Gen. Mgr.: Mary Geis. Sales Mgr.: Pattie Geis; Chief Eng.: John Geis.
Audio: Open reel.

Highland Labs., 90 Tehama St., Zip: 94105. Tel: 986-5480. (PKG)
Video: 1" U-matic cassette, 1/2" Beta & VHS cassette.

Harry McCune Sound Serv. Inc., 951 Howard St., Zip: 94103. Tel: 777-2700 (PKG)
Branch: Anaheim, Calif.
Audio: Cassette, open reel.
Video: 1" open reel, 1/2" EIAJ open reel, 3/4" U-matic cassette.

Recortec Inc., 475 Ellis St., Mountain View 94043. Tel: 962-0220. TWX: (910) 379-5022. Pres.: Dr. Lester H. Lee; Sales Mgr.: Ron R. Troxell.
Audio: Cassette, open reel.

Sonic Arts Corp., 665 Harrison St., Zip: 94107. Tel: 781-6307. Pres.: Leo de Gar Kulka; Gen. Mgr.: Herbert P. Haas (PKG)
Audio: PCM-Digital Dupl'n.

Stanford Int'l., PO Box 609, San Carlos 94070. Tel: 592-5958. Pres.: Fred Dobbs; Opns. Mgr.: Jan Dillard (PKG)
Audio: Cassette.

Television Assocs. Inc., 2410 Charleston Rd., Mountain View 94043. Tel: 967-6040. Pres.: Ed Carlstone. (PKG)
Video: 2" quad, 1" type C open reel, 1/2" EIAJ open reel, 3/4" U-matic cassette, 1/2" Beta & VHS cassette.

• **SAN JOSE (Area Code 408)**
Audiodyne Co., PO Box 825. Zip: 95106. Tel: 287-3520. Pres. Louis R. Chiaramonte.
Audio: 8-tr., cassette, open reel.

M J S, 2514 Seaboard Ave., Zip: 95131. Tel: 262-8793. Owner: Michael Steiner.
Audio: Cassette.

COLORADO

BOULDER (Area Code 303)

Archon Audio-Video/Duplication Co., 3805 Armer Ave., Zip: 80303. Tel: 443-2171, 494-2684. Owner & Eng.: John Archon; Gen. Mgr.: Frank Linguisto; Sales Mgr.: Anthony Guido. (PKG—audio & video)
Audio: Cassette.
Video: 3/4" U-matic cassette, 1/2" Beta & VHS cassette.

DENVER AREA (Area Code 303)

Aspen Ltd., 77 E. Floyd Ave., Englewood 80110. Tel: 789-2239.

Pres.: Sid Laks, Sales Mgr.: Bill Bystrom, Adv. Mgr.: K. Davis.
Audio: 8-tr.

Soundmark Corp., 4950 Nome St., Unit C. Zip: 80239. Tel: 371-3076. (PKG)
Audio: Cassette, open reel.

CONNECTICUT

DARIEN (Area Code 203)

George Alexander Group Inc., 1063 Post Rd., Zip: 06820. Tel: 655-7791. NYC (212) 886-5600. Pres.: Kev Devejian. (PKG—audio only)

NORWALK AREA (Area Code 203)

Cook Labs. Inc., 375 Ely Ave., South Norwalk 06854. Tel: 853-3641. Pres.: Emory Cook; Adv. Mgr.: Frank Stall. (PKG)
Audio: Cassette.

STAMFORD (Area Code 203)

P & P Studios Inc., 17 Viaduct Rd., Zip: 06907. Tel: 327-9204. Bd. Chm.: Terry L. Puffer; Pres.: John R. Fishback. (PKG)
Audio: Cassette, open reel.
Video: Multiplexing of up to 6 slide projectors or film to 3/4" cassette.

Tapcom Inc., 45 Jefferson St., Zip: 06902. Tel: 325-1541; NYC (212) 581-9855. Pres.: Gene Tornatore; VP: Fred Luminoso (PKG—audio & video)
Audio: 8-tr., cassette, open reel.

UNION CITY (Area Code 203)

A.C. Hampson Printing Co. Inc., PO Box 97. Zip: 06770. Tel: 729-2294. Pres.: Augustus D. Hampson; Sales Mgr.: John W. Berry. (PKG only—audio)

WOODBIDGE (Area Code 203)

Real to Reel Prods., PO Box 4026. Zip: 06525. Tel: 735-5883. Bd. Chm.: Martin G. Kugell; Gen. Mgr.: Karen Reade. (PKG)
Audio: 8-tr., cassette, open reel.

DELAWARE

WILMINGTON (Area Code 302)

E. I. du Pont de Nemours & Co. Inc., Magnetic Prods. Div., Photo Prods. Dept., du Pont Airport, Bldg. 1. Zip: 19898. Tel: 999-4251. Worldwide Sales Mgr.: Harvey E. Smith; Consumer Prods. Ind. Mgr.: E. Richard Buckley; Adv. Mgr.: Eileen Shea. (PKG only)

Ken-Del Prods. Inc., 111 Valley Rd., Richardson Park. 19804. Tel: 655-7488. (PKG)
Audio: 8-tr., cassette, open reel.
Video: 3/4" U-matic cassette.

National Tape Dupl'rs, see Ken-Del.

DISTRICT OF COLUMBIA

WASHINGTON (Area Code 202)

Lion Rec'g Servs. Inc., 1905 Fairview Ave. NE. Zip: 20002. Tel: 832-7883. Pres.: Harold H. Lion; Sales & Adv. Mgr.: Jim Fox. (PKG)
Audio: Cassette, open reel.

Vidcom Corp./Ari-Gem Dupl'ns, 1155 15 Ave. NW, No. 312. Zip: 20005. Tel: 223-3145. Sec'y-Treas.: Don Ring; Gen. Mgr.: William Davis; Opns. Dir.: Jeff Hale.
Video: 1/2" EIAJ open reel, 3/4" U-matic cassette, 1/2" Beta & VHS cassette.

FLORIDA

FORT LAUDERDALE AREA (Area Code 305)

Cassettes Inc., Cook Consultants Inc., PO Box 22857, 2510 SW Third Ave., Zip: 33315. Tel: 522-0222. (PKG)

Audio: Cassette, open reel.
Cook Consultants Inc., see Cassettes Inc.

MIAMI METROPOLITAN AREA (Area Code 305)

Miami Tape Inc., 8180 NW 103 St., Hialeah Gardens 33015. Tel: 558-9211. Pres.: Carlos Garcia; Gen. Mgr.: Mirella Tunon; Sales Mgr.: Roberto Creus. (PKG)

Record Dists. of America, 780 W. 27 St., Hialeah 33011. Tel: 887-2638. Pres.: Eliseo C. Valdes.
Audio: 8-tr., cassette.

Tape Dupl'rs of Florida Inc., 785 W. 83 St., Hialeah 33014. Tel: 822-7585. (PKG)
Audio: 8-tr., cassette.

Video Music Corp., 770 W. 27 St., Hialeah 33010. Tel: 885-9156. Gen. Mgr.: Angel Tamargo
Audio: Cassette.

ORLANDO AREA (Area Code 305)

Christian Dupl'rs Inc., 1710 Lee Rd., Zip: 32810. Tel: 299-7363. (PKG)

Magnetix Corp., 770 W. Bay St., Winter Garden 32787. Tel: 656-4494. Pres.: John Lory. (PKG)
Audio: 8-tr., cassette, open reel.

GEORGIA

ATLANTA (Area Code 404)

Atterram Prods. Inc., 190 Boulevard SE. Zip: 30312. Tel: 522-8106. Pres.: Carl Queen; Sales Mgr.: Shirley Queen, Plant Prod'n Mgr.: Alton Seay. (PKG)
Audio: Cassette.

Cartridge Control Corp., 2091 Faulkner Rd. NE. Zip: 30324. Tel: 633-4577. Pres.: R. Don Comstock; Gen. Mgr.: Matt Polakoff.
Audio: 8-tr., cassette (audio & computer).

Doppler Studios Inc., 1922 Piedmont Circle NE. Zip: 30324. Tel: 873-6941.
Audio: Open reel.

Falcone Int'l. Inc./Video Dupl'ns, 404 Clay St., Marietta 30060. Tel: 427-9496. Chief Exec.: J.L. Orton; Gen. & Sales Mgr.: F.E. Orton; Chief Eng.: David Byars.

Video: 2" quad, 1" type C open reel, 3/4" U-matic cassette, 1/2" Beta & VHS cassette.

Project 70 Audio Servs. Inc., 1127 Spring St. NW. Zip: 30309. Tel: 875-7008. Pres.: Jerry L. Connell. (PKG)
Audio: Cassette, open reel.

HAWAII

HONOLULU (Area Code 808)

P S C Prod'ns, 985 Waimanu St. Zip: 96814. Tel: 537-1251. Pres.: Michael Tanaka.
Audio: Cassette, open reel.

ILLINOIS

CHICAGO METROPOLITAN AREA (Area Code 312)

A G I (Album Graphics Inc.), 1950 N. Ruby St., Melrose Park 60160. Tel: 344-9100. Pres.: Donald W. Kosterka; Sales Mgr.: Charles Eaton. (PKG only)

Sales offices: Los Angeles, Calif.; New York, N.Y.
Album Graphics Inc., see AGI.

Audio Accessories Co., 38 W 515 Deerpath Rd., Batavia 60510. Tel: 879-5998. Sales Mgr.: John S. Maloney. (PKG)
Audio: 8-tr., cassette, open reel.

Audio Artists Ltd., PO Box 7, Wheaton 60187; 429 St. Charles Rd., Carol Stream 60187. Tel: 668-6682. (PKG)
Audio: Cassette, open reel.

Bell & Howell Video Div., 720 Landwehr Rd., Northbrook 60062. Tel: 291-1150. Pres.: T.J. Wheeler, Nat'l Sales Mgr.: John Borger. (PKG)

Video: 2" quad, 1" open reel, 3/4" U-matic cassette, 1/2" Beta & VHS cassette.

Boulevard Rec'g Studios Inc., 609 N. La Salle St., Zip: 60610. Tel: 944-2752. Pres.: Hal Kaitchuck.
Audio: Cassette, open reel.

Cassette Servs., 81' N. Douglas St., Arlington Heights 60004. Tel: 394-8403. Owner & Pres.: Willis J. Connor; Sales Mgr.: Micheal Connor

Audio: 8-tr., cassette

Century Audio & Development Inc., 1018 Busse Hwy., Park

(Continued on page 80)



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Continued from page 79

Ridge, Ill. 60068. Tel: (312) 696-0675. Pres. & Sales Mgr.: Carol Anspaugh; Adv. Mgr.: Roberta Genovese. (PKG)
Audio: Cassette.

Columbia Pictures Videocassette Servs., 1501 Landmeier Rd.,

Elk Grove Village 60007. Tel: 640-2350. Exec. VP: George M. Ricci; Bus. Mgr.: T. Martin Rennels.
Video: 2" quad, 1" type "C" helical, 1/4" U-matic cassette, 1/2" Beta & VHS cassette.

Columbia Rec. Prod'ns, 630 N. McClurg Court. Zip: 60611. Tel: 944 6000. Midwest Reg'l Sales Mgr.: Dick Hutter. (Sales office only)
Plants: Santa Maria, Calif.; Terre Haute, Ind.; Pitman, N.J.
Audio: 8 tr., cassette, open reel.

International Audio Inc., 2934 Malmö Dr., Arlington Heights 60005. Tel: 956-6030. (PKG)
Audio: 8 tr., cassette, open reel.

International Rec'g Co., 1649 W. Evergreen Ave. Zip: 60622. Tel: 227-2000. Pres.: Leonard March.
Audio: Cassette, open reel.

MBS Rec'g Studio, 228 S. Wabash. Zip: 60604. Tel: 939-0866.

Audio: 8-tr., cassette, open reel.
Media Int'l Inc., 425 N. Michigan. Zip: 60611. Tel: 467-5430.
Pres.: Duane Lundeen; VP: Margaret Lundeen. Gen. Mgr.: Al Masters. (PKG)

Audio: 8-tr., cassette, open reel.
Musical Prods. Inc., 521 W. 26 St. Zip: 60616. Tel: 225-9117. (PKG)

Audio: 8-tr., cassette, open reel.
Poly Com Group, 4 E. Huron St. Zip: 60611. Tel: 337-2040. Gen. Mgr.: Joseph Hassen; Sales Mgr.: Carmen Trombetta; Prod'n Mgr.: Bob Thomas.

Video: 2" quad, 1" open reel, 1" cartridge, 1/4" U-matic cassette, 1/2" EIAJ open reel, 1/2" EIAJ cartridge.
Pro 1 Prods., PO Box 33, Highland Park 60035. Tel: 433-4575.
Pres.: R.L. Pink; Gen. Mgr.: J.R. Gower; Sales Mgr.: M.M. Pink; Adv. Mgr.: D.D. Pink
Audio: Cassette.

Video: 1/2" Beta & VHS cassette.
Rainbow Bridge Studios Inc., 117 Rockland Rd., Libertyville 60048. Tel: 362-4060. Studio Mgr.: Ron Schwartz.
Audio: Cassette, open reel.

Sound Studios, 230 N. Michigan Ave. Zip: 60601. Tel: 236-4814.
Pres.: Jerry Markham; VP & Gen. Mgr.: Dan Tynus. (PKG)
Audio: 8-tr., cassette, open reel.

Tono-Tapes Inc., 5932 N. Northwest Hwy. Zip: 60631. Tel: 763-0980. (PKG)
Audio: 8-tr., cassette, open reel
Vinylworld, 2011 W. Hastings. Zip: 60608. Tel: 243-0606. Custom Prods. Mgr.: Martin Amadio. (PKG only—audio & video)

• **JACKSONVILLE (Area Code 217)**
Capitol Recs. Inc., 104 Bypass. Zip: 62650. Tel: 245-9631.
Home office: Hollywood (Los Angeles Metro Area), Calif.
Audio: 8 tr.

• **KANKAKEE (Area Code 815)**
Imperial Int'l Learning Corp., PO Box 548. Zip: 60901. Tel: 933-7735. Chief Exec.: Spencer Barnard; Gen. Mgr.: F.R. Ringfield.
Audio: Cassette, open reel.

• **SPRINGFIELD (Area Code 217)**
TeleVisual Prods'ns, 1414 S. Fifth. Zip: 62703. Tel: 525-1238.
Pres.: Dave Beatty; Sales Mgr.: Bill Beatty; Adv. Mgr.: Kevin Beatty.
Audio: 8-tr., cassette, open reel.

Video: 1" open reel, 1/4" U-matic cassette, 1/2" EIAJ open reel, 1/2" EIAJ cartridge, 1/2" Beta & VHS Cassette.

• **MINNESOTA**
• **MINNEAPOLIS-ST. PAUL AREA (Area Code 612)**

A S I (Audiotek Systems Inc.), 711 W. Broadway, Minneapolis 55411. Tel: 521-7631. Pres.: Dan R. Holmes; Sales Mgr.: Wes Hayne; Adv. Mgr.: Sandra Milani.
Audio: Cassette, open reel.

Bethany Fellowship Inc., 6820 Auto Club Rd., Minneapolis 55438. Tel: 944-2121. Cable: BETHANY. Pres.: T.A. Hegre; Gen. Mgr.: M.F. Johnson; Sales Mgr.: Bill Linder. (PKG)
Audio: Cassette.

Communication Arts Inc., 2526 27 Ave. S., Minneapolis 55406. Tel: 721-5357.
Audio: Cassette.

E M C Corp., 180 E. Sixth St., St. Paul 55101. Tel: 227-7366.
Pres.: David E. Feinberg; VP: Richard T. Stevens. Custom Sales Dir.: Al Santoro. (PKG)
Sales office: Hollywood (Los Angeles Metropolitan Area), Calif.
Audio: Cassette, open reel.

Metacom Inc., 1401 B.W. River Rd. N., Minneapolis 55411. Tel: 588-2781. Pres.: James L. McCann; Sales Mgr.: Phillip T. Levin; Adv. Mgr.: Jim Carnahan. (PKG)
Audio: Cassette, open reel.

• **INDIANA**
• **GOSHEN (Area Code 219)**

Precision Audio Inc., 16722 County Rd. 40. Zip: 46526. Tel: 642-3852. Pres.: Sanford Swartzendruber; Gen. Mgr.: Jim Clymer Jr. (PKG)
Audio: Cassette, open reel.

• **INDIANAPOLIS (Area Code 317)**
Commercial Features Inc., 2330 N. Yandes. Zip: 46205. Tel: 926-4585.
Audio: Cassette, open reel.

R C A Recs., 6550 E. 30 St. Zip: 46219. Tel: 267-5000.
Audio: 8-tr., cassette.

• **MICHIGAN CITY (Area Code 219)**
Infonics Inc., PO Box 1111. 238 Hwy. 212. Zip: 46360. Tel: 879-3381.
Audio: 8-tr., cassette, open reel.

• **RICHMOND (Area Code 317)**
P R C Rec'g Co. (div. of Richmond Rec'g Corp.), 1600 Rich Rd. Zip: 47374. Tel: 962-9511. (PKG)
Home office: New York, N.Y.
Audio: 8-tr., cassette.

• **TERRE HAUTE (Area Code 812)**
Columbia Rec. Prod'ns, 1400 N. Fruitridge Ave. Zip: 47805. Tel: 466-8111.
Sales offices: Hollywood (Los Angeles Metropolitan Area), Calif.; Chicago, Ill.; New York, N.Y.; Nashville, Tenn.
Audio: 8-tr., cassette, open reel.

• **IOWA**
• **CARLISLE (Area Code 515)**

Kajac Recs. (div. of Ozark Opry Inc.), 155 First St. Zip: 50047. Tel: 989-0876. Contact: Harold L. Luick.
Audio: 8-tr., cassette.

• **CORALVILLE (Area Code 319)**
Safeguard Co., 108 Second Ave. Zip: 52241. Tel: 351-7830. Gen. Mgr. (Audio-Visual Prod'ns): Ben Ploof.
Home office: Brookfield (Milwaukee Metropolitan Area), Wis.
Audio: 8-tr., cassette, open reel, 2-tr. cartridge.

• **COUNCIL BLUFFS (Area Code 712)**
Liberty/UA Tape Dupl'g Inc. (div. of Capitol Recs. Inc.), 2101 S. 35 St. Zip: 51501. Tel: 328-8060. Gen. Mgr.: Marvin L. King.
Home office: Hollywood (Los Angeles Metropolitan Area), Calif.; Capitol Recs. Inc.
Moss Rec'g Serv., PO Box 417, 708 W. Broadway. Zip: 51502. Tel: 322-4513. (PKG)

• **DES MOINES (Area Code 515)**
Studio 2000 Ltd., 515 28 St. Zip: 50312. Tel: 282-8306. Studio Dir.: Jonathan Beck; Sales Mgr.: Karen Winchester; Dupl'n Mgr.: Bryan Jolliffe.
Audio: Cassette, open reel.

Trud Prod'ns Inc., 1910 Ingersoll. Zip: 50309. Tel: 243-2125.
Pres.: Richard Trump; Sales Eng.: William Synhorst.
Audio: Cassette, open reel.

• **KANSAS**
• **WICHITA (Area Code 316)**

High Fidelity Rec'g Inc., 1059 Porter. Zip: 67203. Tel: 262-6456.
Pres.: James Strattan. (PKG)
Audio: 8-tr., cassette, open reel.
Video: 1/4" U-matic cassette, 1/2" Beta & VHS cassette.

• **KENTUCKY**
• **LEXINGTON (Area Code 606)**

Lemco Custom Rec'g, 2518 Southview Dr. Zip: 40503. Tel: 277-1184.
Audio: Cassette, open reel.

• **LOUISVILLE (Area Code 502)**
Allen-Martin Prod'ns Inc., 9701 Taylorsville Rd. Zip: 40299. Tel: 267-9658. Pres.: Ray Allen; Adv. Mgr.: Carolyn Davidson.
Audio: Cassette.

• **MARYLAND**
• **KENSINGTON (Area Code 301)**

Omega Rec'g Servs., 10518 Connecticut Ave. Zip: 20795. Tel: 946-4686. Owner & Chief Eng.: W. Robert Yesbek.
Audio: 8-tr., cassette, open reel.

• **MASSACHUSETTS**
• **BOSTON METROPOLITAN AREA (Area Code 617)**

Continental Rec'gs Inc., 210 South St. Zip: 02111. Tel: 426-3131. Pres., Sales & Adv. Mgr.: L. Daniel Flynn. (PKG)
Audio: Cassette, open reel.

Data Packaging Corp., 205 Broadway, Cambridge 02139. Tel: 868-6200. Pres.: Otto Morningstar; Exec. VP: Greg Mathus; VP Mktg.: Jere R. Hull; Consumer Mktg. Dir.: Tom Lawrence; Nat'l Sales Mgr.: Gene Hull. (PKG only—audio)

Fleetwood Communications Co. Inc., 321 Revere St., Revere 02151. Tel: 289-6800. Pres.: V.P. Giarrusso; Sales Mgr.: Victor Mancini; Adv. Mgr.: Robin Samora.
Audio: 8-tr., cassette, open reel.

Video: 1/4" U-matic cassette, 1/2" Beta & VHS cassette.

Rik Tinory Prod'ns, 622 Rt. 3A, Cohasset 02025. Tel: 383-9494.

Pres.: Richard F. Tinory; Artist Relations: Claire L. Babcock.
Audio: 8-tr., cassette, open reel.

• **CHICOPEE (Area Code 413)**
Dielectrics Inc., 300 Burnett Rd. Zip: 01020. Tel: 598-8308.
Pres.: Carl S. Stahl; Exec. VP: Eric Craig Stahl; Gen. Mgr.: David Weiner. (PKG only)

• **MICHIGAN**
• **DETROIT METROPOLITAN AREA (Area Code 313)**

American Sound Corp., 3319 E. Ten Mile Rd., Warren 48091. Tel: 539-2900. Pres.: Frank Day; VP & Gen. Mgr.: Paul M. Hayes; VP & Sales Mgr.: Paul E. Adams. (PKG)
Branches: North Hollywood (Los Angeles Metropolitan Area), Calif.; Closter, N.J.

Arte Fields Prod'ns, 9430 Woodward Ave. Zip: 48202. Tel: 873-8900. (PKG)
Audio: Open reel.

General Television Network, 13225 Capital Ave., Oak Park 48237. Tel: 548 2500. Pres.: R. Randolph Hippler. (PKG)
Video: 2" quad, 1/2" EIAJ open reel, 1/4" U-matic cassette, 1/2" Beta & VHS cassette

Magnetic Video Corp., 23434 Industrial Park Court, Farmington Hills 48024. Tel: 477-6066. Pres.: Andre A. Blay, VP Consumer Prods.: Bob Vandegriff; Sales Mgr.: Al Eicher.
Video: 2" quad, 1" open reel, 1/4" U-matic cassette, 1/2" Beta & VHS cassette.

Sound Patterns DXM, 38180 Grand River, Farmington Hills 48018. Tel: 477 6444.
Audio: Cassette, open reel.

Tape-Tronics Inc., 750 E. Mandoline, Madison Heights 48073. Tel: 588-8281.
Audio: 8-tr., cassette.

• **MOUNT CLEMENS (Area Code 313)**
Bazzy Electronics Corp., 39 N. Rose. Zip: 48043. Tel: 463-2592.
Pres.: L. Allan Bazzy; Gen. Mgr.: Larry Myers. (PKG)
Audio: 8-tr., cassette.

• **MISSISSIPPI**
• **JACKSON (Area Code 601)**

Malaco Sound Rec'g (div. of Malaco Inc.), 3023 W. Northside Dr. Zip: 39213. Tel: 982-4522.
Audio: Open reel.

• **MISSOURI**
• **KANSAS CITY (Area Code 816)**

Recording Studios 55 (div. of 3G Inds.), 5500 Troost. Zip: 64110. Tel: 361-8455. Chief Eng.: Mike Green; Gen. Mgr.: Eugene Gold; Sales Mgr.: C. King.
Audio: 8-tr., cassette, open reel.

Stage 3 Sound Prod'ns Inc., 12 E. 39 St. Zip: 64111. Tel: 531-1375. Pres.: Don Warnock. (PKG)
Audio: Cassette, open reel.

• **ST. LOUIS METROPOLITAN AREA (Area Code 314)**
Technisonic Studios Inc., 1201 S. Brentwood Blvd. Zip: 63131. Tel: 727 1055. Pres.: Edward H. Canter.
Audio: Cassette, open reel.

• **SPRINGFIELD (Area Code 417)**
Aard-Vark Rec'g, 335 S. Jefferson. Zip: 65806. Tel: 866-4104.
Owner, Gen. & Sales Mgr.: John Jacobsen; Ass't Mgr.: Jim Hamilton.
Audio: Cassette.
National Audio Co. Inc., 1911 S. Stewart. Zip: 65804. Tel: 883-5377.
Audio: Cassette, open reel.

• **MONTANA**
• **HELENA (Area Code 406)**

Valtron Rec'g Studio, 305 Allen St. Zip: 59601. Tel: 442-0734.
Pres. & Adv. Mgr.: Lester Liedle; Sales Mgr.: Sandy Liedle.
Audio: Cassette, open reel.

• **NEW JERSEY**
• **ASBURY PARK (Area Code 201)**

Sound-Arts Co. Inc., 5 Cindy Ln. Zip: 07712. Tel: 493-8666.
Pres.: Charles J. Gspann; VP: Francis M. Gspann. (PKG)
Audio: Cassette, open reel.

• **CAMDEN (Area Code 609)**
Recorded Publ'ns Labs (div. of Recorded Publ'ns Mfg. Co. Inc.), 1100 State St. Zip: 08105. Tel: 963-3000; Phila. (215) 922-8558. Pres.: David H. Goodman; Sales Mgr.: Pat Landon; Adv. Mgr.: Edward J. Goodman. (PKG)
Sales office: New York, N.Y.
Audio: 8-tr., cassette, open reel, special cartridges for background music & audio/visual.

• **CLOSTER (Area Code 201)**
American Sound Corp., 317 Harrington Ave. Zip: 07624. Tel: 767-9033. VP Mktg.: Paul E. Adams. (Sales office only)
Home office: Warren (Detroit Metropolitan Area), Mich.
Audio: 8-tr., cassette, open reel.

• **CRESSKILL (Area Code 201)**
Unaworld Corp., 210 Knickerbocker Rd. Zip: 07626. Tel: 871-0555. Pres.: Fred Cooper.
Audio: 8-tr., cassette.

• **FAIRFIELD (Area Code 201)**
A S R Rec'g Servs. Inc., 344 Kaplan Dr. Zip: 07006. Tel: 575-7010. (PKG)
Branch: Canoga Park (Los Angeles Metropolitan Area), Calif.
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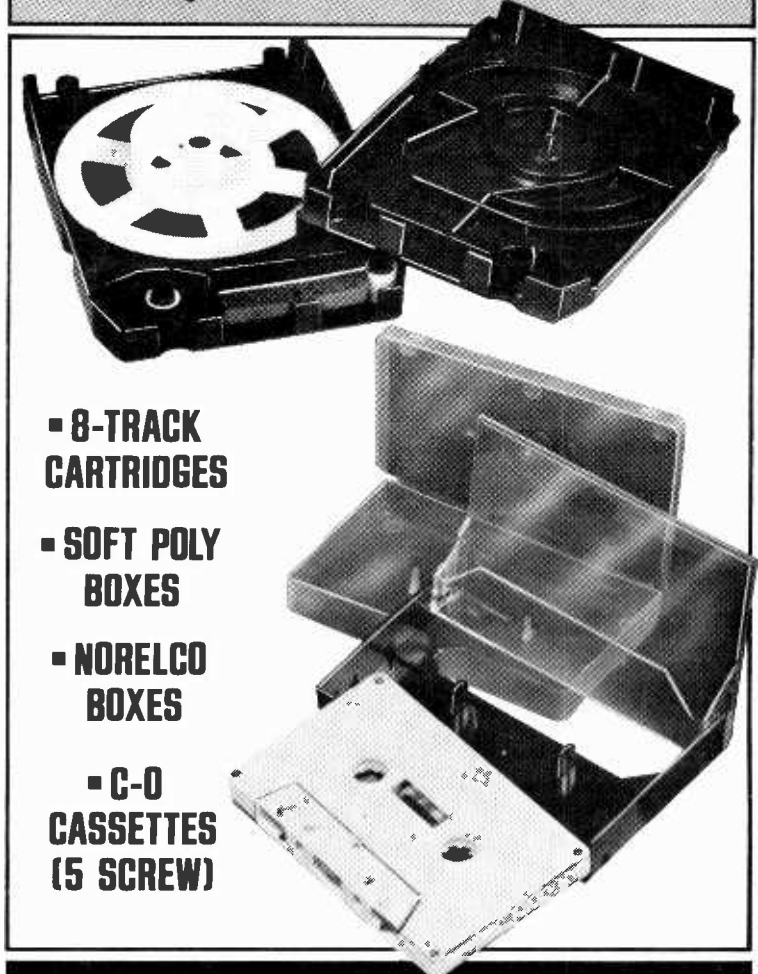
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S/T Videocassette Dupli'g Corp., 500 Willow Tree Rd. Zip: 07605. Tel: 947-6450; NYC (212) 239-4653. Gen. Mgr. William B. Follett, Mktg. & Sales Dir.: William R. Hitchcock. Home office: New York, N.Y.; Video Corp. of America. Video: 3/4" U-matic cassette, 1/2" Beta & VHS cassette, 1/2" EIAJ open reel.

• MAPLE SHADE (Area Code 609)

A M P Rec'gs (div. of Intensive Programs Int'l), PO Box 14, 307 W. Main St. Zip: 08052. Tel: 667-1667. Pres.: Donald R. Marsh; Gen. Mgr.: Gerald Tyson. Audio: Cassette, open reel.

• MONTCLAIR (Area Code 201)

Linear Sound Rec'g, 211 Glenridge Ave. Zip: 07042. Tel: 744-0686. Pres.: M. Kroll; Sales Mgr.: Tom Steinmann. (PKG) Audio: 8-tr., cassette, open reel. Video: Open reel, 3/4" U-matic cassette, 1/2" Beta & VHS cassette.

• PARK RIDGE (Area Code 201)

Cadet Recs., 12 Maple Leaf Dr. Zip: 07656. Tel: 391-3676. VP Sales & Mktg.: R.K. Herrington. (Sales office only) (PKG) Home office & plant: Los Angeles, Calif. Audio: 8-tr., cassette, open reel.

• PITMAN (Area Code 609)

C B S Recs. Inc., Lamb's & Woodbury Rds. Zip: 08071. Tel: 589-8000. Sales offices: Hollywood (Los Angeles Metropolitan Area + Calif.); Chicago, Ill.; New York, N.Y.; Nashville, Tenn. Audio: 8-tr., cassette, open reel.

• RIDGEFIELD (Area Code 201)

American Tape Corp., 1116 Edgewater Ave. Zip: 07657. Tel: 943-7860. Pres.: Gerry Gottlieb; Sales Mgr.: K.M. Marani; Plant Mgr.: Francis A. Dermody. (PKG) Audio: 8-tr., cassette.

• SCOTCH PLAINS (Area Code 201)

H M R Prod'ns Inc., 574 W. Court. Zip: 07076. Tel: 889-1767. Owner: Harry M. Randel; Pres.: Lillian M. Randel. Audio: Cassette.

• UPPER SADDLE RIVER (Area Code 201)

Cassette Prod'ns Inc., 118 Rt. 17. Zip: 07458. Tel: 327 1707. Pres.: Julius A. Konins. (PKG) Audio: Cassette.

• WEST CALDWELL (Area Code 201)

R K O Tape Corp., 3 Fairfield Crescent. Zip: 07006. Tel: (201) 575-8484. VP & Gen. Mgr.: Hugh Wallace; Sales Mgr.: Lee Gray. (PKG) Audio: Cassette, open reel.

• WEST ORANGE (Area Code 201)

House of Music, 1400 Pleasant Valley Way. Zip: 07052. Tel: 736-3062. NYC (212) 964-7444. Pres.: C.E. Conrad. Audio: 8-tr., cassette, open reel.

NEW YORK

• BOHEMIA (Area Code 516)

Studio Magnetics Co. Inc., 83 Carrough Rd. Zip: 11716. Tel: 589-4300. Pres.: George Clahane; VP: Craig M. Balaban. (PKG only)

• CLARENCE (Area Code 716)

Mark Custom Rec'g Serv., 10815 Bodine Rd. Zip: 14031. Tel: 759-2600. Pres. & Sales Mgr.: Vincent S. Morette. Audio: Cassette.

• FARMINGDALE (Area Code 516)

Pressure Sensitive Tape & Label Corp., 135 Schmitt Blvd. Zip: 11735. Tel: 293-7300. (PKG—video only)

• FRANKLIN SQUARE (Area Code 516)

Master Sound Prod'ns Inc., 921 Hempstead Tpk. Zip: 11010. Tel: 354 3374. Pres.: Ben Rizzi; VP & Gen. Mgr.: Maxine Chrein

Audio: Cassette.

Video: 3/4" U-matic cassette, 1/2" VHS cassette.

• HAUPPAUGE (Area Code 516)

Allison Audio Prods. Inc., 1290 Motor Pkwy. Zip: 11787. Tel: 234-2010. NYC (212) 295-6449. Bd. Chm. Louis Ligator. Pres.: Abraham Chayet; Gen. Mgr.: Rainer Zopfy.

Audio: 8-tr., cassette.

Pres-Tige Label Corp., 255 Oser Ave. Zip: 11787. Tel: 273-0020 (PKG—audio only)

• HUNTINGTON STATION (Area Code 516)

Shelley Prods. Ltd., 220 Broadway Zip: 11746. Tel: 423-7090. Audio: 8-tr., cassette, open reel

• LE ROY (Area Code 716)

Arlo Recs. Inc., 7635 Telephone Rd. Zip: 14482. Tel: 584 3040. Pres.: Kenneth Bearce; Gen. Mgr.: James Bearce; Sales Mgr.: Jill Welzel.

Audio: Open reel.

• LINDENHURST (Area Code 516)

Coastal Specialty Tapes Inc. (formerly Pratt Spector Corp.), 274 Bangor St. Zip: 11757. Tel: 226-5900. Opns. Head & Sales Mgr.: Dan Dobbs (PKG—audio)

• MAMARONECK (Area Code 914)

Cine Magnetics Video, 650 Halstead Ave. Zip: 10543. Tel: 698-3434; NYC (212) 542-0700. WATS (800) 431-1102. Contacts Bob Orzack, June Johnston. Plant: Rye, N.Y.; Cine Magnetics Audio.

Audio: 8-tr., cassette, open reel.

Video: 3/4" U-matic cassette, 1/2" Beta & VHS cassette

• MASSENA (Area Code 315)

Michele Audio Corp., Andrew Street Rd. Zip: 13662. Tel: 769-2448. Pres.: Ginette Cormier; Sales Mgr.: Harold Friedman; Adv. Mgr.: Jack Daniels. (PKG) Audio: 8-tr., cassette.

• MOUNT VERNON (Area Code 914)

Sentry Inds. Inc., 221 N. MacQuesten Pkwy. Zip: 10550. Tel: 664-2909. Cable: SENTIND. Pres.: Harold Rosen; VP: Barry Rosen. (PKG—audio only) Video: 1/2" cassette.

• NEW YORK METROPOLITAN AREA (Area Code 212)

A G I (Album Graphics Inc.), 125 W. 55 St. Zip: 10019. Tel: 489-0793. VP Mktg.: Richard Block; Sales Mgr.: Gary Sitcer. (Sales office only) (PKG only). Adwar Video Corp., 100 Fifth Ave. Zip: 10011. Tel: 691-0976. Pres.: Samuel Adwar; Gen. Mgr.: Nigel Reidman; Sales Mgr.: Jon Burris; Chief Eng.: William Claghor

Video: 1/2" EIAJ open reel, 3/4" U-matic cassette, 1/2" Beta & VHS cassette. Album Graphics Inc., see AGI.

Andol Audio Prods. Inc., 4212 14 Ave., Brooklyn 11219. Tel: 435-7322. Pres.: Anthony A. Maniere; Sales Mgr.: Rocco Salvatore; Adv. Mgr.: Domenick Salvatore. (PKG) Audio: 8-tr., cassette.

Audio-Tech Labs., 2819 Newkirk Ave., Brooklyn 11226. Tel: 469-7134. Audio: Cassette.

Bert-Co. Ents. Inc. (div. of the Walter Reade Org. Inc.), 241 E. 34

St. Zip: 10016. Tel: 683 6300. Pres.: Sheldon Gunsberg; Exec. VP, VP Finance & Treas.: Christopher W. Preuster (Sales office only) (PKG only)

Branch: Los Angeles, Calif.

Broadcasting Foundation of America, 52 Vanderbilt Ave., Rm. 1810. Zip: 10017. Tel: 986-6448. VP & Exec. Dir.: Howard L. Kany; Program Dir.: Catherine Probst (PKG) Audio: Open reel

Cassette Rec'g Corp., see National Rec'g Studios.

Columbia Rec. Prod'ns, 49 E. 52 St. Zip: 10022. Tel: 975-4881. Div. VP: Tom Van Gessel; Opns. Mgr.: John Meachant; East Coast Reg'l Sales Mgr.: Donald Olesen. (Sales office only)

Plants: Santa Maria, Calif.; Terre Haute, Ind.; Patman, N.J., CBS Recs. Inc.

Audio: 8-tr., cassette, open reel.

Cue Rec'gs, 1156 Ave. of the Americas. Zip: 10036. Tel: 757-3641. Pres.: Mel Kaiser; VP: Bruce Kaiser.

Audio: 8-tr., cassette, open reel.

Della Rec'g Corp., 16 W. 46 St. Zip: 10036. Tel: 840 1350. Pres.: Bernard Zimney; Gen. Mgr.: Shirley Zimney.

Audio: 8-tr., cassette, open reel.

Devlin Prod'ns Inc., 150 W. 55 St. Zip: 10019. Tel: 582-5572. Pres.: Sandra Devlin; VP & Eng'g Dir.: Roman Culka, Gen. Mgr.: Tom McCormick; Sales Mgr.: John J. O'Leary. Video: 2" quad, 1" open reel, 3/4" U-matic cassette, 1/2" Beta & VHS cassette.

Note: Video duplication done in all TV modes (NTSC, PAL, SECAM, PALM)

Direct Rec'gs Inc., 18 E. 50 St. Zip: 10022. Tel: 759-7979. Pres.: Marcia Wolf. (PKG)

Audio: Cassette, open reel.

Disc Communications Ltd., 743 Fifth Ave. Zip: 10022. Tel: 371-0390. (PKG)

Audio: 8-tr., open reel.

E R H Sales Corp., 221 W. 57 St. Zip: 10019. Tel: 582-4200. Pres.: Lee Halpern; Gen. Mgr.: Michael Halpern; Sales Mgr.: Robert Shavelson. (PKG) Audio: 8-tr., cassette, open reel.

Video: 3/4" U-matic cassette, 1/2" cassette.

E U E/Screen Gems, 222 E. 44 St. Zip: 10019. Tel: 867-4030

Video: 2" quad, 3/4" U-matic cassette.

Intercontinental Televideo Corp., 10 W. 66 St., Suite 11-F. Zip: 10023. Tel: 595-9454. Pres.: Gerald Citron; VP: Nigel Toovey.

Video: 3/4" U-matic cassette, 1/2" Beta & VHS cassette.

Marvell Packaging Co., 230 W. 17 St. Zip: 10011. Tel: 929-8435.

VP: Barry Berman; Sales Mgr.: Scott Teich. (PKG only)

National Rec'g Studios Inc. & National Video Center, 730 Fifth Ave. Zip: 10019. Tel: 757-6440. Pres.: Harold Lustig, Exec. VP: Irving Kaufman; VP & Gen. Mgr.: Jeff Pastolove.

Audio: 8-tr., cassette, open reel.

Video: 2" quad, 1" open reel, 3/4" U-matic cassette, 1/2" Beta & VHS cassette.

National Video Center, see National Rec'g Studios.

Nostalgia Lane Inc., 200 W. 57 St. Zip: 10019. Tel: 582-5390.

Owners: Lee Halpern, Nina Matikow; Gen. Mgr.: Dan Futterman; Sales Mgr.: Arlene Brod.

Audio: 8-tr., cassette.

P R C Rec'g Co. (div. of Richmond Rec'g Corp.), 1185 Ave. of the Americas. Zip: 10036. Tel: 997-1250. Pres.: Hugh Landy; VP & Sales Mgr.: David Grant. (PKG)

Plants: Compton (Los Angeles Metropolitan Area), Calif.; Richmond, Ind.

Audio: 8-tr., cassette

Professional Video Servs., 145 E. 52 St. Zip: 10022. Tel: 759-2515.

Video: 2" quad, 3/4" U-matic cassette, 1/2" cartridge, 1/2" EIAJ open reel European TV standards conversion.

Queens Lithographing Corp., 52-35 Barnett Ave., Long Island City 11104. Tel: 457-7700. Chief Exec. Officer: Eric Kaltman;

Pres.: Leonard Verebay. (PKG only—audio & video)

Branch: Hollywood (Los Angeles Metropolitan Area), Calif.

Plant: Indianapolis, Ind.; Rutgers Packaging Corp.

R C A Recs., 1133 Ave. of the Americas. Zip: 10036. Tel: 598-5900. (Sales office only)

Sales offices: Los Angeles, Calif.; Indianapolis, Ind.; Nash

ville, Tenn.

Plant: Indianapolis, Ind.

Audio: 8-tr., cassette, open reel.

Recorded Publ'ns Labs, div. of Recorded Publ'ns Mfg. Co. Inc.,

2 Penn Plaza, Suite 1500, Zip: 10001. Tel: 868-3115. Eastern

Reg'l Sales Mgr.: Paul Smith (Sales office only) (PKG)

(Continued on page 82)

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Continued from page 81

- Home office:** Camden, N.J.
Audio: 8-tr., cassette, open reel, special cartridges for back ground music & audiovisual.
Regent Sound Studios Inc., 25 W. 56 St. Zip 10019. Tel. 245 2630. Pres. Robert Luffin; Gen. Mgr. Ken Hahn (PKG)
Audio: Cassette, open reel
Video: 1" type C open reel, 1/4" U-matic cassette
Reliance Audio Visual Corp., 550 W. 43 St. Zip 10036. Tel. 736-0700. Pres. S. Sanford Schlitt; Exec. Ass't: Carol Lynn
Audio: Cassette, open reel
Video: 1/4" U-matic cassette, 1/2" EIAJ open reel, 1/2" EIAJ cartridge
Rombex Prod'ns Corp., 245 W. 55 St. Zip 10019. Tel. 757 3681
 Pres. Richard Marcus, Mktg. Dir. Joel Willis (PKG)
Video: 2" quad, 1" open reel, 1/4" U-matic cassette, 1/2" EIAJ open reel, 1/2" EIAJ cartridge, 1/2" Beta & VHS cassette
Sadler Rec'g., 120 W. 44 St. Zip 10036. Tel. 575-0295. Pres. John Sadler
Audio: Cassette, open reel
Jasper Samuel Advertising & Recs. Inc., 60 E. 42 St., Suite 541 Zip 10017. Tel. 490-2787. Pres. Jasper Samuel. (PKG only—audio & video)
ServiSound Inc., 35 W. 45 St. Zip 10036. Tel. 921 0555. Pres. Nat. Levy. Gen. & Sales Mgr. Mike Shapiro (PKG)
Audio: Cassette, open reel
Shorewood Packaging Corp., 10 E. 53 St. Zip 10022. Tel. 371 1500. Pres. Paul Shore; Exec. VP Mktg. Floyd S. Glinert. VP Sales. Ken Rosenblum. VP Special Projects. Marc Shore (PKG only)
Branches: Los Angeles, Calif.; La Grange, Ga.

- Sluder Revox America Inc.,** 155 Ave. of the Americas Zip 10013. Tel. 255 4462. Contact: Fred Layn
Home office: Nashville, Tenn
Audio: Open reel
T.V.R. Inc., 333 W. 52 St. Zip 10019. Tel. 541 4030 VP Mktg. Allen Schulman. Opns. Mgr. James C. Mahoney
Video: 2" quad, 1/4" U-matic cassette, 1/2" Beta & VHS cassette
United Research Lab Corp., 681 Fifth Ave. Zip 10022. Tel. 751 4663 TWX (710) 581-3622. Pres. George Adams, Gen. Mgr. Anila Adams. Sales Mgr.: Lee Rand, Chief Eng.: Jim Lee
Audio: Cassette, open reel
Video: 1/2" Beta cassette
Video Corp. of America, 231 E. 55 St. Zip 10022. Tel. 355 1600 (PKG)
Branch: Leonia, N.J., S/T Videocassette Dupl'g. Corp.
Video: 1/4" U-matic cassette, 1/2" Beta & VHS cassette, 1/2" EIAJ open reel, 1/2" EIAJ cartridge
Visual Information Systems, 15 Columbus Circle Zip 10023. Tel. 541 8080. Pres.: Jay Raeben, VP Prod'n & Programming. David Barnhizer; Gen. Mgr.: Paul Gersh; Sales Mgr. Joe Scozary (PKG—audio & video)
Video: 2" quad, 1/4" U-matic cassette, 1/2" Beta & VHS cassette
Windsor Total Video, 565 Fifth Ave. Zip 10017. Tel. 725 8080
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Video: 2" quad, 1" type C open reel, 1/2" EIAJ open reel, 1/4" U-matic cassette, 1/2" Beta & VHS cassette.

NORTH BELLMORE (Area Code 516)

Telephone Dynamics Corp., 2473-A Jerusalem Ave. Zip 11710. Tel. 221-9870.
Audio: Cassette.

PORT CHESTER (Area Code 914)

Associated Audio Servs. Inc., 14 Willett Ave. Zip 10573. Tel. 937 5129. Pres.: D. Richard Kraus. VP. Allan Johnson; Gen. & Sales Mgr.: Robert Pinchbeck (PKG)
Audio: 8-tr., cassette, open reel.

ROCHESTER (Area Code 716)

Visual Horizons, 208 Westfall Rd. Zip 14623. Tel. (716) 442-3600.
Audio: Cassette.

RYE (Area Code 914)

Cine Magnetics Audio, Nursery Ln. Zip: 10580. Tel: 698-3434, NYC (212) 542-0700. Sales Mgr.: Bob Orzack. (Plant only)
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Preferred Sounds (a CMI Group Co.), Nursery Ln. Zip: 10580. Tel: 967-7701. Pres. Sal Nastro, VP Opns. & Admin.: Dave Goldstein; VP Sales. Bob Schultz; VP Mktg.: Baron Lee. (PKG)
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Video: 1/4" U-matic cassette, 1/2" Beta & VHS cassette.

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Gabriel Mfg. Co. Inc., 125 S. Liberty Dr. Zip: 10980. Tel: 942-0100. Pres.: Ed Gabriel, VP: Richard Gabriel; Gen. Mgr. Vin Tullio; Adv. Mgr.: Ellen Gabriel. (PKG—audio only)

YONKERS (Area Code 914)

Cassette Masters Corp., 2 Bashford St. Zip: 10701. Tel. 968 1605. Pres. Leonard Ripley; Gen. & Sales Mgr.: V. J. De Paul.
Audio: Cassette
Video: 1/4" U-matic cassette.
Video Software & Prod'n Center Inc. (VSP), 380 Walnut St. Zip: 10701. Tel: 423-4400. Pres.: Stanley Rosenberg; Sales Mgr. John San Pietro; Client Servs. Mgr.: Sue Shore. (PKG)
Video: 2" quad, 1" types A & C open reel, 1/2" EIAJ open reel, 1/4" U-matic cassette, 1/2" Beta & VHS cassette

NORTH CAROLINA

CANTON (Area Code 704)

Recording Servs. of Western North Carolina Inc., 10 Penland St. Zip: 28716. Tel: 648-6012. Dwner. J. Ted Evans Jr., VP. Kay Evans, Eng. Roger Frady
Audio: 8-tr. cassette, open reel

CHARLOTTE (Area Code 704)

Arthur Smith Studios, PO Box 220551, 5457 Monroe Rd. Zip 28222. Tel. 536 0424. Pres.: Arthur Smith. Sales Mgr.: Clay Smith; Sales Mgr.: Wiley Brown (PKG)
Audio: Open reel.

OHIO

CINCINNATI (Area Code 513)

Audocraft Rec'g. Co., 915 W. Eighth St. Zip 45203. Tel. 241-4304. Pres.: Earl T. Herzog Jr. (PKG)
Audio: 8-tr., cassette, open reel
Video: 1" open reel, 1/4" U-matic cassette, 1/2" Beta & VHS cassette, 1/2" EIAJ open reel, 1/2" EIAJ cartridge

Counterpart Creative Studios Inc., 3744 Applegate Ave. Zip 45211. Tel. 661-8810. Pres., Gen. & Sales Mgr.: Shad D'Shea. Adv. Mgr.: Marilyn Aker. (PKG)
Audio: 8-tr., cassette, open reel.
QCA Custom Pressing, 2832 Spring Grove Ave. Zip: 45225. Tel: 681-8400. (PKG)
Audio: 8-tr., cassette.

Rite Rec. Prod'ns Inc., 9745 Mangham Dr. Zip: 45215. Tel: 733-5533. Owner & Pres.: Carl J. Burkhardt; Exec. VP: Philip M. Burkhardt; VP Prod'n: Lan A. Ackley; Sales Mgr.: Dan Burton (PKG)
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CLEVELAND METROPOLITAN AREA (Area Code 216)

Alcon Rec'g Studios Inc., 35100 Euclid Ave., Suite 300. Willoughby 44094. Tel. 951-0910
Audio: Cassette.

Boddie Rec. Mfg. & Rec'g Inc., 12202 Union Ave. Zip 44105. Tel. 752-3440. Pres. Thomas R. Boddie; Sales Mgr.: Dennis R. Boddie. (PKG)
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The Little Warehouse Inc., 4906 Van Epps Rd. Zip 44131. Tel. 398-0022. (PKG)
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Storycraft Inc., 18630 Detroit Ave., Lakewood 44107. Tel. 221 4722. Pres.: James Siedel (PKG)
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COLUMBUS (Area Code 614)

Magnetic Studios, 4784 N. High St. Zip 43214. Tel. 262 8607
Audio: Cassette, open reel.

Mus-1-Col Inc., 780 Oakland Park Ave. Zip 43224. Tel. 267-3133. Owners: John W. Hull, Boyd P. Niederlander.
Audio: 8-tr., cassette, open reel.

NEWARK (Area Code 614)

Utopia Ultra-Sound, 38 40 S. First St. Zip: 43055. Tel. 345-9426. Owner: Robert H. Kirk Jr., VP. Don Shannon; Gen. Mgr. Robert H. Kirk Sr., Sales Mgr.: Rose Shannon. (PKG)
Audio: 8-tr., cassette.

YOUNGSTOWN (Area Code 216)

United Audio Rec'g Studio, 5947 Stillson Pl. Zip 44512. Tel. 758-5463. Pres. William Warner; Gen. & Sales Mgr.: Ray Nevel.
Audio: 8-tr., cassette, open reel

OKLAHOMA

OKLAHOMA CITY (Area Code 405)

Video Dne Inc., 1216 N. Blackwelder. Zip 73106. Tel: 524-2111. Pres.: Robert M. Howard; Prod'n Mgr. Rick A. Lippert.
Video: 1/4" U-matic cassette, 1/2" Beta & VHS cassette

TULSA (Area Code 918)

CES Rec'g Inc., 4960 S. 83 East Ave. Zip: 74145. Tel. 627 8474. Pres.: Basil W. Thomas; Gen. Mgr.: Judy McAlister. Sales Mgr.: Steve Duke. (PKG)
Audio: 8-tr. cassette.

ITT Studios (International Teaching Tapes), 4235 S. Memorial Dr. Zip: 74145. Tel: 663 7700. Pres. Meredith R. Gray. Sales Mgr.: Sonny Gray. (PKG)
Audio: 8-tr., cassette, open reel.

The Master Sound Inc., 8137 E. 46 St. Zip: 74145. Tel. 663 7186. Pres.: Donald Boshears; Gen. Mgr. Peter Enns; Sales Mgr. Louis Threton. (PKG)
Audio: Cassette.
Video: 1/4" U-matic cassette, 1/2" Beta & VHS cassette.

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Northwestern Inc., Motion Pictures & Rec'g, 1224 SW Broadway. Zip 97205. Tel: 226-0170. Pres. Robert M. Lindahl; Sales Mgr.: Paul A. Buescher (PKG).
Audio: Cassette, open reel.

