

Sam Goody Attorneys Slap RIAA

By RICHARD M. NUSSER

NEW YORK—Lawyers for Sam Goody Inc., and its two top executives are seeking dismissal of the federal indictment charging them with trafficking in counterfeit recordings on grounds ranging from legal technicalities to alleged "prosecutorial misconduct," while preparing at the same time for what could be a long and bitter trial.

In a series of motions filed in Brooklyn's U.S. District Court last week (21), Goody's legal squad charged, among other things, that their clients shouldn't be tried under the federal anti-racketeering statute, that the relationship between the FBI and the Recording Industry Assn. of America is improper, and that the FBI's role in the case "has been used by the record industry to lessen price competition by permitting record companies, through the RIAA, to threaten retailers with prosecution if they buy from low-priced jobbers whose wares later turn out to be counterfeit."

In another brief seeking dismissal of the racketeering charges, which include alleged transportation of stolen property, lawyers for Sam Goody Inc. indicate the latter argument could be one of the directions the defense will take in its effort to exonerate the defendants.

Taking issue with the characterizations of
(Continued on page 62)

NO MONEY FOR BLANK TAPE PLUGS

PolyGram \$\$ Threat

By IRV LICHMAN

NEW YORK—PolyGram Distribution Inc. is denying advertising co-op dollars to any account that places print, radio or television ads featuring PDI-associated product along with a pitch on blank tapes.

More than 3,000 accounts are being informed of this new policy this week in a letter from Jules Abramson, vice president of planning, who, in the letter, states that "in general, home taping of record performances on blank tape contributes to our own destruction."

Abramson, who estimates PDI's total annual co-op ad fund at about \$10 million, says the company and its associated labels had been discussing the move for some time, but nothing was finalized until staffers noted a retailer's newspaper ad that offered a sale on recordings and three national brands of blank tape.

"What irked us even more," Abramson adds, "was that the ad included the new Gift Of Music logo introduced at the recent NARM convention. Our accounts better know what's going to be in their ads." Abramson also calls for other manufacturers to take the same stand.

The full text of the letter is as follows:

"PolyGram Distribution is greatly concerned about the proliferation of the use of blank tapes to record the performances

contained on the records we distribute. Home taping directly from records or taping off the air deprives the labels we represent of sales and income, and the artist of royalties.

"In general, home taping of record performances on blank tape contributes to our own destruction.

"Effective immediately, PolyGram Distribution will not pay for any advertisement which includes blank recording tape on the same page or in the same radio or tv copy.

"With this policy, we shall not honor any advertising claim or credit, even though accompanied by a PolyGram advertising authorization issued, without prior advice of the blank tape copy."

The issue of home taping is on the agenda of a meeting of National Assn. of Recording Merchandisers board members and NARM's manufacturer advisory committee in Dallas May 15 and 16, reports Joe Cohen, executive vice president of the trade group.

While he said the PolyGram ad co-op move required "more thought" for official NARM comment, Cohen regards home taping as a "huge problem," declaring that a consensus of board members has deter-

(Continued on page 62)

Economy? IMIC Gets The Word

By ELIOT TIEGEL

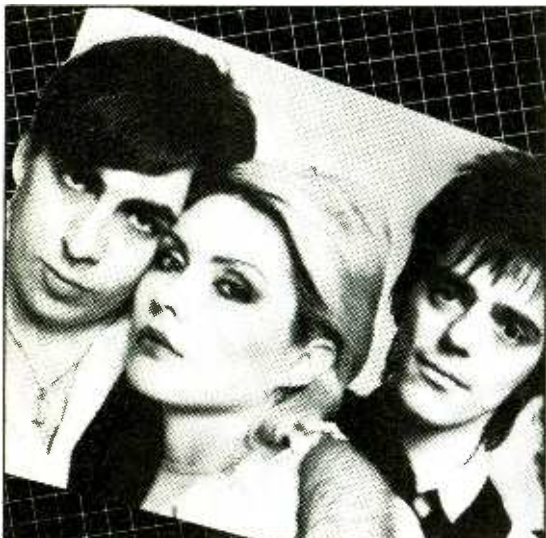
WASHINGTON—The logic of a healthy economy providing more disposable income for its citizens and thus impacting on the music and record industries was a key point made by James T. McIntyre, director of the Federal Office of Management and Budget in his keynote speech launching Billboard's 10th International Music Industry Conference here Thursday (24) at the Hyatt Regency Hotel.

The Cabinet member's discourse on economics and how the Administration hopes to balance the budget for 1981 provided a high level accounting of how the government sees its role in fighting inflation through budget trimming.

The sobering launch for IMIC was continued at the opening morning's second keynote address by Sen. Alan Cranston (D.-Calif.) and by a panel of global record decision makers who gave market reports on their nations as well as philosophizing about the state of the economy in their respective countries.

For IMIC, which had been treated to the talent of country vocalist Barbara Mandrell the night before, the appearances of Cabinet official McIntyre and Senator Cranston helped lock the conference into the reality of the problems facing the world today.

(Continued on page 60)



ATOMIC (CHS 2410) the explosive new single from BLONDIE'S EAT TO THE BEAT, the album that also contains the singles Dreaming and The Hardest Part. BLONDIE has changed both the look and sound of rock 'n' roll around the world. EAT TO THE BEAT. Delicious. On Chrysalis Records and Tapes. (Advertisement)

First Nat'l Cable Vidshow

By JIM McCULLAUGH

LOS ANGELES—"Video Concert Hall," an Atlanta-based video music cable television production begun last November, is staking its claim as the country's first coast-to-coast nightly rock video music show.

It's produced by Henderson-Crowe Productions, Inc. of Atlanta and claims to appear on more than 400 cable tv systems in 48 states encompassing some 2.5 million homes. Four million households are targeted for the near future.

"Video Concert Hall," according to Henderson, airs from 7 p.m. to 7:30 p.m. Eastern Standard Time with a 30-minute show, and from 11:30 p.m. to 1 p.m.

(Continued on page 38)

Mechanical Royalty Arguments Filed

By JEAN CALLAHAN

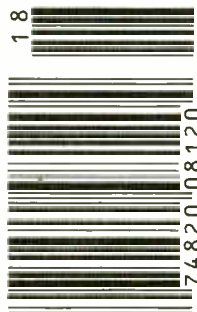
WASHINGTON—The parties involved in the mechanical royalty adjustment proceedings filed replies to each other's economic studies with the Copyright Tribunal Monday (21).

In great detail, they argue against the data bases and economic theories expressed in each other's filings with the Tribunal earlier in April (Billboard, April 19, 1980). Hearings to adjust the mechanical royalty rate are scheduled to begin May 6 and things are heating up as that date approaches.

The National Music Publishers Assn. argues that the Recording Industry
(Continued on page 52)



DALLAS. The hit country, pop single bulleting up the charts by FLOYD CRAMER from America's favorite TV show, DALLAS. The new album featuring ten top TV theme songs like M*A*S*H, The Waltons, Taxi, The Young and the Restless and Little House on the Prairie. DALLAS. By FLOYD CRAMER. On RCA Records. The single—PB 11916/The album—AHL1/AHS1/AHK1-3613. (Advertisement)



There's a new voice to the lyrics of rock's foremost poet:
the poet is now the artist.

Bernie Taupin

He Who Rides The Tiger

(BE 283)

A remarkable debut album, bittersweet recollections from the dark side of the looking glass.

Produced by Humberto Gatica
On Asylum Records and Tapes

IT'S A BEAUTY.



*A beautiful woman with a beautiful voice.
A beautiful song written by
Allee Willis and Bruce Roberts.*

*A beautiful new single,
“I DON'T WANT YOU TO GO,”
AM 2232
from LANI HALL.*

*Produced by Allee Willis and Richard Rudolph
Re-mix Engineer Phil Ramone*

On A&M Records and Tapes.



WB's 'INFO PACKAGE' 3,500 Dealers Are Receiving Novel Brochure Designed To Boost Sales

By JEAN WILLIAMS

LOS ANGELES—Warner Bros. Records, for the first time, is going directly to 3,500 dealers with its new informational package called "The Retail Version Of Merchandising," says Adam Somers, Warner director of merchandising.

The label on a biweekly basis will mail to retailers across country a fold-over, cardboard brochure with color pop-up of (for the first issue) Van Halen. Subsequent issues will spotlight other artists and their product and possibly multiple artists.

Inside the brochure the label lists its newly signed artists with release dates and favored cuts. Also included is current information on the performers and some tour data.

As for other artists on Warners roster with current product, the label lists the name of the record, followed by the merchandising aids available on each project.

Merchandising aids are available on 23 artists including, Frank Sinatra, Fleetwood Mac, Gordon Lightfoot, Marshall Tucker Band, Van Halen, Z.Z. Top, Pearl Harbor & the Explosions, Public Image, Ltd., Pretenders, Prince, Gilda Radner, Ramones, David Sanborn, Father Guido Sarducci, 10cc, Utopia, Ambrosia, B-52's, Chick Corea, Christopher Cross, Rodney Crowell, Jack DeJohnette and Robin Lane.

Additional information includes a listing of local WEA offices where dealers may pick up merchandising material.

The company provides step by step instructions for constructing a singles browser box from empty album jackets. The idea also may be used to display cassettes in accounts which openly stock tapes.

According to Somers, the pop-up brochure

is mailed to retail accounts through its own marketing distribution center.

"We have been planning to develop this program for a number of years. We have for a long time had an inhouse version which goes to promotion, marketing and other inhouse personnel," he says.

Somers notes that one reason for stepping up the program is "because some dealers feel they don't have enough contact with the manufacturers. WEA does a good job of working with the accounts but this is Warner Bros.' way of supplementing WEA's efforts."

He points out that for the time being Warners is scheduling the brochure every two weeks but that will depend on the level of activity in the marketplace. There is a possibility the package will be distributed more frequently.

According to Somers, the pop-up portion of

the brochure is to show a miniature visualization of how the displays may be utilized—often using the least amount of store space.

On the other hand, at Atlantic Records, Assistance in preparing this article provided by Doug Hall in New York and Paul Grein in Los Angeles.

there is no change nor is one anticipated. And Randy Edwards, director of merchandising at Elektra/Asylum, says his label has no immediate plans to follow Warner's lead though he likes the idea.

"We still continue to disseminate most of the information through WEA," he says. "But I think Warner's idea is going to be helpful to the company and probably to all of us in the future. I want to see what kind of results its going to get, which Adam (Somers) will provide us with."

PRESENTED AT IMIC

7 Persons, Firms Win 'Trendsetters'

WASHINGTON — Billboard presented seven Trendsetters to outstanding individuals and companies for achievements in 1979 at the closing International Music Industry Conference banquet here Saturday (26).

The recipients, as voted by the publication's editorial staff, are:

- **Barbara Ringer**, retiring Register of Copyrights—for her persistent concern for the safeguarding of copyrighted properties during her 31 years with the U.S. Copyright Office.

- **CBS Records**—for being the first major American company to institute a 20% returns limitation album policy, thus reducing the number of returns choking the U.S. industry.

- **MCA Distributing and president Al Bergamo**—for being the first company to initiate a \$5.98 list price for new artist LP re-

leases under the "Rising Star" series.

- **Luciano Pavarotti**—for widening the base of classical music through his record and concert appearances worldwide.

- **Dr. Helmut Steinmetz**, director of the collection society Austro-Mechana of Austria—for successfully fighting a court case against parallel imports, which led to their being banned by the Austrian government.

- **RKO Radio**—for halting the practice by its company-owned stations of airing complete albums and promoting their home taping.

- **Dick Foreman**, vice president of network programming for ABC Radio—for leading the way in developing network programming of concerts and music specials after years of no entertainment specials on U.S. network radio.

New NARM Thrust On 'Gift' Campaign

NEW YORK—Staffers of the National Assn. of Recording Merchandisers will take to the road starting in May on behalf of the association's "Give The Gift Of Music" campaign launched at its convention in March.

The convention audio-visual presentation will be shown, while discussions with NARM members will focus on implementation of the campaign.

The first road show takes place at the WEA meeting on May 21 in Tucson, followed by the Black Music Assn. convention in Washington, D.C. (June 26-30), with special emphasis on black music, two retail chain meetings, Camelot Music in

North Canton, Ohio (July 9-13) and the Record Bar in Hilton Head, S.C. (Aug. 17-20).

Plans are being finalized for participation at an Alta Distributing Co. convention, details of which are yet to be announced.

The presentation will also be shown at the 17 NARM regional meetings in 1980.

Two industry planning sessions (Continued on page 62)

PRICE RISE BY POLYGRAM

NEW YORK—PolyGram Distribution Inc. is expected to raise its wholesale prices on recordings 3%, effective May 1.

Although letters advising accounts of the rise were due to be mailed, a number of accounts were reportedly told of the hike verbally.

It's understood that there are only three exceptions to the increase: RSO Records, classical product and 45s.

NASHVILLE—Retail operations throughout the South report an increase in sales, no problems with returns and with warm weather for the past several weeks, an upbeat future.

Surprisingly, much of the music by new artists is selling as well as or in some cases better than many established artists.

"A lot of new artists are selling extremely well," reports Patrick Berry, owner of Leisure Landing in New Orleans. "Gary Numan, the Pretenders, the Clash and Pat Benatar are all bringing in the customers. Some artists like Linda Ronstadt and Warren Zevon, who have been strong in



FAN MAIL—Tommy Heath, lead vocalist with new Columbia band Tommy Tone, left, is shown some of the fan mail KROQ-FM disk jockey Chuck Randall has received in Los Angeles.

Conclave Of Indie Record Distributions Poses Major ???

By ALAN PENCHANSKY

KANSAS CITY—A yearly social gathering of hardcore jazz and blues buffs, or a trade organization aimed at promoting shared business interests?

These are two ways of looking at the National Assn. of Independent Record Distributors, a label and distribution coalition that gathers annually for workshops, a trade exposition and to informally address business problems.

This year's convention here April 18-20, was overridden by questions about the purpose of the organization and its future direction. Work-

shops, dedicated to promotion, distribution, publicity, publishing, radio, etc. dispensed useful information, and attorney Bill Krasilovsky's anecdotal presentation on music business big money dealings sparked some excitement, but a sense of disappointment characterized the reaction of most participants this year.

A measure of the disarray into which the group has slumped came when it was time for the handing out of the "Indies." These awards to labels and distributors were created by the organization last year. This year. (Continued on page 62)

Athena Artists Launches Big Picture Wing

LOS ANGELES—Athena Artists has formed Big Picture Promotions, a new division geared to exploiting motion pictures, using formulas best associated with aiding touring acts and their LPs.

The division, headed by Chet Hanson, is being geared up to handle four film projects a year. Its initial project was Steve Martin's "The Jerk," a Universal film produced by Bill McEuen. Martin's manager who also handles the Dirt Band, an Athena Artists group.

Hanson, a founder of Athena 10 years ago, explains the pop music agency's expansion into movie promotion is based on the intermixing of music and record people into motion pictures. (Hanson claims Athena (Continued on page 25))

Slap 2 Stations For 'Odd' Tapes

By DOUG HALL

NEW YORK—Two ABC-FM stations have had their wrists slapped for playing live concert tapes of questionable origin.

WPLJ New York and KLOS Los Angeles were both sent firm letters from the Manhattan law offices of Parcher & Herbert demanding that there be no further airings of a Bruce Springsteen tape recorded live two years ago at the Agora club in Cleveland.

The tape in question was one from (Continued on page 18)

New Artists Pace Retail Sales Rise Throughout South

By MIKE HYLAND

the past, are not attracting the crowds like they used to."

Steve Lucas, manager of Peaches in Atlanta, reports strong sales of r&b product such as Smokey Robinson, the Whispers, the Isley Brothers and strong sales in catalog items. "The rock music is kind of quiet," says Lucas. "Our prime movers tend to be catalog and budget lines. I think some of the pricing may have

something to do with it. The Eric Clapton album should be doing well, but the pricing is keeping it from being effective."

The traditional rock'n'roll titles are moving at Sound Town in Dallas, according to manager Heather Bowers. "We're selling a good deal of new wave music, but the major artists are what's bringing people into the store," says Bowers.

"Artists like Pink Floyd are still selling strong, plus new product by Bob Seger, Boz Scaggs, Billy Joel, Eagles, Blondie and Journey are hot." Bowers also reports that soundtrack albums and a good deal of country product are also moving well.

Some new artists such as Shooting Star and Red Ryder have attracted traffic at Grapevine Records and Tapes in Charlotte, N.C. Traditional album sellers such as Bob Seger, Heart, Billy Joel, Boz Scaggs and Pink Floyd are all selling well. According to manager Steve Endres, r&b titles by the Isley Brothers and (Continued on page 12)

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L.A. Label Executive Segues To Studio Complex Chief

Don Ellis Kendun Hop Is a Switch

By JIM McCULLAUGH

LOS ANGELES—In what may be an industry first, a major record company executive joins a major recording studio complex to spearhead creative development.

Don Ellis—who had 14 years with CBS Records including positions as vice president of a&r for both Epic and Columbia and who was most recently executive vice

president for creative services at Motown Records—becomes executive vice president and chief operating officer of Kendun Recorders Service Corp. in suburban Burbank and Artisan Recorders in Hollywood.

He does not rule out the possibility that the move could lead to a Kendun production company and possibly even a Kendun-oriented record label later on down the line.

Assuming his new post Monday (21), Ellis will be responsible for the control of two firms, Kendun and Artisan, which comprise eight recording and disk mastering studios.

Kent Duncan, Kendun founder and president of the Kendun Group of companies, becomes chairman, while Bill Rogers retains his post as vice president in charge of finance and administration.

Kendun began as an 8-track operation in 1972 and has since mushroomed into one of the largest recording and disk mastering operations in the world. The group of companies also includes Sierra Audio, a firm which specializes in studio design and building.

Kendun acquired Artisan, a long-established disk mastering house in Hollywood, two years ago.

Between Kendun and Artisan, Duncan feels the operation is re-

(Continued on page 52)

MAILING COST ON THE RISE

WASHINGTON—Special rate fourth class mail, by which most books, records and audiotapes are sent, will be less affected than most other categories if higher recommended postal rates are approved for implementation in early 1981.

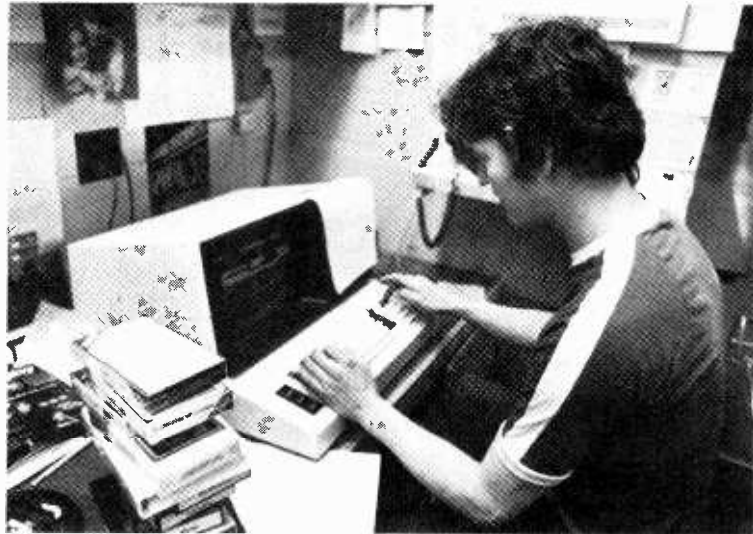
The proposed new schedule would increase the present rate of 59 cents for the first pound to 61 cents. Special fourth class rates for each additional pound through seven pounds would remain at the current 22 cents and for each additional pound over seven, the current 13 cents would continue to be the rate.

A Postal Service spokesman explains the modest increase proposed for special fourth class mail as "recognition of the pre-sorting most fourth class mailers do which saves the post office labor costs."

In fact, current rate reduction of four cents and seven cents which apply to certain pre-sorted fourth class mailings would be increased to seven cents and 19 cents discounts.

Postmaster Gen. William Bolger is recommending an increase in the price of a first class stamp from 15 to 20 cents.

The entire rate proposal is subject to approval by the Postal Rate Commission.



Billboard photo by Alan Penschansky

Video Boom: A prerecorded videocassette order is fed into the computer at the Video Unlimited warehouse, part of Skokie Ill.'s Sound Unlimited one-stop. The company's videocassette inventory today is estimated at \$1 million.

ONE-STOP BRANCHES OUT

Chicago's Video Unlimited Does Own Cassette Duping

By ALAN PENCHANSKY

CHICAGO—The Video Unlimited one-stop here has begun videocassette tape duplicating in-house in an expansion of its movement into the home video market. A variety of nostalgia and motion picture titles now is being offered under the Video Unlimited label.

Video Unlimited, part of Noel Gimbel's Sound Unlimited one-stop, is one of the leading video distributors in the country. The company is exclusive Midwest distributor for the Paramount home video line, and also carries product by Nostalgia Merchants, Magnetic Video, Meda, Columbia Pictures and others.

According to Stan Meyers, manager of all one-stop operations, Video Unlimited today contributes more than 20% of total one-stop business. Videocassette inventory is estimated at \$1 million and a special section of the firm's warehouse is set

up for processing videocassette orders.

Many record distributors and retailers have taken a cautious attitude toward home video product. However, the outlook at Sound Unlimited was bullish from the start.

"Everyone was hesitant at first because of the cost involved," explains Meyers. "The problem with video is that the manufacturer does not give dating like we're used to in the record business. So you've got to be fairly financially sound to get into it."

There are benefits to the tighter distribution policies, says Meyers. "It's not an item that's being foot-

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Executive Turntable

Record Companies

Ken Buttice is promoted to a&r vice president for Elektra/Asylum Records in Los Angeles. He was sales vice president, though he has been serving as a&r vice president without the official title for several months. He is E/A's first a&r vice president since **Charles Plotkin** left the firm in mid-1978. . . . **Joseph F. Dash** is upped at CBS Records Masterworks division in New York to vice president and general manager. Dash was business development vice president for



Buttice

CBS Records. . . . **Larry King**, who was promotion vice president for the last year and a half at MCA Records in Los Angeles, has left that post. His slot is not being refilled and his chores are being handled by a&r vice president **Denny Rosencrantz**. Simultaneously, **Rob Senn** moves to the Los Angeles office as pop field operations director. Senn was an Atlanta regional promotion staffer. . . . **Nancy Linn** moves up at WEA in Burbank to national sales coordinator. Linn has worked in the national sales department for the past three years. . . . **Brent Gordon** is now Los Angeles branch manager for WEA. Gordon was district manager for the Baltimore/Washington, D.C./Virginia market for WEA. . . . **Thomas C. Tyrell** now associate general counsel of the records section of the CBS Inc. law department in New York. He was business affairs vice president for CBS Records International. . . . **Lee Smith** becomes national classical sales director of Capitol Records in Los Angeles. Smith formerly was Angel/Seraphim's Chicago-based divisional sales and promotion manager. . . . **Maurice Warfield** takes over as Western regional promotion marketing manager in the black music marketing division of CBS Records in New York. Warfield joined CBS as the black music marketing's Los Angeles local promotion manager in 1977. . . . **Nancy DeForest** moves up to a&r services manager for Epic Records in New York. She was on the East Coast a&r staff. . . . **Susan Sawyer** becomes West Coast associate director of publicity for Epic/Portrait/Associated Labels in Los Angeles. She has worked in the publicity department since 1978. . . . **Michael**



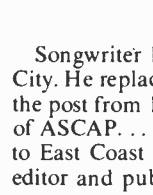
Dash

English is promoted at the black music marketing division of CBS Records to Chicago/Milwaukee promotion manager. Most recently, he was a local promotion manager with Atlantic Records. . . . **Allen M. Meis** is now national promotion vice president for the newly formed MSS Records. He will be headquartered out of the Los Angeles offices of Capitol Records, manufacturers and distributors of MSS. Meis was at Island Records where he was national promotion director. . . . **Peter Garris** joins TVI Records in New York as national promotion director. He was vice president and national promotion director at Brunswick Records and has recently been doing independent r&b and pop radio promotion. . . . **Ted Wolff** joins DRG Records in New York as national



Gordon

sales and marketing director. He has held similar posts with CTI Records and Platinum/Chess. . . . **Colonel Jim Wilson** becomes vice president of sales and marketing for the Shelby Singleton Corp. in Nashville. Wilson served as general manager of Starday-King Records and as vice president of sales/marketing for Alshire International prior to joining the Singleton organization.



Tyrell

Publishing

Songwriter **Hal David** has been voted president of ASCAP in New York City. He replaces **Stanley Adams** who retired last month after having served in the post from 1953 to 1956 and 1959 to March 1980. David was vice president of ASCAP. . . . Interworld Music Group in New York has tapped **Pat Baird** to East Coast professional manager. Baird was an album reviewer/reviews editor and publishing columnist.

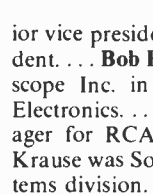
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Don Ellis joins Kendun Recorders Service Corp. in Burbank and Artisan Recorder Inc. in Los Angeles as executive vice president and chief operating officer. Most recently, he was with Motown Records where he was creative executive vice president. . . . **John C. Messerschmitt**, North American Philips Corp. vice president, takes on overall program management and coordination responsibility for all aspects of the firm's videodisk activity. . . . **Steve Berkowitz** goes to Lookout Management in Boston as executive vice president. He was tour manager for the Cars and will continue to work with the group. . . . **S. David Feir** is hiked to the new post of senior vice president of BSR (USA) Ltd. He was formerly OEM sales vice president. . . . **Bob Fried** takes the new post of marketing vice president for Super-scope Inc. in Chatsworth, Calif. He was marketing director for Mattel Electronics. . . . **Raymond C. Krause** is the new Southern regional sales manager for RCA American Communications Inc. based in Piscataway, N.J. Krause was Southeastern regional sales manager for RCA Corp.'s mobile systems division. . . . **Rolene Naveja** joins NARAS in a new post that includes merchandising and promotional projects in connection with the Grammy Awards and the daily operation of Academy business. She comes from Warner-Whitfield where she was national r&b promotion coordinator. . . . **Jules Solo** moves to the Stevens/McGhee Entertainment Corp. in New York as artist relations director. Solo was presidential assistant at Leber-Krebs. . . . **Bruce Marlin** steps to UREI in North Hollywood, Calif., as assistant sales manager for the manufacturer of professional audio products. Marlin was sales manager for Westlake Audio in Los Angeles.



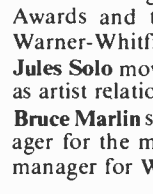
David

editor and publishing columnist.




Messerschmitt

editor and publishing columnist.



Ellis

editor and publishing columnist.



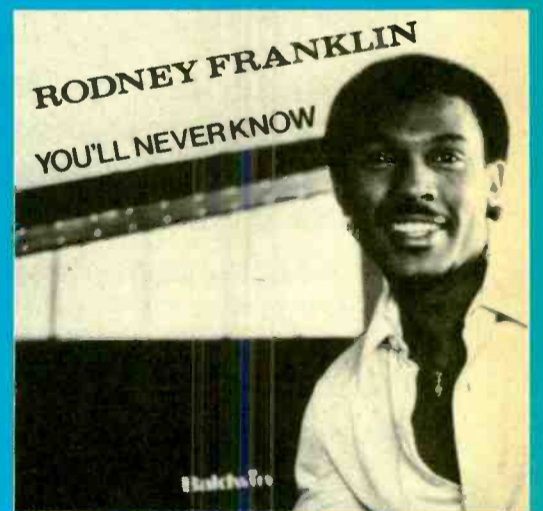
RODNEY FRANKLIN'S FOUND THE PERFECT GROOVE.

With sales of his new album "You'll Never Know" approaching 75,000 copies and over 100 radio stations programming his single, "The Groove," it's obvious Rodney Franklin has found his musical niche.

At just 21 years old, Rodney's already a veteran of the music scene. His credits include keyboard work with Freddie Hubbard, Bill Summers and George Duke. Currently he's on tour as a special guest player with John Lee and Gerry Brown—who have a hit album of their own called "Chaser." JC 36212

And with a track record like that, it isn't surprising Rodney's music seems to fit in perfectly—anywhere it's played.

Rodney Franklin.
"You'll Never Know." Featuring
the hit single, "The Groove." 1-11252
On Columbia Records and Tapes.



JC 36122*

*Produced by Paul Buckmaster.

"Columbia" is a trademark of CBS Inc. © 1980 CBS Inc.
Buy it once. Enjoy it a lifetime. Recorded music is your best
entertainment value.

SINCE COMMITMENT 2½ YEARS AGO

RCA Strength: Black Music

By IRV LICHMAN

NEW YORK — RCA Records' current black marketing experience is one of the label's major strengths, accounting for a "significant" share of the label's volume.

Besides RCA itself, most of the companies manufactured and distributed by the company have a foothold in this area, including Solar, 20th Century-Fox, ChiSound (through 20th), Salsoul and Goldmind (via Salsoul). Artists include the Whispers, Shalamar, Stephanie Mills, Skyy, Lakeside, Grey & Hanks, Gene Chandler, Midnight and Ahmad Jamal, many of which are presented with charted record-

ings either in pop, soul album, singles or disco charts.

In the first quarter of this year, the company has earned RIAA-certified platinum for the Whispers, a gold album by Shalamar and two gold singles by both Solar groups.

In addition to this activity, A&M Records, part of RCA, A&M and the Associated Labels distributing entity, has scored well in this area, although A&M's own staffers bear the brunt of marketing, merchandising and promotion.

According to Ray Harris, vice president of black music marketing, black music represents the "most consistent part of the music business, selling well in an up as well as down economy.

"The music," he adds, "has grown from a purely black base to non-black, particularly in metropolitan areas. It's music that happens to entertain a lot of people."

Harris also contends that the "loosening up" of disco programming to include black ballad sounds is another favorable factor and "we provided that music."

His philosophy is shared by Arnie Orleans, vice president of sales and distribution at RCA, A&M & Associated Labels.

Pointing to "socio implications," Orleans says black music success means that "parents are not as concerned about who is coming to dinner, yet we still have a way to go."

The broad range of RCA-handled

labels making black inroads has given his distribution unit an attractive business lift in more than economical terms, Orleans maintains.

"There's a natural paranoia that associated labels may not get the same attention as the 'parent.' Certainly, our recent success has washed that away. In a sense, we disregard label names. There's simply no differentiation."

Harris says RCA's black marketing thrust began to take shape 2½ years ago when a "serious commitment" was made. "We even crossed over such pop acts as David Bowie and Hall & Oates before we generated black artist attention."

It should be pointed out that in the mid-'70s the label had a string of black (and pop) success with such performers as the Friends of Distinction, the Tymes, Hues Corporation and the Main Ingredient. Latter group has, in fact, returned to RCA and will have an album out in either July or August.

Harris' own staff includes 20, while six in merchandising offer additional black market support. Also, Elliot Horne is assigned to black market activities from RCA's public relations section.

"Our thrust has been to gain greater visibility on the street for black product," says Orleans. "It's been by design. We haven't been lucky."

New Technology Challenges, Says ASCAP's David

NEW YORK—ASCAP's first new president in 20 years faces, he declares, the new technological challenges of the 1980s and the determination that copyright owners receive proper performance income.

"With the new Copyright Law, we're supposed to be getting income from jukeboxes and cable tv, but we've got to do a better job in this area and other new areas to come," says Hal David, elected president Wednesday (22) by a unanimous vote here by the 24-member board of directors. The lyricist replaces Stanley Adams, who served the performing rights society from 1953-56 and 1959 to his retirement last month.

David maintains that "by the end of the decade the chances are good that what we regard as 'normal' channels for music may be gone. Now it's the record business, but when I started in this business I came in on the tail end of the big band era, which was the way to get a song started then.

"Our job is to stay on top of new technology that exposes music and see to it that whatever it is its licensed properly. Historically speaking, there'd be no ASCAP if users had always wanted to pay for music."

Despite his new responsibilities, David will continue with his career as a lyricist. He has written with Maurice Jarre the title song of the new Disney film, "Last Voyage Of Noah's Ark," and is in the early stages of writing a musical, "Dennis The Menace," with Joe Raposo.

David takes current economic concerns in stride as far as music is concerned. "It's always a question of hills and valleys. The need for music is worldwide—it just goes and goes and goes." IRV LICHMAN



Moving Message: Michael Levin of Cybernetic Data Products with his firm's new compact message center designed for retail stores and recording studios.

Computerized Electric Moving Sign Tested

LOS ANGELES—A computerized, electronic moving sign with application for record stores and recording studios is being tested in this market.

The 30-inch moving message center, as its inventor, Cybernetic Data Products calls it, is presently being used by three local recording studios and one major retail chain in its San Fernando Valley locations, reveals Michael Levin, Cybernetic Data Products president.

The sign, similar in concept to the flashing, moving lights which are associated with the electronic signs in Times Square in Manhattan, can present graphics, animation and messages, according to Levin.

The 1½-year-old company's move into message machines for the record and studio businesses, involves a typewriter keyboard with which one can input upwards of 3,700 characters and produce any desired graphic or printed word message.

The message center, as it is now being tested in retail stores, promotes new releases or store specials. In the recording studio, the unit is programmed with a series of messages which can provide instructions for an individual musician while he's recording without the inconvenience of stopping the take.

For contractual reasons, Levin says he is not allowed to publicly reveal the names of the studios or retail chain testing the device.

There are 675 light emitting diodes (LEDs) which produce the message and create the feeling of motion.

Levin says the message center, housed in oak wood, with red lighting, is positioned in the recording studio control room. If the producer feels a musician is playing too loud, the unit blinks out a warning to that individual musician to play softer. Preprogrammed messages are inputted into the unit, Levin says, and the producer or engineer can call up any message which fits the situation.

"In the past, you had to stop the take or the producer had to wave his hands in the air to get someone's attention," Levin says. "Now the sign can be positioned so everyone can see it and the message can be read if it's within a person's peripheral vision."

Levin says the sign prevents rerecording. "Often times you'll have a great recording going but one person does something wrong and you have to cut it off. Now that doesn't have to happen."

The company is offering two models: a sophisticated unit with an input keyboard for \$2,000 and a simplified model with keyboard for \$1,375.

Levin sees the sign's strong point at retail being the elimination of a lot of print promotional material which becomes dated when stock is sold out. "A poster is expensive to produce," notes Levin, "and if you've run out of stock, you're promoting something you don't have. We're not saying to dealers that they totally replace posters as in-store merchandisers, but we are saying you will now have the ability with this new medium to help sell an album and then kill that message and introduce a new one."

Levin sees stores eventually leasing the units with the cost being paid for by various record companies. In addition to product selling messages, the sign can imprint items about local concert appearances or anything the dealer wants to offer his passing customers.

Notes Levin: "People look at moving lights. They grab your attention. That's why the Times Square signs are so well known."

Cybernetic Data Products signs can be bought from distributors in Los Angeles, New York, Chicago, Minneapolis, Atlanta and in the Indiana and Florida areas. The distributors are in the sign business although some audio/video firms are getting into the field.

"The product is so new," Levin notes, "that it's hard to find distributors who completely cover the market. Audio/video people come the closest."

The sign was first developed in 1978 and the first microprocessor \$2,000 model was put on the marketplace last June. Levin claims the company has sold "several hundred" units to customers in the U.S., Switzerland and Australia. But the Southern California test is the first major push into record retail and recording studio utilization. The initial customers have been banks, hotels and motels.

Levin says racked departments with their limited wall space are prime potential customers because of their lack of wall room for posters.

The Chatsworth, Calif.-based firm will be moving to expanded quarters which should allow it to increase its production run of 50 units a week (now with a staff of five). Levin estimates he'll be turning out between 300-500 units a month in the new facility.

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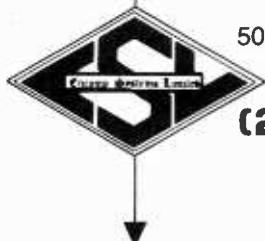
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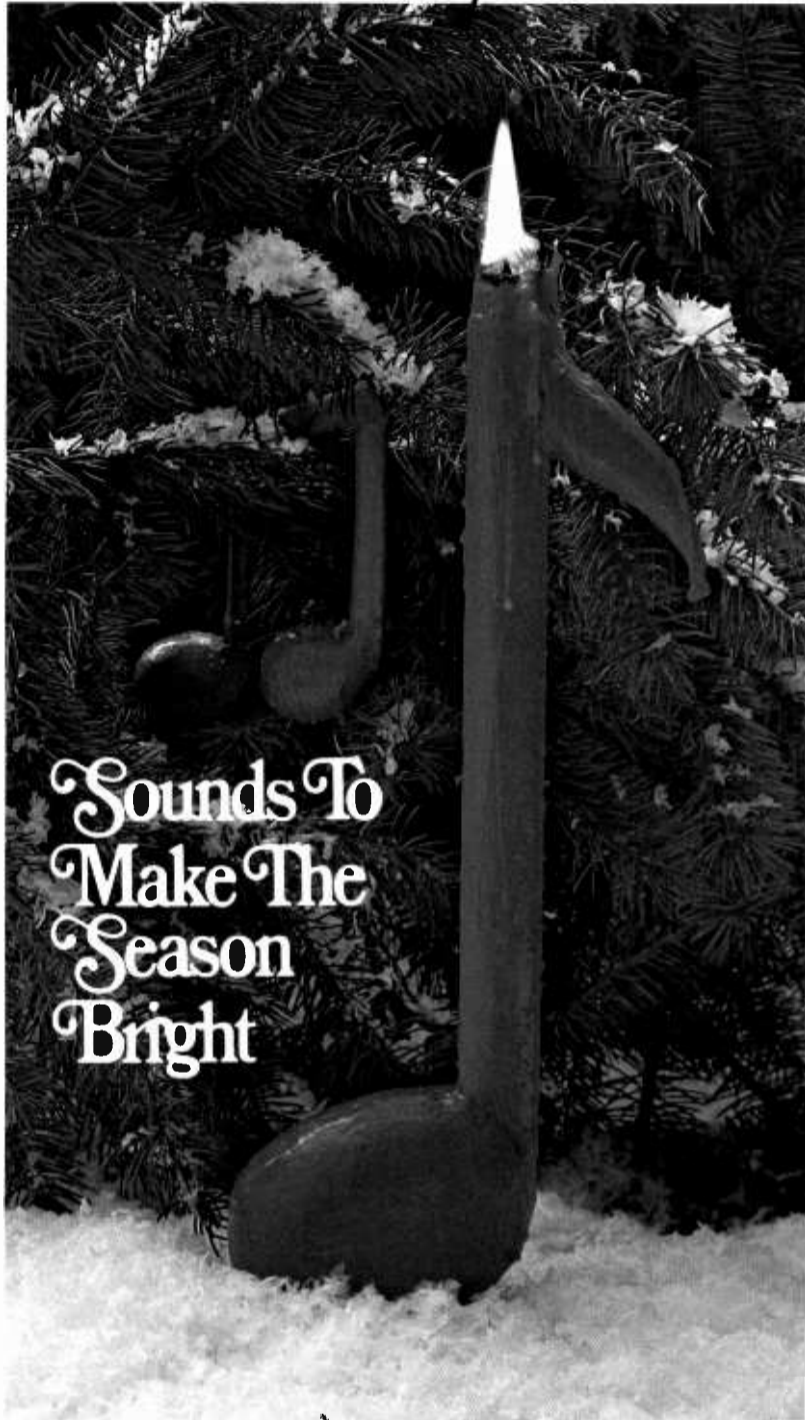
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Market Quotations

As of closing, April 24, 1980

1980		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1 1/2	13/16	Altec Corp.	15	106	15/16	7/8	7/8	Unch.
39	26 1/2	ABC	5	946	28 1/2	27 1/4	27 3/4	- 1/8
36 1/2	27 1/4	American Can	5	83	29 1/2	28 3/4	28 3/4	+ 1/8
28 1/2	14 1/2	Ampex	8	781	17 1/2	17	17 1/2	+ 1/8
5	2 1/2	Automatic Radio	—	6	4 1/4	4	4	- 1/8
55	43 1/4	CBS	6	1299	45 1/4	44 1/4	45	- 1/8
36 1/2	27	Columbia Pictures	8	143	30 1/2	29 1/2	30 1/2	+ 1/8
8 1/4	4	Craig Corp.	—	—	—	—	4 1/2	Unch.
48 1/2	40 1/2	Disney, Walt	11	457	45 1/2	44 1/2	44 1/2	- 1/8
3 1/4	2 1/2	EMI	—	—	—	—	3 1/2	Unch.
12	7	Filmways, Inc.	8	95	9 1/4	8 3/4	8 3/4	- 1/8
22 1/2	13 1/2	Gulf + Western	3	399	17 1/2	17 1/2	17 1/2	- 1/8
12 1/4	7 1/2	Handleman	5	19	9 1/4	9 1/4	9 1/4	Unch.
9	5 1/2	K-tel	5	1	6	6	6	Unch.
30	25 1/2	Matsushita Electronics	8	11	28	28	28	- 1/8
57 1/2	44 1/2	MCA	8	246	50	49 1/2	50	+ 1/8
19 1/2	10	Memorex	5	52	12 1/2	12 1/2	12 1/2	Unch.
54 1/2	46 1/2	3M	9	875	52 1/2	50 1/2	51 1/2	+ 1/8
63 1/2	41 1/2	Motorola	8	715	46 1/4	44 1/2	46 1/4	+ 1/8
30 1/2	23 1/2	North American Philips	4	17	26	25 1/2	25 1/2	- 1/8
17 1/2	13 1/2	Pioneer Electronics	8	—	—	—	14 1/2	Unch.
25 1/2	18 1/2	RCA	5	1163	21 1/4	20 1/4	21	+ 1/8
8 1/2	6	Sony	13	4137	8 1/4	8 1/4	8 1/4	Unch.
33 1/2	20 1/2	Storer Broadcasting	8	31	25 1/4	24 1/4	25 1/4	+ 1/8
5 1/2	3 1/4	Superscope	—	30	3 1/4	3 1/4	3 1/4	+ 1/8
35 1/2	26	Taft Broadcasting	8	203	27 1/2	27	27 1/2	+ 1/8
19 1/2	14 1/2	Transamerica	4	694	16 1/2	15 1/2	16	+ 1/8
53	39 1/2	20th Century-Fox	6	387	46	43 1/2	45 1/2	+ 1/8
43 1/2	34 1/2	Warner Communications	10	276	39 1/2	38 1/2	39 1/2	+ 1/8

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	—	—	1 1/2	2 1/4	Integrity Ent.	—	31	1	1 1/2
Data	—	—	—	—	Koss Corp.	5	—	4 1/2	5 1/2
Packaging	3	15	4 1/2	5 1/2	Kustom Elec.	7	16	7 1/2	1 1/2
Electrosound	—	—	—	—	M. Josephson	6	10	10	10 1/2
Group	4	—	4 1/2	5	Orrox Corp.	14	9	6 1/2	6 1/2
First Artists	—	—	—	—	Recoton	5	—	7 1/2	1 1/2
Prod.	14	17	2 1/2	2 1/2	Schwartz Bros.	5	3	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.

Motown Loss Hurting Chips Distrib

NEW YORK—The loss recently of the Motown line by Chips, the ABKCO independent distribution unit in Philadelphia, to Schwartz Bros., is a major financial blow to the ailing wholesaler.

ABKCO reports that Motown represented 50%, 45% and 60% of Chips' revenues for years ended Sept. 30, 1978 and 1979 and the three months ended Dec. 31, 1979.

Chips' revenues for the three periods were \$4,000,369, \$3,342,526

and \$1,750,228. For the year ended Sept. 30, 1978, Chips' income before was \$159,644, while during the year ended Sept. 30, 1979 Chips sustained a pre-tax loss of \$104,457. For the three months ended Dec. 31, 1979, the pre-tax loss amounted to \$79,648.

Chips continues to handle such lines as Island, Vanguard, Sugar Hill and a number of catalog labels. It also operates five Music Fair stores in Pennsylvania.

U.K. Emitel And Picture Palace In New Venture

LONDON—Emitel, a division of Thorn EMI AVS Ltd., noted for its promotional film and videotapes of acts like the Commodores and Heatwave, has set up a new venture here with Picture Palace Productions Ltd. which is said to be "a major creative force in music programming."

John Crome, director and co-founder of Picture Palace, has a strong music background. In 1966 he directed "A Whole Scene Going" for the BBC, handled promotional films for BBC-TV's "Top Of The Pops" and in 1969-70 directed the rock extravaganza "Super Show" which included Led Zeppelin.

The Picture Palace team also includes Piers Haggard, who won awards for directing "Pennies From Heaven," a tv production which featured big band music, and Roy Baird, who produces for The Who Films Ltd., having worked on "Quadrophenia" and the soon out "McVicar," which stars Roger Daltrey.

An Emitel statement says the new venture will be based in Picture Palace's office complex and will "allow both companies opportunity for diversion and expansion, and also enable customers to enjoy greater cost effectiveness through the new outfit's greater expertise."

Performance Tax Repealed

TORONTO—A close to six-month campaign by the provincial music industry has succeeded in eliminating a 10% sales tax on Canadian theatrical and music performances in Ontario.

The Ontario government has repealed the surtax as of March 14 and Brian Robertson, president of the Canadian Academy of Recording Arts and Sciences, has hailed the move as "an enlightened and refreshing decision that will greatly improve the employment opportunities of Canadians in music and arts."

Robertson is also president of the Canadian Recording Industry Assn. Foreign acts will continue to be subject to the 10% entertainment tax, since the Canada-only waiver is viewed as an incentive for local promoters to book Canadian.

TK-Crossover Link

NEW YORK—TK Records has signed a long-term agreement with Crossover Enterprises in which Crossover will represent TK in the field of marketing and promotion.

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Sponie Gee & The Treacherous Three
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DRG Label Boosts Gross To \$600,000

NEW YORK—Nostalgia has paid off for DRG Records, which has increased its gross 10-fold since it was launched by Hugh Fordin in his apartment here in 1976.

In his first year, Fordin says sales reached \$60,000, moving upwards to \$125,000 in 1977, \$275,000 in 1978 and to more than \$600,000 last year.

Interestingly, Fordin notes, the company's mail-order business, which accounted for 50% of its sales the first year, now accounts for 20%, with the balance of 80% now involving U.S. sales, export and foreign licensing, although Fordin maintains a mailing list of 17,000 which increases "1% to 2% a day."

Fordin, located now at 200 W. 57th St., has three lines: DRG, which markets new or never before released recordings; Stet, which in printing terminology stands for "it stays-it remains," is a reissue label, while DRG Archive consists of re-packing of historic recordings or a never before released group of disks.

Within six months, DRG plans to lower the list price of its cassette line \$2 and \$3 (for single and double albums) since Fordin contends that "cassettes are to paperback what the LP is to hardcover." Most cassette product today lists at the same price as LPs, although many dealers charge more for the tape.

Fordin says he'll reduce the cost of production of his cassette line by moving to a chipboard container instead of the Norelco box. This will bring the cost down to 4 or 5 cents

for each container instead of 20 cents.

Licensing of product, which shipments off about 10% of the company's sales, includes arrangements with EMI, Polydor, Phonogram, MCA, Decca and Capitol.

In addition, Fordin says the company has under contract such artists as Charles Aznavour, Gerry Mulligan and Richard Rodney Bennett. He has acquired such labels as Heritage, Liberty Music and Dolphin, the masters of which appear under his own logos.

More Mini-LPs Due

LOS ANGELES—The International Record Syndicate distributed by A&M in the U.S., is planning more of its mini-LPs in light of the reported success by the Humans.

A mini-LP contains four songs and retails for \$3.49. Future releases are set for Chelsea and Henry Badowski.