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E. J. Stewart Inc., 388 Reed Rd. Zip 19008. Tel. 543-7600

Pres. Eric R. Address, Gen. & Adv. Mgr.: Howard S. Lipman; Sales Mgr. Andy Krenzle. (PKG)
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The King's Place Inc., PO Box 148. Zip. 17560. Tel. 284-4165. Pres. & Sales Mgr.: John O. Yoder (PKG)
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MarketDyne Int'l. 1600 Arch St. Zip: 19101 Tel: 241-2935.
(PKG)
Video: 1" open reel, 1/4" U-matic cassette, 1/4" EIAJ open reel, 1/2" EIAJ cartridge
UniComm Inc., 414 Swedeland Rd., King of Prussia 19301. Tel: 275-7100. Pres. J.L.C. Ulrich Jr., Gen. Mgr. Robert G. Rowe Jr. (PKG)
Audio: Cassette, open reel

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Audio Innovators Inc., 216 Blvd of the Allies Zip: 15222. Tel: 471-6620. Pres. & Gen. Mgr. Norman J. Cleary. Dpns. Mgr. Martha J. Wilson
Audio: Cassette, open reel
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Audio: Cassette, open reel

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Specialty Recs. Corp., 210 N. Valley Ave., Olyphant 18447. Tel: 383-2471. Pres. Richard C. Marquardt. VP. Sales. John R. Williams
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Loranger Mfg. Corp., Entertainment Prods. Div., 10-38 Clark St. Zip: 16365. Tel: 723-8600. Pres. J. Albert Loranger. VP. Robert Loranger. (PKG only-audio)

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• GREENVILLE (Area Code 803)

Duplication Serv. (div. of Custom Rec. & Sound Inc.), PO Box 7647, 1225 Pendleton St. Zip: 29611. Tel: 269-5018. Pres. Robert W. Edwards. (PKG)
Audio: 8-tr., cassette, open reel

• MYRTLE BEACH (Area Code 803)

Dee Bee Rec'g Serv., 704 Ninth Ave. S. Zip: 29577. Tel: 448-8091. Pres. Stan Deppen Jr., Sales Mgr. Kenneth Deppen. Adv. Mgr. Pat Gerrick. (PKG)

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Video: 1/4" U-matic cassette; 1/2" VHS cassette

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American Sound Recs./Emerald Recs., 62 Music Square W. Zip: 37203. Tel: 327-4538. Pres.: Cliff Ayers Ostermeyer. Gen. Mgr.: Connie Lynne Wright. Sales Mgr.: Chris Ostermeyer. PR. Alma Lee Combs.
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Columbia Rec. Prods., 34 Music Square E. Zip: 37203. Tel: 259-4321. Acct. Exec. Jerry Parkins. (Sales office only)
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Custom Tape Dupl'rs Inc., 341 Hill Ave. Zip: 37210. Tel: 256-1728. Pres. L.C. Iant. Sales Mgr. Mike Iant. (PKG)
Audio: 8-tr., cassette
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Audio: 8-tr., cassette, open reel
Video: 2" quad, 1" helical "C" format, 1/4" U-matic cassette.

Globe Rec'g Studio Inc., 1313 Dickerson Rd. Zip: 37207. Tel: 226-0811. Owner & Mgr.: J.M. Maxwell, Sec'y Treas.: Glenn Maxwell.
Audio: Cassette, open reel

Gusto Recs. & Tapes, 220 Boscobel St. Zip: 37213. Tel: 256-1656. Pres. & Sales Mgr. Moe Lytle. Gen. Mgr. Steve Kountzman
Audio: 8-tr., cassette

Nashville Album Prods. Inc., 617 Seventh Ave. S. Zip: 37203. Tel: 256-0121. Pres. Steve Bolts. (PKG)
Audio: 8-tr., cassette

Nashville Int'l Custom Prods., 512 Fifth Ave. S. Zip: 37203. Tel: 242-3488. Cable: NICORP. Pres. Reggie M. Churchwell. Gen. Mgr. Peggy Churchwell. Sales Mgr. Gayle Wright. Local branch: Nashville Int'l Prod. 20 Music Square W. Zip: 37203. Tel: 256-2885. (PKG)
Audio: 8-tr., cassette, open reel

RCA Recs., 30 Music Square W. Zip: 37203. Tel: 244-9880. VP. Jerry Bradley
Home office: New York, N.Y.
Plant: Indianapolis, Ind.
Audio: 8-tr., cassette, open reel

Sound of Nashville Inc., 305 11 Ave. S. Zip: 37203. Tel: 244-1124. Pres. John Ivanits. Sales Mgr. Gary W. Moore.
Audio: 8-tr., cassette

Southern American Record Pressing—Tel: 256-2521—See Sound of Nashville.

Studer Revox America Inc., 1425 Elm Hill Pike. Zip: 37210. Tel: 329-9576. Pres. Bruno Hochstrasser. Gen. Mgr. Bill R. Mugler. Nat'l Sales Mgr. Barry D. Evans. Technical Mgrs. (Studer) Doug Beard, (Revox) Renaud Delapraz
Branches: Van Nuys (Los Angeles Metropolitan Area), Calif., New York, N.Y.
Audio: Open reel

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P.S.G. Rec'g Studio, PO Box 1482, 4322-A N. Lamar Blvd. Zip: 78767. Tel: 454-5653. Pres. Pedro S. Gutierrez
Audio: 8-tr., cassette, open reel

• DALLAS (Area Code 214)

Inovision Corp., 14580 Midway Rd. Zip: 75234. Tel: 661-4000. Cable: INOVISION. Pres. Lloyd H. Haldeman. Adv. & Direct Mail Mgr. Fred T. Murrick. (PKG)
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Mother Dubbers Inc., 3250 N. Hall. Zip: 75201. Tel: 651-9544. (PKG)
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Texas Rec. Mfg. Inc., 1422 W. Poplar. Zip: 78207. Tel: 733-6138. Pres. C. Foy Lee. Gen. Mgr. Jimmy Burton. Sales Mgr. Jeannie Hill. (PKG)
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Rio Grande Music Co., 119 S. Sam Houston Blvd. Zip: 78586. Tel: 399-5377. Pres. & Adv. Mgr.: Lionel C. Belancourt. Sales Mgr. John F. Phillips
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Creative Communications Inc. (sub. of SMI), 918 N. Valley Mills. Zip: 76710. Tel: 776-6553. (PKG)
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Sound Concepts, PO Box 299, 108 W. Center. Zip: 84601. Tel: 375-7333. Pres. Michael Jensen. Sales Mgr. Kaye Jensen. (PKG)
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Chase Media Inc., Busch Park 5286 320 W. suite A 166. Zip: 84107. Tel: 261-1383. Pres. & Gen. Mgr. Randal S. Chase. Sales Mgr. Bruce C. Outher.
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• OLYMPIA (Area Code 206)

Sound Preservers Co., 911 E. Fourth Ave. Zip: 98506. Tel: 352-9097. Owner. Allen P. Giles.
Audio: 8-tr., cassette, open reel

• SEATTLE (Area Code 206)

Cinema Sound Corp. see Investment Technology
Investment Technology Inc., 1940 124 Ave. NE. Bellevue 98005. Tel: 454-7720. Pres. David P. Hilliard. VP. George Woodley
Music Farm Inc., 615 E. Pike St. Zip: 98122. Tel: 323-6847
Audio: Open reel

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A & B Cassette Dupl'g, 1502 S. 87. West Allis 53214. Tel: 774-7250. Pres. Gen. & Sales Mgr.: Judy Benz
Audio: Cassette

Audio Cassette Dupl'rs of Wisconsin, 159 E. Silver Spring Dr. Zip: 53217. Tel: 961-1635. Pres. J. Shuttler. Gen. Mgr. G. Miller. Sales Mgr. J. Stoeker. (PKG-audio only)
Audio: Cassette, open reel
Video: 1/4" U-matic cassette, 1/2" Beta & VHS cassette

W.H. Brady Co. Specialty Tape Prods., PO Box 2131, 2221 W. Camden Rd. Zip: 53201. Tel: 332-8100. Cable: BRADYCO. Gen. Mgr. John Arnold. Mktg. Mgr. Rick Sherwood
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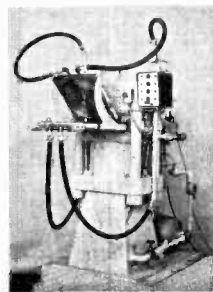
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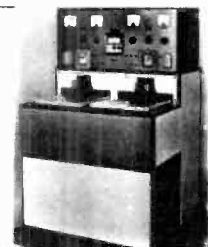


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MOVING TO ATLANTA SOON

Creativity & Flexibility Behind Empire Agency's Booking Effort

By SHAWN HANLEY

LOS ANGELES—Former Paragon Agency president Alex Hodges believes that artists should be treated with creativity and flexibility. And it is on this uncompromising foundation that Hodges formed Empire Booking Agency eight months ago.

To perpetuate this conviction, Empire will maintain its six-act roster so that ample time may be devoted to each artist, says Hodges. "For the time being, we're going to concentrate on our present lineup. We want to keep our company tight and efficient so we've got the means to fulfill the artists' respective needs. When we do eventually scout—and we're open to all styles of music—we will be cautious."

Founded in Macon, Ga., amidst the folding of Paragon Agency where Hodges was also at the helm, Empire books the Allman Brothers, Atlanta Rhythm Section, the Charlie

Daniels Band, the Henry Paul Band, and budding Polydor acts Blue Angel, a new wave band, and rock singer Ron Goedert. The first three acts accompanied Hodges in his departure from Paragon.

Coming from an agency that handled 40 artists ranging from Blondie to Bobby Womack with a staff of 20 agents, Hodges plans to take advantage of the new firm's embryonic size.

"Because of our ability to spend more time and energy with each artist, we're able to exercise more flexibility," he says. "For example, we can plot out Blue Angel's debut tour while gearing up for major summer tours for the bigger artists that perhaps want to do some multiple dates in smaller halls. It's a healthy change for them to be able to play some 3,000-4,000-seaters instead of the coliseum-type venues.

"At Paragon, often I'd find that

I'd simply call all the usual halls, book the dates and sit back. Our goal here is to be creative and allow the artist to feel unrestricted and flexible in the kinds of places they play. We're pushing to stamp out the old routine rigidity," he says.

Teaming up with Carole Kinzel, formerly with Electric Factory Concerts in Philadelphia and Capricorn Records in Macon, Hodges is exploring the feasibility of booking acts into fairs, which he states were more suitable to country and MOR artists until recently.

"Rock'n'roll bands can play these kinds of places now because it's come of age. It's more acceptable than it ever was. And this opens more doors.

"But while it has matured, a newer kind of rock has emerged. This is a healthy challenge to artists and it also keeps the clubs busy, too."

Hodges believes that creativity is the key to current booking trends, and not necessarily multiple small hall gigs as has been ventured by major acts including the Rolling Stones, Bob Dylan and Stevie Wonder in recent years.

"This is not a new idea. It has simply resurfaced because the time is right. Acts are looking for intimacy again. But the pendulum is in constant motion.

"I'd like to think diversity is the new trend," he adds.

Empire's top four bands are now either rehearsing or recording albums to be released in time for summer and fall tours, though Atlanta Rhythm Section will play some warmup dates in the Carolinas in mid-April. Goedert and Blue Angel will also be hitting major markets during the peak touring season.

Before the treks begin, Hodges is using the calm to relocate Empire to Atlanta so that the firm "can more conveniently function in the nearest major market." He hopes to be operational by May 1.



Billboard photo by Jacki Sallow

BUDDIES TONIGHT—Eagles Glenn Frey, Don Henley and Don Felder, from left, share a friendly huddle at the end of the first of four soldout concerts at the Forum in Inglewood, Calif.

Calif. Youngsters Frolic At 'No Alcohol' Concert

By ED HARRISON

LOS ANGELES—Since California's drinking age is 21, teens and pre-teens rarely get the opportunity to see concerts at alcohol-serving rock clubs.

But Captain Zoom Productions in conjunction with Santa Cruz's Harbor High School successfully presented an "under-21" concert Feb. 29 featuring popular local band the Humans, recently signed to A&M-distributed International Record Syndicate along with two other San Francisco groups.

Held at the 1,800-seat Santa Cruz Civic Auditorium, the concert attracted 1,200 local youths ranging in age from three (accompanied by parents) to junior and senior high school age youths.

Tickets were priced at \$3 in advance and \$4 at the door.

Chas Williams of Captain Zoom, approached the Humans to perform a benefit to help the school raise money to repay for a recently purchased sound system, while enabling kids to see cheap entertainment without age limitations.

Harbor High School involved itself in all aspects of the production including the printing of tickets, posters, passes, radio spots, security and supplying food for the band.

Identification was required for all who looked over 21.

The show started at 7:30 p.m. and lasted until about 11 so that kids could be picked up by their parents.

In its advertisements, it was announced the concert would be videotaped and recorded which prompted the juvenile concertgoers to come dressed for the occasion.

"The kids came dressed in clothes ranging from punk to the bizarre and with makeup," says Williams. "It looked like Halloween."

Williams says the concert became a community affair as local businesses got involved by plastering their windows with posters.

Following the show, a backstage area was available for autograph signings and a chance for the Humans to meet with the kids involved in the production.

"The Humans never get a chance to reach this audience," says Williams, "since there is no place for them to play. There is a need for an underage facility.

"As is, it's too expensive for kids to do anything. Eighteen dollars is a lot to pay for a concert. The bands didn't make a lot of money but they reached a large audience," notes Williams, whose Los Angeles-based Captain Zoom Productions will now become involved in promoting the 3½ hours of Humans video it has.

L.A. Starwood Faces Loss Of License

LOS ANGELES—The L.A. County Business License Commission has voted to revoke the license of the Starwood, a major rock club here. The vote comes in the wake of complaints from residents in the vicinity of the West Hollywood club of unruly behavior by patrons of the nightclub.

According to a statement issued by the office of County Supervisor Ed Edelman, Starwood attendees have been responsible for "vandalism to vehicles and property, trespassing, threats of harm, drug and alcohol abuse, loud and abusive language, blatant and open sexual acts and parking problems."

The Starwood has filed an appeal in Los Angeles Superior Court so there is no threat of immediate closure for the venue. David Forest, a spokesman for the club, admits problems exist but feels county sheriffs, who are supporting the move by the License Commission, have not done enough to crack down on lawbreakers outside the club.

"We wish they would bust anybody doing dope deals or anything else," he says. "At times, we don't see a sheriff around for three hours. If the sheriffs don't want to spend their

time here, then the dope dealers are going to come."

Inside, Forest has beefed up security and clamped down on attendees leaving the premises while the show is going on. He says he has offered to hire security for outside the club but that the sheriff's department frowned on the idea. Forest says the law does not require him to provide parking for all who attend the 400-capacity club.

"They can't close us down," says Forest. "It would be like denying all liquor stores a license to operate because of alcohol-related highway deaths.

"We are victims of circumstances. We get a lot of people between the ages of 16 and 22. They do not like authority and they're our biggest problem. They're little animals. But this place is important. Where are the bands going to play? This is an important spot for the kids, record companies and the bands. "I'll take this to the California Supreme Court next."

CARY DARLING

Sedaka Pilots TV Series To Boost Appeal

By JEAN WILLIAMS

LOS ANGELES—Neil Sedaka, who has had 10 hit records as a singer and 16 as a writer, plans to use television to help sell more records and boost his appeal in Las Vegas and Lake Tahoe.

To this end the singer/composer/producer is packaging a musical variety show for tv syndication. He recently completed taping a one-hour special featuring Andy Gibb, the Captain & Tennille and his 16-year-old daughter Dara. The show was produced by Ernie Chambers.

According to Sedaka, a half-hour segment will be extracted from the special titled "The Neil Sedaka Touch" to be shown as a pilot for a 30-minute syndicated weekly series.

Sedaka explains that he does not fear a regular tv variety show although he admits the mortality rate of tv series with recording artists hosting is high.

"Not only do I believe tv will help my record sales but this will give me an opportunity to try out new material.

"I plan to use the same cast of eight persons each week who will have a lot to do on the show." He points out that he will not always be the center of it, giving others the opportunity

to do different things which he believes will keep the show fresh.

He notes that while he will include new material, he is aware audiences like familiarity, therefore, recognizable tunes will be a vital part of the programming.

New acts also will be introduced, says Sedaka. "There are several groups like Pearl Harbor & the Explosions that I would like to feature." He believes new wave/rock coupled with MOR and other types of music acts will prove appealing to the masses.

Although Sedaka is established in several areas, he admits he is "terribly" concerned with hit records. Therefore, he carefully studies trends. "If I don't have a hit in a couple of years it upsets me."

His most recent venture is a duet with Dara, "Should've Never Let You Go," pulled from his LP, "In The Pocket." The pair performs the tune on his tv special.

He concedes that the collabora-

tion was to benefit both him and Dara—to launch her singing career and he just wants another hit record.

The entertainer sees what he considers an important musical trend developing—the move to gospel music.

He notes that the '80s will see practically all forms of music being influenced by gospel. "To prove my point, I watched the Grammys and when the Mighty Clouds of Joy began to sing, the mood of the entire room changed. I just couldn't believe it. People were happy and joyous. They were clapping and just loved it.

"My birthday was two days ago and my wife and daughter bought me albums by the Mighty Clouds and Mahalia Jackson. It's great music.

"The mood of the country has changed and people are looking for something different—the musical trend is moving to gospel," says Sedaka.



Neil Sedaka: Television will help his other career moves.

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	JOHN DENVER —Jerry Weintraub/Concerts West/ Cellar Door Concerts, Capitol Centre, Landover, Md., March 13	17,389	\$8.50-\$12.50	\$203,399*
2	JOHN DENVER —Jerry Weintraub/Concerts West/Ron Delsener/Ruffino & Vaughn, Colis., Uniondale, N.Y., March 14	16,751	\$8.50-\$12.50	\$188,134*
3	JOHN DENVER —Jerry Weintraub/Concerts West, Colis., New Haven, Ct., March 15	11,584	\$8.50-\$12.50	\$132,060*
4	JOHN DENVER —Jerry Weintraub/Concerts West, Civic Center, Springfield, Mass., March 16	9,122	\$8.50-\$12.50	\$105,625*
5	RUSH/38 SPECIAL —Bill Graham Presents, Cow Palace, San Francisco, Calif., March 14	14,500	\$8.50-\$10	\$100,987*
6	BAR-KAYS/KOOL & THE GANG/CAMEO/QWICK — Fred Jones/Star Entertainment, Mid-South Colis., Memphis, Tenn., March 15	11,999	\$7.50-\$8.50	\$93,944*
7	MARSHALL TUCKER —Brass Ring Productions, Chrysler Arena, Univ., Ann Arbor, Mich., March 14	8,339	\$8-\$9	\$72,117
8	RUFUS/CHAKA/BROTHERS JOHNSON/NARADA WALDEN —Sound Seventy Productions/Dimensions Unlimited, Municipal Aud., Nashville, Tenn., March 14	5,590	\$8-\$9	\$47,174
9	UFO/BLACKFOOT/OFF BROADWAY —Sunshine Promotions, Hara Arena, Dayton, Ohio, March 10	4,284	\$7-\$8	\$31,048
Auditoriums (Under 6,000)				
1	SHA NA NA/BOB SHAW —Front Row Theatre, Cleveland, Ohio, March 11-16 (9)	28,782	\$10.75	\$309,406*
2	JEFFERSON STARSHIP/SURVIVOR —Contemporary Productions/New West Presentations, Century II, Wichita, Kan., March 12	5,500	\$8-\$9	\$45,062*
3	OAKRIDGE BOYS/CON HUNLEY —Entam, Freedom Hall, Johnson City, Tenn., March 15	5,039	\$7.50-\$8.50	\$40,667
4	JEFFERSON STARSHIP/SURVIVOR —Contemporary Productions/New West Presentations, Pershing Aud., Lincoln, Neb., March 11	5,770	\$7-\$8	\$40,387*
5	WHISPERS/LAKESIDE/SHALAMAR/DYNASTY — Monarch Entertainment, Capitol Theatre, Passaic, N.J., March 15 (2)	3,583	\$9.50-\$11.50	\$37,832
6	WAYLON JENNINGS/JESSE COLTER/CRICKETS — Sound Seventy Productions, Municipal Aud., Chattanooga, Tenn., March 14	4,843	\$6-\$8	\$34,780*
7	JEFFERSON STARSHIP/SURVIVOR —Contemporary Productions, Kiel Opera House, St. Louis, Mo., March 15	3,557	\$8.50-\$9.50	\$32,083*
8	JEFFERSON STARSHIP/SURVIVOR —Contemporary Productions/New West Presentations, Mem'l. Hall, Kansas City, Kan., March 14	3,300	\$9.50	\$30,828*
9	WAYLON JENNINGS/CRICKETS —Sound Seventy Productions, Municipal Aud., Charleston, S.C., March 12	2,734	\$8.75-\$9.75	\$25,357*
10	BOOMTOWN RATS/D.L. BYRON —Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., March 14	6,181	\$5.75-\$6.75	\$17,491
11	LOU RAWLS/DENISE WILLIAMS —Sound Seventy Productions/Jennifer Productions, Stanley Theatre, Pittsburgh, Pa., March 14	1,806	\$10-\$12	\$17,302*
12	CLANCY BROTHERS —DiCesare-Engler Productions/ Jennifer Productions, Stanley Theatre, Pittsburgh, Pa., March 14	1,579	\$6.75-\$9.75	\$13,819
13	LEON RUSSELL/NEW GRASS REVIVAL —Agora Productions, Agora Ball Room, Atlanta, Ga., March 14 (2)	2,159	\$6.50-\$7.50	\$13,740*
14	JAM/THE BEAT —Bill Graham Presents, Warfield, San Francisco, Calif., March 15	1,545	\$7.50-\$8.50	\$13,040
15	J. GEILS BAND/3-D —Feyline Presents, Rainbow Music Hall, Denver, Co., March 16	1,450	\$8.50	\$12,325*
16	HARRY CHAPIN —Mid-South Concerts, Aud. South Hall, Memphis, Tenn., March 13	1,208	\$7.50	\$8,010
17	ASLEEP AT THE WHEEL/THE FLYERS —Feyline Presents, Rainbow Music Hall, Denver, Co., March 11	1,201	\$6-\$7	\$7,734
18	HUMBLE PIE —Agora Productions, Agora Ballroom, Atlanta, Ga., March 15	1,343	\$5.96	\$7,009*
19	JACK BRUCE/BILLY COBHAM/DAVID SANCHEZ/ CLEM CLEMSON —Cellar Door Concerts, Bayou, Washington, D.C., March 13 (2)	1,000	\$7	\$7,000

Atlantic City Bally's Dings The Big Acts

ATLANTIC CITY, N.J.—Bally's Park Place, the resort's third operating hotel casino, plans to phase out the use of big names by June when present bookings are completed. In its place, the hotel's Park Cabaret will offer a production-type show which is being whipped together in Las Vegas.

Dropping major names is seen as an economy move since the hotel's show budget has been averaging about \$50,000 per engagements which covers a two-week period.

With the Park Cabaret seating only 330 persons and the late shows particularly on weekdays, pulling sparse crowds, the hotel hasn't been coming even close to recovering its overhead. One of the better known singing names had only 23 people for an 11 p.m. show.

The production show, which will include several standup acts to pepper the revue format, is expected to cost Bally considerably less than the present format. However, Bally isn't abandoning the name act policy forever.

The hotel has plans to build a 1,400-seat theatre-restaurant next year, and with that capacity, will be able to compete with Resorts International Casino Hotel, which boasts the biggest names in entertainment and has a 1,750-seat Superstar Theatre to make the policy profitable.

Caesar's Boardwalk Regency, which seats 500 in its Cabaret Theatre, has been playing names for weekend stands but switches to full-week stands May 15-21 with Bob Newhart. Lineup running into the summer includes Dionne Warwick, May 22-28; Sammy Davis, Jr., May 29-June 4; Rich Little, June 5-11; Bobby Vinton, June 12-18; Leslie Uggams, June 19-25; Bill Cosby, June 26-July 2; Mac Davis, July 3-9. Also set are Tony Orlando for a week in July with a return in October and Neil Sedaka for September and returning for the holiday season from Dec. 26 through Jan. 1, 1981.

Another hotel, the Brighton, which will give the resort its fourth hotel casino, will have a 750-seat Brighton Music Hall featuring major names. Entertainment director Si Zentner has already inked Helen Reddy, Jim Nabors, Al Martino, Juliet Prowse, Sergio Franchi and Julius LaRosa.

Ordinance Said 'Silly' By Judge

FREEHOLD, N.J.—An ordinance recently enacted in the nearby Sea Girt resort community banning rock and disco music from premises with liquor licenses was ruled "silly" by state Superior Court Judge Patrick J. McGann Jr.

The ordinance was challenged by the owners of the Parker House, a popular restaurant and bar in Sea Girt that features rock bands.

Judge McGann struck down portions of the resort's noise control ordinance prohibiting the two styles of music as well as a section limiting the number of singers and musicians in bands playing at the various clubs. Also struck down was a section limiting the location of the band's singers. Among other things, the ordinance said bands appearing at the Parker House could have no more than one singer and four musicians.

Talent



ZE PARTY—August Darnell as King Creole & the Coconuts appears onstage at Hurrah's rock disco in New York during a showcase party held by Ze Records.

WOULD COST ABOUT \$20 MILLION

Performing Arts Center In Philly Under Consideration

PHILADELPHIA—An estimated \$20 million performing arts center that would be the equivalent of New York's Lincoln Center or Washington's Kennedy Center is on the drawing board here.

A study that calls for the building of a new concert hall directly across the street from the Academy of Music in center city, creating the core for a performing arts center, was initiated by the Old Philadelphia Development Corp., a development group made up of center-city businesses.

It was pointed out that the 3,000-seat Academy, home base for the Philadelphia Orchestra, the Opera Company of Philadelphia and the All Star-Forum concert series, is heavily booked as a concert hall for everything from jazz and pop concerts to ballets and stage musicals.

The study showed that present users of the Academy could use the concert hall for as many as 100 additional days a year. The Shubert Theatre, with 1,750 seats, is used for Broadway stage musicals. Pennsylvania Ballet Company and even for gospel concerts.

Also figured as being part of the complex is the 1,800-seat Forrest Theatre just two blocks away, where

Chicago Horizon Opening In May

CHICAGO—The new 20,000-seat Rosemont Horizon will have its grand opening here in May. Kenny Rogers, George Burns and Dottie West are scheduled for the May 17 formal opening concert, with Fleetwood Mac announced for pre-opening shows May 14 and 15.

The Horizon is the first major indoor entertainment facility to be built in Chicago in several decades. The wooden-roofed building located in the suburb of Rosemont, Ill., originally was scheduled to open in December, but a construction accident pushed back the date five months.

The other 15,000-plus seat capacity arenas in Chicago are the Stadium and the International Amphitheatre, both located in inner city neighborhoods.

Promotion of music attractions at the Horizon is being handled by Jam Productions, which expects to be able to do one show per week during the facility's opening six months. Tickets for the grand opening concert are expected to average \$20.

there is a steady diet of stage shows; and the 1,500-seat Locust St. Theatre, opposite the Academy on another side, where stage shows and rock concerts light up the marquee.

It is also assumed that the Academy of Music will remain the focus of the performing arts activities at the new center. The Academy was originally built as an opera house, and although its orchestra pit is small for operas, its acoustics for voice are regarded as superb.

James Kise, of David Crane & Partners, the planning firm that conducted the study, says the financial analysis for the proposed performing arts center is yet to be done. However, he notes that while other cities have had to build entire new performing arts centers, Philadelphia need only add one block with a single element to put a performing arts together.

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• Continued from page 3

of returns policy. And I'm leaning towards 10%."

Dartnell emphasizes that this major move into the video market is now a natural extension of Thorn-EMI's film, music, television and hardware interests. Thorn, which recently acquired EMI, has substantial television, appliance and electronics interests.

Thorn's television rental business in England is significant and it now offers videocassette players for rent as well. It estimates that the market in rented video recorders and video-disks will be worth \$2.1 billion by 1986 (Billboard, Oct. 27, 1979).

EMI Videograms was formed. Dartnell further indicates, six months ago "for the purpose of collating the group's software." He esti-

mates some 2,000 titles are in the EMI library.

In addition, EMI Videograms is negotiating with "many third party producers" for features and music for distribution.

Last November the firm began test marketing the home video field through Fotomat, which has been renting and selling a dozen titles, made up principally of Peter Sellers and Alex Guinness films.

Those titles were chosen to appeal to the older, more affluent demographics of VTR purchasers. Those titles will remain in the initial catalog and Fotomat will continue to rent and sell them "where appropriate." The Time-Life video club will also offer the titles.

The initial titles will be mix of music, children's programming and fea-

ture films. The music offerings will not be restricted to pop as classical fare is seriously being considered.

"Unlike the motion picture studios," says Dartnell, "who have packaged their films, we decided to wait and go to market with both films and music. That's what makes us different now."

On the music side, the Knack tape, made recently at New York's Carnegie Hall, stands as the home video market's first major original videocassette music offering. The group's initial audio album resulted in a number one single and number one LP.

Chrysalis' "Eat To The Beat" Blondie videocassette LP which is intended for home consumption, is still in limbo pending an agreement

(Continued on page 92)



DETROIT WONDER—Producer Terry Rogers greets Stevie Wonder (spokesman for TDK tape) at the opening of the recent Detroit Hi Fi Stereo Music Show in Cobo Hall. More than 23,000 people attended, according to Rogers, surpassing last year's record, and it may now be an annual city event.

DISCLOSED BY CY LESLIE

CBS Video Software In 1982

• Continued from page 9

now very interested in making that visual transition and a number of them are creative and charismatic enough to succeed.

"We're working now on the accumulation of appropriate software," added the CBS chief, "both movie and non-movie. We will be manufacturing and distributing the product ourselves, whether it's self-created, purchased or licensed. And, as in the record business, we envision doing it on a custom basis for third parties."

"Initially we'll be acquiring product on a royalty basis," Leslie said, "but it may ultimately be on a distri-

bution basis because we'll have a distribution setup as well."

Asked if video royalty rates weren't excessive, Leslie replied: "Royalties may run up to 20% of wholesale, which is high, but that's not what throws (the price) out of balance. If you reduced the royalty by half you wouldn't diminish the retail selling price by that much. The costs that have to come down are duplication and the price of the tape itself."

"Duplication works in real time," Leslie clarified.

"It takes two hours to duplicate a two-hour tape, as opposed to a disk, which takes 28 to 30 seconds."

"If we can develop a fast-speed duplication process we may well get in the duplication business," Leslie noted. "But in the initial stages we'd probably sub-contract duplicating much like Warners or Fotomat."

While CBS is committed to manufacturing RCA SelectaVision video-disks, Leslie stressed: "Nobody really has a final view as to what the ultimate configuration or technology might be. It doesn't mean we don't also believe in the possibility of the emergence of DiscoVision or the JVC system in Japan."

In fact, Leslie said the pressing process is comparable between SelectaVision and JVC, even though the disks are not.

"I'm certainly not opposed to DiscoVision," Leslie noted. "I like the freeze-frame technique and instant access. However, if you go to one hour a side, you no longer have

those tricks. It may well be that consumers would give up that gimmickry for a single pressing."

Leslie added that one factor which prompted CBS to align with SelectaVision was being assured that 200,000 machines would be marketed in the next year. Another factor was that Zenith has committed to it, with 100,000 machines scheduled to be made for that company.

"And part of our agreement with RCA was for them to dedicate a portion of their pressing capacity to us," said Leslie. "My only concern remains with the stereo factor, but we believe RCA has a second generation capability of making stereophonic sound."

"That's important to us because we're moving into an era of recording great artists and they need stereo

(Continued on page 93)

Audiophile Series: Elton John, the Who Coming At Half-Speed

By ALAN PENCHANSKY

CHICAGO—Elton John's "Goodbye Yellow Brick Road" double album and "Who Are You" by the Who will be released in half-speed mastered audiophile editions. Direct Disk Lab of Nashville is offering the titles in its "Superdisc" \$15 list series.

Direct Disk has entered licensing agreements with CBS, MCA and the WEA labels, according to the company's David Linz. Linz expects to release about three Superdisc pressings monthly, with large chains and one-stops purchasing direct from the company and an electronics rep network making sales to hi fi stores.

Linz says direct-to-disk sessions are no longer being staged. "There has been a strong indication that direct-to-disk never penetrated the broad market," he explains.

Direct Disk Labs was one of the top four producers of direct-disk recordings in the U.S.

Other titles in the half-speed cut series are Neil Diamond's "12 Greatest Hits," Tower Of Power's "Back To Oakland," Judy Collins' "Judith," Carly Simon's "Boys In The Trees," "Moon Dance," by Van Morrison and "Cosmic Messenger," by Jean-Luc Ponty.

Direct disk operates its own pressing plant located in a small Eastern Tennessee town. Mastering is by the JVC Cutting Center in L.A., with plating done at New York's Euro-padisk Co.

New Japanese VTR Heat Fight In U.K. Video Mart

LONDON—The launch this month of new VTRs from Japanese rivals Sony and Panasonic will add fuel to the struggle currently being waged by Betamax and VHS manufacturers for supremacy in the U.K. market.

Sony's C7—already familiar in Japan and the U.S., and available, in slightly different form, in some European territories—is the latest development of the Betamax line. Sony's other current model, the SL8080, will continue for at least 12 months, but in view of the comparable price and superior features of the new machine is not expected to sell strongly for much longer.

Akio Morita, Sony president and cofounder, was in London for the C7 launch. Likely retail price of the machine, which features 14-day programming and high-speed scanning, will be around \$1,300.

National newspaper advertising for the launch will be followed in May by the beginning of a major television campaign on Sony home video, budgeted to cost \$2,250,000 by year's end.

The campaign is an attempt to redress the balance of power between the two main formats, Betamax and VHS. Market share figures are hotly contested, but some estimates give VHS 75% of all U.K. home video sales, less than two years after the format was introduced here.

Within the VHS camp itself, competition is fierce. Compared with JVC, Panasonic is a minor name, though both are owned by Matsushita. With its new NV7000, though, Panasonic hopes in the next year or so to come close to JVC in sales terms.

The machine is brand new, and

has not appeared in any U.S. or Japanese trade shows: the U.K., for the first time, has been chosen for the world debut. Unlike Sony, which has built up advance stocks of 2,000 C7 units for immediate delivery to retailers, Panasonic does not expect to have its own machine in stores until May, around the time of its launch in the rest of the world.

Features include micro-processor control, and Dolby noise reduction for the first time on any VTR—an important innovation with the growing popularity of hi fi television. Half-speed and double-speed playback are offered, along with fast scanning, still frame, frame advance and pre-set facility to record eight programs over 14 days.

Retail price, taking account of dealer discounting, should be around \$100 below Sony's C7, and cheaper also than Panasonic's own NV8610, which the new machine replaces.

Ohio Audio Web Loses a Lawsuit

MOONACHIE, N.J.—The U.S. Pioneer Electronics Corp., marketer of hi fi components in the U.S., was awarded \$1,300,000 in damages and a permanent injunction against Audio Warehouses, an Ohio audio retail chain, by Hamilton County, Ohio, Judge A. Ross Siverling.

The decision, handed down Monday (10) stemmed from a 2½-year bait and switch lawsuit against the chain. The court also found Audio Warehouse to be in contempt of court for continuing to bait and switch despite the court's order that it refrain from doing so.

The chain is expected to appeal.

MARCH 29, 1980 BILLBOARD

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Tape Briefs

A free case of Scotch Master cassettes or 8-track cartridges will be given with the purchase of 12 cases of product in the Scotch "Bakers' Dozen" promotion which will run

April 1 through May 31, according to Steve Frederickson, marketing operations manager of 3M's Magnetic Audio/Video Products division. The cases may consist of all Scotch Mas-

ter cassettes, all cartridges, or an assortment of both.

* * *

TDK Electronics Inc., has given

its rep of the year award to the Len Haas Co. of North Miami Beach, Fla., and its advertising and merchandising award to Sam Goody's of Maspeth, N.Y. TDK has also ap-

pointed the J. Malcolm Flora Co. as its Northern Michigan sales rep firm. With offices in Plymouth and Charlevoix, Mich., the Flora Co. will be responsible for sales of the entire TDK consumer product line throughout Northern Michigan and the upper peninsula.

* * *

Fuji indicates that it will expand its advertising efforts beyond hi fi periodicals in 1980 and offer selective high-volume dealerships 5% cop advertising and point of purchase promotional materials. The tape firm also plans to offer dealers of its blank videocassettes a complete set of point-of-purchase materials which include a plexiglass display case designed to sit on or behind the counter and hold up to 150 tapes.



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NEW CONSOLE—Dave Brand, left, chief engineer for Filmways/Heider, Los Angeles, confers with Rupert Neve engineers James A. Kurovski, Andrew L. Treby and B. Morgan Martin during installation of a new Neve 8180 console, the first of that type to be delivered anywhere in the world.

U.K.'s VCL Planning Rock Vidcassettes

LONDON—The Boomtown Rats, David Bowie and Mike Oldfield are among the superstar names to be made available on videocassette by the VCL company here, with product expected in May.

The presentations mainly comprise one-hour films of "in concert" shows, filmed by Rock Biz Pix, which feature the Rats, Thin Lizzy and Oldfield, along with Black Sabbath.

The Bowie presentation is of the movie "Just A Gigolo," and could be on sale in April. Additionally, there are video specials of Tom Jones and Raquel Welsh, from U.S. television specials, and jazz features of Ella Fitzgerald, Gene Krupa and Count Basie.

VCL, based here at 58 Parker St., says company policy is to put out as much music product as possible, "as long as it is a universally accepted seller with no language barriers. Our confidence comes as a result of success with a Tina Turner program," adds Steve Webber, managing director.

"Our arrangement with Rock Biz Pix is a trump card. We want to expand that deal as we have exclusive distribution companies for us throughout Europe, and a comprehensive worldwide network."

So-So Action, Enthusiasm At French Du Son Hi Fi Show

Innovations Are Scarce, Buying Termed Sluggish

PARIS—The 22nd Festival Du Son hi fi show ran here March 2-9 in the Palais De Congres, and despite the absence this time around of competitive trade-only breakaway show Audio Fidelite, exhibitor numbers were only marginally up: 312 against 300 last year.

First three days were trade only, with 12,625 registered delegates. French participation was more than 2,000 up, but overseas visitors were thin, 1,105 against 1,165 in 1979.

No figures were given for public attendance, but more than one exhibitor was heard to murmur he had seen "better attended events." Nor was business overly hectic. Budget and top-end equipment stayed strong, but the bottom appeared to drop out of the middle market. French dealers generally were quick to inquire, but slow to commit themselves.

In a show disappointing for technical innovation, only three firms showed any digital technology. Akai's digital tape system appeared in marketable form. Sanyo's PCM system was the one debuted in January's Las Vegas CBS, and Pioneer's optical videodisk has kicked around exhibitions for the last year.

Philips showed neither its videodisk nor compact audio disk units, concentrating, like Scotch, Agfa, Maxell and Ampex, on the launch of pure metal cassette tape.

General feeling was summed up by one U.K. loudspeaker executive: "Manufacturers have run out of ideas. There's nothing much new and a lot of people have old stock dressed up in new clothes."

Gimmicks and facelifts abounded, with a noticeable trend to the use of plastics and other synthetics in case construction of micro systems to add to the existing clutch of small is beautiful hardware.

Trio showed its prototype LX3 tuner with microprocessor-controlled readout screen; Technics its SL-10 miniature turntable. Nakamichi introduced the High-Com II, a two band version of Telefunken's CN750 noise reduction system, and both Thomson and Son-Audax announced prototypes of piezo-electric high efficiency speakers.

U.S. firm KLH introduced a range of "pint pot" computer-controlled speakers, while Empire Scientific of New York had a new line of six cartridges in the Dynamic Interface series.

Little more novelty was apparent at the third Haute Fidelite d'Exception show mounted just across the road March 6-9 and characterized by one disgruntled mainstream exhibitor as "that bunch of snobbish nuts and loonies."

This attitude had some excuse. Koetsu had a new up-market cartridge: the Gold Level hand-made in jade and "specially dedicated" to the show.

There were demos by British specialist Marques Neim, Nytech, Linn-Sondek and Mission, a new 200W amp from Michaelson & Austin, and European unveiling of America's APT Holman AI.

While the Salon d'Exception and the Festival Du Son have at least reached detente—the former creaming off the extreme hobbyist market—organizers of the breakaway Audio Fidelite say they will now hold a trade-only event six months after the Festival, presenting the en-

tire range of audio products while the Festival continues to limit itself to hi-fi hardware as defined by the newly announced French AFNOR standards.

Clement-Marc Menu, chairman

of Thomson CFF and president of French electronic industries trade organization SIERE, said that with the general world slowdown, market demand in France, though strong, was noticeably less than before.

Some 900,000 pieces were sold in 1979 against 795,000 the year before, 75% of sales being of hi-fi standard. Most active sectors were turntables and cassette decks, where growth ran around 40%. A movement toward

separate components was visible.

Menu also repeated his opposition, expressed at MIDEM's lawyers' meeting, to the campaign for swinging at-source taxes on hardware.

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3 YEARS OF TOUGH TALKS

A Rules Code For U.K. Studios

LONDON — After three years around various negotiating tables, the Assn. of Professional Recording Studios here has come up with a revised and updated edition of its "conditions of hire of recording studios."

It has submitted its final draft to the Office of Fair Trading and indicates: "It has been seen as tough, but not objectionable."

The organization, pointing to the background of "lengthy and expensive negotiations," says it had become clear in recent years that "some recording studios operate as though they live in an idealistic world."

"But this, unfortunately, is not so for while the majority of customers are of honest intentions, a minority will take advantage of a studio. We wanted our members to be on their guard against these."

"What is certain is that commer-

cial risks never go away. There's no security in the 'it won't happen to me' belief. It is not generally realized, either, that a remarkable change has overtaken all business as a result of recent legislation, particularly the Unfair Contracts Act of 1979."

Continues the Association's statement: "Previously studios were largely able to avoid or limit the consequences of their actions or omissions by a series of disclaimers and exclusions in their terms of business, all of which favored the studio. But new legislation has sought to limit this action by traders and has given considerable advantage to customers."

"Studios would be unwise to assume they will always be able to avoid the commercial pitfalls that now lie ahead."

The new contract draft is solely for association members.

One vital addition to the conditions of hire is limited liability in the event of damage or delay in the de-

livery of a tape. A new clause limits to \$20,000 the claim that a customer can make on a studio in respect of any master tape.

"Previously the majority of studios were unprotected and could face unlimited damages, either because of no express term to this effect being included in the contract of hire, or through subsequent law changes. The new clause also provides a means by which association members may insure a master tape for a specified greater sum, at the customer's option and expense."

Other clauses give member studios the right to dispose of tapes after six months, provided the procedure for notifying a customer is carefully followed, and also for a studio to retain copyright in a recording until the customer has paid the bill.

This section also enables a member studio to bring pressure to bear on a record company using a tape if a non-paying customer subsequently tries to sell it.



STUDIO TALK—Eloise Laws, second from the left, and Sharon Reid, congratulate Reggie Dozier, left, engineering manager, and Gene Mackie, managing director, at a grand opening party for Scott/Sunstorm recording studios, Los Angeles. The facility's newly refurbished three 24-track studios are on the site of what used to be the ABC Records complex.

FIRST ON EAST COAST

N.Y. Studio Installs 3M Digital System

NEW YORK—Sound Ideas Studios here has purchased a 3M Digital Mastering System, making it, reportedly, the first East Coast recording studio to do so.

The studio expects to take delivery in April of the 4-track digital recorder and preview adaptor needed for mastering, while the 3M digital 32-track is expected in May, according to Bob Schaffner, studio manager.

The digital equipment will be installed in Studio A, which was completely rebuilt and opened last fall. The new API 32/32 console with Al-

lison Fadex automation is currently being upgraded to 40 inputs to accommodate 32-track recording.

Digital recording will also be available in Studio C which can handle up to 40 musicians. A new Ampex ATR 100 2-track has also been recently purchased by the facility.

Existing studios with 3M digital equipment, either purchased or rented, include Record Plant, A&M, Westlake and Warner Bros. Amigo, all in Los Angeles, and Sound 80, in Minneapolis.

Tewksbury Benefiting By Bay Area New Wave Rise

RICHMOND, Calif.—The current explosion of new wave activity in the San Francisco area has meant an increasingly important role for Tewksbury Sound Recorders in this community north of Berkeley which has become a focus for many East Bay groups doing their own recording.

Chief conduit for Tewksbury recorded product is Richmond Records, which has thus far released four singles: Psychotic Pineapple ("I Wanna Get Rid Of You"), the Blitz ("Panic Button"), Rock Island ("Lookout"), and Gloria Balsam ("Fluffy") which features 15 different Berkeley-area musicians. A single from local group No Sisters will be released shortly.

In addition, says Tewksbury owner Dan Alexander, Richmond has two albums in the works due for spring release, Psychotic Pineapple's "Where's the Party" and a compilation titled "Your Band's Name Here."

Alexander says, "All the records are getting good response without full-scale promotion." The Keystone Berkeley nightclub also hosted a "Richmond Records Night" Jan. 10 with all acts playing.

Other recent activity at Tewksbury includes a Soul Syndicate album, produced by Jack Miller, for a Jamaican label; an album by Ghosts, with guest appearances by John Cippolina and Keith Godchaux, for Whirled Records; an SVT single, "Hearts of Stone," for 415 Records, which has received play on a reported 170 stations nationally.

Also: a Dawan Mohammed album featuring players from the Pharoah Sanders band; a single "Love All Over the Place" by Dick Bright's group, Bubba Lou & the Hi-Balls, for Hi-Ball Records; and a song by

the Mutants scheduled for inclusion on a 415 Records compilation album set for distribution by Passport Records.

"There is an entire family of musicians around Berkeley," says Alexander, "who have known each other and played in various configurations with each other for years."

"Some of them are now known nationally, like Eddie Money, or Chris Solberg, who now plays guitar with Santana and wrote the current Santana hit, 'You Know That I Love You.'"

"Also, the Berkeley artists like Greg Kihn or the Rubinoos or Earth Quake are denting the charts now. With all the new bands more and more people from here will become recognized. Richmond Records and the studio can encourage the activity and benefit from it. I'm doing all I can to generate attention for the people around here."

Alexander says he plans within the next 90 days to install at Tewksbury a new Helios console purchased from Olympic Sound Studios in London, to replace the Midas board now in place.

The studio has both 16 and 24-track capability with an Ampex MM1000 recorder. Alexander says his extensive outboard gear includes EMT plate reverb, Lexicon digital delay lines, "a complete assortment of compressors and equalizers, and one of the largest selections of tube microphones in California." He indicates that the studio has also recently completed extensive hard-wood work and has added several active traps.

The studio measures 32 by 23, with a 15 by 20 control room. Costs are \$30 for 16-track and \$60 for 24. Chief engineer is Richard Van Dorn. **JACK McDONOUGH**

Studio Track

LOS ANGELES—The Beach Boys are working on a new LP at Rhumbo Recorders, Bruce Johnson producing, Steve Desper engineering. The Captain & Tennille are also there working on a new project, while Chicago, with producer Tom Dowd, is expected shortly.

The Dillard Family reunion album is being mixed at Hit City West for Flying Fish, Rodney Dillard producing, Rich Adler at the console. . . . Pete Henderson is mixing a live Supertramp LP at Chateau.

Action at Filmways/Heider: Gary Myrick and the Figures cutting an LP for Epic, Mike Birrigger at the board; Barry Mann cutting tracks for an upcoming Casablanca album, Brooks Arthur producing; and Stephen Bishop and Yvonne Elliman continuing to record overdubs for "The Roadie" soundtrack album.

At Wizard Recording Studios, Robin Geoffrey Cable engineering/producing Sheena and the Rokkets for A&M, Bill Koepnick assisting. . . . Lewis Peters producing Mandy Phillips for Spirit Records at Salty Dog Recording.

Quincy Jones producing George Benson at Kendun, Bruce Swedien engineering, assisted by Ralph Osborn. Nile Rodgers also there mastering a new Diana Ross LP for Motown with cutting engineer John Golden.

Producer John Ryan working with Pure Prairie League's debut LP for Casablanca at Sound City. . . . David Holman producing Mary Macgregor for RSO at Ocean Way, engineering by Bill Gazecki and Holman. Holman and Rich Fitzgerald also there producing the Kingbees for RSO.

Recent action at Sunset Sound: Clive Franks producing/engineering Elton John, Peggy McCreary assisting; Carter producing the Motels for Capitol, Warren Dewey engineering; and James Howard producing Cher for Casablanca, Mick Gruawski at the board.

At the Record Plant: Bob Margouleff producing Devo; Brooks Arthur producing Barry Mann, John Boylan producing Charlie Daniels/Volun-

teer Jam VI; and Tom Werman producing Molly Hatchett for Epic. . . . Adrienne Netter joins the staff of Evergreen Recording Studios as assistant to Bill Lazerus, studio manager.

Leon Haywood recording at Scott/Sunstorm and Quantum for a new 20th Century-Fox album. . . . Sound Labs activity: Roy Orbison and Emmylou Harris cutting a duet track for "The Roadie" soundtrack, John Arrias producing, Sheldon Elridge engineering; Arrias engineering a new Glen Campbell album; and John Hug producing Tim Weisberg for MCA, John Mills engineering with Patrick von Weigandt assisting.

Recent activity at New York's Penny Lane Studios: Stephen Bishop working on an LP; Charles Kipps producing Mystic Merlin's debut LP; and Lambert and Potter producing the Manhattans, Alan Varner engineering those projects. Also there, George Duke producing the Brecker Brothers with engineer Tom Vicari.

The Atlanta Rhythm Section beginning work on a new LP at Studio One, Doraville, Ga., Buddy Buie producing, Rodney Mills serving as associate producer and engineer. . . . At Sound Heights Recording Studios, Brooklyn Heights, N.Y., Mac McAree producing Jayne County for Attic Records, Qwestar Welsh engineering.

Sammy Hagar continuing work on his upcoming Capitol album at Filmways/Heider, San Francisco, Geoff Workman engineering, Dave Frazer assisting. Also there, Mademoiselle completing an album project for Elektra/Asylum with Vance Frost engineering, Steve Andreatta assisting.

The Widespread Depression Band at Dick Charles Studio, N.Y., recording its second LP for Stash Records, Les Paul Jr. engineering. . . . Dynasty in at Jack Clement recording studios, Nashville, working on a second LP for Solar Records, Leon Silvers producing with Steve Hodge engineering.

Joe McSorley producing the Reds' second LP at Veritable Recording Co., Ardmore, Pa. Also there, Fred Wesley and Al Richardson producing Trussell for Elektra.

At Larrabee, Charo working on a Salsoul project with Taavi Mote engineering, and Jeff Barry working on the soundtrack to the upcoming film "Idolmaker."

24-Track Facility For East Orange

NEW YORK—Eastern Artists Recording Studio, Inc. has opened here in nearby East Orange, N.J., as a 24-track facility.

Located 25 minutes from downtown Manhattan, the studio features an A.P.S.I. 3000 console, a 3M-M79 24-track, Studer 2-track, Altec monitors, dbx noise reduction, a stereo EMY reverb plate and a variety of outboard equipment and keyboard instruments.

Owner is Jordan H. Chassan.

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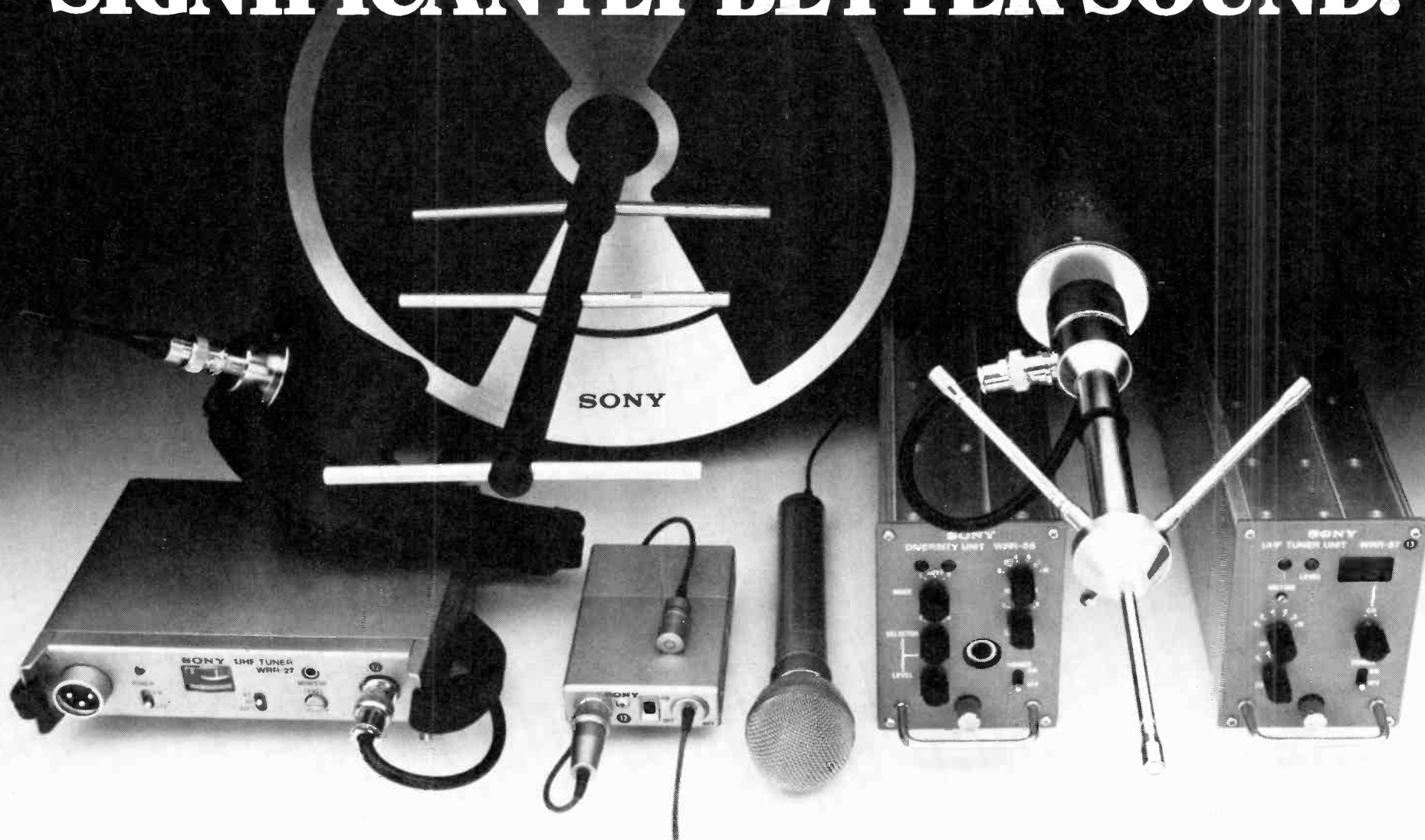
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Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE (RATING)	Copyright Owner, Distributor, Catalog Number
1	1	7	SUPERMAN (PG)	D.C. Comics, WCI Home Video Inc., WB-1013
2	2	20	THE GODFATHER (R)	Paramount Pictures, Paramount Home Video, 8049
3	3	20	SATURDAY NIGHT FEVER (R)	Paramount Pictures, Paramount Home Video, 1113
4	4	7	BLAZING SADDLES (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1001
5	6	7	GREASE (PG)	Paramount Pictures, Paramount Home Video, 1108
6	5	7	HEAVEN CAN WAIT (PG)	Paramount Pictures, Paramount Home Video, 1109
7	12	7	ENTER THE DRAGON (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1006
8	10	7	DIRTY HARRY (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1019
9	8	20	GODFATHER, II (R)	Paramount Pictures, Paramount Home Video, 8459
10	14	7	THE WILD BUNCH (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1014
11	15	20	M*A*S*H (N.R.)	20th Century-Fox Films, Magnetic Video, CL-1038
12	9	16	TOWERING INFERNO (N.R.)	20th Century-Fox Films, Magnetic Video, CL-1071
13	13	5	THE IN-LAWS (PG)	Warner Bros. Inc., WCI Home Video, WB-1009
14	11	7	EXORCIST (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1007
15	23	20	BUTCH CASSIDY AND THE SUNDANCE KID (N.R.)	20th Century-Fox Films, Magnetic Video, CL-1061
16	25	5	"OH, GOD!" (PG)	Warner Bros. Inc., WCI Home Video, WB-1010
17	7	7	SILVER STREAK (N.R.)	20th Century-Fox Films, Magnetic Video, CL-1080
18	30	3	LOOKING FOR MR. GOODBAR (R)	Paramount Pictures, Paramount Home Video, 8874
19	29	20	THE POSEIDON ADVENTURE (N.R.)	20th Century-Fox Films, Magnetic Video, CL-1058
20	NEW ENTRY		HALLOWEEN (P.G.)	Falcoln International Prod., Media Home Entertainment, M131
21	17	5	THE BUGS BUNNY/ROAD RUNNER MOVIE (G)	Warner Bros. Inc., WCI Home Video, WB-1003
22	22	5	"ALL THE PRESIDENT'S MEN" (PG)	Warner Bros. Inc., WCI Home Video, WB-1018
23	18	3	HOOPER (PG)	Warner Bros. Inc., WCI Home Video, WB-1008
24	16	7	THE OMEN (R)	20th Century-Fox Films, Magnetic Video, CL-1079
25	19	20	THE SOUND OF MUSIC (G)	20th Century-Fox Films, Magnetic Video, CL-1051
26	26	20	FLESH GORDON (R)	Graffiti Productions, Meda, M502
27	20	20	PATTON (N.R.)	20th Century-Fox Films, Magnetic Video, CL-1005
28	21	3	FOUL PLAY (PG)	Paramount Pictures, Paramount Home Video, 1116
29	31	15	DEATH WISH (R)	Dino De Laurentis, Paramount Home Video, 8774
30	NEW ENTRY		CHINATOWN (R)	Long Road Productions, Paramount Home Video, 8674
31	24	15	BARBARELLA (PG)	Dino De Laurentis Cinematografica S.P.A., Paramount 6812
32	35	3	DELIVERANCE (R)	Warner Bros. Inc., WCI Home Video, WB-1004
33	39	9	THE DEEP (R)	Columbia Pictures, Time-Life, (Not Listed)
34	40	3	THE SHOOTIST (N.R.)	Dino De Laurentis, Paramount Home Video 8904
35	NEW ENTRY		WOODSTOCK I (R)	Magnum Photos, Inc., WCI Home Video, WB-1015
36	NEW ENTRY		THE GRADUATE (N.R.)	AVCO Embassy Pictures, Magnetic Video, CL-4006
37	28	20	MURDER ON THE ORIENT EXPRESS (G)	EMI Film Distributors, Ltd., Paramount 8790
38	27	5	THE PRODUCERS (N.R.)	Avco Embassy Pictures, Magnetic Video, CL-4058
39	36	20	TORA! TORA! TORA! (N.R.)	20th Century-Fox Films, Magnetic Video, CL-1017
40	NEW ENTRY		THE GREEN BERETS (N.R.)	Warner Bros. Inc., WCI Home Video, WB-1002

MARCH 29, 1980 BILLBOARD

Sound/Video Business

Cap Home Vdtapes Led By the Knack

• Continued from page 86

with the American Federation of Musicians.

Interestingly, Dartnell reveals, Capitol is one firm Chrysalis is now negotiating with for possible distribution of that videotape.

Other music offerings—and Dartnell indicates that music will be a key element in the home video business—include a recent America concert and "Rock Justice."

EMI Videograms recently acquired the worldwide rights to "Rock Justice," a rock opera conceived by Balin and Bob Heyman which was taped and recorded last November during the show's premiere run at San Francisco's Old Waldorf. It may not be part of the initial video release, Dartnell points out, since the soundtrack LP is likely to be released first.

Dartnell agrees that the royalty rate as it relates to the video music medium is still a major hurdle to

overcome. The \$49.95 price point of the Knack tape reflects an initial royalty agreement. Any increase in price would reflect a higher royalty structure.

"We're monitoring the developments of the market," Dartnell comments on that issue. "We're talking to publishers and guilds." In the interim the company is establishing an escrow fund which will hold artist royalties until legal guidelines are established.

Recent EMI films put into the videocassette catalog may also be higher priced.

Packaging for feature material will be in a generic, die-cut slip case box while music offerings will receive more individual treatment and graphics. Point of purchase material will include posters and there will be a trade and consumer advertising push on the products.

At the moment Capitol is farming out duplication of the tapes but as the market progresses the company

may integrate that capability into its manufacturing structure. The firm is also taking a wait and see attitude on manufacture and custom replication of videodisks until that market begins to crystalize.

The label's video interests don't stop at the prerecorded videocassette or videodisk level. Already being explored is programming for other video mediums such as cable television. Capitol also has an in-house video department which will continue to help create and coordinate video material.

Whether or not Capitol will release videocassettes on a monthly pattern has yet to be determined. Dartnell won't speculate on projected unit sales or dollar volume for videocassettes the first year, indicating it is too soon to judge market developments.

A large measure of future decisions will be the result of how the Capitol videocassettes are received in the market.




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ENTER THE DRAGON,
"OH GOD" and
BLAZING SADDLES.

POW! Paramount prize
winners are
THE GODFATHER,
HEAVEN CAN WAIT,
SATURDAY NIGHT FEVER
(you should see me dance),
CATCH 22 and **GREASE**.

Columbia's
best sellers are **THE DEEP**,
THE EYES OF LAURA MARS,
BELL, BOOK & CANDLE,
and **FUN WITH DICK
AND JANE**.

You'll really get a kick out
of **VT's** line-up
with **HALLOWEEN**,
FLESH GORDON,
LAUREL & HARDY,
THE MR. BILL ("OH NO") SHOW
and **BRUCE LEE**.



CBS Video Software Set For 1982 Bow

• Continued from page 86

presence as opposed to four-inch television-style speakers.

Yetnikoff and Leslie disagreed somewhat on the viability of the rental market. Said Leslie: "I think there's some merit to the argument that people would rather rent than buy something that costs \$40 to \$50. The sales market is where it's at, but it may well be that there's a rental market too."

Countered Yetnikoff: "I see a lot of problems with it. How do you know that you're going to get the tape back? What do you do—ask the consumer to leave a deposit like the old days of soda bottles? It's a very awkward kind of system."

"I think it's also a function of price. When tapes list at \$59 for a big movie, then the rental market has a great deal more viability than if the price goes down to \$29."

Both agreed that there are problems with control and logistics in

rental. The fee would be 20% of the cost of the tape, and there must be roughly a seven-time turn on each unit for it to be profitable.

Yetnikoff disputed surveys which indicate consumers say they want to buy videodisks in record stores. "Records initially were sold in the same stores that sold radios," he says. "They took in a few phonograph players and then a couple records too. I have a feeling the development might follow the same pattern here."

"At first mail-order will play a big part," Yetnikoff said. "And videodisks and tapes will initially sell in tv stores rather than record stores. But separate software stores for video will emerge quicker than they did in the record business."

Yetnikoff pointed out that CBS engineers have verified claims by JVC that it has a device which prevents taping of a disk to a tape. He added that his engineers are now

seeking to verify the accuracy of Fotomat's claim that it puts a scrambler in the tape.

"I believe the system used in the development of JVC can be adapted to the RCA system," Yetnikoff said, "so it may be possible to prevent that kind of piracy."

Leslie added that he sees CBS moving into the videocassette and cable areas. "Videocassettes have a marketplace," he said, "even if it is small and elitist."

"One and one-half percent of the population now owns videocassette players, so to some extent we'll make some money off that. And the technology will be useful in the development process of the disk in terms of marketing, distributing and programming."

"Our cable opportunity will be used to develop programs usable for sale to cable, foreign broadcasting and for videodisks and tapes."

Talent In Action

BAR-KAYS KOOL & THE GANG CAMEO KWICK

Mid-South Coliseum, Memphis
Tickets: \$8.50, \$7.50

The Bar-Kay's March 15 performance before a hometown crowd contained all the elements that identify a classic act. The exuberant 70-minute, 11-song set was visually exciting with dazzling movement, creative lighting and tactful touches of smoke and fire adding impact to the selections from their "Injoy" album.

James Alexander's funky-droning bass, the punchy horn section and spunky backup vocals provided the energy synonymous with the Bar-Kays sound.

Lead vocalist Larry Dodson provided the set's highlight with a stirring recitation soulfully worked into the current single "Today Is The Day."

Sherman Guy's skyhigh vocals and intense delivery of "Running In And Out Of My Life" was another standout?

The closing number, "Move Your Boogie Body," had the crowd on its feet, testifying that after a decade the Bar-Kays' music still feels as good as it sounds.

Kwick, a new four-man vocal group on EMI Records, opened the show with a 15-minute, three-tune set, featuring its recent release "Let This Moment Last Forever." Its smooth harmony was polished, but its snappy presentation of the uptempo number "Tonight Is The Night" was its strongest effort.

Cameo, also on the four-act show, was hampered by a crowded stage and poor sound throughout their 30-minute, about five-tune set. More energy seemed to be expounded on sensual movements than on solid music as the group worked the crowd to a frenzy.

Kool & the Gang was recently reviewed here.
ROSE CLAYTON

MADNESS

Whisky, Los Angeles
Admission: \$6.50

Madness reigned here March 14. The seven-man band is currently one of the largest attrac-

tions in its native U.K. With an intoxicating brew of ska music and cabaret showmanship, it's easy to see why Madness is so popular.

Leaders Graham "Suggs" McPherson and Chas Smash, in their baggy suits which make them look like characters from a Raymond Chandler novel though actually they are closer to the current mod revival, are the perfect court jesters. In the 17-song, one-hour set, they danced and gauged the near capacity crowd into moving its feet.

While these two provided a sense of the absurd, Lee Thompson has to be given credit on the musical end for his meaty saxophone work. "One Step Beyond," performed at the beginning and end of the set, really came alive due to his playing. Unfortunately, when piled on top of each other, the songs tended to sound alike. The group is best taken in smaller doses on its debut Live LP.

In the U.K., Madness sometimes attracts rowdy crowds and this was the case here. At one point, McPherson angrily jumped into the dancing crowd to give one unruly patron a piece of his mind. Later, a woman took the stage, kicking at anyone trying to remove her. CARY DARLING

ALIVE


Folk City, New York
Admission: \$5

Alive is a vital five-woman jazz unit that has substantial talent and shows good potential. But its performance Feb. 26 indicated it ought to develop a more clearly defined identity beyond that of a strictly feminist appeal.


The unit features a talented percussionist, Carolyn Brand, who plays four conga drums and other assorted items and a singer known as Rhianon. When she's good, she's very good such as on the swinging Ida Cox blues, "Wild Women." But she can also be overly dramatic and affected.

Piano, bass and drums round out the unit. The group offered eight, mostly original, selections in a 40-minute performance.

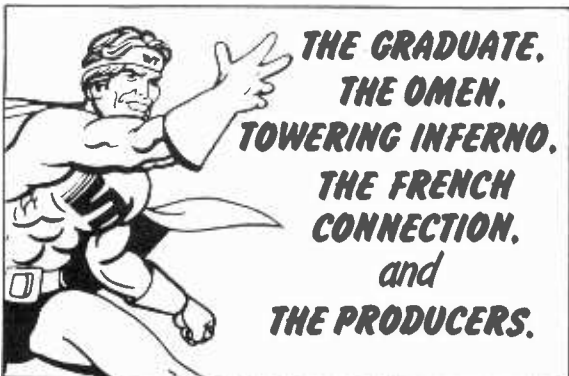
The San Francisco-based Urana Records artists played two clubs here, Folk City and Jazzmania as part of a national tour. DOUG HALL



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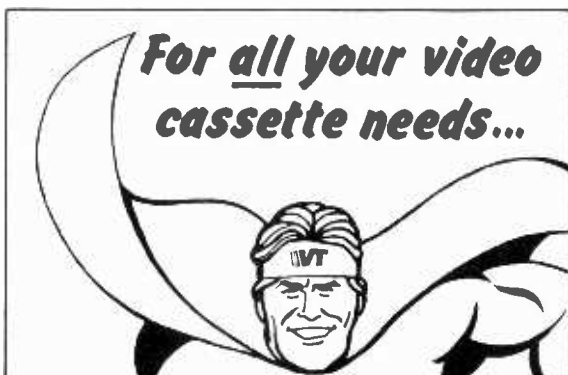
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Signings

Pure Prairie League to Casablanca... Alice Cooper and Teddy Pendergrass to Buddy Lee Agency for representation at fairs... Theatrical rock band the **Plasmatics** to Stiff Records outside of the U.S. and Canada. Debut LP will be produced by former Rolling Stones producer **Jimmy Miller**. ... Comedian and KLOS-FM Los Angeles DJ **Frazer Smith** to Management Three for representation. ... Rock ensemble **Fast Fontaine** to EMI-America Records.

Rock singer **Laurie Beechman** to Atlantic Records for exclusive worldwide recording. Debut LP, "Laurie & The Sighs," produced by **Roger Probert**, set for release this month. ... Epic artists **Mi-Sex** to Libert and Tulipan Associates for U.S. management representation.

Sylvia Alanez to Century VII Records in Nashville. ... **Revelation**, a

Florida gospel group, to Greentree Records, a division of the Benson Co. ... The **Kingsmen** have resigned with Heartwarming Records, also a division of the Benson Co. ... **Kathie Sullivan** of the Lawrence Welk Show to Dave Peters II for management.

Starlite recording artist **Freddy Fender** to Buddy Lee Attractions, Inc. for booking. ... **Dawn Chastain** to Stage II Attractions for booking. ... The **Welk Music Group** has entered into a copublishing agreement with **Gary S. Paxton Publications** in Nashville on songs written by **Mark Wright**, with Wright signing an exclusive writer's agreement with Welk. ... Also joining the Welk publishing fold is writer **Phil Earhart**. ... Composer/artist **David Stearman** to songwriting and recording contracts with Tempo, Inc. ... **Faron Young** to the Little Richie Johnson Agency in New Mexico for publicity.

Chicago Bollingbrook Park Dark

CHICAGO—The last day of operation for the Old Chicago indoor amusement park in suburban Bollingbrook, Ill., was Sunday (16). Park's lease holder, IC Lending, a division of IC Industries, instituted foreclosure proceeding March 17.

The 11-acre park and shopping center complex has undergone a troubled existence since ribbon cutting in 1975 and owners now say the property will be converted to other uses. In 1978, following bankrupt proceedings, the park had its second opening this time with \$6 million invested in upgrading.

A major park attraction had been live rock, country and pop musical performances. Recently, \$51,000 was spent on a new stage and sound system for bands (Billboard, Jan. 26, 1980).

Final day of operations saw the **Kendalls** performing before parkgoers. Booking of acts was being handled by Jam Productions here.

Acts **Spanky & Our Gang**, Jim "Ed" Brown & Helen Cornelius, Earl Scruggs, Steppenwolf with John Kay and Pat Boone had been lined up for March and April.

MARCH 29, 1980 BILLBOARD

Disco

Disco Mix

By BARRY LEDERER

NEW YORK—Sarah Dash's second LP from Kirshner Records, "Oo-La-La," shows her vocal virtuosity from ballad and funk to pop material. "Oo-La-La Too Soon" written and produced by Tom Anthony, is immediately recognizable as the melody from the popular Sassoon ad on tv with striking new lyrics and augmented, driving rhythm tracks.

"Your Love Has Left Its Mark On Me" at 6:30 has a wailing and strutting tempo reminiscent of

the sound of the LaBelle group of which Sarah was a member for 16 years.

"Sugar, Sugar" the Archie Bell and the Drells hit is updated with a Latin flavor. "Do What You're Doin'" and "Ooh You Don't Get It" have a New Orleans gospel/blues feeling. Much of the material can be extended to the 12-inch format for assured deejay play. Included in the back-

(Continued on page 97)

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| RAPPERS DELITE | PIZAZZ |
| SEQUENCE | YELLOW MAGIC |
| VIOLA WILLS | BLOWFLY |
| KENNY BEE | SPOONIN GEE |
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Billboard®

Billboard SPECIAL SURVEY For Week Ending 3/29/80

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
★	2	10	FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.—Casablanca (LP/12-inch*) NBLP-7197	51	51	12	JUST A TOUCH OF LOVE—Slave—Cotillion (LP) COT-5217
	2	1	HIGH ON YOUR LOVE/HOT HOT (Give It All You Got)—Debbie Jacobs—MCA (LP/12-inch*) MCA-3203	52	52	10	GOT TO LOVE SOMEBODY—Sister Sledge—Cotillion (LP/12-inch*) COT-16012
★	4	6	STOMP—Brothers Johnson—A&M (LP) SP-3716	53	53	15	RUNNING FROM PARADISE/PORTABLE RADIO—Hall & Oates—RCA (12-inch)
	4	3	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX—The Whispers—SOLAR (LP/12-inch*) BXL-3521	54	56	7	PARTY BOYS—Foxy—TK (LP/12-inch*) DASH-30015
★	17	4	AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie—Polydor (LP/12-inch*) PD-1-6259	55	58	12	CISSELIN' HOT—Chuck Cissel—Arista (LP/12-inch*)
	6	5	EVITA—all cuts—Festival—RSO (LP) RS-1-3061	★	70	3	POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch) PDS-402
★	8	8	RIPE—all cuts—Ava Cherry—RSO/Curtom (LP) RS-1-3072	57	59	21	I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP) BSK-3366
★	9	24	WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP/12-inch*) SD19256/DSKO 205	★	68	5	STANDING OVATION—G.Q.—Arista (12-inch) CP-709
★	12	11	TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch*) SD-19258	★	65	3	MEDLEY OF HITS—Diana Ross & Supremes—Motown (12-inch) M-300035
★	11	6	DON'T PUSH IT DON'T FORCE IT—Leon Haywood—20th Century (12-inch) TCD-105	60	69	4	WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch) TCD-103
	11	6	I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP) M7-929	★	95	3	COMPUTER GAMES—Mi-Sex—Epic (LP/12-inch*) JE-36349
	12	13	KEEP IT HOT/HIDE IT AWAY/I GOT FAITH IN YOU—Cheryl Lynn—Columbia (LP) JC-36145	62	63	4	MAKE YOU DANCE/ROCK GROOVE MACHINE—The J.B.'s—Drive/TK (12-inch) TK-436
★	14	5	YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude (LP/12-inch*) PRL-12174	63	64	17	MONEY—The Flying Lizards—Virgin (LP/12-inch) VA-4809/VA13137
	14	15	I CAN'T DANCE WITHOUT YOU/THANK GOD THERE IS MUSIC—Theo Vaness—Prelude (LP) PRL-12173	★	74	4	YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE—LePamplousse—AVI (LP) AVI-6080
	15	16	ALL NIGHT THING—The Invisible Man Band—Mango (12-inch*) MLPS-7782	65	57	11	YES I WILL/TEARS/PUTTING MY (Heart On The Line)—C.O.D.—Casablanca (LP) NBLP-7193
★	16	4	TWO TONS O' FUN—All Cuts—Two Tons O' Fun—Fantasy (LP/12-inch*) F-9584	66	67	4	I HEARD IT THROUGH THE GRAPEVINE—Pizzazz—Roy B Records (12-inch)
	17	7	VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch) LP-36302	★	78	2	GET DOWN MELLOW SOUND/WE GOT THE GROOVE—Players Association—Vanguard (LP/12-inch*) VSD-79431
	18	10	TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic (LP) SD-19257	★	79	3	MIDNIGHT MESSAGE—Ann Margret—MCA (LP) MCA-3226
	19	20	QUEEN OF FOOLS—Jessica Williams—Polydor (LP) PD-1-6248	★	77	4	LADY FIRE—Vikki Hallway—Atlantic (45/12-inch*) 37349
	20	18	MANDOLAY—La Flavour—Sweet City (12-inch) SCD-5555	70	60	19	BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant Funk—Salsoul (LP/12-inch) SA-8529
★	31	5	MUSIC TRANCE—Ben E. King—Atlantic (45/12-inch*) AT-3635	71	72	8	"1-2-3"—Salazar—City Records (12-inch*) CRA-1405
	22	23	IN THE SOCKET—Shalamar—Solar (LP/12-inch remix) BXL-13479	72	62	5	SWEET HONEY—M'Lady—20th Century (LP/12-inch*) TCD-104
	23	19	LOVE INJECTION—Trussel—Elektra (12-inch) AS-1143	73	75	16	JUMP THE GUN—The Three Degrees—Ariola (12-inch*)
	24	21	HAVEN'T YOU HEARD—Patrice Rushen—Elektra (LP/12-inch*) EK-243	74	66	4	I DON'T BELIEVE/OOPS, UP SIDE YOUR HEAD—The Gap Band—Mercury (LP/12-inch*) SRM-1-3804
★	27	7	WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING FOR THE MAN—Skatt Bros.—Casablanca (LP/12-inch*) NBLP-7192	75	71	9	LIVE IT UP—Sweet Touch—BC (12-inch) BC-40003
	26	26	AFRICAN SUITE—all cuts—African Suite—MCA/Montage (LP) MCA-3205	76	73	2	FIRST LOVE—Richard Tee—Columbia/Tappan Zee RT (12-inch) JC-35695
	27	22	WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—OCEAN (LP/12-inch*) SW-49902	77	55	8	HERE COMES THE SUN/LAST CHANCE TO DANCE—Fat Larry's Band—Fantasy (LP/12-inch*) F-9587
	28	29	I ZIMBRA—Talking Heads—Sire/Warner (LP/12-inch*) SRK-6076	★	78	NEW ENTRY	BEHIND THE GROVE—Teena Maria—Motown (LP) M-9221R1
	29	30	TONIGHT'S THE NIGHT—Sharon Paige—Source/MCA (12-inch) SOR-13952	★	79	NEW ENTRY	LOVERS' HOLIDAY—Change—Warner/RFC (LP/12-inch) RFC-3435
	30	28	LET'S FLY—all cuts—Paradise Express—Fantasy (LP/12-inch*) F9589	80	43	20	DO YOU LOVE WHAT YOU FEEL/ANY LOVE—Rufus and Chaka—MCA (LP/12-inch*) MCA-5103
	31	32	WE GOT THE FUNK—The Positive Force—Turbo (12-inch) T-452	81	85	4	ELEKTRONIX/CUNGA/ROLLER BOOGIE—Bob Esty—Casablanca (LP) NBLP-2-7194
	32	25	PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch*) BSK-3355	★	90	3	GONNA GET ALONG WITHOUT YOU—Viola Wills—Sugar Hill (12-inch)
	33	33	I WANT YOU FOR MYSELF—George Duke—Epic (LP/12-inch*)	83	82	6	RIGHT PLACE—Brass Construction—United Artists (LP)
	34	36	HOTEL PARADISE/SAINT TROPEZ—Diva Grey & Oyster—Columbia (LP) BL-36265	84	76	9	LOVE IN OUR HEARTS/LEADMEON—Peter Brown—Drive/TK (LP) DRI-108
	35	34	GOOD TO ME—all cuts—THP—Atlantic (LP) SD-19257	85	87	7	COMPUTER GAME—Yellow Magic Orchestra—A&M (LP) SP-736
★	40	7	REMONE—Kocky—Windsong/RCA (12-inch) BXL-1-3502	★	96	6	HOT TO TROT—Lourett Russell Grant—Alvarez (12-inch) NC-1001
	37	37	TIGER TIGER (Feel Good For A While)—Gregg Diamond Bionic Boogie—Polydor (LP) PD-1-6237	87	61	21	YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (LP/12-inch*) LP-9509
	38	39	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew—Brunswick (12-inch)	88	89	21	TAKE ALL OF ME—all cuts—Barbara Law—Pavillion (LP) JZ-36148
	39	42	WILLIE AND THE HAND JIVE/LOVE POTION #9—Rinder and Lewis—AVI (LP) 6073	89	91	3	FILL ME UP—Elain & Ellen—Lance (12-inch*)
★	46	4	NOW I'M FINE—Grey & Hanks—RCA (LP/12-inch*) AFL-1-3477	90	93	7	THE EVE OF THE WAR—Jeff Wayne—Columbia (LP/12-inch*) PC2-35920
	41	45	DANCE FANTASY—Free Life—Epic (12-inch) NBLP2-7183	91	80	23	I'M CAUGHT UP/YOU DON'T HAVE DANCING ON YOUR MIND/I HOPE IT'S THE RIGHT TIME—Inner Life—Prelude (LP/12-inch*) PRL8004
	42	44	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carr—P.I.R. (LP) JZ-36196	92	92	13	SATURDAY NIGHT (Breakout)—Arpeggio—Polydor (12-inch) PD-515
★	47	4	HIGH/SKY ZOO—Skyy—Salsoul (LP/12-inch) SA-8532	93	81	16	FLY TOO HIGH—Janis Ian—Columbia (12-inch) XSS-166717
	44	41	SATISFIED/IT'S STILL A THRILL—Dynasty—Solar (12-inch) BXL-1-3398	94	84	15	LOVE IS IN YOU/DANCE FREAK AND BOOGIE—Night Life Unlimited—Casablanca (LP/12-inch*) NBD-20204
★	49	2	YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch*) DSR-9517	95	83	21	SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch*) DRCS8893
	46	48	DON'T BRING BACK MEMORIES/IN NEW YORK—Passion—Prelude (LP/12-inch*) PRL-12176	96	86	15	HOW'S YOUR LOVE LIFE BABY—Jackie Moore—Columbia (12-inch) WES-22125
	47	35	KIND OF LIFE (Kind Of Love)—North End—West End (12-inch)	97	98	15	DON'T STOP THE FEELING—Roy Ayers—Polydor (LP/12-inch*) P-6246
	48	38	THE VISITORS (remix)—Gino Soccio—Warner/RFC (12-inch) DRCS-8894	98	88	10	BROKEN ENGLISH/WHY D'YA DO IT—Marianne Faithfull—Island & Antilles—(LP/12-inch) ILP-9570 & AN-801
★	54	9	MOONLIGHT AND MUZAK/COWBOYS AND INDIANS—M-Sire/Warner (LP/12-inch*) SRK-6084	99	97	20	CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch*) F-79010/D-149
	50	50	RAPO CLAPO—Joe Bataan—Salsoul (12-inch) SG-315	100	99	12	ONLY LOVE CAN MAKE IT RIGHT/DANCE THE NIGHT AWAY—Jet Brown—Polydor (LP) PD-1-6218

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Disco

Chi Mobile Action Good

• Continued from page 95

rental of sound equipment for non-musical events, and despite a 50% drop in high school and related youth bookings, revenues are up. Chudacoff says he finds himself playing more often today at adult functions.

Disco Van, one of Chicago's biggest and most visible mobiles, see steady revenues despite a decline in the number of smaller party bookings. According to owner Terry Hedeman, bigger ticket events are being worked today including corporate meetings and auto shows.

Hedeman plans to expand the scope of his productions with the addition of laser light shows provided by Milwaukee's Laser Productions, which will add between \$500 and \$700 to the total package price.

Says Hedeman, "The high schools are hard business today. If it wasn't for my large parties I'd be hurting."

At Prosound in Schaumburg, Ill. mobile disco is combined under one roof with system design and installation for clubs. Owner Jay Calandra says the disco backlash has hurt one end of the business.

"It has affected the installation business," he explains. "We have about half a dozen bids in on installations around the country that are not coming down."

Calandra says the mobile business is expanding, with more live entertainment to be incorporated and plans to offer specialty shows geared to shopping center promotions.

"We never were just into spinning disco music," says Calandra, who operates from a library of 10,000 disks, "The disco backlash is affecting the discotheque and mobile dis-

cos who don't do anything but disco."

Avron Fagel, operator of Disco Trek, which gets many bookings through party planning agencies, has not seen a slump in demand. Bar Mitzvahs, fashion shows, college parties and corporate functions dominate the Disco Trek schedule.

"There's a little more emphasis on the total entertainment package. We even include scenery setups," Fagel states.

"Very rarely have we ever run into a crowd where we only played all-disco music," explains Fagel.

Chuck Miller, head of Lights Fantastic disco, also feels the need for educating the public.

"Image is the biggest problem, particularly in the Chicago area," he explains. "There's so much business out there if we could only make the general public more aware."

Miller, who operates a computer controlled disco system, does 60% of his business with colleges and universities and 15% with private parties such as weddings and Bar Mitzvahs. The remainder is corporate and organizational work.

Miller says he has never played up the "disco" music aspect of his operation.

"I never stressed that I was a mobile disco," he explains. "As the disco trend fades out, the concept of what we're doing is just as valid."

Le Mans

• Continued from page 94

consisting of 250 plush captain's chairs.

The DJ's booth will be atop the cab of a tractor trailer, with the flat bed trailer doubling as a stage or extra dance space.

Sequencing traffic lights line the entrance tunnel, while 12 screens display changing graphics from a battery of projectors. Eight 8-ft. neon towers retract from ceiling to floor. A nearly seven-foot round spinning ceiling display with 40 heads is the centerpiece, flanked by 32 neon lightning bolts.

Two six foot long mirrored prisms suspended from the ceiling on each side of the square dance area are hooked to variable speed motors, making a neat variation on the spinning globe that has dominated discos for so long.

Eighteen strobes with sound to light chase controls are part of the overall light plan, which doesn't end there. A range of theatrical lighting devices is also planned.

"It's really quite intense," says Norman Fuchs of the contracting firm. He will also supervise the musical programming.

One of the audio innovations is that the bass system was designed on the concept of using the entire dance floor as a sort of "folded horn" chamber.

"The space allowed us to use the sub-flooring as an air chamber," Fuchs explains. "The air from the woofers travels under the floor. It eliminates those huge woofer cabinets."

"We did it because our design instructions were to keep it graphic," he adds.

Le Mans is on the site of the old Rock Palace, a former disco and rock club. The site was one of the earliest discos in the area, opening in the late Sixties as a dance location. It never caught on, says Fuchs, "because everyone thought all they had to do was put in some speakers and put some lights up."

There are at least six thriving discos in the area, but none match Le Mans in size or, so far, in its extravagant use of sound and light.

DJ Pools Denied

• Continued from page 94

There is disagreement also on how much pools would pay for disks. Rivera hopes the price would be under \$1.

"If we sell for under a dollar we're losing money," says Ray Caviano, head of Warner Bros.' RFC imprint and one of the industry's most active spokesmen for disco promotions.

"So far as the entire proposal is concerned," he says, "there are a lot of options we'd have to explore and think about before I could give you an answer one way or another."

Caviano agrees that labels are "holding the line these days," pointing to Warner Bros.' policy of restricting promotional service to only one pool in each of the country's leading markets.

"And we still service 25 to 30 pools on that basis," he adds. "We ship almost 3,000 promo copies on each release."

Salsoul's Smith agrees that promotion costs rose to risky heights last year as he defends the promo pay plan.

Disco Mix

• Continued from page 96

ground vocals are such artists as Phyllis Hyman, Diva Gray and Ullanda McCullough.

Deejays have been going to local record stores and causing some concern by asking for Loose Joints. What they want is West End Records' latest 12-inch single by a group called the Loose Joints with a tune titled "Is It All Over My Face?" The group is comprised of New Yorkers who happened to be around a recording session when the lead singer never showed up.

Their substitution as recording artists is the label's fortunate discovery. Although the sound is somewhat off-key, it is still catchy. The group needs polish but its awkwardness makes the record work.

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There are some clear facts that support our claim. Among these are the following:

- 1 DISCO IS ALIVE & WELL**, and still prospering. Club owners who invested handsomely in their establishments are still catering to overflow crowds. New clubs like Magique in New York are faring well. There are many others.
- 2 New Discos** are still being planned and built all over the world. It is estimated that over 1,000 are being planned or are under construction.
- 3 There are 6,000 roller skating rinks** in the country, many of whom are clamoring to convert their establishments to Roller Discos.
- 4 Roller skate manufacturers** have the biggest backlog of orders on their books in their history.
- 5 Europe was ahead of the United States** by at least 5 years in DISCO popularity, and their business is still booming.

As manufacturers and suppliers of lighting, sound, control equipment, interior design, supplies, and other services to the entertainment industry in general, and to the DISCO field in particular, we can only decry the negative attitude and reporting espoused by the recording and publishing industries.

We want to urge all DISCO owners and operators, Roller disco rinks, Disco clubs, and investors in the DISCO entertainment media in the United States and abroad, to continue unabated their effort to make money by providing the best that our industry has to offer in the way of good lighting, quality sound, good design, enjoyable music, and innovative entertainment.

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Seminar Highlights: Paul Harvey, left, addresses the Country Radio Seminar at its opening session, while the members of MDJ Records group, Alabama entertain at the Seminar's New Faces Show on Saturday night. The 11th annual seminar drew 389 registrants to Nashville for the two day series of meetings.

Harvey Slams 'Porn Trend' At Nashville Radio Seminar

• Continued from page 32

seminar into a professional area of information," said Boyles. "It is becoming important for country radio stations. While it continues to be a learning experience, it has come of age."

Following Harvey's address, concurrent sessions took place on "How To Control Your Career," moderated by Bob English of WUBE-AM Cincinnati, and "How Will You Program In The '80s?" moderated by Lee Masters of KLOZ-FM in El Paso.

The Country Music Assn. gave a presentation entitled, "Have You Heard The One About The CMA?" a comedy routine by Carl Wolfson, a President Carter impersonator.

The afternoon sessions on Friday also ran concurrently, and included "Is Research The Answer To The '80s?" an address by Dr. James N. Farr on "How Do You Manage Management People?" followed by a videotape presentation by Dr. Morris Massey of the Univ. of Colo-

rado on "What You Are Isn't Necessarily What You Will Be."

Concluding the first day of sessions was an audio/visual presentation by the Mutual Radio Network on "The Renaissance Medium—Radio/Network Radio/Mutual Radio." Friday evening featured a special screening of "Coal Miner's Daughter," based on the life of Loretta Lynn.

The first working session of the day was titled "How Well Do You Know The Record Business?—Where Does The Record Come From? Where Is It Going? How Does It Get There?" Moderated by Moon Mullins of WDAF-AM in Kansas City, it included on the panel Norro Wilson of Warner Bros. Records, RCA artist Ronnie Milsap, Joe Galante of RCA, Mike Martynovich of CBS Records, independent promotion men Bruce Hinton and Peter Svendsen, and Jan Rhees, independent marketer.

The afternoon sessions included "Rules And Regulations For The

'80s," conducted by attorneys Tom Wall and Bob Heald; "How To Create A Creative Sell," moderated by Kim Pyle of WOKX-AM, High Point, N.C.; and "How To Find And Develop Programming Talent," moderated by Bob Kraig of WTHI-AM of Terre Haute.

The final session, "How To Put Your Face In The Marketplace" was a VTR presentation of television commercials and billboards from stations across the country, compiled and edited by Chris Collier of KYTE-AM in Portland, Ore.

During the two-day seminar, the board held its annual elections. Mac Allen was re-elected president; Ed Salamon, vice president; Susan Roberts, secretary; and Jeff Walker, treasurer.

In lieu of an industry chairman, Frank Mull was named executive director of the seminar, with Joe Casey of CBS Records and Joe Galante of RCA being appointed industry representatives.

New board members are Mac Allen, Les Acree and Galante. The two new directors-at-large are Roy Wunsch and Tom McEntee.

Workshop Firm To Aid Musicians

NASHVILLE—Workshop 1980, an opportunity for musically talented individuals to share with and learn from some of the most talented people in Christian music, will take place June 22-28 at the Univ. of South Alabama in Mobile.

Scheduled to lend their talents to the Workshop are Bill Gaither, Ronn Huff, Roger Breland and Truth, Bob MacKenzie, Darrell Holt, Ron Harris and John Coates will also be on hand to share in their respective fields with the expected 300 participants.

All phases of vocal, instrumental, composition, arranging, technical and productive artistry will be treated in-depth, providing many opportunities for the participants to work on a one-to-one and collective basis with the instructors.

Special concerts are also planned for workshop participants which will give them an opportunity to put into practice what they have learned.

The workshop will be held on the school's campus, and will utilize ultra-modern auditoriums and rehearsal halls as well as conference rooms and performance centers. Living quarters will also be on the campus.

400 APPLAUD TALENT

New Faces Mostly Pop

By KIP KIRBY

NASHVILLE—The 1980 New Faces show accurately reflected the current state of affairs trademarking Nashville music these days: a heavy emphasis on pop and a modicum of what used to be called traditional country.

That country music has changed was clearly demonstrated March 15 when the industry's brightest newcomers gave their all before a packed banquet hall of more than 400 deejays, program directors, record executives, industry staffers and invited guests.

This year's lineup of talent was one of the strongest ever. It also included, for the first time in the Country Radio Seminar's 11-year history, a band on the show: Alabama from MDJ Records. As in former years, though, the opening act or two was treated to troublesome audio and technical difficulties; it wasn't until midway through the program that the quality of the sound began to match the quality of the performers.

The talent was impressive. Each "new face"—RCA's Sylvia, Orlando Records' Leon Everette, Mercury's Reba McEntire, MDJ's Alabama, Capitol's Juice Newton, Elektra's Jim Weatherly, Casablanca's Carol Chase, Columbia's Lacy J. Dalton and Warner Bros.' Big Al Downing—displayed high degrees of energy, professionalism and unbridled enthusiasm onstage.

Too bad the same can't be said for the musicians who backed them up.

The band consisted of top

Nashville session players who ought to be counted on to equal their studio prowess in a situation like this. Unfortunately, they acted as though they'd rather be anywhere else. Some yawned and sat like bored statues, dragging the pace and apparently relying on their reputation and studio smugness. This sleepy, uninspired approach to the show's music was put to shame by the fresh vibrancy of the artists they were supposedly showcasing.

Though the performances were continually interrupted by extensive stage chatter and soufflé-flat humor, the audience remained attentive throughout the show. The biggest reactions came to country-oriented material, with the crowd tending to sit on its hands during the pop and crossover tunes. Obvious favorites were songs by Juice Newton, Alabama, Big Al Downing and Lacy J. Dalton, who managed to belt out two powerful numbers despite a bad case of laryngitis.

However, when you see an artist turning to the band members and gesturing in a desperate attempt to whip their pace up at least one step beyond catatonic—as happened in Leon Everette's set—something isn't right. These young performers deserve better.

The concept of showcasing the year's best new artists to the people responsible for spinning their records during the coming year is excellent. Perhaps with streamlined stage patter and a pacemaker for the backup band, next year's New Faces' show will be a total dazzler.

Halsey Links With Tulsa To Produce City's Mayfest

NASHVILLE—The Jim Halsey Co. of Tulsa has joined forces with the city of Tulsa and will combine his annual International Music Festival with the city's annual arts and crafts fair, to be known as Mayfest.

Halsey's music festival is now produced in association with Kool Country on Tour, and the four-day event, scheduled for May 15-18, will feature many of Halsey's acts.

At the four day festival, Halsey acts represented through his Thunderbird Agency will appear on the green in front of Williams Tower in downtown Tulsa. Included in these performances will be Ed Bruce, Joe Sun, John Wesley Ryles, Sheila Andrews, Randy Barlow, Riders In The Sky, Freddy Weller, Jacky Ward, the Thrasher Brothers, Mission Mountain Wood Band, and the Shoppe.

Also planned for the green is an international music competition with country artists from England, Scotland, Poland, Germany, Australia, France and Ireland. The winning act will appear later in the week at one of the shows scheduled for the Tulsa Assembly Center.

"The Mayfest combination is a well-known industry event," states Diana Pugh, executive vice president of the Halsey Co. "It continues to grow each year."

Three evening shows are planned including a blues fest and two country music shows. B.B. King will headline the blues fest on May 15 at

the Performing Arts Center. Also on the bill is Taj Mahal, the Allstar Blues Band, Lonnie Brooks, and several other guest artists.

And at the Assembly Center on the 16th a country show will star Roy Clark, Tammy Wynette, George Jones, Jim Stafford, Joe Stampley, Hank Thompson and Buck Trent. The show scheduled for the 17th also in the Assembly Center will feature the Oak Ridge Boys, Mel Tillis, Margo Smith, Rex Allen Jr., Michael Murphey and Jona Jae and will be emceed by George Lindsay.

The two country shows will be videotaped by Show Time cable systems for a one-hour cable television special.

Brown-Cornelius At D.C. Caucus

NASHVILLE—Jim Ed Brown and Helen Cornelius entertained recently in Washington, D.C., for the first annual congressional tourism caucus banquet. The event, staged as a fund raiser for the caucus, drew 750 members of the Congress and tourism industry with net proceeds of \$150,000.

Opryland and the Nashville Area Chamber of Commerce arranged for the appearance of Brown and Cornelius, and, in addition, had the largest representation of any city or state at the affair.

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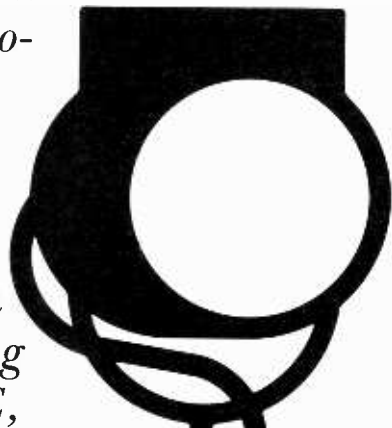
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Hot Country Singles

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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))	
★	2	9	I'D LOVE TO LAY YOU DOWN— Conway Twitty (J. MacRae), MCA 41174 (Music City, ASCAP)	35	9	11	LYING TIME AGAIN—Mel Tillis (C. Walker), Elektra 46583 (Sawgrass, BMI)	69	26	13	I WISH I WAS EIGHTEEN AGAIN—George Burns (S. Throckmorton), Mercury 57011 (Tree, BMI)	
★	3	9	SUGAR DADDY—Bellamy Brothers (D. Bellamy), Warner/Curb 49160 (Famous/Bellamy Brothers, ASCAP)	★	36	42	5	★	70	80	2	IT'S HARD TO BE HUMBLE—Mac Davis (M. Davis), Casablanca 2244 (Songpainters, BMI)
★	5	7	HONKY TONK BLUES—Charley Pride (H. Williams), RCA 11912 (Fred Rose, BMI)	★	37	44	4	★	71	55	6	FRIDAY NIGHT FOOL—Roger Bowling (R. Bowling), NSD 37 (ATV, BMI)
★	6	8	IT'S LIKE WE NEVER SAID GOODBYE—Crystal Gayle (R. Greenaway, G. Stephens), Columbia 1-11198 (Cookaway/Dejamus, ASCAP)	★	38	47	2	★	72	67	13	NUMBERS—Bobby Bare (S. Silverstein), Columbia 1-11170 (Epic Eye, BMI)
	5	12	WHY DON'T YOU SPEND THE NIGHT—Ronnie Milsap (B. McDill), RCA 11909 (Hall-Clement, BMI)	★	39	43	5	★	73	62	9	TONY'S TANK-UP, DRIVE-IN CAFE— Hank Thompson (G. Sutton), MCA 41176 (Rodeo Cowboy, BMI)
	6	4	MY HEROES HAVE ALWAYS BEEN COWBOYS—Willie Nelson (S. Vaughan), Columbia 1-11186 (Jack & Bill, BMI)	★	40	53	3	★	74	76	4	I'D BUILD A BRIDGE—Charlie Rich (M. Settle), United Artist 1340 (House Of Gold, BMI)
★	10	8	WOMEN I'VE NEVER HAD—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 46593 (Bocephus, BMI)	★	41	51	3	★	75	63	9	SUNSHINE—Juice Newton (J. Edwards), Capitol 4818 (Castle Hill, ASCAP)
★	11	8	SHRINER'S CONVENTION—Ray Stevens (R. Stevens), RCA 11911 (Ray Stevens, BMI)	★	42	52	3	★	76	86	2	A MILLION OLD GOODBYES—Freddie Weller (S. Gibb, B. Russell, B. Cason), Columbia 1-11221 (Angel Wing/Pix-Russ/Buzz Cason, ASCAP)
★	12	8	A LESSON IN LEAVIN'—Dottie West (R. Goodrum/B. Maher), United Artist 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)	★	43	49	5	★	77	87	2	WHEN SHE FALLS—Bobby Hood (J. Foster, B. Rice), Chute 0010 (Jack & Bill, ASCAP)
	10	8	(I'll Even Love You) BETTER THAN I DID THEN—The Statler Brothers (D. Reid, H. Reid), Mercury 57012 (American Cowboy, BMI)	★	44	50	4	★	78	57	10	TONIGHT LET'S SLEEP ON IT BABY—Mel Street (M. Street), Sunbird 103 (Gusto) (Active/Levisa/Blackwood, BMI)
	11	7	MEN—Charly McClain (R. Scarfe, J. Hayes), Epic 9-50825 (Algee/Partner, BMI)	★	45	54	2	★	79	58	8	AN AMERICAN DREAM—The Dirt Band (R. Crowell), United Artist 1330 (R. Crowell/Jolly Cheeks, BMI)
★	15	8	WHEN TWO WORLDS COLLIDE—Jerry Lee Lewis (R. Miller, B. Anderson), Elektra 46591 (Tree, BMI)	★	46	NEW ENTRY		★	80	79	4	MEAN WOMAN BLUES—Max D. Barnes (M.D. Barnes), Ovation 1142 (Plum Creek, BMI)
★	21	5	TWO STORY HOUSE— George Jones & Tammy Wynette (G. Tubb, D. Lindsey, T. Wynette), Epic 9-50849 (ATV/First Lady, BMI)	★	47	40	7	★	81	65	5	LOVELY LONELY LADY—R.C. Bannon (W. Holyfield, M. Wright), Columbia 1-11210 (Maplehill/Vogue/Gary S. Paxton, BMI)
★	23	5	BENEATH STILL WATERS—Emmylou Harris (D. Frazier), Warner Bros. 49164 (Acuff-Rose, BMI)	★	48	56	4	★	82	NEW ENTRY		AGE/WORKIN' AT THE CARWASH BLUES—Jerry Reed (J. Croce/J. Croce), RCA 11944 (Blendingwell, ASCAP)/(Blendingwell, ASCAP)
★	17	7	THE COWGIRL AND THE DANDY— Brenda Lee (B. Goldsboro), MCA 41187 (House Of Gold, BMI)	★	49	59	3	★	83	NEW ENTRY		THE REAL BUDDY HOLLY STORY— Sonny Curtis (S. Curtis), Elektra 46616 (Skol, BMI)
★	22	7	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN—Debbi Boone (B. Morrison, D. Hull), Warner/Curb 49176 (Southern Nights, ASCAP)	★	50	72	2	★	84	NEW ENTRY		WAKE ME UP—Louise Mandrell (C. Putnam, M. Kossler), Epic 9-50856 (Tree, BMI/ Cross Keys, ASCAP)
★	19	9	COULDN'T DO NOTHIN' RIGHT— Roseanne Cash (K. Brooks, G. Nunn), Columbia 1-11188 (Nunn, BMI)	★	51	25	13	★	85	85	7	LONGER—Dan Fogelberg (D. Fogelberg), Full Moon 9-50824 (Epic) (Hickory Grove/April, ASCAP)
★	18	9	TENNESSEE WALTZ—Lacy J. Dalton (P.W. King, R. Stewart), Columbia 1-11190 (Acuff-Rose, BMI)	★	52	14	13	★	86	NEW ENTRY		FOR AS LONG AS YOU WANT ME— Peggy Sue (F. Stanton, A. Kent), Door Knob 80-121 (WIG) (Chip 'n' Dale, ASCAP)
★	20	9	MY HOME'S IN ALABAMA—Alabama (R. Owen, T. Gentry), MDJ 1002 (NSD) (Millhouse, BMI)	★	53	64	3	★	87	NEW ENTRY		DON'T LOOK BACK—Dickey Lee (B. McDill), Mercury 57017 (Hall-Clement, BMI)
★	24	9	NIGHT LIFE—Danny Davis & Willie Nelson (Nelson, Buskirk, Breland), RCA 11893 (Tree/Glad, BMI)	★	54	35	8	★	88	90	3	LIGHTS OF L.A.—Shaun Nielson (J. McBee), Adonda 79022 (HTI) (House Of Gold/Bobby Goldsboro, ASCAP)
	21	13	ONE OF A KIND—Moe Bandy (S. Throckmorton, B. Fischer), Columbia 1-11184 (Cross Keys/Honeytree, ASCAP)	★	55	16	13	★	89	89	2	WHERE ARE WE GOING FROM HERE— Cooter Daniel (C. Daniel, H. Dickinson), Connection 1 (NSD) (Nashville Connection, SESAC)
★	31	3	GONE TOO FAR—Eddie Rabbitt (E. Stevens, E. Rabbitt, D. Malloy), Elektra 46613 (DebDave/Briarpatch, BMI)	★	56	69	3	★	90	92	2	PICKIN' UP LOVE—Ray Frushay (M. Jackson, R. Frushay), Western Pride 113 (Western Pride, BMI)
★	41	4	MORNING COMES TOO EARLY—Jim Ed Brown & Helen Cornelius (K. Fleming, D.W. Morgan), RCA 11927 (Pi-Gem, BMI)	★	57	NEW ENTRY		★	91	95	2	HURTIN' KIND OF LOVE—Ron Shaw (R. Shaw), Pacific Challenger 1637 (Do-Tell) (Pacific Challenger, BMI)
★	28	6	LET ME IN—Kenny Dale (Slate, Pippin, Keith), Capitol 4829 (House Of Gold, BMI)	★	58	60	5	★	92	88	3	I GO TO PIECES—Tammy Jo (D. Shannon), Ridgeway 00880 (Unichappell/Mole Hole, BMI)
★	30	6	PERFECT STRANGERS—John Wesley Ryles (S. Lorber, J. Silbar), MCA 41184 (Bobby Goldsboro, ASCAP)	★	59	73	2	★	93	68	12	WILD BULL RIDER—Hoyt Axton (H. Axton), Jeremiah 1003 (Lady Jane, BMI)
★	26	7	YIPPI CRY YI—Rex Allen Jr. (H.H. Lindsey, J.P. Allen), Warner Bros. 49168 (J. Allen, BMI)	★	60	71	3	★	94	66	13	THE OLD SIDE OF TOWN/JESUS ON THE RADIO (Daddy On The Phone)—Tom T. Hall (T.T. Hall)/(T.T. Hall), RCA 11888 (Hallnote, BMI)/ (Hallnote, BMI)
★	36	6	STANDING TALL—Billie Jo Spears (L. Butler, B. Peters), United Artists 1336 (Blackwood/Ben Peters, BMI)	★	61	61	4	★	95	83	7	(If I'd Only Known) IT WAS THE LAST TIME—Faron Young (N. Martin, A. Jordan), MCA 41177 (Pi-Gem/Chess, BMI/ASCAP)
★	37	4	LET'S GET IT WHILE THE GETTIN'S GOOD—Eddy Arnold (B. Springfield), RCA 11918 (House Of Gold, BMI)	★	62	33	8	★	96	99	5	SAN ANTONIO MEDLEY— Curtis Potter & Daryl McCall (F. Jenkins, B. Willis, A.L. Owens, L. Rochell), Hillside 80-01 (Milene/Bourne, ASCAP/RightSong, BMI)
★	38	4	TAKING SOMEBODY WITH ME WHEN I FALL—Larry Gatlin (L. Gatlin), Columbia 1-11219 (Larry Gatlin, BMI)	★	63	29	13	★	97	97	5	AUTOGRAPH—John Denver (J. Denver), RCA 11915 (Cherry Lane, ASCAP)
★	45	3	THE WAY I AM—Merle Haggard (S. Throckmorton), MCA 41200 (Cross Keys, ASCAP)	★	64	74	2	★	98	77	10	LOVE IN THE MEANTIME—Streets (J. Taylor, R.J. Jofes), Epic 9-50827 (First Lady/Blue Lake, BMI)
★	31	32	3 CHORD COUNTRY SONG—Red Steagall (R. Steagall, D. Steagall), Elektra 46590 (Texas Red, BMI)	★	65	NEW ENTRY		★	99	78	8	YOU TURN MY LOVE LIGHT ON—Billy Walker (B. Walker), Caprice 2060 (Best Way, ASCAP)
★	46	3	TEMPORARILY YOURS—Jeanne Pruett (B. Fischer, S. Throckmorton), IBC 0008 (Bobby Fischer ASCAP/Tuff, BMI)	★	66	NEW ENTRY		★	100	75	5	THE FIRST TIME—Melissa Lewis (M. Phillips, D. Zepp, O. Casper), Door Knob 80-122 (WIG) (Limbo, BMI)
★	39	6	LONG HAIRD COUNTRY BOY—The Charlie Daniels Band (C. Daniels), Epic 9-50845 (Kama Sutra/Rada/Dara, BMI)	★	67	70	4					
★	34	34	GIFT FROM MISSOURI—Jim Weatherly (J. Weatherly), Elektra 46592 (Kecca, BMI)	★	68	48	6					

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Country

'POWER COUNTRY'

By KIP KIRBY

Freddy Weller's Act Is Smoke & Flames

NASHVILLE — Smoke bombs, flash pots, walls of flames and a band dressed in cowboy-space costumes aren't the usual bill of fare headlining country concerts these days. But these special effects borrowed from the rock music scene are just a few of the components in an unusual promotional effort centered around singer Freddy Weller.