Radio Shack Up 4%

NEW YORK—The Radio Shack division of the Tandy Corp. posted a 4% gain in sales to \$86,911,000 during March 1980, up from \$83,557,000 for the same month a year ago.

Tandy itself posted an 8% increase overall for the month to \$108,381,000 from \$100,035,000 in March 1979.

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Billboard® SALES BAROMETER

LPs

	UP	DOWN	STABLE
LAST WEEK	36%	19%	45%
PREVIOUS WEEK	53%	14%	33%

SINGLES

	UP	DOWN	STABLE
LAST WEEK	41%	16%	43%
PREVIOUS WEEK	35%	16%	49%

PRERECORDED CASSETTES

	UP	DOWN	STABLE
LAST WEEK	48%	10%	42%
PREVIOUS WEEK	55%	9%	36%

PRERECORDED 8-TRACKS

	UP	DOWN	STABLE
LAST WEEK	17%	49%	34%
PREVIOUS WEEK	19%	49%	32%

BLANK TAPE

	UP	DOWN	STABLE
LAST WEEK	48%	13%	39%
PREVIOUS WEEK	44%	13%	43%

BUSINESS OVERALL COMPARED TO LAST YEAR

	UP	DOWN	STABLE
LAST WEEK	36%	31%	33%
PREVIOUS WEEK	39%	24%	37%

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

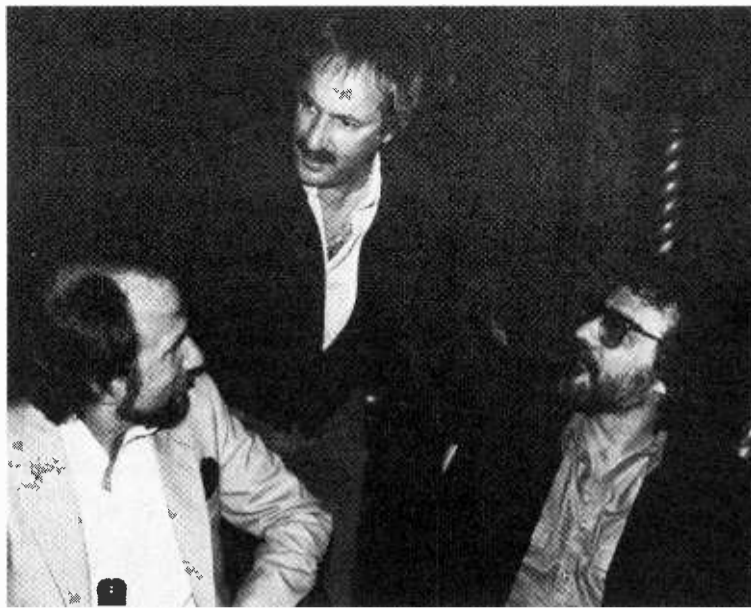
UNICEF Forms New Committee Of Industryites

NEW YORK—The formation of a Music For UNICEF Industry Advisory Committee has been announced by Norman Weiser, president of SESAC and a member of the U.S. committee for UNICEF's board of directors.

As chairman of the advisory committee, Weiser will direct efforts to help continue the work started by the Bee Gees, Robert Stigwood and David Frost last year with the "Gift Of Song" concert held in the UN General Assembly Hall. The committee will function through Ellen Weis, director of the Music for UNICEF department at the U.S. Committee for UNICEF headquarters in New York.

Music for UNICEF has broadened its direction to include a number of approaches to put music to work for children, including products, radion and disco benefits and income from music copyrights. Funds raised will be used to help UNICEF's emergency relief programs (i.e. Cambodia) as well as aid the development of long-range children's services in other deprived areas of the world.

The advisory committee members
(Continued on page 55)



On Tour: Al Coury, RSO Records president, discusses upcoming releases with from left, Kenny Hamlin, Polygram Los Angeles branch manager and Emile Petrone, Polygram vice president west coast regional sales at the Los Angeles regional presentation.

6-City Tour Sparks RSO, PolyGram Future Product

LOS ANGELES—Al Coury, RSO Records president, and Mitch Huffman, vice president of sales, completed a six-city tour to present the entire RSO field staff and PolyGram regional sales staff the label's major 1980 product releases.

The tour included meetings in Los Angeles, Dallas, Atlanta, New York, Cleveland and Chicago.

Among the presentations were select film clips and music from George Lucas' "The Empire Strikes Back," an appearance by Darth Vader, film clips and music from the upcoming film and soundtrack to "Fame" which includes nine original songs, most of which were written by Michael Gore along with lyricist Dean Pitchford and singer/songwriter Lesley Gore.

RSO, Metro-Goldwyn-Mayer and United Artists are coordinating promotional and advertising efforts. RSO's national marketing and promotional plans for the "Fame" soundtrack include mobiles, in-store point of purchase displays, full color posters, bin header cards, radio teasers and videocassettes with scenes from the film for showing at select locations and retail outlets.

RSO's presentation included footage of Eric Clapton's tour of the Far East and songs from his recently released "Just One Night" double live album.

Coury announced plans for RSO's third soundtrack release, "Times Square" featuring a score written by contemporary songwriters and performers.

Slides of the first six artists signed to Mike Chapman and Nicky Chinn's Dreamland label were presented as well as music by Dreamland's first two releases, Spider and Shandi.

Huffman gave a detailed account of the marketing and merchandising strategies for each project.

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SAYS HAWAII DISTRIBUTOR

Japanese Imports 'Tricky Business'

By DON WELLER

HONOLULU—Although the state of Hawaii contains approximately 216,000 Japanese Americans, or 25.2% of the total population, the percentage of Japanese import LPs sold in the islands is closer to 5% of total album sales.

Nevertheless, the importation of Japanese records—the biggest ethnic music import in Hawaii—is a tricky business.

According to Ken Kaizawa of Microphone Music Distributors, the sole importer of Japanese recordings, there are about 15 big record companies in Japan with which he deals, and "no one company actually dominates the whole Japanese market, especially as far as sales in Hawaii are concerned."

Kaizawa, who's been in the record import business for more than 30 years, points out that Victor, Columbia, Sony and Toshiba are the ones with the largest artist roster.

While prices of Japanese import LPs are about 20% higher than American albums in the record stores, the price of import LPs fluctuates frequently.

"You cannot talk about a standard or stable retail or wholesale price for Japanese records in Hawaii," explains Kaizawa, "and that's because when Japanese tourists came to Hawaii last year, the yen was 190 into a dollar—the yen was very strong. But now it has changed. It's up to 240 to 250 yen per dollar, so now it costs us less to buy records because the dollar is stronger." "But as far as our stock is concerned, when the value of the yen goes up, we have to eat the loss. Nevertheless, we don't usually buy in the kind of quantity where we can get clobbered by the yen's value fluctuation. There's no minimum order for us with Japanese imports. But then, there's also no return policy. So you have to be careful about ordering."

Kaizawa, whose Microphone Dis-

tributors also carries such domestic lines as Atlantic, Prelude and Disneyland, believes that, despite the fact that about one-fourth of Hawaii's population is comprised of Japanese Americans, "you can't compare Japanese and America album sales. For example, I'll sell maybe 5,000 copies of a Led Zepplin, but I'll never sell even 500 copies of a Japanese import."

Do the sales of Japanese LPs shift with changes in the yen's value?

Kaizawa responds: "In Hawaii, when the value of the yen was 175-180 to the dollar, records were expensive, and consequently our sales of Japanese imports dropped a little. With the yen presently back up to 250, the cost has gone down, and so has the retail price. And sales have gone up a bit."

Besides Victor, Columbia, Sony and Toshiba, Kaizawa also handles such other important Japanese LP lines as Crown, Teichiku, King, Minorophone and Philips of Japan.

The largest retail outlet for Japanese LP imports in the 50th State is Shirokiya's department store. Rose Yoneyama, who's been in charge of Shirokiya's record department 13 years, confirms that record sales of Japanese imports do fluctuate with the value of the yen, but not that much. "This is probably because we do have our regular customers who buy the LPs," she explains.

Who buys Japanese imports?

"The bulk of Japanese LP buyers are local people," says Yoneyama. "The Japanese tourist tends to buy island records, which we also carry. Also, we used to sell quite a bit to kids. But in the last few years, our sales have been mostly to young adults."

Yoneyama also points out that local patrons of Japanese imports keep up with Japanese singers and music acts by watching Hawaii's Japanese television station, KOHO, and by listening to the island's Japanese radio station, KZOO-AM.

Pat Travers Band Getting Potent Polydor Promotion

NEW YORK—Polydor Records has embarked on its most ambitious campaign to put the Pat Travers Band on the superstar map.

The drive has been launched three years after the release of the first of six albums in the label's catalog—the last one, the live "Go For What You Know" going to the brink of RIAA-certified gold, according to Harry Anger, senior vice president.

The latest album, "Crash And Burn," is a top album but "right now another basic mission is to break through to a top 40 single with the Bob Marley-written cut from the LP, "Is This Love," Anger reports.

While the campaign has national radio and print implications, the label is zeroing in on two cities in which the group has a strong identity, San Francisco and Seattle. There the company is going with 10-second television ads which include an animated effect.

"We're taking the premise that television sells only record product well as long there is strong identity in the marketplace for the act," Anger explains. It's likely, he adds, that Miami will be the next city to get tv time.

The label's marketing strategy is being greatly assisted by the group's current 60-city tour from April 11 through June 25.

Indicative of the group's growing impact is the fact that the label is not providing tour support this time around since it's likely to be in a money-making position.

With an eye on economic conditions, Anger says that while the campaign covers a broad pattern "you've got to be more careful now in how you select your shots. You've got to fight for the proper exposure and we're taking a shot in the hope we can go all the way with the group."

With a six-album catalog, Anger says he can already point to consumer interest in previous product by the team. Its first album, "Pat Travers," initially sold around 10,000 copies; it's now in the 60,000 range, Anger declares.

The campaign includes AOR radio buys with the first wave of 12 to 60-second spots on 31 stations on the initial leg of the tour. Print ads will appear in each city where the band will play.

(Continued on page 55)

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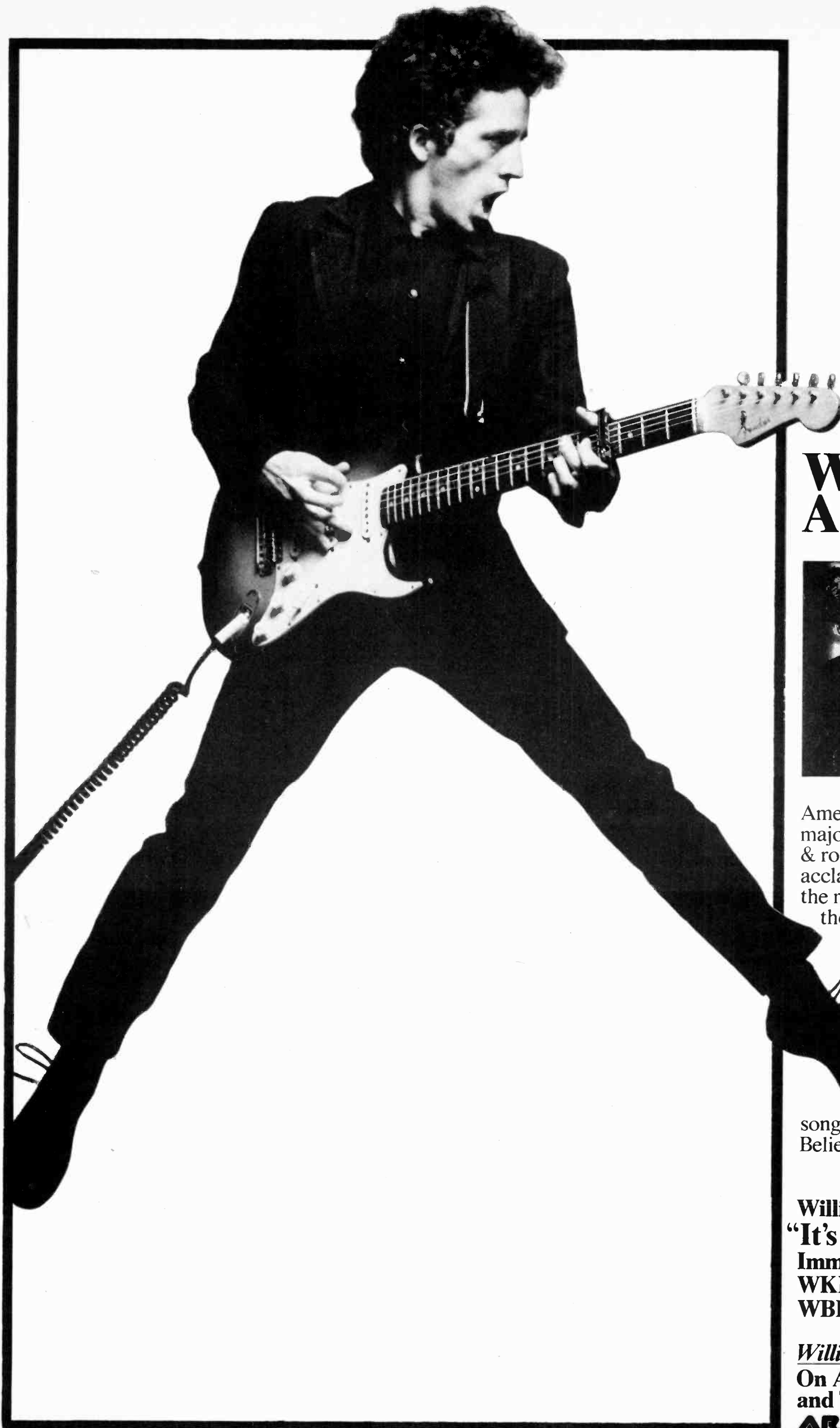
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CLIVE'S HONOR—Clive Davis, president of Arista Records, acknowledges the cheers of 1,500 members of the music business during a T. J. Martell Leukemia Research Foundation dinner, where Barry Manilow and Dionne Warwick both performed. The dinner, honoring Davis, raised



some \$700,000. Seen, from left, are: Tony Martell, president of the foundation; Bruce Lundvall, president of the CBS Records Group; Gil Friesen, president of A&M Records; Dr. James F. Holland; and Richard Asher, chief operating officer of the CBS Records Group.

Production Firm Ties Regan, Stewart

WASHINGTON—Mike Stewart and Russ Regan have formed a record production company, name as yet unknown, which will release its first product "in the summer or fall."

Stewart, president of Interworld Music, the Bertelsmann joint venture music publishing company, confirmed reports of the new marriage with Regan at the Billboard-sponsored International Music Industry Conference here last week. Regan, former president of his own Parachute label, which had a short lived run, and who before that was president of 20th Century-Fox Records, is operating out of offices at Interworld.

The two are negotiating with several acts, both groups and solo per-

formers, although none has been signed. According to Stewart, some of these acts have recorded for other labels.

The new company will legally be formed shortly. Regan will handle a&r chores. Stewart business affairs. Stewart says the many legal aspects of the company have not yet been concluded, holding back the official announcement of the company and its roster.

Regan's track record encompasses both r&b and rock music, two obvious areas for the new company to get into. Distribution for the record product has not yet been set. Regan has his own publishing company and Stewart is partners with the powerful Interworld operation.

New Artists Pace Retail Sales Increase In South

• Continued from page 3

the Brothers Johnson are selling well, along with country product by Hank Williams Jr., Willie Nelson, Waylon Jennings and Kenny Rogers.

Steve Embree, owner of the four Port O' Call stores in Nashville, reports continued heavy sales on Pink Floyd, plus action on Bob Seger, Michael Jackson and Journey. "We just completed an Eric Clapton promotion," reports Embree, "and we moved a ton of his albums." Embree plans a promotion surrounding four newly released WEA titles by Genesis, Roberta Flack, Humble Pie and Firefall within the next few weeks which should attract a lot of business.

Dickie Layne, manager of the downtown Nashville Discount Records, says the Isley Brothers, Bob Seger, Billy Joel, Pink Floyd, Jermaine Jackson, Christopher Cross and Rodney Crowell are all selling well, with Crowell's album being somewhat of a local favorite. "Additionally, we are moving a lot of sound-track albums including such titles as "All That Jazz" and "American Gigolo," says Layne.

Most of the stores contacted report forthcoming spring sales which will boost store traffic. Ranging from sidewalk sales to once-a-year clearance sales to specialty sales (country-jazz-classical), many of the

retail sales programs are tied into label support, while some are local campaigns by the retailers on a per store basis.

"We plan on having a sidewalk sale and a parking lot promotion," says Endres of the Grapevine store. "We will utilize several local bands to play in the parking lot and display product on the sidewalk for the sale." With business better than last year, Layne at Discount Records is planning a jazz and classical sale within the next two weeks. "We had a major sale two weeks ago, and business was excellent," he reports. "We tend to move a lot of jazz and classical product, and with our upcoming sale, we should do well."

"We have only one sale a year, and it's coming up the beginning of May," says Berry of Leisure Landing. "It's a combination birthday sale and spring sale, with everything marked off 10%. Additionally, we give away T-shirts and help people get ready for summer."

"We have an advertising campaign planned to run throughout the summer," reports Embree of Port O' Call. "We shoot for the first of the week with our specials, to boost the amount of traffic in the store during that time period, and so far, the plan has worked. On the weekends, if the weather is nice, sales are usually off a little, with brisk sales taking place in the first part and middle of the week. This is where our campaign is geared."

Sound Town in Dallas has had a variety of sales running, including various forms of music such as a disco sale, r&b sale, country sale and vocal group sales. "We just had a sale in April with everything in the store on sale," reports Bowers, "which was successful. We are also planning a major sale, chain-wide, for the beginning of May."

While most of the stores contacted claimed there have been no problems with the returns policies of the various manufacturers, Port O' Call has had a problem with PolyGram, and they are still returning CBS product since its return policy has been put into effect.

"The trick is to order conservatively," says Berry. "The salesman are not pushing records as hard as they used to. Many of them have adopted a 'wait and see' attitude. CBS and Chrysalis are two of the more aggressive sales teams, and they are the ones that are really moving product."

"The only thing going back to the manufacturers is the defective records and tapes," reports Layne.

"Our returns go to the warehouse, so not only are we low on returns, we're not too concerned about the problem," reports Bowers.

Billy Joel Files Lawsuit Against Big O Posters

NEW YORK—Billy Joel has filed a suit in U.S. District Court here against Big O Posters Inc., of Charlottesville, Va., charging invasion of privacy and unfair competition.

Root Beer Rags Ltd., a company "organized and controlled" by Joel is also a plaintiff in the suit. The suit says that Root Beer has exclusive rights to market articles of clothing, posters, photos and other merchandise bearing the name, trademark and likeness of Joel and to license such rights under "carefully controlled conditions."

Paul Henderson, an officer of Big O, also is named as a defendant.

The suit alleges that Big O Posters is manufacturing and selling unauthorized posters of Joel in New York and elsewhere.

Joel is asking the court to enjoin Big O from selling unauthorized posters and to account for all profits on posters sold thus far and to deliver those monies to him. He also seeks \$200,000 in punitive damages.

Bob Seger Goes No. 1 First Time

LOS ANGELES—Bob Seger gets his first No. 1 album this week as "Against the Wind" tops the chart after five straight weeks at number two.

Seger thus becomes the first act to break through to its first No. 1 LP since the Knack (also on Capitol) last August. In the eight months since then, the No. 1 spot has been monopolized by five acts, all of whom had enjoyed top-charted albums before: Led Zeppelin, the Eagles, Donna Summer, the Bee Gees and Pink Floyd.

Pink Floyd's "The Wall" dips to number two after 15 consecutive weeks on top—a streak matched by only three albums in the past 10 years, all of which went on to win the top Grammy award for album of the year.

Carole King's "Tapestry" also had 15 weeks at No. 1 in 1971, the Bee Gee-dominated "Saturday Night Fever" soundtrack had 24 top-charted weeks in 1978 and Fleetwood Mac's "Rumours" had 31 No. 1 weeks in 1977-78.

Seger's upward career thrust is reflected in the peak chart postings achieved by his past five Capitol LPs. "Beautiful Loser" peaked at number 131 in 1975, "Live Bullet" hit number 34 in 1976, "Night Moves" crested at number eight in 1977, "Stranger In Town" made

(Continued on page 62)

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Billboard, March 1, 1980

Publisher Levy Does Okay Putting Big Deals Together

NEW YORK—The man in the middle of many music industry deals these days is veteran trader George Levy.

When Levy left Leeds Music after its sale to MCA Inc. by his brother, Lou, eight years ago, he became an independent broker, specializing in the acquisition and placement of music industry related businesses and assets, mainly in the area of music publishing.

A lawyer and former house counsel to Leeds who does not practice law now, Levy contends that in the area of publishing deals there are "more buyers and cash around than you would believe for catalog deals and renewals."

Levy generates his income in a number of ways. For bringing parties together for possible catalog and renewal deals, he receives no payment until the day the deal is consummated.

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Contact: (212) 541-9360 — (212) 268-0017

Upon completion of a catalog or copyright renewal deal, Levy will be paid a percentage of the gross sale price, with monies in most instances coming from the seller, although occasionally an arrangement will be made whereby the buyer-and-seller agree upfront to split the fee.

Another income source for Levy is that of catalog research, with a fee determined by the amount of work involved.

This can be either an appraisal or a copyright research assignment for a potential buyer. "A catalog with 2,000 songs can be worth \$500, while one with four songs can be worth \$500,000," he declares.

Recently, Levy has been involved in deals completed by April-Blackwood, the Lawrence Welk Music Group and 20th Century-Fox Music, among others.

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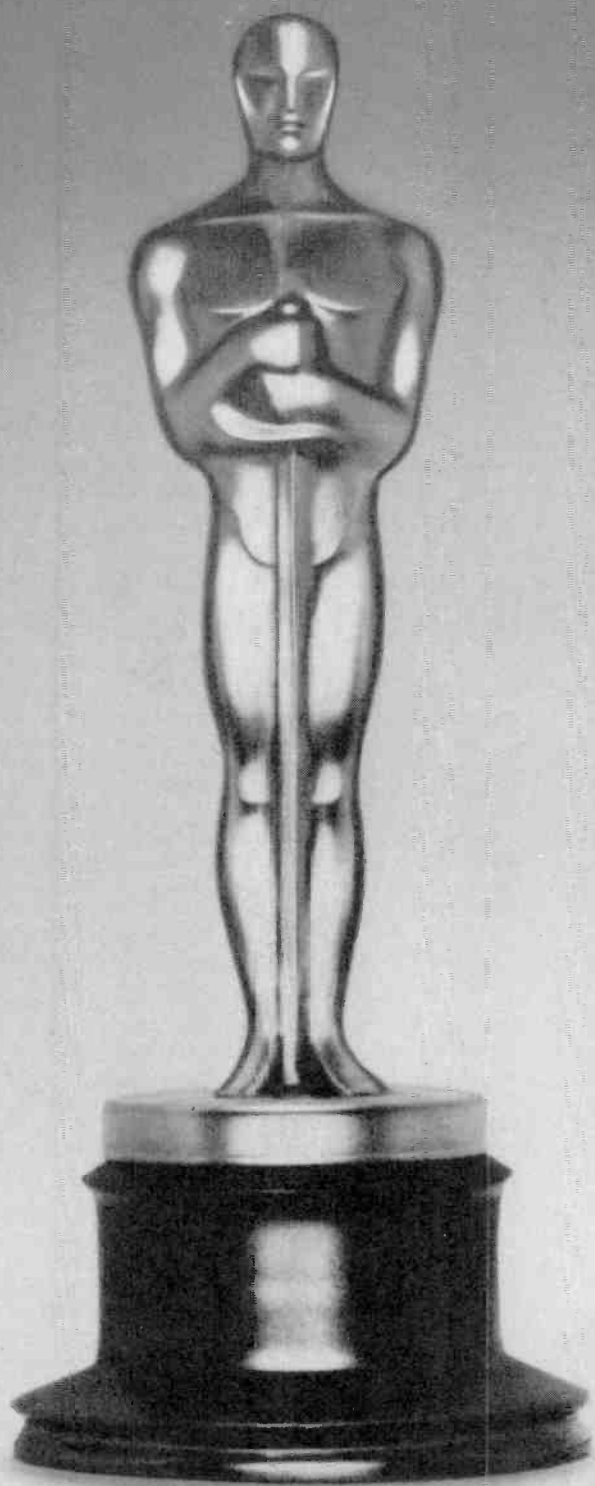
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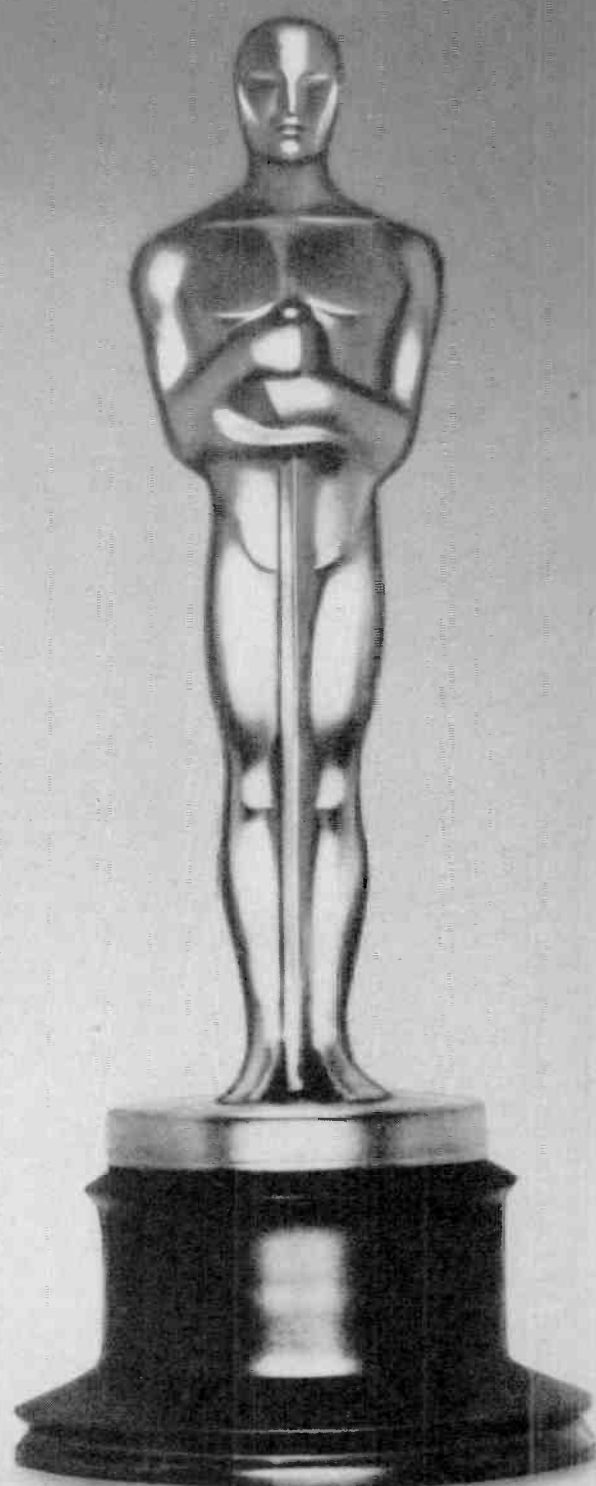
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Vol. 92 No. 18

Commentary

Big Brother Isn't the Answer

By GORDON BRUNER

It has been interesting this past year to see the issue of home taping come to the forefront, and to listen to the cries of some for "big brother" to make it all better.

But the study of other industries and their competitive struggles indicate that legal action and regulation have rarely solved a crisis. They may sidestep it, put it off or cover it up, but they do not go to the heart of the problem and resolve it.



Gordon Bruner: "The record industry should resolve this issue in the marketplace."

Home taping can be contained by controlling recorders, blank tape or the music source. However, complete control or anything close to it is impossible.

Radio is a critical element in promotion and broadcasters are already rebelling at attempts by others to tell them how to run their business.

Taxing recorders is unreasonable not only because they are used for other purposes than copying recorded music, but because these machines are necessary for listening to prerecorded tapes whose sales are increasing dramatically.

Taxing blank tape may appear to have the fewest problems, but such a tax would be unfair to those who use tape for other purposes. Also, it could provide an opportunity for organized crime to develop a black market for untaxed tape.

As Joe Smith of Elektra/Asylum has said, nothing legal or technical is going to stop the home taping phenomenon; containment requires use of the creative and financial resources at the industry's disposal.

The industry has the solution within its power, although it calls for some marketing changes. This is a competitive problem and must be reacted to as such. Reducing the music consumer's motivation to tape without repressing his desire for the legitimate product is the first step.

Though empirical research must be performed before it can be stated for certain, the degree of price differential between recordings and blank tape is one of the most likely motivations for taping. This concept is the key to the marketing solution—the consumer perceives that it is cheaper to tape than to buy.

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:

In response to Dave Davis' recent commentary (Billboard, April 12, 1980), I agree that it's very difficult, if not almost impossible, for smaller record companies to get airplay. But another viewpoint needs to be brought forward—medium and small market stations can find it impossible to receive reasonable record service.

A station in Smalltown, U.S.A., is more likely than not to have to purchase its records locally. Record companies, especially the majors, seem to look these poor fellows down the nose and might as well use their playlists for paper airplanes.

Now take a look at medium size stations. Ours, for instance. We are big and powerful enough to purchase the finest audio equipment, and we do, lots of it. Our ratings, coverage area, signal quality and programming make us just as viable as any "major" market station. There are hundreds just like us across the country.

But many record companies care to bother with the medium, and put us in the back of their minds. Sorry, but we sell records, and lots of them for you.

Most major stations think that if a song is on a small label, it doesn't sound good. True, maybe 75% to 80% is garbage. But what about the rest? I've heard and played many songs on small labels that sound just as good, if not better, than the big labels.

As Dave pointed out, secondary stations are the heart of the industry. That's because we are sensitive to all record companies, large and small. We're breaking fine new talent because we're not overburdened with over-programming, uptight egotistical jocks and constant worry about how we fare in the ratings.

Steve Reed
Music Director, KYXX-FM
Longview, Tex.

Dear Sir:

The recent NARM convention confirmed my faith in independent distribution and independent record companies. It seemed that almost everyone came to the convention to work, although one can easily get lost in the lobby of the oversized MGM Grand Hotel, no longer a focal point for exchanging the usual amenities.

In our own case, we had one-on-one meetings with

20 of our 21 distributors, exchanging ideas on how we can help each other, improve bottom lines, keep returns to a minimum and yet look for increased sales.

If nothing else, these individual meetings showed that not only were we concerned about our own problems, but that there was a general concern about the future of "our record business."

The meetings proved to me that independents are the backbone of the record business. Without them, the business that I love so much can only take a step backward rather than continue to grow as it has in the past.

Joe Kolsky
Prelude Records
New York

Dear Sir:

About five weeks ago you printed a letter of mine regarding slow record service from record companies. Since then I have been swamped with new music. It is unbelievable how things can turn around in such a short time. We have been transformed into a music leader in a market that we were just managing to survive in, thanks to your publication of my letter.

I would like to thank every record label who has treated us like a top radio station, which we now are by the way, thanks to these fine record people. They are all super. We love them all.

I would also like to say a super thanks to you folks at Billboard for helping make all this possible.

Dabe Theriault
Music Director, WAGM-AM
Presque Isle, Me.

Dear Sir:

I agree with James Zebora that further cutbacks in promo service will reduce sales. I have been writing my weekly music column for almost six years, because it is a hobby, not a job. The thrill of listening to a record before it gets into the stores, and then writing about it, has been drastically reduced.

My advice to all newspapers and radio stations who can't get service: If you don't get it, don't play it, don't write about it, and don't buy it.

Jack Kegg
Cumberland Evening Times
Cumberland, Md.

Dear Sir:

How deeply we were all moved by Neil Bogart's speech at the National Assn. of Recording Merchandisers convention, and rightly so. Nevertheless, with all due respect was there anything new?

May we remind the manufacturers that we merchandisers have been telling them these things for years, and they chose not to listen. It makes one wonder if we should retain Neil as our spokesman.

Now the manufacturers are very concerned about the counterfeit problem. The majority of us are also very concerned, and we stand ready to do whatever is necessary to halt this insidious practice. Anything that hurts some of us hurts all of us.

However, a word of warning and concern. The manufacturers are pointing fingers and spouting "holier than thou" indignities. Personally, I resent such treatment. This is not the way to win friends and muster support.

Yes, we do stand ready to participate and help our suppliers with their problems. But when they come to seek our aid, perhaps they will recall our pleas for help in such areas as illegal selling of promotional product, unequal and unfair credit practices, different standards of treatment for customers, returns, prices, record clubs, and premature release of product to television and mail-order houses.

We are compassionate enough to overlook, and to give support. Let us hope that in the future, even without Neil as our spokesman, manufacturers will reciprocate.

P. Evan Lasky
President, Danjay Music Inc.
Denver

Dear Sir:

Blank tape is not used exclusively for recording music off radio or records. I do not believe Americans should be taxed for recording classroom lectures or an infant's first words.

I am not an engineer, but I think the technology exists to restrain home taping through the electronics of the hardware.

John Olsen
Uncle Albert's Records
Arlington Heights, Ill.

JUNE 16 DEADLINE

Irish Song Contest Invites U.S. Entries

By KIP KIRBY

NASHVILLE—In an effort to increase American songwriting participation in this year's 15th annual Castlebar International Song Contest in Ireland, the competition's president, Paddy McGuinness, and its director, David Flood, have embarked on a two-week promotional tour throughout the U.S.

They are meeting with songwriters and publishers in Philadelphia, New York, Boston, Chicago, Nashville, Las Vegas, Los Angeles and San Francisco to discuss the contest and encourage entries from this country.

"Last year we received approximately 600 letters of inquiry about the competition from songwriters in the U.S., along with 100 actual entries," explains director Flood. "We

knew there was a market here in the States if we could make more composers aware of the Castlebar event."

This year's annual event takes place in Castlebar, Ireland, Oct. 6-11, 1980, with a deadline for all entries of June 16. The fee for registration is \$16 for the first song, and \$10 for each subsequent entry. Only one composition per cassette or demo disk is allowed.

The Irish competition is open to any amateur or professional songwriter or composer, providing that the song entered has not been performed publicly prior to Sept. 10, 1980.

Grand prizes of \$11,000 each will be awarded to the winning composition in both the song and the orchestral composition categories. Second prize in each classification will be \$5,500, and third prize approximately \$3,000. Travel expenses to Ireland and hotel accommodations for the 27 finalists will be paid by the contest.

Any song, regardless of format, is eligible in either category. "We used to delineate as to style and musical arrangement," notes McGuinness. "But we found that what was considered a country song in one nation was pop in another, so we've eliminated the classifications."

Sager Screenwriter

LOS ANGELES—Two-time Oscar nominee Carole Bayer Sager makes her debut as a screenwriter by scripting "Just For Now," a romantic comedy being executive produced by Shep Gordon and Carolyn Pfeiffer of Alive Enterprises. In addition to writing the lyrics to numerous hit singles, Sager cowrote the Broadway smash "They're Playing Our Song," recently acquired as a motion picture property by Ray Stark.

'Birdland' Hatches Suit For \$1 Mil

NEW YORK—An action in U.S. District Court here claims continuing foreign rights to the standard, "Lullaby Of Birdland," based on a renewal of the copyright that allegedly did not change the basic ownership of rights.

World Music, the complex owned by Roland Kluger and Felix Faeco and doing business in the U.S. as Columbus Music Productions, has sued Adam R. Levy & Father Enterprises, Patricia Music, Morris Levy and writer/artist George Shearing.

The action contends that World Music received foreign rights in 1953 and that deal specified that the company would retain those rights "for any extensions or renewals ... so long as the copyright was owned or controlled by defendant Patricia."

The complaint charges that World Music received notice of termination of its foreign rights when defendant Adam R. Levy & Father Enterprises received renewal rights from Shearing, but in fact, ownership by Morris Levy was still retained. Foreign rights included, the suit says, Europe, the British Empire and Commonwealth of Nations (excluding Canada).

"... The transfer by defendants Patricia and Shearing," the complaint alleges, "of the renewal rights of the said copyright to defendant Enterprises was made in bad faith and primarily, if not solely, for the purpose and with the intent to de-

Million For Mills Hit

NEW YORK—Music Box Dancer Publications Ltd. claims a rare achievement in sheet music sales, one million units sold on "Music Box Dancer," Frank Mills' recent hit instrumental.

The company, founded by Mills last April, introduced what it terms innovative methods in sheet music marketing, according to president John Lowath.

"We introduced several new methods, including the retail price of \$2 when all other publishers were still in the \$1.50-\$1.75 price range. We knew that if the wholesaler, distributor and retailer were to make a few more cents on every copy, they would promote 'Music Box Dancer' even more.

"We also used several independent music distributors such as T. Presser Co., Capitol Music, Music Retailers and Chappell Music in Toronto which has proven to be much more advantageous than relying on one publishing house."

ASKAPRO Books 5 Industry Guests

NEW YORK — The ASKAPRO lunchtime sessions sponsored here by the American Guild of Authors & Composers feature a number of music industry figures in the May lineup.

They include Rick Stevens of Stevens-McGee Productions (1), Stu Fine, vice president of Polydor Records (8); Roxy Myzal of Record Logic, a promotion and management firm (15); Mort Wax, publicist (22) and Alex Sadkin, producer/engineer from Island Records (29).

The seminars take place at AGAC headquarters at 40 W. 57th St., Suite 410. Space can be reserved by calling (212) 757-8833.

fraud and to hinder plaintiff from continuing to exercise its rights in and to the renewal term. . . ."

The action demands the transfer be declared void and that New World retain its foreign rights to the composition during its renewal period.

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Radio Programming

Rock, R&B & Disco Mix Lifts Numbers For L.A.'s KIIS-FM

By CARY DARLING

LOS ANGELES—There is no better example of current shifts in popular tastes than the rising ratings of KIIS-FM here. After reaching a 2.2 low point with its pure disco format in the April-May 1979 Arbitron book, KIIS switched to a rock-r&b-disco mix and has slowly climbed out of its hole. The most recent Arbitron book showed the most dramatic results as the station jumped from a 2.8 to a 3.6.

Program director Mike Wagner attributes the success of KIIS to consistency which he feels differentiates his station from Top 40 outlets.

"Everybody's playing 'Funktown,'" he starts, "but whereas KRTH-FM might follow it with a Chiffons record and KFI may play a Van Halen afterwards, we would follow with Kool & The Gang. We're just a consistent dance-oriented station."

The disillusionment with the pure disco sound set in fairly soon after switching to all disco. "Our cumulative numbers went up but our quarter hour numbers were down so we felt it necessary to expand. We needed something to break the momentum," says Wagner. "New York is an upbeat, uptight city. The disco format could last longer there. Los Angeles wants a break from that momentum."

KIIS is consulted by Burkhart/Abrams though the station adds its own input and shapes those ideas for the Los Angeles market.

The first signs of breakage from the pure disco sound was with the programming of Peaches and Herb's "Reunited." "Then came 'My Sharona,'" says Wagner. "You have to realize that those 25 and up didn't grow up dancing to disco. They grew up dancing to r&b and rock'n'roll. Disco came in and excited the music business but there's a saturation point. When 'Hawaii-Five O' had a two-part disco show, that may have killed it off right there."

Still, KIIS has a heavy rhythm orientation. "Los Angeles has always been a big r&b crossover market. There has to be that rhythmic flavor there," he says. Artists who get play on the 40 current playlist include the B-52's, Sugarhill Gang and Bob Seger.

"We don't go too far in either end. Van Halen for example is on the hard end. We stay with ELO, Blondie and Ronstadt. 'Fire Lake' is danceable but Pink Floyd is a negative record for us. The whole message of that record is negative. We want to keep the sound here positive and upbeat so we stayed away from 'Another Brick In The Wall,'" explains Wagner.

The response from fans of the all disco format who are upset about the move has not been overwhelming. "I may have received five or 10 calls and I'd explain why we were making the change," says Wagner.

"When we started to go with the all disco format, we looked at the national charts and saw that seven out of 10 records in the top 10 were disco. The next year, it was down to three or four out of 10. This is a natural progression for us."

In fact, the word "disco" has been banished from the station's vocabulary. "The jocks are not allowed to say disco on the air because we are not a disco station any longer," states Wagner.

The air personalities' styles have not changed drastically over the past

year, though there have been a few changes. "When we were all disco, the jocks were laidback. We thought we had to be human and mellow to counteract the high energy music. Hogwash!

"If you're playing a cooker, you've got to come on real strong," he states. "We're still human but we change with the music. I don't encourage the air personalities to talk a lot. It's sort of non-personality personality radio in a sense."

The air talents are Bruce Phillip Miller, Paul Freeman, Mike Wagner, Val Valentine and Brother Bill.

Whereas KIIS used to feature 12-inch versions, now it is more likely to play the LP version. However, Wag-

ner could not break down the playlist into how much was pure disco or pop/rock disco. "What do you call something like 'Funktown'? Is it disco? Pop? R&b?," he asks.

Because there has been virtually no promotion on the changeover, many Los Angeles area residents still view KIIS-FM as a disco station. Until recently, billboards could still be seen in the area proclaiming the station "all disco."

"It has been word of mouth," admits Wagner. "We have been concentrating on the sound of the station and now we're ready for promotion."

(Continued on page 18)

RADIO REVIEWS

ABC Specials Look Into Careers Of Styx & Milsap

"Styx, Artists Profile," ABC FM Network, May 3. Produced by Alan Silver of Norwood Productions. Executive producer: Ted Levant.

NEW YORK—This appealing two-hour portrait of Styx traces the development of the rock group from its roots in Chicago more than 10 years ago through its biggest hits today.

Host Pat St. John of ABC's WPLJ-FM New York keeps comments to a minimum as he introduces Styx members Tommy Shaw, James "JY" Young and Dennis De Young, who discuss the songs and how they came to be written and recorded.

In all, 22 selections are played from the group's nine albums including its biggest hit, "Babe." De Young tells of such unlikely incidents as how getting hit with a baseball led to his composition of "Why Me?"

De Young wraps up the show with a look at where the group is going: "I don't want to do this for another 10 years. I'd like to grow. I'd like to score music for pictures. I'd like to firmly establish Styx as a dynamic music force in rock 'n' roll. I don't know how long that will take. It can't be too much longer."

Listening to this review of the group's career from early records with influences of Chicago to an individual character of its own, one not only has to agree with De Young, but suggest that Styx is already firmly established.

DOUG HALL

\$10,000 Pop Quiz For Calif. Jockeys

LOS ANGELES—Five Southern California air personalities face off in a trivia contest Saturday (26) concerning pop music.

Participating in the Great Pop Quiz Pop-Off held at Six Flags Magic Mountain amusement park here will be J.J. Johnson from KDAY-AM, Charley Tuna from KHTZ-FM, Paul Freeman of KIIS-FM, Bruce Chandler from KIQQ-FM and Johnny Hayes from KRLA-AM.

They will each have a partner and will be competing for a \$10,000 prize to be donated to a charity of their choice. All charities receive prizes from Six Flags Magic Mountain and Carl's Jr., sponsors of the benefit event.

"Ronnie Milsap, Country Greats In Concert," ABC Entertainment Network, May 3. Produced by Gert Bunch & Associates and backstage Ltd.

NEW YORK—In this hour-long live concert from the Kentucky State Fair in Louisville, Milsap's performances range from some competent straightforward country singing to a fair imitation of Elvis Presley to some silliness as he plows through imitations ranging from Fats Domino to Ray Charles.

Host Jerry Goodwin interviews Milsap briefly along the way and the country singer simply explains he "has a happy life so he wants to write about good things." This leads into his only gold single, "Almost Like A Song."

A number of his other hits such as "Stand By My Woman, Man," "What Goes On When The Sun Goes Down" and "Day Dreams" are included in a medley.

Overall this should be a worthwhile show for Milsap fans.

DOUG HALL



SOFT LANDING—A listener to KRLY-FM Houston takes his turn in the station's "Mello Yello Jump." Ninety-four participants (to match the station's dial position) took the plunge into a tub filled with 600 gallons of the oozing gel in a benefit for the local leukemia society.

MIRED IN RATING SLUMP

N. Y. WABC Offer Declined By Joseph

NEW YORK—Mike Joseph, the man who consulted WABC-AM to a successful "more music" contemporary format in 1960 and 1961, turned down a \$1 million deal to do it again despite long negotiations with general manager Al Racco.

Racco turned to Joseph when operations manager Al Brady resigned last month (Billboard, April 19, 1980). Brady's final day is Wednesday (30) and now Racco has no one to turn to move the one dominant station out of the rating slump it has suffered over the past two years.

A casual observer might suggest that ABC corporate programming chief Rick Sklar might be just the man to step into the breach, but Sklar and Racco don't see eye to eye and Racco reportedly doesn't want Sklar near the station despite Sklar's past experience as program director at the AM flagship.

Joseph says he is disappointed, "but we just couldn't get together." Joseph, who asked "six figures" to fix WABC, wanted to take a long-

term approach with full-blown research while Racco wanted a quick fix.

As one observer said, "Racco wanted the station fixed by 5 o'clock and Joseph wouldn't agree to that."

Racco may have to write off the April/May Arbitron since Brady is leaving in the middle of the survey period. The diaries for this report are kept from April 10 to May 7. The next rating period is July/August, but that period is not considered as important as the spring or fall book.

WABC's problems are typical of many AM music stations problems. Two years ago the station enjoyed audience shares from 7.0 to 9.0. These have slipped almost constantly to the 4.5 share registered in the January/February book.

WABC, like many AM music stations, has been losing its audience to FMs. Three of the top four stations in New York are FM music stations: WBLS, WKTU and WRFM. The top AM station is a talk station, WOR.

AIMED AT 25s TO 34s

Ready Watermark 'Soundtrack'

LOS ANGELES—Watermark is pitching stations a new weekly three-hour series, "Soundtrack Of The '60s," aimed at a 25 to 34 demographic, in contrast to the appeal of its popular "American Top 40" countdown.

But the show's host, Murray ("The K") Kaufman, is optimistic it can also appeal to the younger listeners who knows Paul McCartney more from Wings than from the Beatles and who's only vaguely aware that the Blues Brothers tunes had been hits before.

Kaufman, who was connected with "Beatlemania" for two years as creative consultant and spokesman, notes that some of that show's biggest boosters were teens who weren't even born when the Beatles first hit in the U.S.

"Plus there are lots of songs being done now in the '80s that were big hits of the '60s," says Kaufman, referring to recent revivals of tunes like "Working My Way Back To You," "Yes I'm Ready" and "Hurt So Bad."

The show will focus on music but

will also deal with films, television, fads and other aspects of life in the '60s. But listeners won't be asked, to relive Vietnam, riots and assassinations. "It's only the good times and good memories," says Kaufman. "We have enough bummers going on now."

Watermark reportedly spent two years researching the market demand for the show and along the way came up with five pilots before it was confident it had found the right format.

The show is scheduled to begin airing June 7, though at presstime no stations had signed contracts to carry it. The initial contracts are for 26 weeks before renewal options come into play.

Like Watermark's "American Top 40," it will be produced 52 weeks a year without repeats, but unlike that countdown show, it will air tape first-person interviews.

The show is produced by Alan Daniel Goldblatt, who fills the same post on Watermark's "Robert W. Morgan Special Of The Week," now in its fourth year.

Watermark's stable of shows is

rounded out by "American Top 40," hosted by Casey Kasem, now in its 10th year; "American Country Countdown," hosted by Bob Kingsley, in its seventh year; and "Profiles In Rock," hosted by Terry McGovern, launched in January and now reportedly on 120 stations.

This is, according to Watermark officials, the last new series the syndication giant will unveil this year. It's one the firm is bullish about. "We anticipate this show may run every week for the next 10 years and then become "Soundtrack Of The '70s," exclaims a company source.