The campaign's keynote is "power country," a concept developed by Weller's producer, Buzz Cason, and Woody Bowles. Weller's manager and president of Berry Hill Group in Nashville.

"In these times of cutbacks, record companies are looking for artists with something special to offer, a strong musical direction and image," says Bowles, explaining the "power country" theme. "Freddy had reasonable chart success with songs like 'Bar Wars' and 'Fantasy Island,' but he was lacking an audience identification and memorable stage show."

For the first time since he left the recording group Paul Revere & the Raiders and signed with Columbia as a solo artist in 1972, Weller has his own full-time band, Spurz, which will be used both on road dates and in the studio on his forthcoming albums.

Cason designed Weller's new live stage show, bringing in Pete Meneff, the Los Angeles designer who costumed Kiss, among other clients, to create Spurz's glitter-style stage outfits. The shows feature custom set designs and lighting and utilizes visual effects usually associated with rock performances, including an eight-foot wall of orange flames.

At points in the set, Weller plays an electric guitar rigged with an integrated chaser systems that flashes tiny LED lights, while another stage effect gives his steel guitar player the impression of floating several feet in the air over the stage.

Weller recently signed with the

Thunderbird Agency in Tulsa for bookings. With a predominance of material on his current "Go For The Night" LP cowritten by the artist and producer Cason, songwriting is an area of his career that will be emphasized more fully, along with his live concert appearances.

He was showcased at the end of February in a Jim Halsey-sponsored show in Tulsa, unveiling the key elements of his new direction for label executives, press and agency representatives. Plans are now being fi-

nalized for a series of tour dates throughout the U.S.

Weller and Spurz has received sponsorship endorsement from the Peavey Electronics Co., which is supplying complete p.a. and amplifier systems, from the Ludwig Drum Co., and from the Fresher Guitar Co., which is currently designing a "Spurz" model electric guitar.

"This concept is something different," concedes Bowles. "We think it will open up a new audience for Freddy and country music."



MEMPHIS RAP—The Oak Ridge Boys talk about their band changes and new MCA album, "Together," with WMC-AM's air personality Phil Conner shortly before a Memphis concert. From left in the front row are Oaks Bill Golden, Joe Bonsall, Duane Allen and Richard Sterban; in the back are WMC program director Les Acree; Robin Scott, production manager; and Paula Hooper, station secretary.

Newsbreaks

• **NASHVILLE**—While CBS Records is re-releasing Bobby Bare's "Numbers" single to pop stations, Bare has continued his major market

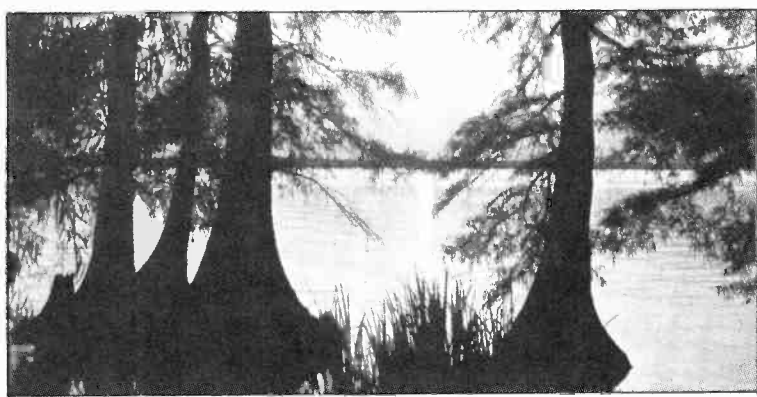
"Down And Dirty" tour. On the tour, Bare performed to a capacity crowd at the Silver Dollar in Austin, sponsored by KOKE-FM. All 1,200 tickets for the show were gone in two hours. Bare begins a major market European tour later this month.

• **HOUSTON**—Barbara Mandrell and the Statler Brothers both set attendance records at the Texas Cattle Convention in the Astrodome here. Mandrell drew in excess of 34,000 on a Monday night, while the Statler Brothers also drew in excess of 34,000 the following Tuesday night.

• **NASHVILLE**—Tammy Wynette will headline her first television special, a 60-minute syndicated show which tapes April 14-15 at the Grand Ole Opry House here. Guesting on the special will be George Jones and Tom T. Hall, with other guests to be announced soon. The show is being produced by Osmond Television in association with Country Roads of Great Britain.

• **NASHVILLE**—ASCAP recently hosted a reception for its award-winning writers and publishers at its Nashville office. Hosted by Ed Shea, guests included Sonny Throckmorton, Steve Gibb, Randy Goodrum, Buzz Cason, Bob Morrison and others.

• **NASHVILLE**—Following the recent PBS-TV special on Buddy Holly, Sonny Curtis, who performed his own composition, "The Real Buddy Holly Story," on the show, entered a recording studio here. Elektra mixed, mastered and pressed the record, and it has shipped. Curtis, a member of Holly's Crickets band, claims his song was written to "set the record straight."



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Billboard®

Billboard SPECIAL SURVEY
For Week Ending 3/29/80

Hot Country LPs™

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	1	27	KENNY—Kenny Rogers, United Artists LWAR-979
2	3	48	GREATEST HITS—Waylon Jennings, RCA AHL1-3378
3	2	20	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493
★	4	9	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II, Mercury SRM 1-5024
5	5	19	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
6	6	11	THE ELECTRIC HORSEMAN—Soundtrack, Columbia JS 36327
★	8	7	A COUNTRY COLLECTION—Anne Murray, Capitol ST 12039
8	7	68	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
★	11	4	THERE'S A LITTLE BIT OF HANK IN ME—Charley Pride, RCA AHL1-3548
★	14	5	YOU CAN GET CRAZY—Bellamy Brothers, Warner/Curb BSK 3408
11	10	20	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E-237
12	9	26	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
★	17	4	TOGETHER—The Oak Ridge Boys, MCA 3220
★	19	4	SHRINER'S CONVENTION—Ray Stevens, RCA AHL1-3574
★	25	114	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835-H
★	16	15	STARDUST—Willie Nelson, Columbia JC 35305
★	22	4	HEART & SOUL—Conway Twitty, MCA 3210
★	32	4	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS, RCA AHL1-3549
19	20	25	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
20	21	20	CLASSIC CRYSTAL—Crystal Gayle, United Artists L00-982
21	16	22	I'LL ALWAYS LOVE YDU—Anne Murray, Capitol S0012112
22	23	5	CRYING—Stephanie Winslow, Warner/Curb BSK 3406
23	12	7	I WISH I WAS EIGHTEEN AGAIN—George Burns, Mercury SRM 1-5025
★	NEW ENTRY		COAL MINER'S DAUGHTER—Soundtrack, MCA 5107
25	13	51	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
26	18	10	ENCORE!—Jeanne Pruett, IBC 1001
27	27	39	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
28	30	20	PDRTrait—Don Williams, MCA 3192
★	29	36	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros BSK 3318
★	30	38	SPECIAL DELIVERY—Dottie West, United Artists LT-1000
31	28	20	THE BEST OF EDDIE RABBITT, Elektra 6E-235
32	26	34	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
33	33	31	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000
34	24	8	M-M-MEL LIVE—Mel Tillis, MCA 3208
35	29	47	THE BEST OF DDN WILLIAMS, VOL. II—Don Williams, MCA 3096
★	44	2	AUTOGRAPH—John Denver, RCA AQL 1-3449
37	34	69	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
38	31	28	JUST FOR THE RECORD—Barbara Mandrell, MCA 3165
39	41	45	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
★	NEW ENTRY		LDRETTA—Loretta Lynn, MCA 3217
41	46	17	THE BEST OF THE STATLER BROTHERS, Mercury SRM1-1037
42	47	8	I DON'T WANT TO LOSE YOU—Con Hunley, Warner Bros BSK 3378
43	35	10	OL' T'S IN TOWN—Tom T. Hall, RCA AHL1-3495
★	NEW ENTRY		ONE OF A KIND—Moe Bandy, Columbia JC 36228
★	NEW ENTRY		LACY J. DALTON, Columbia NJC 36322
46	49	44	LOVELINE—Eddie Rabbitt, Elektra 6E-181
47	40	25	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
48	43	8	THE GAME—Gail Davies, Warner Bros BSK 3395
49	48	15	HEART OF THE MATTER—The Kendalls, Ovalton OV 1746
50	45	9	EVERYBODY'S GOT A FAMILY—MEET MINE—Johnny Paycheck, Epic JE 36200

CMA Honors Promoter Mike Moss

NASHVILLE — Country Music Assn. board member and president of Top Billing, Tandy Rice recently presented a special commendation on behalf of the CMA to Mike Moss, owner of two St. Louis theatres. The presentation was made during a per-

formance by Tom T. Hall at Moss' Plantation Dinner Theatre.

Moss, owner of the 900-seat Plantation Dinner Theatre and the 600-seat Barn Dinner Theatre, began booking country performers in 1974

POLLACK DISK PRODUCER TOO

Director Sees Boom For Country Movies

By GERRY WOOD

NASHVILLE—Predicting a “real explosion” in the popularity of films utilizing country music, Sydney Pollack, director of “The Electric Horseman,” will soon have another country film project on the screens.

“Honeysuckle Rose,” starring Willie Nelson and produced by Pollack, is now in the final editing stages and could be out by August.

Pollack's newfound love with country music has also brought him a pleasing byproduct: a new career achievement. He coproduced with Nelson “My Heroes Have Always Been Cowboys,” a record that recently hit No. 1 on Billboard's Hot Country Singles chart.

“I get a bigger kick out of seeing my name on the Billboard chart than on any picture,” states Pollack. He handled the music producing role by applying the same tactics that had worked in the movies: “I directed Willie the same way I did when he was acting in the picture.”

The single hails from the soundtrack LP that has also raced up the charts, holding down the number six spot this week. The single and LP

represent the first time Pollack has been credited with producing a record.

“It interests me enormously to be involved in linking music to visuals” adds Pollack, who adds he would “love” to become involved in music production again sometime in the future.

Pollack prefers music production to film production, but his future probably will remain in film direction. “Honeysuckle Rose” was his first producing job in a film that he didn't direct, and Pollack found the experience frustrating. “It's not as satisfying standing in the wings. You can't really get your hands on the film.”

Pollack got his hands on “The Electric Horseman,” and the results were a critical success and boxoffice smash. Highbrow critics gave this populist movie—starring Robert Redford, Jane Fonda and Willie Nelson—raves, and some talked in terms of Oscars.

At the boxoffice, the picture—which came in \$1 million over budget at \$12 million—has reached \$50 million while still in its major run. Secondary runs and lucrative foreign and ancillary rights (Home Box Office or other pay television firms) will pour millions more into the coffers of this Columbia Pictures release that is only three months old.

Initial critic sampling from screenings in London and Paris show “strong reaction,” says Pollack, noting the movie fits in with their “vision of America.” He adds, “They'll be won over by the country sound.”

Despite the success with the country based films, Pollack doubts if he'll be involved with more of the same “right away.” Ahead are such projects as a political thriller, Atlantic City and the gaming industry, a love story of a photographer, and a possible musical.

Will Name Artist

NASHVILLE—The Academy Of Country Music will name its second country artist of the decade in the presentation of its 15th annual awards ceremony to be telecast on NBC-TV. The Academy named Marty Robbins as its first artist of the decade in 1970 for his contributions to country music in the '60s.



Sydney Pollack: “I got a bigger kick out of seeing my name on the Billboard chart than on any picture.”

Nashville Scene

By KIP KIRBY

The Nashville Songwriters Assn. International has struck a blow for the rights of songwriters with its recent mailgram sent to the Academy of Country Music's board of directors in Hollywood. The mailgram decried the fact that in the Academy's song of the year category for its annual televised awards presentation, only the song's title and performer are named—NOT the song's writer. In fact, the way the Academy of Country Music lists the nominees for the song of the year, it appears that the artists actually wrote the songs themselves.

When audiences across the country watching the Academy's telecast May 1 hear the presenters announce song of the year candidates as “She Believes In Me” BY Kenny Rogers, or “It's A Cheatin' Situation” BY Moe Bandy, or “Last Cheater's Waltz” BY T.G. Sheppard, it's no wonder they think those performers are also the writers.

The Scene commends the Nashville Songwriters Assn. for the action it has taken to bring the proper recognition to songwriters everywhere. We hope that the Academy of Country Music will change its listings to include the name of each song's writer. In this particular category, we feel, it's the writer, not the artist, who deserves to take the credit.

The 11th annual Country Radio Seminar held here at the Hyatt Regency Hotel March 13-15 brought lots of our country deejays and programming friends into Nashville, with reports verifying that everyone enjoyed the various panels and seminars and found them useful. The “New Faces Show” climaxed this year's event proved conclusively that the country music industry isn't suffering from any scarcity of great new talent. There wasn't a weak link in the show's lineup—unless, of course, you count everyone's perennial favorite emcee, “Gabby” Monk! (You call those things JOKES, Charlie?)

Enough excitement was generated onstage in brief sets by Sylvia, Leon Everette, Reba McEntire, Carol Chase, Alabama, Juice Newton, Jim Weatherly, Lacy J. Dalton and Big Al Downing to keep playlists buzzing for the next year. New artists can tend to be overlooked in these trying times, so it was rewarding to see radio's enthusiasm for these young up-and-coming performers.

Speaking of Sylvia, she's starting out on a promotional tour for her new RCA single, “It Don't Hurt To Dream,” due out April 11. She opens for Charley Pride in Florida, then heads out West for a series of radio station visits in such markets as Salt Lake City and Denver. Next she wings over to Germany for a television taping in Munich, and May 1 she'll appear on the national TV broadcast of the Academy of Country Music's annual Hat awards. (She's up for best new female vocalist of the year.)

Charlie Daniels flew to Dallas to catch pal Bobby Bare at the Rose there, playing guitar for the first time since he broke his arm in January. Daniels sang “Uneasy Rider” and “Long-Haired Country Boy” with Bare's band, then hung out to visit backstage. From there, Charlie flew to Las Vegas to tape “Dinah!”—he and Dinah dueted on “Tennessee Waltz.”

Max D. Barnes, cowriter with Harlan Sanders on George Burns' next single, “Arizona Whiz,” got a personal letter back from the octogenarian thanking him for penning “that great song.” Wrote Burns: “. . . I imagine that when you heard me sing ‘Arizona Whiz’ you realized that I took some of your style, so if you want to take

(Continued on page 104)

MCA And Universal Collab On ‘Daughter’

NASHVILLE—A joint cross-merchandising campaign involving MCA Records and Universal Pictures has been formulated to promote the just-released “Coal Miner's Daughter” soundtrack LP, the film and a new Loretta Lynn album titled “Loretta.”

Also involved in the program are four other companies with product tie-ins relating to the complete “Coal Miner's Daughter” project. This includes Procter & Gamble, Allis-Chalmers, Kennedy-Carter Corp., and Warner Books, which is now in its second printing of Lynn's popular best selling autobiography.

MCA Records is undertaking its heaviest in-store promotional effort ever, according to Chic Doherty, the label's vice president of marketing for the Nashville division. This campaign calls for retail saturation with such point of purchase materials as one by one-foot front boards, two by two-foot album cover blowups and 18-inch standups, all displaying “Coal Miner's Daughter” graphics.

National radio time buys heralded the film's release, supported now with national and regional 60-second spots promoting either the soundtrack LP or Lynn's new solo album. Also tied in is her entire catalog of more than 30 pieces. Additional radio activity is planned as retail sales increase.

National trade and consumer print has been utilized in this blanket program, tying in the movie, the book and the soundtrack album. Individual local print is giving extra thrust on a market-by-market basis.

MCA Records released Levon Helm's single, “Blue Moon Of Kentucky,” 10 days prior to the film's re-

lease, and is now planning a shipment of singles from the movie. “Coal Miner's Daughter” will be the A-side, backed with “Honky Tonk Girl,” which was never included in either the Decca or MCA Lynn catalog.

Other companies involved in the cross-merchandising program are Procter & Gamble (Lynn serves as its Crisco spokesperson); Allis-Chalmers, for whom she does farm equipment commercials; Kennedy-Carter Corp., which manufactures and distributes a special Loretta Lynn designer line of western sportswear; and Warner Books, which has included a large section of photographs taken from the movie in its new edition of “Coal Miner's Daughter.” The revised printing also features a complete Loretta Lynn discography.

Five million cans of Crisco containing Lynn's picture and a promotion for the movie have been shipped out by Procter & Gamble, offering a \$3 refund toward the price of admission to the film with proof-of-purchase seals from the can. Crisco is also supporting the film with a tie-in ad for “Coal Miner's Daughter” on movie pages of newspapers across the country.

Approximately 500 country stations received special packet mailings from MCA containing both a copy of the paperback and a cassette of the film's soundtrack album.

Supported by a reported \$5.5 million advertising and promotional budget from Universal, “Coal Miner's Daughter” grossed \$9 million in its first 10 days of release at the boxoffice.

KIP KIRBY

Chart Fax

By GERRY WOOD

Conway Twitty slides to the top spot in the Billboard Hot Country Singles chart, with the Bellamy Brothers and Charley Pride close behind at a starred 2 and 3.

Other prime movers in the top 10 are Crystal Gayle, Hank Williams Jr., Ray Stevens and Dottie West.

Biggest jump of the week comes from Janie Fricke with “Pass Me By”—up to 50 from 72. Next biggest move is by Merle Haggard, up to 30. Jeanne Pruett and Joe Sun, proving the strength of independent labels (IBC and Ovation, respectively) climbed 14 notches each, while Joe Stampley and Floyd Cramer each gained 13 positions on the chart.

Key new additions this week are Don Williams, on at 46, Cristy Lane at 57, Ronnie McDowell at 65 and Don Gibson a slot behind at 66.

Kenny Rogers continues his domination of the LP chart with his album “Kenny.” Other prime LP movers are Charley Pride, Ray Stevens, Conway Twitty, Danny Davis & Willie Nelson and the Nashville Brass and Emmylou Harris.

The “Coal Miner's Daughter” soundtrack LP on MCA debuts at a strong 24.



SHY VISITOR—Mooney Lynn, left, husband of country singer Loretta Lynn, visits KLAC-AM's Sammy Jackson for a segment of Jackson's radio show, “Coffee With . . .” Lynn made the promotional appearance to support his wife's biographical movie, “Coal Miner's Daughter.”



TWIN LYNNs—Loretta Lynn, left, and Sissy Spacek, who portrays her in the film, “Coal Miner's Daughter,” perform together at the Roxy in Los Angeles. The concert was part of a special screening of the movie, and Spacek previewed songs from the just-released soundtrack LP on MCA.

Clower & Holcombe On the Road

NASHVILLE—Country comedian Jerry Clower and Wendy Wolcombe, star of the “Nashville On The Road” television show, will be featured attractions in a road show tour sponsored by ICI Americas, Inc.

The tour, titled “Cottonland

USA,” will be coupled with a coast-to-coast radio, television and billboard campaign utilizing Clower photo and voice-over.

The talent was coordinated for the Cottonland tour by Top Billing, Inc. in Nashville.



HAPPY SQUARES—The first all-country panel of guest squares on the popular tv show, "Hollywood Squares," enjoys a laugh for the camera. The eight country artists (plus regular panelist George Gobel) appeared on the show during the week of March 24, and were all booked through the Jim Halsey Co. in Tulsa.

Lexicon Hymnal Enters 2d Phase

NASHVILLE—Now in its sixth printing, Word Distribution has announced second phase promotional plans for "The New Church Hymnal" published by Lexicon Music.

The promotional plans include a special point-of-purchase emphasis including display racks, a four-color brochure for churches, and circulars for store handouts.

"One of the new approaches in this effort is to present this hymn book as a 'book,'" comments Dan Johnson, vice president of marketing for Word.

"Hymn books are for the home,

for family devotions, or private meditation."

Word sales representatives are also supplying selected retail outlets with jumbo three-foot reproductions of the hymnal covers in three different colors.

The hymnal contains more contemporary hymns and songs than any other published in the last decade. Among the 596 pages are 152 contemporary songs and 20 praise choruses by Ralph Carmichael, Kurt Kaiser, Bill and Gloria Gaither, Flo Price, Jimmy and Carol Owens, Andrae Crouch and others.

Nashville Scene

• Continued from page 103

some of mine, it's fine. Keep writing, and I'll keep taking. Best wishes ... George."

Bob Nolan (of *Sons of the Pioneers* legend) will be writing the liner notes for the soon-to-be-released *Riders In The Sky* album titled "Three On The Trail." ... Roy Dea is producing some sides aimed at the country-pop market on **David and Roger Otwell**, the talented twins who sing regularly on the "Lawrence Welk Show." ... Elektra artist **Rock Killough** appears on **Hank Williams Jr.**'s forthcoming LP (same label) singing and playing guitar and harmonica. Killough also worked on the soundtrack LP for a film titled "Ruckus," on which he produced two songs for **Janie Fricke**.

"Austin City Limits" has completed tapings for the rest of its 1980 season. **Johnny Gimble** and the **Texas Swing Pioneers** share April 1 billing, followed by segments on **Johnny Paycheck** and **Billy Joe Shaver** April 8. **Moe Bandy & Joe**

Stamperly and Marty Robbins are cobbled for April 22's program, **Carl Perkins** pairs up with **Joe Sun** April 29 and **Mel Tillis** and **Gail Davies** wind out the schedule with twin sets May 6. (Check your local PBS station for exact air times.) "Austin City Limits" producer **Terry Lickona** has put together an innovative program format providing exposure for both new and established artists; the show qualifies as one of the finest showcases for country performers on tv today.

The Nashville Gazette, a new local general-interest monthly tabloid debuting here locally, plans as its first cover story an interview with RCA artist **Tom T. Hall**, talking about what it's like for him to be right in the middle of a presidential election. Apparently Hall's plan to involve various country music personalities in **Jimmy Carter's** 1980 re-election campaign is going great guns these days and has developed into a friendship with the President.

Imperials LP Receives Push

NASHVILLE — Word Record Group plans a major push and a number of promotional firsts on the Imperials latest album, "One More Song For You."

As its February album of the month in retail outlets, the LP will receive national advertising, according to Dan Johnson, vice president, marketing for Word. Retail outlets are receiving four-color posters, banners, radio spots and scripts and local newspaper ads.

For the first time, the Word Record Group videotaped portions of the Imperials recording session. A 12-minute color videocassette and machine are available to retail outlets from area sales reps.

Another first for the company, according to Johnson, is the simultaneous release of the accompanying songbook with the album. Sales representatives will also supply key stores with jumbo three-foot songbook reproductions for displays.

"One More Song For You" was produced by Michael Omartian, with five of the album songs written by Omartian and his wife. The album is directed toward a slightly younger market than previous Imperials' albums.

GMA Board of Directors In D.C. To Plan Meet

NASHVILLE—The Gospel Music Assn.'s board of directors held its final meeting of the fiscal year in Washington recently, finalizing all plans for the upcoming Gospel Music Week.

The meeting culminated with an association sponsored congressional breakfast on Capitol Hill. More than 80 members of congress, Gospel Music Assn. board members and special guests attended the breakfast and were entertained by **Doug Oldham**, the **Hemphills** and **Sue Chenault Dodge**. The program's MC, Rep. **W.G. Hefner** of North Carolina, a noted gospel singer in his own right, joined the **Hemphills** during their performance.

The board of directors for the Gospel Music Hall of Fame, Research Library and Museum met and elected **Arnold Ligon** to its ranks. **Joe Talbot** of **Joe Talbot & Associates** in Nashville was elected as a vice president on the board, joining other officers **W.F. Myers**, chairman; **John T. Benson, III**, president; **J.G. Whitfield**, vice president; **Norman Odum**, secretary; and **John Rees**, treasurer.

Dove Nominees

• Continued from page 42

Mike Borum for "You Make It Rain For Me;" **Michael Harris** for "It Was His Love;" **John Miller** for "We Are Persuaded;" and **Dill Beaty** for "From Out Of The Past."

The nominees for induction to the Gospel Music Hall of Fame have been decided upon by the association's Hall of Fame nominating committee. In the living category, the nominees are: **John T. Benson**, **Ralph Carmichael**, **Bill Gaither**, **Connor Hall** and **John W. Peterson**. Nominees in the deceased category are: **Clarice "Ma" Baxter**, **David P. "Dad" Carter**, **Haldor Lillenas**, **B.B. McKinney**, **Ira Sankey** and **Tim Spencer**.



COUNTRY FOOTBALL—CBS artists **Joe Stamperly**, left and **Moe Bandy**, right chat with **Joe Namath** backstage after a taping of "Dinah!" at the **Burt Reynolds Dinner Theatre** in Florida. Stamperly and Bandy explained to Namath that "good ol' boys" play football with a different set of rules.

2-LP Truckers' Set In High Gear

By KIP KIRBY

NASHVILLE—In what may possibly be the first venture of its kind, a double-pocket album containing original trucking songs written and recorded by professional truckers has been released by **Big Wheels Records**.

The unusual project, titled "Songs Of The American Trucker," is the brainstorm of producer **Michael Morgan**, president of the **Morgan Music Group** in Arizona, who got the idea for an album of trucker-performed music after he spent a year himself on the road behind the wheel of a 65-foot tractor-trailer rig.

"There was a short flurry of trucking songs that came out in the past couple of years, but it seemed to be an overlooked, untapped market to me," says Morgan. "So I decided to coordinate and produce a real trucker's record that would reflect the emotions and musical talents of professional truckers themselves."

Morgan ran ads in major national trucking publications, soliciting tapes for the projected album. His only specification was that the material had to be submitted from drivers with at least a year's experience in a **Class A** vehicle.

The response, he says, was astounding: "I stopped counting after 565 tapes flooded my office. We're still getting tapes, and the deadline was in December."

After narrowing his choices down to 20 songs, Morgan contacted the selected trucker-artists, worked out a master leasing agreement, coordinated the publishing through his

company, **Chromewood Music**, and financed independent studio production for each tune.

Although songs for the LP were cut in such non-commercial music centers as **Maine**, **Oregon** and **West Virginia**, **Morgan** says he was pleased with the overall excellent quality he received. "The biggest differences show up in the different mixes, reflecting variations in musical tastes around the country."

Lakeshore Music in California, a national direct-response firm, handled graphics, manufacturing, distribution and promotion for the project. The album made its debut Feb. 14 at the **National Assn. of Truckstop Owners-Operators** meeting during **Mardi Gras** in **New Orleans**. Approximately 3,000 truckers attended a live concert featuring **Dave Dudley** and **Red Sovine** hosted by **Charlie Douglas** of **WWL-AM**, which was staged by **Lakeshore** as a kick-off promotion for the album.

Initially, "Songs Of The American Trucker" was available only through national truckstop outlets, where it racked up reported sales of 10,000 units in its first three weeks. **Morgan** and **Lakeshore** president **Don Mundo** recently filmed a series of television spots for the album in **Nashville**, scheduled to begin airing in **April** over more than 200 national tv stations.

Lakeshore will also be supporting the LP's sales with a series of live showcases starring several of the album's trucker-artists in major clubs throughout the U.S.



PERFECT BLEND—Gospel singer **Andrae Crouch**, right, chats with **Dionne Warwick**, center, and **Maureen McGovern** during their appearance at the **Dorothy Chandler Pavilion** in **Los Angeles** for a "Tribute To **Martin Luther King**."



CARIBBEAN CLARK—Singer **Roy Clark** gets into the native swing of things as he films his upcoming 90-minute television special, "Roy Clark In The Bahamas." Shot on location in **Nassau** and **Freeport**, the show will air in **Canada** in **April** and later in the U.S.

TOP 50 Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station airplay listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	9	THREE TIMES IN LOVE Tommy James, Millennium 11785 (RCA) (Big Teeth/Tommy James, BMI)
2	1	7	LOST IN LOVE Air Supply, Arista 0479 (Arista/BRM, ASCAP)
3	3	10	GIVE IT ALL YOU GOT Chuck Mangione, A&M 2211 (Gates, BMI)
4	5	16	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
5	6	6	I CAN'T TELL YOU WHY Eagles, Asylum 46608 (Jeddrah/Cass County/Red Cloud, ASCAP)
6	4	10	HIM Rupert Holmes, MCA 41173 (Warners/Holmes Line Of Music, ASCAP)
7	7	6	SEXY EYES Dr. Hook, Capitol 4831 (April, ASCAP/Blackwood, BMI)
8	8	14	LONGER Dan Fogelberg, Full Moon/Epic 950824 (Hickory Grove/April, ASCAP)
9	16	5	PILOT OF THE AIRWAVES Charlie Dore, Island 49166 (Warner Bros.) (Ackee, ASCAP)
10	18	7	ONLY A LONELY HEART SEES Felix Cavaliere, Epic 9-50829 (Ki Music, ASCAP)
11	9	7	WHERE DOES THE LOVIN' GO David Gates, Elektra 46588 (Kipahua, ASCAP)
12	12	11	MEDLEY/WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Spinners, Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)
13	15	8	FIRE IN THE MORNING Melissa Manchester, Arista 0485 (Hobby Horse Music, BMI/Cotton Pickin' Songs, ASCAP)
14	17	9	TOO HOT Kool & The Gang, De-Lite 802 (Mercury) (Delightful/Gang, BMI)
15	10	14	DAYDREAM BELIEVER Anne Murray, Capitol 4813 (Screen Gems, BMI)
16	11	16	WHEN I WANTED YOU Barry Manilow, Arista 0481 (Home Grown, BMI)
17	14	10	LOVING YOU WITH MY EYES Starland Vocal Band, Windsong 11899 (Cherry Lane Music, ASCAP)
18	22	6	WE COULD HAVE IT ALL Maureen McGovern, Warner/Curb 49177 (Dutchess/MCA, BMI)
19	19	15	SEPTEMBER MORN' Neil Diamond, Columbia 111175 (Stonebridge, ASCAP)
20	20	8	IT'S LIKE WE NEVER SAID GOODBYE Crystal Gayle, Columbia 1-11190 (Cookaway Music, Inc./Dejamus Music, Inc., ASCAP)
21	26	3	DO IT RIGHT Paul Davis, Bang 9-4808 (CBS) (Web IV, BMI)
22	38	2	AFTER YOU Dionne Warwick, Arista AS0498 (Sumac, BMI)
23	25	4	AUTOGRAPH John Denver, RCA 11915 (Cherry Lane, ASCAP)
24	13	9	DESIRE Andy Gibb, RSO 1019 (Stigwood/Unichappell, BMI)
25	23	7	SPECIAL LADY Ray, Goodman & Brown, Polydor 2033 (H.A.B./Dark Cloud)
26	28	5	CATCHING THE SUN Spyro Gyra MCA 41180 (Harlem/Crosssyed Bear, BMI)
27	21	19	YES, I'M READY Tori De Sario With K.C., Casablanca 2227 (Dandelion, BMI)
28	33	6	LOVES ONLY LOVE Engelbert Humperdinck, Epic 9050844 (Silver Blue/Ryan, ASCAP)
29	29	6	MY HEROES HAVE ALWAYS BEEN COWBOYS Willie Nelson, Columbia 1-11186 (Jack & Bill, ASCAP)
30	36	5	RIDE LIKE THE WIND Christopher Cross, Warner Bros. 49184 (Pop "N" Roll, ASCAP)
31	35	4	FIRE LAKE Bob Seger, Capitol 4836 (Gear, ASCAP)
32	49	2	WHEN THE FEELING COMES AROUND Jennifer Warnes, Arista AS0497 (Next Stop Music, ASCAP)
33	27	10	I WISH I WAS EIGHTEEN AGAIN George Burns, Mercury 57011 (Tree, BMI)
34	30	16	AN AMERICAN DREAM The Dirt Band, United Artists 1330 (R. Crowell/Jolly Cheeks, BMI)
35	31	14	ROMEO'S TUNE Steve Forbert, Nipper 97525 (CBS) (Rolling Tide, ASCAP)
36	NEW ENTRY		DON'T FALL IN LOVE WITH A DREAMER Kenny Rogers w/Kim Carnes, United Artists (Appian/Almo/Quixotec, ASCAP)
37	34	10	THE VERY FIRST TIME Michael Johnson, EMI-America 8031 (Chappell & Co./Sailmaker, ASCAP)
38	37	7	US AND LOVE Kenny Nolan, Casablanca 2234 (Sound Of Nolan, BMI)
39	41	4	BABY DON'T GO Karla Bonoff, Columbia 1-11206 (Seagrape/Valgovind, BMI)
40	42	2	WE WERE MEANT TO BE LOVERS Photoglo, 20th Century-Fox TC 2846 (20th Century/Nearytunes, ASCAP)
41	44	3	STREET LIFE Herb Alpert, A&M (Four Knights/Irving, BMI)
42	43	4	ROSE COLORED LIGHTS Diana Hubbard, Waterhouse 8 (Waterhouse, BMI)
43	47	2	HOLD ON TO MY LOVE Jimmy Ruffin, RSO 1021 (Stigwood/Unichappell, BMI)
44	46	2	OUTSIDE MY WINDOW Stevie Wonder, Tamla 54308 (Motown) (Jobete/Black Bull, ASCAP)
45	45	3	IN IT FOR LOVE England Dan & John Ford Coley, Big Tree 17002 (Atlantic) (Amachris/April, ASCAP)
46	48	5	WHITE RHYTHM AND BLUES J.D. Souther, Columbia 111196 (Ice Age, ASCAP)
47	NEW ENTRY		THE ROSE Bette Midler, Atlantic (Fox Fanfare, BMI)
48	NEW ENTRY		GEE WHIZ Bernadette Peters, MCA 41210 (East/Memphis, BMI)
49	50	2	KEEP THE FIRE Kenny Loggins, Columbia 1-111215 (Milk Money/Tauripin, ASCAP)
50	NEW ENTRY		GONE TOO FAR Eddie Rabbitt, Elektra 46613 (Deb Dave/Briarpatch, BMI)

Philadelphia Season Has 'New Look'

PHILADELPHIA—The Afghanistan situation has taken its toll on the Philadelphia Orchestra's summer season at the Fredric R. Mann Music Center, the new name for what formerly was called the Robin Hood Dell West in Fairmount Park.

Missing from this summer's roster will be Russian conductors, soloists and even the works of Russian composers always in the forefront each summer.

The only Soviet touch will be the appearance of Russian-born violinist Gidon Kremer, who was out of that country when the fireworks started. He will make his local debut July 10.

Other major departures for the six-week summer season will be the absence of any pop fare and the offering at the open-sided amphitheatre of a pre-season opera week for the first time. Fredrick R. Mann, president of Robin Hood Concerts, Inc., is bringing in the New York City Opera, returning to Philadelphia for the first time in 12 years with performances June 9, 10 and 11. Moreover, Beverly Sills, general manager, will be featured singing the lead role of Rosina in "Barber Of Seville."

The first week of orchestral concerts again will be led by Eugene Ormandy, with pianist Andre Watts soloist on the opening night June 16. Other conductors include Rafael Fruhbeck de Burgos, Charles Dutoit, Daniel Barenboim, Michael Tilson Thomas, William Smith, Leonard Slatkin and Mehli Mehta.

A subsidy from the city enables free distribution of tickets for seating on the grass surrounding the 5,000-seat amphitheatre. Indoor seats are being sold at subscription prices ranging from \$75 to \$200 for the entire series of 18 concerts.

A number of post-season concert attractions are also planned by Robin Hood Dell Concerts. In cooperation with Electric Factory Concerts, there will be a series of pop and contemporary artists in concert throughout the summer.

Classical



RECORD DEBUT—Israeli violinist Shlomo Mintz rehearses with the Chicago Symphony and conductor Claudio Abbado for concerts that accompanied the recording debut of the young violinist. Deutsche Grammophon will issue the album containing violin concertos of Bruch and Mendelssohn.

VIA CAEDMON-ARABESQUE

German Pro Arte, Seon LPs Coming

CHICAGO — Caedmon/Arabesque Records has concluded an arrangement to issue recording made by Munich-based production companies Pro Arte and Seon. More than 30 U.S. LP releases are expected in the first two years of the new licensing deals.

Launched earlier this year, Arabesque is the mid-price classical album and cassette line from Caedmon Records, the prestigious spoken word label. Arabesque marks the company's entry into music recording.

According to Caedmon's Ward Botsford, Arabesque a&r and production head, all material licensed from Seon and Pro Arte is being released in the U.S. for the first time.

Recordings licensed to Arabesque are being made by German producer Wolf Erickson, a principal in both the Pro Arte and Seon companies. Erickson's representative in negotiating the U.S. license pact is

Leo Hofberg, a former London Records import product group manager.

First release from Pro Arte will include several recordings by the renowned German Bach Soloists conducted by Helmut Winschermann. Seven Pro Arte disks are slated to be released in August, says Botsford.

The German Bach soloists albums are Mozart Serenades, J.C. Bach Sinfonias, and a two-record set of J.S. Bach Violin Concertos. Also from Pro Arte is a recording with the Bamberg Symphony conducted by Aldo Ceccato of previously unrecorded works of Russian composer Glinka and a premiere recording with the London Symphony of the "Fourth Symphony of Taneyev."

Completing the initial Pro Arte package will be "Complete Piano Music Of Mussorgsky," performances on three disks by Korean Kun Woo Paik.

To date, product from various international branches of EMI and from EBC Records has been licensed by Arabesque, and the label expects to have 50 albums on the market by the end of May.

One of the most unusual items in the Arabesque line is the first recording of "Leonora," Beethoven's only opera in its original version and original title. In addition to opera recordings and a historical series, the \$6.98 line also includes recordings of popular symphonic and concerto repertoire.

Botsford says that as a result of Arabesque's close ties with the German production companies, he expects the U.S. company to have a voice in Erickson's a&r decisions. Upcoming product will include digital recordings, he also points out.

Producer Erickson also is working for the Seon production company. According to Botsford, Arabesque in 1981 will begin issuing special productions from Seon. One of the first of these releases will be a four-record set of the complete wind divertimenti of Haydn, reportedly the first integral waxing of the classical pieces.

Also planned by Seon is an album of Venetian polychoral music to be taped in Berlin.

Botsford says additional Pro Arte productions also will be forthcoming. Among the sets will be a "Brandenburg Concertos" with the German Bach Soloists.

Classical Notes

Maestro Carlo Maria Giulini and the Los Angeles Philharmonic are the subject of a four-part television series expected to air over PBS stations in 1980-81. It's a joint production of Los Angeles' KCET and Polytel Music Of West Germany. Concert performances were taped in February with additional shooting in April, and the programs also will include rehearsal footage and Giulini's personal reflections.

Nonesuch Records has made its first announcement of new recording activity since the removal of Teresa Sterne as label head. Two LPs by the California-based Sequoia String Quartet are planned. The group will tape Boccherini's Quartet in A Major and three Boccherini Oboe

Quintets with Alan Vogel, oboe. Also, with soprano Bethany Beardslee, Schoenberg's Quartet No. 2 and Mel Powell's "Little Companion Pieces." The group also records for Delos Records.

The new National Public Radio satellite system will serve also as a conduit for independent program syndicators. The first independent to distribute through the space-age channel is WFMT-FM, which does about 80% of its syndication business with non-commercial stations. Previously these broadcast operations were mailed taped copies of the syndicated programs, but WFMT has rented satellite time from NPR and will begin using the system in May.

Classical and acoustic guitars—rather than rock instruments—are the fad today. That's the report of Nicholas A. Peck, owner of the Pecknel Music Co. chain in South Carolina. Peck, who is president of the National Assn. of Music Merchants, outlined the shift in sales patterns for a recent gathering of musical instrument manufacturers. Says Peck: "There is a resurgence of acoustic and classic guitars. Our sales of them last December were eight times greater than those of electric guitars."

Grammy Awards presenter Eugene Fodor—"Where's the envelope"—is scheduled to record the Bach unaccompanied violin sonatas and partitas. It will be an RCA release. . . . Two more digital sessions are firmed with Leonard Slatkin and the St. Louis Symphony. The tapings are for Telarc, including a Dvorak "New World" Symphony and a Ravel album—yes, it will include "Bolero."

Frost To Produce, Consult For CBS

NEW YORK—Tom Frost, until recently a top a&r executive at CBS Masterworks, has entered into an independent production and consulting agreement with the label.

With CBS for the past 20 years, Frost will continue to work with such artists as Rudolf Serkin and the Mormon Tabernacle Choir. He also expects to become involved in video music projects and will continue lecturing and writing pursuits. His book on recording is due for publication in the fall by Farrar, Straus & Giroux.

Disk Outlets For Stations In Hong Kong

HONG KONG—A new twist to disk marketing is in prospect here, with the proposed formation of a chain of retail stores in the colony's newly opened Mass Transit Railway (MTR) stations.

An independent company, Hong Kong Records, is linking up with Hong Kong's leading newspaper, the South China Morning Post, to open 15 such outlets in the coming year.

Hong Kong Records' managing director, Klaus Heymann, says details of the project will be finalized next month. Plans are for the Post to sell books and newspapers via the stores, and Hong Kong to sell disks and tapes via special browsers.

The concept was motivated by the fact that more than 300,000 people use the transit system daily. "It's a lot of traffic," notes Heymann, "and we intend to capitalize on that."

The MTR is still not fully completed, but when it is by the end of this year, there'll be more than 20 stations.

"The 15 sites have been selected for their traffic and location," adds Heymann. "Space in these outlets will be limited, but sufficient for us to stock a sizeable number of records and tapes."

Although Hong Kong Records is an independent company with licensee arrangements with Chrysalis, Virgin, Eurodisc, Telefunken and Ariola, it's believed that the outlets will also sell product on other labels.

Hong Kong Records has already opened two or three stores in association with the South China Morning Post in shopping complexes.

"The proposed outlets in MTR stations will be run along similar lines," discloses Heymann. He says sales in the established outlets have been "quite encouraging."

Pay Damages Over Bootlegs

LONDON—The two directors of a company offering for sale by mail-order one of the biggest catalogs of bootleg albums found in the U.K. have been ordered, in the High Court, to pay \$22,000 damages and costs to the British Phonographic Industry (BPI).

They are John and Christine Bingham, of Roquet Rotary Holdings Ltd., of Leicester. In addition to the damages and costs, they gave an undertaking in court that their bootlegging activities against BPI members would cease immediately.

Included in the range of titles, and all carrying either the Discovery or 4A's logos, were about 20 different Rolling Stones bootlegs, plus product by Bob Dylan, the Beatles, Elvis Costello, ELO, Fleetwood Mac, the Who, the Eagles, Bruce Springsteen, Genesis, Eric Clapton, Queen and Pink Floyd.

Some of the material was recorded at U.K. concerts, but the albums were supplied by sources in the U.S. and Canada to U.K. consumers tracked down by the Bingham.

Urmel Departs

BRUSSELS—Ric Urmel, Ariola's general label manager here, has quit over management differences. He was one of the two original founders of the Brussels operation.



GARRETT ROCKS—Scotti Bros. recording artist Leif Garrett, second left, performs with Spanish band Mabel at a special press party held during the youngster's recent promotional trip to Madrid. Garrett, whose disks are released in Spain through Hispavox, is set to perform a series of concerts in local bullrings this summer.

Nigeria Trip Yields LP, Movie For Ayers

By NELSON GEORGE

NEW YORK—An album, a documentary movie and much transatlantic good feeling is resulting from Roy Ayers' tour of Nigeria last November and December.

The Polydor recording artist did 14 shows in nine of the country's major cities during the seven-week swing, serving as the opening act for one of West Africa's most controversial and most popular performers, Fela-Anikulapo-Kuti, on all the dates.

Locally owned Phonodisk financed the tour; the Daily Times, one of Nigeria's largest publications, was also involved in promoting the concerts.

While in Nigeria, Ayers recorded an album with Fela, "Africa, Center Of The World (2000 Black)." As part of his three-year renewal pact with Polydor, he has rights to place the disk in Nigeria. He's currently negotiating with several companies, though Phonodisk is thought to have the inside track. In other world markets, Polydor has the release option.

The LP was recorded at Nigeria's Studio 18. One side features a Fela composition, "Africa, Center Of The World," and the other a tune entitled "2000 Black," written by two Americans, Wayne Garfield and Carl Clay, and arranged by Ayers. Vibist Ayers and Fela appear on both sides.

Ayers, in conjunction with a New York-based firm, Yellow Go-Rilla Productions, took along five crew and 100 videocassettes to record the concerts and the life of the Nigeria people.

Jim Baker, cameraman with experience in several Public Broadcasting System productions, supervised the shooting, and Dennis Armstead of Yellow Go-Rilla helped coordinate the crew's activities.

"The film is being edited now," says Ayers, "though the process was held up a bit since, after seeing how expensive established facilities were, I decided to purchase editing equipment and do it myself." He hopes to show the finished film on public television as well as at colleges across the country.

On the tour, Ayers and Fela played mostly outdoor soccer stadiums, a couple in the 20,000-seat range. Prices at these concerts went from \$6 to \$10 (U.S.) which Ayers feels was very expensive by Nigerian

standards. The tour did stop for an appearance at the Federal Palace in Lagos for "the elite" at \$100 a ticket.

Ayers sees Nigeria as "a big market for black American performers" to tour during the '80s. But it's a costly country, he notes. "Plane fare for one person is \$2,000, and the hotels we stayed in were \$100 to \$130 a night. But with records selling for

(Continued on page 111)

Australian FM Challenge To AM Seven New Stations Taking Talent From Ranks Of AM

In this, second of a two-part report on the future of FM broadcasting in Australia, Billboard correspondent Glenn Baker interviews Glenn Wheatley, manager of the Little River Band and shareholder in Melbourne FM Radio, one of the seven new stations which will debut later this year.

SYDNEY—"It was FM, radio which broke Little River Band in America," opines Glenn Wheatley, "so I'm familiar with it."

"We've issued stock worth \$1.5 million, and are prepared to carry a loss for a couple of years to get FM off the ground in this country."

"Whether they realize it or not, AM is really going to have to be prepared for this, both in terms of competition and loss of talent. Since we made our first move 18 months ago, AM staff have been continually seeking us out. We now have eight deejays, one music director and one program director, all from FM. Multiply that by seven, and you have 70 key people defecting from AM to FM in the next few months."

Continues Wheatley: "Advertising response has been phenomenal. We've been approached by every major agency and sponsor in the country over the past month, particularly those covering high-price commodities like hi fi, cars and vacations."

Wheatley admits that he gets "very little sleep," as he both establishes the station and attends to the needs of his internationally prominent act, but hopes eventually to withdraw to an advisory position once Melbourne FM Radio is fully operational.

"I never really intended to run an FM station," he insists, "but I realized 18 months ago that the day of

SECOND CONSECUTIVE YEAR

German Disk & Tape Sales Top \$1 Billion

HAMBURG—The second round of 1979 statistics from Germany's disk industry association, Bundesverband der Phonographischen Wirtschaft, indicate that the value of records and tapes sold last year amounted to \$1.1 billion (2.17 million Deutsch Marks).

That's a 3% increase over 1978, the first year that German disk and tapes sales passed the \$1 billion mark.

Sales of records and tapes through record clubs amounted to 19 million units. When these are added to the previously available figures (Billboard, March 22, 1980) of unit sales through retail, the German industry's total for 1979 turns out at 202.4 million units.

That's 1.8% down on the previous year's overall figure of 206 million units, and compares with an increase in 1978 over 1977 of 15.6%.

The 17 member firms of the Bundesverband der Phonographischen Wirtschaft account for 90% of German sales. The figures available from the group don't include sales of imports, which observers estimate are worth around 15% of the album market.

The association notes the runaway success last year of television-merchandised disks, of which 50 were released in 1979. By contrast, catalog sales were badly eroded.

Statistics show that one pop cassette out of every two sold, and one

pop album in five, was a tv-merchandised release.

Again adding club sales to previously available retail sales figures, albums came out at 111.2 million (down 1.2% against 1978) and cassettes at 43.4 million (down 8.1%). As previously noted, singles sold 47.8 million units.

Association member companies released 13,316 singles, albums and tapes during 1979, and they have a total of 43,445 titles in their combined current catalogs. Latter breaks down to 2,425 international singles in catalog, 1,272 national and one classical; 10,192 international albums in catalog, 6,543 national and 9,411 classical; 3,709 international cassettes in catalog, 5,981 national and 3,911 classical.

Per capita expenditure on records and tapes by German consumers comes out at Deutsch Marks 38.30, approximately \$20, in 1979.

Freeze On Prices

HONG KONG—The South Korean government has reportedly clamped down on record prices. Representatives of the Korean recording industry claim that prices have risen by 400% in the last few years. Their requests for permission to increase disk prices in the home market have been rejected by the present government.

FM was getting nearer and that unless it fell into the hands of the right people, it would be an opportunity wasted for Australian music.

"Bill Armstrong [another Melbourne shareholder] was very advanced on the technical side, and had been keen for some years to get an FM license, so we just naturally fell in together. We really killed some giants by winning the license: huge electronics bodies like AWA and giant corporate concerns like The Age (newspaper) and Ansett Transport Industries."

Paul Dainty, responsible for bringing the Rolling Stones, Wings, Fleetwood Mac and Abba to Australia, intends to make available exclusive live performance links to the station, while his Comedy Theatre in Melbourne will be used for live broadcast performances by a myriad of local artists.

The logical balance in the Melbourne FM Radio proposal was ob-

viously a major factor in its success in procuring the license. "We needed quality mast and news facilities," says Wheatley, "so we approached the Herald & Weekly Times group, well aware of the 'media monopoly' snipes that we would have to bear."

"We were also very sincere in the fact that we didn't claim any huge religious and ethnic content, but merely promised to cover it reasonably. Other applicants made outrageous promises of content that they couldn't possibly have kept."

Wheatley has also made it plain that he will not allow his station to encourage home taping by the uninterrupted airplay of complete albums, and has pledged to involve the six other new broadcasters in a voluntary pact to that effect.

He claims that the mandatory 20% local content quota will be well exceeded and not, he assures with a

(Continued on page 113)

Jackson Storms Australia

SYDNEY—Not since the Abba phenomenon of 1975-76 has one artist so dominated the Australian charts as Michael Jackson is presently doing.

The young American currently has three vocal performances in the national top 20, two as solo releases ("Don't Stop 'Til You Get Enough," "Rock With You") and one as leader of the Jacksons ("Blame It On The Boogie").

The chart-topping success of "Don't Stop" in January and February broke Jackson in a market which previously ignored him. His "Off

The Wall" album on Epic has now racked up double platinum sales (100,000 units) in little more than three months, and CBS has rushed out reissues of three Jacksons albums, up to four years old.

"Destiny," an 18-month-old U.S. release, has charged onto the charts, this week rising to No. 10. CBS, not slow to exploit the surge of popularity, has sunk a reported \$100,000 into a back-to-back television campaign to promote both soloist Jackson and the group. 60-second spots centered on a theme of "disco, shake and boogie" have been placed nationally for three weeks this month.

International Briefs

• LONDON—Chrysalis Records has consummated a deal with Pickwick International here, providing the latter's budget LP line with access to the former's catalog of such artists as Leo Sayer, Steeleye Span, Ten Years After and Mary O'Hara. Planned compilation albums under the pact will also include tracks by Blondie.

• SINGAPORE—EMI's hopes of opening an office in Taiwan have been dashed. The company's regional director, Malcolm Brown, says that the Taiwanese government has not given approval to a joint venture with a local firm. Brown adds that the government wants EMI to set up a pressing plant there, which the company is unwilling to do because of the piracy situation. "Besides," notes Brown, "our partner, Four Seas Records, already has a plant." He notes that there are a variety of other reasons for the turn-down, "and we have, therefore, continued our licensing deal with Four Seas."

• BRUSSELS—WEA Belgium recently embarked upon the largest poster campaign seen by the industry here when promotion man Herman Schuermans hired a team of billposters to paste 2,000 posters in key Belgian towns, promoting Fleetwood Mac's "Tusk" album. The operation covered Brussels, Liege, Antwerp, Louvain, Ghent and Louvain-la-Neuve, and now WEA is looking into the cost effectiveness of poster campaigns in comparison with newspaper and magazine advertising.

• ATHENS—Greece's first local jazz release is picking up "satisfactory sales" in a notoriously indifferent market without help of advertising, according to independent producer Kostas Yannouloupolos. Since last September, when three local jazz musicians went into the studio, the album "Sphinx" has sold more than 25,000 copies. This is taken as "little short of a miracle" in a market where even the international jazz greats have rarely passed the 2,000 unit mark. "Sphinx" marks Yannouloupolos' entry into recording; until now, he has concentrated on publishing Greece's only jazz magazine. His label is Impromisation, and it's already setting a double album featuring the same lineup of musicians as on "Sphinx."

• HONG KONG—One of Southeast Asia's prime independents, Hong Kong Records has released the first Cantonese recording of Prokofiev's "Peter And The Wolf." Recorded in Japan's Iruma Public Hall last April, the disk features the Tokyo Philharmonic Orchestra conducted by Chinese-born Lim Kek-Tjiang, who once taught at Peking's Central Conservatory of Music. Narration in Cantonese is by Hong Kong television and movie actor, Lo Kwok-Hung, whose voice has been heard on more than 10,000 instalments of imported tv programs. The recording is available on the Eurodisc label.

• HILVERSUM — Phonogram has set up a new management unit here with the name CMT (Creative Management Unit) headed by leading Dutch showbiz manager, Paul Brandenburg. It will handle management, bookings and merchandising for clients who will initially be confined to Phonogram acts and actors already managed by Brandenburg. In the long term, however, the company will not work exclusively with Phonogram acts.



CHAMPAGNE TOAST—The Pointer Sisters toast platinum awards received for 100,000 sales of their "Energy" album in Holland. Celebrating with the group are staffers from WEA Netherlands. The Pointers record for Richard Perry's Planet label, handled worldwide by Elektra/Asylum.

Says Exec: Producers Too Slow To Change

By WOLFGANG SPAHR

COLOGNE—There's a drop in the number of locally produced hits on the German national charts and Manfred Zumkeller, director of a&r national product for EMI Electrola, reckons he knows why.

"Public taste is changing here and some German producers simply refuse to go along with these changes. It is not just a matter of supplying foreign hits with German lyrics and putting them out hopefully for sale.

"When foreign titles are preferred, it is not just because of the lyrics but rather because of the music and the basic beat and rhythm. There have been examples where older and more experienced producers here could have had surefire hits if only they had gone along with the trends."

For Zumkeller, the main market for German product is the 25-40 age group. Within this, the traditional German "Schlager" style is "a commodity that should be used to entertain, for it can convey a simple message without having to be pretentious."

EMI Unwraps Video Scheme

HILVERSUM—In an effort to convince Dutch retailers of the need for in-store video promotion, EMI Holland is offering hardware with free installation and reduced rentals, thanks to a new scheme run in cooperation with Skala TV Rental.

Dealers leasing video equipment through EMI get a substantial reduction on normal costs, and EMI itself pays all installation expenses. The company will produce a promotion tape every six weeks featuring commercials for, and extracts from, current LP product.

Says EMI sales manager, Jan Gaasterland, "So far the Dutch record industry has pretty much kept out of video development. But really the medium is so important, we cannot afford to do without it.

"At this stage, we have to get used to working with it as a promotional tool, and hopefully later this year we'll be able to start selling video programs.

"With the new service for dealers, we want to give a much-needed spark to the video scene in Holland. If other record companies want to jump on the bandwagon and use the equipment we've supplied to retailers, then that's all right with us. It ensures maximum use is made of the hardware."

But there is a very strong need, he says, to ensure that this age is properly informed when a new record is available. "Those in the 25-40 area still want to buy records, but they do have to be persuaded.

"This can't be achieved simply through a good advertising campaign. More important nowadays is the support of radio and television which, unfortunately, very often choose not to play the German-based product and so give it a chance of sales."

Zumkeller believes that Germany has more difficulties to overcome than any other country when it comes to new talent. One reason is that the industry always has to deal with "raw talent," potential name acts who've had virtually no chance to study formally or gain the necessary experience through live shows.

He cites Scandinavian territories as examples where the situation is much easier, through the multiplicity of folk parks there. "We just don't have variety clubs or places where live music as such is performed," he says.

"One solution is to put together efforts by the government-owned radio stations, copyright society GEMA and the record industry itself to try to provide real opportunities for new talent, just as it is normal for Germany to promote talented people in the classical side of music with educational scholarships.

"But even today the word 'entertainment' seems to leave a bad taste within some people. It is, it seems, impossible to measure non-classical and classical music with the same criteria."

Zumkeller says EMI Electrola is certainly looking out new talent, and giving corporate preference to individuals and groups who can both compose and perform.

"It is a tremendous advantage for a budding successful artist to have creative independence and the ability to provide material, as well as performance adds immeasurably to credibility."

Zumkeller says this active support for young artists by EMI Electrola has paid off, particularly in the development of such acts as Scorpions, Eberhard Schoener, Eloy, Wilfried and Howard Carpendale.

"But I'm against flooding the market with a mass of releases as some record companies do, simply because the rate of success is not measured in quantity but in the position and continuous placings in the chart."

CBS Italy Seeking Substantial Growth

By DANIELE CAROLI

MILAN—CBS Records Italy is looking to increase its turnover by some 30% this year, according to managing director Piero La Falce, and the company is beefing up its marketing and promotion divisions to that end. It's also looking to assume greater control of product sales and distribution.

La Falce's projection should take the company's sales past the \$20 million mark, based on previous statements by the CBS chief. Last May, he revealed that sales had grown to \$14 million, and that he was looking to reach \$17 million during 1979.

Now he says, "Our 1979 targets were attained, and in some cases surpassed, in terms of sales figures and chart presence."

CBS was top label for both albums and singles in an analysis of the 1979 charts published by Ciao 2000 magazine. A market study of national disk sales confirmed CBS in the number three slot, showing that it was gradually catching up with long-established RCA and PolyGram.

Comments La Falce, "Our new fiscal year, which began last November, should bring that 30% increase. We're building on effective promotion of the CBS

image, and on the use of advanced marketing techniques within the Italian marketplace, which we're sure is in a state of full expansion."

Result of that optimism is a general staffing increase at the company. In comes Natale Moncada from Bristol Europe, as marketing director; Mark Kleckner from Techint, as business affairs manager; John Picard from CBS Records International, New York, as international a&r manager; and local a&r, still directed by Antonio Marrapodi, has Fabrizio Intra as manager, moving from the product manager role, with Ettore Olivelli in as group product manager, reporting to Moncada.

As from May, says La Falce, the CGD-MM echelon, now taking care of product distribution, will be directly controlled by CBS. "We'll then have our own sales force, and from the end of the year CBS will take on an ever-increasing control of the distribution and dissemination of its own product.

"There will be more work for the staff as turnover increases

(Continued on page 112)



CBS Records Italy chief, Piero La Falce

Festival Loses 'Money' But Missing Link Gains A Hit

SYDNEY—A rare and surprising oversight on the part of Festival Records, Australia's largest independent, has resulted in tiny Melbourne new wave company, Missing Link Records, attaining its first chart single.

Festival, exclusive licensee here for Virgin Records, repeatedly passed over the release rights to "Money," a proven British hit for the Flying Lizards.

Keith Glass, owner of Missing Link, became aware of the availability and snapped up the rights to both single and album by the group. Though an efficient distributor itself, the company struck up a distribution deal with medium size independent, 7 Records.

Mostly as a result of strong airplay on Sydney's government-run rock station, 2JJ, "Money" suddenly surged into the top 20 after only three weeks (this week, it moves to No. 14; see Hits Of The World).

As a company more accustomed to breaking unlikely hits than pass-

ing over obvious ones, Festival is painfully aware of its error. Says international label manager Meryl Gross, "It came back to the selection meeting quite a few times, but we just didn't think it would happen here. There's no point in making up excuses, we blew it. No company is perfect."

Ironically, a shaky three-year-old Festival Records was boosted to solvency and prominence back in 1955 when EM (Australia) passed on Bill Haley's "Rock Around The Clock," allowing Festival to pick it up on second option and sell 144,000 copies.

Record Payment

MADRID—Leif Garrett, highly popular in Spain, was paid a total \$180,000 to tape a television commercial for sports shoes here. That's easily a record fee within the Spanish advertising world. Similar tv commercials featuring Garrett in Japan boosted his career there.

International Music Industry Conference

April 23-26 / The Hyatt Regency, Washington, D.C.

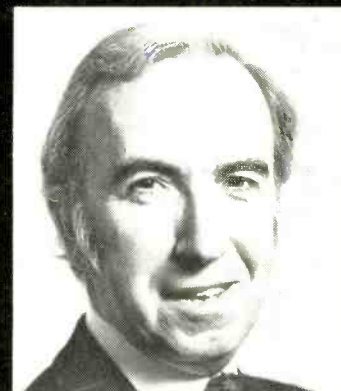
IMIC '80 KEYNOTERS



John D. Backe
President & Chief Executive Officer
CBS Inc.

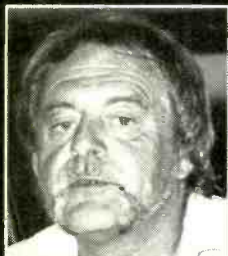


Coen Solleveld
President
Polygram Group



Norman St. John Stevas
M.P. Chancellor of the Duchy of Lancaster
Minister of the Arts
Leader of British House of Commons

PARTICIPANTS INCLUDE:



Stig Anderson
President
Polar, Sweden



Marcus Bicknell
A&M Records, Europe



Des Brown
International Director
Chrysalis, U.K.



Stan Cornyn
Executive Vice President
Warner Bros. Records



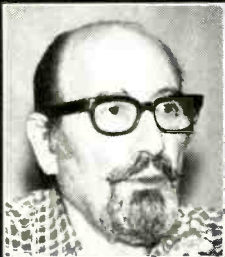
Charlie Daniels
Artist



John Deacon
Director General, The British
Phonographic Industry Ltd.



Nesuhi Ertegun
President
WEA International



Leonard Feist
President
NMMA



Larry Finley
President
ITA, U.S.



Stan Gortikov
R.I.A.A., U.S.

IMIC '80 AGENDA

WEDNESDAY, APRIL 23

10 am—6 pm REGISTRATION
6 pm—7:30 pm COCKTAIL RECEPTION, Hosted by Billboard
7:30 pm **BARBARA MANDRELL, In Concert**



12:45 pm
1:15 pm

DAVID LIEBERMAN, Chairman of the Board
Lieberman Enterprises, U.S.
BARBARA MANDRELL
Artist
JIM SCHWARTZ, President
Schwartz Brothers, U.S.
IRVING WAUGH, Commissioner, Dept of Tourist
Dev
Tennessee Tourist Development
Luncheon
**CONGLOMERATES AND INDEPENDENTS:
PARTNERS OR ADVERSARIES?**
Chairman:
BOB SUMMER, President
RCA Records, U.S.
Panelists:
GIL FRIESEN, President
A&M Records, U.S.
IRWIN STEINBERG, Chairman & Chief
Executive Officer
PolyGram Record Operations, U.S.
CHRIS WRIGHT, Joint Chairman
Chrysalis, U.K.
WHITE HOUSE BRIEFING
Senior White House Presidential Advisors
presenting U.S. and International economic and
energy briefing at the White House

3 pm

THURSDAY, APRIL 24

8:30 **Welcoming Remarks**—Lee Zhito, Editor-in-
Chief, Publisher, Billboard Magazine
"Videodisk—Opportunity and Challenge for the
Record Industry"—**HERB SCHLOSSER**,
Executive Vice President, RCA
9:30 am **STATE OF THE INDUSTRY: CRISIS OR
EVOLUTION?**
Chairman:
MONTI LUFTNER, President
Ariola, Germany
Panelists:
MARCUS BICKNELL, Managing Director
A&M Records, Europe
GERRY LACOURSIERE, President
A&M Records of Canada Ltd.
WIM SCHIPPER, International Director
Ariola, Benelux
GERHARD SCHULZE, Managing Director
Teldec, Germany
IRWIN STEINBERG, Chairman & Chief
Executive Officer
PolyGram Record Operations, U.S.
CHRIS WRIGHT, Joint Chairman
Chrysalis, U.K.
11:15 am **COUNTRY GOES INTERNATIONAL**
Chairman:
BRUCE LUNDVALL, President
CBS Records Division, U.S.
Panelists:
CHARLIE DANIELS
Artist

FRIDAY, APRIL 25

8:30 am **KEYNOTE ADDRESS**
JOHN BACKE, President and Chief Executive
Officer
CBS, Inc.
9:00 am **PIRACY, A GLOBAL THREAT**
Chairman:
NESUHI ERTEGUN, President
WEA International, U.S.
Panelists:
LEONARD FEIST, President
NMMA, U.S.
STAN GORTIKOV, President
R.I.A.A., U.S.
11 am **REACHING FOR FUTURE MARKETS**
Participants:
DES BROWN, International Director
Chrysalis, U.K.
WIM SCHIPPER, International Director
Ariola, Benelux
Luncheon
12:30 pm
1:15 pm **HOME TAPING: CANCER OR SCAPEGOAT?**
Participants:
JOHN DEACON, Director General
BPI, U.K.
BOB MONTGOMERY, Managing Director
MCPS, U.K.
DR. NORBERT THUROW
IFPI, W. Germany



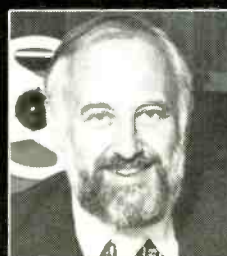
Gerry Lacoursiere
A&M Records, Canada



Siggi Loch
Managing Director
WEA, Germany



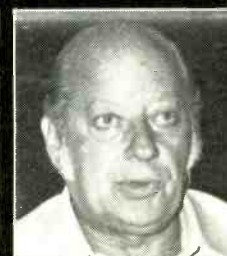
Monti Luftner
President
Ariola, Germany



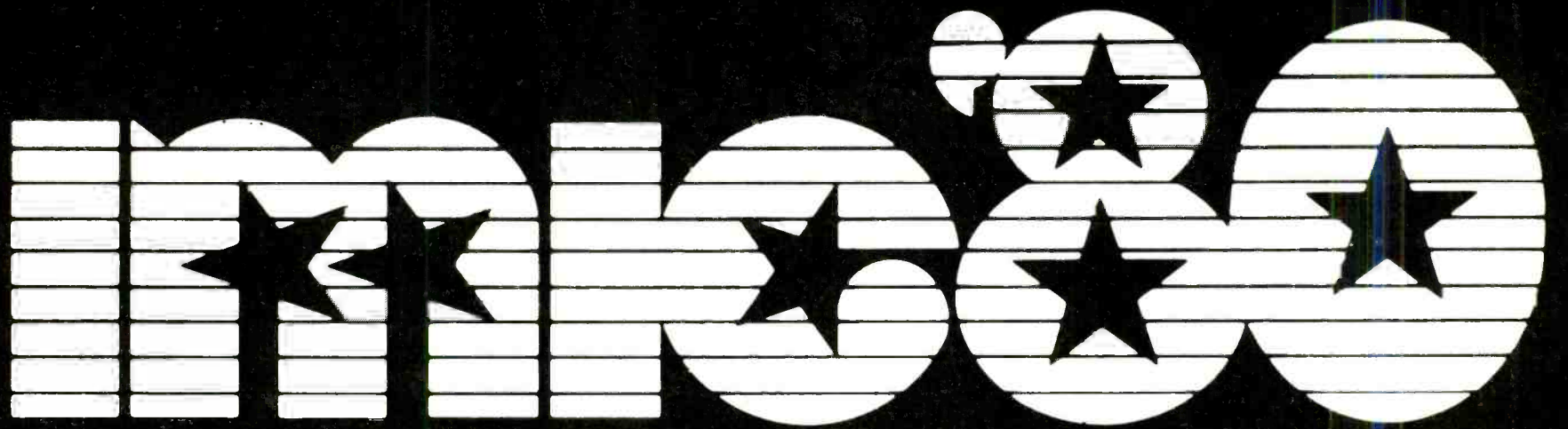
Bruce Lundvall
President
CBS Records Division, U.S.



Jean-Claude Pellerin
President
Aariana T.E.E., France



Gramito Ricci
President
Edizioni Curci, Italy



JOIN THE LEADING MINDS OF THE INDUSTRY— MEET THE CHALLENGE OF THE DECADE!

3:00 pm

PARALLEL IMPORTS

Chairman:
MIKE HENNESSEY, European Editorial
Director
Billboard, U.K.
Panelists:
STIG ANDERSON, President
Polar, Sweden
VITO IEURELLO, Director
North American Record Dist./Records or
Wheels, Canada
SIGGI LOCH, Managing Director
WEA, Germany

12:30 pm

Chairman:

LARRY FINLEY, President
ITA, U.S.

Panelists:

AL BERMAN, President
Harry Fox Agency, U.S.
DES BROWN, International Director
Chrysalis, U.K.
SETH WILLENSON, General Manager
RCA Selectavision

KEYNOTE ADDRESS

Rt. HONORABLE NORMAN ST. JOHN STEVENS,
M.P., Minister for the Arts,
Leader of the British House of Commons
Luncheon

MUSIC OF THE 80's

Chairman:

BUD PRAGER, President
ESP Management, Inc.

Panelists:

KIM FOWLEY, Director General
Mystery Records, U.S.
SIGGI LOCH, Managing Director
WEA, Germany
ROLAND KLUGER, Administrator
RKM, Belgium
MICHAEL O'HARRO, President
Tramps/Scandals, U.S.

JEAN-CLAUDE PELLERIN, President
Aariana, T.E.E., France

COCKTAIL RECEPTION

Hosted by German Record Industry

TRENDSETTER AWARDS BANQUET

Trendsetter Presentation

MORE PARTICIPANTS TO BE ANNOUNCED



Wim Schipper
Ariola International Group



Herb Schlosser
Executive Vice President
RCA



Irwin Steinberg
Chairman &
Chief Executive Officer
Polygram Corp.



Mike Stewart
President
Interworld Music Group



Bob Summer
President
RCA Records



Chris Wright
Joint Chairman
Chrysalis, U.K.

SATURDAY, APRIL 26

8:30 am

KEYNOTE ADDRESS

COEN SOLLEVELD, President
PolyGram Group

9:15 am

ARTIST DEVELOPMENT: THE PUBLISHER'S ROLE

Chairman:

MIKE STEWART, President
Interworld Music, U.S.

Panelists:

BARRY KIMBERLEY, Managing Director
Jonathan Music, Australia
GRAMITTO RICCI, President
Edizioni Curci, Italy

PIET SCHOONHOVEN

"The Company," Ariola, Hol and

LESTER SILL, President
Screen Gems/EMI, U.S.

1:15 pm

1:45 pm

11 am

PRE-RECORDED HOME TV—WHAT WILL IT MEAN TO YOU?

**As we stand at the Threshold of a New
Decade, this may well be the most important
meeting you've ever attended!**

Registration Form



Complete this form and mail it to either Billboard's European or USA office listed.
Please register me for IMIC '80 Hyatt Regency, Capitol Hill, Washington, D.C.,
April 23-26, 1980.

I am enclosing a check (or money order) for IMIC '80 registration in the amount of:

Note: Registration does not include Hotel or Air Fare Costs.

Name _____

Title _____

Company _____

Home Address _____

City _____

State/Country _____

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I wish to charge my registration to:

American Express

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Card Number _____

Expiration Date _____

Signature _____

Rates:

\$550 Regular (after February 22, 1980)
£246

\$225 Spouse
£101

Multiple Corporate Rate*

\$450 Regular (after February 22, 1980)
£202

*Second and subsequent registrations from the same company.

Billboard will make all hotel reservations. Please indicate the following:

Arrival Date _____

Departure Date _____

ACCOMMODATIONS REQUIRED (check one):

single twin 1-bedroom suite 2-bedroom suite

(Confirmation will be sent to you) Circle One:

HYATT REGENCY HOTEL/CAPITOL HILL/WASHINGTON, D.C.

Single	Double	One Bedroom Suite	Two Bedroom Suite
\$60	\$68	\$155-300	\$215-360
£27	£31	£70-135	£96-161

Note: Should rooms no longer be available in the price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at time of reservation.

There will be no refunds on registration cancellation after April 4, 1980, although substitutions may be made. Any cancellations prior to that date will be subject to a 10% cancellation fee.

REGISTER EARLY—REGISTRATION FEE WILL BE \$25 HIGHER AT THE DOOR.

Europe and U.K.

Helen Boyd
IMIC '80 BILLBOARD
7 Carnaby Street
London W1V, IPG., England
Telephone: (01) 439-9411
Telex: 262100

U.S.A. and Others

Diane Kirkland/Nancy Falk
IMIC '80 Conference Coordinators
BILLBOARD
9000 Sunset Boulevard
Los Angeles, CA 90069 U.S.A.
Telephone: (213) 273-7C40 Telex: 698669

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International

RKM's Kluger Views Small As Beautiful

By MIKE HENNESSEY

BRUSSELS—Roland Kluger Music celebrates its tenth anniversary with the gratifying knowledge that it has just completed the most successful year in its history.

RKM's gross turnover in its first year of operation was \$150,000; this year the figure is expected to be close to \$3 million.

Says Roland Kluger: "The important thing is that we have achieved this growth without too much of an escalation in costs. We started with about six people on the staff; today we have around 20 and make extensive use of expert freelancers in various fields. I firmly believe in the philosophy that small is beautiful."

Another key factor in the philosophy of RKM has been the provision of a full range of services from conception of recording through to promotion and marketing. "We believe that if a record is good enough to release, then it is good enough to deserve proper promotion and marketing. This is why RKM, though small, has a broad base."

RKM, in fact, covers all the "p's"—publishing, production, promotion, public relations and personal appearances. "We really believe in working hard on our artists and records," says Kluger.

Last year RKM took over the Morgan recording studio in Brussels, formerly a joint venture with the Morgan U.K. company. The company has become increasingly active in promoting tours by its artists—Plastic Bertrand toured Scandinavia in February—and is now preparing to move into the agency business.

"I think the justification for our in-depth approach to artists and their recordings is seen in the fact that last year we released about a dozen singles, and eight of them hit the charts in at least one or two countries. This year we will do between 15 and 20 singles and six or seven albums. The aim is to release only as much product as we can effectively work on," says Kluger.

RKM spent its first three years of operation in building a roster of lo-

cal artists. First major hit was "Roses To Sandra" by Jimmy Frey, which sold 100,000 in Belgium and 400,000 in France.

In 1973, the company had its first international hit with "Jungle Fever" by Chakachas which made No. 3 in the U.S. charts. This was followed by another U.S. hit—"Tonight's The Night" by SSO—and then came a major continental hit with "Charlie Brown" by Two Man Sound.

It was an artist from this group, Lou, who discovered and produced one of RKM's major international acts, Plastic Bertrand, whose "Ca Plane Pour Moi" had the distinction of being the first French language recording to make the American charts since the rather less punk-orientated "Dominique" by another Belgian artist, Soeur Sourire.

The use of house artists as producers is a formula which has worked well for RKM. Recently Plastic Bertrand made his debut as a producer for new RKM act Charlie Belair. Meanwhile, Lou, who has himself had a big hit in Germany and France with "Kingston Kingston," has discovered a new French singer-songwriter, Jay Alanski and has produced his debut album in Los Angeles.

Also new to the RKM label are Mino, a French girl singer, Elton Motello, whose first album is being released in North America on Jet, and new wave act, Rick Tubax and the Taxis.

Kluger says that in addition to using the Morgan studio for RKM (40%) and custom (60%) recordings, the company increasingly employs it as a kind of sound laboratory and workshop. RKM also does video demos of all new productions for the benefit of licensees.

On the publishing side, Kluger continues to manage World Music, presided over by long-time business associate Felix Faecq, which represents in Belgium such major catalogs as Acuff Rose and Southern. And through Kluger International the group is a member of the United European Publishers organization which links Meisel (Germany, Austria, Switzerland and France), Sweden Music (Scandinavia), Durium (Italy), Armonico (Spain) and ATV Music (U.K.). This grouping enables UEP to offer a pan-European deal to outside publishers with one contract and one single accounting system.

In addition, Kluger International sub-publishes the Abba and Boney M catalogs in Belgium and last year established, under the direction of Robert Aardse, a joint Benelux venture in Haarlem, Holland, with the Meisel group, called Fleet Music.

In terms of international representation, RKM works with Vogue (Belgium, France), WEA (Holland), Hansa (Germany), Polar, CBS and Sonet (Scandinavia), Durium (Italy), Sire (US, UK), Miracle (UK), Attic (Canada), Gamma (Mexico), Phonogram (South Amer-

(Continued on page 111)

Block Expanding

LONDON—Leading British promoter Derek Block is looking to expand overseas activities with the appointment of Peter Elliott of Elliott Young Productions as a director for Block's promotion and agency arms. Elliott's activities will include the booking of top acts in Australasia. Block says that he will open an office in Sydney this fall.

BRITAIN (Courtesy of Music Week) As of 3/22/80 SINGLES

This Week	Last Week	
1	NEW	GOING UNDERGROUND/DREAMS OF CHILDREN, Jam, Polydor
2	1	TOGETHER WE ARE BEAUTIFUL, Fern Kinney, WEA
3	3	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
4	8	TURNING JAPANESE, Vapors, United Artists
5	14	DANCE YOURSELF DIZZY, Liquid Gold, Polo
6	4	GAMES WITHOUT FRONTIERS, Peter Gabriel, Charisma
7	2	ATOMIC, Blondie, Chrysalis
8	20	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL, Detroit Spinners, Atlantic
9	5	ALL NIGHT LONG, Rainbow, Polydor
10	7	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca
11	6	SO LONELY, Police, A&M
12	16	CUBA/BETTER DO IT SALSA, Gibson Brothers, Island
13	9	HANDS OFF SHE'S MINE, The Beat, Go-Feet
14	25	STOMP, Brothers Johnson, A&M
15	21	ECHO BEACH, Martha & The Muffins, Dindisc
16	23	SPIRIT OF RADIO, Rush, Mercury
17	10	AND THE BEAT GOES ON, Whispers, Solar
18	15	COWARD OF THE COUNTY, Kenny Rogers, United Artists
19	11	CARRIE, Cliff Richard, EMI
20	18	AT THE EDGE, Stiff Little Fingers, Chrysalis
21	13	ROCK WITH YOU, Michael Jackson, Epic
22	12	I CAN'T STAND UP FOR FALLING DOWN, Elvis Costello, F-Beat
23	36	HAPPY HOUSE, Siouxsie & The Banshees, Polydor
24	31	HOT DOG, Shakin' Stevens, Epic
25	35	TURN IT ON AGAIN, Genesis, Charisma
26	27	ANOTHER NAIL IN THE HEART, Squeeze, A&M
27	28	POISON IVY, Lambrettas, Rocket
28	40	MY WORLD, Secret Affair, I-Spy
29	NEW	JANUARY FEBRUARY, Barbara Dickson, Epic
30	39	LOVE PATROL, Dooleys, GTO
31	NEW	LET'S DO ROCK STEADY, Bodysnatchers, 2-Tone
32	17	RIDERS IN THE SKY, Shadows, EMI
33	24	ALABAMA SONG, David Bowie, RCA
34	37	TONIGHT I'M ALRIGHT, Narada Michael Walden, Atlantic
35	NEW	DON'T PUSH IT, DON'T FORCE IT, Leon Haywood, 20th Century
36	26	JANE, Jefferson Starship, RCA
37	19	SO GOOD TO BE BACK HOME AGAIN, Tourists, Logo
38	30	WARHEAD, U.K. Subs, Gem
39	33	WORZEL SONG, Jon Pertwee, Decca
40	NEW	KING-FOOD FOR THOUGHT, UB 40, Graduate

ALBUMS

This Week	Last Week	
1	5	TEARS & LAUGHTER, Johnny Mathis, CBS
2	4	TELL ME ON SUNDAY, Marti Webb, Polydor
3	1	STRING OF HITS, Shadows, EMI
4	3	GREATEST HITS, Rose Royce, Whitfield
5	12	HEARTBREAKERS, Matt Monro, EMI
6	2	GET HAPPY, Elvis Costello, F-Beat
7	6	REGATTA DE BLANC, Police, A&M
8	9	NOBODY'S HERO, Stiff Little Fingers, Chrysalis
9	13	OUTLANDOS D'AMOUR, Police, A&M
10	7	THE LAST DANCE, Various, Motown
11	NEW	GLASS HOUSES, Billy Joel, CBS
12	NEW	THE CRYSTAL GAYLE SINGLES ALBUM, United Artists
13	8	OFF THE WALL, Michael Jackson, Epic
14	NEW	12 GOLD BARS, Status Quo, Vertigo
15	23	DOWN TO EARTH, Rainbow, Polydor
16	11	EAT TO THE BEAT, Blondie, Chrysalis
17	10	PRETENDERS, Pretenders, Real
18	16	GOLDEN COLLECTION, Charlie Pride, K-tel
19	18	PSYCHEDELIC FURS, Psychedelic Furs, CBS
20	15	KENNY, Kenny Rogers, United Artists
21	17	SPECIALS, Specials, 2-Tone
22	NEW	GREATEST HITS VOL 1, Cockney Rejects, EMI
23	22	FREEDOM AT POINT ZERO, Jefferson Starship, Grunt
24	14	ONE STEP BEYOND, Madness, Stiff
25	NEW	LOUD & CLEAR, Sammy Haber, Capitol
26	19	TOO MUCH PRESSURE, Selector, 2-Tone
27	25	LIGHT UP THE NIGHT, Brothers Johnson, A&M
28	27	PERMANENT WAVES, Rush, Mercury
29	33	AGAINST THE WIND, Bob Seger, Capitol
30	21	SHORT STORIES, Jon Anderson & Vangelis, Polydor
31	26	PARALLEL LINES, Blondie, Chrysalis
32	34	ROCK AND ROLL JUVENILE, Cliff Richard, EMI

33	35	GREATEST HITS VOL. 2, Abba, Epic
34	NEW	HARDER... FASTER, April Wine, Capitol
35	20	GREATEST HITS, K.C. & The Sunshine Band, TK
36	31	ORCHESTRAL MANOEUVRES IN THE DARK, Dindisc
37	NEW	CONQUEST, Uriah Heep, Bronze
38	36	ASTAIRE, Peter Skellern, Mercury
39	NEW	SEPTEMBER MORN, Neil Diamond, CBS
40	NEW	LONDON CALLING, Clash, CBS

CANADA (Courtesy Canadian Recording Industry Assn.) As of 3/5/80 SINGLES

This Week	Last Week	
1	6	ANOTHER BRICK IN THE WALL, Pink Floyd, Columbia
2	3	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
3	2	VIDEO KILLED THE RADIO STAR, Buggles, Island
4	1	RAPPER'S DELIGHT, Sugarhill Gang, Quality
5	4	COWARD OF THE COUNTY, Kenny Rogers, United Artists
6	5	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
7	11	ROCK WITH YOU, Michael Jackson, Epic
8	9	LADIES NIGHT, Kool & The Gang, De Lite
9	18	ON THE RADIO, Donna Summer, Casablanca
10	7	MONEY, Flying Lizards, Virgin
11	NEW	DON'T LIKE MONDAYS, Boomtown Rats, Mercury
12	10	BABE, Styx, A&M
13	14	ROMEO'S TUNE, Steve Forbert, Nemperor
14	NEW	SEPTEMBER MORN, Neil Diamond, Columbia
15	NEW	BABY TALKS DIRTY, The Knack, Capitol
16	19	ESCAPE, Rupert Holmes, Infinity
17	16	POP MUZIK, M, Sire
18	12	YES I'M READY, Teri DeSario & KC, Casablanca
19	NEW	REFUGEE, Tom Petty & The Heartbreakers, MCA
20	20	99, Toto, Columbia

ALBUMS

This Week	Last Week	
1	1	THE WALL, Pink Floyd, Columbia
2	NEW	GREATEST HITS, Wayon Jennings, RCA
3	NEW	GLASS HOUSES, Billy Joel, Columbia
4	NEW	AGAINST THE WIND, Bob Seger, Capitol
5	4	THE LONG RUN, Eagles, Asylum
6	15	KENNY, Kenny Rogers, United Artists
7	3	DAMN THE TORPEDOES, Tom Petty & The Heartbreakers, MCA
8	NEW	MAD LOVE, Linda Ronstadt, Asylum
9	5	BUT THE LITTLE GIRLS UNDERSTAND, The Knack, Capitol
10	2	UNCUT, Powder Blues, RCA
11	9	THE PLEASURE PRINCIPLE, Gary Newman, Beggars Banquet
12	6	B-52s, B-52s, Warner Bros.
13	NEW	GET HAPPY, Elvis Costello, Columbia
14	7	IN THE HEAT OF THE NIGHT, Pat Benatar, Chrysalis
15	8	GREATEST HITS VOL. 2, Abba, Atlantic
16	NEW	SEPTEMBER MORN, Neil Diamond, Columbia
17	NEW	FLEX, Lene Lovich, Stiff
18	10	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
19	NEW	BREAKFAST IN AMERICA, Supertramp, A&M
20	NEW	DISCOVERY, Electric Light Orchestra, CBS

WEST GERMANY (Courtesy Der Musikmarkt) As of 3/24/80 SINGLES

This Week	Last Week	
1	1	SUN OF JAMAICA, Goombay Dance Band, CBS
2	2	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
3	3	IT'S A REAL GOOD FEELING, Peter Kent, EMI
4	4	RAPPER'S DELIGHT, Sugarhill Gang, CNR
5	5	QUE SERA MI VIDA, Gibson Brothers, Polydor
6	6	THE BALLAD OF LUCY JORDAN, Marianne Faithful, Island
7	7	WEEKEND, Earth & Fire, Vertigo
8	8	HERBERT, Gottlieb Wendehals, CNR
9	9	WIE FREI WILLST DU SEIN, Howard Carpendale, EMI
10	17	SPACER, Sheila & B, Devotion, Carrere
11	10	ZABADAK, Saragossa Band, Ariola
12	16	ABSCHIED IST EIN BIßCHEN WIE STERBEN, Katja Ebstein, Ariola
13	12	I HAVE A DREAM, Abba, Polydor
14	11	INDIAN RESERVATION, Orlando Riva Sound, Ariola
15	14	HADSCHI HALEF OMAR, Dschinghis Khan, Jupiter

16	15	NIE MEHR ALLEIN SEIN, Tony Holiday, Polydor
17	13	CONFUSION, Electric Light Orchestra, Jet
18	21	BOAT ON THE RIVER, Styx, A&M
19	23	GIMME MORE, Teens, Hansa
20	NEW	SAN FRANCISCO BAY, Smokie, RAK
21	18	LUCIFER, Alan Parsons Project, Arista
22	20	ROCKABILLY REBEL, Matchbox, Magnet
23	24	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
24	29	FRUEHSTUECK, Gebrueder Blattschuss, Hansa
25	NEW	ATOMIC, Blondie, Chrysalis
26	26	OH SUSIE, Secret Service, Strand
27	30	ALLES WAS ICH BRAUCHE BIST DU, Hoffman & Hoffman, Global
28	19	LADIES NIGHT, Kool & The Gang, De Lite
29	28	I DO THE ROCK, Tim Curry, A&M
30	NEW	HIGHWAY TO HELL, AC/DC, Atlantic

ALBUMS

This Week	Last Week	
1	1	THE WALL, Pink Floyd, Harvest
2	2	UNBEHAGEN, Nina Hagen Band, CBS
3	NEW	INSEL DER ZAERTLICHKEIT, Demis Rousouss, Polystar
4	NEW	HAPPY GUITAR, Spotnicks, Polydor
5	3	LOVE SONGS, Elvis Presley, K-tel
6	4	EYES OF THE UNIVERSE, Barclay James Harvest, Polydor
7	7	BROKEN ENGLISH, Marianne Faithful, Island
8	5	EVE, Alan Parsons Project, Arista
9	9	TUSK, Fleetwood Mac, Warner Bros.
10	10	DISCOVERY, Electric Light Orchestra, Jet
11	13	HIGHWAY TO HELL, AC/DC, Atlantic
12	6	GOLDENER TROMPETEN SOUND, Herb Alpert & Tijuana Brass, A&M
13	NEW	RAPPER'S DELIGHT, Sugarhill Gang, CNR
14	8	BREAKFAST IN AMERICA, Supertramp, A&M
15	11	GONE TO EARTH, Barclay James Harvest, Polydor
16	17	WISH YOU WERE HERE, Pink Floyd, Harvest
17	15	UDO 80, Udo Juergens, Ariola
18	14	GREATEST HITS VOL. 2, Abba, Polydor
19	NEW	DYNASTY, Kiss, Casablanca
20	NEW	GLASHAUS, Katja Ebstein, Ariola

ITALY (Courtesy Germano Ruscitto) As of 3/18/80 ALBUMS

This Week	Last Week	
1	1	VIDEO KILLED THE RADIO STAR, Buggles, Island/Ricordi
2	3	MY SHARONA, Knack, Capitol/EMI
3	8	MOSCOW DISCO, Telex, Durium
4	6	C'E TUTTO IL MONDO, Matia Bazar, Ariston/Ricordi
5	NEW	SOLO NOI, Toto Contugno, Carosello/Ricordi
6	NEW	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest/EMI
7	5	SE TORNASSI, Julio Iglesias, CBS/CGD-MM
8	4	DISCO BAMBINA, Heather Parisi, CGD-MM
9	2	REMI E LES SUE AVVENTURE, I Ragazzi Di Remi, Cetra/Fonit Cetra
10	9	NOTTE A SORPRESA, I Pooh, CGD-MM
11	NEW	RAPPER'S DELIGHT, Sugarhill Gang, Carosello/Ricordi
12	NEW	MERAVIGLIOSAMENTE, Cugini Di Campagna, Pull/Fonit Cetra
13	7	BUONA DOMENICA, Antonello Venditti, Philips/Polygram
14	NEW	UNA GIORNATA UGGIOSA, Lucio Battisti, Numero Uno/RCA
15	20	STOP, Kim and the Cadillac, Ariston/Ricordi
16	16	CHE IDEA, New Trolls, WEA
17	NEW	SU DI NOI, Pupo, Baby/CGD-MM
18	13	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic/CGD-MM
19	NEW	HE'S SPEEDY LIKE GONZALES, Passenger, Durium
20	14	BODY TO BODY, Gepy & Gepy, Baby/CGD-MM

SOUTH AFRICA (Courtesy Springbok Raido) As of 3/22/80

This Week	Last Week	
1	4	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
2	1	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca
3	5	TIRED OF TOWEIN' THE LINE, Rocky Burnette, EMI
4	6	THE BALLAD OF LUCY JORDAN, Marianne Faithful, Island
5	3	BABE, Styx, A&M
6	2	ANOTHER BRICK IN THE WALL, Pink Floyd, CBS
7	9	RAPPER'S DELIGHT, Sugarhill Gang, RPM
8	NEW	GLORIA, Umberto Tozzi, GRC
9	8	RISE, Herb Alpert, A&M
10	10	THE PART OF ME THAT NEEDS YOU MOST, Exile, RAK

Media Spending Still Important In Austria

By MANFRED SCHREIBER

VIENNA—Although the record industry has many problems, not least a sagging turnover in difficult economic times, there are no signs of any drastic cutback in the money spent here on television and radio commercials.

Only a few companies are talking of any kind of budgetary restraint in this field. However Ariola, which in 1979 spent more than \$83,000 on tv commercials, is cutting out small screen spots in favor of a concentration on radio, according to Stephan von Friedberg, managing director.

But Peter Mampell, managing director of EMI Colombie, insists: "We don't want to cede the impact and value of television advertising to other record companies, so we've already scheduled two major tv campaigns for this year."

CBS, too, plans to advertise to the same extent as last year. Willi Schlager, of the promotion department, says: "We may even lay on one extra campaign as against the 1979 budget and we definitely intend promoting popular music in local broadcasting schedules."

Gerald Jacobs, managing director of Phonogram in Austria and president of the local branch of the International Federation of Producers of Phonograms and Videograms (IFPI), is booking the same amount of time as last year, "but we'll be more careful in selecting which product to push."

And Polydor, according to Erich Turan, is stepping up its tv campaigns this year from eight to nine.

Wolfgang Simon, general manager of K-tel Austria, is convinced that spending on tv and radio should increase substantially. "To me, it is the one logical answer to stimulate the record market slump. In the fall, I anticipate a sales increase. After every 'down' there should be an 'up' and anyway things cannot get worse."

In 1979, the Austrian record companies paid more than \$5.8 million to the Austrian Radio and Television Company. K-tel was the biggest spender, followed by Arcade, distributed here by Ariola. In tv, Arcade leads the spending league with \$830,000 last year, but K-tel has spent nearly twice as much for its concentrated radio spots.

Explains K-tel's Simon: "With a tv commercial I can reach 80% of the Austrian population but with radio spots I can get direct to specific age groups. So now the K-tel proportion of spending is 60 for tv to 40 for radio and soon it will become 65-35."

Most of the total industry spending goes to television, around \$3.8 million last year. Arcade spent 23% of that, followed by K-tel (22.5%), Polystar (13.7%), Polydor (12.5%), and Lesborne (10%). The rest is split between Musica, CBS, Amadeo, EMI, Ariola and Tyrolis.

Of the \$2.2 million paid over to radio, 35.2% came from K-tel, followed by Arcade (11.8%), Lesborne (10.9%), Polystar (10.3%), Ariola (7.5%) and Polydor (6.7%).

But these official industry figures have to be considered in the light of the fact that both Phonogram and Polydor advertise for their records on the Polystar label, and Polydor pays also for merchandising via its own label.

RKM Successful

Continued from page 110

ica), Shinko (Japan) and RCA (Australia), among others.

RKM is looking for its next major success to the group Telex, which has this year's Belgian entry for the Eurovision Song Contest—a song called, "Eurovision."

Drive At MIDEM Pays For Hungary's Kultura Co.

By PAUL GYONGY

BUDAPEST—Contracts sealed as a result of Hungary's biggest yet presence at this year's MIDEM in Cannes, are adding to the country's import and export interests, with initial signs showing that disco is on the wane and new wave rock is coming on fast.

Josef Meszaros, director of the record division of Kultura, responsible for all importing and exporting activity, says the increased action around the combined Kultura-Hungaroton-Interconcert MIDEM drive followed on the success of the special Hungarian showcase gala of 1979 there.

"We were able to promote the artists who appeared there under a 'do you remember them?' banner. But the overall interest was undeniable."

In Hungary, disco is failing mainly because record companies are not willing to invest heavy sums in basically unknown artists. But new wave sounds are building, notably through the group Piramis, which has strong export chances having produced a debut album in English. Certainly it is going through in France through Disc AZ, which is considering a French-language album by Zsuzsa Koncz in that territory.

Omega, so far the best-known Hungarian group at international level, with sales of 500,000 album

units in Western territories, has finalized a deal making Peter Hanke, general manager of the West German Rokoko Music company their promotion manager. Rokoko is to work with the Hungarian companies involved to push Omega product through Western Europe, and set up personal tours for the band.

In Canada, Boot Music is putting out a Zsuzsa Koncz album, while V-Music there is to handle the Fonograf group's first English-language album, produced in Hungary.

There's been big post-MIDEM action for the group Neoton Family in Japan where Toshiba-EMI is putting out the "Santa Maria" single. Victor in Japan is putting out the Neoton English-language album and is also interested in product by Piramis.

Also on the Hungarian import-export side, there are newly-created deals for classical product with Deutsche Grammophon in West Germany. The group Supermax, with its records imported from India, is due to visit Hungary soon, and Amii Stewart's new product is being brought in, following her presentation at the pop gala of the Hungarian Radio Corporation recently.

Says Meszaros: "Reciprocal cultural deals are going through, and contacts developed. MIDEM set most of them off, but much work has gone on since."