Kaufman, a morning DJ on WINS-AM in New York in the early '60s, has been absent from the airwaves since 1976. "I didn't think I was going to go back on the air until we came up with this format," he says.

The host, who says the show will cover all music styles of the '60s "from 'Theme From A Summer Place' to James Brown," anticipates having a five-member production staff, but says it has yet to be finalized. **PAUL GREIN**

CONGRATULATIONS TO THIS YEAR'S OSCAR WINNING BEST ORIGINAL SONG

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From the Twentieth Century-Fox film "NORMA RAE"

It Goes Like It Goes

Words by NORMAN GIMBEL - Music by DAVID SHIRE



*The story of a woman with the courage to risk everything
for what she believes is right.*

Norma Rae

a MARTIN RITT ROSE AND ASSEYEV production

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screenplay by IRVING RAVITCH and HARRIET FRANK, JR. music DAVID SHIRE
director of photography JOHN A. ALONZO, A.S.C.
produced by TAMARA ASSEYEV and ALEX ROSE directed by MARTIN RITT
"IT GOES LIKE IT GOES" lyrics by NORMAN GIMBEL music by DAVID SHIRE
COLOR BY DeLUXE



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Vox Jox

By DOUG HALL

NEW YORK—WNEW-AM program director **Russ Knight** has realigned the MOR outlet's DJ lineup so that **Bob Jones**, host of "The Milkman's Matinee" moves to the 2 to 4 p.m. slot.

This shift slides **Bob Fitzsimmons** into the 4 to 8 p.m. position while **Jim Lowe** moves into the 8 p.m. to midnight slot previously occupied by Stan Martin.

Martin takes over the milkman's show on Monday and Tuesday. **Bill St. James** will handle these chores on Wednesday and Thursday and **Maryann Roque** will be on overnights Friday, Saturday and Sunday.

St. James will also handle the 6 to 10 a.m. slot on Saturday, which had been done by Lowe. Lowe continues in the 9 a.m. to 1 p.m. position Sunday.

Bob Jones will also be on from 10 a.m. to 2 p.m. on Saturday. **Bob Fitzsimmons** will be on from 2 to 6 p.m. on Saturday and **Stan Martin** will handle the 6 p.m. to midnight shift on Saturday and Sunday.

Sandy Beach, p.d. at WKBW-AM Buffalo, will join KYUU-FM San Francisco as p.d. May 5. Beach's appointment ends a four-month search that was begun when **Mike Phillips** was promoted from KYUU p.d. to national p.d. for the NBC FM group. KYUU is owned by NBC.

WKTU-FM New York, which built its reputation and audience as "Disco 92" and then shifted into what p.d. **Paul Zarcone** calls "progressive urban," is adding more news and sports to its program mix. **Chip Cipolla**, who has been with WNEW-AM for 20 years, has joined

a beefed up news and sports department in morning drive. **Zarcone**, who on the air is known as **J.D. Holiday**, no longer does a morning team show with **Dale Reeves**. Reeves is on from 5 to 9 a.m. and Holiday is on from 9 to 11 a.m. Assistant p.d. **Carlos De Jesus** is now handling the 11 a.m. to 2 p.m. slot.

Jeff King has been appointed p.d. of KPLZ-FM (K-Plus) Seattle. He comes from KSEL-AM-FM Lubbock, where he was also p.d. The Golden West station just completed a Beatles weekend special which ran from 6 p.m. Friday to 6 p.m. on Sunday. . . . WRCN-FM Riverhead, N.Y. p.d. **Don Brink** is promoted to assistant to the president at the station. Music director **Paul Harris** has been promoted to p.d. and production director **Malcolm Gray** is moved to music director. **Roberta Haber** has been named production director.

The newest personality on KHOW-AM Denver. **Craig Moore**, was given some exposure when he emceed a "KHOW Academy Awards Party" at the Lady And The Dove disco last month. Moore joined the station in the 10 a.m. to 2 p.m. slot from WSDO-FM Fort Lauderdale. . . . **Mary Vidas** has been promoted to operations manager at Radio Arts, syndicator of "The Entertainers" MOR format. She joined the company last year as an assistant in the programming department.

CKLW-FM Windsor, Ont. DJ **Al Dylan** has been selected by Piccadilly Radio in Manchester, England as their guest host as North American DJ during their week-long salute to America which ends Friday (2). Piccadilly Radio is awarding trips to America and playing American features and hits. . . . WLS-AM Chicago's **Larry Lujack** was a guest on WBBM-TV Chicago's "Noon-break" show.

John Hare has been promoted from general sales manager at ABC's WRQX-FM Washington to general manager at ABC's WRIF-FM Detroit. He succeeds **Jay Hoker**, who moved to ABC's KAUM-FM Houston (Billboard, April 26, 1980). . . . Veteran DJ **Art Laboe** was named to the Hollywood Hall of Fame at the awards ball on Sunday (27): Laboe does an oldies show on KRLA-AM and has been a DJ for 30 years.

Bruce Edwards has joined WNOG-AM Naples, Fla., from WMVO-AM Mt. Vernon, Ohio, and **John Conrad** has joined the station from KCMQ-FM Columbia, Mo. Edwards is working weekends and Conrad is on from 6 p.m. to midnight. . . . KCMO-AM Kansas City won first place for promotions from the Missouri Broadcasters Assn. **Larry Clark** is production manager. . . . Mutual Broadcasting's talk host **Larry King** interviewed **Al Hirt** and **Toni Tennille** on his shows from the Las Vegas Hilton hotel during the National Assn. of Broadcasters convention.

Cliff Gill has resigned as president and general manager of Orange County, Calif. radio station KWVE-FM to concentrate on his activities as a nationwide radio consultant and broker and to pursue a five-year-old application for an FM station in Pasadena, Calif. **Jon Ross** a

Los Angeles television director has been tapped to succeed Gill as president and former KWVE vice president and sales manager Jack Bell succeeds as general manager.

Bob Kaminsky is now production director for DIR Broadcasting in New York. He was formerly East Coast a&r director of A&M Records and recently had his own DBA Productions.

Sam Holman becomes program consultant for Radio Arts, Inc. in Burbank, Calif. Holman was Western sales manager for Drake-Chenault Enterprises in Los Angeles.

Keli Mitchell joins KUTE-FM in Los Angeles for the 1 a.m.-6 a.m. shift. Mitchell was with KORJ-FM Garden Grove, Calif.

Craig Powers is upped to program director at KFXM-FM San Bernardino, Calif. He was production assistant. The KFXM lineup now consists of **Rick Watson**, **Todd Kelly**, **Craig Powers**, **Randy Rabbitt**, **Ron Sanchez** and **Scott Lockwood**.

Dustin Kirby, formerly of KAFE-AM Santa Fe, N.M. and KWIZ-FM Santa Ana, Calif. is looking for a programming slot in a medium or large market. Kirby can also do air work. He can be reached at 685 E. Arrow Hwy. Azusa, Calif. or P.O. Box 1132, Yucca Valley, Calif. 92284. or (213) 331-8370.

Rich Dixon, formerly afternoon drive air talent and music director at 50,000-watt KFRE-AM in Fresno joins KHOT-AM and sister station KUUL-FM in Madera, Calif. as operations and program director. . . . **Paul Landino** is now music coordinator for Flint, Mich.'s WFDF-AM. He continues in his slot as a midday announcer handling the 11 a.m.-3 p.m. slot.

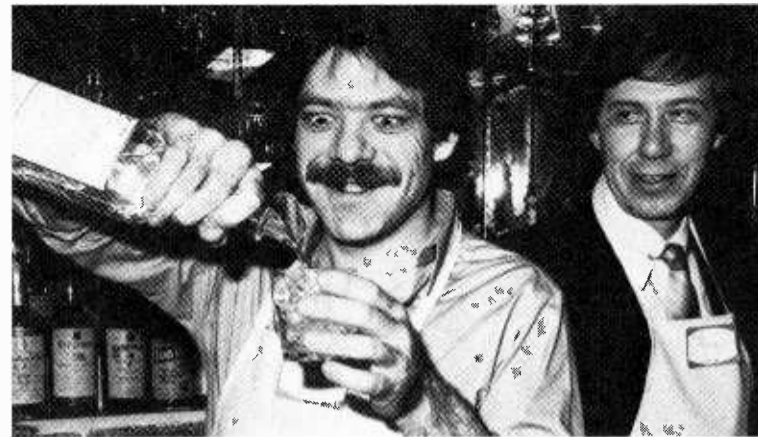
Joseph L. Dorton joins Gannett Co. Inc. in St. Louis as president of the Gannett radio division. He supervises Gannett's six AM and six FM outlets. Dorton was president of Torbet Radio Inc., a radio sales representative firm.

Joey Welz has joined WAHT-AM Lebanon, Pa., as music director and afternoon jock (1 to 5 p.m.). Welz has brought his own library to the station which will be used to begin a new format Welz calls "The WAHT Gold Rush." . . . **Don Gilbert** is the new music director at KSTC-AM-FM Sterling, Colo., and is looking for service from major labels.

Ray Baker moves up at WGRD-FM, Grand Rapids, Mich., to music director. Baker was handling the 2 p.m. to 6 p.m. afternoon drive shift and previously handled the 6 p.m. to 10 p.m. shift.

Gregory Howard is no longer general manager of KUTE-FM Los Angeles. Taking his place is KUTE general sales manager **Robert Looney**. Howard has yet to announce his plans.

Skip Essick, former assistant program director at WGRD-AM Grand Rapids, Mich., moves to WSPD-AM Toledo as program manager.



BOTTOMS UP—WFYR-FM Chicago morning personality Fred Winston pours a drink with some enthusiasm as the station's news director Lyle Dean looks on. Jack Winston turned bartender at a celebrity dinner to raise funds for the Les Turner ALS Foundation charity.

Pro-Motions

LOS ANGELES—KAZY-FM Denver broadcast a live "38 Special" concert from that city's Rainbow Music Hall March 26. The show was heard over 16 stations in the Western U.S. including WRNO-FM New Orleans, KCB-FM San Diego, KTQ-FM Dallas, KYYS-FM Kansas City, Mo.; KDKB-FM Phoenix, KSHE-FM St. Louis, KICT-FM Wichita, KMET-FM Los Angeles, KSAN-FM San Francisco, KLOL-FM Houston, KIRO-FM Colorado Springs, KRST-FM Albuquerque, KQFM-FM Portland, KKDJ-FM Fresno, KZAP-FM Sacramento and KAZY.

The broadcast was set up by A&M Denver area promotion person **Jimmy Smith** and KAZY program director **Dave Van Dyke**. "Jimmy Smith came to me because he knew we'd had luck with a Point Blank broadcast. He wanted something on a similar scale and it blossomed from being on seven stations to 16," says Van Dyke.

KAZY does two or three live broadcasts for the Denver area each week but it expects to do more broadcasts of national scope in the future. The next broadcast, with an as yet unannounced artist, may be

carried on as many as 16 stations.

Rick Nielsen of the Epic Records group **Cheap Trick** is the first artist ever to do an entire guest air shift at WLS-AM Chicago. Nielsen toiled from 6 to 9 p.m. and was assisted by WLS deejay **Jeff Davis**. The show included phone interviews with other Epic artists.

WBSU-FM Brockport, N.Y. is promoting Columbia's **Bruce Woolley And the Camera Club** by having a Bruce Woolley photo contest. First prize is a Nikon EM camera with second prize a pocket instamatic camera. Other prizes are a pair of tickets for one year to a Rochester, N.Y. musical theatre and 10 albums. Also, Woolley did a television commercial for WBSU as well as taping an interview for the radio outlet. In addition, 500 posters and 4,000 Bruce Woolley leaflets were distributed throughout Brockport.

Jerry Garcia and **Bob Weir** of the Grateful Dead visited program director **Scott Muni** at WNEW-FM New York as Muni premiered its new Arista album, "Dead Air."

Slap 2 FM Stations For Concert Airings

Continued from page 3

a series of live concerts the two stations featured in April in special programming that prompted some observers to point to at least WPLJ as playing booting tapes over the air.

Program director **Larry Berger** denied that WPLJ had ever played bootleg tapes and added, "Most of the tapes were approved by management (of the artists involved)." Then he added, "Almost all of the tapes received management approval or approval by the artist."

When questioned which tapes were not approved, Berger pointed to a Springsteen tape "which we were asked never to run again." Berger declined comment on whether he had obtained permission to play the tape in the first place.

He also explained that a broadcast of a Steve Forbert concert was "a compromise. We didn't run the complete concert. At the request of Epic we mixed in studio material."

A spokesman for **Parcher & Herbert**, who confirmed that the letters were sent to the stations, said that no legal action was anticipated. He declined to comment further.

The two AOR stations' move into a heavy amount of concert broadcasts was developed through the

consultation of former WMMR-FM program director **Jeff Pollack**, although **Berger** denies Pollack is a consultant to WPLJ. He would only say, "We're very friendly. I can't comment on this. It will sound wrong in print."

Pollack apparently has a lot to say about how KLOS is being programmed these days. That station's program director, who is simply known as **Damion**, has been let go and he says it is because he did not agree with some of Pollack's programming ideas.

L.A.'s KIIS-FM

Continued from page 16

Demographics for KIIS have remained steady with the focal point being the 18-34 age group with a 12-49 spillover but the station has taken a different road in reaching that audience. Recently, the station had a **Beach Boys Day** and a **Motown weekend** where many 1960s standards were played. "We're contemporary dance music and that covers everything. For us, dance music is a slogan that sets us apart from the other stations here. Maybe, in the long run, it's Top 40 that's really out of date," concludes **Wagner**.

Bubbling Under The Top LPs

- 201—CHARLEY PRIDE, *There's A Little Bit Of Hank In Me*, RCA AHL1-3548
- 202—TOMMY TUTONE, *Tommy Tutone*, Columbia JC 36372
- 203—FELIX CAVALIERE, *Castles In The Air*, Epic JE 35990
- 204—ABBA, *Greatest Hits Vol 2*, Atlantic SD 160009
- 205—FATHER GUIDO SARDUCCI, *Live At St. Douglas Convent*, Warner Bros. BSK 3440
- 206—GALLAGHER, *Gallagher*, United Artists, LT 1019
- 207—THE TOURISTS, *Reality Effect*, Epic NJE 36386
- 208—JERRY KNIGHT, *Jerry Knight*, A&M SP 4788
- 209—ANGEL CITY, *Face To Face*, Epic NJE 36344
- 210—NEIL SEDAKA, *In The Pocket*, Elektra 6E-259

Bubbling Under The HOT 100

- 101—DANCIN' LIKE LOVERS, *Mary MacGregor*, RSO 1025
- 102—YOU GAVE ME LOVE, *Crown Heights Affair*, De-Lite 803 (Mercury)
- 103—GOT TO BE ENOUGH, *Con Funk Shun*, Mercury 76051
- 104—DALLAS, *Floyd Cramer*, RCA 11916
- 105—A LITTLE NIGHT DANCIN', *John Cougar*, Riva 204 (Mercury)
- 106—OVERNIGHT SENSATION, *Jerry Knight*, A&M 2215
- 107—GIVE ME SOME EMOTION, *Webster Lewis*, Epic 9-50832
- 108—I CAN SURVIVE, *Triumph*, RCA 11945
- 109—REACH YOUR PEAK, *Sister Sledge*, Cotillion 45013 (Atlantic)
- 110—SLIPSTREAM, *Allan Clark*, Elektra 46617

Billboard Singles Radio Action

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

Based on station playlist through Wednesday (4/23/80)

TOP ADD ONS - NATIONAL

- BETTE MIDLER—The Rose (Atlantic)
- PAUL McCARTNEY—Coming Up (Columbia)
- ROBBIE DUPREE—Steal Away (Elektra)

PRIME MOVERS - NATIONAL

- AMBROSIA—Biggest Part Of Me (Warner Brothers)
- LIPPS, INC.—Funkytown (Casablanca)
- LINDA RONSTADT—Hurt So Bad (Asylum)

BREAKOUTS - NATIONAL

- ELTON JOHN—Little Jeannie (MCA)
- BOB SEGER—Against The Wind (Capitol)
- FRANK SINATRA—Theme From New York, New York (Reprise)

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

- FIREFALL—Headed For A Fall (Atlantic)
- PAUL McCARTNEY—Coming Up (Columbia)
- LINDA RONSTADT—Hurt So Bad (Asylum) 14-8
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 11-4

KTKT—Tucson

- ELTON JOHN—Little Jeannie (MCA)
- BETTE MIDLER—The Rose (Atlantic)
- AMBROSIA—Biggest Part Of Me (WB) 11-4
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic) 14-9

KQEO—Albuquerque

- AMBROSIA—Biggest Part Of Me (WB)
- BERNADETTE PETERS—Gee Whiz (MCA)
- FELIX CAVALIERE—Only A Lonely Heart Sees (Epic) 15-8
- ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO) 14-7

KENO—Las Vegas

- LIPPS, INC.—Funkytown (Casablanca)
- J. GEILS BAND—Love Stinks (EMI)
- MELISSA MANCHESTER—Fire In The Morning (Arista) 30-22
- AMBROSIA—Biggest Part Of Me (WB) 22-15

KFMB—San Diego

- BETTE MIDLER—The Rose (Atlantic)
- BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol)
- BROTHERS JOHNSON—Stomp (A&M) 27-17
- LIPPS, INC.—Funkytown (Casablanca) 10-5

Pacific Northwest Region

TOP ADD ONS:

- PAUL McCARTNEY—Coming Up (Columbia)
- THE WHISPERS—Lady (Solar)
- BILLY JOEL—It's Still Rock 'n' Roll To Me (Columbia)

PRIME MOVERS:

- LIPPS, INC.—Funkytown (Casablanca)
- AMBROSIA—Biggest Part Of Me (Warner Brothers)
- ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO)

BREAKOUTS:

- SPIDER—New Romance (Dreamland)
- KENNY ROGERS—Love The World Away (UA)
- FRANK SINATRA—Theme From New York, New York (Reprise)

KFRC—San Francisco

- THE WHISPERS—Lady (Solar)
- KENNY ROGERS—Love The World Away (Asylum)
- LIPPS, INC.—Funkytown (Casablanca) 21-13
- LINDA RONSTADT—Hurt So Bad (Asylum) 27-23

KYA—San Francisco

- FLEETWOOD MAC—Think About Me (WB)
- CHARLIE DORE—Pilot Of The Airwaves (Island)
- BOB SEGER & SILVER BULLET BAND—Fire Lake (Capitol) D-16
- OR. HOOK—Sexy Eyes (Capitol) 17-9

KROY—Sacramento

- LIPPS, INC.—Funkytown (Casablanca)
- PHOTOGLO—We Were Meant To Be Lovers (20th Century)
- PRETENDERS—Brass In Pocket (Sire) 15-2
- AIR SUPPLY—Lost In Love (Arista) 12-5

KYNO—Fresno

- FRANK SINATRA—Theme From New York, New York (Reprise)
- GQ—Sitting In The Park (Arista)
- CLIFF RICHARD—Carrie (EMI-America) 0-26
- MICHAEL JACKSON—She's Out Of My Life (Epic) 29-20

KGW—Portland

- PINK FLOYD—Another Brick In The Wall (Columbia)
- BILLY JOEL—It's Still Rock 'n' Roll To Me (Columbia)
- AMBROSIA—Biggest Part Of Me (WB) 17-10
- PAUL DAVIS—Do Right (Bang) 12-8

KING—Seattle

- DIONNE WARWICK—After You (Arista)
- FRANK SINATRA—Theme From New York, New York (Reprise)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic) 15-7
- ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO) 17-10

KJRB—Spokane

- BILLY JOEL—It's Still Rock 'n' Roll To Me (Columbia)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 15-10
- ROBBIE DUPREE—Steal Away (Elektra) 28-19

KTAC—Tacoma

- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 23-16
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 17-12

KCPX—Salt Lake City

- PAUL McCARTNEY—Coming Up (Columbia)
- OZARK MOUNTAIN DAREDEVILS—Take You Tonight (Columbia)
- ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO) 16-11
- CHARLIE DORE—Pilot Of The Airwaves (Island) 13-9

KRSP—Salt Lake City

- PAUL McCARTNEY—Coming Up (Columbia)
- AMBROSIA—Biggest Part Of Me (WB) 9-4
- THE CLASH—Train In Vain (Epic) 17-10

KTLK—Denver

- SPIDER—New Romance (Dreamland)
- WAR—I'll Be Around (MCA)
- AMBROSIA—Biggest Part Of Me (WB) 32-21
- LIPPS, INC.—Funkytown (Casablanca) 20-12

KIMN—Denver

- PAUL McCARTNEY—Coming Up (Columbia)
- ROBBIE DUPREE—Steal Away (Elektra)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic) 18-14
- BETTE MIDLER—The Rose (Atlantic) 7-2

KJR—Seattle

- BERNADETTE PETERS—Gee Whiz (MCA)
- SPIDER—New Romance (Dreamland)
- FIREFALL—Headed For A Fall (Atlantic) 26-20
- SHALAMAR—The Second Time Around (Solar) 21-10

KYYX—Seattle

- PAUL McCARTNEY—Coming Up (Columbia)
- RUPERT HOLMES—Answering Machine (MCA)
- AMBROSIA—Biggest Part Of Me (WB) 16-10
- JAMES LAST BAND—The Seduction (Polydor) 22-15

KCBN—Reno

- BETTE MIDLER—The Rose (Atlantic)
- PAUL McCARTNEY—Coming Up (Columbia)
- AMBROSIA—Biggest Part Of Me (WB) 24-15
- BROTHERS JOHNSON—Stomp (A&M) 34-25

North Central Region

TOP ADD ONS:

- KENNY ROGERS—Love The World Away (UA)
- BETTE MIDLER—The Rose (Atlantic)
- MAC DAVIS—Hard To Be Humble (Columbia)

PRIME MOVERS:

- PRETENDERS—Brass In Pocket (Sire)
- LIPPS, INC.—Funkytown (Casablanca)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)

BREAKOUTS:

- RUPERT HOLMES—Answering Machine (MCA)
- PINK FLOYD—Run Like Hell (Columbia)
- FRANK SINATRA—Theme From New York, New York (Reprise)

CKLW—Detroit

- MAC DAVIS—It's Hard To Be Humble (Casablanca)
- BETTE MIDLER—The Rose (Atlantic)
- AMBROSIA—Biggest Part Of Me (WB) 28-13
- LIPPS, INC.—Funkytown (Casablanca) 18-9

WDRQ—Detroit

- NEIL SEDAKA AND DARA SEDAKA—Should've Never Let You Go (Elektra)
- PINK FLOYD—Run Like Hell (Columbia)
- AMBROSIA—Biggest Part Of Me (WB) 25-15
- BILLY JOEL—It's Still Rock 'n' Roll To Me (Columbia) 17-10

WTAC—Flint

- ALICE COOPER—Clones (WB)
- PAUL McCARTNEY—Coming Up (Columbia)
- PRETENDERS—Brass In Pocket (WB) 12-8
- J. GEILS BAND—Love Stinks (EMI-America) 25-15

Z-96 (WZZR-FM)—Grand Rapids

- ELTON JOHN—Little Jeannie (MCA)
- RUPERT HOLMES—Answering Machine (MCA)
- AMBROSIA—Biggest Part Of Me (WB) 24-16
- LINDA RONSTADT—Hurt So Bad (Asylum) 14-7

WAKY—Louisville

- MICHAEL JACKSON—She's Out Of My Life (Epic)
- PAUL McCARTNEY—Coming Up (Columbia)
- LIPPS, INC.—Funkytown (Casablanca) 18-6
- MAC DAVIS—It's Hard To Be Humble (Casablanca) 21-9
- ROBBIE DUPREE—Steal Away (Elektra) 36-24

WBGW—Bowling Green

- LIPPS, INC.—Funkytown (Casablanca)
- PINK FLOYD—Run Like Hell (Columbia)
- PRETENDERS—Brass In Pocket (WB) 22-12
- ANDY GIBB AND OLIVIA NEWTON-JOHN—I Can't Help It (RSO) 27-22

WGCL—Cleveland

- PAT BENATAR—We Live For Love (Chrysalis)
- KENNY ROGERS—Love The World Away (Asylum)
- LIPPS, INC.—Funkytown (Casablanca) 11-4
- LINDA RONSTADT—Hurt So Bad (Asylum) 14-9

WZPP—Cleveland

- TOURISTS—I Only Want To Be With You (Epic)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 8-2
- ANNE MURRAY—Lucky Me (Capitol) 22-17

Q-102 (WKRQ-FM)—Cincinnati

- PRETENDERS—Brass In Pocket (WB)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- AMBROSIA—Biggest Part Of Me (WB) 26-19
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 24-18

WNCI—Columbus

- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- SHELLIE JACOBS—You Bring Out The Best Of The Woman In Me (Ovation)
- GARY NUMAN—Cars (Atlantic) 20-10
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 13-4

WCUE—Akron

- BROTHERS JOHNSON—Stomp (A&M)
- PAUL McCARTNEY—Coming Up (Columbia)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 19-9
- LIPPS, INC.—Funkytown (Casablanca) 32-24

13-Q (WKQT)—Pittsburgh

- FRANK SINATRA—Theme From New York, New York (Reprise)
- RUPERT HOLMES—Answering Machine (MCA)
- CHARLIE DORE—Pilot Of The Airwaves (Island) 0-19
- THE EAGLES—I Can't Tell You Why (Asylum)
- OFF BROADWAY—Stay In Time (Atlantic)
- RUPERT HOLMES—Answering Machine (MCA)
- PRETENDERS—Brass In Pocket (WB) 23-18
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 15-9

Southwest Region

TOP ADD ONS:

- PAUL McCARTNEY—Coming Up (Columbia)
- DIONNE WARWICK—After You (Arista)
- BERNADETTE PETERS—Gee Whiz (MCA)

PRIME MOVERS:

- LIPPS, INC.—Funkytown (Casablanca)
- GARY NUMAN—Cars (Atco)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)

BREAKOUTS:

- NEIL SEDAKA & DARA SEDAKA—Should've Never Let You Go (Elektra)
- RUPERT HOLMES—Answering Machine (MCA)
- THE CLASH—Train In Vain (Epic)

KILT—Houston

- DIONNE WARWICK—After You (Arista)
- PAUL McCARTNEY—Coming Up (Columbia)
- LIPPS, INC.—Funkytown (Casablanca) 18-6
- MAC DAVIS—It's Hard To Be Humble (Casablanca) 21-9

KRBE—Houston

- MICHAEL JACKSON—She's Out Of My Life (Epic)
- STYX—First Time (A&M)
- AMBROSIA—Biggest Part Of Me (WB) 14-10
- GARY NUMAN—Cars (Atlantic) 29-22

KLIF—Dallas

- RAY KENNEDY—Just For The Moment (Columbia)
- ROBBIE DUPREE—Steal Away (Elektra)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 14-5
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic) 20-14
- BOB SEGER & SILVER BULLET BAND—Fire Lake (Capitol)
- RUPERT HOLMES—Answering Machine (MCA)
- LIPPS, INC.—Funkytown (Casablanca) 36-24
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)

KFJZ-FM (Z-97)—Fl. Worth

- THE BABYS—Midnight Rendezvous (Chrysalis)
- BETTE MIDLER—The Rose (Atlantic)
- GARY NUMAN—Cars (Atlantic) 11-4
- THE EAGLES—I Can't Tell You Why (Elektra) 9-5

KINT—el Paso

- JOURNEY—Anyway You Want It (Columbia)
- PRETENDERS—Brass In Pocket (Sire)
- JIMMY RUFFIN—Hold On To My Love (RSO) 14-9
- LINDA RONSTADT—Hurt So Bad (Elektra) 17-10

WKY—Oklahoma City

- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- KORONA—Let Me Be (UA)
- ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO) 15-9
- AIR SUPPLY—Lost In Love (Arista) 6-2

KELI—Tulsa

- PRETENDERS—Brass In Pocket (Sire)
- PAT BENATAR—We Live For Love (Chrysalis)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 25-18
- BLONDIE—Call Me (Chrysalis) 4-1

WTIX—New Orleans

- NEIL SEDAKA AND DARA SEDAKA—Should've Never Let You Go (Elektra)
- THE CLASH—Train In Vain (Epic)
- GARY NUMAN—Cars (Atlantic) 5-1
- LIPPS, INC.—Funkytown (Casablanca) 25-15

WNOE—New Orleans

- AMBROSIA—Biggest Part Of Me (WB)
- PAUL McCARTNEY—Coming Up (Columbia)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 25-13
- AIR SUPPLY—Lost In Love (Arista) 12-8

KEEL—Shreveport

- BERNADETTE PETERS—Gee Whiz (MCA)
- THE EAGLES—I Can't Tell You Why (Elektra)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 12-5
- BILLY JOEL—You May Be Right (Columbia) 11-6

Midwest Region

TOP ADD ONS:

- ROBBIE DUPREE—Steal Away (Elektra)
- AMBROSIA—Biggest Part Of Me (Warner Brothers)
- MICHAEL JACKSON—She's Out Of My Life (Epic)

PRIME MOVERS:

- LINDA RONSTADT—Hurt So Bad (Asylum)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)

BREAKOUTS:

- BOB SEGER—Against The Wind (Capitol)
- ELTON JOHN—Little Jeannie (MCA)
- SPYRO GYRA—Catching The Sun (MCA)

WLS—Chicago

- PRETENDERS—Brass In Pocket (WB) 22-9
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 32-20

WEFM—Chicago

- AMBROSIA—Biggest Part Of Me (WB)
- THE BABYS—Midnight Rendezvous (Chrysalis)
- LINDA RONSTADT—Hurt So Bad (Asylum) 19-13
- B-52's—Rock Lobster (WB) 12-7

WROK—Rockford

- MICHAEL JACKSON—She's Out Of My Life (Epic)
- PAUL McCARTNEY—Coming Up (Columbia)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 11-4
- BROTHERS JOHNSON—Stomp (A&M) 26-12

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Counterpoint

Ex-Houston Retailer To Be Mentor

By JEAN WILLIAMS

LOS ANGELES—Rose Mayes, who operated Rose's Records in Houston for 11 years, sold her retail outlet several months ago to pursue another career in the music industry.

Mayes, who plans to enter the personal management field, recently moved to California to resume her education at the Univ. of Redlands at Redlands, Calif.

"I sold the store last August because the business got so competitive and confusing and I couldn't make as much money as in previous years," she explains.

"The industry needs professional people," she continues. "I believe that's one of the reasons it's (music industry) having so many problems.

"This move also is for my own personal satisfaction. I will get my BA in October and will begin working on my masters degree."

She points out that she was not forced out of business. "I was one of the more successful dealers in the area but I couldn't see my long range goals coming to fruition in the situation I was in."

Mayes is majoring in business administration at the Univ. of Redlands and in her spare time consults retailers in the L.A. area.

"Because I have been in the business such a long time I have made many contacts. Also, because of my own experiences I am able to advise other dealers. Therefore I frequently visit shops in an attempt to help them in some way or put them in touch with the people who can."

The Rev. C.L. Franklin, father of Aretha, has been hospitalized at Detroit's Ford Hospital, in what sources close to the minister call a deteriorating condition.

When contacted about his condition, a hospital spokesperson would only say, "We're not giving out any information on him. That's our instructions."

The Rev. Franklin, who remains comatose, was recently saluted with a tribute by his family and friends, with proceeds going to the Rev. C.L. Franklin Medical Trust Fund. The event, which featured several gospel artists in addition to Aretha, reportedly grossed \$100,000 with approximately \$51,000 going to the trust fund after expenses.

The Rev. Franklin, who recorded for many years on the Chess/Checker label, is possibly the most internationally well known recording artist of sermons in the industry.

Is it true that Forest Hamilton, president of Forest Hamilton Management, is about to get a label deal with Elektra Records? And will the label be called Black Forest Records?

Hamilton has several acts signed to his management firm, including the Dramatics, presently on MCA Records. . . . Tavares played a benefit for their boyhood church, Our Lady Of Assumption in New Bedford, Mass. The concert was held at a local high school.

Maurice G. White, son of Granville "Granny" White, the CBS Records veteran, is involved in several projects through his newly formed,

(Continued on page 23)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 5/3/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	9	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)	34	25	15	EVERY GENERATION —Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	68	78	3	TAKE YOUR TIME —S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)
2	3	12	DON'T PUSH IT, DON'T FORCE IT —Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	35	45	5	TONIGHT I'M ALRIGHT —Narada Michael Walden (N.M. Walden), Atlantic 3655, (Walden/Gratitude Sky, ASCAP)	69	88	2	YOU AND ME —Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)
3	4	8	LADY —Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	36	31	11	YOU ARE MY FRIEND —Sylvestre (La Belle, Ellison, Edwards), Fantasy 883 (Zuri, BMI)	70	80	2	AIN'T THAT LOVING YOU —Lou Rawls (H. Banks, A. Jones), P.I.R. 9-3102 (CBS) (East Memphis, BMI)
4	2	12	STOMP —Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Broya, ASCAP)	37	61	2	CLOUDS —Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Val, ASCAP)	71	81	2	STILL WAITING —Prince (Prince), Warner Bros. 49226 (Ecnirp, BMI)
5	11	7	LET'S GET SERIOUS —Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	38	33	13	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)	72	82	2	DOES SHE HAVE A FRIEND —Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullet, BMI)
6	8	7	LET ME BE THE CLOCK —Smokey Robinson (W. Robinson), Tama 54311 (Motown) (Bertram, ASCAP)	39	35	12	MUSIC TRANCE —Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)	73	83	2	SAME OLD STORY —Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49222 (Four Knights/Irving, BMI)
7	9	8	TWO PLACES AT THE SAME TIME —Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydio, ASCAP)	40	38	13	IS THIS THE BEST —L.A. Boppers (V. Tenor), Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)	74	84	2	DON'T YOU LIKE IT —Chapter 8 (M. Powell), Ariola 802 (Woodsong/Chapter 8/U.S. Arabella, BMI)
8	5	12	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)	41	41	9	UNDER YOUR SPELL —Phyllis Hyman (J. Mtume, R. Lucas), Arista 0495 (Frozen Butterfly, BMI)	75	NEW ENTRY		WE'RE GOIN' OUT TONIGHT —Cameo (L. Blackman, T. Jenkins, N. Lettenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)
9	14	7	FUNKY TOWN —Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)	42	52	6	FOREVER —Mass Production (T. Williams), Cotillion 45009 (Atlantic) (Two Pepper, ASCAP)	76	77	3	I DON'T WANT TO BE WITH NOBODY ELSE —Alton McClain & Destiny (R.R. Barnes, H. Owens, J. Collier, M. Sharon), Polydor 2073 (Platinum Wizards, BMI)
10	12	8	GOT TO BE ENOUGH —Con Funk Shun (M. Cooper, F. Piate), Mercury 76051 (Val-Le-Joe, BMI)	43	53	5	WINNERS —Kleer (N. Durham, W. Cunningham), Atlantic 3650, (Alex/Soutis, ASCAP/Darak/Good Groove, BMI)	77	86	2	ANYTHING YOU WANT —David Sanborn (D. Sanborn, M. McDonald), Warner Bros. 49219 (Hiatus, BMI/Tauripins, ASCAP)
11	6	16	AND THE BEAT GOES ON —Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	44	44	6	FROM 9:00 UNTIL —Lakeside (O. Stokes), Solar 11931 (RCA) (Spectrum VII, ASCAP)	78	59	8	NOW I'M FINE —Grey And Hanks (L.R. Hanks, Z. Grey), RCA 11922 (Irving/Medad, BMI)
12	16	8	SHINING STAR —Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	45	43	7	SUGAR —Kenny Doss (M.H. Bryant), Bearsville 49197 (Warner Bros.) (Every Knight/Unichappell, BMI)	79	79	9	YOU GOT WHAT IT TAKES —Bobby Thurston (R. Brown, W. Lester), Prelude 8009 (Diamond In The Rough/Trumar, BMI)
13	15	11	HIGH —Skiyy (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	46	56	4	LET THIS MOMENT BE FOREVER —Kwick (A. Jones), EMI/America 8037 (Cessess, BMI)	80	90	2	FREAKIN' TIME —Asphalt Jungle (K. Gibson, J. Hicks), TEC 765 (M&H, ASCAP)
14	7	11	OFF THE WALL —Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)	47	57	5	THAT THING OF YOURS —John & Arthur Simms (J. Simms, A. Simms), Casablanca 2251	81	NEW ENTRY		BEHIND THE TREE —Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)
15	20	7	MINUTE BY MINUTE —Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)	48	58	5	OVERNIGHT SENSATION —Jerry Knight (J. Knight), A&M 4788, (Almo/Crimso, ASCAP)	82	NEW ENTRY		SHE'S OUT OF MY LIFE —Michael Jackson (L. Roman, T. Wiloughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)
16	18	9	WE OUGHT TO BE DOIN' IT —Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	49	60	4	A LOVER'S HOLIDAY —Change (D. Roman, T. Wiloughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	83	NEW ENTRY		ONE IN A MILLION YOU —Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)
17	26	5	SWEET SENSATION —Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	50	51	4	THE BIG BANG THEORY —Parliament (D. Sterling, R. Dunbar, G. Clin'jun), Casablanca 2250 (Rick's/Rightsong/Malbiz, BMI)	84	NEW ENTRY		I DON'T GO SHOPPING —Patti LaBelle (P. Allen, D. Lasley), Epic 9-50872 (Almo, ASCAP/Irving/Woolnoug, BMI)
18	17	13	STANDING OVATION —G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	51	65	3	I CAN'T GO ON LIVING WITHOUT YOU —Tavares (B.F. Wright Jr.), Capitol 4846 (Ritesonian, ASCAP)	85	NEW ENTRY		STICKS & STONES —Chuck Brown & The Soul Searchers (B. Sutton, M. Sutton), Source 41226 (MCA) (Jobete, ASCAP)
19	22	6	INSIDE OF YOU —Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walter, H. Goodman), Polydor 2077, (H.A.B./Dark Cloud, BMI)	52	68	2	POWER —Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)	86	NEW ENTRY		ANGEL OF THE NIGHT —Angela Bofill (B. Hull, J. Devlin), Arista/GRP 2504 (Brass Heart, BMI)
20	10	15	YOU ARE MY HEAVEN —Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	53	54	5	LET THE MUSIC TAKE ME —Patrice Rushen (Patrice Rushen/Shereen Brown), Elektra 46604, (Baby Fingers/Shownbreeze, ASCAP)	87	85	9	YOU AND ME —Solaris (J. Anderson, J. Baker, W. Morrow), Dana 00131 (TAR, ASCAP)
21	13	14	WELCOME BACK HOME —Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	54	64	4	BABY I'M FOR REAL —Hamilton Bannoh (M. Gaye), Mercury 76054 (Jobete, ASCAP)	88	36	16	COMPUTER GAME —Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)
22	29	8	GOTTA GET MY HANDS ON SOME —Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Cita, BMI/Sign Of The Twins, ASCAP)	55	62	4	BABY, THIS LOVE THAT WE'VE FOUND —Heat (T. Saviano, J.M. Arnold), MCA 41203 (Koppelman/Bandier, BMI)	89	NEW ENTRY		I JUST CAN'T SHAKE THE FEELING —Ava Cherry (B. Eli, J. Prusan), Curton/RSD 1027 (Friday's Child, BMI)
23	27	8	ALL NIGHT THING —Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	56	66	4	STARS IN YOUR EYES —Herbie Hancock (R. Parker, Jr., H. Hancock, G. Christopher, L. Capuano), Columbia 1-11236 (Raydio, ASCAP/Hancock, Polo Grounds, BMI)	90	74	11	CAN YOU FEEL IT —Pressure (B. Vega, R. Laws), LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP)
24	32	6	REACH YOUR PEAK —Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45013 (Atlantic) (Chic, BMI)	57	67	4	COMING DOWN FROM LOVE —Bobby Caldwell (B. Caldwell), Clouds 21 (T.K.) (Sherlyn/Lindseyanne/Bobby Caldwell, BMI)	91	92	2	THE GIRLS ALRIGHT WITH ME —Masterpiece (N. Whitfield, E. Kendrick, E. Holland), Whitfield 49218 (Warner Bros.) (Stone Agate, BMI)
25	19	20	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL —Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems/EMI/Seasons' Four, BMI)	58	49	7	THE BEST LOVE I EVER HAD —Jerry Butler (K. Gamble, L. Huff), P.I.R. 9-3746 (CBS) (Mighty Three, BMI)	92	39	10	ANY LOVE —Rufus and Chaka (D. Wolinski), MCA 41191 (Overdue, ASCAP)
26	21	16	BOUNCE, ROCK, SKATE, ROLL —Vaughn Mason & Crew (V. Mason, G. Buford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	59	63	5	THE GET DOWN MELLOW SOUND —Player's Association (C. Hills), Vanguard 35214 (Silk/Chris Hill, BMI)	93	70	32	THE SECOND TIME AROUND —Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)
27	28	10	I'M BACK FOR MORE —Al Johnson w/Jean Carr (K. Stover), Columbia 1-11207 (Jobete, ASCAP)	60	42	10	DESIRE —Masqueraders (L. Hatim, R. Wrights), Bang 9-4806 (CBS) (Web IV, BMI)	94	91	6	YOU GAVE ME LOVE —Crown Heights Affair (I. Reid), De-Lite 803 (Mercury) (Delightful/Crown Heights Affair, BMI)
28	34	6	RIGHT IN THE SOCKET —Shalamar (K. Spencer, L. Sylvers, D. Griffey), Solar 11929 (RCA) (Spectrum VII/Rosy, ASCAP)	61	71	3	GIVE UP THE FUNK —B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)	95	55	9	STRUT YOUR STUFF —Stone City Band (L. Ruffin Jr.), Gordy 7179 (Motown) (Stone City, ASCAP)
29	30	8	HOLD ON TO MY LOVE —Jimmy Ruffin (R. Gibb, B. Weaver), RSO 1021 (Stigwood/Unichappell, BMI)	62	72	3	JUST US —Two Tons Of Fun (Robinson, Orsborn), Fantasy/Honey 888 (Jobete, ASCAP)	96	87	3	FOREVER —Chuck Cissell (B. Holland, L. Dozier, F. Gorman), Arista 0499 (Jobete/Stone Agate, BMI)
30	23	18	TOO HOT —Kool & The Gang (G.M. B. town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	63	73	3	GIMME SOMETHING REAL —Wardell Piper (N. Ashford, V. Simpson), Midsong 772000 (CBS) (Nic-O-Val, ASCAP)	97	47	13	GIVE ME SOME EMOTION —Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Webb/Back To Rock/Gadloon, BMI)
31	24	13	WHY YOU WANNA TREAT ME SO BAD —Prince (Prince), Warner Bros. 49178 (Ecnirp, BMI)	64	NEW ENTRY		BACK TOGETHER AGAIN —Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3661 (Scarab, BMI)	98	NEW ENTRY		I'LL BE AROUND —War (Allen, Brown, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott), MCA 41209 (Far Out, ASCAP/Milwaukee, BMI)
32	50	3	LANDLORD —Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nic-O-Val, ASCAP)	65	75	2	THE GROOVE —Rodney Franklin (R. Franklin), Columbia 1-11252 (Maicaboom, BMI)	99	46	13	YES I'M READY —Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)
33	40	6	AFTER YOU —Dionne Warwick (D. Frank, D. James), Arista 0498 (Sumac, BMI)	66	76	3	SHEET MUSIC —Barry White (B. White, P. Polit), Unlimited Gold 9-1415 (CBS) (Seven Songs/Ba-Da-Ke, BMI)	100	48	16	THEME FROM THE BLACK HOLE —Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Rightsong/Malbiz/Rubber Band, BMI)

MAY 3, 1980 BILLBOARD

Memphis' Explanation Retail Chain Opens Its Own One-Stop

By JEAN WILLIAMS

LOS ANGELES—The Explanation retail record chain in Memphis expanded into the one-stop business last week when it opened New Dawn Enterprises.

The chain, with three outlets in different parts of the city and a fourth to open mid-May, has brought o.f Eldridge Henry and Edward Smith to operate the one-stop. According to Clarence Boone, general manager of the chain, he is looking to hire an additional three persons to work at New Dawn.

Boone notes that the Explanation stores are full-line outlets stocking r&b, gospel, rock, pop country, jazz, tapes and record accessories.

Explanation has taken the mini-mall concept for its outlets. Boone explains that under one roof are three operations, a record shop, flower shop and women's wear outlet. "Each shop works off the next."

He notes that there is an open passageway connecting the different shops and customers may stroll from one to the next without leaving the building.

The mini-mall concept applies to all three retail record locations. The fourth shop will be located in the Mid America Mall.

All outlets do not have the same mix of stores. "It depends on the area. That determines how we mix the businesses. Instead of plants, at one store we have furnishings. Some areas lean to plants while others lean toward furnishings," he says.

Boone points out that each shop attracts a different clientele. "One store is on Elvis Presley Blvd., where the customers are 85% black, in the Whitehaven area shop the clientele is about 55% black, 45% white and in the East Memphis store it's broken down to 15% black, 85% white. We must stock all types of music."

Boone does the buying for all outlets, which are owned by James Scales and Thomas Bowen.

Boone, who started with Explanation at the time of its inception in

1972, says record sales, for the most part, have been good at all shops.

He credits this largely on the expertise of his staffers, pointing out that his employees are trained in music, how to sell it and how to buy it. "Once they learn this they are on their own and I just consult them," he says. There are 12 persons employed by the retail outlets.

In addition to competent staffers, Boone says, "another reason our sales are good is that we keep a good advertising campaign going plus we do a lot of promotion."

In terms of promotion, he explains that the company has an annual anniversary party, "and at that time we try to show our customers how much we appreciate them."

"In addition to our customers, we invite label promotion representatives as well as radio announcers and other station personnel and the local media.

"We structure the party in two phases. The first phase is for the music industry people and media and phase two is for our customers. The last party we called 'Explanations Welcome To The '80s Disco' which was held at Club 2001.

"For the industry people we had eight DJs from four local stations, WDIA-AM, WLOK-AM, WHRK-FM and WZXR-FM spinning records.

"For the general public," he continues, "we had Arista's Galaxy to provide the entertainment and we had several prizes ranging from a gift certificate to a weekend for two at the Hilton Inn to a waterbed and giveaways, LPs, T-shirts, pins and other things."

In addition to the anniversary party, Boone maintains the company sponsors this type of event a couple of times a year.

Record discounts is another reason customers continue to patronize Explanation, says Boone.

"We try to run special discounts at least quarterly and we always have an anniversary sale. For these sales, which include the top selling albums and tapes, we discount the product 10%-15%. We also have a large discount section at all times." Explanation charges \$6.49 for its LPs and tapes.

Boone had been purchasing his product from Select-O-Hit and Popular Tune, both Memphis one-stops.

Veteran Ex-Motown Acts Rebound Strong On Chart

LOS ANGELES—Gladys Knight & the Pips, the Temptations and Jimmy Ruffin, all classic acts from Motown's mid-'60s heyday, are rebounding after long cold spells on the heels of recent label realignments.

Another group from Motown's golden era, the Four Tops, is in the process of being signed to Casablanca, which formerly had the Pips minus Gladys under contract. After leaving Motown, the Tops had three top 15 pop hits in 1973 on ABC/Dunhill, but the act hasn't cracked the Top 40 since that year.

Knight & the Pips' "Landlord," produced by Ashford & Simpson, leaps 18 points to number 32 in its third week on Billboard's Soul Singles chart. The disk is the group's first release on Columbia after seven years on Buddah.

The family group was the No. 1 pop singles act in the business on Billboard's year-end chart recaps for both 1973 and 1974, but hasn't had a top 20 pop hit since "The Way We Were" five years ago.

And the Temptations' "Power," coproduced by Berry Gordy, jumps 16 spots to number 52 in its second week on the soul chart. It's the Temptations' first single since resigning with Motown's Gordy label after two hitless years on Atlantic.