Billboard Hits Of The World

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JAPAN

(Courtesy Music Labo)
As of 3/24/80
SINGLES

This Week	Last Week	Title	Artist
1	1	OKURU KOTOBA	Kaientai, Polydor (Nichion/Noel)
2	6	DOH KESHI NO SONNET	Masashi Sada, Freeflight
3	2	SAYONARA	Offcourse, Toshiba-EMI (PMP)
4	4	FUSHIGINA PEACH PIE	Mariya Takeuchi, RCA (Burning/PMP)
5	3	KUCHIBIRI-YO ATSUKU	KIMIOKATARE, Machiko Watanabe, CBS/Sony (PMP)
6	5	DAITOKAI	Crystal King, Aardvark (Yamaha)
7	7	SHUSHIFU	Alice, Toshiba-EMI (Noel)
8	11	HEY LADY	Mayo Shohno, Jane (Yui Ongaku Shuppan)
9	10	TOMARIGI	Sachiko Kobayashi, Warner Bros. (Daichi)
10	14	RUN AWAY	Shannels, Epic (PMP)
11	8	KOI Chiharu	Matsuyama, F (STV Pack)
12	12	KANASHIMI-WARAI	Miyuki Nakajima, F
13	13	LOVE SONG	Twist, Aardvark (Yamaha)
14	9	WAKE UP	Kazuo Zaitso, Toshiba-EMI (Shinko Gakufu)
15	NEW	SHIWAASE SAGASHITE	Hiroshi Itsuki, Minoruhon (Sound Eye)
16	NEW	HIGE-NO-THEME	Akihiko Takashima & The Electric Shavers, SMS (Watanabe Ongaku Shuppan)
17	18	OMAE-TO-FUTARI	Hiroshi Itsuki, Minoruhon (Sound Eye)
18	NEW	THIS IS SONG FOR COCA-COLA	Eikichi Yazawa, Warner Bros. (Sunrise Mackey)
19	20	RADIO STAR NO KIGEKI	Buggles, Island
20	17	SEXY YOU	Hiroshi Gou, CBS/Sony (Burning)

ALBUMS

1	3	LOVE SONGS	Mariya Takeuchi, RCA (RVC)
2	1	GREATEST HITS VOL. 2	Abba, Discomate
3	2	PUBLIC PRESSURE	Yellow Magic Orchestra, Alfa
4	6	MILLION-DOLLAR-NIGHT	Kai Band, Express (Toshiba-EMI)
5	5	ASHITA NO KIMIE	Iruka, Orplid (Crown)
6	4	KISHO TENKETSU	Chiharu Matsuyama, F
7	7	SOLID STATE SURVIVOR	Yellow Magic Orchestra, Alfa
8	10	MEMORIAL 1972-75	Alice, Express (Toshiba-EMI)
9	8	RISE	Herb Alpert, A&M
10	9	OKAERINASAI	Miyuki Nakajima, F
11	17	WAJINDEN	Kaientai, Polydor
12	13	TAKANAKA SUPER LIVE	Masayoshi Takanaka, Kitty
13	12	KOI-NO-DISK-JOCKEY	Mako Ishino, Victor (Victor)
14	14	JOLLY JIVE	Masayoshi Takanaka, Kitty
15	NEW	GLASS HOUSE	Billy Joel, CBS/Sony
16	11	YOU'RE ONLY LONELY	J.D. Souther, CBS/Sony
17	NEW	MAD LOVE	Linda Ronstadt, Asylum
18	15	YUMEGATARI	Saki Kubota, CBS/Sony
19	19	JUKAI BALLADE	Goro Noguchi, Polydor
20	20	KNACK II	Knack, Capitol

AUSTRALIA

(Courtesy Kent Music Report)
As of 3/17/80
SINGLES

This Week	Last Week	Title	Artist
1	1	CRAZY LITTLE THING CALLED LOVE	Queen, Elektra
2	2	DREAMING MY DREAMS WITH YOU	Colleen Hewett, Wizard
3	4	DO THAT TO ME ONE MORE TIME	Captain & Tennille, Casablanca
4	6	ANOTHER BRICK IN THE WALL	Pink Floyd, CBS
5	7	HE'S MY NUMBER ONE	Christie Allen, Mushroom
6	3	PLEASE DON'T GO	K.C. & The Sunshine Band, TK
7	5	BLAME IT ON THE BOOGIE	Jacksons, Epic
8	15	DAY TRIP TO BANGOR	Fiddlers Dram, RCA
9	12	COWARD OF THE COUNTY	Kenny Rogers, United Artists
10	9	ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE	Monty Python, Warner Bros.
11	8	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson, Epic
12	14	MONEY	Flying Lizards, Missing Link
13	13	LOCOMOTION	Ritz, Epic
14	17	I GOT YOU	Split Enz, Mushroom
15	NEW	ROCK WITH YOU	Michael Jackson, Epic
16	11	SARA	Fleetwood Mac, Warner Bros.
17	18	WALKING ON THE MOON	Police, A&M
18	19	HAVE A CIGAR	Rosebud, Epic
19	NEW	SPACE INVADERS	Player, WEA
20	10	ESCAPE	Rupert Holmes, MCA

ALBUMS

1	1	THE WALL	Pink Floyd, CBS
2	2	REGGATA DE BLANC	Police, A&M
3	5	OFF THE WALL	Michael Jackson, Epic
4	8	THE ROSE	Soundtrack, Atlantic
5	3	TUSK	Fleetwood Mac, Warner Bros.
6	9	MAD LOVE	Linda Ronstadt, Asylum
7	10	THE B-52s	Warner Bros.
8	12	TRUE COLOURS	Split Enz, Mushroom
9	4	SEPTEMBER MORN	Neil Diamond, CBS
10	NEW	DESTINY	Jacksons, Epic
11	6	DYNASTY	Kiss, Casablanca
12	11	MONTY PYTHON'S LIFE OF BRIAN	Soundtrack
13	NEW	AGAINST THE WIND	Bob Seger, Capitol
14	7	20 GOLDEN HITS	Creedence Clearwater Revival, Fantasy
15	15	THE PRETENDERS	Pretenders, Sire
16	13	THE LONG RUN	Eagles, Asylum
17	16	LONDON CALLING	The Clash, Epic
18	14	GREATEST HITS	Electric Light Orchestra, Jet
19	17	KENNY	Kenny Rogers, United Artists
20	19	OUTLANDS D'AMOUR	Police, A&M

HOLLAND

(Courtesy BUMA/STEMRA)
As of 3/17/80
SINGLES

This Week	Last Week	Title	Artist
1	1	CRYING	Don McLean, EMI
2	NEW	SAJANG E	Massada, Telstar
3	NEW	VISITE	Lenny Kuhr & Poppys, CNR
4	6	ANN-MARIA	Luv', CNR
5	5	ROCK 'N' ROLL HIGH SCHOOL	Ramones, Sire
6	4	PEARLY DUMM	BZN, Mercury
7	8	WITH YOU I'M BORN AGAIN	Billy Preston & Syreeta, Motown
8	NEW	SONG FOR THE CHILDREN	Oscar Harris, Ariola
9	3	DO THAT TO ME ONE MORE TIME	Captain & Tennille, Casablanca
10	NEW	MOTHER HOW ARE YOU TODAY	Maywood, Boverna/Negram

NORWAY

(Courtesy Verdens Gang)
As of 3/20/80
SINGLES

This Week	Last Week	Title	Artist
1	1	ANOTHER BRICK IN THE WALL	Pink Floyd, Harvest
2	2	RAPPER'S DELIGHT	Sugarhill Gang, Sugarhill
3	3	BALLADE POUR ADELIN	Richard Clayderman, Sonet
4	5	PLEASE DON'T GO	K.C. & The Sunshine Band, TK
5	6	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson, Epic
6	NEW	ATOMIC	Blondie, Chrysalis
7	10	DIAMONDS	Amanda Lear, Ariola
8	7	SOMEONE'S LOOKING AT YOU	Boombtown Rats, Mercury
9	NEW	ON THE RADIO	Donna Summer, Casablanca
10	7	OFF THE WALL	Michael Jackson, Epic

ALBUMS

1	1	THE WALL	Pink Floyd, Harvest
2	2	BALLADE POUR ADELIN	Richard Clayderman, Sonet
3	4	GLASS HOUSES	Billy Joel, CBS
4	7	REVERIES	Richard Clayderman, Sonet
5	3	KOM I UT, KOM FRAM	Finn Kalvik, Polar
6	6	HO RANDI	Randi Hansen, Nor Disc
7	5	LONDON CALLING	The Clash, CBS
8	8	OFF THE WALL	Michael Jackson, Epic
9	9	SAA LENGE SKUTAN KAN GAA	Det Noerske Teatret, Polydor
10	NEW	UNBEHAGEN	Nina Hagen Band, CBS

SPAIN

(Courtesy El Gran Musical)
As of 3/15/80
SINGLES

This Week	Last Week	Title	Artist
1	1	VIDEO KILLED THE RADIO STAR	Buggles, Island
2	4	ANOTHER BRICK IN THE WALL	Pink Floyd, Harvest

3	2	WHATEVER YOU WANT	Status Quo, Vertigo
4	3	MAN GAVE NAMES TO ALL THE ANIMALS	Bob Dylan, CBS
5	9	SONARTE	Ivan, CBS
6	6	MESSAGE IN A BOTTLE	Police, A&M
7	5	NO MORE TEARS	Donna Summer & Barbra Streisand, Casablanca
8	NEW	PLEDGE MY LOVE	Peaches & Herb, Polydor
9	NEW	PLEASE DON'T GO	K.C. & The Sunshine Band, TK
10	NEW	MARGHERITA	Massara, Movieplay

FINLAND

(Courtesy Seura)
As of 3/15/80
SINGLES

This Week	Last Week	Title	Artist
1	1	THE WALL	Pink Floyd, Harvest
2	3	TIEMPO DE OTONO	Jose Luis Perales, Hispavox
3	2	SLOW TRAIN COMING	Bob Dylan, CBS
4	4	JOURNEY THROUGH THE SECRET LIFE OF PLANTS	Stevie Wonder, Motown
5	5	SENORA	Rocio Jurado, RCA
6	8	REGGATA DE BLANC	Police, A&M
7	9	A MI AIRE	Mari Trini, Fonogram
8	7	WHATEVER YOU WANT	Status Quo, Vertigo
9	NEW	THE AGE OF PLASTIC	Buggles, Island
10	6	GREATEST	Bee Gees, Polydor

Ayers Tour

Continued from page 106

between \$20 and \$22, there's obviously money to be made there.

The American took an 11-piece band, in addition to the video crew. In contrast, Fela travels with an 80-person entourage which includes "his 27 wives." Ayers would like to bring Fela over for an American tour next year, but feels he would have to make a major adjustment to his travelling contingent if that's to happen.

Another adjustment that Fela would have to make for America is the length of his set. Recalls Ayers, "During the tour, I would open and play for about 2½ hours. Fela would come on about 12 and play until three or later. He wouldn't perform that many songs, but they would all be long. That's the performing approach they're used to over there."

New Appointment

HELSINKI — Risto Kokonmaki, formerly with the Fazer Music Club in Finland, has been named managing director of PEC Musiikkituokko, new distribution company here set up by CBS, EMI and PSO Musiikki. And within the PSO organization, Heimo Aho comes in as new managing director and Jarl Lund becomes commercial director responsible for musical instruments, record production and retail shops.

PolyGram Classics Soar In Italy

Flourishing \$28 Million Market Is Hotly Contested

MILAN—PolyGram Records' turnover in the classical product sector here last year was 50% up on the 1978 figures, a remarkable achievement in the eyes of Italian industry observers.

Right through the 1970s, Italy's branch of PolyGram (previously known as Phonogram) held a large share of the national classical market, reaching an impressive 60% slice in this field in peak years, while establishing its distributed labels, Deutsche Grammophon, Philips and Archive, as among the most popular with classical consumers.

More recently, however, strong competition has come from EMI, Decca, CBS, Ricordi and RCA, all finding this sector of the Italian marketplace more and more profitable.

According to data publishing recently in the "Musica E Dischi" trade magazine, the classical record market in Italy has grown from an 8.5% share of the overall market to 12.2% over the past decade, while sales volume has risen from roughly \$5 million in 1970 to more than \$28 million in 1979, reckoned at today's exchange rate, showing not far off a 600% monetary increase.

PolyGram's new announcement shows that the company is holding off pressure from its competitors and also reveals that the favorable trends for classical records goes on.

A survey of the Top 15 classical records chart published by monthly hi fi and music magazine "Superstereo" shows that over the past six months, virtually 50% of all listed titles are from PolyGram, with Deutsche Grammophon alone accounting for a third of all chart placings. Biggest opposition during this half-year has come from EMI and Decca.

Most successful recent PolyGram

product has been: Beethoven's "Concerto No. 5—Emperor," with solo pianist Maurizio Pollini and the Wiener Philharmoniker, conducted by Karl Boehm (Deutsche Grammophon); Debussy's "Preludes—Book I," by pianist Arturo Benedetti Michelangeli (DGG); Bartok's "Concertos No. 1 and 2," with Pollini and Claudio Abbado conducting the Chicago Symphony (DGG); and Rossini's "Otello," with singers Carreras and von Stade (Philips).

Additionally "evergreen" productions such as Beethoven's "Nine Symphonies" by Herbert von Karajan and the Berlin Philharmonic (DGG) and Bach's "Brandenburg Concertos" by Gustav Leonhardt (Philips) are still in strong demand from customers.

Giovanna Brambilla, Deutsche Grammophon label chief at PolyGram, hands out sales figure example to show the extent of consumer appeal for certain product. Debussy's "Preludes" by Michaelangeli sold 16,000 album units in 16 months. Beethoven's "Emperor" production sold 8,000 in four months.

Latest edition of von Karajan's "Nine Symphonies" (Beethoven), packaged as an eight-LP box set, has passed the 42,000 unit sales mark, while albums sold off separately from the set have "sold brilliantly," the two-record set containing the no. 8 and 9 symphonies selling 21,000 units in Italy since its initial release as a separate package in February 1978.



Summit Meeting: Germany's number one tour artist, Udo Juergens, center, meets Johann Michel, right, head of Melodie der Welt, Germany's top music publisher of 1979. Left is Juergens' manager, Freddie Burger.

German Tour Circuit Booming, Says Rau

MUNICH—Although record sales have hit a plateau in Germany, the concert tour business is booming, according to Fritz Rau of the Munich-based Lippmann & Rau Concert Bureau.

"We are enjoying the best ticket sales ever," says Rau. "Turnover is currently running at 20% up on last year."

One of the most successful tours has been that of German singer Udo Juergens whose 29-date swing through Germany from Feb. 29 to April 11 is a complete sell-out, including four successive concerts at Munich's Circus Krone.

EMI-Electrola's South African-

Milan Pact

BRUSSELS—WEA Belgium has finalized a deal to handle distribution here of the French label Milan, most important affiliate of the company S.P.L. Societe Phonogram-mique Internationale, headed by Emmanuel Chamberodan.

The artist roster includes Italian musicians as well as French talent. Included: trumpet player Nini Rosso, harmonica player Jo Destre and saxophonist Fausto Papetti. Repertoire is built mainly round instrumental versions of established hits.

Now Milan is deeper into electronic disco music, a current example being the trio Script and "Europe 2000." The label product has been available for a while in Belgium, through its own distribution.

Sonet Issues Cajun Titles

LONDON—Sonet Records has issued a batch of 15 albums covering cajun and zydeco music—not, it says, as a musicological project, but in the belief that the Louisiana sound only needs exposure to win a wide audience in the U.K. and elsewhere.

The idea took root in producer Sam Charters' enthusiasm for Rockin' Dopsie and the Twisters. While recording three albums with the accordionist, he became aware of the vast repertoire source that existed. Original recordings were made with other artists like the Balfa Brothers, Don Montoucet and Austin Pitre, and additional singles material picked up from local labels filled two compilation albums.

Enthusiastic response to last year's

born singer Howard Carpendale recently completed a 21-date sell-out tour and, Rau reports, demand for tickets for the Who tour, which begins Wednesday (26) in Essen, has been overwhelming.

"We sold 6,000 tickets for the April 1 Frankfurt concert within a week of announcing the tour," Rau reports. Other dates on the tour are Heidelberg (March 27), Zurich (28), Vienna (30) and Munich (31).

Rau reports similar response to the 14-date Jethro Tull tour (March 18 to April 2).

Future tours lined up by Lippmann & Rau feature Johnny Cash (starting April 8), the Scorpions (April 11), Average White Band (April 19), Elton John (end of April), Al Jarreau (May 6), the Steve Gibbons Band (May 18) and Roxy Music (June 5).

Also scheduled for April is the American Folk Blues Festival 1980 featuring Louisiana Red, Willie Mabon, Hubert Sumlin, Sunnyland Slim, The New York Blues Blowers, Eddie Taylor and Eunice Davis. The tour, which opens April 16, comprises 24 concerts, including four in Scandinavia and one in London promoted in association with Harvey Goldsmith.

Lippmann & Rau will take advantage of the tour to launch a series of releases on its L&R label. The batch of eight records will include a sampler and albums by Hubert Sumlin, the Eddie Taylor Blues Band, Louisiana Red, Sunnyland Slim, Eunice Davis, the New York Blues Blowers and Philadelphia Jerry Ricks with Oscar Klein.

Rockin' Dopsie dates in Europe encouraged the Scandinavian-owned label to link a mass release of this cajun material to his 1970 visit, a month-long European tour still in progress.

Continental licensees such as Ricordi (Italy), Intercord (West Germany) and Vogue (France) are all pushing the package in their own territories, though some observers feel that in the absence of heavy advertising and promotional expenditure, a staggered schedule of releases might have been the better marketing option. Nevertheless, Sonet has worldwide rights to the material, including the U.S., and doubtless regards it as an investment which in the long run will pay off.

CBS Italy Anticipating Substantial '80 Growth

• Continued from page 110

and as we improve on previous achievements. But we're relying on professional and creative people. Quality counts in personnel more than quantity."

La Falce looks for certain wider acceptance of CBS international repertoire in the pop/rock field. "But we must have more tours by foreign artists, especially the American ones. Even so, there is much room for optimism within the present Italian tour scene. There are more and more concerts and Italy is right back on the European tour circuit."

"Problems of the past are largely resolved. There have been recent hugely successful dates by Patti Smith, Peter Tosh, Lucio Dalla, Claudio Baglioni and the Ramones, all drawing tens of thousands of fans all over the country."

"This year should prove historic for live rock in Italy, with Billy Joel, the Police, Joe Jackson, Live Wire and probably Steve Forbert, all CBS-distributed acts, here during the spring and with big names coming for huge outdoor concerts and festivals in the summer."

La Falce says a 1979 problem was counteracting lack of live shows by top international acts by exploiting alternative promotional channels, especially local radio and television. "We established Supertramp, ELO, Earth Wind & Fire, Billy Joel and others who had previously only been known to a restricted group of fans but are now national top 10 chartmakers."

The CBS "From Rock To Rock" campaign (Billboard, Dec. 22, 1979) was a major contribution. "This was the first wide-range promotional effort in Italy concentrating on a whole catalog. It followed market research and it stirred up opinions and street buzz from which rock emerged as the music of the 1980s in Italy. All media were involved, and they suddenly realized rock really can count on popular appeal in Italy."

Now CBS looks to improve its position in the classical field. "Our prestigious catalog is a huge sales reservoir and we plan a two-year promotional action involving individual artists and global repertoire."

"Today classical records must be treated like pop products, since this sector also features important artists who have achieved international stardom and who can contribute to stimulating wider consumer interest."

Another key CBS ambition in

Italy now is the building of a strong domestic roster. Says La Falce: "It takes time and patience, but we're working hard. Talent is available here and it can appeal at international level."

"Really the marketplace here in Italy shows great potential, vast potential. It reacts very well to some product areas. For instance, we recently awarded Julio Iglesias a platinum disk for selling 500,000 units of his 'Sono Un Pirata Sono Un Signore' album, one of the biggest 1979 hits."

"Then gold disks for outstanding sales went to Miguel Bose, Supertramp, ELO, Claudio Baglioni and Anita Ward."

"To sum up, Italy is a booming, expanding and exciting record market which, though still troubled by historic ills such as parallel imports and piracy, looks forward to an ever brighter future. CBS will play a major role."

Tax Relief For Finns

HELSINKI—The Finnish so-called "amusement tax," which has undermined the foundations of the local entertainment industry for several years, is to be axed.

The current coalition government has agreed on this move in principle and the bill to eliminate the tax will be debated in the Diet soon. No problems are foreseen in its passing, for the ruling parties have a large parliamentary majority.

This tax ranged from 10% levied on pop concerts and similar events to 35% for, say, professional boxing matches and it contributed some \$8 million annually to government coffers. Opposition to it has come mainly from athletic clubs, non-profit organizations, workers' associations and other groups who finance their operations by arranging concerts, dances and other public entertainment.

Its withdrawal is expected to have an instantly stimulating effect on the entertainment industry. Hundreds of dance halls closed in the 1970s as unprofitable, will reopen, specially for the summer season. This, in turn, will provide more job opportunities for local and foreign musicians and singers and also boost the pop concert scene, virtually dead in Finland for the past two years.



Geir Borresen: Biggest Seller.

BIGGEST NORWEGIAN SELLER

Thespian Turns Pop Star Via Smurf Disk

By KURT BAKKEMOEN

OSLO—With sales reportedly in excess of 270,000 units on "I Smurfeland," Norwegian actor Geir Borresen, recording for the small independent label dB Records, now has the biggest-selling disk in Norwegian recording history. The previous top-seller was the "Grease" soundtrack with 250,000 copies.

Borresen was virtually unknown prior to the release of the record. The dB label was set up just a year before the first Smurf disk was released, and "I Smurfeland" was the company's fourth record to hit the shops.

Ole A. Sorlie, dB Records director, says: "This sales figure in a country of only four million people is basically because of the simple sing-along melodies involved. You only need to hear these Smurf numbers once or twice to be able to hum along with them. In Norway, with disco peaking, there was a strong need for this kind of music. Even children can understand Smurf lyrics, all translated here by Andreas Diesen, a noted executive in Norwegian television."

"I Smurfeland," otherwise "In Smurfeland," was the first of three Smurf releases in Norway. The second was "Summer In Smurfland," with sales so far of around 110,000 units and the third, "Basta Finito,"

More Country For Austria

VIENNA—Demand from listeners has led to an increase in the amount of country music being broadcast over the pop channel of ORF, the Austrian Radio Network.

Where there was just half an hour of modern country music before, there is now a 60-minute presentation every Saturday by Dieter Anderl, a member of the Country Music Assn. in Nashville, Tenn., and editor in chief of country music publication "CMI-News."

The move, which reflects the growing interest in country music throughout Austria, is additional to the original half-hour and the new show is being broadcast over the English-language station Blue Danube Radio, based in Vienna.

This new station was set up for members of international organizations, business folk or diplomats visiting Vienna and it was originally estimated that 40,000 foreigners would use the news-entertainment service. But according to a recent poll, about 200,000 Austrians also tune in daily to this channel.

totted up 35,000 sales in the first five months.

The Smurf story, in fact, started through a strip cartoon in Belgium, drawn by Pierre Culliford in the '50s. Some 20 years later, Dutch singer Pierre Kartners, singing as Father Abraham, put simple melodies to some of the cartoon lyrics. From the Netherlands, Smurf-fever spread to Norway and today is big in Sweden.

Geir Borresen had cut one children's record prior to his involvement as voice of the Smurfs. He has been an actor at the National Theater for the past 10 years and is an "uncle figure" on local television.

The dB Records campaign for Smurf product was low-key. Says Sorlie: "We have a staff of four and I'd say we spent around \$19,000 on the Smurf product. But we scored well on word-of-mouth promotion. Soon Smurfs were everywhere: radio, in discotheques and in children's playgrounds."

Later came firm demand for stage presentations by Smurf characters, Borresen taking a six-month leave from the National Theater to tour, singing Smurf songs and working a 45-minute presentation with Smurf puppets. Today Borresen is set to become Norway's first-ever pop millionaire.

The revised Norwegian Top 10 of all-time best-selling albums, following "I Smurfeland" and "Grease," now reads: 3, "The Album," Abba (Polar), 210,000; 4, "Greatest Hits," Smokie (Rak), 195,000; 5, "Saturday Night Fever" (RSO) 180,000; 6, "Arrival," Abba (Polar) 167,000; "Brakara," Prima Vera (RCA) 125,000; 8, "Abba," Abba (Polar) and "Hotel California," Eagles (Asylum) 120,000; 10, "Spirits Having Flown," Bee Gees (RSO) 115,000.

Asian Expansion

HONG KONG—Polygram is committed to an expansion of its operations in Southeast Asia, according to managing director Norman Cheng, based here.

A 16-track recording studio has been set up in Singapore, and is expected to be open for business in April. Compatibility with the Hong Kong studio will enable the company to use backing tracks made either here or Singapore. The latter will also serve as a center for Malaysian recordings.

Seven Stations Switching From AM To FM

• Continued from page 106

wide grin, by Little River Band material alone. He also intends to enter into a "swap tape" deal with American FM stations, for concert material.

A major dilemma facing the new commercial FM broadcasters is a lack of community awareness of the FM mode. Sydney currently has four non-commercial FM stations which draw a combined meager rating of 2% with an almost-amateur presentation of Christian message, classics, jazz and community information.

Despite the low turn-on factor for the current FM services, a relatively high FM hardware penetration of 70% is quoted by a major national research organization—though less than half the receivers have stereo capabilities.

Both new Sydney stations have claimed they will expend around \$250,000 on outright advertising which, combined with a further \$550,000 in trade support, will provide around \$1 million for the promotion of the FM band. Funds allocated in Melbourne will be slightly less, while the single stations in the other three cities (Perth, Adelaide, Brisbane) are each expected to outlay around \$25,000 to \$50,000.

Wheatley is considering a marketing agreement with hardware manufacturers and retailers, whereby stickers/pamphlets explaining FM would be affixed to sound equipment and also otherwise distributed throughout the community.

As an added enticement, FM advertising rates will be set extremely low over the first few months of operation—though they're expected to surpass AM rates once a foothold is established.

The one dark horse in Sydney is station 2JJ. Established by the government-run Australian Broadcasting Commission in 1975, the station is a free-form, totally progressive and innovate contemporary rock station, free of all commercial content.

Since its inception, 2JJ has suffered from serious transmitter problems which prevent half of Sydney's population from receiving its signal. Even so, it manages a respectable 3½% to 4½% average rating in a 15-station market.

Consistent lobbying on the part of the Commission to move the station to FM succeeded last August, and 2JJ-FM is expected to commence transmission next month. Being a well-established station, with impressive production and announcing staff, and possibly the best news team in the city, the upgraded station will have a definite edge over the two newcomers.

"For five years, we've been an FM station in disguise, hiding on the AM band," says station coordinator, Jim Middleton. "While the other FM stations will provide variants of what is already available on commercial radio, we will fill the role of a true FM station, without any commercial restraints."

"Our existing format is perfect for FM, and we will continue to draw those listeners with a degree of serious interest in contemporary rock music. Once we pick up the listeners we lost as a result of poor signal, we will be in a very strong and advanced position. 2JJJ will be the most adventurous FM station in the country."

IMIC Global Issues

• Continued from page 1

The next session is called "Country Goes International" and features: Bruce Lundvall, president, CBS Records Division, who will chair; artists Charlie Daniels and Barbara Mandrell; David Lieberman, chairman of the board, Lieberman Enterprises, U.S.; Jim Schwartz, president, Schwartz Brothers, U.S.; and Irving Waugh, Commissioner, Dept. of Tennessee Tourist Development.

"Conglomerates And Independents: Partners Or Adversaries" will be chaired after lunch by Bob Summer, president of RCA Records. U.S. panelists will include: Gil Friesen, president, A&M, U.S. and Don Dempsey, senior vice president and general manager, Epic, Portrait, Associated Labels.

The White House briefing takes place at 3 p.m.

John Backe, president and chief executive officer, CBS, Inc., is the keynote speaker the second day. Following that is "Piracy: A Global Threat," chaired by Nesuhi Ertegun, president of WEA International, with panelists Leonard Feist, president, NMPA, National Music Publishers Assn. and Stan Gortikov, president of the Recording Industry Assn. of America.

Other second day sessions consist of:

"Reaching For Future Markets," with Des Brown, international director, Chrysalis, U.K.; Arthur Martinez, vice president, international, RCA Records; Wim Schipper, international director, Ariola, Benelux; and Jack Losmann, vice president, International A&M Records.

"Home Taping: Cancer Or Scapegoat?" with John Deacon, director

N.Y. Wants Grammys

NEW YORK—The New York chapter of the National Academy of Recording Arts and Sciences plans a strong bid to have the Grammy Awards shifted here next year.

First step in having the awards brought back here is for a committee to approach the trustees of the national NARAS board and to arrange for a meeting with officials at the CBS Television Network, which owns broadcast rights to the event.

The opening salvo in the campaign was fired at a meeting of the local chapter Thursday (20) in the WQXR-FM studios, where arguments were advanced in favor of the shift, and suggestions made to further such a move.

Among these were a proposal that the awards be moved up in March, to provide less chance of foul weather interfering with the event.

Suggestions were also made for boosting the chapter's visibility in the industry, and a plan to hold regular Friday social gatherings is in the works.

Kragen Enlarged

LOS ANGELES—Kragen & Co. has expanded its location to include an additional office housing the management firm's promotional arm, jointly headed by Guy Thomas, vice president of creative services and Gordon Bennett, vice president of licensing and merchandising.

Located across the street from the main office, the new wing is at 8752 Sunset Blvd., Los Angeles.

general, British Phonographic Industry, U.K.; Bob Montgomery, managing director, Mechanical-Copyright Protection Society, U.K.; and Dr. Norbert Thurow, IFPI, West Germany.

"Parallel Imports" chaired by Mike Hennessey, European editorial director, Billboard, U.K.; Stig Anderson, president, Polar, Sweden; Vito Iurello, director, North American Distributing/Records On Wheels, Canada; and Siggie Loch, managing director, WEA, Germany.

Coen Solleveld, president of the PolyGram Group, is the featured keynote speaker the third morning.

"Artist Development: The Publisher's Role" is the first Saturday session, chaired by Mike Stewart, president, Interworld Music, U.S. Panelists include Barry Kimberly, managing director, Jonathan Music, Australia; Gramitto Ricci, president, Edizioni Curzi, Italy; Pict Schoonhoven, "The Company," Ariola, Holland; and Lester Sill, president, Screen Gems/EMI, U.S.

"Prerecorded Home TV What It Will Mean To You" will be chaired by Larry Finley, president, ITA, U.S. Included are Al Berman, president, Harry Fox Agency; Des Brown, international director, Chrysalis, U.K.; Seth Willenson, general manager, RCA SelectaVision; and John Lollo, executive vice president, Video Tape Network, New York.

Norman St. John Stevas, Minister For The Arts, Leader of the British House of Commons, keynotes lunch the third day.

Bub Prager, president, ESP Management, Inc. is the chairman of "Music Of The '80s" after lunch. Panelists include: Kim Fowley, director general, Mystery Records, U.S.; Siggie Loch, managing director, WEA Germany; Roland Kluger, administrator, RKM, Belgium; Michael O'Harro, president, Trampa/Scandais, U.S.; and Jean-Claude Pellerin, president, Aariana, T.E.E., France.

The trendsetters awards banquet is set for that evening.

Registration information is available from Billboard's U.S. and European offices: Diane Kirkland/Nancy Falk at 9000 Sunset Blvd., Los Angeles, Calif. 90069 (213-273-7040) and Helen Boyd at 7 Carnaby St., London W. 1 (01-439-9411).

Conference rate is \$550 with a special spouse rate of \$225. This does not include fares and accommodation.

N.Y. WKTU Under Probe

NEW YORK—This city's Commission on Human Rights is looking into allegations against WKTU-FM that the station discriminated against three white disk jockeys.

The three were dismissed and replaced by three black DJs last September as the station sought to regain the black audience it lost to WBLS-FM, the complaint filed by the three charges.

The commission held a fact finding session March 13 to study the charges. Observing the case is the Equal Employment Opportunity Commission, which has reserved the right to investigate WKTU separately.

The accusations against WKTU have been filed by Joe Guarisco, Dave Mallow and Randy Place. Their attorney, Terence Gaffney, indicates he expects the case to be taken to the federal courts. A station spokesman declined comment.

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General News

**Celebrities Taping
School Music Spots**

NEW YORK—Music celebrities
are being tapped to record a series of
radio and television spots support-
ing school music programs across
the U.S.

Organized by the American Mu-
sic Conference, an association of
musical instrument manufacturers
and educators, the spots feature, so
far, Dinah Shore, Johnny Mathis,
Billy Taylor and Peter Schickelle of
P.D.Q. Bach fame.

Stung by budget cuts that cur-
tailed music education, the Confer-
ence has been campaigning vigor-
ously to have such programs
reinstated, particularly in Califor-
nia, where a petition is being pre-
pared for the November ballot man-
dating arts education. The
organization is also backing a school
music commemoration in March
and National Music Week in May.

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Acts Produce Acts New Success Story

• Continued from page 28

Gibb produced a platinum single by Samantha sang ("Emotion") as well as a midchart effort by Teri De Sario ("Ain't Nothing Gonna Keep Me From You").

This time around, De Sario hooked up with Harry Wayne Casey, alias KC, who produced their number two Casablanca duet "Yes, I'm Ready," now at 24. KC produced George McCrae's No. 1 hit "Rock Your Baby" in 1974, a year before he emerged as a hit act in KC & the Sunshine Band.

At least one other artist besides De Sario seems to show a preference for working with artist-producers. Neil Diamond's last three Columbia albums have been handled by Four Seasons founder Bob Gaudio, while his two before that ("Beautiful Noise" and "Love At The Greek") were supervised by the Band's Robbie Robertson.

A number of current hits were produced by individuals who have recorded as artists but have enjoyed greater fame as producers. Giorgio Moroder, who has handled nine top 10 hits for Casablanca's Donna Summer and who also produced Blondie's current top five Chrysalis smash "Call Me," had a midchart hit of his own in 1972 with "Son Of My Father."

Michael Zager, who has the week's number two single with the Spinners' Atlantic cover version of the Four Seasons' "Working My Way Back To You," previously cut for Private Stock in the Michael Zager Band.

Peter Asher, who has handled numerous top 10 hits for Linda Ronstadt, James Taylor and Andrew Gold, had three top 10 hits of his

MCA's Meetings

• Continued from page 6

men (there was an ad in the March 15 Sunday Los Angeles Times) to sell the videodisk to non-record accounts in the new markets.

MCA salesmen will be carrying the Putnam Books (a division of MCA Inc.) "Cruel Shoes" and "Growing Up With The Beatles" with their existing line of albums, tapes, videodisks and videocassettes. Other book titles will be announced later depending on their relevance to the music buying public.

Branch of the year awards went to Minneapolis managed by John Jump, Denver managed by Carl Michelakis, and Philadelphia which received the top award under the direction of Ron De Marino.

Salesman of the year was presented to 29-year MCA veteran Ray Brauder who contributed 67% of the business for the Philadelphia branch in 1979.

Neil Hartley, vice president of national accounts, outlined merchandising plans for new releases and presented in-store materials available for the product. John Burns, director of national sales, discussed customer analysis and advertising procedures, and Wayne Tappon, director of depot operations, reviewed the structure of depots and their ordering procedures.

For the Record

NEW YORK—Maurice Brahms is the driving force behind both New York, New York, and the new Bond's discotheque, and not John Addison as was inadvertently stated in the March 15 issue. Addison is however, closely associated with both projects.

own in Peter & Gordon from 1964-67.

Michael Omartian, who produced Christopher Cross' current top 10 WB hit "Ride Like The Wind" and has also produced top five hits by Rhythm Heritage, Pratt & McClain and Alan O'Day, previously cut his own singles for ABC.

Ted Templeman, who has handled top 10 singles and/or albums by such acts as the Doobie Brothers, Van Halen and Nicolette Larson, got his start performing in Harpers Bizarre from 1967-70.

Leon Sylvers, formerly in the Sylvers vocal group, coproduced Shalamar's top 10 Solar hit "The Second Time Around" and has also handled hits by Solar label acts the Whispers, Dynasty and Lakeside.

Other artist-producers in the soul field include such giants as Bernard Edwards and Nile Rodgers of Chic, who have cut Sister Sledge and Diana Ross; Ashford & Simpson, who have cut Ross and are now waxing Gladys Knight & the Pips; and Maurice White of Earth, Wind & Fire, who has cut the Emotions and Ramsey Lewis.

And Frederick Knight, who had a top 30 hit in 1972 with "I've Been Lonely For So Long," produced Anita Ward's No. 1 1978 pop-soul-disco smash "Ring My Bell."

On the rock front, Todd Rundgren produced Utopia's "Set Me Free" on Bearsville, which bullets this week to 37. Rundgren's previous credits include Grand Funk and Hall & Oates.

And Nick Lowe has produced a cut on the Pretenders' new Sire LP in addition to all four Elvis Costello albums on Columbia. Costello, in turn, produced the Specials' LP on Chrysalis.

Several other artist-producers dot this week's chart. Disco star Paul Sabu coproduced Debbie Jacobs' MCA single "High On Your Love" at number 70, while recording veterans Burt Bacharach and Paul Anka shared the honors on Jackie De Shannon's RCA effort "I Don't Need You Anymore" at 87.

Among the industry's other artists-producers are Bob James who cuts acts on his Tappan Zee label and Alan Parsons, who has cut two top 10 albums on Al Stewart in addition to helming Pilot's "Magic," a top five single five years ago. Stewart cuts for Arista.

L.A.'s JACK MILLER JUMPING

Artist Running His Own Reggae Label

LOS ANGELES—Being an artist and running a record label, even a small one, is no easy task. But this is what reggae artist Jack Miller is doing with his new label, Haiku Records, based here.

So far, Haiku has released material only by Miller. These are an LP, "Rockers Rising," and a 12-inch of "Night Train To Kingston." No other artists are signed.

"This is the only way the album could ever have happened," notes Miller. "I went to some labels but they weren't interested."

Now distributed by Jem, the two-year-old label's material is now available through most major retail chains. "It has been difficult but what are the alternatives? It would've been harder for me not to go ahead."

Miller, and his staff of five, are now on a radio promotion tour. "Being a small label with a small budget, we have to find other kinds



PAPAL VISIT—Paddy Moloney, leader of The Chieftains, the traditional Gaelic folk ensemble, shakes hands with Pope John Paul II following the group's appearance at the Vatican. The Chieftains record for Columbia Records and are now touring the U.S.

12 Vegas Hotels And 5 Unions Negotiating

By HANFORD SEARL

LAS VEGAS — Despite a Ticketron court reversal, negotiations intensified Friday (21) into basic economic packages of five major unions and the 12-hotel member Nevada Resort Assn. in attempts to head off an April 1 strike deadline.

According to Mark Massagli, president of Musicians Local 369, elementary contract language had been hammered out and the next session of talks will involve dollars and cents.

"The bottom line economic package will be discussed next and although ideally no one wants a strike, we won't avoid one at any price," said Massagli. "When you're looking at 18% inflation, a 5% increase makes no sense."

A U.S. District Court overturned an earlier decision in favor of the 25,000-member Culinary Union, the major negotiating group, regarding the use of Ticketron services at Caesars Palace.

A 19-page ruling by Judge Harry Claiborne reversed the judgment that Caesars reimburse 1,600 hotel employees for \$1.5 million in lost revenues and tips because of Ticketron.

The controversial prepay plan

was first introduced at the hotel's Circus Maximum showroom in 1978 by management reportedly at the request of customers to eliminate long lines and alleged tip gouging.

Union officials filed an immediate appeal of the Ticketron decision, which major hotel executives and labor negotiators refused to comment on at this time in regard to its long-range impact.

But several sources, on both sides of the delicate labor talks, admit general concern about the eventual effects of the continuing ticket policy battle as well as recent media reports of increased police riot control and training.

A minimal amount of known violence and vandalism occurred during the 17-day strike in 1976 which shut down all but two major, high-rise Strip casinos and darkened showrooms. Most disturbances involved pickets in front of Caesars.

Representatives for both groups, management and labor, agreed that the atmosphere of the talks remain amicable as proposals and counter-proposals were being studied.

Distrib Readies 10 Videocassettes

LOS ANGELES—Video Concerts International, established here as a distributor of home videocassettes and videodisk programming, will be introducing 10 video music titles within the next month according to Ben Berger, executive vice president.

Negotiations are in progress to acquire the rights to various musical groups, according to Berger, with 10 titles ready for distribution shortly.

Credit Card Usage Fears

• Continued from page 3

Okinow sees Commerce Bank's holding at 2 1/4% as a hedge against other banks vaulting their present rates.

Cohen estimates that by October 1980, completion of Commerce Bank's first year with NARM members, more than \$25 million in sales will have been totalled.

Cohen also fears the possibility of a per transaction charge being applied by credit corporations. "It's bound to affect smaller dollar transactions by credit card users."

"Our continuing study among

DiscoVision Gets Rights To Talent

LOS ANGELES — MCA DiscoVision has acquired the rights to Abba, Elton John, Loretta Lynn, Olivia Newton-John and Helen Reddy musical performances for its videodisk software.

These separate performances, featuring stereo capability, are made up of specials that have appeared on either network television and/or cable tv. Because of their nature the royalty structure will involve synchronization fees paid to artists and publishers and do not represent programming originally made for the videodisk medium.

Newly named vice president of marketing for MCA DiscoVision Bud O'Shea and Jim Fiedler, president of MCA DiscoVision, do promise, however, that music programming will be developed specifically for the medium, in addition to acquiring existing properties.

Negotiations are ongoing with various unions, guilds, publishers, artists and other concerned parties with MCA DiscoVision affirming that video music programming rights "will be settled at the bargaining table."

RSO 'Detectives'

• Continued from page 15

day Night Fever" and "Grease."

Coury says these figures were based on the loss of millions of legitimate sales along with credit given on counterfeit returns, the latter a problem which only came to light about a month ago.

RSO started implementation of its print process with the "Bee Gees Greatest Hits" package last November.

"During 'Fever' and 'Grease' the industry wasn't aware of the extent of the problem," says Coury. It was difficult then for me to comprehend it even when the FBI came by two or three times a month showing me counterfeit records and tapes."

Coury adds that many systems were tested to detect counterfeit from original until the current system was conceived.

All videocassette releases will feature stereo capability in anticipation of stereo VTRs, expected in the near future from several manufacturers.

Pricing will be \$34.95 and \$39.95 with distribution made up of a manufacturer's representative network.

In addition, Video Concerts International has established a mail-order marketing system directed at the consumer through various publications.

NARM members indicates that today the average credit card transaction is \$21.82 or three albums, where the cash sale runs \$11. People will think twice about a per transaction charge where they won't consider it when they buy \$800 worth of furniture, for example."

A Billboard canvass of six entities: Peaches, Budget Tapes & Records, Stark Record Service, National Record Mart/Oasis and the Record Bar reveals credit card sales were 8% of monthly revenue, with the lowest reporting 3% while the highest reported was 13%.

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New Orleans Fest Biggest Ever

300 Acts, Many Celebrities, Will Perform Over 5 Days

By KELLY TUCKER

NEW ORLEANS—Each year, the New Orleans Jazz and Heritage Festival comes a little closer to matching Mardi Gras as this city's most celebrated event. This year's festival is an exception—it comes a lot closer.

Approximately 300 different acts will be performing at the April 15-27 event, which consists of two weekends of outdoor concerts on the grassy infield of the New Orleans Fair Grounds Race Track (April 18-20 and 26-27) and 10 evening concerts in various music halls and aboard the SS President riverboat.

Summing up the extensive roster of musical talent for this 11th annual festival is producer-director Quint Davis, who assists executive producer George Wein. "The 1980 festival is the fullest, most complete expression of this city's music and culture we've ever produced."

Davis' remark may come across as expected hype, but it's almost an understatement. This year's lineup consists of several significant performers who will be making their festival debut, along with many of the most popular artists who've performed here in the past.

Among the festival newcomers will be Dr. John, Patrice Rushen, Gil Scott-Heron, Mighty Clouds of Joy, Chic, Chick Corea and Flora Purim.

Just a few of the big name returning performers will be Count Basie, Lionel Hampton, Allen Toussaint, B.B. King, Fats Domino, Eubie Blake, Pete Seeger, Jerry Lee Lewis, Etta James, Dave Brubeck, Taj Mahal and McCoy Tyner.

The festival is presented by the New Orleans Jazz and Heritage Foundation, Inc. in cooperation with the Joseph Schlitz Brewery Co., and is also supported by a small

grant from the National Endowment for the Arts.

Tickets for the festival range from \$7 to \$12.50 for the evening concerts and \$3.50 advance and \$5 at the gate for admission at the Fair Grounds.

At the Fair Grounds, musicians will be performing simultaneously on 10 stages.

More than 200,000 spectators are expected to attend the Fair Grounds portion of the show, and another 50,000 predicted to show up for the various evening concerts.

As at past festivals, most of the top name performers will be displaying their talents at the evening concerts. This year's lineup of nighttime offerings will be:

April 15—Count Basie and his orchestra and the Dave Brubeck Quartet at the Theatre of Performing Arts.

April 16—The Lionel Hampton All-Star Big Band (with special guests Teddy Wilson, Eddie "Lock-jaw" Davis, Joe Newman, Arnett Cobb, Curtis Fuller, Wallace Davenport, Cecil Payne, Wendell Eugene, Paul Moen, Jimmy Maxwell, Wendell Brunious, Allan Hermann, Richard Pratt, Donald Suhor, Joseph Saulsbury and Gary Mazzaroppi) and the New Orleans Jazz and Heritage Festival All-Star Band (featuring Fats Houston, Percy Humphrey, Harold Dejan, Willie Humphrey, Walter Payton and others) aboard the SS President.

April 17—Allen Toussaint, Lee Dorsey, Tommy Ridgley the Untouchables and the New Orleans Rhythm and Blues Superstars (James Booker, James Rivers, Zigaboo Modeliste, Walter Washington and others) aboard the SS President for two shows.

April 18—B.B. King, Taj Mahal and Earl King and the Radiators aboard the SS President for two shows.

April 19—Mighty Clouds of Joy, the Sensational Williams Brothers, Gospel Soul Children and Raymond Miles and the McDermott Singers at the Municipal Auditorium.

April 22—The World's Greatest Jazz Band featuring Bob Haggart and Yank Lawson, Eubie Blake, Kid Sheik and his Storyville Ramblers and others at the New Orleans Hilton Grand Ballroom.

April 23—Chick Corea, Flora Purim and Larry Coryell at the Saenger Performing Arts Center.

April 24—Fats Domino, Dr. John and the Neville Brothers aboard the SS President for two shows.

April 25—Sonny Rollins, McCoy Tyner and the Edward Frank All-Star Bebop Orchestra aboard the SS President.

April 26—Chic, Gil Scott-Heron, Patrice Rushen and the Southern Univ. Marching Band at the Municipal Auditorium.

Among the musicians appearing at the Fair Grounds portion of the festival will be:

April 18—The Charles Neville House Band, Ron Cuccia and the Jazz Poetry Group, Oliver Morgan, Tommy Yetta and Irving McLean.

April 19—B.B. King, Ernie K-Doe, Pete Seeger, Chocolate Milk, Lightnin' Hopkins, Roosevelt Sykes, Kid Jordan, Bobby Mitchell, Exuma, the Wild Magnolias, Willie Tee and Walter Payton.

April 20—Jerry Lee Lewis, Etta James, Gatemouth Brown, the Neville Brothers, Dixie-Kups, Odetta, Alvin Batiste, Luther Kent and Trick Bag, Wild Tchoupitoulas, the New Leviathan Orchestra, Earl King, Snooks Eaglin, Cousin Joe, Patrice Fisher and Irving McLean.

April 26—Fats Domino, Gov. Jimmy Davis, Muddy Waters, Irma Thomas, Gil Scott-Heron, James Booker, Ellis Marsalis, Clarence "Frogman" Henry, the Louis Cottrell Band, Allen Fontenot and the Country Cajuns and Robert Pete Williams.

April 27—Allen Toussaint, Kid Thomas & the Preservation Hall Jazz Band, Dave Brubeck, Muddy Waters, Lee Dorsey, the Meters and Clifton Chenier.

In conjunction with the festival, the city of New Orleans will dedicate Louis Armstrong Park on Rampart St. April 15, the first day of the festival. This celebration will feature four stages of music, jazz parades and musicians such as Count Basie, Dave Brubeck and Lionel Hampton.

Japanese Acts On N.Y.'s WOR-TV

TOKYO—The Tokyo Broadcasting System is buying eight hours of airtime on New York's WOR-TV to broadcast a cross-section of Japanese television, including appearances by recording artists.

First hour of programming airs April 4 as a trailer for the "Japan Tonight" show, which will air the following night from 5 p.m. to midnight.

The shows were recorded both on film and videotape, produced and directed in Japan by a team of network staffers under producer Hidesada Yarri. The programs cost \$1 million to package, including talent fees but excluding production expenses.

BOOK REVIEWS

Armstrong, Lombardo And Latin Music Covered Well

"Louis Armstrong: Biography Of A Musician," by Robert Hoskins, Holloway House, 222 pages, \$1.95 paperback.

"Guy: The Life And Times Of Guy Lombardo," by Saul Richman, Crown Publishers, 192 pages, \$10 hardcover.

"The Latin Tinge," by John Storm Roberts, Oxford Univ. Press, 246 pages, \$12.95 hardcover.

LOS ANGELES—Three widely contrasting music genres are covered in these books. The Armstrong tome contains much of interest to musicians and devotees of the late Louisiana trumpeter. Hoskins repeats much which has previously been published, yet he offers occasional incidents in Satch's long career which appear to be freshly mined gems.

There are no illustrations, however. And Hoskins' writing style will not garner any 1980 literary awards.

Richman's Lombardo book, in contrast, is virtually a collection of photographs with a minimum of text. As press agent for the Royal Canadians for a quarter of a century, Richman's knowledge of Guy and his brothers is unarguable. The 350 well-reproduced halftones run the gamut from Guy's infancy in Canada through his early days in Cleveland and Chicago through his commercial triumphs on sponsored radio network broadcasts and engagements at the New York Roosevelt Hotel, speedboat racing, recording sessions, greeting presidents and scores of celebrities, operating his Jones Beach (Long Island) theatrical productions and his devotion to wife Lilliebell and members of his family.

Richman misspells some names and his copy reads like precisely what it is—a press agent's puffery. For Lombardo partisans it is, however, just what the author intended—a tribute in ink to a man who defied cruel criticism for 50 years and enjoyed enormous popularity, perhaps earning more money than any of his bandleading rivals.

Lombardo's saccharine saxes, incidentally, were admired so much by jazzman Armstrong that he tried to emulate their sound in the early 1930s when he was fronting the Luis Russell orchestra. That's one of the

\$500,000 Award Hits WB Label

NEW YORK—A federal jury here has awarded a \$500,000 damage judgment against Warner Bros. Records for alleged misuse of "The Rubber Band," a registered service mark apparently owned by an Alabama country rock group, and not the label's funky Bootsy Collins, according to the verdict.

The jury's finding, currently under review by U.S. District Court Judge Pierre N. Leval, was based on the belief that plaintiff Thomas G. Stuart II, who heads the Birmingham group of the same name, had registered the title in 1971.

Coudert Bros., lawyers for the label, are preparing a series of motions in opposition to the verdict.

Bootsy's Rubber Band is fronted by William Collins, and the label has issued a series of releases featuring the act over the past years.

The suit, filed here in 1977, also asks that the label be permanently enjoined from using the name. Collins, incidentally, was not held personally liable for damages.

inexplicable music oddities of the 20th century.

Roberts plainly did far more research than either Richman or Hoskins in conceiving his "Latin Tinge," which carefully details the impact of Latin American music in the U.S. from before the turn of the century to the salsa sounds of 1980.

He probes the tango craze, the era of rumbas, and the factors behind the transient popularity of the mambo, samba, bossa nova, conga and cha-cha-cha. His is the first book of its kind. He includes a generous assortment of photos which substantially strengthen his well-produced tome, one which should find a large and receptive audience within the music industry.

DAVE DEXTER JR.

MSK Label Bows; Kajeski Operating

LOS ANGELES—Long-time general manager of the Martin & Snyder one-stop in Detroit Chet Kajeski has added MSK, a pop rock through soul and country label, to his year-old Leprechaun Irish music label.

Coprincipal in the new venture is Johnny Griffin, Motor City producer, who will also act as national sales chief. Distributors appointed thus far include: Chapman here; Pacific, San Francisco and Seattle; Middle West, St. Louis; Universal, Philadelphia; Sound, Pittsburgh; Sunshine, New York; Ami, Detroit and Cleveland; Tara, Atlanta and Supreme, Cincinnati.

Artists under contract include Buddy Lamp, Winnie; Junior Canady and the Blue Chips, soul acts; and Donel Austin and Jerry Scott, country.

Craig Job

• Continued from page 4

tion, becoming president and general manager of marketing in 1976. His appointment to the Columbia post was in June 1978.

Long one of RCA's least successful operations in Europe, the British company is, observers agree, in clear need of morale boosting and decisive leadership to take it out of the trading doldrums which have been a stark fact of life for so long.

In the British Market Research Bureau survey for the last quarter of 1979, RCA was shown to have a 3.4% share of the album market and a 4.6% share of the singles market.

Ralph New Lead In N.Y. 'Reggae' Show

NEW YORK—Previews continue this week (24) for "Reggae," the Broadway musical that changed its leading lady, director and choreographer a week before opening night.

Sheryl Lee Ralph steps into the lead role of a rock star who returns to her Jamaican roots. It's her Broadway debut. She replaces Ruth Cooke, the current Miss Jamaica. Gui Andrisano, who danced on several David Bowie tours, now assumes both the director and choreographer jobs. Show is rescheduled to open Thursday (27) giving Ralph barely more than a week to prepare.

Original cast LP is being released on 20th Century-Fox Records, although no deadline has been set.

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11 Duos Succeed, Pop Up On Singles Chart

LOS ANGELES—It takes two to get on the Hot 100. Maybe not quite, but 11 singles on this week's pop chart are by duos, including three of the week's top new entries.

Kenny Rogers & Kim Carnes have the top new single of the week with "Don't Fall In Love With A Dreamer" on UA, which bows at 56. Andy Gibb & Olivia Newton-John are next in line with "I Can't Help It" on RSO, opening at 63. Rogers has previously teamed for several country hits with Dottie West; Newton-John has had top 15 pop hits in the past with John Denver and John Travolta.

Neil Sedaka has his first chart hit in three years as an Elektra duet with daughter Dara. "Should've Never Let You Go," hits the chart this week at 90.

The Captain & Tennille had a No.

1 single six weeks ago with "Do That To Me One More Time" on Casablanca (now at 27); while their Casablanca followup, "Love On A Shoestring" bullets to 55.

Other established duos on this

week's chart are Polydor's Peaches & Herb, up to number 29 with "I Pledge My Love;" A&M's Brothers Johnson, up to 50 with "Stomp;" Atlantic's Roberta Flack & Donny Hathaway, up to 54 with "You Are

My Love" and Big Tree's England Dan & John Ford Coley, now at 91 with "In It For Love."

Two more recent male-female teamings which have yielded big hits are Billy Preston & Syreeta's pure,

lovely "With You I'm Born Again" on Motown, up five points this week to 17, and Teri De Sario & K.C.'s slick, catchy "Yes, I'm Ready" on Casablanca, which dips to 24 three weeks after peaking at number two.

Lifelines

Births

Boy to Marilyn and Harv Allen March 14 in Seattle. Father is promotion representative for Elektra/Asylum there.

★ ★ ★

Girl, Elizabeth Louise, to Lois and Tom Quilligan in Cincinnati March 14. Father is production coordinator for Billboard.

★ ★ ★

Boy, Christopher Joseph Charles, to Reina and Pat Siciliano March 7 in Los Angeles. Father is vice president of creative services for Jet Records. Mother is an independent publicist.

Marriages

Bobby Daniels, drummer for Bloodline, Kenny Rogers' band, to Sylvia Coakley March 5 in Nashville at a ceremony in studio B at Jack Clement's Studios.

Deaths

Ralph Sloan, 55, founder of the Tennessee Travelers, of lung cancer March 12 in Nashville. The group is expected to continue performing.

★ ★ ★

Peter Glason, director of finance and administration for the International Federation of Producers of Phonograms and Videograms, last week in London. He is survived by his widow, Judy, and four children.

U.K. Raid Garners Suspect Cassettes

LONDON—Three people are to appear in court here following a raid by investigators of the British Phonographic Industry on a food store in North London.

Taken away after the raid were nearly 2,000 cassettes, manufactured in Singapore and bearing the GMI trademark. Product involved included "Saturday Night Fever," Jeff Wayne's "War Of The Worlds" and titles by Abba, Bad Company, Cliff Richard and Tina Charles.

For the Record

LOS ANGELES—Integrity Entertainment's recently announced second quarter earnings of \$620,891 for fiscal 1980 offset the company's first quarter loss of \$538,248, reports Lee Hartstone, chairman of the board of the company.

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New York Firm Administers For Smaller Labels

NEW YORK—"If a major turns down a master, does it mean it's a bomb? Not necessarily."