The group hit the pop top 15 at least once every year from 1964 ("The Way You Do The Things You Do") to 1973 ("Masterpiece"), but has been shut out from the Top 40 since "Glasshouse" five years ago.

Both Knight & the Pips and the Temptations are managed by New York-based Sidney Seidenberg, though the Knight group has a split management situation, with Seidenberg handling personal appearances while L.A.-based Ron Weisner tends to record-related matters, per Gladys Knight.

Another act from Motown's mid-'60s glory days enjoying a comeback hit on this week's pop and soul charts is Jimmy Ruffin, whose "Hold On To My Love" on RSO jumps two points to number 10 on the Hot 100. The tune, coproduced by Robin Gibb, returns the singer to the top 10 for the first time in 14 years.

Ruffin's "What Becomes Of The Broken Hearted" hit number seven pop in October 1966, riding the unstoppable momentum Motown enjoyed that year. In the top 10 at the same time were the Supremes' "You Can't Hurry Love" and the Four Tops' "Reach Out, I'll Be There," both pop and soul chart-topping singles. **PAUL GREIN**

Counterpoint

Continued from page 22

Chicago-based firm, Maurice G. White & Associates.

White's company, which he calls a "complete entertainment complex," encompasses a personal management wing, record promotion department, marketing and merchandising divisions and record production.

Among the projects he is involved with is the management of Samona Cooke, daughter of the late Sam Cooke, and Philadelphia International artist Bobby Rush.

Working with White are James Echols, Mel Barrow, Tony Gibb, Chris Craig, Raymond Johnson, Leroy Jimerson, Johnny Moore and Bobby Rush.

The Black Music Assn. is urging the music industry to hire trainees. According to the BMA, "Researching organizations and companies throughout the industry to determine where internships or training programs are offered so BMA members can have access to these opportunities and gain valuable experience from on-the-job training programs is one phase of BMA's Skills Bank program."

Jackson, Miss.-based Juana Records, headed by Frederick Knight, has moved from TK Records to independent distribution. The label has new releases on Anita Ward of "Ring My Bell" fame, and the Controllers.

Knight, also a writer, producer and recording artist, who hit with "I've Been Lonely For So Long" on the Stax label, has come out of retirement with a nearly completed LP.

The Spinners are set to do a benefit performance at the communications tribute to Benjamin L. Hooks, former FCC commissioner, now executive director of the NAACP.

The \$100 a plate dinner is set for the Sheraton Washington Hotel, Washington, D.C., May 12, with proceeds going to the NAACP's ACT-SO program.

The program was instituted by Hooks to motivate minority youth in the arts, humanities and technical & social sciences.

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

Billboard Soul LPs

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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)
★	2	3	GO ALL THE WAY Isley Brothers, T-Neck FZ 36305 (CBS)	39	36	22	BRASS CONSTRUCTION 5 Brass Construction, United Artists LT-977
2	1	9	LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716	★	40	NEW ENTRY	SWEET SENSATION Stephanie Mills, 20th Century T-603 (RCA)
3	3	18	THE WHISPERS The Whispers, Solar BXLI-3521 (RCA)	41	37	15	HIROSHIMA Hiroshima, Arista AB-4252
★	5	8	WARM THOUGHTS Smokey Robinson, Tamla T8-367M1 (Motown)	42	41	10	WINNERS Kleeer, Atlantic SD 19262
5	4	36	OFF THE WALL Michael Jackson, Epic FE-35745	43	38	21	LIVE AND UNCENSORED Millie Jackson, Spring SP2-6725 (Polydor)
★	7	6	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	44	44	9	LADY T Teena Marie, Gordy G7-992R1 (Motown)
★	13	4	LET'S GET SERIOUS Jermaine Jackson, Motown M7-928R1	45	39	20	GLORYHALLASTOOPID Parliament, Casablanca NBLP 7195
★	10	3	TWO PLACES AT THE SAME TIME Ray Parker Jr. and Raydio, Arista AL 9515	46	45	26	ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP-2-7191
★	11	4	TWO G.Q., Arista AL 9511	47	46	10	SUPERCHARGED Tavares, Capitol ST 12026
10	6	20	GAP BAND II Gap Band, Mercury SRM 1-3804	48	47	20	THE DANCE OF LIFE Narada Michael Walden, Atlantic SD 19259
11	8	18	RAY, GOODMAN & BROWN Ray Goodman & Brown, Polydor PD 1-6240	49	50	5	TWO TONS OF FUN Two Tons Of Fun, Fantasy F-9584
★	16	3	SPIRIT OF LOVE Con Funk Shun, Mercury SRM 1-3806	★	50	3	MONSTER Herbie Hancock, Columbia JC 36415
★	18	6	LIPPS INC. Mouth To Mouth, Casablanca NBLP 7197	★	51	2	LOVE IS THE ANSWER Lonnie Liston Smith, Columbia JC 36373
14	9	9	SKYLARKIN' Grover Washington, Jr., Motown M7-933R1	52	48	8	IN 'N' OUT Stone City Band, Gordy G7991R1 (Motown)
15	15	7	THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)	53	49	25	MASTERJAM Rufus & Chaka, MCA MCA-5103
16	14	9	LOVE SOMEBODY TODAY Sister Sledge, Cotillion SD-16012 (Atlantic)	54	54	7	SURE SHOT Crown Heights Affair, De-Lite SOR-9517 (Mercury)
17	12	12	EVERY GENERATION Ronnie Laws, United Artists LT-1001	55	51	4	RELEASED Patti LaBelle, Epic JE 36381
18	17	29	BIG FUN Shalamar, Solar BXLI-3479 (RCA)	56	52	16	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra, Horizon SP-736 (A&M)
19	19	9	SKYWAY Skyy, Salsoul SA 8532 (RCA)	★	57	2	NOW APPEARING AT OLE MISS B.B. King, MCA MCA 2-8016
★	25	3	AFTER MIDNIGHT Manhattans, Columbia JC 36411	58	53	30	RISE Herb Alpert, A&M SP 4790
21	20	9	10½ Dramatics, MCA MCA-3196	59	55	26	INJOY Bar-Kays, Mercury SRM 1-3781
22	21	11	FUN AND GAMES Chuck Mangione, A&M SP-3715	★	60	2	THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)
★	27	6	SPYRO GYRA Catching The Sun, MCA MCA-5108	61	57	46	WHERE THERE'S SMOKE Smokey Robinson, Tamla T7-366 (Motown)
24	22	33	LADIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury)	62	64	2	BACK FOR MORE Al Johnson, Columbia NJC 36266
★	31	5	HOT BOX Fatback, Spring SP-1-6726 (Polydor)	63	56	24	YOU KNOW HOW TO LOVE ME Phyllis Hyman, Arista AL 9509
★	43	2	DREAM COME TRUE Earl Klugh, United Artists LT 1026	64	58	38	MIDNIGHT MAGIC Commodores, Motown M8-926
27	23	26	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	65	61	20	NO STRANGER TO LOVE Roy Ayers, Polydor PD 1-6246
28	30	6	MASS PRODUCTION Masterpiece, Cotillion SD 5218 (Atlantic)	66	62	27	FIRE IT UP Rick James, Gordy G8-990 (Motown)
29	29	4	REACHING FOR TOMORROW Switch, Gordy G8-993M1 (Motown)	67	63	6	RANDY BROWN Midnight Desire, Chocolate City CCLP 2010 (Casablanca)
30	24	25	PRINCE Prince, Warner Bros. BSK 3366	68	65	18	ONE ON ONE Bob James/Earl Klugh, Columbia/Tappan Zee FC 36241 (CBS)
★	42	5	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122	69	68	20	LIVE! COAST TO COAST Teddy Pendergrass, P.I.R. KZ 2-36294 (CBS)
32	34	3	SUGARHILL GANG Sugarhill Gang, Sugarhill SH 245	70	69	4	INSANE Richard Pryor, Laff A209
33	33	17	DANCIN' AND LOVIN' Spinners, Atlantic SD 10256	71	66	21	I'LL BE THINKING OF YOU Andrae Crouch, Light LS-5763
★	40	5	HIDEAWAY David Sanbor, Warner Bros. BSK 3379	72	70	23	LIVING PROOF Sylvester, Fantasy F 79010
35	26	11	L.A. BOPPERS L.A. Boppers, Mercury SRM-1-3816	73	NEW ENTRY	NEW ENTRY	PARADISE Peabo Bryson, Capitol S00-12063
36	28	15	8 FOR THE 80'S Webster Lewis, Epic NJE 36197	74	74	23	JUST A TOUCH OF LOVE Slave, Cotillion SD 5217 (Atlantic)
37	32	17	SIT DOWN AND TALK TO ME Lou Rawls, P.I.R. JZ 36304 (CBS)	75	72	4	CAT IN THE HAT Bobby Caldwell, Clouds 8810 (T.K.)
38	35	9	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514				

Gospel

JUNE 18 AT HILTON INN

NARAS In Memphis To Honor Blackwood Brothers With Party

By ROSE CLAYTON

MEMPHIS—The Blackwood Brothers will be honored with a tribute banquet given by the National Academy of Recording Arts and Sciences local Chapter June 18 at the Hilton Inn here.

The Blackwoods and Degarmo and Key, a Christian rock band, will perform on the program. Larry Gatlin will serve as master of ceremonies.

The tribute banquet will open the Blackwood Brothers Homecoming Week, a worldwide convention of sacred and gospel music that has attracted more than 7,000 annually to the Cook Convention Center for the past 10 years.

"All the Blackwoods are members of the Memphis NARAS chapter," says Joe Dixon, chairman of the event, "and we want to show them how proud we are of their outstanding achievements."

The Blackwoods, who recently won its sixth Grammy for the best traditional gospel album with "Lift Up The Name Of Jesus," is the only act to have received a Grammy nomination every year since the inception of the awards 22 years ago.

Recording for RCA for more than 20 years, the Blackwoods are now on their own Skylite label. They released 117 albums and sold more than 17 million records.

Since the quartet was formed 46

years ago, leader James Blackwood, the only remaining member of the original group, has traveled more than six million miles in 50 states and 36 countries, including Russia. He has performed in more than 12,000 concerts.

A pioneer in the gospel field, Blackwood entered radio in 1937 and by 1950 was broadcasting three shows daily. The Blackwoods were the first quartet to offer a transcription service providing gospel songs to radio stations across the nation.

In 1954, the Blackwoods gained national prominence when they became the first gospel quartet to win the Arthur Godfrey Talent Scouts show. Shortly afterwards, the group lost two members in an airplane crash.

"At the time, I was 19 and came into the group full-time," says Cecil Blackwood, who last year celebrated his 25th anniversary with the quartet. Cecil was singing with The Song Fellows, a group which included Elvis Presley. "I went into the family singing, and he (Presley) went his way," recalls Cecil Blackwood. "But we stayed friends all through the years. James sang at Elvis' funeral."

Gospel music has changed over the years and some successful gospel groups have turned to pop and country music, but the Blackwood's style, Cecil says, "has stayed pretty

much the same. We're content and happy with what we're doing."

A highlight of the group's career was providing the only music at the 1978 Presidential prayer breakfast at a Washington hotel before 3,800 dignitaries. James later sang at the White House.

The Blackwood Brothers have captured Dove Awards for the best male gospel group and the favorite group award given by both the CMA and the National Quartet Convention Assn. James has won five consecutive Dove awards as the top male gospel singer and is a member of the Gospel Music Hall of Fame.

In addition to radio, recording and playing 275 dates a year, the Blackwoods host a television show beamed via satellite to more than 1,500 major cable stations in some 209 major cities and many foreign countries.

The Blackwood Brothers Evangelistic Assn., their worldwide headquarters located in Memphis, houses Skylite Records, Gospel Music World News and the Blackwood Brothers Music publishing co.

Gospel Scene

By SHARON ALLEN

"Dino-Just Piano . . . Praise" on Light Records features 29 continuous praise songs with **Dino Kartsonakis** alone at the piano. The concept was developed by mixing old gospel favorites with new contemporary songs with the effect of Kartsonakis sitting in a living room playing the songs . . . The **Rex Nelson Singers** will perform at the Kentucky Rural Electric meetings in June and July . . . The **Blackwood Brothers** appeared on "Hee Haw" and the "Dinah Shore" Show recently. The "Hee Haw" show will be re-run in October and the Blackwoods have been invited to appear again on "Dinah" in November.

A star-studded array of talent including the **Rambos, Kingsmen, Statesmen, Speers, Blackwood Brothers, Hemphills, Oak Ridge Boys, Segos, Stamps Quartet** and **Tennesseans** will be featured on "Camp Meetin' Time," a soon to be released album on Heartwarming Records.

David Ford performed Bach's B Minor Mass with the Nashville Symphony. . . . It's the lead role for **Ragan Courtney** in a television film "Porter's Place." Filming will take place in Portsmouth, Va.

Daystar Records has added a new artist, **Bob Bailey**. He has written and produced commercial jingles as well as touring professionally over the U.S. with the "Bailey Family Singers." . . . Light Records artist **Walter Hawkins** will perform at the Black Music Assn. convention scheduled June 26-28 in Washington D.C. Labelmate **Andrae Crouch** will take off the entire month of May, hitting the road for a series of dates starting June 3 in Springfield, Ohio. Crouch will be performing in many major markets.

Jimmy and Carol Owens will host the Abbey Ministries' "Christian Songwriters Retreat" July 21-26 at the Toro Hills Hotel and Convention Center in Louisiana.

Kathie Lee Johnson will be singing the praises of Coca-Cola in upcoming tv and radio commercials. Johnson is the former spokesperson for the Florida Citrus Commission and has been featured in the television game show "Name That Tune," as well as starring in the syndicated "Hee Haw Honeys."

Shirley Caesar has completed her debut album for Myrrh Records in Nashville. Ken Harding is executive producer for the project. . . . **Beverly Glenn** has completed her debut album for Light Records. Produced by **Jessy Dixon** and **Bill Cole**, the album is called a "mellow" gospel album.

He adds the Family would also do things in concert and future recordings in the style it has done in the past. "We just wanted to offer the public a different side of the Hawkins Family that has always been there. We also used people like White and the Tower of Power horn section and others at the concert to give us a chance to reach a broader audience with our message."

The Hawkins children gave a special presentation including **Walter and Tramaine's** two children, **Jamie and Trystan**; **Freddie's** son and daughter **Jason and Kimmy**; and **Gloria Hawkins** son **Shawn**.

Bill Maxwell, director of a&r for Light Records soul gospel and contemporary artists, was on hand to guide the recording.

Boone Shares Label Ownership

NASHVILLE—Moving its main offices from Los Angeles to here, **Paragon Associates** and **Pat Boone** are now the joint owners of the **Lamb & Lion** label. The label was previously owned solely by Boone.

Lamb & Lion vice president and general manager **Dan Raines** will be moving to Nashville, with the West coast offices remaining open on a scaled down level.

In addition to Boone, artists recording for the label include **Debby Boone**, the **Boone Girls**, **Degarmo & Key** and **Wendell Burton**.

Marketing, advertising and promotion for **Lamb and Lion** will be done by **Paragon**, with distribution and sales of the label's product handled by **Word, Inc.**

New Sounds For Hawkins & Group

NASHVILLE—**Walter Hawkins & the Family** presented a new sophisticated sound in their recent concert in Oakland while recording a new live album.

The Family presented new tight arrangements for its "sophisticated soul sound," a departure from their previous three albums.

Philip Bailey, a member of **Earth, Wind & Fire**, was emcee and presented the opening acts including **Oakland's New Generation Singers** with **Daryl Coley** and the **Sensational Williams Brothers**.

Backed by the **Tower of Power** horn section and drummer **Eddie Bayers**, percussionist **Kenneth Nash** and guitarist **Ray White**, along with special guest **Maurice White**, also from **Earth, Wind & Fire**, the Hawkins Family included **Walter, Edwin, Tramaine, Shirley, Lynette Hawkins Stephens, Daniel, Joel, Carol** and **Feddie**.

Commenting on the change in style, **Walter Hawkins** stated he wanted to make a definite separation between the sound of the **Love Center Choir** which was presented on his first album, "Love Alive," and third album "Love Alive II" and the **Hawkins Family** itself.

"There was no compromise in the lyrics at all," says **Hawkins**. "The new sophisticated sound people talked about at the concert involves things I have always wanted to do. And, we could do more intricate vocal things with the Family because they have been singing together longer."

Hawkins continues, "The strategy on the two choir albums was to keep them simple so other choirs could do them," he says.

Billboard SPECIAL SURVEY For Week Ending 5/3/80

Billboard® Best Selling Spiritual LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	5	13	LORD, LET ME BE AN INSTRUMENT James Cleveland & The Triboro Mass Choir, Savoy 14525
2	2	17	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
3	3	30	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035
4	4	67	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
5	31	5	VICTORY SHALL BE MINE James Cleveland & The Salem Inspirational Choir, Savoy SL 1454
6	7	5	IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY Donald Vails Choraleers, Savoy 7039
7	29	17	FIRST CLASS GOSPEL The Williams Brothers, Tomato TOM 7027G
8	9	55	FOUNTAIN OF LIFE JOY CHOIR Gospel Roots, 5034 (TK)
9	6	38	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
10	1	13	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527
11	8	51	LEGENDARY GENTLEMEN Jackson Southernaires, Malaco 4362
12	12	72	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
13	16	47	WHAT A WONDERFUL SAVIOR Donald Vails & The Voices Of Deliverance, Savoy 7025
14	28	21	THE PROMISE James Cleveland & The Philadelphia Mass Choir, Savoy 14526
15	NEW ENTRY		IT STARTED AT HOME Jackson Southernaires, Malaco M 4366
16	11	26	IN GOD'S OWN TIME, MY CHANGE WILL COME James Cleveland & The Triboro Mass Choir, Savoy 14525
17	NEW ENTRY		GOD'S WILL, GOD'S WAY Benny Cummings Singers, Tomato TOM 7039G
18	NEW ENTRY		MOVING ON Dixie Hummingbirds, Gospel Roots 5050
19	NEW ENTRY		NO ONE GETS THE PRIZE FOR ETERNAL LIFE Isaac Douglas & The Var-Son Community Choir, Savoy SGL 7044
20	19	47	BECAUSE HE LIVES International Mass Choir Of Churches, Tomato 9005
21	20	127	AMAZING GRACE Aretha Franklin With James Cleveland, Atlantic 2-906
22	26	145	FIRST LADY Shirley Caesar, Hob HBL 500
23	32	9	HEAVEN Genobia Jeter, Savoy SL 14547
24	13	9	OH LORD, YOU SAID SO Rev. Cleophus Robinson, Savoy SL 14532
25	10	13	SOMETHING WITHIN ME Rev. Maceo Woods & The Christian Tabernacle Concert Choir, Savoy SL-14541
26	24	34	GIVE ME SOMETHING TO HOLD ON TO Myrna Summers, Savoy 14520
27	23	13	WE'LL LAY DOWN OUR LIVES FOR THE LORD Rev. Julius Cheeks, Savoy SGL-7040
28	18	5	BEST OF THE ORIGINAL BLIND BOYS Savoy SGL 7031
29	14	5	21 GREATEST HITS Mahalia Jackson, Kenwood 20510
30	25	5	LIVE IN CONCERT The Dixie Hummingbirds, Gospel Roots 5041
31	15	5	LIFE IS FRAGILE . . . HANDLE WITH PRAYER Myrna Summers, Savoy SL 14509
32	21	102	LIVE, HE DECIDED TO DIE Donald Vails Choraleers, Savoy 7019
33	34	94	VOLUME 3, IS THERE ANY HOPE FOR TOMORROW? James Cleveland & Charles Fold Singers, Savoy DBL 7020
34	17	13	25TH SILVER ANNIVERSARY Institutional Radio Choir, Savoy SGL-7041
35	30	9	YOU BRING THE SUN OUT Jessy Dixon, Light LS 5647

Talent

Big Picture Promotions Launched By Athena

• Continued from page 3

is the first American pop music talent booking agency to get involved with motion picture exploitation.

The key to promoting movies is working with broadcasters and retailers. Hanson emphasizes the point that what he and his people do are schemes which the traditional movie flagwavers generally avoid doing like giveaways and promotions with radio stations and record stores.

For "The Jerk," Hanson and assistant Kathy Davis traveled around the country setting up promotions using the firm's knowledge of radio station formats as the guide in linking up with a key station in a market.

Big Picture Productions' next planned project is the Warner Bros. film with the working title of "No Nukes," the filmed concert done last September which will be released Aug. 9.

Athena Artists' total staff of 13 is being utilized whenever applicable in film projects, the company's president George Carroll points out. Hanson, formerly the president and now chairman of the board and chief operating officer of the new division, says the agency's knowledge of where to take its artists helps it in planning movie promotions.

The merchandising themes used for helping sell an artist or its product (T-shirts, posters, contests, giveaways) are all being utilized in setting up promotions for movies.

For example, for "The Jerk," Athena set up special screenings of the film in 40 cities, all tied with a radio station as the sponsor. Concurrently the agency was also promoting the new LP, "American Dream," by the Dirt Band on United Artists.

Notes Hanson: "There was no hoopla when we did 'The Jerk.' We just did it. We met with people at Pickwick and got a list of their stores and wound up putting 40 life sized posters of Steve Martin in their outlets." Athena also arranged for 40 giant Martin posters to wind up in Burstein-Applebee hi fi saloons.

Ned Tannen, president of Universal Pictures, gave Athena 2,500 copies of the huge Martin standup display which radio stations gave away as prizes. The display is six feet tall.

Working with Winterland Productions, Bill Graham's San Francisco-based merchandising company, Athena set out posters for the

Kennedy's Acts

PHILADELPHIA—The locally-based Music Fair Enterprises, Inc., will again provide a summer series of pop fare at the concert hall of the John F. Kennedy Center in Washington, D.C.

Music Fair producers Les Guber and Shelly Gross have already set Bob Hope with Suzanne Somers for July 7-13, and Patti Page, the Mills Brothers and the Glenn Miller Orchestra directed by Jimmy Henderson for July 22-27.

Atlantic City Fest Over 4th July

NEW YORK—Schmidt's Atlantic City Jazz Festival II has been set for the July 4th weekend at the Atlantic City Convention Center. It will be produced by the E Street Productions Inc. of Baltimore.

The four-day event will feature 23 acts including such names as Ray Charles, Ella Fitzgerald, Dexter Gordon, Nancy Wilson, Chick Corea, Dave Brubeck, Woody Herman, Roy Ayers, Carmen McRae,

movie, Martin's WB LP, "Comedy Is Not Pretty" and for his single of "King Tut." There were also buttons and bumper stickers ("Steve Martin Is A Personal Friend OF Mine") and transfers for T-shirts. And naturally there were hookups with WEA field people in copromoting the WB LP.

For this project, McEuen and Athena laid out the cash for the promotions with MCA reimbursing them. Now, Hanson says the formula will be for a client to be billed one-third when the deal is made, one-third when the promotions begin and one-third when the project is completed.

Hanson says the uncertainty of the economy necessitates that the agency broaden its base. Elizabeth Rush, the firm's vice president of East Coast operations, for example,

could be pressed into action on that coast in areas of planning and execution if the staff needs to double up to help out with any movie project, Hanson says.

An advantage in working with disk jockeys on movie projects is that it allows the agency another reason for communicating "with the communicators" as Hanson calls the connection. "Our real job is building our performers," Hanson says of Athena's overall objective.

The "No Nukes" movie, shot at Madison Square Garden in New York, features James Taylor, the Doobie Brothers, Jackson Browne, Crosby, Stills & Nash, Bonnie Raitt, John Hall, Carly Simon, Bruce Springsteen, Nicolette Larson, Raydio, Chaka Khan, Ry Cooder, Gil Scott-Heron, Jesse Colin Young and



Billboard photo by Chuck Pulin

BAKER PARTY—Producer Roy Thomas Baker celebrates his 17th anniversary in the music business with a party at Trax in New York. Seen, from left, are: Warner artist Hilly Michaels, Blue Sky artist David Johanson, Baker, Lorna Brant, Baker's assistant, and Cleveland International/Epic artist Ellen Foley.

Mr. Laff's a N.Y. Success

By ROMAN KOZAK

NEW YORK—Innovative promotions, the use of video technology, and its location in the heart of the trendy Upper East Side here have made Mr. Laff's a bellwether club in the sometimes painful transition from traditional disco to new rock disco.

Owned by former Yankee baseball star Phil Linz, the club started life as a singles bar before becoming a regular disco a few years ago. Then, at the stroke of midnight, New Year's Eve, the old disco DJ was dismissed, a new one took his place and the club began playing commercial new wave music.

Since then the club has done joint promotions with WPIX-FM (before it changed formats), it started booking live acts (and put in a new p.a. system), it hosted a "disco funeral" and it has installed a closed circuit

video system, with one of the monitors facing the street outside so pedestrians on busy First Ave. can see what goes on inside.

"It's going great. Our liquor salesmen have pointed out that our orders haven't been this good since last June," says Dolores Castner, club manager and head of its promotions, and principal architect of its new music policy.

When it has live entertainment Mr. Laff's charges \$6.00 at the door, but that includes two drinks, making it one of the city's better entertainment buys. During its recent renovations the club has been booking live acts only on weekends but once the interior remodeling is finished Castner says there will be live shows every night.

Unlike most clubs playing new
(Continued on page 31)

Phoenix Blues Club Prospering

PHOENIX — A newly-opened club here has begun presenting live blues performers on a regular basis.

R & J's Home of the Blues has become a gathering place for blues fans since the club opened Feb. 21.

"Business has been picking up," claims "Poorman" Duffy, the club manager. "We're getting a lot of older folk who want a nice club to come to. We're not getting teenagers or the disco crowd."
DJ "Big Mike" Lenaburg spins blues tunes of all varieties from a personal collection of an estimated 70,000 records.

Duffy is using his past contacts with Universal Productions to bring noted blues performers into the club beginning this month. These included Lowell Folsom April 11-12 and Big Joe Turner was set for Friday and Saturday (25-26). Ted Taylor appeared in March.
Shows at the 300-seat club are scheduled for 10 p.m. midnight and 2 a.m., with a \$4 admission fee. R&J's is open daily 8 p.m.-3 a.m.

Peter Tosh, among others. The three-disk LP is on Elektra/Asylum.

And while none of these artists are signed with Athena, they still represent major names with which to work.

And having opened the door for film exploitation with hookups with such major stations as WNEW-FM New York, CKLW-AM Detroit, WFIL-AM Philadelphia, KJR-AM Seattle, KDWB-AM Minneapolis, KFRC-AM San Francisco, KILT-AM Houston, WQXI-AM Atlanta, WRKO-AM Boston and WFBQ-AM Indianapolis, among others, Athena is looking forward to contacting broadcasters a second time with contests and promotions encircling many of these major names in pop and rock music.

As for its own artists getting involved in movie promotions, George Carroll points to Jerry Jeff Walker's natural participation in the movie being planned for his song, "Mr. Bojangles." The script is presently being shown to a major Hollywood producer, Carroll says, with Walker seen as doing promotions for the film and the concurrent soundtrack LP.

Where does this all lead Athena? Hanson and Carroll believe more record execs (Irv Azoff and Jerry Weintraub are among the first) and more music related people and topics will begin associations with movie studios and they are cementing the foundation for a service company to work in this fertile area.

ELIOT TIEGEL

Rock Concert 'Monopoly' Lawsuit Settled In Philly

PHILADELPHIA—An antitrust suit by three local rock concert promotion firms in this area seeking in excess of \$1 million in damages against Electric Factory Concerts and the Spectrum, charging a monopoly in promoting rock concerts, was settled out of court April 18 in an action that may also effect relationships between promoters and arenas in other parts of the country.

The suit was originally filed in 1977 in U.S. District Court here.

Apart from the cash involved, the settlement is most unusual in that it is in the nature of a consent decree. The major element provides that for a period of 10 years, Electric Factory Concerts and its principals, Larry Magid and Alan Spivak, also defendants in the action, will be forbidden to exercise the right of first refusal in their rebookings. It was charged in the suit that this first right to rebook an act in a return engagement here shut out all other promoters.

The settlement covered three individual civil actions filed by three different promoters. All three were represented by Steven M. Kramer, with complaints basically identical. Plaintiffs included Midnight Sun Co., headed by brothers Rick and Stu Green; Willow Weep Productions, headed by Carl and Claire Rissoldi, who promoted at the nearby Centrum in Cherry Hill, N.J. and Celeste Murphy's Main Street Pro-

ductions, New Hope, Pa., which also promotes in the Trenton, N.J., area.

Electric Factory reportedly promotes at least 90% of the rock concert business here, and with its other promotional ties in Cincinnati, Pittsburgh, and at college campuses, is said to gross some \$14 million a year.

The Spectrum alone reported that 775,775 attended 52 concerts at the 19,500-seat Spectrum last year. In addition, Electric Factory promotes rock shows at the 2,000-seat Tower Theatre in suburban Upper Darby, Pa., which it owns and where Midnight Sun was promoting concerts until Magid and Spivak moved in.

The money changing hands in the settlement is also reputed to be a record for the music industry. Kramer says the settlement covering the three suits was "in the high six figures."

Although it has always denied the allegations, the Spectrum is also a party to the settlement. The antitrust action contended Electric Factory monopolized the rock concert business here by establishing a partnership with the Spectrum which excluded other promoters from renting the arena. The Spectrum maintained there was no exclusive arrangement with Electric Factory but that it just so happened that Magid and Spivak were the best promoters who could meet the arena's standards for rental.

In the settlement, the Spectrum agreed that no advantages would be given to Electric Factory and that Midnight Sun, along with other promoters requesting it, would be given a list of available dates for the season at the same time it is given to Magid and Spivak.

Harris To N.Y.

NEW YORK—Grammy winner Emmylou Harris is returning to her traditional country roots as the headliner at a bluegrass festival at Lincoln Center's Avery Fisher Hall May 17, backed with an all acoustic band.

The traditionalist slant will also prevail in Harris' forthcoming Warner Bros. LP, "Roses In The Snow," set for release in mid-May.

The Avery Fisher concert is being sponsored by Lincoln Center, with veteran bluegrass promoter Geoff Berne promoting and producing the event. Harris won a Grammy this year as best female country vocalist. Her seven Warner Bros. albums have been marked by a country-rock influence, so the concert is a new direction in her career. She is possibly the first pop artist to return to the traditional bluegrass lineup of standup bass, fiddle and mandolin rather than opt for the slicker pop style as her career progresses.

"We think it's part of a trend
(Continued on page 34)

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Talent

Talent In Action

THE WHO
BLACKFOOT

Oakland Coliseum Arena, Oakland, Calif.

Tickets: \$12.50, \$10, \$7.50

The legendary British group opened a soldout three-night run April 18 with a two-hour, 19-song performance that in its proportion, perfection and solidity was like a piece of Greek statuary.

The players, beaming radiantly and in peak physical condition—with both Roger Daltrey and Peter Townshend acting like perpetual motion machines—performed virtually every song that has made them famous over a 15-year career and had most of the 12,000-capacity crowd on its feet for most of the show.

This leg of the tour, which opened in Vancouver and Seattle, introduced new drummer Kenny Jones and keyboardman John "Rabbit" Bundrick to West Coast audiences.

Jones, expectedly enough, is not as flamboyant as Keith Moon but is strong and fluent while the veteran Bundrick controlled an amazing array of keyboards with color and finesse.

The group also employed a three-man horn section to advantage to tunes like "The Music Must Change," "I Can See For Miles" and "See Me, Feel Me." "Pinball Wizard" and one-half the "Underture"—which remains possibly one of the best instrumental thematic pieces in rock—were the other "Tommy" selections.

The concert opened with two older numbers, "Substitute" and "Can't Explain," with the equally old signature anthem "My Generation" coming near set end. Early on, bassist John Entwistle sang lead on "My Wife," and shortly thereafter Townshend hit his vocal highpoint with an emotional rendering of "Drowning" from "Quadrophenia."

Daltrey, now with close-cropped hair, shown brightest on "Baba O'Riley," "Behind Blue Eyes," "Who Are You?" and of course the finale, "Won't Get Fooled Again."

The group used a spectacular lighting array poised like a flying wing above the stage and periodically flooded the audience with five megawatt backlights that were powerful enough to brighten the entire hall. After a healthy pause, the Who encoored with "Summertime Blues" and the unexpected "Dancing In The Streets."

The only complaint that might be registered is that it was an almost too perfect Who's greatest hits show. Regardless of how beautiful a Greek statue might be, it is, after all, static. A few new songs would have showed the group still to be reaching forward.

Blackfoot, a ZZ Top/Lynyrd Skynyrd styled quartet, did an extremely loud and mercifully brief 25-minute opener of five-tunes, three of which were covers.

JACK McDONOUGH

FRANK ZAPPA

Sports Arena, Los Angeles

Admission: \$9.75, \$8.75, \$7.75

Guitarist-vocalist Zappa emphasized his jazz and blues flavored guitar playing over his often penetrating wit. At the April 6, two-hour, 20-song set, much of the burden fell on the backing five-piece band that was required to handle many of the lead vocal chores.

Guitarists Ray White and Ike Willis sang with enough jazz and r&b shadings to fit the music. This left Zappa free to experiment and improvise on his guitar. Unfortunately, the cavernous hall ate up all the subtleties in the playing, therefore robbing the music of much of its punch.

While the crowd responded well to the new material which covered much of the set, predict-

ably the most ardor was reserved for the concert's end when the familiar material was played. "Dancing Fool," "Why Does It Hurt?" and "I Don't Wanna Be Drafted" really work in a live setting.

Of the new songs, one which was untitled, is a sendup of the pseudochic groupies of the New York new wave scene and seems to be the most promising.

CARY DARLING

LYDIA LUNCH &
8 EYED SPY

The 80s, New York

Admission: \$6

While this group has more in common with jazz than mainstream rock'n'roll, it also has more in common with the punk image than it does with the clean cut new wave melodies associated with the Cars or the Knack.

It's significant then that 8 Eyed Spy is not only surviving in today's musical climate, but prospering. This 600-plus capacity club may not be a giant hall, but it's becoming one of the more important new rock venues here and it was packed April 18 with an enthusiastic crowd that came to see and hear this talented quartet fronted by none other than Lydia Lunch.

Composer/vocalist Lunch isn't a household word, but the 12 tunes delivered in the group's hour-long set are the sort of musical sentiments that had the crowd here howling with glee, from the silliness of "Diddy Wah Diddy" to the surreal "Ranaway Dark" and "Motor Oil Shanty," to catchy numbers such as "Lazy In Love" and "Runnin' Through The Jungle." Some of these tunes can be heard on one of several albums recorded by Lunch, most recently on the Arista-distributed Ze label.

The avant-garde aspects of the band's approach to its music is highlighted by Pat Irwin's excellent, innovative saxophone riffs that twist

and curl around Lunch's clever lyrics and the bass work of George Scott III, who cut his teeth playing with John Cale and James (Chance) White.

The trouble is, avant-garde may be too strong a term, although you won't hear anything this loose being played by many rock bands, especially ones with a punk persona. What we're talking about here seems closer to a true jazz/rock fusion than the jazz/pop stuff that's been in vogue for more than a decade. And what's more, you can dance to 8 Eyed Spy.

RICHARD M. NUSSER

RACHEL SWEET
JO ALLEN & THE SHAPES

Roxy, Los Angeles

Admission: \$6.50

When Rachel Sweet, barely into her late teens, launches into the classic pop song "Baby," it has more than one connotation. Besides being a love paean, it is an anthem. With her squeaky voice and short stature, Sweet is the teasing adolescent who is too old to play with children but too young to run with big kids.

It is this persona which was most attractive and unique about her 60-minute, 16-song set. Other than this, the performance was a rather routine mix of old wave technical values and new wave awareness of rock's roots.

Backed by a tight four-piece band, she offered songs from both her Stiff/Columbia albums. Most fell into a standard rock mold though the cocktail jazz flavored "Tonight Ricky" turned her usual pouty streetwise stance to a more mature perspective and with good result.

Opening act Jo Allen & the Shapes is what "punk" would be on a television sitcom. Its 12-song, 35-minute set was loud and derivative with no point of view or personality.

CARY DARLING

Talent Talk

The first Latin music show at the Dick Clark Westchester Theatre has been set for May 17. The show, presented by **Ralph Mercado** and **Ray Aviles**, will feature **Tito Puente**, **Celia Cruz**, **Ruben Blades** and **Mongo Santamaria**. . . . Ze Records has pulled back its release of "Is That All There Is" written by **Leiber-Stoller** and reworked by **Christina** after lawyers for the writers sought to impose an injunction on Ze, the record company says. The authors didn't like the way she changed the lyrics. Now Christina is working on a new wave version of the Beatles' "Drive My Car."

Jethro Tull's Ian Anderson has bought a 15,000-acre estate in Scotland where he will employ 30 shepherds and farmworkers. . . . Hurrah owner **Robert Boykin** has signed as a film producer with the William Morris Agency and has optioned "Death Of A Punk." The film will use New York rock clubs as locations, including, of course, Hurrah.

Tramps in New York is now featuring weekly jazz/funk dances on Thursdays, and mod rock dancing on Mondays. . . . **ZZ Top** is on brief

promo tour of Europe. . . . **Lonnie Liston Smith** will tour Britain at the end of May. . . . **Pink Floyd** to play some dates at Earl's Court in August, where Floyd will again erect and then destroy "The Wall."

Virgin hosted a small party for the **Motors** at its townhouse headquarters in New York.

Local new wave band **X** played to soldout audiences at the L.A. Whiskey recently as **Ray Manzarek**, ex-**Doors** keyboardist currently involved in tapping budding L.A. talent, joined the band onstage. . . . **Pure Prairie League** drummer **Bill Hines** has transformed a decayed, 1874 Cincinnati jail into a recording studio aptly named **Hokey Pokey Studios**. Hines expects the facility to be operational later this year or the beginning of next year.

Ever wonder how 415 Records in the Bay Area got its name? 415 is more than just the area code for San Francisco, reports label chieftan **Howard Klein**. It's also the police code for a disturbing the peace violation (as in "crank it up") and 4, 1 and 5 are the three basic rock'n'roll chords.

Signings

Vic Damone stays with **Burt Taylor** of **APA** for representation in all fields. . . . Pop/soul duo **Perry & Sanlin** to Capitol. . . . **David Soul** is the first artist to pact with the U.K.'s **Energy Records**, a subsidiary of **Energetic Enterprises**. Soul's **Energy** recording, a debut LP entitled "Band Of Friends," is the actor/singer's first since 1977 when he was with **Private Stock**. . . . Guitarist **Neil Geraldo** to a songwriting deal with **Chrysalis' Rare Blue Music**. Geraldo is the lead guitarist for **Pat Benatar** and has cowritten her latest single "We Live For Love." . . . **Con Funk Shun** to **Bert Padell** of **Padell, Kaden** and **Nadell** in L.A. for busi-

ness management. . . . Songwriter/artist **Johnny Gamboa** to **Blue Dove Records**. . . . Country singer the **Cowboy** to **Back Street Management** for representation and production. . . . **The Scooters** ink with **Thomas J. Miller Management** in L.A. for representation.

Don Williams to the **Jim Halsey Co.** in Tulsa for booking. . . . **Dillard & Boyce** to **Mercury Records**. . . . Songwriter **Stewart Harris** to **April/Blackwood Music** in Nashville.

James Brown to **Stevens/McGhee Entertainment Corp.** for production. First project is an LP by the **Funky Gang**.

Billboard SPECIAL SURVEY For Week Ending 4/20/80

Billboard
Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	THE WHO/BLACKFOOT —Bill Graham Presents, Colis., Oakland, Calif., April 18-20 (3)	41,199	\$7.50-\$12.50	\$459,293*
2	J. GEILS BAND/3D —Don Law Co., Garden, Boston, April 19 & 21 (2)	31,000	\$8.50-\$9.50	\$286,124*
3	MARSHAL TUCKER/STANTON ANDERSON —Ron Delsener/Ruffino & Vaughn, Colis., Uniondale, N.Y., April 18 & 20 (2)	24,300	\$9.50-\$10.50	\$260,000
4	LINDA RONSTADT/DANNY KORTCHMAR —Brass Ring Productions, Arena, Detroit, Mich., April 18	15,825	\$9-\$11	\$166,228*
5	UFO/SUE SAAD & THE NEXT —Avalon Attractions, Arena, Long Beach, Calif., April 17 & 18 (2)	17,992	\$8.75-\$9.75	\$164,327
6	RUSH/38 SPECIAL —Star Date Productions, Aud., Milwaukee, Wisc., April 17-19 (3)	16,943	\$8.50-\$9.50	\$152,059
7	LINDA RONSTADT/DANNY KORTCHMAR —Schon Productions, Civic Arena, St. Paul, Minn., April 20	12,087	\$8-\$12.50	\$136,135
8	BEACH BOYS/BREWER & SHIPLEY —Electric Factory Concerts, Spectrum, Philadelphia, Pa., April 18	14,217	\$8.50-\$9.50	\$126,683*
9	BOB SEGER —Concerts West/Univ. of Tx., Special Events Center, Austin, Tx., April 14	13,201	\$8-\$9	\$116,562*
10	APRIL WIND/JOHNNY WINTER —Concert Productions Int'l., Maple Leaf Gardens, Toronto, Canada, April 16	10,651	\$8.50-\$9.50	\$94,448*
11	VAN HALEN/RAIL —Landmark Productions, Arena, Milwaukee, Wisc., April 14	10,010	\$8.50-\$9.50	\$94,085*
12	JOURNEY/BABYS —Mid South Concerts/Kojak Productions, Colis., Jackson, Miss., April 19	10,000	\$9	\$90,000*
13	TED NUGENT/ROADMASTER —Brass Ring Productions, Arena, Univ., Ann Arbor, Mich., April 18	8,876	\$9-\$10	\$85,836
14	RICK JAMES/PRINCE/KLEAR —Stellar Productions/Entertainment Industries/Mid South Concerts, Colis., Memphis, Tenn., April 18	10,274	\$7.50-\$8.50	\$84,999
15	HEART/VAN WILKS —Sound Seventy Productions, Colis., Memphis, Tenn., April 16	9,358	\$7.75-\$8.75	\$81,451
16	J. GEILS BAND/3D —Don Law Co., Civic Center, Springfield, Mass., April 18	8,900	\$8.50-\$9.50	\$80,645*
17	RUSH/38 SPECIAL —Star Date Productions, Colis., Madison, Wisc., April 20	10,100	\$7.50	\$75,113
18	VAN HALEN/RAIL —Star Date Productions, Colis., Madison, Wisc., April 15	9,500	\$7.50-\$8.50	\$71,291*
19	TODD RUNDGREN & UTOPIA —Electric Factory Concerts, Spectrum, Philadelphia, Pa., April 19	10,107	\$5.50-\$7.50	\$68,247
Auditoriums (Under 6,000)				
1	BOB DYLAN —Concert Productions Int'l., Massey Hall, Toronto, Canada, April 17-20 (4)	10,812	\$12.50-\$15	\$153,685*
2	MARCEL MARCEAU —Brass Ring Productions, Music Theatre, Royal Oak, Mich., April 19 & 20 (3)	4,199	\$10-\$15	\$56,019
3	FRANK ZAPPA —Frank J. Russo, Inc., Fox Theatre, Atlanta, Ga., April 20 (2)	5,918	\$8.75-\$9.75	\$55,246
4	STATLER BROTHERS/BARBARA MANDRELL —Varnell Enterprises, Colis., Jackson, Tenn., April 19	5,590	\$5-\$8.50	\$47,750*
5	FRANK ZAPPA —Saenger Entertainment, Performing Arts Center, New Orleans, La., April 15 (2)	6,030	\$7.50-\$9.50	\$40,097*
6	SMOKEY ROBINSON/QUIET STORM —Saenger Entertainment/Entertainment Industries Ltd., Performing Arts Center, New Orleans, La., April 16	3,015	\$9-\$11	\$30,812*
7	THE PRETENDERS/BILLY BURNETTE —Avalon Attractions, Civic Aud., Santa Monica, Calif., April 14	3,500	\$7.75	\$26,505*
8	HARRY CHAPIN —Ron Delsener, Carnegie Hall, N.Y.C., N.Y., April 17	2,600	\$8-\$11	\$26,000
9	TRIUMPH/THE PUMPS —Peryscope Concert Productions, Mem'l Arena, Kelowna, Canada, April 19	3,150	\$8-\$9	\$25,994*
10	ROBIN TROWER/SHOOTING STAR —Ron Delsener, Palladium, N.Y.C., N.Y., April 18	2,854	\$8.50-\$9.50	\$25,885
11	HARRY CHAPIN —Frank J. Russo, Inc., Performing Arts Center, Providence, R.I., April 16	3,280	\$7.50-\$8.50	\$25,550*
12	ROBIN TROWER/SHOOTING STAR —Monarch Entertainment, Capitol Theatre, Passaic, N.J., April 19	3,002	\$7.50-\$8.50	\$24,758
13	PUBLIC IMAGE LTD./JAMES BLOOD ULMER —Ron Delsener, Palladium, N.Y.C., N.Y., April 20	3,387	\$6.50-\$7.50	\$24,000*
14	WARREN ZEVON/MINK DE VILLE —Monarch Entertainment, Capitol Theatre, Passaic, N.J., April 18	2,808	\$7.50-\$8.50	\$23,302
15	ROBIN TROWER/SHOOTING STAR —Don Law Co., Orpheum Theatre, Boston, Mass., April 20	2,800	\$7.50-\$8.50	\$23,018
16	WARREN ZEVON —Don Law Co., Orpheum, Boston, Mass., April 19	2,800	\$7.50-\$8.50	\$22,831
17	UFO/LEGS DIAMOND/OFF BROADWAY —Rock'n Chair Productions, Civic Aud., Bakersfield, Calif., April 15	2,457	\$8.50-\$9	\$21,556
18	OAK RIDGE BOYS/CON HUNLEY —Feyline Presents, Rainbow Music Hall, Denver, Co., April 14 (2)	2,219	\$9-\$10	\$20,576

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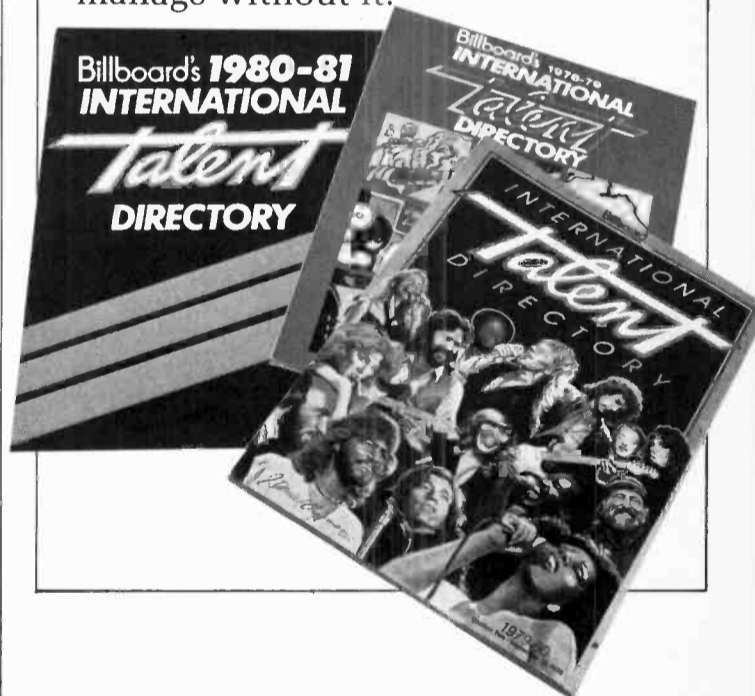
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MANAGERS

Disco

Industry Reps Mold Future Forum Expansion

NEW YORK—In a move aimed at re-emphasizing its commitment to the discotheque industry, Billboard Magazine will expand its disco forums to include participation by roller rink operators and operators of discotheques located in amusement parks, hotels and restaurants.