This is a major philosophy behind the creation of National Label Distributing Co., explains Steve Schulman, vice president of Zane Management and IZ Productions, who, along with Zane president-attorney Lloyd Zane Remick, has formed the company.

The Philadelphia-based operation offers administrative services to new and/or small independent labels, having just set up 10 independent distributors, with one other about to join the fold.

Two labels utilizing the services of the new company are Phil Hurtt's Gospel Gems, which will soon be joined by a pop company, tentatively called Pop Gems and BSO Records. Hurtt is an artist-writer who has done work on Village People product. BSO is bowing with an album by Sal Barbieri, "Feeling Good," while Gospel Gems' first package is Betty McCullough and the Voices of Praise's "It's Just Jesus."

Schulman says National Label Distributing charges its clients \$100 per distributor assigned to the label and a percentage of the sales of the releases. Schulman, a veteran promotion and marketing executive, says he will coordinate sales and promotion with distributors.

The 10 independents include Tone, Miami, Action, Detroit-Cleveland; Zamoiski, Baltimore; MS, Chicago; Chips, Philadelphia-Camden; Sunshine, N.Y.; Pickwick, Atlanta, Record Distributors, L.A.; Dallas, Big State.

Concert Safeguards

• Continued from page 28

show time, and would determine the number of doors that must be opened for ingress at each venue.

The third provision would establish security guidelines for each venue.

According to a spokesman for Assemblyman Lehner, a hearing will be held on the bill in April, when suggestions from industry experts will be solicited.

Closeup

OKLAHOMA!—Broadway Cast Album—RCA CBL 1-3572. Produced by Thomas Z. Shepard.

In recent years, "Oklahoma!" seemed to have drifted into its middle age more as a footnote to musical theatre history than as a living testament to the glories of this genre: the first original cast album (which can be debated), the first musical to integrate ballet into the storyline and never-say-die tales of how, during its out-of-town runs the Broadway prospects looked dim, the first professional teaming of Rodgers & Hammerstein, and so on.

Well, before "Oklahoma!" can be merely a footnote again it's going to have a long run on Broadway, thanks to a wonderful revival shortly before the death of composer Rodgers & Hammerstein, and so on.

Well, before "Oklahoma!" is art that innovates, this sparkling cast album seems to suggest that the innovator has not been topped, certainly not in terms of its score. They say Rodgers, ending his career with Larry Hart, and Hammerstein, entering into the collaboration with a long losing streak, were on the spot. If the pressures were real, it's not apparent in the freshness of Rodgers' tunes or the simple majesty of Hammerstein's lyrics. In short, two masters at their peak.

Both the Curly (Laurence Guittard) and Laurey (Christine Andreas) of this piece have a new spunk I've not associated with previous players of these roles.

Guittard plays up the Western lingo more than others, suggesting his Curly has gotten a very limited education, and he intimates in "Pore Judd Is Daid" a cruel rather than playful streak. His is a strong voice, though, matching well with Andreas, who also gives a more realistic "tease" portrayal of Laurey.

The "Oklahoma!" overture, by Robert Russell Bennett and conducted here by the original conductor of the show, Jay Blackton, is a model (a classic model) of its type, giving you the "big" tunes, yet standing up as an entity of itself.

After this, the wonderful songs flow with nary a throwaway in the bunch. But, wait. There is one particular song that has never received



Classic Revisited: "Oklahoma!" stars Laurence Guittard and Christine Andreas during the RCA recording session of the show's score.

proper credit in its portrayal of the dismal life and surroundings of Judd.

It's "Lonely Room," sung persuasively by Martin Vidnovic, and with all the great Rodgers & Hammerstein to come, they never achieved again in song such a penetrating picture of start reality—the closest being the "It Feels Good" (drinking, that is) number from "Me & Juliet," a decade later.

With "Oklahoma!" we are still warmed by that beautiful mornin', see the meadow in that surrey, relive the comic adventures of Will Parker in Kansas City, laugh at Ado Annie's inability to say no and agree with the don'ts of not making a love affair public.

A Broadway "Oklahoma!" in glorious real stereo, "Oklahoma!" you're still doing okay.

IRV LICHTMAN

Seeger Rises Fast

LOS ANGELES—Bob Seeger has the highest-charting album of his 12-year major label career as his 12th LP, "Against The Wind" (Capitol) leaps seven points to number two in its third week on the Top LPs & Tapes chart.

In addition, Seeger's 1976 double live set "Live Bullet" jumps 10 spots to number 127 in its second week back on the chart; while 1977's top 10 "Night Moves" re-enters the survey this week at 181 and 1978's top five "Stranger In Town" debuts close behind at 184.

Col Special Products Splurges

NEW YORK—Columbia Special Products will introduce new albums from its Encore and Collector's Series line. In addition, the division of CBS Records is making its second release of product from Milt Gabler's classic Commodore jazz series.

From Encore, the label will market albums by the Hi-Lo's, Mary Martin and Count Basie. The Martin package includes show tunes by the Broadway star produced by the late Goddard Lieberson more than 20 years ago, while the Basie set in-

cludes his first recording session for Columbia in 1939.

The Collector's Series is adding to its catalog of re-releases from Columbia's original casters with "Mr. President," the 1962 show featuring Irving Berlin's last full score for Broadway.

The Commodore sets include performances by Eddie Condon, Lester Young, "Chu" Berry and Jess Stacy, assisted by Bud Freeman, Muggsy Spanier and Lee Wiley.

Executive Turntable

• Continued from page 4

a stage manager. . . . Alan Baer is upped to assistant entertainment director at the Sahara. He was publicity director. Dave Dearing, formerly with the Treasure Hotel in publicity, is Baer's successor. . . . Vern Eszlinger jumps to the slot of national sales director for Fender/Rogers/Rhodes, CBS Musical Instruments in Fullerton, Calif. He was marketing director for Fender. . . . Rick Williams, former marketing director for Shadybrook Records, joins Mars Recording Studios in Los Angeles, as marketing director. . . . Peter V. Horsman takes the post of regional sales manager for Neve Inc. in Los Angeles. Horsman was professional division manager of JBL. . . . Bob "Tex" Whitson joins the staff of Merle Haggard's company, Hag, Inc. and Shade Tree Music Co. as business consultant. Whitson has been an artist's business consultant for 20 years. . . . Tony Conway, a booking agent, is now vice president of Buddy Lee Attractions in Nashville.

BOOK REVIEW

Songs By Noted Duo Alive Again

"Rodgers & Hammerstein Fact Book," Edited By Stanley Green, The Lynn Farnol Group Inc., 792 pages, \$17.95 paperback.

This is the first update of the original 1955 Rodgers & Hammerstein Fact Book, although the Lynn Farnol Group, Inc., a public relations firm, produced Rodgers-only fact books in 1965 and 1968. And it's the first edition to be put on sale.

As a team and as musical theatre-film writers with others, Rodgers, who died last December, and Hammerstein, who died in 1960, are, of course, two major contributors to the standard repertoire of popular music.

Both of their careers—the shows, the songs that made or did not make their respective shows, the reviews (good and bad), the recordings and more, much more—may be presented in statistical form, but they still add up to a fascinating trip down memory lane.

And how fitting that the compendium concludes with glorious reviews of the current revival of "Oklahoma!," which opened shortly before Rodgers' death.

A "Fact Book," yes. But, you'll be humming wonderful songs along the

way. And stirring up as well happy memories of a visit to the theatre, a movie house, or, on several Rodgers and Hammerstein occasions, television productions.

IRV LICHTMAN

Hi-Lo's Sing Again For European TV

BERLIN—The Hi-Lo's, the distinctive vocal group which made a much-acclaimed comeback at the 1978 Monterey Jazz Festival for what was ostensibly a one-time appearance, stars in the peak-hour television show "Der Grosse Preis" on ZDF, the second German television channel May 13.

The following day the quartet goes to Holland for an appearance on AVRO-TV and, May 16, is on a program on ARD, the first German tv channel.

The Hi-Lo's, led by Gene Puerling and including Don Shelton, Bob Morse and Clark Burroughs, follows the tv appearances with a week of recording in the MPS studios in Villingen, cutting a sequel to the MPS LP made last year in Toronto's Sound Stage Studios with the Rob McConnell Boss Brass.

Billboard SPECIAL SURVEY For Week Ending 3/29/80

Billboard Hot Latin LPsTM Special Survey

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NEW YORK (Pop)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ANGELA CARRASCO Pronto 1069	1	ESTRELLAS DE ORO Vol 2 America 1007
2	JOHNY ALBINO Starbrite 176	2	VICENTE FERNANDEZ El tahir CBS 892
3	GILBERTO MONROY Artomax 622	3	CHELO Ya me voy Musart 1775
4	CAMILO SESTO Horas de amor Pronto 1071	4	RIGO TOVAR El recado Profono 3015
5	FELITO FELIX Mega 3003	5	RUBEN NARANJO Sie señor el sarape 1148
6	NELSON NED Mi manera de amar Westside latino 4120	6	RAMON AYALA Fredy 1165
7	JOSE JOSE Si me dejas ahora Pronto 1070	7	ANGELA CARRASCO Pronto 1069
8	JULIO IGLESIAS Emociones Alhambra 3122	8	CAMILO SESTO Horas de amor Pronto 1071
9	MANOELA TORRES Que me perdone tu senora CRS 891	9	JOANA ROSALY Velvet 8015
10	ANOTHONY RIOS Vivencias Cedart 001	10	TAM Y TEX Ramex 1039
11	ESTRELLAS DE ORO Vol 2 America 1007	11	LOS CADETES DE LINARES Ramex 1036
12	SOPHY En Mexico Velvet 3003	12	RENACIMIENTO 74 Ramex 1043
13	PETE FRANKIE Westside latino 4126	13	MANOELA TORRES CBS 20335
14	JOANA ROSALY Velvet 8030	14	SUPER ESTRELLA Visa 1017
15	DANNY RIVERA Serenata Fina 18	15	PERLA DEL MAR Profono 3009
16	MARCO ANTONIO MUNIZ Arcano 3467	16	LITTLE JOE & THE FAMILY Top talent 001
17	CHIRINO Oliva cantu 211	17	JOSE JOSE Si me dejas ahora Pronto 1070
18	ROBERTO CARLOS Amigo Caytronics 1505	18	MERCEDES CASTRO Musart 10788
19	LOLITA ESPERAME Caytronics 1539	19	PEDRITO FERNANDEZ CBS 20311
20	ELIO ROCA EN Mexico Mercurio 1914	20	LOS BUCKYS Triste imaginar Melody 226
21	LA PEQUENA COMPANIA Alhambra 4021	21	ROCIO DURCAL Pronto 1068
22	PAQUITO GUZMAN LAD 500	22	EMANOELLE Al final Arcano 3464
23	RAUL MARRERO Mericana 159	23	ROBERTO PULIDO El primo ARV 1056
24	VICENTE FERNANDEZ El tahir CBS 892	24	SUNNY & THE SUNLINERS Key lock 3030
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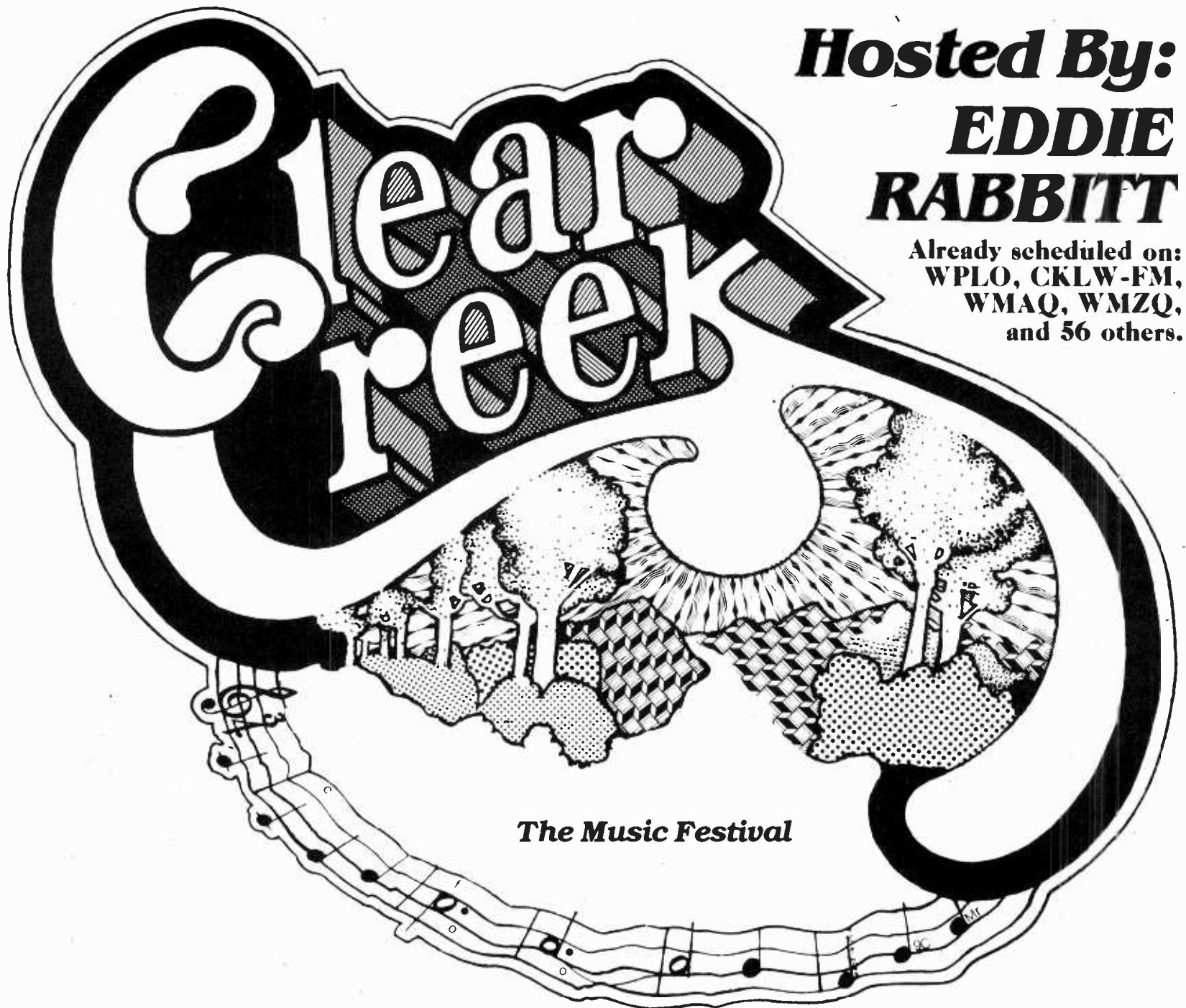
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The Music Festival

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 3/29/80

Number of LPs reviewed this week **40** Last week **50**



FIREFALL—Undertow, Atlantic SD 16006. Produced by Ron Albert, Howard Albert. Firefall's newest picks up where previous albums left off. Intact are Rick Roberts' and Larry Burnett's melodic vocals, the soft and breezy love songs, the harmonic interaction, Jock Bartley's slide guitar riffs, acoustic guitar traces and perky arrangements. The problem with Firefall, despite its success, is that the band doesn't attempt to change. Production by the Alberts is meticulous, capturing Firefall's best assets perfectly.

Best cuts: "Love That Got Away," "Headed For A Fall," "Stardust," "Undertow," "If You Only Knew."

JOHN STEWART—Dream Babies Go Hollywood, RSO RS13074. Produced by John Stewart. Though there is little here that compares with "Gold" or "Midnight Wind" from his "Bombs Away Dream Babies" LP of last year, this is a pleasing followup that features an assortment of melodic, lyric-conscious tunes in the folk, country, pop/rock vein. There are a few tracks that try to duplicate the sound of "Gold" by way of harmonic support from the likes of Linda Ronstadt, Nicolette Larson, Wendy Waldman and others yet most songs are more suited to adult contemporary audiences than rock.

Best cuts: "Hollywood Dreams," "Wheels Of Thunder," "Mightman," "Love Has Tied My Wings."

BEACH BOYS—Keepin' The Summer Alive, Caribou FZ36283 (CBS). Produced by Bruce Johnston. The most distinctive-sounding vocal group in rock history returns here with another set modifying and updating the basic sun 'n' surf sound it's been honing for nearly 20 years. The tunes range in tempo from a whispery ballad like Johnston's "Endless Harmony" to a spirited reworking of Chuck Berry's "School Day (Ring! Ring! Goes The Bell)," which recalls the infectious sound of the Boys' 1976 top five hit "Rock 'N' Roll Music." Guest musicians include the Eagles' Joe Walsh and the Captain & Tennille's Daryl Dragon.

Best cuts: those cited and "When Girls Get Together," "Sunshine," "Oh Darlin'," "Keepin' The Summer Alive."

VARIOUS ARTISTS—20/20 Twenty No. 1 Hits From Twenty Years At Motown. Motown M9937A2. Produced by Johnny Bristol, Ashford & Simpson, Norman Whitfield, Freddie Perren, others. Despite the title, this album covers only 10 years of Motown hits, from the Supremes' "Someday We'll Be Together" in 1969 to the Commodores' "Still" in 1979. Top acts here with three tunes each are Diana Ross, the Jackson Five, Stevie Wonder and Marvin Gaye. The Miracles and the Commodores each have two; the Supremes, Michael Jackson, The Temptations and Eddie Kendricks have one each. The songs range from the lyrically significant ("What's Going On," "Papa Was A Rolling Stone") to those where lyric takes a distinct backseat to rhythm and melody ("Keep On Truckin'," "Superstition").

Best cuts: "Ain't No Mountain High Enough," "Tears Of A Clown," "What's Going On," "You Are The Sunshine Of My Life," "Still."

FRANK SINATRA—Trilogy, Reprise 3FS2300. Produced by Sonny Burke. There is uncommon interest in this three-LP set by the baritone. It's his first new vinyl in five years and, by far, the most ambitious recording project of his career. Program is divided into "The Past," "Some Very Good Years" and "Reflections On The Future In Three Tenses" with immense orchestras conducted by Billy May, Don Costa and Gordon Jenkins. Their superior charts give Sinatra splendid settings for his romanticizing through 27 tracks.

Best cuts: pick 'em.



SWITCH—Reaching For Tomorrow, Gordy G8993M1 (Motown). Produced by Bobby DeBarge, Gregory Williams, Jody Sims, Thomas DeBarge, Bobby DeBarge. The six-member group keeps the tempo danceable on its latest LP, sparking the tunes with sizzling rhythm, string and horn arrangements. There are also a few smooth ballads in the Earth, Wind & Fire mold, notably "I Finally Found Someone New," "My Friend In The Sky" and "Don't Take My Love Away." There's no reason this group can't hit the kind of numbers the Commodores enjoy, though it must first build up its image visibility. It's unfortunate that the package here won't help the act cultivate a higher profile: there's no picture of the act inside or out, just dated galactic concept art.

Best cuts: those cited and "Power To Dance," "Get Back With You."

JERMAINE JACKSON—Let's Get Serious, Motown M7928R1. Produced by Jermaine Jackson. Stevie Wonder plays a big role in Jackson's latest LP, producing, arranging and cowriting three of the cuts in addition to doing background vocals and playing drums, piano, Fender Rhodes, guitar, celeste and synthesizer. The Wonder-assisted tunes range from a lovely, mellow ballad, "You're Supposed To Keep Your Love For Me" to the highly danceable, uptempo "Let's Get Serious" to the sleek midtempo ballad "Where Are You Now." The rest of the cuts also reflect this variety and suggest that Jackson may soon join his Epic-affiliated brothers in the upper reaches of the pop, soul and disco charts.

Best cuts: those cited and "You Got To Hurry Girl," "Burnin' Hot."



CRYSTAL GAYLE—Favorites, United Artists L001034. Produced by Allen Reynolds. The second album of Gayle songs for UA since she left last year for Columbia, is a fairly up-tempo set with songs ranging from "Wayward Wind" to "What I've Been Needin'." Although the material is contained on previous UA packages, the concept flows quite smoothly, with a possible single or two which could be lifted off the album easily. Cover graphics are strikingly simple, yet beautiful. With the amount of new fans Gayle has picked up in recent years, this package could prove a valuable history course.

Best cuts: "You," "Don't Treat Me Like A Stranger," "All I Wanna Do In Life," "What I've Been Needin'," and "Rover Road."



JERRY KNIGHT, A&M SP4788. Produced by David Kershbaum. Knight was a founder member of Raydio with Ray Parker Jr., and it shows on this selection of upbeat, rock-oriented tunes. Instrumentation and vocal energy comes across rather like Raydio meeting the Brothers Johnson, and that's no bad thing. Adding to the disk's distinction is the fact that Knight wrote everything and handled the arrangements.

Best cuts: "Good Times," "Joy Ride," "Freak Show."

ROZETTA—Where's My Hero? 20th Century-Fox T602 (RCA). Produced by Eddy Offord, Philippe Saisse. Rosetta Stone appears to be one of the striking new breed of women who are challenging some of their male counterparts in the rock game. Rozetta plays good aggressive music, with tough street wise lyrics cloaking a vulnerability beneath. The music is generally mainstream rock which is well conceived and well played throughout. The whole record shows a rare intelligence, making for an impressive debut.

Best cuts: "Where's My Hero," "Keep On Fighting," "Nothing But A Heartache."

MARY MUNDY—Mother Nature, Image IM308 (Audio-fidelity). Produced by Lew Hanson. Newcomer Mundy has a dramatic vocal style, best heard on soulful ballads such as the subtle "Mother Nature" and the jazz-tinged "The Ride Is Over." The arrangements—indeed, the whole package—has a rather old-fashioned flavor, but that merely adds to its appeal, especially on the Motownesque "Each Other" and a disco update of Archie Bell's "I Can't Stop Dancing."

Best cuts: "Each Other," "Mother Nature," "The Ride Is Over."



pop

WAYNE NEWTON—Night Eagle 1, Aries II WY205. Produced by Robert Cullen, Wayne Newton. Newton's second LP on his own label is a potpourri of other people's works and his new single, "Years," a lovely slow ballad which doesn't test the power of his voice. There are several disco-tempoed tunes and works by Bill Withers, Hugo & Luigi, Carole Bayer Sager & Peter Allen and Barry White. The addition of such L.A. studio stars as Vic Feldman, Tom Scott, Pete Christlieb and Chuck Findley adds to the flowing feeling of the 12 cuts. **Best cuts:** "Years," "Can't Help Falling In Love," "Still," "Rhythm Rhapsody," "If You Were Wondering."

THE CHIEFTANS—Boil The Breakfast Early, Columbia PC36401. Produced by Paddy Moloney. This traditional Gaelic ensemble continues to deliver exceptional music, geared to lovers of the real thing. Fiddles, harps, pipes, whistles and primitive percussive effects are augmented by a pipe and drum band on one cut. The result is pure Irish pleasure for folk fans of all persuasions. **Best cuts:** Your choice.

THE CURE—Boys Don't Cry, PVC7916 (Jem). Produced by Chris Parry. English trio specializes in a lean form of arty yet accessible rock. Vocals are too similar to that of many of the new British rock bands but the lyrics are notable for their evocation of bleak vistas. Instrumentation is full of sly hooks and band plays with enough power to make up for the fact that it's a trio. **Best cuts:** "10:15 Saturday Night," "Fire In Cairo," "Jumping Someone Else's Train," "Boys Don't Cry."

AZTEC TWO-STEP—The Times Of Our Lives, Waterhouse 9. Produced by Richie Vetter. Light, airy rock predominates on this latest release from the Minneapolis-based independent that has been turning out quality product for more than a year now. The group, a duo formerly on RCA, is mellow and melodic, is backed with tasteful arrangements. **Best cuts:** "Looking For Love," "She," "Good Times, Bad Times," "Never Stop."

soul

BOBBY CALDWELL—Cat In The Hat, Clouds 8810 (TK). Produced by Bobby Caldwell, Steve Kimball. The man who had a top 10 pop and soul single a year ago with "What You Won't Do For Love" returns here with another set of moody love songs, ranging from horn-sparked midtempo numbers to pretty, sinuous ballads. Caldwell wrote, arranged, coproduced and cowrote all the songs on the album and plays guitar, keyboards, bass, drums and vibes. Caldwell proves conclusively that soul knows no color. **Best cuts:** "Coming Down From Love," "Wrong Or Right," "I Don't Want To Lose Your Love."

PATTI LABELLE—Released, Epic JE36381. Produced by Allen Toussaint. Labelle links up again with veteran producer Toussaint, and the result is a striking set of songs, both up-tempo ("Release," "Come And Dance With Me") and down ("Don't Make Your Angel Cry," "I Don't Go Shopping"). It's on the latter tunes that Labelle's dynamic vocals are heard to best effect, supported by sensitive arrangements and instrumentation. **Best cuts:** Those named.

SARAH DASH—Oo-La-La, Kirshner JZ36207 (CBS). Produced by Wally Gold, Jay Siegel, Tom Anthony. Dash's second LP for Kirshner is not as fine as her first, but it's still a potent showcase for the lady's alternately powerful and plaintive vocal style. There are several consummate ballads, notably "Let's Put Our Things Together" and "One Kiss At A Time," as well as perkier pop numbers like "Oo-La-La, Too Soon" (which started life as a jeans ad jingle) and "Ooh You Don't Get It." **Best cuts:** Those cited.

MANDRILL—Getting In The Mood, Arista AL9527. Produced by Mandrill. This veteran combo offers its usual mix of music styles—jazz, funk, soul—forcefully fused into an eight-tune package which recalls recent work by Earth, Wind & Fire. The band is funky on "Feeling Good" and "My Kind Of Girl" and smooth on "Love Made Me Over." Fine harmony work by the quintet heralds the collection. **Best cuts:** Those cited.

disco

JOE BATAAN AND HIS MESTIZO BAND, Salsoul SA8534. Produced by Joe Bataan. Pianist/vocalist Bataan leads his merry crew through a program of lengthy dance cuts utilizing standard disco rhythms with some Latin spice thrown in. LP has its monotonous moments if you're listening closely, but this type of LP is for partying. "Always And Forever" is the only slow ballad on the session and the leader's clean voice glides over the lyrics. Background vocals lend warmth to the keyboards-guitar-percussion sound. **Best cuts:** "Sadie She Smokes," "Latin Lover," "Rap-O Clap-O."

jazz

COUNT BASIE'S ORCHESTRA—On The Road, Pablo Today D2312112. Produced by Norman Graenz. The Count and his men, with Mickey Roker on drums, cut this digital LP last July in Switzerland. It's a 10-tune outing for the pianist, whose sparse and economical keyboard style still leaves listeners aching for more. Soloists, moreover, are competent. **Best cuts:** "Splanky," "In A Mellow Tone," "Wind Machine."

OSCAR PETERSON—Action, Pausa PR7059. Produced by Hans Georg Brunner-Schwer. The versatile Canadian offers only six cuts here, but each is lengthy. And each displays Peterson's awesome technique as he effortlessly weaves mystical, musical patterns from the chords of excellent standard tunes. Ray Brown and Ed Thigpen accompany. Oddly, this LP was made 17 years ago in Germany when Oscar was perhaps more spontaneous and more enthused than he is in 1980. **Best cuts:** "Foggy Day," "Like Someone In Love."

LESTER YOUNG—Pres, Pablo 2308219. Producer unlisted. Taped in Washington, in 1956, these six standards and a bouncy blues show Young and his tenor in his latter days. He is backed by a competent three-man rhythm section. Not at his best, Pres still blows more horn than anyone around in 1980, and the tunes are choice. **Best cuts:** "When You're Smiling," "I Can't Get Started."

EARL & CARL GRUBBS—The Visitors, Muse MR5195. Produced by Skip Drinkwater. There's a lot of sax playing spread out over six cuts on this LP. Earl's soprano and Carl's alto mesh nicely, but stronger, more identifiable tunes might have helped make this an even more palatable entry. Program was taped in Philadelphia almost nine years ago but there's nothing dated about the Grubbs' approach to jazz. **Best cuts:** "Naima," "Pat's Tune."

CLIFFORD JORDAN—The Adventurer, Muse MR5163. Produced by Franklin Fuentes. Jordan's virtuosity on soprano, alto and flute is evident throughout these six tracks. And he's backed superbly by Tommy Flanagan, Grady Tate and Bill Lee. Tunes are all well known to jazz buffs and Jordan improvises on them elegantly. **Best cuts:** "No More," "I'll Be Around."

KENNY BURRELL—Live At The Village Vanguard, Muse MR 5216. Produced by Helen Keane. Always cool, always under control with his electric guitar, Burrell is an unspectacular but consistently musical musician who weaves wondrous patterns. Here he performs seven tracks with backup by Larry Gales and Sherman Ferguson. It's pleasing, unexciting music and Burrell's choice of material can't be faulted. **Best cuts:** "Erlington Medley," "In The Still Of The Night."

HELEN HUMES AND THE MUSE ALL STARS, Muse MR5217. Produced by Bob Porter. Vinyl by the Kentucky lady who once sang with Count Basie is all too seldom issued these days. Here, she serves up seven evergreens delightfully with a rocking combo which includes saxists Arnett Cobb, Eddie Vinson

and Buddy Tate. It comes off beautifully; Humes has lost none of her verve and vocal quality. **Best cuts:** "These Foolish Things," "I've Got A Crush On You," "My Old Flame."

SUN RA—The Other Side Of The Sun, Sweet Earth SER1003. Produced by Sun Ra. Together with his Arkestra, Sun Ra produces some of the most interesting new jazz around, his influence spilling over beyond the jazz world to young new wave rock musicians. The music has a primal urgency and a drive that is not usually heard within jazz. This spirit is captured well on this LP. **Best cuts:** "Space Fling," "Space Is The Place," "The Sunny Side Of The Street."

DAVID AMRAM—No More Walls, Flying Fish, GR0752. No producer listed. Multi-instrumentalist Amram is joined by jazzmen such as Pepper Adams, Jerry Dodgion, Ali Hafid and Ramblin' Jack Elliott and Candido, among others. The result is an enchanting blend of jazz, samba, Middle Eastern and Caribbean rhythms that could appeal to a wide but discriminating audience. **Best cuts:** "Sao Paulo," "Wind From The Indies," "Tompkins Square."

AL GREY—Grey's Mood, Classic Jazz CJ118. The king of the plunger trombone is heard here in two very attractive 1975 Paris recording sessions. And some interesting sidemen are along too: r&b tenor saxists Jimmy Forrest and Hal Singer as well as Tommy Flanagan on piano. The units are further augmented by members of the French band of Michel Attenoux. And the bluesy guitar work of Clarence Brown is another happy ingredient. **Best cuts:** "Catch Up With That," "Something For Grey," "Face It, Here It Is."

ALBERT MANGELSDORF—JACO PASTORIUS-ALPHONSE MOUNZON—Trilogue Live, Pausa PR7055. Produced by Joachim E. Berendt. Five tracks make up this unusual LP. Mangelsdorf is the finest trombone player in Europe. And with bass and drums behind his "Bone" he has a showcase here which may be the best he's ever had on disk. The tunes are not well known but they don't have to be to showcase the Mangelsdorf gifts with his slide. **Best cuts:** "Trilogue," "Foreign Fun."

HAROLD OUSLEY—Sweet Double Hipness, Muse MR5141. Produced by Bob Rose, Harold Ousley, Frederick Seibert. Tenor saxist Ousley flirts with disco here and there, but he never lets his efforts to make his music "danceable" interfere with his blues-rooted straight forward jazz playing. The music is simple and uncomplicated as Ousley breezes through six numbers with varying rhythm accompaniment. **Best cuts:** "Feel Like Making Love," "Uncle Funky," "Sweet Double Hipness."

classical

TCHAIKOVSKY: ROMEO AND JULIET, FRANCESCA DA RIMINI—Israel Philharmonic, Bernstein, DG2531211. DG might have had the audiophile in mind when it decided to set up its microphones during live concerts by the Israel Philharmonic and conductor Leonard Bernstein. Remarkably lifelike dynamic range and presence and true sense of orchestral weight are the qualities of these recordings in addition to the special excitement of minimally edited performance. The repertoire is ever popular, particularly "Romeo And Juliet."

CHOPIN: PRELUDES, OP. 28—Arrau, piano, Odyssey Y35934. This is an excellently produced piano reissue, possibly the best of recent albums reexamining pianist Claudio Arrau's long recording career. The Preludes offer some of Chopin's most wonderful invention, and Arrau's great treatment of the collection is definitely worthy of revival. Mono sound is surprisingly clear and without much background noise.

MUSSORGSKY-RAVEL: PICTURES AT AN EXHIBITION; RAVEL: LA VALSE—New York Philharmonic, Mehta, Columbia M35165. Recent nationwide telecasts have taken Mehta into millions of American homes and his records should be in greater demand than ever. An attractive photo of the handsome maestro in action adorns the album cover. Does it matter that the performances are lethargic and routine, the recording unspectacular?

MENDELSSOHN: SYMPHONY NO. 1 & NO. 4, "ITALIEN"—London Philharmonic, Haitink, Philips 9500708. Authorities today regard the London Philharmonic as the finest of the five major London orchestras, and this album perhaps better than any other demonstrates the level of ensemble polish and tonal beauty it has attained. Performances give the listener both a sense of musical authority and high-spirited excitement, qualities also evident in the recent Philips Mendelssohn "Scotch" Symphony recording by this conductor/orchestra team.

MOZART: CLARINET QUINTET, QUINTET FOR PIANO AND WINDS—Siffis, clarinet, Klien, piano, St. Louis Symphony Members, Turnabout TVC37013. Turnabout has put two of Mozart's chamber music masterpieces back to back, apparently for the first time on LP. In addition to sage programming, excellent modern sonics, and good playing—particularly in the Piano Quintet—are offered.

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: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullaugh, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

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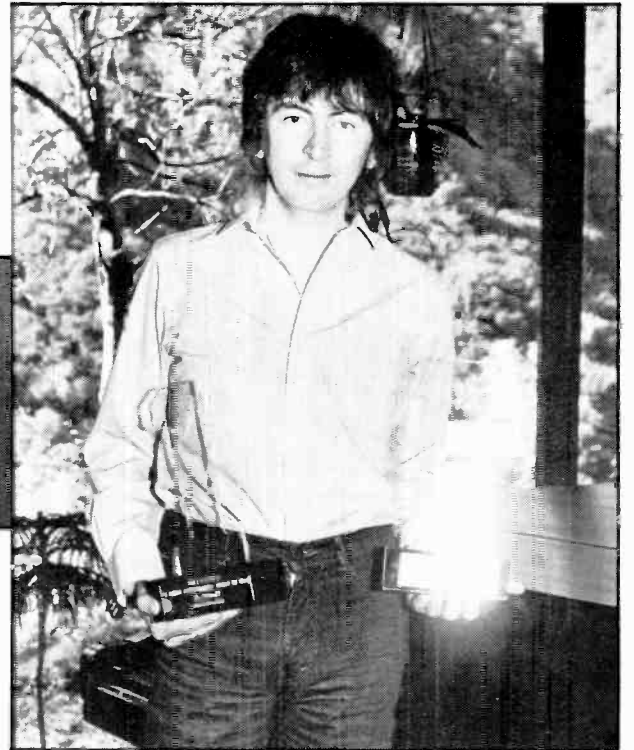
America's Top Artists Receive



Columbia's Billy Joel accepts three Billboard No. 1 awards for top pop album, top overall male artist and top pop album, "52 St." He is with wife/manager Elizabeth Joel, president of Home Run Systems.



Bernard Edwards and Nile Rodgers, of Atlantic's Chic, hold three of the six Soul awards the group received.



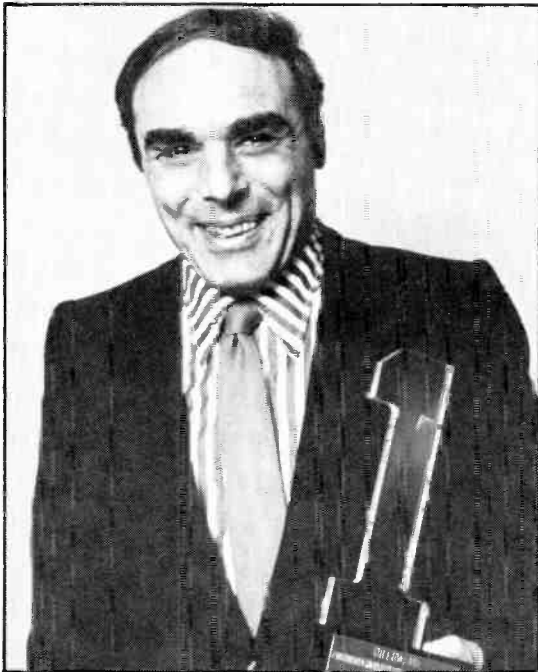
Arista's Al Stewart receives two No. 1 awards as leading adult contemporary artist and for top adult contemporary single with "Time Passages."

The top musicians and music businessmen in America, the cream of the crop in their categories, as designated by their winning Billboard's 1979 No. 1 Awards, are shown receiving their accolades around the country. They were thus designated by the magazine's chart recapitulation results in its year-end Talent In Action issue.

MARCH 29, 1980 BILLBOARD



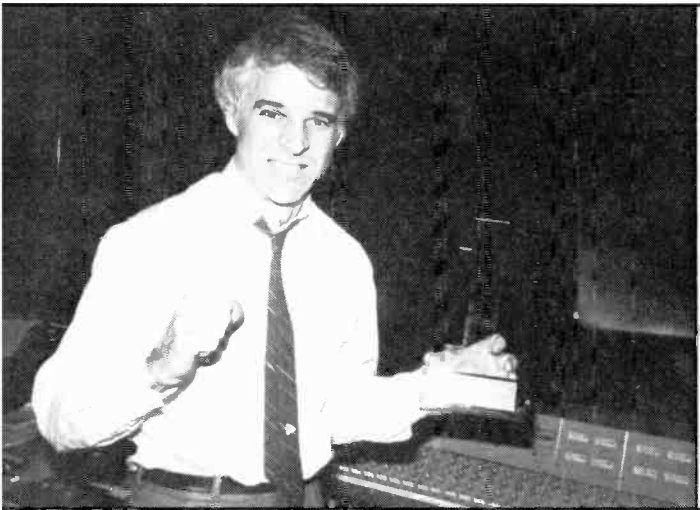
David Robinson, drummer and one-fifth of Elektra's Cars, accepts the award as top pop album group.



Dick Asher, deputy president and chief operating officer for the CBS Records Group accepts the award as the No. 1 album label.



Warner Bros. Rod Stewart, named top pop male singer appears with producer Tom Dowd.



Steve Martin receives his honors as the No. 1 comedy album artist.



MCA's the Crusaders get two No. 1 awards for having the top jazz album with "Street Life" and being the top jazz artists.



Columbia's awards as the top jazz label, top pop album label and top pop single label are accepted by: Mickey Eichner, Bruce Lundvall and George Butler.



James Cleveland, who records for Savoy/Arista, is the top soul/gospel artist.



Tree International's award as top country music publisher is accepted by Beverly Hill.



Epic's Boston holds its top stadium and festival artists accolade.

Their Billboard No.1 Awards



A&M's Chuck Mangione with the instrument which brings him his No. 1 award as top pop album instrumentalist.



A&M's Joe Jackson garners the No. 1 new male album artist award.



A&M's Herb Alpert wins honors as the No. 1 pop single instrumentalist.



EMI/UA's honors as the No. 1 country album label are accepted by: business affairs vice president Mark Levinson; a& vice president Don Grierson, president Jim Mazza, and marketing vice president Joe Petrone.



Cortez Thompson, Marylou Badeauz and Tom Draper accept the award for Warner Bros. which had the top soul album and soul single.



Warner Bros. Rickie Lee Jones wins the new female album artist award. That's producers Lenny Waronker, left, and Russ Ttelmar.



UA's Kenny Rogers nabs three No. 1 awards as top country album artist on top country album, "The Gambler," and as top overall country artist. With him are execs: Frenchy Gauthier, Joe Petrone and David



RCA's two awards as the top country single label and top classical album are accepted by Joe Galante, Jerry Bradley, and Dave Wheeler.



Bill Siddons, Rusty Young, and Peter Golden above, accept the award for Pirooting Publishing as top adult contemporary music publisher.



Earl Shelton, president of Mighty Three, accepts for the firm as top soul music publisher.



The top concert facility award goes to the Spectrum in Philadelphia with Allen B. Flexer, president, accepting.



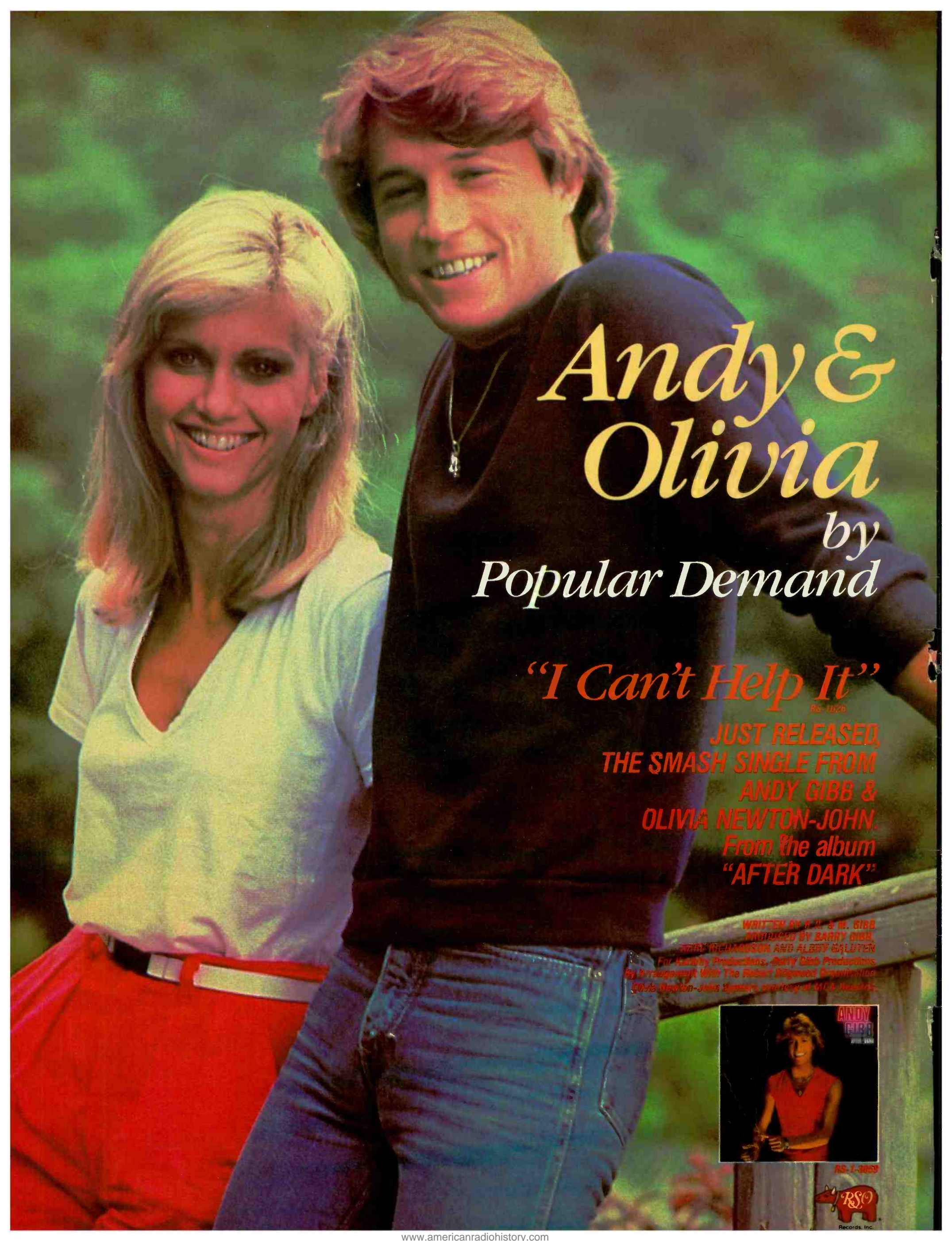
Anna Sutcliffe and Jo Ann Grimm, of Contemporary Talent management firm, take the honors for Sha Na Na which wins the top auditorium artist award.



Freddie Perren, with wife Christine, take the award for the Perren-Vibes Co. as top pop music publishers.



Light artist Walter Hawkins captures the top soul/gospel artist spot and top soul/gospel album spot for "Love Alive II."



Andy & Olivia

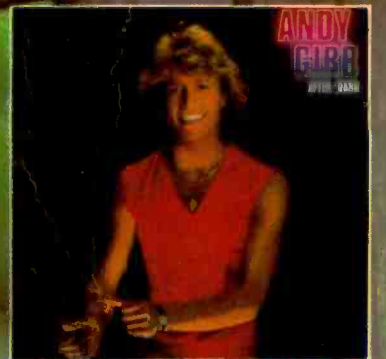
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ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (3:54); producers: Barry Gibb, Karl Richardson, Alby Galuten; writer: B. Gibb; publisher: Stigwood (Unichappell) BMI. RSD RS1026. This dreamy ballad pairs two masters of soft MDR pop. Newton-John handily outshines her young partner in terms of emotiveness and expressiveness, though Gibb's name may mean more in pushing it up the charts: it looks to be his seventh consecutive top 10 single.

BOZ SCAGGS—Breakdown Dead Ahead (4:06); producer: Bill Schnee; writers: B. Scaggs, D. Foster; publishers: Boz Scaggs ASCAP/Foster Frees/ Irving BMI. Columbia 111241. After a 2½ year layoff, Boz is back with a rocking number featuring some excellent guitar licks. Hook and refrain, complete with female backup, offer an r&b grace to the tune.

ANNE MURRAY—Lucky Me (3:06); producer: Jim Ed Norman; writers: C. Black, R. Bourke; publisher: Chappell ASCAP. Capitol P4848. Murray shoots for her sixth consecutive top 30 hit with the first single from her upcoming LP "Somebody's Waiting." It's a pop/adult contemporary ballad rather reminiscent of "Broken Hearted Me" from her last album.

THE KNACK—Can't Put A Price On Love (3:35); producer: Mike Chapman; writers: Doug Fieger, B. Averre; publishers: Eighties/Small Hill ASCAP. Capitol 4853. This midtempo, '60s flavored pop tune is appreciably better than the previous single. Fieger shows honest emotion in his vocals and playing is top notch.

recommended

BOB DYLAN—Slow Train (4:15); producers: Jerry Wexler, Barry Beckett; writer: B. Dylan; publisher: Special Rider ASCAP. Columbia 111235.

SISTER SLEDGE—Reach Your Peak (3:28); producers: Bernard Edwards, Nile Rodgers; writers: Bernard Edwards, Nile Rodgers; publisher: Chic BMI. Cotillion 45013 (Atlantic).

WISHBONE ASH—Helpless (4:05); producers: Martin Turner, John Sherry, Wishbone Ash; writer: P. Kendrick; publisher: Almo ASCAP. MCA 41214.

BOBBY CALDWELL—Coming Down From Love (4:01); producers: Bobby Caldwell, Steve Kimball; writer: Bobby Caldwell; publishers: Sherlyn/Lindseyanne/Bobby Caldwell BMI. Clouds CLX21 (TK).

ALLAN CLARKE—Slipstream (3:49); producer: Spencer Profper; writers: Allan Clarke, Gary Benson; publishers: Intersong/Timtope/Midsong ASCAP. Elektra E46617A.

GRAHAM NASH—Out On The Island (2:52); producers: Graham Nash, Stanley Johnson; writer: Graham Nash; publisher: Putzy Putzy ASCAP. Capitol P4849.

THE MOTORS—Love And Loneliness (3:59); producers: Jimmy Iovine, The Motors; writers: Garvey, Hann; publisher: Virgin ASCAP. Virgin VA67007 (Atlantic).

DARTS—Don't Let It Fade Away (3:30); producers: Richard Hartley, Tommy Boyce; writer: George Currie; publishers: Magnet ASCAP/Interworld. Polydor PD2072.



THE O'JAYS—Hurry Up & Come Back (3:57); producers: Eddie Levert, Walter Williams, Dunn Pearson; writers: E. Levert, M. Jackson, W. Williams; publishers: Mighty Three/Cold BMI/W.E. ASCAP. Philadelphia International ZS93101 (CBS). The O'Jays turn in a sparkling love ballad that features a gutsy lead vocal and tight harmony. The lush arrangement sets a contemplative and melancholy mood.

HAMILTON BOHANNON—Baby I'm For Real (3:56); producer: Hamilton Bohannon; writer: Marvin Gaye; publisher: Jobete ASCAP. Mercury 76054. Although there is no indication on the record, the sterling vocal performance on this ballad is by Liz Lands. The singer displays a wide vocal range, milking every bit of the song's emotional content.

PARLIAMENT—The Big Bang Theory (4:28); producer: George Clinton; writers: D. Sterling, R. Dunbar, G. Clinton; publishers: Rick's/Malbiz BMI. Casablanca NB2250. Coming off the rhythmic "Theme From The Black Hole," band offers an equally funky dance number. This instrumental is dominated by hot synthesizers and horns.

recommended

TAVARES—I Can't Go On Living Without You (4:52); producer: Benjamin F. Wright Jr.; writer: Benjamin F. Wright Jr.; publisher: Ritesonian ASCAP. Capitol P4846.

STEPHANIE MILLS—Sweet Sensation (3:35); producers: James Mtume, Reggie Lucas; writers: J. Mtume, R. Lucas; publisher: Frozen Butterfly BMI. 20th Century-Fox TC2449.

THE BRIDES OF FUNKENSTEIN—Didn't Mean To Fall In Love (4:00); producer: Ron Dunbar; writers: R. Dunbar, P. Bishop; publisher: Malbiz BMI. Atlantic 3658.

CHERYL LYNN—In Love (3:48); producer: Barry Blue; writers: D. Cohen, L. Ruchala; publishers: Koan/Ruchara-Garrett ASCAP. Columbia 111234

CHANGE—A Lover's Holiday (3:50); producer: Jacques Fred Petrus; writers: D. Romani, T. Willoughby; publisher: Little Macho ASCAP. Warner Bros./RFC RCS49208.

RENE AND ANGELA—Do You Really Love Me (3:20); producers: Skip Drinkwater, Bobby Watson; writers: R. Moore, A. Winbush; publisher: Moore and Moore BMI. Capitol P4851.

DR. STRUT—Struttin' (3:10); producer: Lee Young Sr.; writer: K. Bassinson; publishers: Jobete/Bassingsongs ASCAP. Motown M1483F.

JOHN & ARTHUR SIMMS—That Thang Of Yours (3:16); producer: Alec R. Costandinos; writers: J. Simms, A. Simms; publisher: ASCAP. Casablanca NB2251.

THE S.O.S. BAND—Take Your Time (Do It Right) (3:51); producer: Sigidi; writers: H. Clayton, Sigidi; publishers: Avant Garde ASCAP/Interior/Sigidi's Song BMI. Tabu ZS95522 (CBS).

JIMMY NUNYA—Find Someone That You Love (4:06); producer: Jimmy Nunya; writer: J.H. Nunya; publisher: K-Jo ASCAP. Salsa Picante SP110A.



ANNE MURRAY—Lucky Me (3:06); producer: Jim Ed Norman; writers: C. Black/R. Bourke; publisher: Chappell, ASCAP. Capitol P4848. From her forthcoming album, "Somebody's Waiting," Murray has cut yet another classic. Production and arrangement are flawless as Murray glides through the vocal with her usual ease.

RONNIE MILSAP—My Heart (2:39); producers: Ronnie Milsap/Rob Galbraith; writers: C. Quillen/D. Pfirmer; publisher: Chess/Pi-Gem, ASCAP/BMI. FLIP: Silent Night (After The Fight) (3:17); producers: Ronnie Milsap/Rob Galbraith; writer: J. Schweers; publisher: Chess, ASCAP. RCA JB11952. Milsap delivers a two-sided hit from his latest album. "My Heart" is an uptempo mover, while "Silent Night (After The Fight)" mellows out showing his prowess with a building ballad. Both songs should do well on a variety of radio formats.

T.G. SHEPPARD—Smooth Sailin' (2:48); producer: Buddy Killen; writers: Sonny Throckmorton/Curley Putman; publisher: Tree, BMI. Warner WBS49214. Light-hearted, lyrical, lilting—this rhapsodic tune may be another "Last Cheater's Waltz" for this artist. Its rhythmic tempo and bright upbeat arrangement are propelled by percussion, guitars, keyboards, background vocals and a strong performance from Sheppard.