Participation will also be sought by operators of rock, pop, gospel, country and jazz-oriented discos, as well as related industries, such as restaurant equipment manufacturers and liquor distributors.

The move to broaden its base in the disco business was formulated by Billboard's executives in cooperation with an advisory committee comprised of disco forum exhibitors, and formed last February at Disco Forum VII in Los Angeles. It will go into effect with Disco Forum VIII, to be held July 14-17 at the Sheraton Center Hotel in New York.

Advisory committee members attending the planning session held at the Sheraton Center Hotel here Monday (21) were Paul Friedman,

GLI, Inc.; Vince Finnegan, Meteor Lights; Colin Hammond, Hammond Industries; Peter Altman, Lightworks; Terry Singleton and Gary Loomis, Varaxon; and Marie de Churchill representing Expocon, the firm that coordinates the exhibits segments of the disco forums. Representing Billboard were Bill Wardlow, charts director and director of the disco forums; Lee Zhitto, publisher; Tom Noonan, sales director; Ron Willman, national sales manager; Gary Rosenberg, business af-

fairs director; and Radcliffe Joe, disco editor.

Also at the meeting were Saul Mahlab, Vue-More; Paul Gregory, Litelab; George Ipolyi, Electronic Design; Arthur Ruderman, Electra Display; Jack Ransom, MGM Stage; Bill Lodener, Crown Industries; and Dick Sandhaus, Science Faction.

The committee also pledged to work closely in the weeks ahead to streamline services and workshops planned for the Disco VIII forum. Among the suggestions being taken under advisement are:

- Extension of the hours that the exhibit area is open to buyers and visitors.
- An earlier starting time of the forum entertainment. An 8:30 p.m. time has been suggested.
- A reduction, from four to two, of the number of acts presented at each show.
- The admission of selected groups of students from lighting and design schools to the exhibit area.
- An expansion of the hardware awards category to include the most

significant new product used to attract people to discotheques.

• The establishment of specific demonstration periods for sound equipment exhibitors in an attempt to alleviate the cacophony of sound that has undermined conversation and other business dealings at past forums.

• Bonus distribution to registrants of special disco forum editorial insert.

• An aggressive promotional program in major business publications to create broader awareness of the existence of the forum.

• Greater emphasis on attracting the healthy and still largely untapped international disco market to the forums.

• The creation of color-coded badges for such categories of show attendees as owners/buyers, architects/designers/decorators, installers, reps and deejays.

The committee also structured two "state-of-the-art" press conferences to be held in New York May 15-16. The conferences will be geared essentially to business publications. (Continued on page 43)



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MAY 3, 1980 BILLBOARD

RFC Label Exec Looking To Crossovers With Acts

NEW YORK—Helping dance rock and disco cross over into pop and/or r&b markets is the current task of Warner Bros./RFC Records' chief Ray Caviano, who recently completed an eight-city swing of key dance markets.

"One of the things we tried to do on that tour was remind radio program directors that it's wise to continue using club play as a barometer of how a record is doing in their market," he says, citing the continued success of Warner's B-52's, a new wave act that broke in clubs last August.

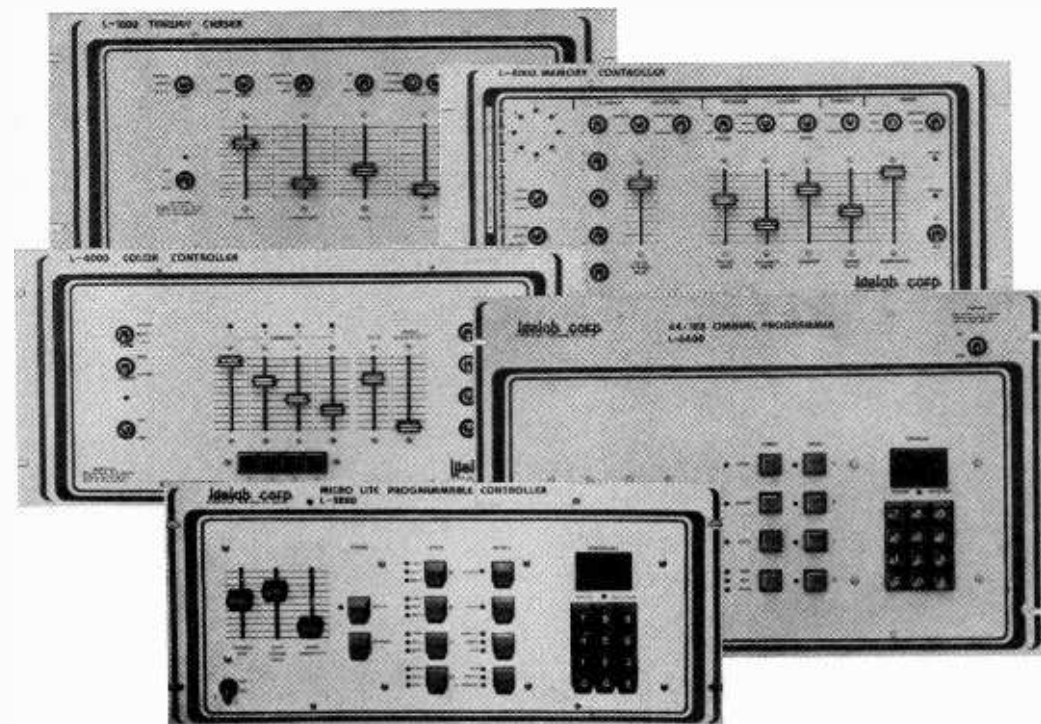
Caviano is working closely with various Warner Bros. acts in addition to his own RFC roster, he says, with the common goal of insuring their visibility among patrons of discos regardless of the club's format.

"Discos are still an important marketing tool," he adds. "Records are still breaking out of clubs, especially in markets such as New York where the leading radio stations are still checking with clubs in order to determine which new records they'll be adding." Caviano cites New York's WBLS-FM and WKTU-FM in this regard.

"And when both rock clubs and the more traditional locations agree on the same record that's a good sign," he says. "That has tremendous implications for a record's success."

Caviano's own RFC roster includes the group Changes, which he cites as an example of a record with crossover potential. "It's making an impression on the soul charts as well

as the disco charts," he notes. "The new Gino Soccio album will also be aimed at many different markets. There's a bit of reggae, some dance rock and contemporary disco there."



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Disco Disco Mix

By BARRY LEDERER

NEW YORK—Prelude Records has a bright star on the horizon, judging from the contents of Gayle Adams' performance on her debut LP for the label. Although two of the cuts seem like formula disco, ("Your Love Is A Life Saver" and "Stretch In Out") two other tunes prove their worth "You Brought It On Yourself" at 5:24 has a catchy melody line backed by infectious rhythm tracks which make this selection stand out as the high light of the LP. "Plain Out Of Luck" at 7:35 is raunchier and has an up-tempo gospel feel similar to the drive of Letitia Hollo-way, though somewhat sweeter.

From the same label is the group Kumano, with an LP of the same name. This record has been out just a few weeks and is beginning to see some action in the clubs. If funk and rock make a clean fusion for disco music, then the group has found the right combination. Its dynamic performance on "I'll Cry For You" reaches intense heights while "You Got It" is more in the mid-tempo area with a wailing r&b flair that catches the dancers attention. Both are produced by Randy Kumano.

One of the more pleasant and easygoing sounds that can be found today is on Sam Records. The 12 inch 33 1/3 r.p.m. disk titled "Just How Sweet Is Your Love" is by a group called Rhyze. The simplicity of the arrangement is augmented by nice jazz accents from the brass section. The selection is the right mixture of vocal and instrumental passages with several noteworthy breaks that add spice to this production by Paul L. Kyser.

A different direction for Sam is mirrored in its release of The Newsboys' 12-inch 33 1/3 rpm titled "Bring Me The News Boy." Hard edged vocals matched with a driving rock track come across as a refreshing sound. This disk should find favor in clubs that cater to both disco and rock music. It has potential for crossover on the charts. The flip side titled "Alternatives" is an instrumental version of the vocal which deejays should find useful in playing back to back with the A side.

MAY 3, 1980 BILLBOARD

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ATLANTA

- This Week
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 3 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 4 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 5 YOU GAVE ME LOVE—Crown Heights Affair—De-Lite (12-inch)
 - 6 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 7 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP/12-inch)
 - 8 I GOT THE FEELING/JUST US—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 9 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 10 TAKE YOUR TIME (Do It Right)—S.O.S.—Tabu (12-inch)
 - 11 WHAT YOU WON'T DO FOR LOVE—Denny Corbett—Reflection (12-inch)
 - 12 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 13 THE GET DOWN MELLOW SOUND/DANCE—The Player's Association—Vanguard (LP/12-inch)
 - 14 MONY MONY—Vinyl Virgins—Reflection (12-inch)
 - 15 POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch)

BALT./WASHINGTON

- This Week
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 3 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 4 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 5 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 6 LET'S GET SERIOUS/BURNIN' HOT/YOU GOT TO HURRY GIRL—Jermaine Jackson—Motown (LP/12-inch)
 - 7 DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century (12-inch)
 - 8 IS IT LOVE—Machine—Hologram/RCA (12-inch)
 - 9 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 10 YOU GAVE ME LOVE—Crown Heights Affair—De-Lite (12-inch)
 - 11 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
 - 12 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 13 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
 - 14 KEEP IT HOT—Cheryl Lynn—Columbia (12-inch)
 - 15 WAS THAT ALL THERE WAS—Jean Carn—P.I.R. (12-inch)

BOSTON

- This Week
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 2 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 3 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 4 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Atlantic (LP/12-inch)
 - 5 ALL NIGHT THING—Invisible Man's Band—Mango (LP/12-inch)
 - 6 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 7 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 8 YOU GAVE ME LOVE—Crown Heights Affair—De-Lite (12-inch)
 - 9 THE GET DOWN MELLOW SOUND/WE GOT THE GROOVE/DANCE—The Player's Association—Vanguard (LP/12-inch)
 - 10 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP/12-inch)
 - 11 LET'S GET SERIOUS—Jermaine Jackson—Motown (LP/12-inch)
 - 12 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack w/Donny Hathaway—Atlantic (LP)
 - 13 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 14 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 15 TAKE YOUR TIME—S.O.S.—Tabu (12-inch)

CHICAGO

- This Week
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 3 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 4 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 5 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 6 MONY MONY—Vinyl Virgins—Reflection (12-inch)
 - 7 GOT TO BE ENOUGH—Con Funk Shun—Mercury (12-inch)
 - 8 DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century (12-inch)
 - 9 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 10 YOU MADE ME DO IT AGAIN/FILL ME UP—Elaine & Ellen—Ovation (12-inch)
 - 11 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch)
 - 12 YOU'VE GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 13 WAS THAT ALL THERE WAS—Jean Carn—P.I.R. (12-inch)
 - 14 KEEP IT HOT—Cheryl Lynn—Columbia (12-inch)
 - 15 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)

DETROIT

- This Week
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 LOVER'S HOLIDAY/SEARCHING—Change—Warner/RFC (LP/12-inch)
 - 3 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 4 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 5 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 6 WALK THE NIGHT/LIFE AT THE OUTPOST—The Skatt Brothers—Casablanca (LP/12-inch)
 - 7 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
 - 8 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 9 MANDOLAY/BOYS IN THE BAND—La Flavour—Sweet City (LP/12-inch)
 - 10 WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch)
 - 11 TWILIGHT ZONE—Manhattan Transfer—Atlantic (12-inch)
 - 12 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 13 KEEP IT HOT—Cheryl Lynn—Columbia (12-inch) (R)
 - 14 THE GET DOWN MELLOW SOUND/DANCE—The Player's Association—Vanguard (LP/12-inch)
 - 15 IN THE SOCKET—Shalamar—Solar (12-inch) (R)

HOUSTON

- This Week
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (12-inch)
 - 2 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 3 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 4 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 5 FUNKYTOWN—Lipps, Inc.—Casablanca (LP/12-inch)
 - 6 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 7 MIDNIGHT MESSAGE—Ann Margret—MCA (LP/12-inch)
 - 8 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 9 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 10 POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
 - 11 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP/12-inch)
 - 12 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
 - 13 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 14 DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century (12-inch)
 - 15 I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records (12-inch)

LOS ANGELES

- This Week
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 LOVER'S HOLIDAY/SEARCHING/THE END—Change—Warner/RFC (LP/12-inch)
 - 3 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 4 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 5 WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch)
 - 6 POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
 - 7 FUNKYTOWN/POWER/ALL NIGHT DANCING—Lipps Inc.—Casablanca (LP/12-inch)
 - 8 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 9 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 10 I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records (12-inch)
 - 11 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 12 BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Warner/Sire (LP/12-inch)
 - 13 WALK THE NIGHT/LIFE AT THE OUTPOST—The Skatt Brothers—Casablanca (LP/12-inch)
 - 14 YOU GAVE ME LOVE—Crown Heights Affair—De-Lite (12-inch)
 - 15 THE GET DOWN MELLOW SOUND/DANCE—The Player's Association—Vanguard (LP/12-inch)

MIAMI

- This Week
- 1 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 2 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 3 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 4 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP)
 - 5 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 6 KEEP IT HOT—Cheryl Lynn—Columbia (12-inch) (R)
 - 7 YOU GAVE ME LOVE—Crown Heights Affair—De-Lite (12-inch)
 - 8 WAS THAT ALL THERE WAS—Jean Carn—P.I.R. (12-inch)
 - 9 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 10 MIDNIGHT MESSAGE—Ann Margret—MCA (LP/12-inch)
 - 11 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 12 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 13 WALK THE NIGHT/LIFE AT THE OUTPOST—The Skatt Brothers—Casablanca (LP/12-inch)
 - 14 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 15 POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)

NEW ORLEANS

- This Week
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 2 THE GET DOWN MELLOW SOUND/WE GOT THE GROOVE/DANCE—The Player's Association—Vanguard (LP/12-inch)
 - 3 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 4 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 5 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 6 NOW I'M FINE—Grey & Hanks—RCA (LP/12-inch)
 - 7 LET'S GET SERIOUS—Jermaine Jackson—Motown (LP/12-inch)
 - 8 WAS THAT ALL THERE WAS—Jean Carn—P.I.R. (12-inch)
 - 9 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 10 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 11 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 12 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 13 QUEEN OF FOOLS—Jessica Williams—Polydor (LP)
 - 14 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 15 FOXES (Soundtrack)—all cuts—Cher & Giorgio—Casablanca (LP/12-inch)

NEW YORK

- This Week
- 1 LOVER'S HOLIDAY/SEARCHING/THE GLOW OF LOVE/THE END—Change—Warner/RFC (LP/12-inch)
 - 2 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 3 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 4 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 5 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 6 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 7 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 8 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch)
 - 9 YOU GAVE ME LOVE—Crown Heights Affair—De-Lite (LP/12-inch)
 - 10 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 11 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 12 HOOKED ON YOUR LOVE—Fantastic Aleems—N.I.A. Records (12-inch)
 - 13 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 14 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 15 KEEP IT HOT—Cheryl Lynn—Columbia (12-inch) (R)

PHILADELPHIA

- This Week
- 1 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch)
 - 2 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 3 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 4 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 5 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 6 GIVE UP THE FUNK (LET'S DANCE)—B.T. Express—Columbia (LP/12-inch)
 - 7 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 8 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack w/Donny Hathaway—Atlantic (LP)
 - 9 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 10 GOT TO BE ENOUGH—Con Funk Shun—Mercury (12-inch)
 - 11 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 12 RELEASE—Patti La Belle—Epic (LP)
 - 13 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 14 IS IT LOVE—Machine—Hologram/RCA (12-inch)
 - 15 USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER/HANG TOGETHER—Odyssey—RCA (LP/12-inch)

PHOENIX

- This Week
- 1 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 2 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
 - 3 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 4 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 5 POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
 - 6 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 7 MIDNIGHT MESSAGE—Ann Margret—MCA (LP/12-inch)
 - 8 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 9 MONY MONY—Vinyl Virgins—Reflection (12-inch)
 - 10 HOT TO TROT—Laurel Russell Grant—Alvarez (12-inch)
 - 11 ONE, TWO, THREE—Salazar—City Records (12-inch)
 - 12 KEEP IT HOT—Cheryl Lynn—Columbia (12-inch) (R)
 - 13 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 14 WHAT YOU WON'T DO FOR LOVE—Denny Corbett—Reflection (12-inch)
 - 15 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)

PITTSBURGH

- This Week
- 1 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 2 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 3 POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
 - 4 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 5 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 6 WALK THE NIGHT/LIFE AT THE OUTPOST—The Skatt Brothers—Casablanca (LP/12-inch)
 - 7 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 8 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 9 THE GET DOWN MELLOW SOUND/DANCE—The Player's Association—Vanguard (LP/12-inch)
 - 10 MIDNIGHT MESSAGE—Ann Margret—MCA (LP/12-inch)
 - 11 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 12 TWILIGHT ZONE—Manhattan Transfer—Atlantic (12-inch)
 - 13 NOW I'M FINE—Grey & Hanks—RCA (12-inch)
 - 14 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 15 TOO HOT TO STOP THE ROCK—Keith Zorros—Hologram/RCA (12-inch)

SAN FRANCISCO

- This Week
- 1 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 2 WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch)
 - 3 LOVER'S HOLIDAY/SEARCHING/ANGEL IN MY POCKET—Change—Warner/RFC (LP/12-inch)
 - 4 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 5 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 6 MIDNIGHT MESSAGE—Ann Margret—MCA (LP/12-inch)
 - 7 WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING WITH THE MAN—The Skatt Brothers—Casablanca (LP/12-inch)
 - 8 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 9 DANCE FANTASY—Free Life—Epic (12-inch)
 - 10 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP/12-inch)
 - 11 I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records—(12-inch)
 - 12 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 13 TOO HOT TO STOP THE ROCK—Keith Zorros—Hologram/RCA (12-inch)
 - 14 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 15 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)

SEATTLE/PORTLAND

- This Week
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 2 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 3 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 4 MIDNIGHT MESSAGE—Ann Margret—MCA (LP/12-inch)
 - 5 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 6 NOW I'M FINE—Grey & Hanks—RCA (12-inch)
 - 7 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 8 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch)
 - 9 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 10 YOU GAVE ME LOVE—Crown Heights Affair—De-Lite (12-inch)
 - 11 FOXES (Soundtrack)—all cuts—Cher & Giorgio—Casablanca (LP/12-inch)
 - 12 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 13 LET'S HAVE A PARTY—Danielle—Casablanca (LP)
 - 14 POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
 - 15 THE GET DOWN MELLOW SOUND/DANCE—Player's Association—Vanguard (LP/12-inch)

MONTREAL

- This Week
- 1 AMERICAN GIGOLO—Blondie & Giorgio—Polydor (LP)
 - 2 STOMP—Brothers Johnson—A&M (LP)
 - 3 BREAKAWAY—Watson Beasley—CBS (LP)
 - 4 FUNKYTOWN—Lipps Inc.—A&M (LP)
 - 5 HIDING FROM LOVE—Bryan Adams—A&M (LP)
 - 6 I CAN'T CONTROL MYSELF—Teenbeats—Alta (LP)
 - 7 FAKE—Karen Silver—Quality (LP)
 - 8 YOU GOT WHAT IT TAKES—Bobby Thurston—Quality (LP)
 - 9 ROCK AND ROLL—Kryptonite—Downstairs (LP)
 - 10 DANCE/WE GOT THE GROOVE—Players Association—London (LP)
 - 11 WEEKEND ROCK—Puzzles—Quality (LP)
 - 12 WE GOT TO LOVE SOMEBODY TODAY—Sister Sledge—WEA (LP)
 - 13 COME BACK—J. Geils Band—Capitol (LP)
 - 14 FEAR—Easy Going—London (LP)
 - 15 ONE STEP BEYOND—Madness—CBS (LP)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.



STOCK CHECK—Violinist Henryk Szerying, right, touring Atlanta's Turtle Creek Records between concerts, finds several of his own albums with the help of department manager Mike Williams. Szerying recently was guest soloist with the Atlanta Symphony.

WFMT-FM ASSISTS

Chicago Marathon Hauls In \$501,741

By ALAN PENCHANSKY

CHICAGO—The annual WFMT/Chicago Symphony marathon boosted its five-year fundraising total to well beyond the \$2 million mark in April. The three-day non-stop funding drive netted \$501,741 for the Chicago Symphony, surpassing its 1978 mark by more than \$37,000.

The WFMT-FM marathon was one of three radiocasts to aid major symphony orchestras staged April 18-20. The recent series of pledge-casts has boosted the 13-year total for these fundraising efforts to beyond the \$9 million mark.

In Cleveland, the goal of \$180,000 was met, while a \$215,000 total was raised to support the Boston Symphony.

Listeners to WCLV-FM, Cleveland, were called upon in the Cleveland Orchestra marathon. The Boston Symphony appeal was carried by WCRB-AM/FM and by tv station WCVB, Boston's ABC affiliate, which aired a special 1½-hour live concert from Symphony Hall.

Boston Symphony principal conductor Seiji Ozawa shared the podium with John Williams, composer and Boston Pops batonier, in the telecast.

The marathon for the Cleveland Orchestra, which included a live broadcast from Severance Hall, is in its 11th year. The WCLV/Cleveland Orchestra cumulative total now is \$1,172,000.

According to WCLV vice president Robert Conrad, the marathons today signify the influence enjoyed by commercial classical stations. Results of these marathons are promoted by the broadcasters as evidence of the spending power found in classical listener ranks.

Chicago's WFMT has pulled in a total of \$2,139,000 in its five years at soliciting pledges. Nearly 10,000 Chicago Symphony supporters called in to make pledges to the or-

chestra this year, including hundreds of cable system listeners throughout the country. WFMT is now relayed via satellite to cable systems in 30 states.

In New York, a WQXR-AM/FM marathon was scheduled to be broadcast Friday through Sunday (26-28) with proceeds going to the New York Philharmonic.

Classical Notes

Hungaroton Records has issued a two-LP set of concert performances by Ernst Dohnanyi, Hungarian composer and pianist who lived much of his life in the U.S. Dohnanyi died in 1960, leaving few commercial recordings that adequately documented his gifts as a piano interpreter. Because of the many liberties in his approach to the great composers, Dohnanyi's playing probably would be faulted today. His performances, however, always had something to communicate. The new Hungaroton set, part of the label's "Great Hungarian Performers" series, is a collection of live concert tapings, including what apparently is Dohnanyi's last public performance. Distributing the set is Qualiton Records.

A new album release each month. That's the goal of Nonesuch Records' new director Keith Holzman. Holzman says a yearly minimum of 10 album releases is targeted, each release containing three or four LPs. This contrasts with the one or two releases annually that had been the pattern. According to Holzman, 90% of production work today is being done with digital recording equipment. Reportedly, digital albums will begin appearing in July or August. Nonesuch's next taping is a new work for instruments and electronically manipulated sounds by Morton Subotnick, "After The Butterfly," to be accompanied by an all-electronic piece, "A Sky Of Cloudless Sulfur."

Philadelphia's Curtis Institute of Music will reinstate its undergraduate composition curriculum in the fall. Named to head the reactivated department are Ned Rorem and David Loeb. . . . Chamber music performers and sponsoring groups will be in congress July 25-28 under the aegis of Chamber Music America. The

WITH POEMS

'Facade II' By Walton Is Recorded

CHICAGO—The sequel to "Facade." Sir William Walton's musical setting of Dame Edith Sitwell poems, has been given its world premier recording. Title of Walton's new piece, which also is a setting of Sitwell verse, is "Facade II."

Peters International will release the recording of "Facade II" in the U.S. The forthcoming release documents the world premier performance of the work.

Stream of consciousness poetry and dance hall derived music were juxtaposed in "Facade," which had its premier in 1922. The work's introduction jolted the artistic world and "Facade" has earned a special place in 20th century repertoire.

"Facade II" was given its world premier by narrators Cathy Berberian and Robert Tear, with Stuart Bedford conducting the orchestra. The recording was produced by Oxford Univ. Press, and also includes a complete performance of the original 1922 score.

According to Pierre Bourdain, Peters International head of marketing, the album will have gatefold packaging and includes complete texts. It is being released with a special \$9.98 list price.

The new work was dedicated to soprano Cathy Berberian.

group's annual conference is being held in Sante Fe, N.M., with Sante Fe Chamber Music Festival and Sante Fe Opera performances as a back-drop. An address to the gathering will be delivered by Livingston Biddle, chairman of the National Endowment for the Arts.

It's Mastersound. That's the name selected by CBS to designate its new digital recording line. Still no word on list price, however. . . . Producer/conductor Ettore Stratta has recorded a digital album, expected to be issued in June in the Mastersound series. The album will be titled "Music Of The Galaxies," and was taped in London by U.S. remote recording services team Digital Recording Systems Co.

Octet by American composer George Rochberg had its world premier in April at concerts of the Chamber Music Society of Lincoln Center. The work, designated a "grand fantasia," is scored for flute, clarinet, horn, piano, violin, viola, cello and bass.

Swiss Festival Sept. 3-Oct. 9

GENEVA—As important to the European classical festival scene as the legendary Festival of Lucerne is the three Montreux-Vevy event which is to be staged for the 35th time this year on the shores of Lake Geneva. Dates are Sept. 3 to Oct. 9.

Main venues are the Maison des Congres and the Pavillon of Montreux, the Montreux Palace Hotel, the Theatre of Vevy, the Theatre Vieux-Quartier, the Church Saint-Martin of Vevy, the Aigle Castle and the Chillon Castle.

Already firm bookings include: Yehudi and Jeremy Menuhin, the Royal Philharmonic Orchestra from London, the Prague Symphony Orchestra, the Vienna Chamber Orchestra, the Leningrad Philharmonic, the Los Angeles Chamber Orchestra, Andre Luy, the Yuval Trio from Israel and Vladimir Ashkenazy.

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	1	12	LOST IN LOVE Air Supply, Arista 0479 (Arista/BRM/Riva, ASCAP)
2	2	6	DON'T FALL IN LOVE WITH A DREAMER Kenny Rogers w/Kim Carnes, United Artists 1345 (Appian/Almo/Quixotec, ASCAP)
3	4	5	HEART HOTELS Dan Fogelberg, Full Moon/Epic 9-50862 (Hickory Grove/April, ASCAP)
4	5	8	DO RIGHT Paul Davis, Bang 9-4808 (CBS) (Web IV, BMI)
5	15	6	GEE WHIZ Bernadette Peters, MCA 41210 (East/Memphis, BMI)
6	9	6	THE ROSE Bette Midler, Atlantic 3656 (Fox Fanfare, BMI)
7	11	4	BIGGEST PART OF ME Ambrosia, Warner Bros. 49225 (Rubison, BMI)
8	10	5	I CAN'T HELP IT Andy Gibb/Olivia Newton-John, RSO 1026 (Stigwood/Unichappell, BMI)
9	13	4	I DON'T WANT TO WALK WITHOUT YOU Barry Manilow, Arista 0501 (Paramount, ASCAP)
10	3	12	ONLY A LONELY HEART SEES Felix Cavaliere, Epic 9-50829 (Ki Music, ASCAP)
11	12	7	AFTER YOU Dionne Warwick, Arista 0498 (Sumac, BMI)
12	8	21	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
13	16	5	LUCKY ME Anne Murray, Capitol 4848 (Chappell, ASCAP)
14	7	11	I CAN'T TELL YOU WHY Eagles, Asylum 46608 (Jeddrach/Cass County/Red Cloud, ASCAP)
15	6	10	PILOT OF THE AIRWAVES Charlie Dore, Island 49166 (Warner Bros.) (Ackee, ASCAP)
16	14	11	SEXY EYES Dr. Hook, Capitol 4831 (April, ASCAP/Blackwood, BMI)
17	18	10	CATCHING THE SUN Spyro Gyra MCA 41180 (Harlem/Crosssyyed Bear, BMI)
18	17	7	WHEN THE FEELING COMES AROUND Jennifer Warnes, Arista 0497 (Next Stop Music, ASCAP)
19	24	4	SHOULD'VE NEVER LET YOU GO Neil Sedaka & Dara Sedaka, Elektra 46615 (Kirschner, ASCAP/April/Kiddio, BMI)
20	28	7	WE WERE MEANT TO BE LOVERS Photoglo, 20th Century-Fox 2846 (20th Century/Nearytunes, ASCAP)
21	19	14	THREE TIMES IN LOVE Tommy James, Millennium 11785 (RCA) (Big Teeth/Tommy James, BMI)
22	20	13	FIRE IN THE MORNING Melissa Manchester, Arista 0485 (Hobby Horse Music, BMI/Cotton Pickin' Songs, ASCAP)
23	30	5	THE GOOD LORD LOVES YOU Neil Diamond, Columbia 1-11232 (All Seasons, ASCAP)
24	31	10	RIDE LIKE THE WIND Christopher Cross, Warner Bros. 49184 (Pop "N" Roll, ASCAP)
25	47	2	SHE'S OUT OF MY LIFE Michael Jackson, Epic 9-50871 (Tom Bahler/Senor/Yellow Brick Road, ASCAP)
26	25	15	GIVE IT ALL YOU GOT Chuck Mangione, A&M 2211 (Gates, BMI)
27	23	12	WHERE DOES THE LOVIN' GO David Gates, Elektra 46588 (Kipahula, ASCAP)
28	21	14	TOO HOT Kool & The Gang, De-Lite 802 (Mercury) (Delightful/Gang, BMI)
29	36	3	HURT SO BAD Linda Ronstadt, Asylum 46624 (Elektra) (Vogue, BMI)
30	27	9	AUTOGRAPH John Denver, RCA 11915 (Cherry Lane, ASCAP)
31	26	12	SPECIAL LADY Ray, Goodman & Brown, Polydor 2033 (H.A.B./Dark Cloud)
32	32	7	HOLD ON TO MY LOVE Jimmy Ruffin, RSO 1021 (Stigwood/Unichappell, BMI)
33	22	15	HIM Rupert Holmes, MCA 41173 (Warners/Holmes Line Of Music, ASCAP)
34	37	4	THE SEDUCTION James Last Band, Polydor 2071 (Ensign, BMI)
35	38	3	WONDERING WHERE THE LIONS ARE Bruce Cockburn, Millennium 11786 (RCA) (Golden Mountain, P.R.O.-Can.)
36	42	5	CHINA Dann Rogers, International Artists 503 (Unart/Serendipity, BMI)
37	41	4	WALKIN' ON A CLOUD B.J. Thomas, MCA/Songbird 41207 (Home Sweet Home, BMI)
38	34	11	LOVES ONLY LOVE Engelbert Humperdinck, Epic 9050844 (Silver Blue/Ryan, ASCAP)
39	46	5	STARTING OVER AGAIN Dolly Parton, RCA 11926 (Starrin/Barborne, BMI/Sweet Summer Night, ASCAP)
40	35	9	FIRE LAKE Bob Seger, Capitol 4836 (Gear, ASCAP)
41	43	6	GONE TOO FAR Eddie Rabbitt, Elektra 46613 (Deb Dave/Briarpatch, BMI)
42	40	7	KEEP THE FIRE Kenny Loggins, Columbia 1-111215 (Milk Money/Tauripin, ASCAP)
43	45	4	TAKING SOMEBODY WITH ME WHEN I FALL Larry Gatlin, Columbia 1-11219 (Larry Gatlin, BMI)
44	33	16	MEDLEY/WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Spinners, Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)
45	39	9	BABY DON'T GO Karla Bonoff, Columbia 1-11206 (Seagrape/Valgovind, BMI)
46	44	5	THINK ABOUT ME Fleetwood Mac, Warner Bros. 49196 (Fleetwood Mac, BMI)
47	NEW ENTRY		STEAL AWAY Robbie Dupree, Elektra 46621 (Big Ears/Crome Willie/Gouda/Oozlefinch, ASCAP)
48	50	2	DANCIN' LIKE LOVERS Mary MacGregor, RSO 1025 (Special, ASCAP)
49	NEW ENTRY		THEME FROM NEW YORK, NEW YORK Frank Sinatra, Reprise 49233 (Warner Bros.) (Unart, BMI)
50	49	2	LET ME BE Korona, United Artists 1341 (Capitol) (Brother Bill's, ASCAP)

N.Y. Philharmonic Sets Eurotour

NEW YORK—The New York Philharmonic embarks on a 14-city European tour in late summer, marking the 50th anniversary of the orchestra's first continental excursion.

Citibank is sponsoring this year's trek, which is music director Zubin Mehta's first Philharmonic tour as well. Citibank is footing the entire \$300,000 bill for the tour.

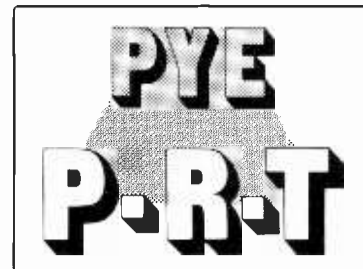
First stop is Edinburgh, Aug. 24, followed by visits to Lucerne, Salzburg, Malmo, Stockholm, Oslo, Berlin, Hanover, Bonn, Vienna, Brussels, Ghent, Paris and London before returning to the U.S. Sept. 19.

Among composers whose works will be featured are Penderecki, Webern, Mahler, Wieniawski, Dvorak, Corigliano, Stravinsky, Strauss, Brahms and Beethoven.

A NEW FORCE FOR THE 80's



A NEW NAME FOR 25-YEAR OLD U.K. RECORDING GIANT



By PETER JONES

ADVERTISEMENT

This year Pye Records loses the right to continue using the name and trademark which has always been owned by the Electronic Company Pye of Cambridge. The association began when the Pye Co. decided to enter the record industry and a partnership with two small companies, Polygon and Nixa, resulted in the beginnings of what became Pye Records.

The name change has meant a reappraisal by the Pye Records management of how best to restructure and market a completely new identity for the company. The result is the emergence of new labels for existing and new acts. The company is now Precision Records and Tapes (PRT).

The remarkable success story of Pye Records in London goes back to the 1955 merger of two energetic independent record companies. One was deep into the classical market and the other, virtually a one-man show, concentrated on a pop scene stirring to the first rumbles of rock 'n' roll.

MAY 3, 1980 BILLBOARD

'Pye had already written its name into the record industry history books by bringing out the first stereo recordings in Britain (in 1958), some of which remain on display in London's Science Museum.'

Involved were the Nixa Record Co., founded by Hilton Nixon, a New Zealander, and the Polygon Record Co., headed by skilled independent producer Alan A. Freeman.

The overall U.K. record industry had been fast gathering momentum and there were obvious gaps for enterprising entrepreneurs. Nixon ran an import-export business, aided by Madeline Hawkyard (today, PRT's company secretary). One



Pye/PRT carries a broad mix of material through its various labels and licensed labels. From left, the Fabulous Poodles are on the Blueprint label. Above, the Sugarhill Gang go out on Sugar Hill. Below, from left, Blonde on Blonde recently signed to Precision; Max Bygraves holds down the middle on Picadilly and Kiss offers a contrast through the Casablanca deal.

Clark, singer-actress who was to develop from child prodigy to international cabaret star. In the summer of 1954, she was in the chart with "The Little Shoemaker" and followed up with "Majorca," also on the Polygon label.

Nixa and Polygon merged. The Nixa company had been acquired in 1953 by the electronics company, Pye of Cambridge, a group which included a record pressing plant, owned by Caledonia Investments and sited at Mitcham in Surrey.

Petula Clark continued her run of hits on the Pye Nixa label with top 10 material like "With All My Heart," "Baby Lover" and "Alone." Within the new set-up were Nixon, Hawkyard and Freeman and Pye Nixa became Pye Records Ltd. in 1956.

The company, fired with determination to break into the major league of recording organizations, inspired by early sales successes to "confound the

'An outstanding seller was Lonnie Donegan, whose "Rock Island Line," taken by Decca from a Chris Barber album, had triggered off a whole skiffle movement in British pop.'

establishment," moved into Chandos Street offices, just off Regent Street and a stone's throw from the BBC headquarters, in January of 1959. The expansion program was under way.

And Pye had already written its name into the record industry history books by bringing out the first stereo recordings in Britain (in 1958), some of which remain on display in London's Science Museum.

Nixon moved on, but Freeman and Hawkyard were joined at executive level by Les Cocks, a young Hoover vacuum cleaner salesman who was to enlist some of his old colleagues to create a brilliant Pye sales team.

Mid-1959 brought a major breakthrough, via what was then a revolutionary move for the U.K. record industry: direct dis-

(Continued on page P-18)

Peter Jones is Billboard's U.K. News Editor.

Benjamin Mixes Record And Show Business Savvy

Louis Benjamin has been with Pye Records for 21 years, initially involved in sales and general administration, and now he is chairman of the board. He mixes general show business know-how with expertise in the world of recording the right artist with the right song at the right time.

He says: "In musical terms, I consider that nothing much has changed in my 21 years with the record business. Certainly nothing has changed as far as the basic music is con-

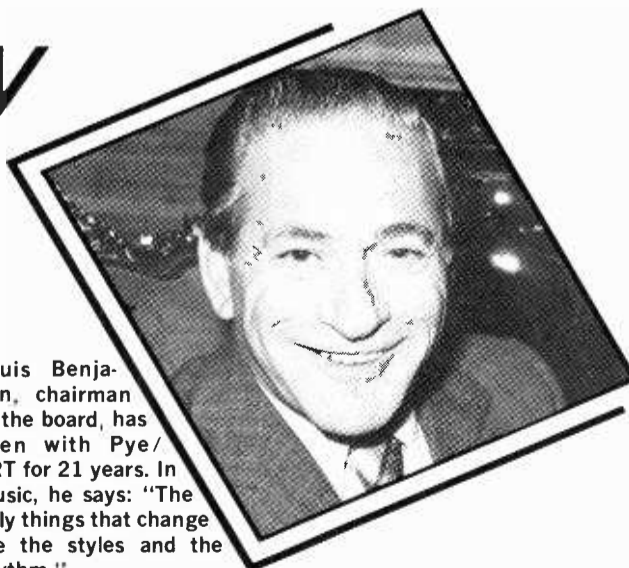
'... to keep in the market, a well-run record company establishes profitability without superstars.'

cerned. The only things that change are the styles and the rhythm. For example, a great pop song like 'I Will Survive' would have been a huge hit even without the addition of a disco rhythm to suit the mood of the times.

"In other words, my attitude is that it is the melody which lingers, and strong melodies adapted to match the mood of the day do still emerge. This in turn indicates that the writers have to be encouraged, and there is clear evidence that adequate performers have made it to the No. 1 slot based on the song they are performing, rather than their own particular talents.

"If one is lucky enough to have an outstanding combination of talent and music, then that adds up to a superstar, but to

Louis Benjamin, chairman of the board, has been with Pye/PRT for 21 years. In music, he says: "The only things that change are the styles and the rhythm."



Benjamin with Queen Elizabeth at a Royal Variety Performance at the London Palladium.



keep in the market, a well-run record company establishes profitability without superstars."

Benjamin says the words "marketing" and "promotion" have been increasingly introduced over the years, creating additional and, in some cases, "unnecessary and unjustified overheard in regard to the record concerned."

He firmly holds the view that he has "yet to witness a bad record making the top 10 because of frivolous promotional activity. The best that can happen is a hyped position in the top

'... even we, who thought pretty clearly, were induced to go along with deals which were basically crazy.'

100 which disappears as fast as it enters, having simply cost the company concerned a great deal of money.

(Continued on page P-25)

25^e

Anniversaire ...
... 25 ans ensemble.



From Vogue with love.

Derek Honey, managing director



Derek Honey, managing director, PRT: "Enough has already been said about the depressing situation in our industry towards the end of the 1970s and the disasters that various international record companies have experienced during the last two or three years.



"Now it is time to look forward to a revitalized music industry in the 1980s and we intend to be one of the forerunners in that revitalization.

"Pye's background over the past 25 years has proved that we are a resilient and aggressive team, able to change direction quickly to accommodate different trends in the market. In the upcoming decade, it is our intention to be more resilient and aggressive.

"In my opinion, the small and

young team at PRT in a&r, promotion, international, sales, marketing and distribution and within the factory is by far the best in the business. We intend staying that way.

"As managing director, I'm proud of the team because without it our hopes and aspirations for the future would be impossible to achieve. I'd also like to pay tribute to our overseas licensees with whom we have such great rapport and collaboration. Their support in the future, as it has been in the past, is vital to our corporate success."

Walter Woyda, managing director

Walter Woyda has been deputy managing director of Pye Records and is now joint managing director, with Derek Honey. He deals with all industry matters relating to the company and is on the boards of the British Phonographic Industry, the Phonographic Performance Ltd. and Record Merchandisers.

He says: "Ten years ago I launched Precision Tapes through the Pye Records group and we were fortunate in signing the majority of the big name labels, and I'm sure it is fair to say that Precision really got the cassette market in the U.K. off the ground.

"Then in October of last year, the board of directors at Pye made the decision to go into the video market and we launched, on January 11, selling and distribution from such



sources as Mountain Films and the publishing giant International Publishing Corp., which have a wide range of sport and leisure video software.

"We also made an agreement with the 3M company to market their accessories and video cassettes and we're currently talking to other companies in an effort to develop the whole base of video here."

End result is the formation of Precision Video Ltd. which is making close contact with all areas of the marketing and consumer interest in video.

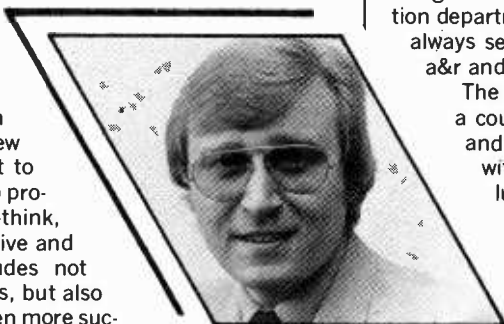
"We've been marketing video product for only a short time, but the initial reaction from dealers and public alike looks positive and gives us great confidence for the future."

John House, A&R chief

By JOHN B. HOUSE
PRT a&r chief

There is a constructive aspect of the recession in the music industry for the few companies with the insight to look for it. That is the slump provides an opportunity to re-think, radically, in business, creative and philosophical terms, attitudes not only to survival in the 1980s, but also ways in which to become even more successful.

When I joined Pye Records in the middle of last year, it was like finding an oasis in the U.K. music business. The company's management and sales structure had already been



gradually trimmed to its present fighting weight and Derek Honey's team wanted to start its own phase two operation, the re-organization of the a&r and promotion functions.

An analysis of record companies over the past three years has shown the drastic collapse of majors, floundering under the weight of giant overheads and massive artist rosters as against the upsurge of small independent labels concentrating on a very small number of artists and releases.

Significantly the first restructuring took place in the promotion department. In other major record companies, there has always seemed to be a "them and us" situation between a&r and promotion.

The idea of a promotion man receiving a box of records a couple of days before release and being told to go and work on that product, having never been involved with the artist or the production, seemed to me to be ludicrous.

So we appointed individual promotion men specializing in distinctive product areas, such as rock, black music, pop and MOR, and made them directly accountable to the a&r head.

The results, not only in terms of massively increased airplay shares, but also in attitudes, have been remarkable.

The opportunity that the company name change (from Pye to PRT) has afforded us in terms of further re-structuring also

means that we can get away from an overall corporate label identity and de-centralize on to four separate labels, one for each of the major areas of contemporary music: rock, black music, MOR and aggressive commercial pop.

Creatively, our ideas are firmly entrenched in a global awareness. We need long-term hit international acts. Historically, Pye has a great track record for having U.K. hit singles. What we don't have currently are international acts that we have created and developed. Pye has had them in the past, with the Kinks, Status Quo and Ian Dury but, for whatever reasons, they didn't stay.

The problem clearly is to create and sustain our current profitability and build and develop for the 1980s via a strong roster of unique artists, the broad basis of which I know we already have.

In pure economic terms, we just cannot live within the U.K. market and I'm acutely aware of the enthusiasm that our overseas licensees have for our current product and what they are expecting from us in the 1980s.

I'm fortunate in that our current a&r and promotion team is without question simply the best across-the-board of any U.K.-based record company. It is a certainty that PRT will emerge, not only in the U.K. but internationally, as one of the most significant record companies of the new decade.

Peter Summerfield, International manager

Peter Summerfield spent 12 years in the record business in the U.K., working in such diversified areas as management, promotion, a&r and marketing before being named international manager for the Pye Records group.

He says: "I'm a firm believer in the idea that a record company cannot survive without international success. During this past year, with the impending change in restructuring the Pye group, we've made Blueprint, a label we've registered worldwide, a top priority in signing a top rock artist to establish the label on a truly international artist.

"The Fabulous Poodles, who've enjoyed great success in

the U.K. and have charted with two albums, are the first signing to Blueprint and we have licensed the group to Epic in the U.S.

"We've also signed Rialto, a young and energetic label, and all our licens-



ees who have taken its product are releasing everything that is put out in Britain.

"But these new labels apart, we're selling our established MOR artists internationally with great success, and I especially mention Max Bygraves, Lena Martell, Acker Bilk and Victor Silvester Jr.

"At the last MIDEM, we met with many licensees and finalized a deal with Victor Records of Japan. Looking ahead, we're sure that acts like Blonde on Blonde, the Fabulous Poodles and Real Thing will meet with the same kind of international successes that our more established artists have enjoyed."

Trevor Eyles, general manager

As general manager of the PRT operation, Trevor Eyles sees "the achievement of the right balance of product mix" as one of the most important aspects of the job.

He says: "Our success with the distributed labels we've traded with over the past years has been quite outstanding and, in fact, many of the major labels in the marketplace today started with a pressing and distribution arrangement with Pye. Among them are Warner Bros., A&M and DJM.

"In a strange way, what normally happens with pressing and distribution labels is that the better the job you do for them, the sooner they leave you—because the success enables them to set up on their own."

For the 1980s, Eyles sees the p&d labels as an essential part of the operation. "They provide, granted, a lower profit area but, at the same time, this is balanced by the lower risk involved in the deal for our own company."

He says that Pye's basic policy is one of actively and aggressively pursuing agreements with major labels. "There's very little point in concluding a pressing and distribution arrangement which is just for the sake of additional turnover. The deals we have recently finalized with labels we believe can grow with us are deals which fit in with the overall company philosophy for the future.

"Our success rate on the selling and distribution side has



been highlighted by our track record with BBC Records which, since joining with Pye, has had numerous hit singles and albums, and by our recently-signed pact with Magnet Records, a deal built on mutual confidence for the future."