PAM ROSE—I'm Not Through Loving You Yet (2:43); producer: Pete Drake; writers: Conway Twitty/L.E. White; publisher: Twitty Bird, BMI. Epic 950861. The outstanding purity and shimmering vibrance in Rose's voice, echoed by her own accompanying harmonies, give this classic new meaning. Drake's pedal steel, textured guitars, rippling piano and solid drum work are perfect drapings for this artist's velvet vocals.

ROY CLARK—If There Were Only Time For Love (3:13); producer: Larry Butler; writer: Wayne Moss; publishers: Mimosa/Wormwood, BMI. MCA 41208. This old Barefoot Jerry song gets a great country send-off here from Clark who sounds in fine voice. The customary Butler rhythm and percussion accents work well on this number, and its positive lyric gives the arrangement a spontaneous happy feeling.

ZELLA LEHR—Rodeo Eyes (2:57); producer: Pat Carter; writer: John Beland; publisher: Atlantic Music Corp., BMI. RCA JH11953. A spicy upfront electric guitar riff introduces Lehr's vocal, punctuated by steel and percussion. It's a catchy song about a rodeo rider from the female point of view. The full-throated chorus strengthens this lively number.

STEPHANIE WINSLOW—I Can't Remember (2:59); producer: Ray Ruff; writer: Stephanie Winslow; publisher: Yatahey, BMI. Warner Bros. (Curb) WBS49201. Steel guitar and strings intertwine through Winslow's lyrics in this ballad about the rough seas of love. Winslow wrote the song herself, and proves she can render her own material effectively.

GEORGE JONES—He Stopped Loving Her Today (3:15); producer: Billy Sherrill; writers: Bobby Braddock-Curley Putnam; publisher: Tree, BMI. Epic 950867. Some crafty guitar work complements Jones' soft voice as a harmonica also plays a major role in this soulful lament. Jones has been having problems with his voice and personal life lately, but this powerful release indicates he's on the right track back.

MARTY ROBBINS—She's Made Of Faith (3:18); producer: Marty Robbins; writer: Marty Robbins; publisher: Mariposa, BMI. Columbia 111240. Robbins serves up a ballad featuring a gospel-like backing chorus and the traditional Robbins trumpets. Sounding stronger than ever, Robbins' own production is clear and crisp throughout.

recommended

GEORGE HAMILTON IV—I'll Be Here In The Morning (2:42); producer: Allen Reynolds; writer: Townes Van Zandt; publisher: Silver Dollar, ASCAP. MCA41215.

ORION—A Stranger In My Place (3:18); producers: Singleton/Smith; writers: K. Rogers/K. Vassy; publisher: Devon/Amos/Flea Show, BMI. Sun S11152.

EDDIE RAY—Whiskey Talkin' Woman (3:12); producer: Eddie Ray; writer: Eddie Ray; publisher: Eddie Ray, ASCAP. Castle 585.

KATHY CARLILLE—Stay Until The Rain Stops (2:47); producer: Charles Underwood; writers: Wayne Carson-Bonnie Dwens-Ronnie Reno; publisher: Screen Gems-Colgems, BMI, Frontline FLS705.



NEIL DIAMOND—The Good Lord Loves You (3:45); producer: Bob Gaudio; writer: R. Fagan; publisher: All Seasons ASCAP. Columbia 111232. Diamond's followup to "September Morn" is a midtempo tune in which Diamond's vocal stands out over the polished accompaniment. Delicate harmonies cushion the singer's vocals as the record builds to an uptempo ending.

recommended

DAN HILL—I Still Reach For You (3:27); producers: Roy Halee, Don Potter; writers: D. Hill, B. Mann; publishers: Welbeck ASCAP/Mann & Weil/ATV BMI. Epic 950860 (CBS).



MASTERPIECE—The Girl's Alright With Me (3:29); producer: Norman Whitfield; writers: Norman Whitfield, Eddie Kendricks, Eddie Holland; publisher: Stone Agate BMI. Whitfield WH149218 (Warner Bros.). This falsetto-dominated midtempo ballad sounds like the Temptations at their prime. It was produced by Norman Whitfield, who handled many of the Temps' classic hits, and cowritten by Eddie Kendricks, whose falsetto defined the group's sound. The act, apparently, takes its name from the Temps' last top 10 hit, "Masterpiece."

Robert E. Lockwood Buys Piece Of Tech Hifi Chain

PHILADELPHIA—The nine local area franchises of Tech Hifi, one of the largest stereo chains in the area, declared bankrupt, have been sold to a firm in New England.

Ernest E. Hardy, whose Brenden Enterprises based in suburban Feasterville, Pa., operated the franchised stores, filed for reorganization under Chapter 11 of the Federal bankruptcy code last October. But Federal Bankruptcy Judge William A. King Jr., here approved the sale of the inventory and the stores leases to Robert E. Lockwood Feb. 27.

Lockwood's firm, Brookline Corp. based in Boston, paid \$358,000 for the local area chain. He already operates three Tech Hifi stores and four Atlantis Sound outlets in Massachusetts. Lockwood plans to change the franchises' name to Hifi Buys later this month and will operate the stores from Brenden Enterprises' former offices in Feasterville.

The bankruptcy does not affect the 66 Tech Hifi stores still operating in Michigan, New York, Connecticut and Massachusetts. The chain is owned by Stereo Component Systems Co. in Randolph, Mass., which has stopped selling franchises and now owns the majority of the remaining stores. The Philadelphia

chain of nine stores constituted the largest block of franchises in the chain.

The nine bankrupt stores—six in Philadelphia and three across the river in New Jersey—last week went all out on a liquidation sale. Continuing until Sunday (15), the stores offered \$1 million worth of stereo equipment at discounts ranging from 30% to 70%.

The Tech Stores sell sound equipment and components, including blank tapes but do not handle any phonograph records or prerecorded tapes.

Lockwood says that his Hifi Buys stores here will offer name brand equipment at discount prices. He says that all the stores are in extremely good locations with a good track record for sales in a market that's very good for hi fi equipment.

Lockwood says he has hired 20 of the employees who had worked for the bankrupt stores. The others, he says have found other jobs. Lockwood adds that the nine stores will have a work force of 45 persons, the same number that had worked at the Tech Hifi franchises.

N.Y. Managers Set Own Organization

NEW YORK—New managers in the New York area have formed a Managers Alliance organization to help them solve some of their problems.

At an initial meeting the managers began work on setting up regular meetings, seminars and workshops designed to help them confront the technical problems besetting all new managers.

The principals in the new organization, open to both new and established managers, are Andrew Tilson, of Ariel Artists, and Camille Sasscer, of Lucrative Management.

The next meeting of the group will be Wednesday (26) at 7:30 at AGI, 125 W. 55th St. So far dues have not been established.

San Juan Trip

NEW YORK—Two ASCAP reps are in San Juan through Friday (28) to answer questions about the organization. Jim Gianopulos and Willie Hernandez are at the Condado Holiday Inn.

Billboard **Hot 100** *Chart Bound

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LUCKY ME—Anne Murray (Capitol 4848)
YOU CAN'T PUT A PRICE ON LOVE—The Knack (Capitol 4853)
SEE TOP SINGLE PICKS REVIEWS, Page 127

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	11	ANOTHER BRICK IN THE WALL —Pink Floyd (Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1-11187	35	29	15	99—Toto (Toto & Tom Knox), D. Paich, Columbia 1-11173	69	79	2	TODAY IS THE DAY —Bar-Kays (Allen A. Jones), J. Alexander, L. Dodson, A. Jones, M. Bynum, S. Guy, Mercury 76036
2	5	16	WORKING MY WAY BACK TO YOU/ FORGIVE ME, GIRL —Spinners (Michael Zager), S. Linzer & D. Randell, Atlantic 3637	36	40	9	YEARS —Wayne Newton (Tom Collins), K. Fleming, D. Morgan, Aries II 108	70	80	3	HIGH ON YOUR LOVE —Debbie Jacobs (Paul Sabu, Mark Kreiner), P. Sabu, MCA 41167
3	3	15	CRAZY LITTLE THING CALLED LOVE —Queen (Queen), F. Mercury, Elektra 46579	37	42	6	SET ME FREE —Utopia (Todd Rundgren), Utopia, Bearsville 49180 (Warner Bros.)	71	74	5	BEYONCÉ —Karla Bonoff (Kenny Edwards), K. Bonoff, K. Edwards, Columbia 1-11206
4	4	10	DESIRE —Andy Gibb (Gibb, Richardson, Galuten), B.R.M., Gibb, RSO 1019	38	30	22	ROCK WITH YOU —Michael Jackson (Quincy Jones), R. Temperton, Epic 950797 (CBS)	72	73	4	DON'T CRY FOR ME ARGENTINA —Festival (Boris Midney), A.L. Webber, T. Rice, RSO 1020
5	11	7	CALL ME —Blondie (Georgio Moroder), G. Moroder, D. Harry, Chrysalis 2414	39	47	5	ANY WAY YOU WANT IT —Journey (Geoff Workman & Kevin Elson), S. Perry, N. Schon, Columbia 1-11213	73	77	4	A LESSON IN LEAVIN' —Dottie West (Brent Mayer, R. Goodrum, B. Maher, United Artists 1339)
6	7	11	HIM —Rupert Holmes (Rupert Holmes, Jim Boyer), R. Holmes, MCA 41173	40	45	7	CARS —Gary Numan (Gary Numan), G. Numan, Atco 7211 (Atlantic)	74	84	2	TRAIN IN VAIN —The Clash (Guy Stevens), J. Strummer, M. Jones, Epic 9-50851
7	9	11	TOO HOT —Kool & The Gang (Eumir Deodato), G. Brown, Kool & The Gang, De-Lite 802	41	41	7	WOMAN —Foreigner (Roy Thomas Baker, Mick Jones & Ian McDonald), M. Jones, Atlantic 3651	75	85	2	WONDERING WHERE THE LIONS ARE —Bruce Cockburn (Gene Martynec), B. Cockburn, Millennium 11786 (RCA)
8	8	17	THE SECOND TIME AROUND —Shalamar (Leon Sylvers & Dick Griffey), L. Sylvers, W. Shelby, Solar 11709 (RCA)	42	48	6	KEEP THE FIRE —Kenny Loggins (Tom Dowd), K. Loggins, E. Loggins, Columbia 1-11215	76	86	2	THE ROSE —Bette Midler (Amanda McBroom), Paul A. Rothchild, Atlantic 3656
9	14	7	RIDE LIKE THE WIND —Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49184	43	50	6	FIRE IN THE MORNING —Melissa Manchester (Steve Buckingham), S. Dorff, L. Herbstritt, G. Harju, Arista 0485	77	82	4	SURVIVE —Jimmy Buffett (Norbert Putnam), J. Buffett, M. Utley, MCA 41199
10	10	9	HOW DO I MAKE YOU —Linda Ronstadt (Peter Asher), B. Steinberg, Asylum 46602	44	44	8	MY HEROES HAVE ALWAYS BEEN COWBOYS —Willie Nelson (Willie Nelson & Sydney Pollack), S. Vaughan, Columbia 1-11186	78	88	2	IT'S HARD TO BE HUMBLE —Mac Davis (Larry Butler), M. Davis, Casablanca 2244
11	13	10	SPECIAL LADY —Ray, Goodman & Brown (Vincent Castellano), H. Ray, A. Goodman, L. Walter, Polydor 2033	45	51	6	CARRIE —Cliff Richard (Cliff Richard), T. Britten, B. Robertson, EMI-America 8035	79	81	6	SOMEWHERE IN AMERICA —Survivor (Not Listed), J. Peterik, Scotti Bros. 511 (Atlantic)
12	2	16	LONGER —Dan Fogelberg (Dan Fogelberg & Norbert Putnam & Marty Lewis), D. Fogelberg, Full Moon/Epic 950824	46	53	7	BRASS IN POCKET —Pretenders (Chris Thomas), C. Hynde, J. Scott, Sire 49181 (Warner Bros.)	80	90	2	STAY IN TIME —Off Broadway (Tom Werman), C. Johnson, Atlantic 3647
13	16	6	I CAN'T TELL YOU WHY —Eagles (Bill Szymczyk), T. Schmit, D. Henley, G. Frey, Asylum 46608 (Elektra)	47	57	5	ONLY A LONELY HEART SEES —Felix Cavaliere (Felix Cavaliere & Congiz Yalkaya), F. Cavaliere, J. Tran, Epic 9-50829	81	NEW ENTRY	2	BORROWED TIME —Styx (Styx), D. DeYoung, T. Shaw, A&M 2228
14	17	7	OFF THE WALL —Michael Jackson (Quincy Jones), R. Temperton, Epic 9-50838	48	58	4	DO RIGHT —Paul Davis (Paul Davis & Ed Seay), P. Davis, Bang 9-4808 (CBS)	82	92	2	BOUNCE, ROCK, SKATE, ROLL —Vaughn Mason And Crew (Vaughn Mason & Ray Daniels), V. Mason, G. Bufford, G. Bell, Brunswick 55548
15	19	6	FIRE LAKE —Bob Seger (Bob Seger & The Muscle Shoals Rhythm Section), B. Seger, Capitol 4836	49	28	17	AN AMERICAN DREAM —The Dirt Band (Jeff Hanna & Bob Edwards), R. Crowell, United Artists 1330	83	NEW ENTRY	2	LET'S GET SERIOUS —Jermaine Jackson (Stevie Wonder), S. Wonder, L. Garrett, Motown 1469
16	6	12	ON THE RADIO —Donna Summer (Georgio Moroder), D. Summer, G. Moroder, Casablanca 2236	50	70	3	STOMP —The Brothers Johnson (Quincy Jones), L. Johnson, G. Johnson, V. Johnson, R. Temperton, A&M 2216	84	NEW ENTRY	2	STARTING OVER AGAIN —Dolly Parton (Gary Klein), D. Summer, B. Sudano, RCA 11926
17	22	17	WITH YOU I'M BORN AGAIN —Billy Preston & Syreeta (James DiPasquale & David Shire), D. Shire, C. Connors, Motown 1477	51	54	6	THE SPIRIT OF RADIO —Rush (Rush & Terry Brown), N. Peart, G. Lee, A. Lifeson, Mercury 76044	85	NEW ENTRY	2	THE SEDUCTION —James Last Band (James Last, Ron Last), G. Moroder, Polydor 2071
18	18	11	GIVE IT ALL YOU GOT —Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2211	52	52	5	OUTSIDE MY WINDOW —Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54308 (Motown)	86	NEW ENTRY	2	AFTER YOU —Dionne Warwick (Barry Manilow), D. Frank, D. James, Arista 0498
19	20	10	THREE TIMES IN LOVE —Tommy James (Tommy James), T. James, R. Serota, Millennium 11785 (RCA)	53	56	6	AUTOGRAPH —John Denver (Milton Okun), J. Denver, RCA 11915	87	89	4	I DON'T NEED YOU ANYMORE —Jackie De Shannon (Burt Bacharach & Paul Anka), B. Bacharach, P. Anka, RCA 11902
20	25	8	LOST IN LOVE —Air Supply (Robie Porter & Rick Chertoff), G. Russell, Arista 0479	54	59	7	YOU ARE MY HEAVEN —Roberta Flack & Donny Hathaway (Roberta Flack & Eric Mercury), S. Wonder, E. Mercury, Atlantic 3627	88	NEW ENTRY	2	GEE WHIZ —Bernadette Peters (Brooks Arthur), C. Thomas, MCA 41210
21	15	10	REFUGEE —Tom Petty & The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, M. Campbell, Backstreet 41169 (MCA)	55	61	4	LOVE ON A SHOESTRING —The Captain & Tennille (Daryl Dragon), K. Chater, D. Foxworthy, Casablanca 2243	89	NEW ENTRY	2	FUNKY TOWN —Lipps Inc. (Steve Greenberg), Casablanca 2233
22	26	7	SEXY EYES —Dr. Hook (Ron Haffkine), Mather, Stegall, Waters, Capitol 4831	56	NEW ENTRY	15	SEPTEMBER MORN —Neil Diamond (Bob Gaudio), N. Diamond, G. Becaud, Columbia 1-11175	90	NEW ENTRY	2	SHOULD'VE NEVER LET YOU GO —Neil Sedaka & Dara Sedaka (Robert Appere, Neil Sedaka), N. Sedaka, P. Cody, Elektra 46615
23	27	3	YOU MAY BE RIGHT —Billy Joel (Phil Ramone), B. Joel, Columbia 1-11231	57	34	11	BACK ON MY FEET AGAIN —The Babys (Keith Olsen), Bugatti, Musker, Waite, Chrysalis 2398	91	75	4	IN IT FOR LOVE —England Dan & John Ford Coley (Kyle Lehnig), D. Henson, G. Guidry, Big Tree 17002 (Atlantic)
24	12	20	YES, I'M READY —Teri De Sario with K.C. (H.W. Casey), B. Mason, Casablanca 2227	58	37	11	ROMEO'S TUNE —Steve Forbert (John Simon), S. Forbert, Nempereor 97525 (CBS)	92	NEW ENTRY	2	HOLIDAY —Nazareth (Jeff Baxter), McCafferty, Cleminson, Charlton, Agnew, Sweet, A&M 2219
25	31	5	HOLD ON TO MY LOVE —Jimmy Ruffin (Robin Gibb & Blue Weaver), R. Gibb, B. Weaver, RSO 1021	59	38	18	WHAT I LIKE ABOUT YOU —The Romantics (Peter Solley), Palmer, Marinos, Skill, Nempereor 97527 (CBS)	93	71	6	LOVING YOU WITH MY EYES —Starland Vocal Band (Barry Beckett), M. Kunkel, T. Danoff, Windson 11899 (RCA)
26	24	15	HEARTBREAKER —Pat Benatar (Peter Coleman), G. Gill, C. Wade, Chrysalis 2395	60	49	7	A CERTAIN GIRL —Warren Zevon (Warren Zevon & Greg Ladany), N. Neville, Asylum 46610 (Elektra)	94	67	9	ROCKIN' INTO THE NIGHT —38 Special (Rodney Mills), J. Peterick, F. Sullivan, G. Smith, A&M 2205
27	21	24	DO THAT TO ME ONE MORE TIME —The Captain & Tennille (Daryl Dragon), T. Tennille, Casablanca 2215	61	69	4	I CAN'T HELP IT —Warren Zevon (Warren Zevon & Greg Ladany), N. Neville, Asylum 46610 (Elektra)	95	65	8	BABY TALKS DIRTY —The Knack (Mike Chapman), D. Fieger, B. Averre, Capitol 4822
28	35	8	AND THE BEAT GOES ON —The Whispers (Dick Griffey), L. Sylvers, S. Shockley, W. Shelby, Solar 11894 (RCA)	62	72	2	LET ME BE —Korona (Bruce Blackman & Mike Clark), B. Blackman, United Artists 1341	96	55	6	GIRL WITH THE HUNGRY EYES —Jefferson Starship (Ron Nevison), P. Kantner, Grunt 11921 (RCA)
29	33	11	I PLEDGE MY LOVE —Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor/MVP 2053	63	NEW ENTRY	9	COMPUTER GAME —Yellow Magic Orchestra (Harry Hosono), H. Hosono, Y. Takahashi, R. Sakamoto, Horizon 127 (A&M)	97	NEW ENTRY	2	WE WERE MEANT TO BE LOVERS —Photoglo (Brian Francis Neary), Neary, Photoglo, 20th Century 2446 (RCA)
30	23	15	DAYDREAM BELIEVER —Anne Murray (Jim Ed Norman), John Stewart, Capitol 4813	64	60	9	BREAKDOWN DEAD AHEAD —Boyz Scaggs (Bill Schnee), B. Scaggs, D. Foster, Columbia 1-11241	98	64	16	WHEN I WANTED YOU —Barry Manilow (Barry Manilow & Ron Dante), G. Cunico, Arista 0481
31	39	6	PILOT OF THE AIRWAVES —Charlie Dore (Bruce Welch & Alan Tarney), C. Dore, Island 49166 (Warner Bros.)	65	NEW ENTRY	2	HEART HOTELS —Dan Fogelberg (Dan Fogelberg, Norbert Putnam, Marty Lewis), D. Fogelberg, Full Moon/Epic 9-50862	99	63	6	IT'S LIKE WE NEVER SAID GOODBYE —Crystal Gayle (Allen Reynolds), R. Greenaway, G. Stephens, Columbia 1-11198
32	32	9	COME BACK —The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8032	66	76	2	WHERE DOES THE LOVIN' GO —David Gates (David Gates), D. Gates, Elektra 46588	100	62	11	I THANK YOU —ZZ Top (Bill Ham), D. Porter, I. Hayes, Warner Bros. 49163
33	36	8	EVEN IT UP —Heart (Mike Flicker, Ronnie & Howie), A. Wilson, S. Ennis, N. Wilson, Epic 9-50847	67	46	8	LET ME BE THE CLOCK —Smokey Robinson (William "Smokey" Robinson), W. Robinson, Tamla 54311 (Motown)				
34	43	4	THINK ABOUT ME —Fleetwood Mac (Fleetwood Mac), C. McVie, Warner Bros. 49196	68	78	3					

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.)

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HOT 100 A-Z—(Publisher-Licensee)

A Certain Girl (Unart, BMI)..... 61	Bounce, Rock, Skate, Roll (Lena/ Funky Feet, BMI)..... 82	Borrowed Time (Almo, ASCAP)..... 81	Brass In Pockets (Al Gallico, BMI)..... 73	Breakdown Dead Ahead (Boyz Scaggs, ASCAP/Foster Freez./ Irving, BMI)..... 49	Call Me (Ensign, BMI/Rare Blue, ASCAP)..... 28	Carrie (Unart, BMI/Cookaway, ASCAP)..... 45	Cars (Beggars, Bonquet/Andrew Health, PRS)..... 39	Come Back (Center City, ASCAP)..... 32	Computer Game (Alpha/Almo, ASCAP)..... 53	Do That To Me One More Time (Moonlight & Magnolias, BMI)..... 27	Don't Cry For Me Argentina (Leeds, ASCAP)..... 72	Don't Fall In Love With A Dreamer (Appian/Almo/Quaxotic, ASCAP)..... 36	Even It Up (Strange Euphoria/ Know, ASCAP)..... 33	Fire Lake (Gear, ASCAP)..... 15	Fire In The Morning (Hobby Horse, BMI/Cotton Pickin, ASCAP)..... 43	Funky Town (Rick's/Steve Greenberg, BMI)..... 89	Give It All You Got (Gates, BMI)..... 18	Girl With The Hungry Eyes (Little Dragon, BMI)..... 96	Heart Hotels (Hickory Grove/April, ASCAP)..... 66	Heartbreaker (Dick James, BMI)..... 26	High On Your Love (Kreimers/Six Continents, BMI)..... 70	Him (Warner/Holmes Line Of Music, ASCAP)..... 6	Hold On To My Love (Stigwood/ Unichappell, BMI)..... 25	Holiday (Panache, ASCAP)..... 92	How Do I Make You (Billy Steinberg)..... 10	I Can't Help It (Stigwood/ Unichappell, BMI)..... 63	I Can't Tell You Why (Jedrah/ Cass Country/Red Cloud, ASCAP)..... 13	I Don't Need You Anymore (New Hidden Valley, ASCAP/Paulanne, BMI)..... 87	I Pledge My Love (Perren Vibes, ASCAP)..... 29	I Thank You (Birdes/Walden, ASCAP)..... 100	In It For Love (Amachris/April, ASCAP)..... 66	It's Hard To Be Humble (Songpartners, BMI)..... 78	It's Like We Never Said Goodbye (Cookaway/Dejarmus, ASCAP)..... 99	Keep The Fire (Milk Money/ Tauripin, ASCAP)..... 42	Let Me Be (Brother Bill's, ASCAP)..... 62	Let Me Be The Clock (Bertam, ASCAP)..... 68	Let's Get Serious (Black Bull, ASCAP)..... 83	Longer (Hickory Grove/April, ASCAP)..... 12	Lost In Love (Arista/BRM/Riva, ASCAP)..... 20	Romeo's Tune (Rolling Tide, ASCAP)..... 59	September Morn' (Stonebridge/ EMI Free, ASCAP)..... 57	Set Me Free (Unearthly/Fiction, BMI)..... 93	Sexy Eyes (April, ASCAP/Blackwood, BMI)..... 27	Should've Never Let You Go (Kirschner, ASCAP/April/Kiddio, BMI)..... 37	Too Hot (Delightful/Gang, BMI)..... 7	Train In Vain (Riva, ASCAP)..... 74	Special Lady (H.A.B./Dark Cloud, MBI)..... 11	Starting Over Again (Starrin'/Barbore, BMI/Sweet Summer Night, ASCAP)..... 31	Stay In Time (Screen Gems/EMI/ Modern Fun, BMI)..... 80	Stomp (State Of The Art's/Rodsons, ASCAP)..... 50	Survive (Coral Reefer, BMI/Crealay, BMI)..... 77	The Rose (Fox Fanfare, BMI)..... 76	The Second Time Around (Spectrum VII/Roxy, ASCAP)..... 8	The Seduction (Ensign, BMI)..... 85	The Spirit Of Radio (Core, ASCAP)..... 51	Think About Me (Fleetwood Mac, BMI)..... 34	Years (Pi-Gem, BMI)..... 36	Yes, I'm Ready (Dandelion, BMI)..... 24	You Are My Heaven (Jobete/Black Bull, ASCAP/StoneDiamond, BMI)..... 54	You May Be Right (Impulsive/April, ASCAP)..... 23	79 (Hudmar, ASCAP)..... 35
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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	107	7	OFF BROADWAY On Atlantic SD 19263	7.98	7.98	7.98
106	116	4	LENE LOVICH Flex Sire/Epic NJE 36308	7.98	7.98	7.98
107	127	67	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98
108	106	20	WILLIE NELSON Willie Nelson Sings Kristofferson Columbia JC 36188	7.98	7.98	7.98
109	109	17	PHYLIS HYMAN You Know How To Love Me Arista AL 9509	8.98	8.98	8.98
110	138	3	SKYWAY Skyy Salsoul SA 8532 (RCA)	7.98	7.98	7.98
111	83	26	KENNY ROGERS Ten Years Of Gold United Artists UA-LA 835-H	7.98	7.98	7.98
112	91	15	PARLIAMENT Gloryhallastopid Casablanca NBLP 7195	7.98	7.98	7.98
113	111	92	THE CARS Elektra 6E-135	7.98	7.98	7.98
114	94	24	BARRY MANILOW One Voice Arista AL 9505	8.98	8.98	8.98
115	103	19	PAT METHENY GROUP American Garage ECM 1-1155 (Warner Bros.)	7.98	7.98	7.98
116	110	51	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98
117	118	4	GRAHAM NASH Earth & Sky Capitol SWAK-12014	7.98	7.98	7.98
118	128	4	BILLY PRESTON Late At Night Motown M7 929R1	7.98	7.98	7.98
119	124	32	AC/DC Highway To Hell Atlantic SD 19244	7.98	7.98	7.98
120	130	4	DAVID SANBORN Hideaway Warner Bros. BSK 3379	7.98	7.98	7.98
121	121	40	CARS Candy-O Elektra 5E 507	8.98	8.98	8.98
122	122	21	WAYLON JENNINGS What Goes Around Comes Around RCA AHL1-3493	7.98	7.98	7.98
123	105	19	STEVIE WONDER Journey Through the Secret Life of Plants Tamil 113-371G2 (Motown)	13.98	13.98	13.98
124	115	16	ROY AYERS No Stranger To Love Polydor PD 1-6246	7.98	7.98	7.98
125	126	4	IGGY POP Soldier Arista AB 4259	7.98	7.98	7.98
126	129	12	LOU RAWLS Sit Down And Talk To Me P.R. JZ 36304 (CBS)	7.98	7.98	7.98
127	137	2	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB-11523	7.98	7.98	7.98
128	120	27	CRYSTAL GAYLE Miss The Mississippi Columbia JC 36203	7.98	7.98	7.98
129	NEW ENTRY		ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway Atlantic SD 16013	7.98	7.98	7.98
130	114	23	JOE JACKSON I'm The Man A&M SP4794	7.98	7.98	7.98
131	131	32	JOURNEY Infinity Columbia JC 34912	7.98	7.98	7.98
132	NEW ENTRY		SOUNDTRACK Coal Miner's Daughter MCA MCA 5107	7.98	7.98	7.98
133	135	15	MILLIE JACKSON Live & Uncensored Spring SP-2-6725 (Polydor)	12.98	12.98	12.98
134	144	21	PEACHES & HERB Twice The Fire Polydor/MVP PD-1-6239	8.98	8.98	8.98
135	145	7	D.L. BYRON This Day And Age Arista AB 4258	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
136	113	8	ANNE MURRAY A Country Collection Capitol ST 12039	7.98	7.98	7.98
137	108	18	AEROSMITH Night In The Ruts Columbia FC 36050	8.98	8.98	8.98
138	125	37	NEIL YOUNG & CRAZY HORSE Rust Never Sleeps Reprise HS 2295 (Warner Bros.)	8.98	8.98	8.98
139	133	11	UFO No Place To Run Chrysalis CHR 1239	7.98	7.98	7.98
140	150	5	SUE SAAD AND THE NEXT Sue Saad and The Next Planet P-4 (Elektra)	7.98	7.98	7.98
141	134	7	SYLVAIN Sylvain RCA AFL1 3475	7.98	7.98	7.98
142	152	4	MADNESS One Step Beyond Sire SRK 6085 (Warner Bros.)	7.98	7.98	7.98
143	119	22	POLICE Reggatta De Blanc A&M SP 4792	7.98	7.98	7.98
144	136	17	LITTLE FEAT Down On The Farm Warner Bros. HS 3345	8.98	8.98	8.98
145	178	2	HAROLD MELVIN & THE BLUE NOTES The Blue Album Source SOR-3197 (MCA)	7.98	7.98	7.98
146	158	21	BAR-KAYS Injoy Mercury SRM-1-3781	7.98	7.98	7.98
147	149	17	JOAN ARMATRADING How Cruel A&M SP 3302	4.98	4.98	4.98
148	162	2	RACHEL SWEET Protect The Innocent Stiff/Columbia NJC 36337	7.98	7.98	7.98
149	160	17	MANHATTAN TRANSFER Extensions Atlantic SD 19258	7.98	7.98	7.98
150	170	3	RAY STEVENS Shriner's Convention RCA AHL1-3574	7.98	7.98	7.98
151	181	2	K.C. & THE SUNSHINE BAND Greatest Hits TK 612	7.98	7.98	7.98
152	172	3	DANNY DAVIS & WILLIE NELSON Danny Davis & Willie Nelson with The Nashville Brass RCA AHL1-3549	7.98	7.98	7.98
153	148	7	THE JAM Setting Sons Polydor PD-1-6249	7.98	7.98	7.98
154	164	8	ROGER WHITTAKER Voyager RCA AFL1-3518	7.98	7.98	7.98
155	165	2	STONE CITY BAND In 'N' Out Gordy G7-991R1 (Motown)	7.98	7.98	7.98
156	166	2	TOMMY JAMES Three Times In Love Millennium BXL 1-7748 (RCA)	7.98	7.98	7.98
157	147	19	PAVAROTTI O Sole Mio-Favorite Neapolitan Songs London DS 26560	8.98	8.98	8.98
158	168	3	SHOOTING STAR Shooting Star Virgin VA 13133 (Atlantic)	7.98	7.98	7.98
159	169	3	WEBSTER LEWIS 8 For The 80's Epic JE 36197	7.98	7.98	7.98
160	142	47	DONNA SUMMER Bad Girls Casablanca NBLP-2 7150	13.98	13.98	13.98
161	117	22	ANNE MURRAY I'll Always Love You Capitol S00 12012	8.98	8.98	8.98
162	154	21	APRIL WINE Harder...Faster Capitol ST-12013	7.98	7.98	7.98
163	173	4	RUSH All The World Is A Stage Mercury SRM-2 7508	9.98	9.98	9.98
164	141	19	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	7.98	7.98	7.98
165	185	6	BRUCE COCKBURN Dancing In The Dragon's Jaws Millennium BXL 1-7747 (RCA)	7.98	7.98	7.98
166	176	3	TEENA MARIE Lady T Gordy G7-992R1 (Motown)	7.98	7.98	7.98
167	167	20	CRYSTAL GAYLE Classic Crystal United Artists U00-982	8.98	8.98	8.98
168	132	10	PEARL HARBOR & THE EXPLOSIONS Pearl Harbor & The Explosions Warner Bros. BSK 3404	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
169	NEW ENTRY		DARYL HALL Scared Songs RCA AFL1-3573	7.98	7.98	7.98
170	139	15	TEDDY PENDERGRASS Teddy Live! Coast To Coast P.I.R. K22 36294 (CBS)	13.98	13.98	13.98
171	143	23	DARYL HALL & JOHN OATES X-Static RCA AFL1-3494	7.98	7.98	7.98
172	163	9	ROBERT GORDON Bad Boy RCA AFL1-3523	7.98	7.98	7.98
173	NEW ENTRY		CROWN HEIGHTS AFFAIR Sure Shot De-Lite DSR 9517 (Mercury)	7.98	7.98	7.98
174	184	2	CHUCK MANGIONE Feels So Good A&M SP-4658	7.98	7.98	7.98
175	175	3	AMMAD JAMAL Genetic Waltz 20th Century T-600 (RCA)	7.98	7.98	7.98
176	186	2	WILLIE NELSON Stardust Columbia JC 35305	7.98	7.98	7.98
177	146	7	ROGER MCGUINN & CHRIS HILLMAN FEATURING GENE CLARK City Capitol ST-12043	7.98	7.98	7.98
178	188	2	DEBBIE JACOBS High On Your Love MCA MCA-3202	7.98	7.98	7.98
179	NEW ENTRY		THE OAK RIDGE BOYS Together MCA MCA 3220	7.98	7.98	7.98
180	NEW ENTRY		WISHBONE ASH Just Testing MCA MCA 3221	7.98	7.98	7.98
181	NEW ENTRY		BOB SEGER & THE SILVER BULLET BAND Nightmoves Capitol ST 11567	7.98	7.98	7.98
182	180	8	LAKESIDE Rough Riders Solar BXL1-3490 (RCA)	7.98	7.98	7.98
183	151	40	THE KNACK Get The Knack Capitol SD 11948	7.98	7.98	7.98
184	NEW ENTRY		BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
185	177	16	LEIF GARRETT Same Goes For You Scotti Bros. SB 16008 (Atlantic)	8.98	8.98	8.98
186	NEW ENTRY		MASS PRODUCTION Massterpiece Cotillion SD 5218 (Atlantic)	7.98	7.98	7.98
187	192	2	DR. HOOK Sometimes You Win Capitol S00-12023	7.98	7.98	7.98
188	NEW ENTRY		THE CRETONES Thin Red Line Planet P-5 (Elektra)	7.98	7.98	7.98
189	NEW ENTRY		BOBBY CALDWELL Cat In The Hat Clouds 8810 (TK)	7.98	7.98	7.98
190	155	6	DOOBIE BROTHERS Best Of The Doobies Warner Bros. BSK 3112	7.98	7.98	7.98
191	156	9	THE STATLER BROTHERS The Best Of The Statler Bros. Rides Again Vol. II Mercury SRM-1-5024	8.98	8.98	8.98
192	157	7	BRIDES OF FUNKENSTEIN Never Buy Texas From A Cowboy Atlantic SD-19261	7.98	7.98	7.98
193	NEW ENTRY		JOURNEY In The Beginning Columbia C2-36324	9.98	9.98	9.98
194	159	29	O'JAY'S Identify Yourself P.I.R. FZ-36027 (CBS)	8.98	8.98	8.98
195	NEW ENTRY		BILL BRUFORD Gradually Going Tornado Polydor PD-1-6261	7.98	7.98	7.98
196	183	4	VAN HALEN Van Halen Warner Bros. BSK 3075	7.98	7.98	7.98
197	NEW ENTRY		SURVIVOR Survivor Scotti Bros. SB 7107 (Atlantic)	7.98	7.98	7.98
198	195	79	STYX Pieces Of Eight A&M SP 4724	7.98	7.98	7.98
199	200	6	BUZZCOCKS A Different Kind Of Tension I.R.S. SP 009 (A&M)	7.98	7.98	7.98
200	187	19	ROD STEWART Greatest Hits Vol. 1 Warner Bros. HS 3373	8.98	8.98	8.98

TOP LPs & TAPE

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Expansion For E/A Involves Publishing And Black Records

By PAUL GREIN

LOS ANGELES—Elektra/Asylum is expanding into publishing and the black music field after rebounding from a soft 1979 on the strength of hits by the Eagles, Linda Ronstadt and Queen.

The label had entered the jazz/fusion field in late 1977 thinking that would be an easier field for an album-oriented pop company to crack than r&b, which would require some separate staffing.

And while Don Mizell, the label's former jazz/fusion general manager said at the time the label wasn't interested in sneaking into r&b "through the jazz-fusion back door" that's more or less what's happened, with the top five soul chart breakouts of division signings Patrice Rushen and Lenny White.

Now the emphasis is on jazz/fusion acts which have an r&b hook. "We want acts which have a broader appeal than just the jazz market," says label chairman Joe Smith. "The growth of jazz stopped short of what we had hoped: sales went to 100,000 to 200,000 and stopped there.

"You can't be a real record company," says Smith, "unless you're involved in black music. We spent a lot and lost a lot breaking into this area and now we're starting to make it back.

"It was the same situation at Warner Bros.," says Smith, who was president of that label until December 1975, when it was starting to hit in the black market with the Staple Singers and Richard Pryor. "Warners lost a lot of money before it turned around for them."

In addition to Rushen and White, E/A has hit the soul charts in the past year with such acts as Stanley Turrentine, Shadow, Sergio Mendes & Brazil '88, Lee Oskar, Grover Washington Jr., Dee Dee Bridgewater, Five Special and Donald Byrd.

Elektra-Asylum has a 13-member black music marketing staff headed by Oscar Fields, who formerly filled a similar post at WEA. "The black music area should be big for us in the next few years," says Smith. "We're now positioned to handle it."

Smith also contends that Philadelphia International may still sign a custom label deal with E/A, though label sources had earlier indicated such a pact was unlikely.

The label has also formed its own publishing companies. The BMI-affiliated firm is Elektra/Asylum Music; the SESAC-linked company is Noreale Music. A name has not yet been set for the ASCAP-allied company.

The company's L.A. operations will be administered through the office of Debbie Reinberg, E/A's vice president of business affairs; its Nashville operations fall under the jurisdiction of Dixie Gamble-Bowen, wife of Jimmy Bowen, E/A's Nashville vice president and general manager.

Gamble-Bowen is a five-year veteran of Tree Publishing in Nashville and will be assisted in the company's administration by Aubrey Hornsby. The first writer to be signed is Sterling Whipple, who had also been affiliated with Tree.

Smith says the label's video division, headed by Sherry Goldsher, is in "a real state of flux." He notes that talks are ongoing about pooling the resources of the video departments at all three WEA labels for one over-

all service organization for television and motion pictures.

Smith insists widely-circulated reports that E/A had a dismal 1979 were exaggerated. "The first four or five months were rough," he admits, "but it turned around in late summer on the strength of the Cars and later the Eagles.

"We let 25 people go last summer," Smith says, "and that made every publication in the free world." He says the staff has held steady since then, at 175, plus another 23 in promotion working for WEA.

The label has recently realigned its marketing operation, naming Vic Faraci marketing vice president overseeing sales and promotion. Stan Marshall, who had been vice president of sales has left while Kenny Buttice, formerly vice president of promotion, has become vice president of a&r.

Says Smith of the realignment: "Sometimes in the past sales and promotion were doing their jobs, but they weren't wired into each other. They might have had different priorities and records fell between the cracks.

"And promotion and a&r have a lot in common: promotion people are, after all, most attuned to what's on the radio."

Buttice has actually been the label's de facto a&r head for several months. He signed Allan Clarke, the Shoes, a four-man band from Zion, Ill.; Boston's Nervous Eaters, managed by Fred Lewis (who handled the Cars before the group shifted to Elliot Roberts); and Toronto Kings, to be produced by Bob Ezrin, who is coming off a No. 1 album by Pink Floyd.

Several of these acts reflect the label's interest in artists of what is called the new rock. It has also signed Sumner, the Cats (managed by Larry Magid), Helmet Boy and, on Planet, the Cretones and Sue Saad & the Next.

Still, Smith notes that many acts in this genre, for all the attention they have received, have not sold a lot of records. As a result he's looking for new music acts that might break on a singles level, like the Cars.

The entry into jazz/fusion and the new rock indicate a change in E/A's musical identity, from its days as a singer-songwriter label featuring acts like Carly Simon, who recently departed for Warner Bros., and Harry Chapin, also now gone from the roster.

"You're never going to grow unless you expand your base," Smith explains. "We have artists like Jackson Browne, who hasn't had an album in 2½ years, and the Eagles, who spent three years making their last album. We have to cover ourselves."

Smith says the long layoff between superstar albums is perhaps the biggest problem confronting the industry. He adds that he toyed with the idea of imposing penalties on the long-awaited Eagles package, but concluded that with acts on this level, "it simply wouldn't work."

Smith expects a steadier flow of LPs this year with projects by the Eagles (cut at the Forum), Linda Ronstadt, Jackson Browne and three by Queen, a studio date, greatest hits and some cuts on "Flash Gordon."

Inside Track

Stan Marshall, former sales nabob at Elektra/Asylum, is shopping backers for a concept, wherein smaller independent labels would be acquired by a syndicate headed by Marshall. These labels then would sell direct, circumventing normal distribution channels. Marshall could not be contacted for comment. He is expected to broach the subject when he visits the NARM confab. . . . Expect a film starring Willie Nelson and Kris Kristofferson. Producer Larry Gordon is eyeing the twosome for a pic about songwriting. . . . Frank Sinatra pitching again for a Las Vegas gambling license. . . . Beefing up the cast for the followup "Smokey And The Bandit II" will be the Statler Brothers, Mel Tillis, Brenda Lee and Don Williams.

Despite repeated denials, the rumors persist that Jerry Greenberg will leave as president of Atlantic Records, perhaps as soon as April 1, for another top position in the industry.

A/V fireworks anticipated when Pioneer and Disco-Vision Associates, the IBM-MCA joint venture, unveil the new consumer version of their videodisk/player Wednesday (26), along with details of their collective marketing strategy. . . . One-time MCA band booker turned producer Pierre Cossette is investigating the possibility of moving the Grammy awards for 1981 to the larger Inglewood Forum, where the public could join the industry in the audience for the awards.

PolyGram Distribution Inc. which handles production for its distributed labels, has pulled away from Keel Manufacturing, a division of Pickwick as one of its pressing plants. PRC and Columbia Records Productions continue to handle PolyGram manufacturing. . . . Is Mike Spector of MJS Entertainment Corp., the Miami-Atlanta one-stop chain, eyeing a location in the Big Apple? . . . A gunman menaced Elektra/Asylum New York office manager Ruth Manne more than an hour Thursday (20) in her office, demanding he be allowed to speak to Jackson Browne or one of the Eagles. Gotham police talked him into surrendering, aided by WPLJ-FM's meeting his request for an airing of the Browne/Eagles' "Desperado." There were no injuries, though he did crank off a stray round.

Linda Ronstadt bows as an actress this summer in Manhattan when she does Mabel in Gilbert & Sullivan's "Pirates Of Penzance" . . . Crystal Clear Records, San Francisco direct-to-disk label, eliminates list pricing April 1. Marketing chief Bob Walker says "individual dealers will be given the opportunity to assess their own pricing needs based upon in-depth knowledge of their market." Label retails from \$14 to \$19 now. . . . The industry's exclusive employment agency, Talent Industry Placement, Hollywood, has been acquired 100% by Frank Miko, long second-in-command at Nehi/Peaches here. Miko bought out partner J.J. Jordan; prominent radio personality. The agency lights its first candle on a

birthday cake May 1. . . . Not only will the Tuesday (25) night Motown NARM banquet show be the most star-studded in industry convention history, but it is a specifically tailored for NARM production, orchestrated by one-time booking agent-turned-manager Shelly Berger. Motown can foot some of the tab from the \$100,000 paid the label by the Jackson Family plus agreement on other items estimated to be in excess of \$500,000 in settlement of the label's lawsuit against the singing group and CBS. Motown retains the monicker, Jackson 5.

Convicted illegal tape duper George Tucker was again granted a postponement in two matters before a U.S. District Court in Brooklyn Friday (21). Tucker has new lawyers and a judge gave them an April 14 deadline to prepare defense motions in his latest indictment, which is tied, the prosecution claims, to the allegations against Sam Goody Inc. for trafficking in alleged counterfeit product. . . . Grammy awards as sales impetus? The Doobie Brothers, who took record of the year award, have seen their "Minute By Minute" album rise 40 points in the past fortnight to number 107.

Casablanca Records has not divested itself completely of Casablanca West talent from Snuff Garrett, as Track previously reported. Carol Chase and Tony Joe White remain. A body check at the label indicates more than 100 still present from the peak 165 employees. Another 30 to 40 will depart, according to the number of 30-to-90 day parting notices provided home office staffers. And Phonogram/Mercury's approximately 65 Chicago employees started getting walking papers or offers to move into a consolidated PolyGram operation in New York. Oldtimers merchandising manager George Balos and production executives Mike Kerr and Rich Merchantz are reportedly choosing to remain in Chicago as is Gen Candella, publicity assistant. . . . One-time Capricorn Records publicist Mark Pucci resurfaced in Atlanta, presently doing independent work involving Korona, a Lowery Group act, inked to United Artists Records.

Ramon Lopez, 37 resigned as managing director of EMI Records U.K. Friday (21), apparently over management differences. He'll be replaced by John Bush, 25-year EMI veteran who is currently managing director of EMI Italy. Lopez has held the post for two years, and his exit follows by a matter of days news of the April 30 departure of Leslie Hill, also once managing director of EMI Records U.K. and most recently head of EMI Music Europe. He's leaving the record industry, but hasn't disclosed details.

The FBI is making it easy to pass along any tips you might have on counterfeiting or other illicit practices by having several agents in residence at the MGM Grand during the NARM blast.

L.A. Union Inspectors Shooting Blanks

LOS ANGELES—Drop-in visits by Musicians Union Local 47 inspectors to recording sessions to see if all musicians involved are accounted for with the union have been a failure in recent months.

"We haven't gotten anybody (for

By CARY DARLING

any infractions)," admits Nick Pelico, national contracts administrator for the last eight months. "But we have to keep trying."

A drop-in visit is the process which occurs "once or twice a month" in which any one of seven union officials shows up unexpectedly at recording sessions.

Recording companies calling the session are either signatories to an agreement saying they will account for all musicians used on the sessions to the union, post a bond or use the services of a payroll agency. Those who have not done any of these are the offending parties.

The exact time and frequency of the visits is not known, even to union officials, until just prior to their taking place. This is done to prevent leakage of the information.

The union still makes the daily rounds to scrutinize recording sessions at studios. The drop-in visits,

done much of the time at night, cover sessions that have not been reported and logged with the union.

If caught, nothing drastic happens to the offending company or studio. "We bring contracts with us and there may be a small fine or reprimand for the contractor," Pelico notes.

Much of the blame, Pelico feels, has to be laid on the ignorance of many younger musicians. "A lot of younger people are ignorant that everything has to be done through the musicians union so they can be the recipient of the benefits," Pelico says. "We have to let them know they're losing a lot of money."

There are no plans to expand the number of inspectors or increase the frequency of surprise visits. The number of inspectors cannot be changed because of contractual limits. "And if we said we were coming once a week, they'd know we were lying," explains Pelico.

Composers For Memphis State

MEMPHIS—The American Society of University Composers holds its 15th annual conference at Memphis State Wednesday through Sunday (26-30).

The main duty of the conference, according to chairman Don Freund, is to perform a lot of pieces, to allow opportunities for the presentation of papers that composers have written, and to learn about the various techniques, such as electronic and computer techniques.

"The main thrust," says Freund, "is really the music itself, and to this main end there will be 13 concerts. All the music with the exception of maybe two or three pieces which might go back into the '60s is music which has been written in the past 10 years."

From more than 1,000 scores submitted for consideration, 100 have been selected to be performed. About 95% of the selections were composed by college faculty members, a few by freelance composers, and a couple by students.

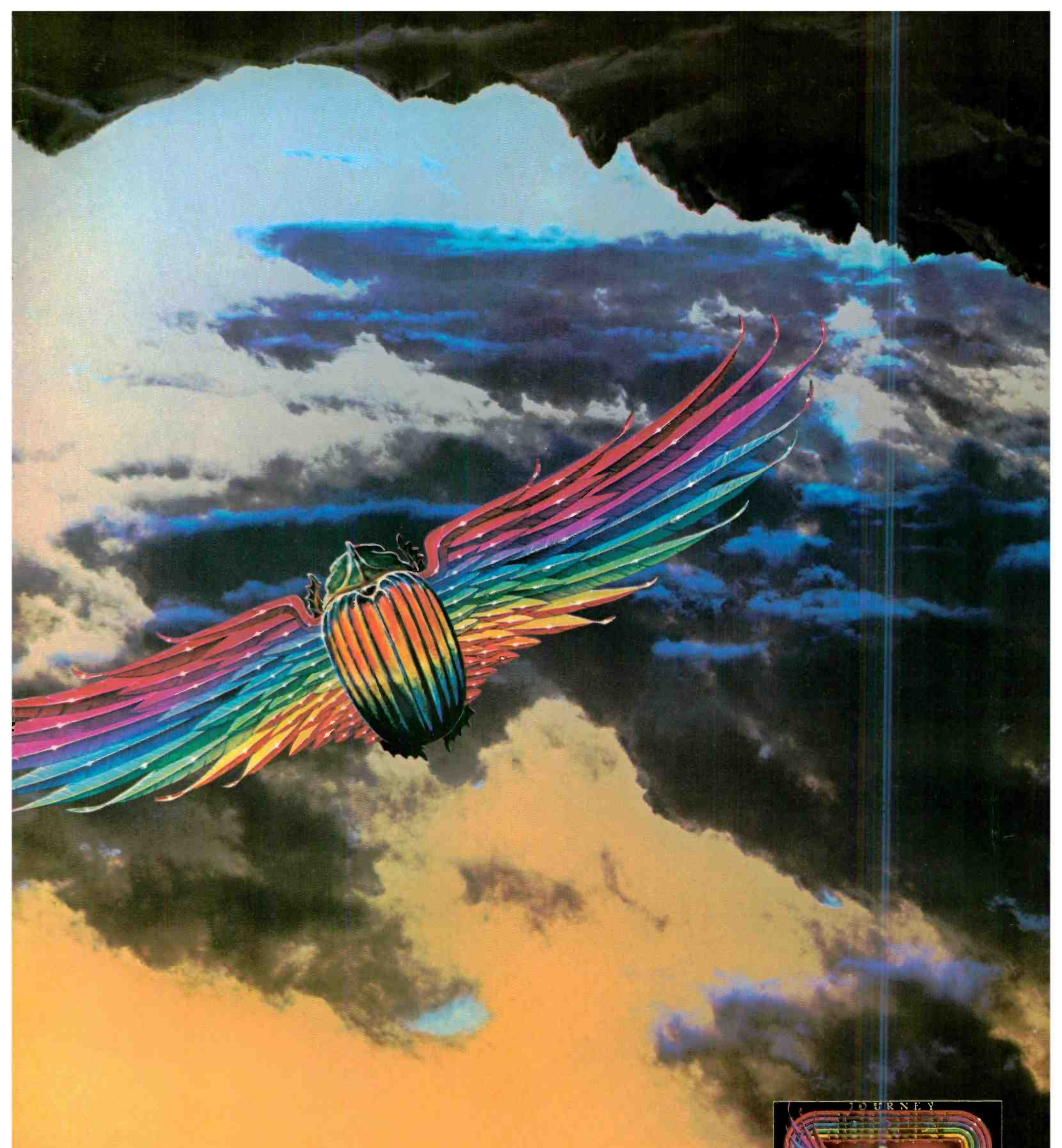
Percussion Gets a Play In Los Angeles

LOS ANGELES—A percussion clinic and a percussion trio/piano workshop will be held here by the American Society of Music Arrangers.

The percussion clinic is Saturday (29) at the Musicians' Transfer, 5173 Santa Monica Blvd. from 1 p.m. to 4 p.m. Emil Richards, veteran studio percussionist, will demonstrate the use of standard percussion in un-

usual ways. Cost is \$5 for society members and \$7.50 for non-members.

The percussion trio/piano workshop for original compositions will be April 19 at Steinway Hall, 3330 Wilshire Blvd., from 1 p.m. to 4:30 p.m. Participation is open to regular members only through associate members and the public may attend free.



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