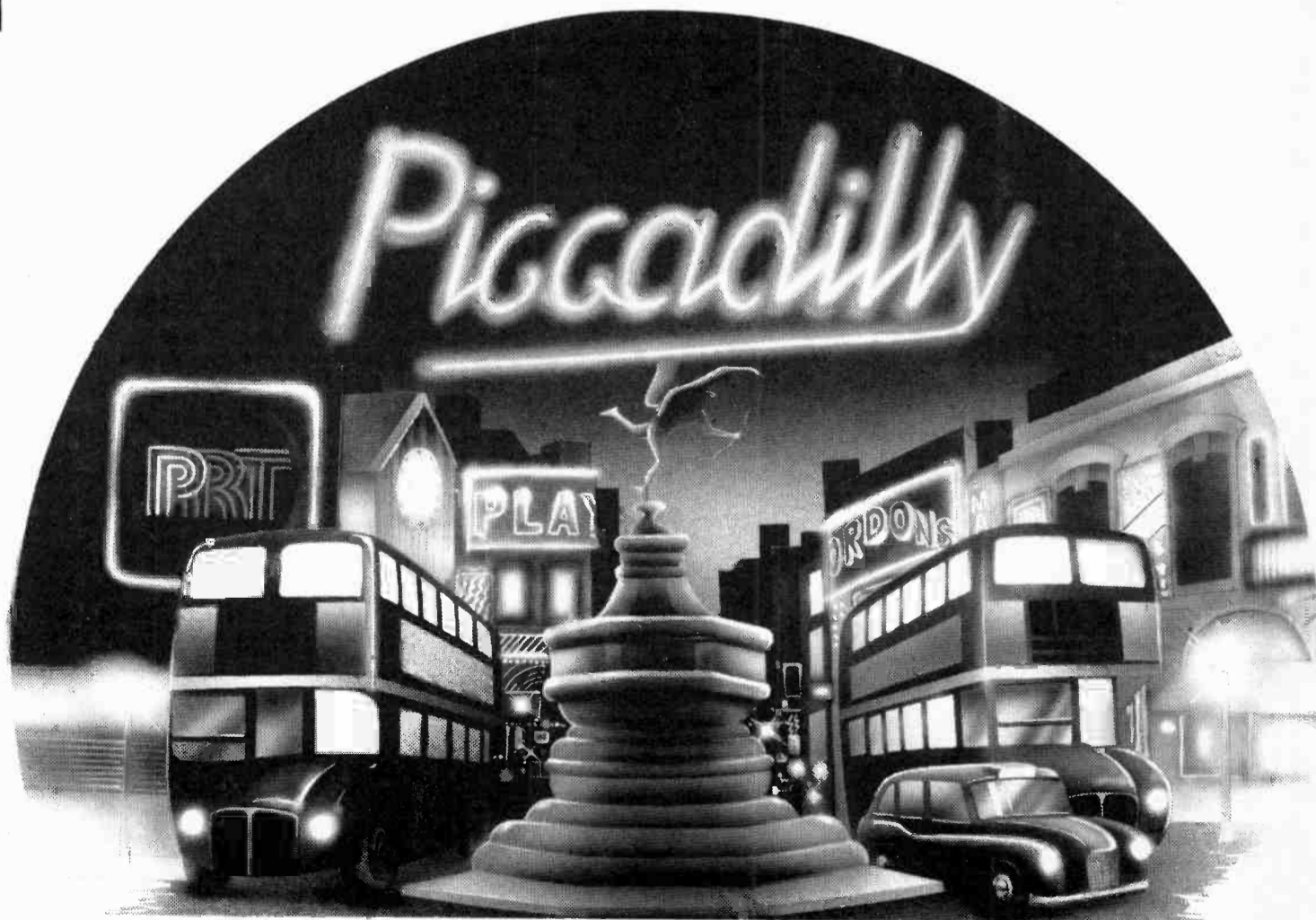
*We've shared your first 25 years
and we'll be there to toast
PRT on your half century*

Reader's
Digest

*UK leader in direct response
music marketing*



A NEW FORCE FOR THE 80's



down the centre!

PRT A DIVISION OF PYE RECORDS LTD.

Brown enlarges MOR scope with Piccadilly

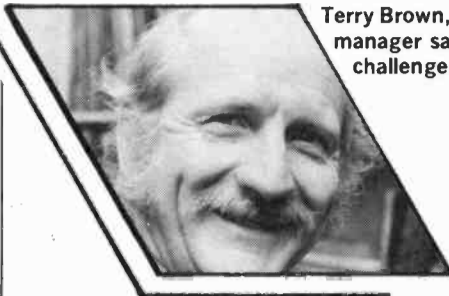
PYE
P-R-T

Terry Brown has worked in the entertainment industry, in various aspects, for 35 years. After schooldays, he was a film actor and, with Ronnie Scott, had his own band, playing lead trumpet.

He's also produced records by Julie Felix and the Spinners. Now, as writer-producer on the Pye staff, he is responsible for a number of MOR acts as well as some of the best-known names in jazz. Incidentally, as a trumpet player he figured in the popularity polls of both New Musical Express and Melody Maker.

Brown has been with the company for some seven years as producer and label manager and now he takes on the re-activated Piccadilly label. He says: "It's very exciting to have my own label and I have some very definite ideas as to what I want to do."

"That MOR tag? Well, I believe that what we have to offer ranges well into both sides of the road, from platinum disk artists like Lena Martell, Acker Bilk and Max Bygraves to new-



Terry Brown, producer and label manager says: "Piccadilly is a challenge. No ruts for me."

comers like the National Youth Jazz Orchestra and Kim Lesley.

"Acts like Lena Martell, or Acker Bilk, or Max Bygraves, or the Alexander Brothers, George Melly and Vera Lynn, have become very important in world markets and we're very fortunate in the fact that they actually work these markets, so that we always gain vital promotional back-up for their product."

Terry Brown recently broke fresh ground by taking clarinet player Acker Bilk to Hungary, to record an album of popular Hungarian songs. "We feel that this album has produced something that will be a winner internationally."

"But apart from Piccadilly, I also have what I consider a nice hobby, making up albums for our jazz series 'Vogue Jazz Doubles' in the U.K. We've now one of the finest jazz catalogs in the business and these recordings, taken from such great

'That MOR tag? Well, I believe that what we have to offer ranges well into both sides of the road.'

catalogs as Roulette, Vanguard, GNP and Crescendo, are filled with classic recordings by some of the world's finest jazz musicians and singers.

"They sell consistently well, as do those on the Ronnie Scott label. Ronnie's club in the West End of London is a must for all jazz fans and artists who perform there are regularly recorded

(Continued on page P-10)

Casablanca is gem of licensed labels

Marvin Howell says: "Without a doubt, Casablanca has become the Pye group's most important licensed label." As label manager, U.K., for the U.S. independent, he cites acts as "diverse" as Kiss, Donna Summer, Cher and Patrick Juvet to underline his point.

He adds: "During our three-year involvement with the U.S.

'During our three-year involvement with the U.S. company, our relationship has gone from strength to strength. In fact, it's built to such a point that we are now in a position to go with product not being released in the U.S.'

company, our relationship has gone from strength to strength. In fact, it's built to such a point that we are now in a position to go with product not being released in the U.S."

Howell says the first thing he had to do when appointed label manager some six months ago was "drastically to reduce the amount of product being released through Casablanca."

"Unfortunately, because of the great differences and divergence between the U.S. and U.K. markets, much of our product which achieves success in the U.S. doesn't come anywhere near the top 200 in this country."

"The biggest difference is in the disco/r&b market where New York disco never really got off the ground as it did in the U.S., and rock-disco and roller-disco haven't happened and



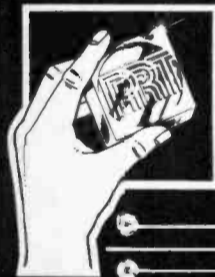
Marvin Howell, label manager for licensed Casablanca. His goal is to make it "the consummate label."

now it doesn't look as if they're ever going to.

"Most of my product-trimming, therefore, has been disco material and I'm now placing more of an emphasis on pop and rock with acts like Captain &

Tennille, Teri De Sario, Cindy Bullens and Cher leading the way.

(Continued on page P-10)



A NEW FORCE FOR THE 80's

blueprint

A CRUST IN A CRISIS!

**Congratulations to Pye Records
on 25 years in the business.
*You're still attracting the best.***

**MAGNET
RECORDS
& TAPES**



**DARTS
CHRIS REA
MATCHBOX
BAD MANNERS
BRAKES
DEN HEGARTY**



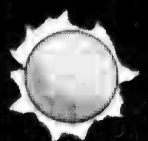
A DIVISION OF PYE RECORDS LTD.



A NEW FORCE FOR THE 80's

Calibre

**45 AND
33 1/3 CALIBRE
HITS!**



Justice draws Blueprint for new wave exposure

PYE
P-R-T

Says Bryan Justice, Blueprint label manager and a&r manager, U.K.: "There's no argument about it. The emergence of punk and new wave in the mid-1970s caused a musical tidal wave, the likes of which had not been seen since the Beatles.

"It meant bands appeared out of nowhere, and so did small labels. Staffed by just a few people, genuinely believing in the artists, the small label concept became a workmanlike commune, with everybody just mucking in to get results. A small family unit, if you like.

"And that's the way I see Blueprint. A small label with a small roster of quality artists, and a total commitment to breaking those acts internationally. That is the basis, but backed with an aggressive approach which is expressed musically, running right through to the smallest consumer advertisement."

Bryan Justice's first signing to Pye was the Fabulous



Bryan Justice, Blueprint label manager and a&r manager, U.K.

Poodles, a band widely regarded as a real bet for international acceptance. He says: "After the release of the band's first album, the boys split with their management and it was up to me to get strong management involved.

"This led to a deal with Epic, which released a compilation album, 'Mirror Stars,' of the two U.K. albums. This LP charted and established the band in the U.S.

"I feel totally committed to the Fabulous Poodles, as I do to all the artists on the label, such as Karel Fialka, the Crooks, B.B. Gabor and Philip Gayle. I feel that between them all, they

are going to produce the music of the 1980s, music with aggressive, punch pop melodies."

Within the Blueprint set-up, Justice has his own press and promotion staff. Everything from the initial recording through

'Staffed by just a few people, genuinely believing in the artists, the small label concept became a workmanlike commune, with everybody just mucking in to get results. A small family unit, if you like.'

to consumer advertising is channeled through his office. He says: "I'm so committed to the ideology of Blueprint, that even the design and name of the label came from the darkest recesses of my brain. I know all the artists very well and have a good relationship with their individual managers and producers.

(Continued on page P-16)

Zuckerman sees new concept with Rialto and Precision

Richard Zuckerman, divisional head of Precision, and John B. House, a&r director, were responsible for signing the Rialto label to Pye. Both felt the record industry was heading towards big changes of emphasis; both were convinced there was a great need for a really aggressive pop label.

Says Zuckerman: "We knew that Rialto, with an individual style of music, had already hit the U.K. market with a vengeance, notably with hit singles from the Korgis, the Planets and the Regents. The label's obvious aim was to make pop records with a distinctive commercial sound.

"The policy is working remarkably well. To date, there has not been one Rialto release that we have not managed to get playlisted on all the major U.K. radio stations.

Richard Zuckerman, Precision divisional head.

"Now with the new PRT label Precision will follow very closely the Rialto concept. It will be solely responsible for signing groups and artists with the potential to make airplay records, which will in turn sell albums on an international basis."

Already signed to Precision is Blonde on Blonde, a two-girl duo recently in the studios with producer Pip Williams, of Status Quo links; Graduate, a new band with a big local follow-

'My intention is to strengthen the artist roster and sign new acts on a worldwide basis, and build an overall distinctive sound that will be accepted by major radio stations for airplay.'

ing; the James Brothers, currently writing material for a new album; and a couple of other acts, signed by Zuckerman but under wraps for the time being.

Says Zuckerman: "Over the years that Pye Records has been going, the label has established itself firmly as the leading U.K. company for MOR product, with acts like Lena Martell, Max Bygraves and Acker Bilk. More recently, one of the

(Continued on page P-16)

A NEW FORCE FOR THE 80's

PRECISION

pop at the top!

To PYE
Congratulations
on your
25th Anniversary
and the launch of



We are proud
of the trust
you have shown in us
for the past 20 years.

Thank You,

VOGUE, Belgium

McAleer focuses on r&b



Dave McAleer, head of the Precision group's r&b division.

Dave McAleer is the head of the group's r&b division, with Calibre Records his particular baby. The section was set up in September 1979, with the aim of increasing further the company's share of the U.K. black music market.

It's McAleer's proud boast that the division has hit the pop charts with 60% of its releases and that a survey in U.K. trade magazine Record Business had his section second only to CBS in a 1979 disco music survey.

'Because we are totally involved in the scene here in the U.K., we know what the territory needs and we give it to the customers, rather than try to force on them what U.S. companies feel they should buy.'

Says McAleer: "Over the past year, we've had success with most of our licensed labels. Examples are Sugarhill Gang and Positive Force on Sugarhill Records, and Lowrell and David Benoit on AVI, plus Norman Connors and Michael Henderson on Buddah. Then there are Joyce Cobb and Al Green on Hi/Cream, and the Players Association and Poussez on Vanguard.

"But apart from working with our existing licensee catalogs, my claim is that we have become the label to be with in the U.K. in terms of big hits in the fields of dance music and black product."

He cites chart successes over the last quarter: Sugarhill Gang's "Rapper's Delight"; Positive Force's "We Got The Funk"; Tony Rallo's "Holdin' On"; Stop's "I Can Feel It"; "The River Drive," by Jupiter Beyond. He says: "These were records we picked up from independent labels. And these were the records which convinced us that the time was right to launch a label solely for this type of product. We came up with the name Calibre, because we felt that best summed up what we are trying to do.

"In just a couple of months, we've scored with every release in the U.K.

"We try to analyze the various reasons for success. One has to be the promotion department, headed by Morgan Khan,

'It's fair to say that the shortsightedness of our competitors has proved a real blessing for us over the last six months or so.'

who co-ordinates our activities with radio, television stations, clubs and stores right through the U.K. My view is that in the nine months or so he's been with us, he's emerged as the top promotion man in his field.

"And his expertise in the studio has been invaluable to the company for editing and re-mixing U.S. product to suit the U.K. market."

McAleer says this factor raises what is, to him, a very important "truth" about the industry that many U.S. companies find hard to believe: "that there is a very different black music market in the U.K. than in America, and that it has very different tastes and needs.

"Because we are totally involved in the scene here in the U.K., we know what the territory needs and we give it to the customers, rather than try to force on them what U.S. companies feel they should buy.

"We're lucky in that our licensees give us, now, a free rein when it comes to selecting which of their products to release and changing their tracks to suit our specific market.

"This has resulted in big hits in Britain which never crossed over pop in the U.S. Examples here are Positive Force's 'We Got The Funk'; Lowrell's 'Mellow Mellow Right On'; and the

(Continued on page P-19)

Casablanca Gem

• Continued from page P-6

"Of course there are priorities for us as far as r&b type music is concerned, the two biggest ones being Parliament and Cameo. We feel we're just on the verge of breaking through in a big way with Cameo."

Howell's marketing technique for this kind of product is to release a multitrack 12-inch single by various artists with product that may be bubbling under the import chart. The disk sells at the selling price of a normal 12-incher. "But having an extended playing time, and containing a usual four tracks, each with slight import demand, this product generates sales probably ten-fold what we would normally expect to do."

He says: "Another technique I've used in promoting the label to the media and record trade is pressing a Casablanca sampler album, containing the majority of our singles released over a given point. This is serviced to every radio producer and disk-jockey in the country, along with 400 of our most important retailers.

"The main purpose is to create dealer interest and product awareness, as my belief is that that is almost as important as creating interest and awareness among programmers."

Howell says his projected goal for Casablanca is "to make it the consummate label encompassing dance music, pop, rock and movie soundtracks.

"Spearheading this all-out effort is, naturally, Donna Summer who has now crossed over into virtually every type of music imaginable, followed by Kiss, which sadly has yet to really break in the U.K.

"But every effort is being taken by our team to insure that Kiss does finally crack the market in Britain, along with Angel and the rest of the Casablanca repertoire."

Billboard

Piccadilly Scope

• Continued from page P-6

for special release on the Scott label, which includes Georgie Fame."

"We've also signed the National Youth Jazz Orchestra and its young and dynamic singer, Kim Lesley. Here again is an outstanding combination with an international following. With all this activity, I feel that my years as a jazz trumpet player weren't completely wasted now I can look after so much good material on record.

"Piccadilly is a challenge. No ruts for me."

Billboard

Congratulations on 25 years from the Lips & Stanley Lauden



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Congratulations to all our friends at PYE on their 25th Anniversary

WE LOOK FORWARD TO THE NEXT 25 YEARS WITH...



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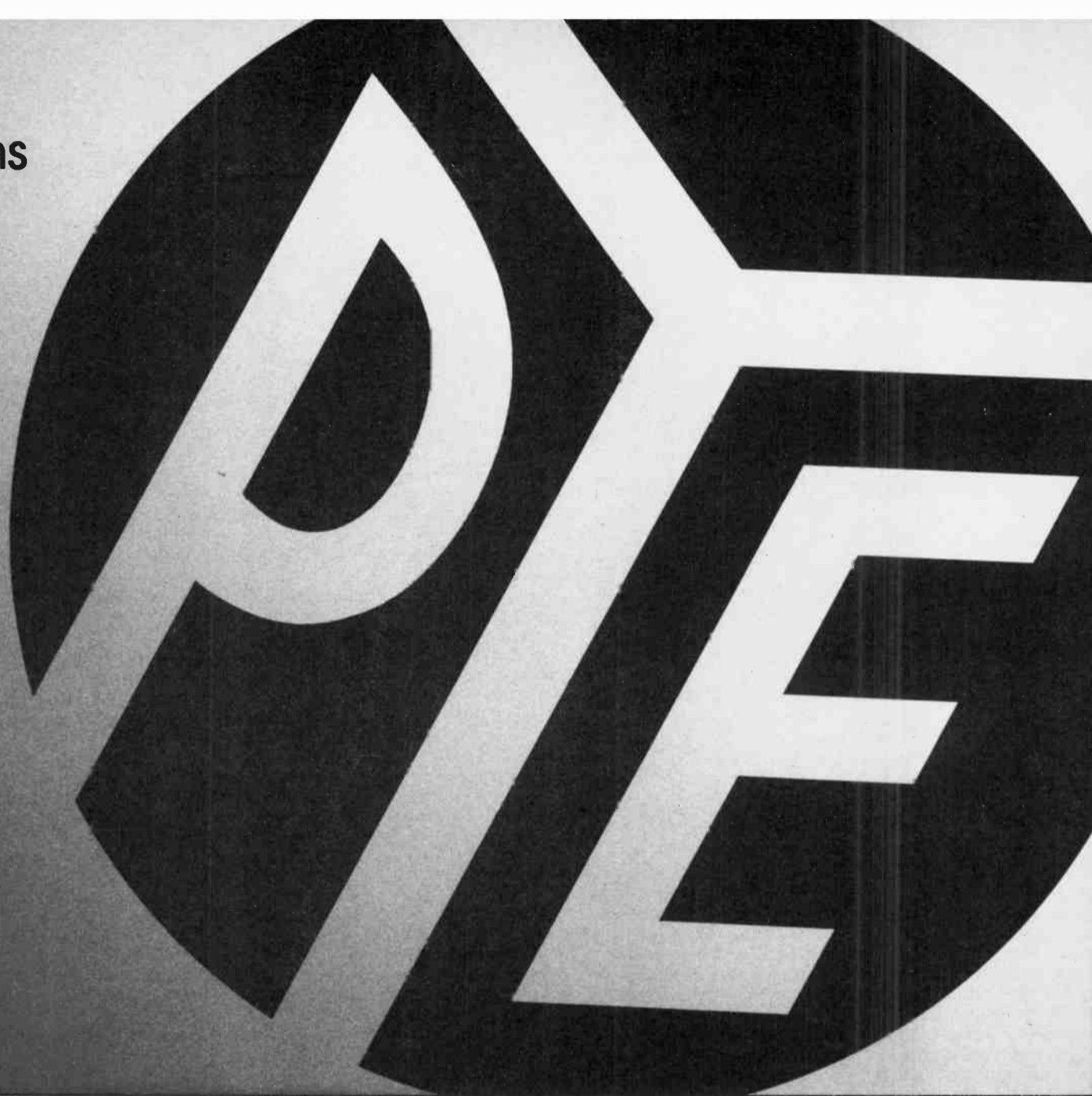
Congratulations

On

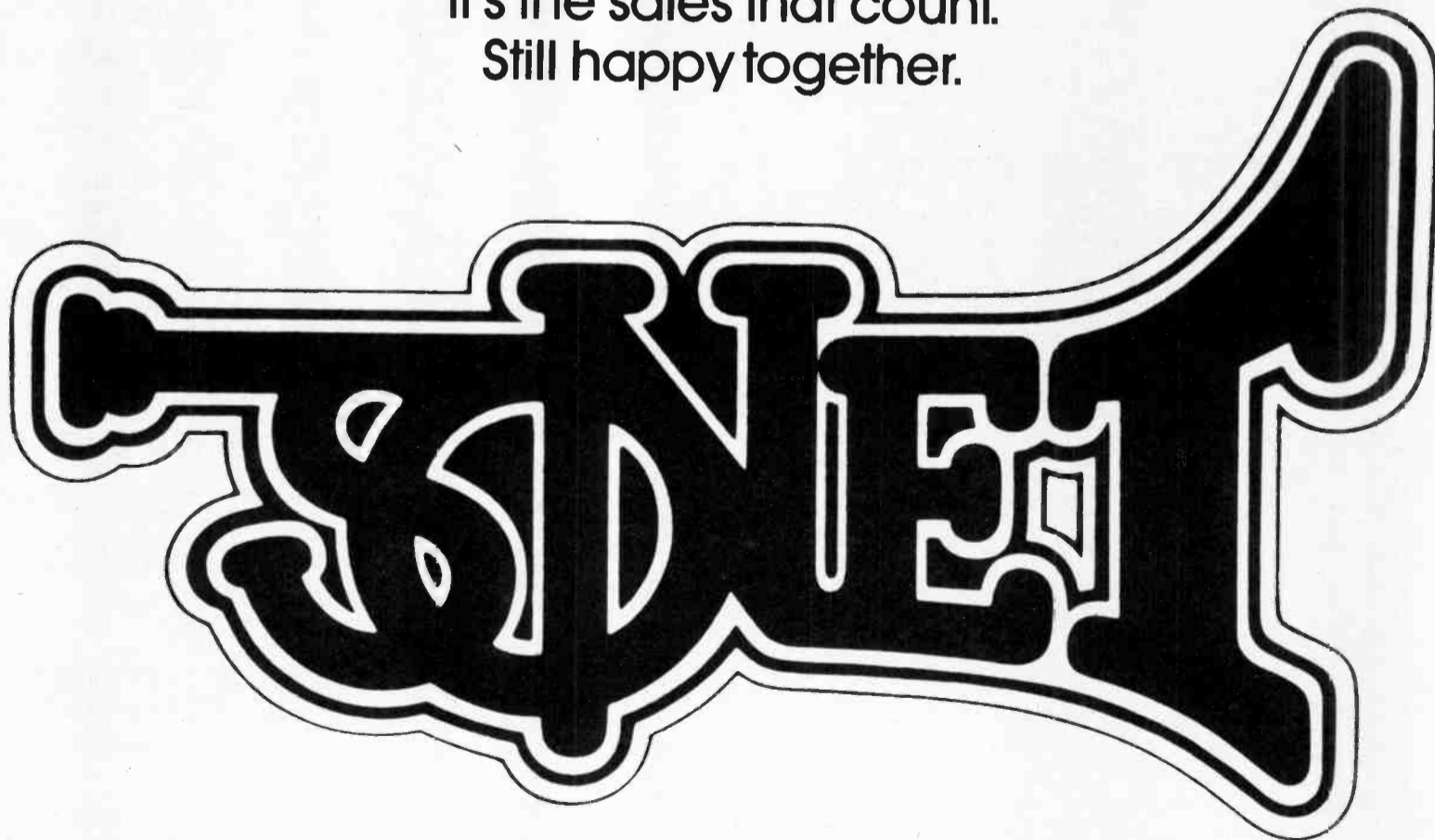
Your

25th

Anniversary



What's in a name?
It's the sales that count.
Still happy together.



SONET-SWEDEN, SONET-DENMARK, ARNE BENDIKSEN-NORWAY,
SCANDIA MUSIKKI-FINLAND AND SONET-LONDON

PRT people

Madeline Hawkyard, company secretary



Madeline Hawkyard, PRT company secretary, is (see main story on Pye history) one of the founders of the little label which went on to challenge the big brothers of the U.K. industry.

Her "roots" go back to working with Hilton Nixon, whose Nixa label was later absorbed into the Pye structure. She recalls: "He was a New Zealander who never really had any intention of getting into the record business, though he was mad keen on classical music.

"But basically he was a middleman for people who wanted to buy and those who wanted to sell. He was a lawyer by profession. But our actual entry into the record business came when an Australian friend cabled us and said he's like Australian rights to any good European catalogs.

"Hilton went to France and came across a label called Disque Pacific and that was the beginning. Later we did deals with U.S. labels Vanguard and Westminster, the latter a classical outfit which actually sent over equipment and a recording team to make classical product with Nixa."

Early Nixa artists included Harry Roy, Graham Bell, Claude Luter and Henryk Szeryng.

Howard Barrow, general manager of Pye/PRT Studios



The Pye Studios began as a very small operation, but its reputation has grown steadily over the years, both for the atmosphere it engenders and for the technical excellence of its equipment.

Today it is a major recording center, used by leading bands, best-selling groups and artists from many foreign territories, notably the U.S. and France.

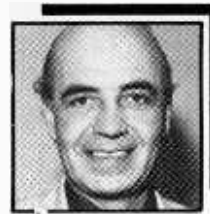
Certainly Howard Barrow, general manager of the studios, has been around when many hit records have been initially created. The Pye complex has been regularly updated through the years and today the studios feature the newest equipment, with increased cutting and reduction facilities.

Barrow is particularly proud of the studios reputation for having one of the finest cutting rooms in the business. Hit groups such as Police, Wings, Blondie, Matchbox and the Pretenders have had singles cut there.

"From its original three-track format to the present 24-track equipment, Pye Studios has kept up with the times. Now it stands as one of the most modern and best-equipped studios in Europe."

Names writ large in Pye Records' past history have recorded there. Sounds Orchestral for instance, cut a series of hit tracks there, as did the Rocking Berries, Noel Coward, Sammy Davis Jr., Jackie Trent, the Foundations and Max Bygraves (who did his best selling "Sing Along" series) there. In 1979, Rex Harrison recorded a collection of his favorite songs there.

And among the hit-creating producers who have used the Pye facilities are Tony Hatch, Larry Page, Tony Eyers, Jim Guercio, Mike Batt, Bruce Welch, Biddu, Paul McCartney, Ken Gold, Adam Faith, David Courtney and Chris Thomas.



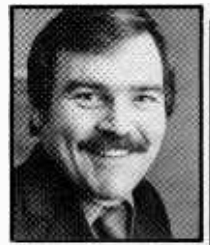
Harry Castle, head of direct exports

Harry Castle, PRT's head of direct exports, celebrates his 25th anniversary with the company this month (April), having worn out four passports during his service as an extensive world traveller.

David Giffen, business affairs manager

David Giffen, PRT business affairs manager, first joined the company as an accountant at the Mitchem, Surrey, plant and later moved to headquarters in the same role.

Apart from his duties as business affairs head, he was recently appointed managing director of VIP Records (Holland), a jointly-owned company with PRT and Vogue Records of France.



Matt Hayward, marketing manager

Marketing manager Matt Hayward originally joined Pye as label manager for Casablanca. He previously worked in his native South Africa in the record industry there

for 10 years, mainly with the Teal company. He became Pye marketing chief last year.

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MAY 3, 1980 BILLBOARD

PYE. 25 YEARS AND STILL FRESH.



PHONODISC LTD.

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on its
25th anniversary
and the establishing of
P.R.T. Ltd.

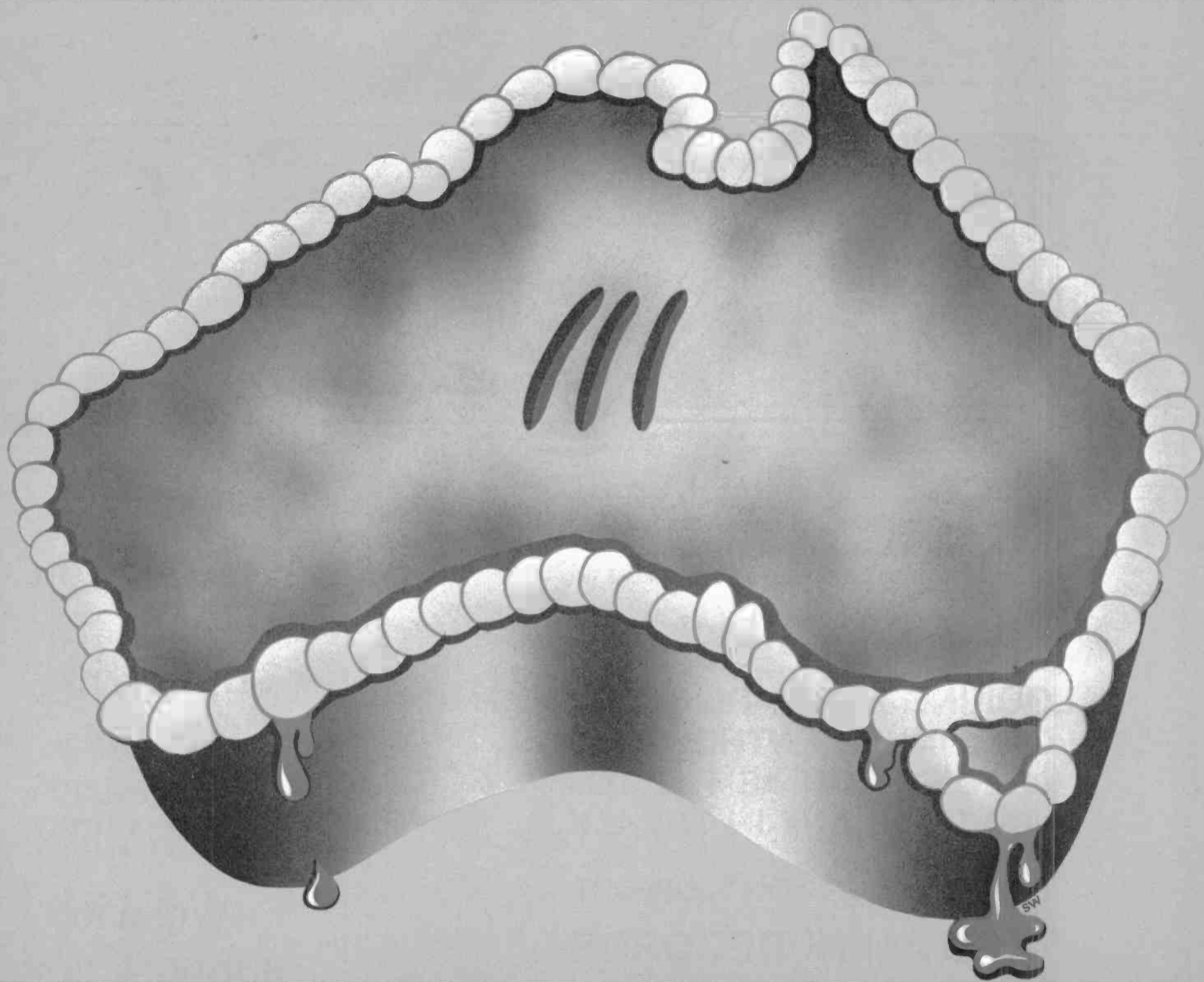
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PRT artists



On the Calibre label, the re-formed Osibisa.

Through Casablanca licensing deal
Donna Summer graces the PRT roster.



Geogie Fame, on
the jazz-oriented
Ronnie Scott label

ADVERTISEMENT



Captain & Tennille, one of the more successful acts
from the Casablanca licensing.



The Players Association is licensed from
Vanguard.



Positive Force is featured on the Sugar
Hill label.

MAY 3, 1980 BILLBOARD

WE'RE HAPPY TO BE ASSOCIATED WITH OUR GOOD FRIENDS IN ENGLAND/EIRE!
YOU WERE GREAT WHEN YOU WERE KNOWN AS PYE . . .
YOU WILL BE TREMENDOUS WITH YOUR NAME-CHANGE TO

P R T, Ltd!

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CONTINUED ENTHUSIASM &
DEDICATION AS THE TOP
INDEPENDENT IN THE U.K.!**

THANKS FOR YOUR SUPPORT
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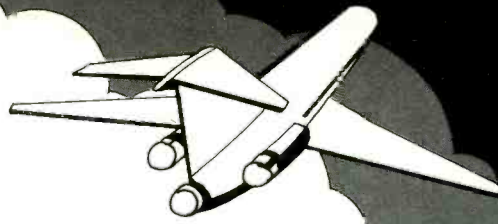
CREAM RECORDS, INC.
HI RECORDS A PRODUCT OF CREAM RECORDS, INC.



Thank you
for
supporting
us for
25 years
as PYE.

We will
support you
for
another
25 years.

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RECORDS LIMITED



THE WALL-TO-WALL MARKETING
STRATEGY THAT COVERS OVER

**SEVEN
MILLION**

A WEEK...



**SUPERCHARTS INSIDE TO
PULL OUT AND PUT UP!**



Single This Week

LOVER'S HOLIDAY/ SEARCHING/GLOW OF LOVE

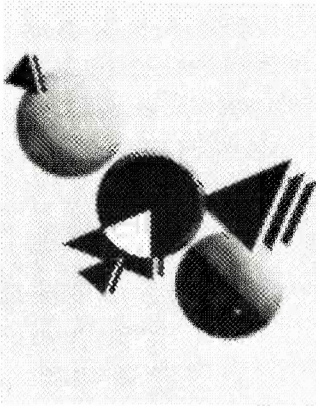
Give the gift
of music.

Change

Warner/RFC RFC 3438/3435

CHANGE

Includes A Lover's Holiday/Searching
The End/Angel In My Pocket



The Glow
Of Love



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DISCO TOP 60™

★ STAR Performer — registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★ 1	3	LOVER'S HOLIDAY/SEARCHING/GLOW OF LOVE —Change <small>Warner/RFC (LP/12-inch) RFC 3438/3435</small>
2	2	AMERICAN GIGOLO (Soundtrack) —Giorgio & Blondie <small>Polydor (LP/12-inch) PD 1-6259</small>
3	1	STOMP —Brothers Johnson <small>A&M (LP) SP 3716</small>
★ 4	4	TWO TONS O' FUN—all cuts —Two Tons O' Fun <small>Fantasy (LP/12-inch) F-9584</small>
5	5	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE — Bobby Thurston <small>Prelude (LP/12-inch) PRL-12174</small>
6	6	FUNKYTOWN/ALL NIGHT DANCING —Lipps, Inc., <small>Casablanca (LP/2-inch) NBLP 7197</small>
7	7	TWILIGHT ZONE —Manhattan Transfer <small>Atlantic (LP/12-inch) SD 19258</small>
★ 8	12	POP POP SHOO WAH —Erotic Drum Band <small>Prism (12-inch) Pip 1005/PDS 402</small>
★ 9	15	BEHIND THE GROOVE —Teena Marie <small>Motown (LP) M-92221R1</small>
10	10	ALL NIGHT THING —The Invisible Man's Band <small>Mango (12-inch) MLPS 7782</small>
11	11	... THE SECRET —C.L. ...

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★ 31	41	I'M OK, YOU'RE OK —American Gypsy <small>Importe/12 (MAXI 33) MP 305</small>
32	25	TONIGHT I'M ALRIGHT —Narada Michael Walden <small>Atlantic (LP) SD 19257</small>
33	38	TOO HOT TO STOP THE ROCK —Keith Zorros <small>RCA (12-inch) JD 11936</small>
★ 34	44	HOOKED ON YOUR LOVE —The Fantastic Aleems <small>NIA Records (12-inch) N-1003</small>
35	26	HIGH/SKY ZOO —Skiy <small>Salsoul (LP/12-inch) SA 8532</small>
36	30	RIPE—all cuts —Ava Cherry <small>RSO/Curtom (LP) RS 1-3072</small>
37	43	WINNERS —Kleeer <small>Atlantic (LP/12-inch) SD 19262</small>
38	24	EVITA—all cuts —Festival <small>RSO (LP) RS 1-3061</small>
★ 39	51	GIVE UP THE FUNK (Let's Dance) —B.T. Express <small>Columbia (LP/12-inch) JC 36333</small>
★ 40	59	PARTY BOYS —FOXY <small>TV (LP) PACO 3004E/Discant 149 (MAXI) (M) Val 3 Program 6</small>



Single This Week

**ARE YOU ON THE ROAD
TO LOVIN' ME AGAIN**

Debby Boone
Warner/Curb 49176

**Give the gift
of music.**



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Billboard®

HOT COUNTRY SINGLES & LPS™

★ STAR Performer — Singles registering greatest proportionate upward progress this week

SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS ON CHART
★1	2	12	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN —Debby Boone Warner/Curb 49176	DEALIN' WITH THE DEVIL —Eddy Raven Dimension 1005 (Diversified)	★26	28	8
★2	3	10	BENEATH STILL WATERS —Emmylou Harris Warner Bros. 49164	DIANE —Ed Bruce MCA 41201	★27	29	9
★3	4	10	TWO STORY HOUSE —George Jones & Tammy Wynette Epic 9-50849	SHOTGUN RIDER —Joe Sun Ovation 1141	★28	31	7
★4	6	8	GONE TOO FAR —Eddie Rabbitt Elektra 46613	LUCKY ME —Anne Murray Capitol 4848	★29	33	5
★5	7	8	THE WAY I AM —Merle Haggard MCA 41200	SMOOTH SAILIN' —T.G. Sheppard Warner/Curb 49214	★30	35	5
★6	8	9	MORNING COMES TOO EARLY —Jim Ed Brown & Helen Cornelius RCA 11927	TAKE ME IN YOUR ARMS AND HOLD ME —Jim Reeves & Deborah Allen RCA 11946	★31	50	4
★7	9	9	LET'S GET IT WHILE THE GETTIN'S GOOD —Eddy Arnold RCA 11918	DALLAS —Floyd Cramer RCA 11916	32	32	8
				NEW YORK WINE AND TENNESSEE	★33	37	5

★ STAR Performer — LP's registering greatest proportionate upward progress this week

LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS ON CHART
★1	2	9	THERE'S A LITTLE BIT OF HANK IN ME —Charley Pride RCA AHL 1-3548	THERE'S A LITTLE BIT OF HANK IN ME —Charley Pride RCA AHL 1-3548	26	22	25
★2	5	53	GREATEST HITS —Waylon Jennings RCA AHL 1-3378	GREATEST HITS —Waylon Jennings RCA AHL 1-3378	27	30	56
★3	3	16	THE ELECTRIC HORSEMAN —Soundtrack Columbia JS 36327	THE ELECTRIC HORSEMAN —Soundtrack Columbia JS 36327	28	28	5
★4	4	9	SHRINER'S CONVENTION —Ray Stevens RCA AHL 1-3574	SHRINER'S CONVENTION —Ray Stevens RCA AHL 1-3574	29	24	6
★5	6	3	GIDEON —Kenny Rogers United Artists L00 1035	GIDEON —Kenny Rogers United Artists L00 1035	★30	39	44
★6	1	32	KENNY —Kenny Rogers United Artists LWAK 979	KENNY —Kenny Rogers United Artists LWAK 979	31	18	12
★7	8	6	COAL MINER'S DAUGHTER —Soundtrack MCA 5107	COAL MINER'S DAUGHTER —Soundtrack MCA 5107	32	33	4
				CLASSIC CRYSTAL —Crystal Gayle United Artists L00-982			
				THE OAK RIDGE BOYS HAVE ARRIVED —MCA AY-1135			
				DOWN & DIRTY —Bobby Bare Columbia JC 36323			
				LORETTA —Loretta Lynn MCA 3217			
				FAMILY TRADITION —Hank Williams Jr. Elektra/Curb 6E 194			
				A COUNTRY COLLECTION —Anne Murray Capitol ST 12039			
				LOVE HAS NO REASON —Debby Boone Warner/Curb RSK 3403			

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TOP LPs & TAPE

TM

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales/11-20 Upward movement of 4 positions/21-30 Upward movement of 6 positions/31-40 Upward movement of 8 positions/41-100 Upward movement of 10 positions.

● Recording Industry Assn. of America seal for sales of 500,000 units

▲ Recording Industry Assn. of America seal for sales of 1,000,000 units.

THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
1★	2	8	BOB SEGER & THE SILVER BULLET BAND Against The Wind, Capitol L00-12041	29	27	14	RUSH ● Permanent Waves, Mercury SRM 1-4001	56	37	33	KOOL & THE GANG ▲ Ladies Night, De-Lite DSR 9513 (Mercury)
2	1	21	PINK FLOYD ▲ The Wall, Columbia PC 2-36183	30	28	11	CHUCK MANGIONE Fun And Games, A&M SP 3715	57	57	20	SOUNDTRACK ● The Rose, Atlantic SD 16010
3★	3	7	BILLY JOEL Glass Houses, Columbia FC-36384	31	26	10	THE KNACK ● But The Little Girls Understand, Capitol S00-12045	58	58	6	DARYL HALL Sacred Songs, RCA AFL1-3573
4	4	8	LINDA RONSTADT Mad Love, Asylum 5E-510 (Elektra)	32★	38	5	GRACE SLICK Dreams, RCA AFL1-3544	59★	74	4	THE JOE PERRY PROJECT Let The Music Do The Talking, Columbia JC 36388
5★	6	9	THE BROTHERS JOHNSON Light Up The Night, A&M SP 3716	33	29	15	RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD 1-6240	60	62	5	GORDON LIGHTFOOT Dream Street Rose, Warner Bros. HS 3426
6	5	36	MICHAEL JACKSON ▲ Off The Wall, Epic FE-35745	34	35	6	TRIUMPH Progressions Of Power, RCA AFL1-3524	61	43	10	ROBIN TROWER Victims Of The Fury, Chrysalis CHR 1215
7	7	10	SOUNDTRACK ● American Gigolo, Polydor PD-1-6259	35★	40	6	ROBERTA FLACK FEATURING DONNY HATHAWAY Atlantic SD 16013	62★	69	3	LITTLE RIVER BAND Backstage Pass, Capitol SWBK 12061
8	8	7	JOURNEY Departure, Columbia FC 36339	36★	53	4	JERMAINE JACKSON Let's Get Serious, Motown M7-928R1	63	31	9	SISTER SLEDGE Love Somebody Today, Cotillion SD 16012 (Atlantic)
9★	10	3	VAN HALEN Women And Children First, Warner Bros. HS 3415	37★	65	2	GENESIS Duke, Atlantic SD 16014	64	66	73	KENNY ROGERS ▲ The Gambler, United Artists UALA 934
10★	11	12	CHRISTOPHER CROSS Christopher Cross, Warner Bros. BSK 3363	38	34	9	WARREN ZEVON Bad Luck Streak In Dancing School, Asylum 5E-509 (Elektra)	65	46	20	THE GAP BAND ● The Gap Band II, Mercury SRM 1-3804
11	9	18	THE WHISPERS ▲ The Whispers, Solar BXL1-3521 (RCA)	39	32	7	THE MARSHALL TUCKER BAND Tenth, Warner Bros. HS 3410	66	59	13	FESTIVAL Evita, RSO RS 1-3061
12★	13	3	ISLEY BROTHERS Go All The Way, T-Neck FZ 36305 (CBS)	40★	45	4	FRANK SINATRA Trilogy: Past, Present and Future, Reprise	67	68	9	DAVID SANBORN Hideaway, Warner Bros. BSK 3379
13★	14	15	PRETENDERS Pretenders, Sire SRK 6083 (Warner Bros)					68★	83	3	AMBROSIA One Eighty, Warner Bros. BSK 3368
								88	124	3	MANHATTANS After Midnight, Columbia JC 36411
								89	88	17	SOUNDTRACK The Electric Horseman, Columbia JS 36327
								90★	100	2	IAN HUNTER Live/Welcome To The Club, Chrysalis CH2-1269
								91★	136	4	MICKEY MOUSE ● Mickey Mouse Disco, Disneyland 2504
								92	93	85	BLONDIE ▲ Parallel Lines, Chrysalis CHR 1192
								93★	103	4	JOHN STEWART Dream Babies Go Hollywood, RSO RS 1-3074
								94	61	9	THE DRAMATICS 10½, MCA MCA-3196
								95	92	58	SUPERTRAMP ▲ Breakfast In America, A&M 3708

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HOT 100™

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● **Recording Industry Assn. of America seal of certification as a "million Seller."**

▲ **Recording Industry Assn. of America seal of certification as "two million Seller."**

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
1	1	12	CALL ME —Blondie ● Chrysalis 2414
★2	2	12	RIDE LIKE THE WIND —Christopher Cross Warner Bros. 49184
★3	6	13	LOST IN LOVE —Air Supply Arista 0479
★4	4	22	WITH YOU I'M BORN AGAIN — Billy Preston & Syreeta Motown 1477
5	3	16	ANOTHER BRICK IN THE WALL —Pink Floyd ● Columbia 1-11187
★6	7	11	FIRE LAKE —Bob Seger Capitol 4836
★7	9	8	YOU MAY BE RIGHT —Billy Joel Columbia 1-11231
8	8	11	I CAN'T TELL YOU WHY —Eagles Asylum 46608 (Elektra)
★9	10	12	SEXY EYES —Dr. Hook Capitol 4831
★10	12	10	HOLD ON TO MY LOVE —Jimmy Ruffin RSO 1021
★11	13	6	DON'T FALL IN LOVE WITH A DREAMER —Kenny Rogers w/Kim Carnes United Artists 1345
12	5	15	SPECIAL LADY —Ray, Goodman & Brown Polydor 2033
★13	15	11	PILOT OF THE AIRWAVES — Charlie Dore Island 49166 (Warner Bros.)
★14	17	5	BIGGEST PART OF ME —Ambrosia Warner Bros. 49225
★15	18	4	HURT SO BAD —Linda Ronstadt Asylum 46624 (Elektra)
16	11	21	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL —Spinners ●

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★35	40	6	THE SEDUCTION —James Last Band Polydor 2071
36	27	20	CRAZY LITTLE THING CALLED LOVE —Queen Elektra 46579
★37	41	8	LET ME BE THE CLOCK — Smokey Robinson Tama 54311 (Motown)
★38	42	7	WONDERING WHERE THE LIONS ARE —Bruce Cockburn Millennium 11786 (RCA)
★39	46	6	LET'S GET SERIOUS —Jermaine Jackson Motown 1469
★40	48	6	STARTING OVER AGAIN —Dolly Parton RCA 11926
★41	49	3	SHE'S OUT OF MY LIFE — Michael Jackson Epic 9-50871
★42	50	6	GEE WHIZ —Bernadette Peters MCA 41210
43	45	7	IT'S HARD TO BE HUMBLE — Mac Davis Casablanca 2244
★44	52	6	SHOULD'VE NEVER LET YOU GO —Neil Sedaka & Dara Sedaka Elektra 46615
★45	54	4	HEADED FOR A FALL —Firefall Atlantic 3657
★46	53	5	LUCKY ME —Anne Murray Capitol 4848
★47	56	6	WE WERE MEANT TO BE LOVERS —Photoglo 20th Century 2446 (RCA)
48	30	14	HOW DO I MAKE YOU —Linda Ronstadt Asylum 46602
★49	55	5	WHEN THE FEELING COMES AROUND —Jennifer Warnes Arista 0497
★50	58	5	WHITE HOT —Red Rider

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★69	79	3	COMING DOWN FROM LOVE — Bobby Caldwell Clouds 21 (T.K.)
70	71	11	SOMEWHERE IN AMERICA — Survivor Scotti Bros. 511 (Atlantic)
★71	80	2	HERE COMES MY GIRL — Tom Petty & The Heartbreakers Backstreet 41227 (MCA)
72	72	3	CATCHING THE SUN —Spyro Gyra MCA 41180
73	43	7	LET ME BE —Korona United Artists 1341
74	36	11	SET ME FREE —Utopia Bearsville 49180 (Warner Bros.)
★75	85	2	FOOL FOR A PRETTY FACE — Humble Pie Atco 7216 (Atlantic)
★76	NEW ENTRY		THEME FROM NEW YORK, NEW YORK —Frank Sinatra Reprise 49233 (Warner Bros.)
77	57	11	KEEP THE FIRE —Kenny Loggins Columbia 1-11215
★78	88	2	YOU'RE MY BLESSING —Lou Rawls P.I.R. 9-3750 (CBS)
★79	89	2	IT TAKES TIME —The Marshall Tucker Band Warner Bros. 49215
80	84	4	I WAS LOOKING FOR SOMEONE TO LOVE —Leif Garrett Scotti Bros. 516 (Atlantic)
★81	90	2	SHINING STAR —Manhattans Columbia 1-11222
★82	NEW ENTRY		ANSWERING MACHINE — Rupert Holmes MCA 41235
83	35	22	THE SECOND TIME — The Main Ingredient

17	21	I CAN'T HELP IT— Andy Gibb & Olivia Newton-John RSO 1026
18	22	CARS— Gary Numan Atco 7211 (Atlantic)
19	26	BREAKDOWN DEAD AHEAD— Boz Scaggs Columbia 1-11241
20	20	THINK ABOUT ME— Fleetwood Mac Warner Bros. 49196
21	24	STOMP— The Brothers Johnson A&M 2216
22	25	BRASS IN POCKET— Pretenders Sire 49181 (Warner Bros.)
23	23	ANY WAY YOU WANT IT— Journey Columbia 1-11213
24	29	FUNKY TOWN— Lipps Inc. Casablanca 2233
25	14	TOO HOT— Kool & The Gang De-Lite 802 (Mercury)
26	31	DO RIGHT— Paul Davis Bang 9-4808 (CBS)
27	33	HEART HOTELS— Dan Fogelberg Full Moon/Epic 9-50862
28	19	I PLEDGE MY LOVE— Peaches & Herb Polydor/MVP 2053
29	39	THE ROSE— Bette Midler Atlantic 3656
30	16	OFF THE WALL— Michael Jackson Epic 9-50838
31	28	AND THE BEAT GOES ON— The Whispers Solar 11894 (RCA)
32	32	FIRE IN THE MORNING— Melissa Manchester Arista 0485
33	59	STEAL AWAY— Robbie Dupree Elektra 46621
34	38	TRAIN IN VAIN— The Clash Epic 9-50851

51	60	WE LIVE FOR LOVE— Pat Benatar Chrysalis 2419
52	61	I DON'T WANT TO WALK WITHOUT YOU— Barry Manilow Arista 0501
53	73	COMING UP— Paul McCartney Columbia 1-11263
54	NEW ENTRY	AGAINST THE WIND— Bob Seger & The Silver Bullet Band Capitol 4863
55	63	SOLITAIRE— Peter McLean ARC/Columbia 1-11214
56	64	LOVE STINKS— The J. Geils Band EMI-America 8039
57	66	DON'T SAY GOODNIGHT— The Isley Brothers T-Neck 9-2290 (CBS)
58	68	LADY— The Whispers Solar 11928
59	34	HIM— Rupert Holmes MCA 41173
60	70	DON'T PUSH IT, DON'T FORCE IT— Leon Haywood 20th Century 2443 (RCA)
61	75	NEW ROMANCE— Spider Dreamland 100 (RSO)
62	62	CAN'T PUT A PRICE ON LOVE— The Knack Capitol 4853
63	37	ONLY A LONELY HEART SEES— Felix Cavaliere Epic 9-50829
64	74	TWILIGHT ZONE— Manhattan Transfer Atlantic 3649
65	NEW ENTRY	LITTLE JEANNIE— Elton John MCA 41236
66	77	TWO PLACES AT THE SAME TIME— Ray Parker Jr. & Radio Arista 0494
67	69	IT'S A NIGHT FOR BEAUTIFUL GIRLS— The Fools EMI-America 8036
68	78	ROCK LOBSTER— B-52's Warner Bros. 49173

84	NEW ENTRY	IT'S NOT A WONDER— Little River Band Capitol 4862
85	51	STAY IN TIME— Off Broadway Atlantic 3647
86	47	CARRIE— Cliff Richard EMI-America 8035
87	NEW ENTRY	MIDNIGHT RENDEZVOUS— The Babys Chrysalis 2425
88	NEW ENTRY	GONE TOO FAR— Eddie Rabbitt Elektra 46613
89	NEW ENTRY	JUST FOR THE MOMENT— Ray Kennedy ARC/Columbia 1-11242
90	76	YOU'VE GOT WHAT I NEED— Shooting Star Virgin 67005 (Atlantic)
91	44	THREE TIMES IN LOVE— Tommy James Millennium 11785 (RCA)
92	67	THE GOOD LORD LOVES YOU— Neil Diamond Columbia 1-11232
93	65	AFTER YOU— Dionne Warwick Arista 0498
94	82	LONGER— Dan Fogelberg Full Moon/Epic 9-50824
95	86	ON THE RADIO— Donna Summer Casablanca 2236
96	98	WHAT'S YOUR HURRY DARLIN'— Ironhorse Scotti Bros. 512 (Atlantic)
97	87	GIVE IT ALL YOU GOT— Chuck Mangione A&M 2211
98	NEW ENTRY	REAL LOVE— The Cretones Planet 45911 (Elektra)
99	83	DESIRE— Andy Gibb RSO 1019
100	91	BORROWED TIME— Styx A&M 2228



Single This Week

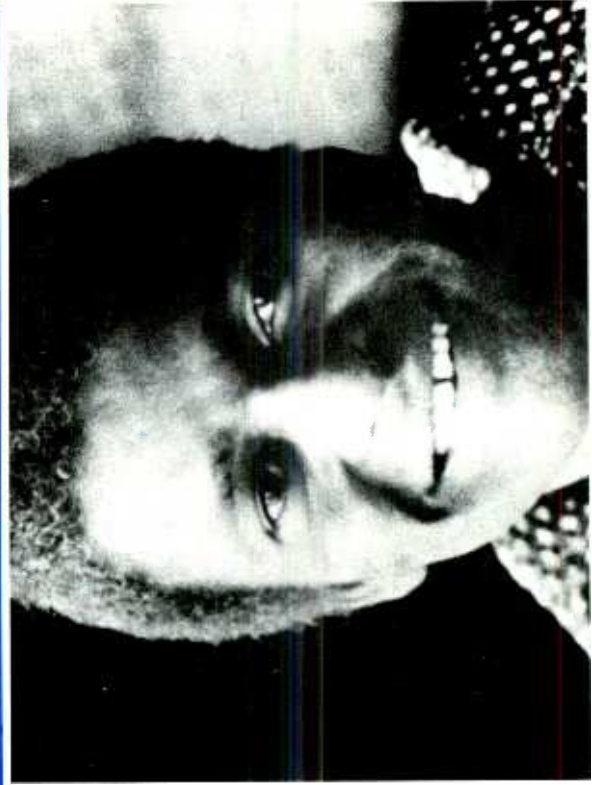
CALL ME

Blondie

Chrysalis 2414

Give the gift of music.

Chart	Rank	Title	Artist	Label
10	9	★	STARTIN' OVER AGAIN—Dolly Parton	United Artists 1339
11	10	★	TEMPORARILY YOURS—Jeanne Pruett	RCA 11926
12	11	★	GOOD OLE BOYS LIKE ME—Don Williams	MCA 41205
13	12	★	TAKING SOMEBODY WITH ME WHEN I FALL—Larry Gatlin	Columbia 1-11219
16	13	★	DON'T FALL IN LOVE WITH A DREAMER—Kenny Rogers w/Kim Carnes	United Artists 1345
20	14	★	IT'S HARD TO BE HUMBLE—Mac Davis	Casablanca 2244
15	15	★	STANDING TALL—Billie Jo Spears	United Artists 1336
17	16	★	SHE JUST STARTED LIKING CHEATIN' SONGS—John Anderson	Warner Bros. 49191
18	17	★	MY HEART/SILENT NIGHT (After The Fight)—Ronnie Milsap	RCA 11952
19	18	★	AFTER HOURS—Joe Stampley	Epic 9-50854
22	19	★	I'M ALREADY BLUE—The Kendalls	Ovation 1143
21	20	★	YOU LAY A WHOLE LOT OF LOVE ON ME—Con Hunley	Warner Bros. 49187
23	21	★	LIKE STRANGERS—Gail Davies	Warner Bros. 49199
24	22	★	I JUST HAD YOU ON MY MIND—Billy "Crash" Craddock	Capitol 4838
25	23	★	ONE DAY AT A TIME—Cristy Lane	United Artists 1342
34	24	★	TRYING TO LOVE TWO WOMEN—The Oak Ridge Boys	MCA 41217
27	25	★	PASS ME BY (If You're Only Passing Through)—Janie Fricke	Columbia 1-11224
8	34	★	I CAN'T CHEAT—Larry G. Hudson	Mercury 57015
4	35	★	HE STOPPED LOVING HER TODAY—George Jones	Epic 9-50867
4	36	★	TELL OLE I AIN'T HERE—Moe Bandy & Joe Stampley	Columbia 1-11244
6	37	★	LOVIN' A LIVIN' DREAM—Ronnie McDowell	Epic 9-50857
5	38	★	I CAN'T REMEMBER—Stephanie Winslow	Warner/Curb 49201
6	39	★	AGE/WORKIN' AT THE CARWASH BLUES—Jerry Reed	RCA 11944
6	40	★	THE REAL BUDDY HOLLY STORY—Sonny Curtis	Elektra 46616
5	41	★	LOVE, LOOK AT US NOW—Johnny Rodriguez	Epic 9-50859
5	42	★	FIFTEEN BEERS—Johnny Paycheck	Epic 9-50863
4	43	★	BEDROOM BALLAD—Gene Watson	Capitol 4854
6	44	★	LOVE IS A WARM COWBOY—Buck Owens	Warner Bros. 49200
3	45	★	HE WAS THERE (When I Needed You)—Tammy Wynette	Epic 9-50868
3	46	★	TOO OLD TO PLAY COWBOY—Razzy Bailey	RCA 11954
4	47	★	MAKE MINE NIGHT TIME—Bill Anderson	MCA 41212
4	48	★	SHE'S MADE OF FAITH—Marty Robbins	Columbia 1-11240
4	49	★	IF THERE WERE ONLY TIME FOR LOVE—Roy Clark	MCA 41208
5	50	★	YOU'RE IN LOVE WITH THE WRONG MAN—Mundo Earwood	GMC 109
9	9	★	THE GAMBLER—Kenny Rogers	United Artists UA-LA 934 H
10	10	★	HEART & SOUL—Conway Twitty	MCA 3210
11	11	★	TOGETHER—The Oak Ridge Boys	MCA 3220
12	12	★	IT'S HARD TO BE HUMBLE—Mac Davis	Casablanca NBLP 7207
13	13	★	YOU CAN GET CRAZY—Bellamy Brothers	Warner/Curb BSK 3408
14	14	★	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson	Columbia JC 36158
15	15	★	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band	Columbia JC 36250
16	16	★	SPECIAL DELIVERY—Dottie West	United Artists LT 1000
17	17	★	WHISKEY BENT AND HELL BOUND—Hank Williams Jr.	Elektra/Curb 6E 237
18	18	★	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II—Mercury SRM 1-5024	
19	19	★	WHAT GOES AROUND COMES AROUND—Waylon Jennings	RCA AHL1-3493
20	20	★	TEN YEARS OF GOLD—Kenny Rogers	United Artists UA-LA 835 H
21	21	★	CRYING—Stephanie Winslow	Warner/Curb BSK 3406
22	22	★	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS—RCA AHL1-3549	
23	23	★	LACY J. DALTON—Columbia NJC 36322	
24	24	★	STARDUST—Willie Nelson	Columbia JC 35305
25	25	★	MISS THE MISSISSIPPI—Crystal Gayle	Columbia JC 36203
34	34	★	AUTOGRAPH—John Denver	RCA AOL1-3449
35	35	★	PORTRAIT—Don Williams	MCA 3192
36	36	★	WILLIE AND FAMILY LIVE—Willie Nelson	Columbia KC 2-35642
37	37	★	THE BEST OF DON WILLIAMS, VOL. II—Don Williams	MCA 3096
38	38	★	FAVORITES—Crystal Gayle	United Artists L00 1034
39	39	★	3/4 LONELY—T.G. Sheppard	Warner/Curb BSK 3353
40	40	★	BLUE KENTUCKY GIRL—Emmylou Harris	Warner Bros. BSK 3318
41	41	★	THE GAME—Gail Davies	Warner Bros. BSK 3395
42	42	★	I'LL ALWAYS LOVE YOU—Anne Murray	Capitol S00 12112
43	43	★	THE WAY I AM—Merle Haggard	MCA 3229
44	44	★	ASK ME TO DANCE—Cristy Lane	United Artists LT 1023
45	45	★	THE BEST OF THE STATLER BROTHERS—Mercury SRM1-1037	
46	46	★	THE BEST OF EDDIE RABBITT—Elektra 6E 235	
47	47	★	I WISH I WAS EIGHTEEN AGAIN—George Burns	Mercury SRM1-5025
48	48	★	OL' T'S IN TOWN—Tom T. Hall	RCA AHL1-3495
49	49	★	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley	Columbia JC 36202
50	50	★	WHEN TWO WORLDS COLLIDE—Jerry Lee Lewis	Elektra 6E 254



★ LP This Week

THERE'S A LITTLE BIT OF HANK IN ME

Charley Pride
RCA AHLI-3548



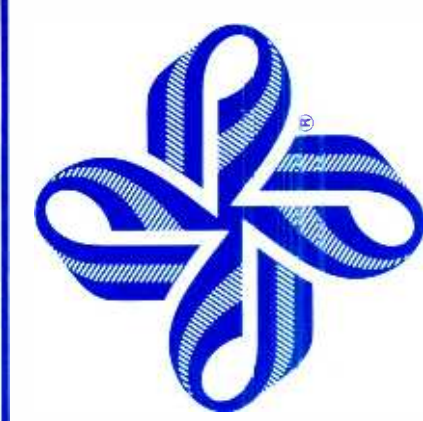
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3041 (LP/12-inch) DAL 10412

12	13	YOU GAVE ME LOVE —Crown Heights Affair De-Lite (LP/12-inch) DSR 9517
13	8	MUSIC TRANCE —Ben E. King Atlantic (45/12-inch) AT 3635
14	14	NOW I'M FINE —Grey & Hanks RCA/Hologram (LP/12-inch) AFL1-3477
15	21	LET'S GET SERIOUS —Jermaine Jackson Motown (LP) M7-928-R1
16	20	MIDNIGHT MESSAGE —Ann-Margret MCA (LP) MCA 3226
17	9	WALK THE NIGHT/LIVE AT THE OUTPOST/DANCING FOR THE MAN —Skatt Bros. Casablanca (LP/12-inch) NBLP 7192
18	18	GET DOWN MELLOW SOUND/WE GOT THE GROOVE — Players Association Vanguard (LP/12-inch) VSD 79431
19	19	WITHOUT YOUR LOVE —Cut Glass 20th Century (12-inch) TCD 103
20	27	SWEET SENSATION —Stephanie Mills 20th Century (LP/12-inch) T 603/TCD 106
21	22	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG —Roberta Flack w/Donny Hathaway Atlantic (LP) SD 16013
22	16	HIGH ON YOUR LOVE/HOT HOT (Give It All You Got) — Debbie Jacobs MCA (LP/12-inch) MCA 3203
23	23	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP —Jean Carn P.I.R. (LP) JZ 36196
24	17	DON'T PUSH IT, DON'T FORCE IT —Leon Haywood 20th Century (12-inch) TCD 105
25	28	KEEP IT HOT/HIDE IT AWAY/I GOT FAITH IN YOU — Cheryl Lynn Columbia (LP/12-inch) JC 36145/43-11261
26	29	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT —Odyssey RCA (LP/12-inch) AFL 13526/JD 11963
27	32	IS IT LOVE —Machine RCA/Hologram (12-inch) JC 11943
28	33	I HEARD IT THROUGH THE GRAPEVINE —P'zzazz Roy B Records (12-inch) RBDS 2505
29	37	GOT TO BE ENOUGH —Con Funk Shun Mercury (LP) SRM 1-3806
30	40	MONEY MONY —Vinyl Virgins Reflection (12-inch) MOM 666A

42	47	MANHATTAN SHUFFLE —Extensions from Area Code (212) Friends & Co. (LP) FS 114
43	NEW ENTRY	GO FOR IT/SATURDAY NIGHT —Herbie Hancock Columbia (LP) JC 36415
44	NEW ENTRY	OVERNIGHT SENSATION —Jerry Knight A&M (12-inch) SP 12033
45	NEW ENTRY	FOXES (Soundtrack) —all cuts—Cher/Giorgio Casablanca (LP) NBLP 2-7206
46	NEW ENTRY	IN THE FOREST —Baby O' Baby O' Records (12-inch) B0 1003
47	53	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS — Pretenders Sire/Warner (LP/12-inch) SRK 6083
48	34	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX —The Whispers Solar (LP/12-inch) BXL1-3521
49	35	VERTIGO/RELIGHT MY FIRE/FREE RIDE —Dan Hartman Blue Sky (LP/12-inch) LP 36302
50	36	MANDOLAY —La Favour Sweet City (12-inch) SCD 5555
51	50	STANDING OVATION —G.Q. Arista (12-inch) CP 709
52	54	DANCE FANTASY —Free Life Epic (12-inch) NBLP2-7183
53	58	RELEASE —Patti LaBelle Epic (LP) JE 36381
54	45	YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE — Le Pamplemousse AVE (LP) AVI 6080
55	46	MEDLEY OF HITS —Diana Ross & Supremes Motown (12-inch) M 300035
56	31	QUEEN OF FOOLS —Jessica Williams Polydor (LP) PD 1-6248
57	57	WE GOT THE FUNK —The Positive Force Turbo (12-inch) T-452
58	48	NEW YORK, LONDON, PARIS, MUNICH —all cuts—M Sire/Warner (LP/12-inch) SRK 6084
59	49	LET'S FLY —all cuts—Paradise Express Fantasy (LP/12-inch) F9589
60	NEW ENTRY	DANCE OF LOVE/FEELING GOOD —Mandrell Arista (LP) AL 9527

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
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1 Single This Week

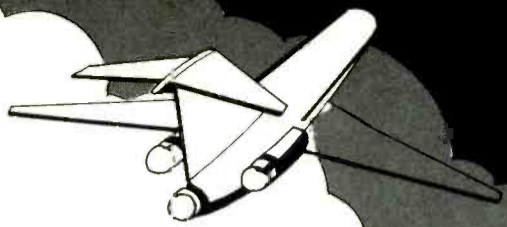
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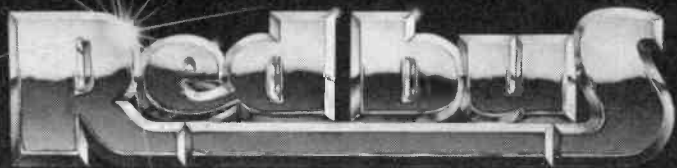
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New Wave Blueprint

• Continued from page P-8

"I feel that personal contact is extremely important, and my a&r function stretches way beyond the recording side. I'll even help artists get good management or agents or whatever, if my advice is needed. It's a bit like fathering a family through the embryonic stage, with the hope that the members will eventually go out and earn a wage."

Justice believes the record industry has already overcome its "crisis." He says: "Certainly a&r people are becoming much more selective towards the acts that they sign. It's strange that record companies have virtually needed that depression in order to re-think their a&r policies—taking up policies which should have been followed from the word go."

"As it is, I've always been selective. Unless I have a 100% gut feeling, then no way can I work a 100% on any artist. I think that all the acts I have signed so far are interesting characters and interesting people are the ones who make interesting music."

"The Blueprint future looks very promising, with albums by the Fabulous Poodles, Karel Fialka, the Crooks and B.B. Gabor. I'm convinced that the Crooks and Karel Fialka will break internationally."

And Justice sums up: "Blueprint is about melodies with a 1980s feel. It's future music today, and a Blueprint for the future." Billboard

Zuckerman Concept

• Continued from page P-8

problems has been attracting new mainstream pop acts to the label. My intention is to strengthen the artist roster and sign new acts on a worldwide basis, and build an overall distinctive sound that will be accepted by major radio stations for airplay.

"New signing Sloane, whose single was produced by Steve Harley, soon to be released in the U.S. on the Rocket label, is a forerunner of this policy. Precision, as a label, is a fresh start to a situation which has been building up at Pye for the last year or so."

Accepting that the U.K. market has suffered a sales decline of late, Zuckerman adds: "I still feel that the rest of Europe and the U.S. continue to look to the U.K. charts for new acts and I see Precision bridging the gap between the American and British pop markets."

"I'm very aware that the U.S. market, by and large, rejected new wave music and, similarly, the U.K. experiences difficulty in breaking heavy American bands. The solution, simply, is to sign good and sophisticated pop acts that have the potential to sell on both sides of the Atlantic." Billboard

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New Name For U.K. Giant

• Continued from page P-2

tribution to record shops from Pye's Mitcham factory. This was Les Cocks' baby, a complex plan for dealing direct with retail outlets from a fleet of vans based in key centers all over the country.

The scheme provided the all-important speed of movement, was fully flexible and above all provided a personal link with the point-of-sale personnel which was the envy of some of the bigger U.K. record companies. The Home Sales Force proved an immediate winner. Sales soared, particularly in the booming LP market, more than double those of the previous spring period.

But in the singles field, Pye successes through the 1950s came over a mixed bag of music. An outstanding seller was Lonnie Donegan, whose "Rock Island Line," taken by Decca from a Chris Barber album, had triggered off a whole skiffle movement in British pop.

Signed as a solo artist to Pye Nixa, Donegan's run of success started with "Stewball" in the April of 1956, this track scoring first with the flip "Lost John" later taking top popularity. Donegan's consistency staggered the record industry. Hit singles included "Bring A Little Water Sylvie," "Don't You Rock Me Daddy-O," "Cumberland Gap," "Gamblin' Man"/"Puttin' On The Style," "My Dixie Darling," "Jack O' Diamonds," "Grand Coolie Dam," "Sally Don't You Grieve," "Tom Dooley," "Does Your Chewing Gun Lose Its Flavor" and "Battle Of New Orleans."

He continued charting right through into the 1960s, right up to the emergence of the Beatles in 1963. Further hits included: "My Old Man's A Dustman," "Lorelei," "Lively," "Have A Drink On Me," "Michael Row The Boat"/"Lumbered," "The Party's Over" and "Pick A Bale Of Cotton."

When the skiffle era ended, Donegan had wide enough talents to leave behind his trad jazz roots and get into the "all-around entertainer" category, topping vaudeville bills and starring on television series as singer, comedian, impressionist and musician. It was superstardom, nurtured and plotted by the Pye team, for the one-time banjoist who took his name from U.S. blues guitarist Lonnie Johnson. Freeman was his producer, mentor and mate.

Chris Barber's Jazz Band, with Barber on trombone, had spawned Donegan and it had a number three hit in 1959 under its own steam with "Petite Fleur."

Pye labels at the end of the 1950s were Pye itself, Piccadilly and Pye Jazz, the latter putting out a series of hits by Kenny Ball and His Jazzmen, including "Midnight In Moscow," "March Of The Siamese Children" and "The Green Leaves Of Summer" in the "trad boom" years of 1961-62.

**PYE
P.R.T.**

Pye International was responsible for license deals with such labels as Aristocrat, Colpix, Chancellor, Caprice and Joy.

As the Pye reputation grew internationally, the company pressed on with a series of innovations which earned the respect of the majors.

The Golden Guinea series of albums started in 1959, mainly incorporating material from Miller International, Screen Gems, Elektra and Disney, alongside U.K.-produced music with a strong accent on jazz. Pye also started a series of strict-tempo recordings for use in ballrooms. And, in 1959, the company was represented in the British top 20 for all but one week (in June).

It was in this atmosphere of ebullient success that the booming Associated Television company (ATV) entered the Pye scene. The commercial tv giant bought up Pye shares, acquiring 50% of the company by December, 1959. By July of 1966, it had the other 50%, making Pye Records a wholly-owned subsidiary of the ATV Group.

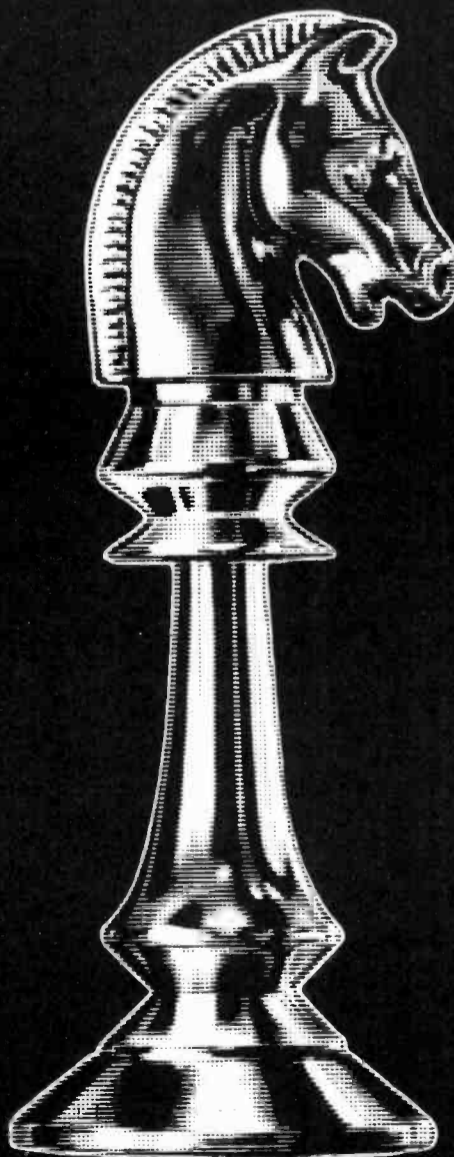
'For Pye, further good news was that these domestic acts were making inroads into the U.S. charts, among them Sandie Shaw, the Kinks, the Honeycombs and the Searchers.'

Pye's expansion continued and the recording department was moved, in October 1960, to the new London headquarters of Associated Television, the studios set out in the lower ground floor.

Louis Benjamin, today PRT chairman, joined the management team in 1959 as joint general manager, working alongside Roger Threlfall (formerly with Pye of Cambridge) and helping mastermind a massive push into the international marketplace. He was convinced that the greatest prospects of expansion lay in the international field and a major coup in this direction came in September, 1961, when Pye beat off the rest of the bidders to acquire U.K. license rights for Frank Sinatra's Reprise label.

Benjamin happily admits that when he first joined Pye he knew virtually nothing about the record business. His background was in theater administration. He'd been second assistant manager at the London Palladium and today he is

(Continued on page P-20)



GOOD TIMES, BAD TIMES, ANYTIME. CHESS ADVERTISING SERVICES LIMITED. A MOVE IN THE

McAleer Focus


• Continued from page P-10

three tracks from Players Association, 'Turn The Music Up', 'Ride The Groove' and 'We Got The Groove'."

Very important to McAleer is that the label is building its own homegrown roster of U.K. black artists. "We want to score with them internationally as well as nationally. To this end, we've played our two top acts, the Real Thing and Carl Douglas, with big-name U.S. producers and have signed the re-formed Osibisa, which is without doubt one of the most original acts in black music."

McAleer says that the so-called "death" of disco panicked a lot of companies who had jumped on the "Saturday Night Fever" bandwagon. "They shut up their disco divisions virtually overnight. But we increased our concentration on black-oriented product as our long association with the music, which dates back to our R&B Series in 1961, has taught us that there will always be a big market here for quality black material."

"It's fair to say that the shortsightedness of our competitors has proved a real blessing for us over the last six months or so."


"But success is very much an all-round thing. I've got to mention Graham Betts, our press representative, who manages week after week to get incredible coverage for our artists. He completes the team that will make us surely number one black music company this year in the U.K., and also make Calibre the most successful new label of 1980." 

PRT Factory

PRT's factory, situated at Mitcham, Surrey, produces around 20 million records a year, the total made up of 12-inch and 7-inch product from both licensed and distributed lines.

Some 15 years ago, the capacity was spread more heavily in the 7-inch region but as LP markets have grown the output is fairly distributed between the two configurations.

The factory employs more than 500 people. It is equipped with both automatic and manual presses, meeting the requirements for production of all kinds of records. It also possesses a fully-computerized system for ordering and stocktaking and makes all its own PVC materials.

It also works a straight two-shift system, day and night. 

PYE: WHAT WOULD THE BIZ BE WITHOUT YOU

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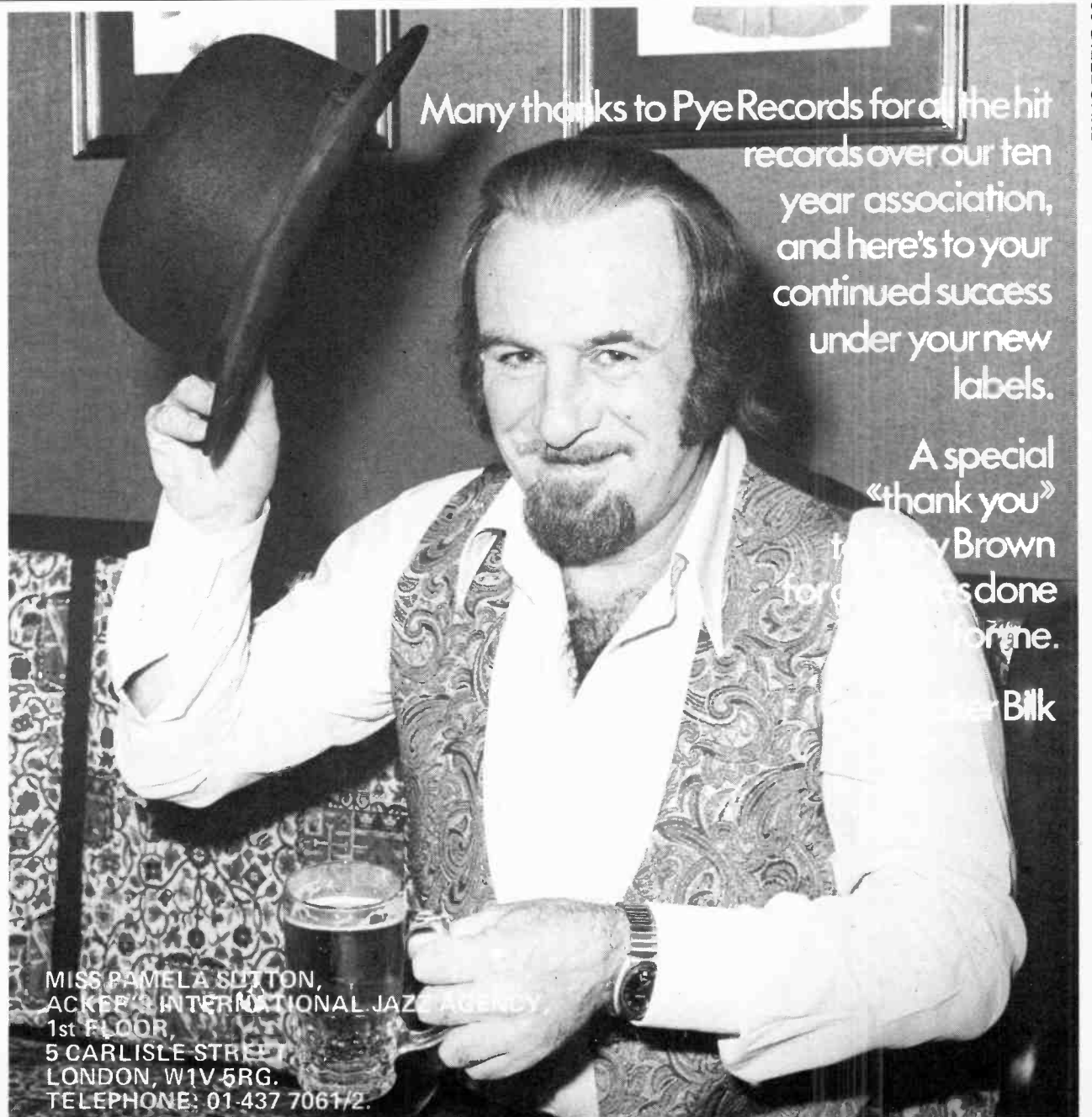
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LET'S HOPE
TO BE TOGETHER ON GOLD



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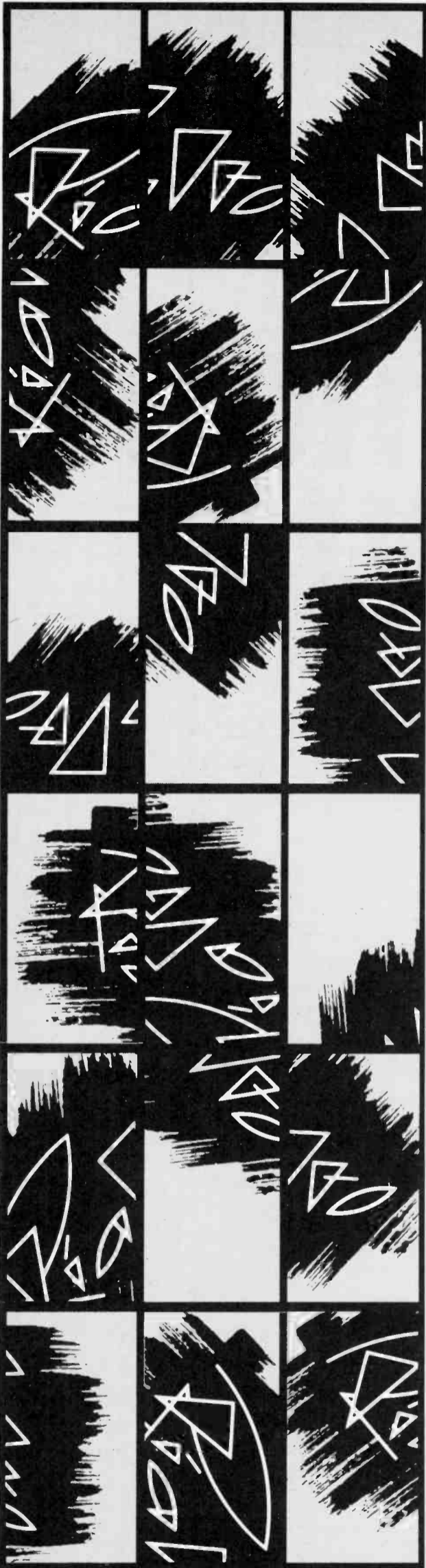


Many thanks to Pye Records for all the hit records over our ten year association, and here's to your continued success under your new labels.

A special "thank you" from Roy Brown for all the good things you have done for me.

Yours faithfully,
Roy Brown

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New Name For U.K. Giant

• Continued from page P-18

overall chief of that renowned show place and of the Moss Empires chain.

He says now: "At my interview for Pye, they asked me what I thought of Lonnie Donegan. I said he could just about do okay at a Sunday concert in Morecambe. But of course he became one of the biggest record sellers in the business. Having got the job, however, I had the choice of going into the record company, or into the bowling alley division or into the growing Muzak sector."

He chose records and fast became the dominant figure in the Pye Records' success story. The Golden Guinea development, re-releasing the most popular material on budget-price albums, was new to the British majors' marketing policy and this was also the first U.K. record product to get commercial tv promotion. It was a major sales triumph.

Benjamin believed firmly in travelling around the globe in search of talent and his Sinatra "scoop" came as a result of high-powered negotiations in Los Angeles. Sinatra responded by cutting his album "Great Songs From Great Britain" in the Pye studios, using Pye technicians and artistic control.

Then, in 1962, Pye opened its first U.S. office, in New York, with Irving Chezar in charge. The Los Angeles division followed soon afterwards, under Sam Trust, and in 1977, Trust handled the opening of Nashville offices for the company.

'By 1967, Benjamin and his team could point to a turnover 10 times bigger than four years earlier—and it was 20 times bigger than the 1963 figures for the U.S.'

Further international inroads were made in Germany, Scandinavia, the Benelux countries, Italy, Spain and Australia.

And still the company came up with brand-new ideas to build sales. The Nonesuch "Spoken Word" series attracted envious glances from other companies, and there was a strong emphasis put on comedy recordings, notably by Tony Hancock and Max Miller, both now dead but giants of their time.

As the pop scene went through dramatic changes following the Beatles' emergence, Pye came up with a whole string of top 10 acts. Sandie Shaw was one of the biggest, hitting No. 1 with "There's Always Something There To Remind Me" late 1964, and following up through a five-year spell with a run of hits including "Puppet On A String," which won the Eurovi-

**PYE
P.R.T**

sion Song Contest in 1967 and went straight on No. 1, as had "Long Live Love" a couple of years earlier.

The Kinks, important part of the London "end" of the beat-group boom which had started in Liverpool, went to No. 1 in the summer of 1964 with "You Really Got Me," had other chart toppers with "Tired Of Waiting For You" and "Sunny Afternoon" and other top 10 successes with "All Day And All Of The Night," "Set Me Free," "See My Friend," "Till The End Of The Day," "Dedicated Follower Of Fashion," "Dead End Street," "Waterloo Sunset," "Autumn Almanac," "Lola" and "Apeman," all built round the sardonic and perceptive lyrics of singer/frontman Ray Davies.

Status Quo started its high-powered career with Pye, going top 10 in 1968 with "Pictures Of Matchstick Men" and "Ice In The Sun." In a U.K. blues scene, Long John Baldry had a No. 1 with "Let The Heartaches Begin" in 1967.

For Pye, further good news was that these domestic acts were making inroads into the U.S. charts, among them Sandie Shaw, the Kinks, the Honeycombs and the Searchers. That helped create the right atmosphere for Pye and Benjamin to gain licensing rights to other U.S. labels, notably Hickory, Autumn, Chess, Checker, Argo, Crown, Scepter, Cameo-Parkway and Dimension.

Another milestone breakthrough was the pressing and distribution deal with Warner Bros. in 1965 and longstanding corporate links with the French Vogue label. Durium (Italy) and Hispavox (Spain) also forged trading links with Pye.

It meant a great deal of chart success in Britain for Pye via such international acts as Sinatra, Herb Alpert, Dionne Warwick, the Shangri-Las, Dean Martin, Trini Lopez, Chuck Berry and Bo Diddley. And the Pye studios, constantly re-equipped to cope with new technical requirements, drew such prestigious visitors as Dionne Warwick, Burt Bacharach, Chubby Checker and Bobby Rydell.

The emphasis on the international marketplace was seen via foreign-language versions of hit songs by artists like Sandie Shaw, Jackie Trent and the Searchers, performing in Spanish, French or German to reach ever-widening sales areas.

With the completion of ATV's buy-in in the mid-1960s, an all-out expansion policy was followed through in the Mitcham plant. Eighteen Swedish Alpha presses were installed, providing a possible weekly turnover of 350,000 singles and 95,000

(Continued on page P-23)

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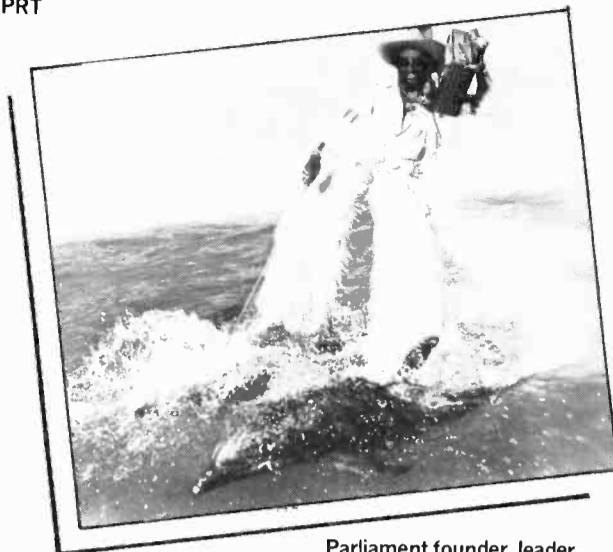
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PRT artists



Through Casablanca licensing deal Cher, left, graces the PRT roster.



Parliament founder, leader, producer, George Clinton crosses the Atlantic to PRT via Casablanca.



Lena Martell, left, an international success.



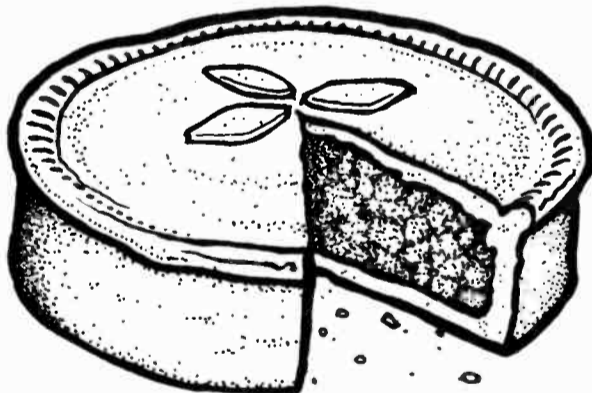
Real Thing is among Pye's top artists.

Warm congratulations to PYE on their 25th anniversary, and wishing them continued success in the future.

Music-box

Marika and Martin Gesar

We have had a share of the PYE for many years...



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New Name For U.K. Giant

• Continued from page P-20

albums. The plant took on pressing commitments for companies based overseas and the "internationalization" of the Pye project was stressed when an international sales convention, staged in London in 1968, pulled representatives from 21 different territories.

Pye moved into the emergent Irish record industry, with John Woods in charge and with its own distribution network.

By 1967, Benjamin and his team could point to a turnover 10 times bigger than four years earlier—and it was 20 times bigger than the 1963 figures for the U.S. The new Marble Arch budget line of releases helped the sales bonanza, particularly in France, Holland, Scandinavia and Germany, while the Golden Guinea "Collector" series, concentrating on top-quality classical product, pulled in big sales in the U.S.

Certainly the company was ready for the challenges of the 1970s. The decade started with the setting up of Precision Tapes, headed up by Walter Woyda, a veteran of the sales side of the record industry. A vital deal involved the licensing pact with Festival Records in Australia, negotiated by Mike Sloman and Fred Marks, the latter now Billboard's European managing director. Olivia Newton-John was a key artist involved and her Pye International hits included "If Not For You," "Banks Of The Ohio," "Take Me Home Country Roads" and "Long Live Love."

Another 1970s success sector was the launch of the Golden Hour series, the industry's first guaranteed 60-minute albums, again in the budget field and again instant sellers.

Over the years the links with U.S. companies grew stronger, and included license deals with the Buddah and Stax companies. While inevitably deals start and end, today Pye has partnerships with Casablanca, Rialto, Vanguard, AVI, Chess, Vogue, Ronnie Scott, Gull, RK, Roulette, Safari, BBC and Magnet. It has pressing and distribution deals with Monarch and Hammer.

Artists involved include the Real Thing, one of the most successful British touring vocal teams. Starting with a No. 1 on Pye International in mid-1976 with "You To Me Are Everything," the group followed immediately with a number two hit in "Can't Get By Without You."

Comedian-singer Max Bygraves is another consistent seller, notably through a series of singalong albums, as is Acker Bilk, another trad jazzman formerly with EMI but who started charting for Pye in 1976, with "Aria."

'I've found there is a big mystique about the record industry. But for me, in basis, melody is always in. Melody registers with me even when I'm listening to music that I'm told I don't even understand.'

Lena Martell, a Scottish singer, built a strong following through her tv series but had to wait years for a first chart-topping single, "One Day At A Time," in 1979. Donna Summer, through the Casablanca link, has come up with a series of hits, Osibisa is a solid selling team and there are high hopes of a major U.S. breakthrough for the Fabulous Poodles.

To a very great extent, Louis Benjamin, splitting his time roughly 50-50 between record and theater interests, lays down the basic philosophy which keeps Pye in the international eye, both as sales success story and as pioneering record company.

He says: "On the theater side, the thinking is almost intuitive in terms of calling on your own background and experience in calling the shots. You can't win 'em all, but the thing is keeping in touch and just carrying on."

"The record industry is much the same in terms of negotiating the actual deals. But when it comes to artists and product, then it is very different. I honestly do not know a single man who can keep tabs on all the new things that are happening. I know nobody who can really be capable of judging all the different music fields."

"I've found there is a big mystique about the record industry. But for me, in basis, melody is always in. Melody registers with me even when I'm listening to music that I'm told I don't even understand."

His philosophy is to encourage other people to give opinions and advice. He's a tough negotiator and enjoys playing that particular role. The search for talent is a vital part of his life.

"We have to make sure that we're not overextended as a company. Expansion has to be in line with our ability to handle existing agreements. When there were just a few record companies in the U.K., but a lot in the U.S., we could live off the license deals and publishing. Now we have to come up with our own product at a price which enables us to live."

"If that price is wrong, you can have a greatly increased turnover, but no profit. We have to strike a balance between licensed product and our own homegrown product and our distributed product. It's impossible to depend on product which we have for a limited period on license. We could wake up one day and find we have no catalog at all." Billboard



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PRT Profiles

Lena Martell



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A song written by the Kris Kristofferson/Wilkin team, and unearthed in Nashville, proved precisely the right song at the right time to give Scottish singer Lena Martell a No. 1 record, her first-ever in a career which nevertheless has been peppered with gold and silver album awards.

The song was "One Day At A Time." Interpretations abound even now as to whether it is a kind of hymn to members of Alcoholics Anonymous, for it certainly is a title phrase used by them, or whether it's just a good old gospel-type tub-thumper which gets audience bands clapping and feet stomping.

The chart-topper came for Martell towards the end of last year and many people in British pop evinced surprise that it really was her first No. 1. The dark-haired Scottish vocalist has been around for some 15 years, consistently successful on cabaret, television and radio showcases, and even coming back from a throat problem which could easily have put her out of showbusiness for good.

Born in Glasgow, she was something of a child prodigy by the age of 13. She traveled local clubs in an amateur group run by her brother. She played drums, guitar and string bass, a little trumpet, and she threw in some highly-skilled impersonations for good measure. And it was all valuable experience for her. Despite winning a scholarship to Glasgow School of Art, she settled on a show business career and worked even harder to build personal versatility.

Moving to London from Glasgow, she met up with George Elrick, a former dance-band drummer, singer and radio personality, by then into personal management, and never for a moment did he waver in his view that Martell was a positive natural—a potential worldwide superstar.

He has guided her into a real international career, one in which she has co-starred with the likes of Sammy Davis Jr., an early hero figure of hers, and Frankie Laine. She's toured South Africa, Australia, the U.S. and Canada. As the years have passed, she's dropped a few of the "added attractions" and concentrated on giving full emphasis to her remarkably expressive voice, belting as if all hell had been let loose one moment, softly caressing the next.

Martell first signed to Pye in 1972. She'd already had her own BBC-TV I series "Presenting Lena Martell," with a constant stream of big-name guests only too happy to work with her. She won the Radio Industries Club of Scotland award as "TV Personality Of The Year." She also had her own radio series and again won a Radio Industries Club trophy. Further BBC networked series followed in 1973 and 1974.

Her talents stretch into songwriting and she's also a painter of considerable ability.

What kept her happy enough during the days of waiting for the first No. 1 pop hit has been the constant acclaim of journalists. A sample review: "Once in a while, an artist comes along who makes everybody sit up and take notice. It's the time when people know, with no prompting, that they're in the presence of somebody with show business magic."

With Elrick never more than a few paces away in her working life, Martell takes great care in selecting the right songs. Her albums for Pye: "Presenting Lena Martell;" "A Touch Of Lena Martell;" "This Is Lena Martell;" "Songs;" "That Wonderful Sound Of Lena Martell;" "Country Style;" "The Magic Of Lena Martell;" "The Best Of Lena Martell;" "Very Special Love From Lena Martell;" "Hello Misty Morning;" "The Lena Martell Collection;" "Live At The Royal Festival Hall;" "Somewhere In My Lifetime;" "Golden Hour Of Lena Martell" and "Singing For You."

The first seven albums were awarded gold by British Phonographic Industry in Britain, representing sales then of \$500,000 each. The Ronco release of "The Lena Martell Collection" topped the \$600,000 sales mark, and she tackled her sixth major tv series for the BBC last year.

Max Bygraves

Max Bygraves, one of the Pye-PRT group's biggest-ever sellers, is one of the best-loved of all British entertainers. His career started all of 40 years ago, initially in the Royal Air Force,



Vera Lynn

Vera Lynn, who signed for the first time to Pye Records last year, can look back on a career which has spanned five decades, 50 years liberally studded with hit records.

It is hard now to estimate her total disk sales, though they certainly run into many millions, but during the World War II years she was established as the original "Forces' Sweetheart," with songs like "We'll Meet Again" and "White Cliffs Of Dover" doing a lot to lift the morale of British troops and their families.

When Johnny Mathis made one of his first visits to Britain, he sought out Lynn and admitted he was a great fan and told millions on television that she was "blessed with perfect pitch." That voice first delighted an audience when Lynn was only seven years old. By the time she was in her teens, she

and now it spans the summits of movies, television, theater and records.

When he inevitably turned to disco music for a series of albums, he modestly predicted: "They'll be calling me the John Travolta of the geriatrics." But despite the obvious disapproving dismay of most of the younger recording artists in that field, Bygraves turned in a huge-selling on-disk performance.

He explained his own thinking: "The problem is that lots of people over the age of 35 love disco rhythm, but they're a bit afraid of the music of young kids. They know what they like, but nobody really looks after their interests."

The result was that he took some of the songs that he liked and he knew audiences liked and dressed them up in a typical disco style. "Discalonga-Max" was the album result, Bygraves as usual using top session men as his backing group.

Bygraves recalls how he once ran into the members of rock group Queen in Bermuda. They were on their way to a recording studio there, saying they'd be locked away for two months cutting an album. He replied that he took only a week to cut an album. Whereupon the Queen boys are alleged to have replied: "Yes, but you use professional musicians."

Here is an Australian review of the Bygraves entry into disco: "It's rare for me to give an album an absolutely rave review, especially when it is so blatantly commercial that it is embarrassing. But this will sell a million and it deserves to do so. Bygraves specializes in a kind of music that appeals to the starry-eyed housewife and the nostalgia freaks."

"Now he has realized that the marketplace is strongly inclined to disco music, and has created an album that uses the best of the 'golden oldies' worked into a disco rhythm and the result is truly sensational."

Bygraves left school at 14 and became an apprentice with a building firm as a carpenter. In 1939 he joined the RAF. During five years in the service he performed in more than 1,000 shows, acted as host, painted scenery and generally learned his trade.

Afterwards he worked part-time in clubs as an entertainer. Then he heard that the BBC was putting on a show made up entirely of ex-servicemen. He got a job with the company and then met Jock Jacobson, no longer alive, but who was the long-serving manager and mentor as Bygraves became one of the highest-paid superstars in Britain.

The really big breakthrough came when Jacobson talked the late Val Parnell into letting Bygraves substitute for a comedian who was booked into the London Palladium and had fallen sick. He was an instant success and in the early 1950s he toured the U.S. with Judy Garland, since returning there for many television appearances. His records sell particularly well in South Africa, Canada and Australia.

He's twice been voted "Personality Of The Year" by the Variety Club of Great Britain, and his movie credits include "Cry From The Streets," "Charlie Moon," and "Spare The Rod." His frequent television series consistently top the ratings. He's even won an Ivor Novello Award as "top songwriter of the year."

In 1976, his autobiography "I Wanna Tell You A Story" was published. During 1978, he recorded an album with the late Victor Silvester, another Pye group artist and world-rated for his strict-tempo music. The LP was titled "The Song And Dance Men." First single from him this year was "The Kite," co-written by his son Anthony and partner David Reilly, and this came out on the re-launched Piccadilly label.

It is estimated that Bygraves earns in excess of \$1 million a year without, by any means, working all the time. He seems totally relaxed at all times, but says: "This relaxation thing is something you have to watch. I've seen some performers trying to be relaxed and they've simply brought the whole thing

Vera Lynn with Louis Benjamin, PRT chairman.



was a successful vocalist with Ambrose, one of the leading U.K. bandleaders of that era.

Later she branched out as a solo performer, and became an established star, headlining at major halls, notably the London Palladium, and hosting her own radio shows. This was the peak time of her "Forces' Sweetheart" reputation and she travelled to many of the most fiery war regions singing for the troops. Later still came a tv series which was networked and high-rated.

In 1969 she was awarded the Order of the British Empire, the OBE, for her services to British popular music. Four years later she received similar recognition from her contemporaries in the music industry via an Ivor Novello Award.

Two years further on, the Music Publishers Assn. gave her a special award for her contribution to British music. Then, in 1975, in the Queen's Birthday Honors List, she was made a Dame of the British Empire for general services to the community.

It was as Dame Vera Lynn, then, that she signed with the Pye organization and immediately set to work on an album "I Sing The Songs," featuring old favorites alongside new material from such writers as Abba and Beach Boy Bruce Johnson.

Through her long career, Lynn has insisted on keeping up with the times, adapting to tackle new musical styles and always retaining that perfect pitch and instantly recognizable brand of phrasing.

She is married to Harry Lewis, her manager, and a long-established name in the music publishing world of London. She lives in a small Sussex village, at one time in virtual retirement, but nowadays she spends a great deal of each year travelling the world for concert and cabaret appearances.

to a grinding halt. But the value of experience is that you find the tempo which most pleases the audience."

He is particularly proud of his memory. He has recorded around 650 songs so far and thinks he could still sing most of them without having to check out the music.

Victor Silvester



Victor Silvester was and remains as much a British institution as Tower Bridge or Marks and Spencer. Though Silvester himself is now dead, his son Victor Silvester Jr. continues to lead the world-famous Orchestra, whose international record sales now amount to a staggering 75 million disks, and whose music continues to accompany ballroom dancing enthusiasts everywhere.

After serving in the World War I, a traumatic experience whose full horrors he only revealed at the time of his death, Silvester won the first ever World Professional Dancing Championship at the age of 22. In 1935 he founded the Victor Silvester Orchestra and before the World War II it was nationally famous.

During the war years the orchestra broadcast frequently, and from 1949 began to achieve international fame thanks to Silverter's weekly requests program on the "BBC World Service," one of the longest running of all radio programs. Other successful radio series included "BBC Dancing Club," "BBC Radio 2 Ballroom," and on TV the "BBC Television Dancing Club," which itself ran more than 16 years. In all the Orchestra has undertaken more than 6,500 individual broadcasts for the BBC, a remarkable record. In 1977 the corporation presented Silvester with a Gold Microphone to mark 40 consecutive years of broadcasting.

In 1961 Silvester was awarded the Order of the British Empire for "services to ballroom dancing." A best-selling book on the subject sold more than a million copies, and before his death in the South of France in the summer of 1978, Silvester was president of the Imperial Society of Teachers of Dancing, the largest organization of dancing teachers in the world.

Since September 1971, his son Victor Silvester Jr. has directed the orchestra for all U.K. and overseas engagements, and also for many BBC Radio 2 broadcasts. To date he has completed more than 600 engagements with the band.

Till 1970 the orchestra recorded for EMI. Since then it has been continually with Pye, to which both Victor Silvester and his son were exclusively contracted. Shortly before he died, Silvester made an album with fellow Pye artist Max Bygraves, a remarkable occasion and the first time these two legendary figures in British entertainment history had worked together.

(Continued on page P-26)

Benjamin Savvy

• Continued from page P-2

"But Pye has thus far averted the massive losses encountered by other companies in the industry, and it has done so by reasons of foresight and a diagnosis of the industry ailments. We found this out at least six months to a year before other people seemed aware of the situation, and we took steps to alleviate the problems before they really happened.

"Our belief is that the problems which everyone alleges are external are actually also internal in terms of organization, unnecessary overheads and a need for the company's executives to put the company before themselves. Then, in the case of a success, the kudos would automatically follow.

"In other words, during this lead-in period to the troubles of the record industry, there was too much sheer hot air spouted by certain executives, basing their views on wishful thinking. This attitude became so inherent in the industry that even we, who thought pretty clearly, were induced to go along with deals which were basically crazy."

Benjamin says that it was at that point that Pye realized that things had to be rectified or there would be no survival.

He adds: "Equally, it's true that from way back in our history there were instances where artists and producers were clearly underpaid. But our general management opinion at Pye now is that the pendulum has swung too far the other way, so creating the many problems we have been witnessing."

Benjamin now looks with reasonable confidence to the future. "The current shakedown in the industry throughout the world will, hopefully, eliminate this sort of nonsense and I personally look forward to the 1980s to see hungry companies and hungry executives giving us a new look as an industry. And I look for that new look to live for a long time to come.

"To put my views briefly, I suppose I have to say: only say something or do something when there is really something to say or do."

PETER JONES

Billboard



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PRT Profiles

• Continued from page P-24



Fabulous Poodles

"Poodles are one of the most uncool dogs in the world. People hate them, but they are natural performers. Originally we were the Poodles, then the Fabulous Poodles. Fabulous is such a yeech word and the full name stuck."

The speaker is Tony De Meur, singer, songwriter, guitarist and founder member of the rock satire band which the New York Times described as musically more attractive than Dire Straits, and Rolling Stone characterized as purveyors of "bright brash British pop, vintage excellent."

After five years of hard work, the Poodles have arrived in a big way, and you can take that literally. The first 10,000 copies of their latest album "Think Pink" come in a sleeve two feet square.

In the U.S. their first album "Mirror Star," a combination of the first two U.K. releases "The Fabulous Poodles" and "Unsuitable," sold more than 200,000 copies and reached 61 on the Billboard LP chart.

Support tours were lined up with Sha Na Na, the Ramones and Tom Petty and the Heartbreakers, and the band also headlined its own gigs, notably at the Bottom Line, where frequent breakdowns in hired equipment hurriedly acquired to replace their own stolen in Boston, did not prevent the Poodles winning over an enthusiastic crowd. The show went out live on WNEW-FM.

The Poodles' first album appeared back in 1977, produced by John Entwistle of the Who. It came as something of a sur-

prise to many people because it concentrated more on the musicianship and songs than on the satire and parody for which the group's stage performances were notorious.

The band was so much in need of a manager that bassist Richie Robertson had taken to wearing a badge advertising for one at gigs. Miraculously it worked. Yes manager Brian Lane caught the Poodles act on a video and signed them to Park Lane/Epic Records in America. "Mirror Star" was released and the band took off.

Tony Rallo

There's a distinctly cosmopolitan flavor to "Burnin' Alive," the debut album from Tony Rallo and the Midnite Band released earlier this year on Calibre.

To begin with, the producers were Danny Goldschmidt and the renowned Alec R. Costandinos, famous for "Romeo & Juliet," "Bad News Travels Fast" and others. Then there's Rallo himself, a French-born guitarist who worked for years as a Paris session musician before embarking on a world tour as Charles Aznavour's musical director and launching finally on a solo career of his own.

He couldn't have asked for a better start. The exciting rhythms and innovative disco-pop blend of "Burnin' Alive" have won great reviews, and single cut "Holdin' On" leapt high into the disco charts. Definitely a name to watch.



Real Thing

It's a weird thing that British audiences and record-buyers should be so devoted to soul and other black music when they come from America, but are so reluctant to pick up on the many excellent bands they have on their own doorstep playing that kind of material.

The silver success of "Can You Feel The Force" last year finally put Real Thing in the spot it had earned long before as Britain's premiere soul band. The single reached top position on disco and soul charts in short order and sped into the pop top 10. When, after six weeks, it eventually began to move down again, it was only to be replaced by the American remix of the same song. Respected magazine Disco International voted it best British disco single and best remixed track.

But by that time Real Thing had been together 10 years. The original line-up of Chris Amoo, Ray Lake, Dave Smith and Kenny Davis first made a living on the cabaret circuit, comple-

menting hits of the day with some slick dance routines.

After a couple of years, success on TV talent show "Opportunity Knocks" led to a deal with Bell Records, then with EMI, but no real breakthrough resulted. By 1975 the band was signed to Pye and touring as support to David Essex, but even when Essex himself produced a record for the group, it had no better luck.

The following year, though, things changed with a vengeance. "You To Me Are Everything," a single written and produced by relative unknowns Ken Gold and Mickey Denne, went No. 1 across the country. A few months later another Gold/Denne composition called "Can't Get By Without You" made number two on national charts. Early in 1977, "You'll Never Know What You're Missing" made it three in a row, while the group's debut album went quickly silver.

For its second album "Four From Eight," the band's members came up with the acclaimed "Liverpool 8 Medley," a musical documentary of life in the town. But it was the third LP, originally "Step Into Our World" and subsequently repackaged as "Can You Feel The Force," that really broke the band.

Graduate

The great centers of music talent: Detroit, Liverpool, Nashville, London and Bath. Bath? Well maybe not yet, but if the promise of new and youthful bands like the Beat, the Intervues, the Korgis and Precision signing Graduate is fulfilled, then this elegant Georgian town may well take its place alongside the other capitals of popular music.

Graduate front man Roland Orzabal certainly has few doubts. "The West of England is finally beginning to wake up to the fact that there are an awful lot of talented musicians in the area, and it'll spread from there." Talent scouts, agents and a&r men have already got the message, and it was word of mouth reputation that led to Graduate's signing, in January this year, by Precision Records.

Once the deal was inked, the band, average age only 18, went straight into the studio with producer Glenn Tommey and Tony Hatch. The outcome was Graduate's debut album "Acting My Age," a 10-track disk that defies categorization.

That's O.K. so far as the band is concerned. "We don't want to be pigeon-holed into any particular category," says Orzabal. "You'll notice the album has a raw feel rather than being an over-produced pop album. That's because we want to be able to re-create the songs exactly onstage. We want the audience to get as much enjoyment out of seeing us live as they do out of hearing us on record."



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Country

TWO NIGHTS A WEEK ACTIVITY

U.S. Dinner Theatres Open Up New Lucrative Country Bookings

By KIP KIRBY

NASHVILLE—Although country music isn't going to put theatrical productions off the floorboards in dinner theatres around the U.S., it's not exactly taking a back seat. A growing number of theatres interested in profiting from their two customary "dark" evenings have turned to booking country entertainment to fill the bill.

Though only a handful of national dinner theatre venues booked outside musical talent several years ago, both talent buyers and venue owners now say this has increased to a healthy proportion, with even more on the horizon.

"There's been a major growth in the past several years for us booking our country artists into dinner theatres," says Andrea Smith, senior vice president at Nashville's Top Billing, Inc. "Theatres that used to set dark on Sundays and Mondays are now bringing in country shows, and they're finding out that not only do they make money but they also draw audiences who don't usually come into the theatre for a play."

"It taps a completely different audience for us," comments Debbie Frishman, production manager for the Dallas-based Dinner Theatres, Inc. chain. "Country artists are reasonably priced, have strong followings, and provide quality family entertainment."

The American Dinner Theatre Institute, headquartered in Sarasota, Fla., represents approximately 45-50 theatres. About one quarter of these, says executive secretary Marvin Poons, are too small to accommodate country concert bookings; of the remainder, however, nearly 25% regularly schedule musical acts to fill up the off evenings. In fact, Poons adds, at the association's periodic meetings, at least one or two more theatres each time mention experimenting with using music packages, swelling the present numbers already on the bandwagon.

Dean Raymer, owner of the nine-year-old Gateway Talent agency outside St. Louis, confirms the willingness of the theatre owners to book country talent into their venues.

"When I first started, it used to be impossible to interest theatres across

the country in experimenting with musical acts in place of plays," she says. "Then you'd find one who'd try a country artist maybe every three months or so. Now I'm booking country four week-ends out of each month. It's a natural combination. I think."

One of the reasons country music and dinner theatres seem to work so well in tandem is the atmosphere and size of the venues themselves. Most generally seat 400-600 patrons or more, making them intimate enough to provide a pleasant, comfortable environment without the typical club atmosphere. Artists also enjoy working in the round, as most dinner theatre stages are.

Says Charles Hailey, vice president of operations for the Jim Halsey Co., "I think people these days would rather pay more for their tickets and be able to sit close to the artist on stage in an intimate setting than to sit in a 10,000-seat auditorium with a pair of binoculars."

The fact that most country artists maintain rigorous and extensive road schedules makes them ideal for booking fill-in dates on a Sunday or Monday evening in a dinner theatre. Also, say theatre owners, country artists are very easy to work with, inexpensive to stage and produce and don't arrive armed with expensive contract riders.

"Country artists are dependable and they have loyal followings," sums up Gateway's Raymer. "Their touring itineraries are usually flexible enough to facilitate add-on bookings."

"We're using more of our country roster in dinner theatres around the U.S.," notes Reggie Mac, assistant manager and booking agent at United Talent in Nashville. "I've seen a steady growth in the past two years, and I see a big future in this market."

Among the dinner theatres currently enjoying success with country bookings are the Plantation and the Barn in St. Louis, the Beef 'N' Boards in Indianapolis and Cincinnati, the Country Dinner Playhouses in Dallas, Austin and Columbus, Ohio; the Windmill in Houston and Granny's Dinner Playhouse in Dallas. Also

popular venues for the dinner/cocktail country shows are Ziegfeld's in Tulsa and the Carlton Celebrity Room in Bloomington, Minn.

Debbie Frishman, production manager for the five-venue Dinner Theatres, Inc. chain, is enthusiastic about the growing response to country music substituting for thespian performances.

"We've tried different kinds of music entertainment," she says, "and we've found country to be one of our top draws. We don't have the headaches booking country artists that you get with rock. It works out great when we can offer a pickup booking for an act that would otherwise have to return to Nashville for two or three days—and keep one of our theatres full on a normally closed night."

Are there any drawbacks to this seemingly idyllic meshing of act and venue? Well, apparently it helps if the act is well known and established.

Oh, yes, and it also helps if the act is male.

Explains talent coordinator Raymer, "Dinner theatres tend to attract older audiences. They like to be familiar with the artist they're coming to see. They like some hit records to identify with. And although I hate to admit it, it doesn't seem that female artists draw as well as males do. I think this is because the majority of ticket buyers are women. They bring their husbands or boyfriends along for the shows they want to see... not the other way around."

Kerrville Folk Festival Set For May

NASHVILLE—The ninth annual Kerrville (Tex.) Folk Festival will feature five night concerts onstage at the outdoor theatre of Rod Kennedy's Quiet Valley Ranch, May 22-26.

Among those scheduled to perform during the five-day event are Allen Damron, Robert Shaw, Townes Van Zandt, Carolyn Hester, Guy

Nashville Plant Doubling Space

NASHVILLE—Nashville Album Productions, Inc., a custom record pressing and album manufacturing company, is experiencing a growth in business volume and has doubled its space and expanded its staff to meet the new demand.

According to the firm's president, Steve Botts, Nashville Album Productions' gross sales for 1979 were more than double those for 1978, while 1980 sales figures are currently running more than triple those from the same period a year ago.

He notes that the increase stems from the company's attention to quality, diversification and aggressive marketing to counteract the general industry slump.

Implementing the staff are Gregg Spickard as art director, handling design of album jackets, labels and other graphic materials printed by the firm; Christie LaFevor as administrative assistant to Botts, Ken Carmen as shipping and receiving manager overseeing inventory control, and Valerie Pohlman as customer service secretary.



HANK'S JAM—Hank Williams Jr., left, and Kris Kristofferson perform in the syndicated television show, "Hank Williams: The Man And His Music." Other performers on the show include Johnny Cash, Waylon Jennings, Faron Young, Brenda Lee, Roy Acuff and Little Jimmy Dickens. The Jim Owens production will begin national syndication in April, running through June.

DISTILLERY SPONSORS

Wild Turkey Jamboree Bows June 7

NASHVILLE—Sponsored by Austin, Nichols & Co. of New York, the Wild Turkey Jamboree of Country Music will be held June 7-8 in Columbia, Tenn.

It's the latest country music tie-in by a major corporation (Kool Cigarettes is launching a country concert series shortly), and will feature such acts as Marty Robbins, Lynn Anderson, Jerry Reed, Asleep at the Wheel and Merle Haggard. Merle Kilgore will emcee.

A three-month search for new country talent will climax at the outdoor jamboree as the event will also showcase 20 country music groups competing as the "country music star of the future," with the winner gaining \$20,000 prize money.

The contestants will be selected by a network of full-time country music

radio stations in a series of local auditions. Local winners receive a \$1,000 prize and the shot at the grand awards.

Richard J. Newman, president of the Austin, Nichols distillery, notes that if the event proves successful it will be staged on an annual basis.

WKDA-AM In A Talent Search

NASHVILLE—WKDA-AM, in conjunction with the forthcoming Wild Turkey Jamboree, is sponsoring a search for top country music talent in the area. The local winner will compete for honors and \$20,000 in prizes at the Jamboree, being held in Columbia, Tenn., June 7-8.

WKDA joins a nationwide network of country music stations holding local auditions. The winners of each local competition receive a \$1,000 prize and the opportunity to compete in Columbia for the \$20,000 grand prize. Entrants are to send one audition tape together with the \$5 registration fee to WKDA.

On each day of the Jamboree, 10 acts will perform. They will be judged by a panel of country music critics, representing the Nashville Songwriters Assn., BMI, SESAC, ASCAP and Country Music Magazine. The grand prize will be announced at the Jamboree on Sunday, June 8.

Country artists to appear at the Jamboree include Marty Robbins, Lynn Anderson, Merle Haggard, Johnny Paycheck, Asleep At The Wheel and the Nashville Super-pickers. Merle Kilgore will serve as master of ceremonies.

Newsbreaks

• OKLAHOMA CITY—Bob Covert was honored at a banquet Saturday (26) along with Henry Fonda and the late Tex Ritter, as part of the Cowboy Hall Of Fame ceremonies. Covert's composition "Last Ride Of The Dalton Gang" was selected as the outstanding musical score by the Hall of Fame in the 1980 Western Heritage Awards. The score was published by his own Zacca Music.

• NASHVILLE—Hot on the heels of the release of the soundtrack to "Urban Cowboy," Elektra/Asylum will be shipping the soundtrack to "Bronco Billy," a Warner Bros. film starring Clint Eastwood. Eastwood makes his singing debut on the

soundtrack dueting with Merle Haggard on a tune titled "Barroom Buddy." The album was produced by Snuff Garrett and also features Ronnie Milsap and Penny DeHaven.

Sabre Group Move

NASHVILLE—Sabre Records has announced the move of its corporate offices to new and expanded facilities at 50 Music Square West, suite 700, here. Subsidiaries of the corporation, Sabre Distributing and Master Fox Music Publishing are now operating from the new headquarters of the firm, according to Ray Reeves, president.



BRADSHAW DELIVERS—Terry Bradshaw, center, goes over marketing plans for his new Benson Records single, "Until You." With him are Jerry Crutchfield, Bradshaw's producer, and Jan Rhees, president of Jan Rhees Marketing, who is coordinating the project.

First the hit single
'Please Sing Satin Sheets For Me,'
then the hit 'Back To Back'
and now another smash hit,
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Plenty Strings Attached To Kurland's Successes



Sizzling Shelly: Shelly Kurland displays the violin virtuosity that helped his Shelly Kurland Strings win the 1979 superpicker of the year award from the Nashville chapter of NARAS.

By KIP KIRBY

NASHVILLE—When Shelly Kurland first started his string section here in 1971, sessions that first year totaled a lean 157. Today, the Shelly Kurland Strings book an average of four sessions a day, rack up more than 740 sessions annually and account for over 90% of all string work done in Nashville.

Kurland and his players have cornered the market in a town once not regarded as a strong string center. In fact, the section's spectacular success has made it necessary for leader Kurland to stop booking most proffered tv assignments in deference to the group's heavy studio load.

Kurland's album credits hopscotch across a musical checkerboard that covers rock, pop, jazz, disco, r&b, classical and country. The Shelly Kurland Strings have played on records by Millie Jackson, Helen Reddy, Terry Bradshaw, England Dan & John Ford Coley, George Burns, Kenny Rogers, Crystal Gayle, Joe Tex, Neil Young, Elvis Presley, Perry Como, Michael Johnson, Charlie Daniels and Julie Andrews. Its jingle contributions include numerous national commercials for major clients such as Schlitz, Holiday Inn, Dr Pepper and McDonald's.

And, not to be outdone in the field of film, Kurland and company have lent their talents to soundtracks for "Coal Miner's Daughter," "Smokey And The Bandit" and its new sequel, "Hooper," and the soon-to-be-released "Urban Cowboy," among others.

Kurland, a self-described "college professor dropout" with a master's degree in violin from Juilliard, chalked up 12 years teaching music at Cornell and the Peabody Institute before accepting a similar position in 1964 at Vanderbilt Univ. He quickly found his string skills as much in demand in the studios around Music Row as in the college classroom, however, creating a conflict between the two careers.

Teaching lost out.

"When I arrived in Nashville—it's no secret—the town wasn't exactly known as the place to cut strings," Kurland chuckles. "If you were good, word spread fast

and you'd work all the time. Before I knew it, I found myself doing a juggling act with teaching and sessions—and going crazy."

Tired of racing from classroom to studio back to classroom, Kurland finally made the commitment to fulltime session playing. He assembled several of the scattered string players he'd worked with and formed the Shelly Kurland Strings. The section filled a long-needed demand in Nashville, changing the image of Music Row string sessions; by 1974, the group was booked constantly.

These days, Kurland's strings—which average a dozen regular members plus another dozen or so on whom he calls whenever necessary—are familiar names both locally and outside Nashville. The group handles "about 90% of Muscle Shoals' string work," Kurland says, and often receives tapes flown in from New York or Los Angeles requesting his musicians' overdubs.

Kurland believes that the two biggest boons to the success of his strings were the advent of multi-track recording equipment coupled with the increasing sophistication of Nashville's production techniques.

"At one time, most of our work came from what you'd call strictly country sessions," he recalls. "But now country records are only a part of our overall sessions."

So much so, in fact, that the Kurland Strings received the (collective) superpicker of the year award last year from the Nashville chapter of NARAS. And Kurland himself computed the impressive statistic that the section played on a total of 22 No. 1 Billboard hit records in the same period.

The one thing Kurland says he hasn't managed to develop during his lengthy and lucrative studio career, however, is the ability to predict hit records in advance.

"I've got a 100% negativity rate in calling future hits," he says. "In fact, if anyone had listened to what I thought a few years back, Bobby Goldsboro would probably never have released 'Honey.'"

Nashville Scene

Singer Barbara Mandrell is about to fulfill one of her lifelong fantasies soon: one that few other "civilians" ever have the chance—or courage—to experience. On May 19 in San Antonio, Barbara will climb in a special petite-sized aerospace uniform and break the sound barrier as a member of the famous daredevil acrobatic flying team, the Thunderbirds. Mandrell's ride will include loops, spins, twists, dive-bomb stunts and free falls in the jet plane—all at speeds and heights almost too dizzying to think about. But Barbara says this is a dream come true for her, since she's always wanted to be a jet pilot.

Another MCA artist, Merle Haggard, made history of sorts last month when he became the first country performer ever to be featured on the cover of "Down Beat Magazine."

Bandera continues to keep its buzz of excitement bubbling around Nashville's music circles. The group's recent concert at J. Austin's here had several record company execs, one famous manager and quite a few artists on hand in the audience. Bandera's fine original country/rock material, tight harmonies and instrumental work make it a band worth watching closely.

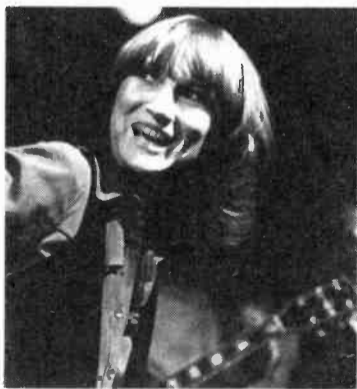
Waylon Jennings dropped by Combine Music's studio a week or so ago to sing on Tony Joe White's upcoming Casablanca album. White's first single, "I Get Off On It," is due out this month.

Meanwhile, Epic's new trio, Nightstreets, was busy recently, both in the studio with Tammy Wynette singing backgrounds and also performing with her on her tv special taped at the Opry House in Nashville. Nightstreets (formerly "Streets") has a new single out, "Falling Together," as a follow-up to its successful debut release, "Love In The Meantime."

By the way, Scene has learned that Playboy Magazine has finished an in-depth interview with George Jones to run in a future issue. Supposedly, Jones is candid about his past problems in the interview, and it should be an eye-opener.

Capitol Records' beautiful new artist, Diane Pfeifer, opened for Ray Stevens at the Atlanta Civic Center recently. It was her first stage appearance with her new band. Diane's new single is "Roses Are Red," and her last single, "Free To Be Lonely," is scheduled as Debby Boone's next release. When at first you don't succeed... try it again.

Con Hunley, whose next Warner Bros. album will be produced by Nashville ace chartmaker Tom Collins (Dave & Sugar, Jim Ed & Helen), is on the road with the Oaks. And Mercury's Larry G. Hudson opened for Billy "Crash" Craddock in Georgia before taking off on a promotional tour through Texas... Ruby Falls dropped by to visit Scene with a copy of her current single, "Empty Arms And Teardrops."



DAVIES PERFORMS—Warner Bros. artist Gail Davies performs material from her debut album "The Game" at the Lone Star Cafe in New York. The performance was broadcast live over WHN-AM.

Buck Owens guests April 29 on NBC's "Big Show" with "Love Is A Warm Cowboy." ... Brenda Lee spent an evening hosting WLAC-AM's "old goldies night," spinning hits from yesterday and chatting. Several of the golden oldies were, of course, her own.

MCA artist Ed Bruce isn't letting the success of his debut single, "Diane," slow down his radio/tv commercial schedule. Bruce just finished a series of 60-second spots for the Goodyear Tire Co.

Tammy Wynette's autobiography, "Stand By Your Man," is on the books as a projected film to be produced by Jon Peters (who did "A Star Is

Billboard®

Hot Country LPs™

Billboard SPECIAL SURVEY
For Week Ending 5/3/80

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	2	9	THERE'S A LITTLE BIT OF HANK IN ME—Charley Pride, RCA AHL1-3548
★ 2	5	53	GREATEST HITS—Waylon Jennings, RCA AHL1-3378
3	3	16	THE ELECTRIC HORSEMAN—Soundtrack, Columbia JS 36327
★ 4	4	9	SHRINER'S CONVENTION—Ray Stevens, RCA AHL1-3574
★ 5	6	3	GIDEON—Kenny Rogers, United Artists LOO 1035
6	1	32	KENNY—Kenny Rogers, United Artists LWAK-979
★ 7	8	6	COAL MINER'S DAUGHTER—Soundtrack, MCA 5107
★ 8	13	5	MILSAP MAGIC—Ronnie Milsap, RCA AHL 1-3563
9	9	73	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
10	10	9	HEART & SOUL—Conway Twitty, MCA 3210
11	11	9	TOGETHER—The Oak Ridge Boys, MCA 3220
★ 12	17	3	IT'S HARD TO BE HUMBLE—Mac Davis, Casablanca NBLP 7207
★ 13	19	10	YOU CAN GET CRAZY—Bellamy Brothers, Warner/Curb BSK 3408
14	14	24	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
15	15	30	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
★ 16	26	8	SPECIAL DELIVERY—Dottie West, United Artists LT-1000
★ 17	32	25	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E-237
18	7	14	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II, Mercury SRM 1-5024
19	12	25	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493
20	25	119	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
21	16	10	CRYING—Stephanie Winslow, Warner/Curb BSK 3406
22	20	9	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS, RCA AHL1-3549
23	27	6	LACY J. DALTON, Columbia NJC 36322
24	23	104	STARDUST—Willie Nelson, Columbia JC 35305
25	21	31	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
26	22	25	CLASSIC CRYSTAL—Crystal Gayle, United Artists LOO-982
27	30	56	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
28	28	5	DOWN & DIRTY—Bobby Bare, Columbia JC 36323
29	24	6	LORETTA—Loretta Lynn, MCA 3217
★ 30	39	44	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
31	18	12	A COUNTRY COLLECTION—Anne Murray, Capitol ST 12039
32	33	4	LOVE HAS NO REASON—Debby Boone, Warner/Curb BSK 3403
33	34	15	ENCORE!—Jeanne Pruett, IBC 1001
34	36	7	AUTOGRAPH—John Denver, RCA AQL 1-3449
35	29	25	PORTRAIT—Don Williams, MCA 3192
36	35	74	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
37	37	52	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
38	38	2	FAVORITES—Crystal Gayle, United Artists LOO 1034
39	43	39	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
40	42	52	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
41	40	3	THE GAME—Gail Davies, Warner Bros. BSK 3395
42	31	27	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112
43	NEW ENTRY		THE WAY I AM—Merle Haggard, MCA 3229
44	47	2	ASK ME TO DANCE—Cristy Lane, United Artists LT-1023
45	48	4	THE BEST OF THE STATLER BROTHERS, Mercury SRM1-1037
46	49	25	THE BEST OF EDDIE RABBITT, Elektra 6E-235
47	41	12	I WISH I WAS EIGHTEEN AGAIN—George Burns, Mercury SRM 1-5025
48	45	2	OL' T'S IN TOWN—Tom T. Hall, RCA AHL1-3495
49	46	30	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
50	44	5	WHEN TWO WORLDS COLLIDE—Jerry Lee Lewis, Elektra 6E-254

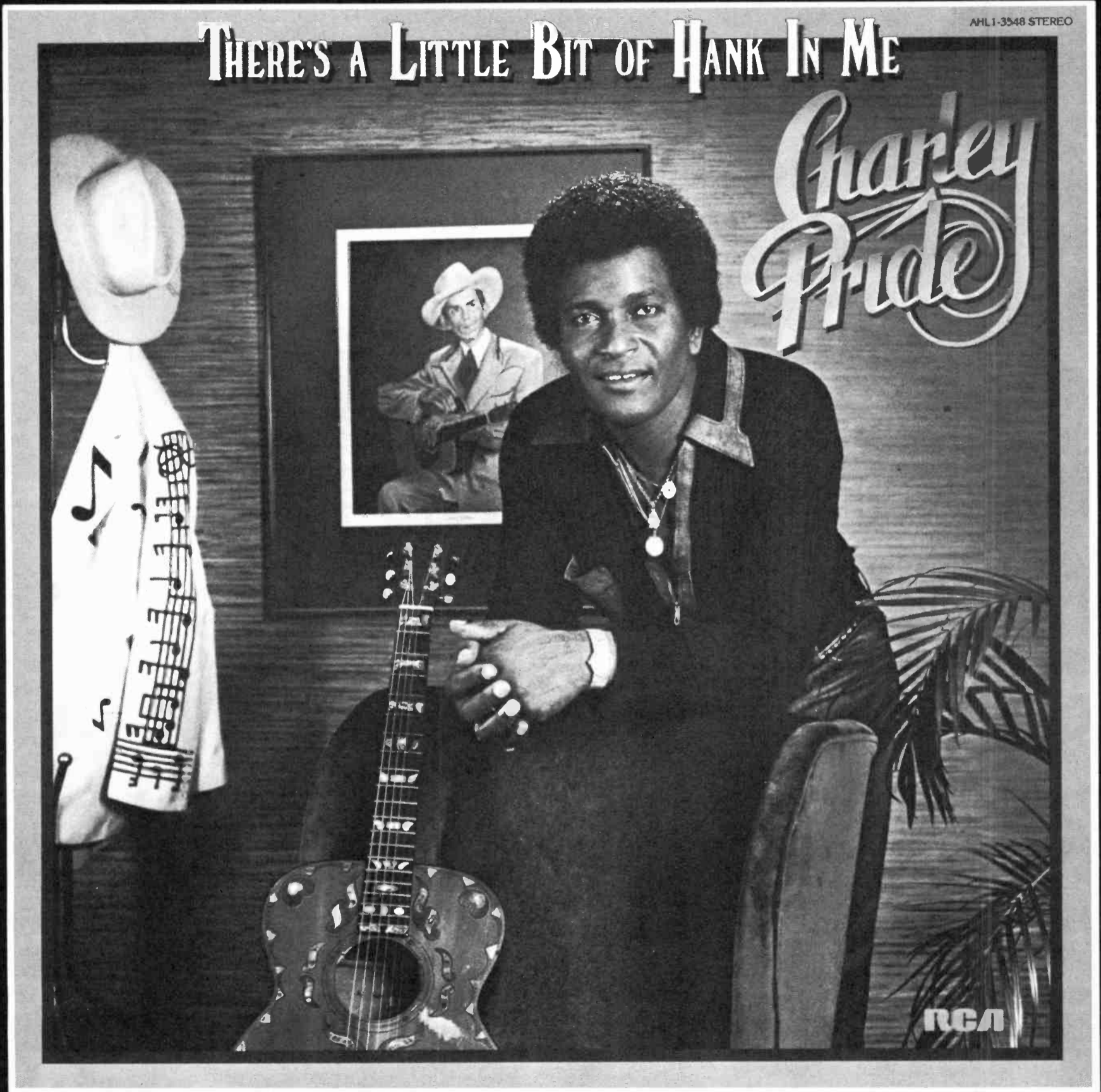
Born" with Barbra Streisand and Kris Kristofferson a few years back). Wonder who'll play Tammy in the movie?

Hank Williams Jr. will be featured on a forthcoming segment of ABC's "Wide World Of Sports" in a turkey hunt. Williams' next Elektra LP, "Habits Old And New," is scheduled for a late May release and contains mostly original material.

Waylon Jennings' NASCAR Oldsmobile went out of control during its qualifying run the day before its race in the Daytona 500. Fortunately, the driver—Gary Baker, not Waylon—escaped injury, and will race again for Jennings soon. RCA notes that Waylon's upcoming album in May, titled "Music Man," will contain his "Dukes Of Hazzard" theme song, "Good Ol' Boys," and his next single, "Clyde."

KIP KIRBY

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Video Proponents: "Video Hall Concert" executives take a moment to relax in the control room. "Video Concert Hall" has completed six months as reportedly the nation's only nightly video music show which is seen on cable television. Shown, left to right, are executive producer Jerry Crowe, director Bob Head, executive producer Charles Henderson and producer Bob "Gator" Lenihan. The show is produced by Atlanta-based Henderson-Crowe Productions, Inc.

Video Corp. Of America Plans New Duping Center

By ROMAN KOZAK

NEW YORK—Banking on the continued growth of the videocassette market, Video Corp. of America is expanding into the Southwest with a new videocassette duplicating center to be built in the Houston area.

To accomplish this Video Corp. has acquired most of the assets of Inovision's videocassette duplicating facility in Dallas, which it plans to move to Houston when a site is se-

lected, says Alfred Markim, company president.

The new facility will be operated as Teletronics-Texas Inc. The company also operates duplicating plants in Chicago and Leonia, N.J. as well as a major post-production video center in New York.

With yearly revenues nearing \$10 million, the company is involved in production, editing, completion, du-

(Continued on page 39)

'VIDEO CONCERT HALL'

Atlanta Firm Claims First Ever Nationwide Cable Music Show

• Continued from page 1

with a 90-minute show. The 30-minute show appears Monday through Sunday while the 90-minute show appears Monday through Saturday.

Distribution is via the RCA Satcom I satellite on Satellite Program Network (SPN) twice daily. Because of satellite transmission, the shows are aired three hours earlier on the West Coast.

Producer is Bob "Gator" Lenihan, with executive producers Jerry Crowe and Charles Henderson.

Artists who have appeared on "Video Concert Hall" in the six months of operation have included Tom Petty, Styx, Herb Alpert, the Bee Gees, Tim Curry, the Brothers Johnson, Rufus & Chaka Khan, the Who, Nazareth, Eric Clapton, Cher, Captain & Tennille, Gary Numan, Iggy Pop, Stevie Wonder, the Atlanta Rhythm Section and others.

The material is a mixture of concert footage and studio productions, according to Henderson. Material is supplied from record labels with much of the material originally produced as promotional ventures.

"It's about half and half," he says. "Video Concert Hall" charges, adds Henderson, "an inexpensive rate" to air the video material.

Is there a relationship between album and/or single sales due to "Video Concert Hall?"

"Some of the record companies," indicates Henderson, "are telling us that they are experiencing good LP sales in markets where the album is not receiving radio airplay but the act has appeared on "Video Concert Hall." That's a somewhat unscientific, though I think, logical conclusion. We hope to have a more concrete study on the correlation in the future."

It's "Video Concert Hall's" intent, emphasizes Henderson, to coordinate single and/or album releases by artists with an appearance on the show. It is formatted in much the same way as a Top 40 radio station might be.

While producing no video music segments itself todate, that is the next step, Henderson points out.

Henderson-Crowe is beginning plans for a video album and video music production center, which will be part of the TriStar Studios, Inc. complex planned for Atlanta.

That projected \$100 million complex is scheduled for completion by 1982 and will contain facilities for the motion picture, music, television, cable tv and entertainment industries, as well as a luxury hotel, studio tour and offices.

"We believe," says Henderson, "that we will be able to produce video music in Atlanta at a much more reasonable cost than in major

markets like Los Angeles and New York."

Charles Henderson and Jerry Crowe, along with motion picture producers Lang Elliott and Wanda Dell are owners of TriStar Studios, Inc. Elliott and Dell also own TriStar Pictures, Inc., which is now in production on the Tim Conway/Don Knotts movie "The Private Eyes," to be distributed by Roger Corman's New World Pictures.

The TriStar complex will be located in the City of East Point, adjacent to Atlanta and the Hartsfield Atlanta International Airport. Georgia, Henderson points out, is already the nation's number three spot for location filming of feature motion pictures and predicts that Atlanta will become an important center for the production of video albums and video music.

Crowe and Lenihan are veterans of 25 years in the record and radio industries with Crowe owning WFOM-AM in Marietta/Atlanta while Lenihan is a radio consultant and programmer for numerous stations in the South.

Teleprompter, the nation's largest cable tv system operator, recently approved a blanket agreement to carry all SPN programs, including "Video Concert Hall." Now all 113 Teleprompter cable tv systems and their 1.2 million homes are permitted to carry "Video Concert Hall."

Certron Will Bow Ferex 1 Line

Premium Blank Cassette Tape Will Be Shown At CES

LOS ANGELES—Certron will enter the premium blank cassette tape field with a line called Ferex 1. The high quality line debuts at the Summer Consumer Electronics Show in Chicago in June.

The 15-year-old tape manufacturer's entry into the highly competitive premium field marks a dramatic turn in its marketing approach to the global blank tape field.

Previously, Certron was known for its mid-priced HD and LN series which sold in the \$2 range (C-60) and \$2.49 range (C-90).

Now the new Ferex line will retail at \$3 for a C-60 and \$3.50 for a C-90, for example.

Why the move into the upper stratas of top quality tape and the inherent problems of doing battle with those giants which have already made a mark for themselves in this

audiphile field, like TDK, Ampex and Maxell?

Responds Ray Allen, the company's sales and marketing vice president: "If you want to do business in the American market today you need a high quality product. And in Europe it's all top quality tape."

"And while we found our niche in the enormous midline field for mid-fi and low-fi recorder manufacturers, we felt the need to have a high-end product for the discriminating sound buff."

Although Certron has had a high energy tape line, the Ferex product far exceeds the specs of this initial effort to offer something for the sound discerning listener.

One problem Allen acknowledges is getting into the hi fi salons which sell \$1,500 to \$2,000 systems.

But Allen says the company will

formulate plans to work on this area as it markets the new tape line through other channels.

The company has been developing its new ferex oxide tape for six months to get the right specs.

"This is essential for the U.S. and European markets," Allen acknowledges, "because of all the stepping up of home systems."

Allen plans going to Europe May 10 to show the new Ferex line and to establish new distribution. Allen says that Europeans come to the CES and will learn about the new tape line there, with the company's general sales rep, Alan Bluestone, operating out of Brussels, helping Allen spread the word on the Continent.

The new tape has a reported 6-7 dB range and improved electrical and magnetic performance. It has greater dynamic range and accord-

(Continued on page 39)

HOME THEATRE/VISUAL CONCEPTS

L.A. Firm Emerging As Major

LOS ANGELES—Home Theatre/Visual Concepts, Inc., here hopes to become a major force in the emerging video music field.

The firm, according to president Alfred Landau, recently acquired the Visual Records music videocassette catalog for distribution. Included in that catalog are video concerts by such artists as Teddy Pendergrass, Anne Murray, Hall & Oates, Dionne Warwick, Yvonne Elliman and John Davidson.

All music rights to those concerts were cleared previously by an agreement Visual Records of Anaheim, Calif., made with the AFM.

Home Theatre/Visual Concepts

has also acquired material from the Barrett Film Corp., which is made up of many music-oriented television variety specials.

Other music-oriented material, including jazz specials, give the Hollywood-based firm perhaps the greatest number of music videocassettes available today by any software marketer. All music rights have been cleared, Landau points out.

The company, according to national sales manager Dran May, also offers a video point of purchase sales aid for video—the Video Vendor 2000 which was premiered at the previous CES.

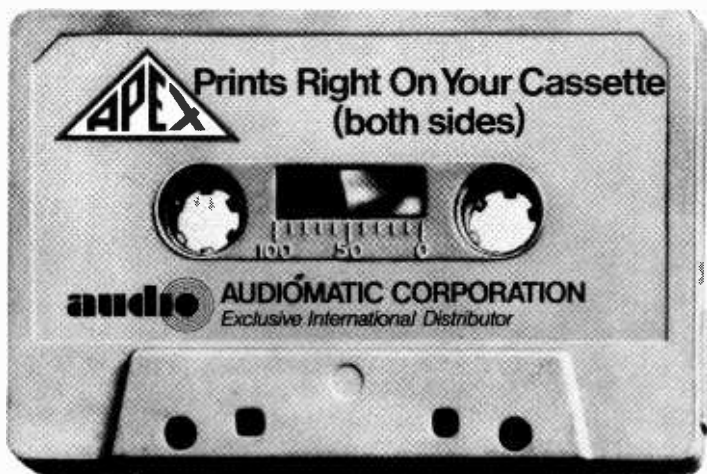
It's a free standing unit seven feet

high requiring three square feet of floor space. It is capable of housing a 19-inch television, a VTR and as many as 200 videotapes behind locked glass doors.

A counter top model, the Video Vendor Junior, is also available for smaller store environments. It houses 24 videocassettes but does not include the VTR or television.

The firm offers the Video Vendor on a leasing plant to distributors to make purchase easier. The Video Vendor's are stocked with best selling titles from the major software catalogs as well as with material from Home Theatre/Visual Concepts.

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Certron Bowling Ferex 1 Premium Blank Cassettes

• Continued from page 38

ing to Jim Lazartic, Certron's plant manager and chief chemist, the tape is compatible with the new high quality cassette players being manufactured in Japan.

Certron officials speak of the new line producing a cleaner sound since the disbursement of the iron oxides has been improved and the tape is run through a polishing machine twice. So it is difficult to tell the difference between the mylar and oxide coated sides.

Certron's present U.S. rep network of 25 companies will handle the new line, with the European market being covered by hi fi reps.

According to Allen, Certron's first solid quarter in many years this year and a turnaround for the publicly held company last year, enabled the manufacturer to move into the premium field.

In addition to manufacturing all its tape and plastic housings in its Anaheim, Calif., factory, and assembling all cassettes in its Mexicali, Mexico, factory, the company has several ancillary tape businesses in full swing.

These include an office products division, formed six months ago, which makes blank tapes for various microcassette duplicating machines and endless loop tapes for answering devices and ad agencies. Monica Terrill is sales manager for this operation.

An operation which sells blank hub tapes to prerecorded music du-

plicators and tape loaders was begun one month ago and is handled by Hal Wilde, the division vice president, along with Allen.

The company is also into custom duplicating for music and spoken word firms and includes among its customers Laff, Alshire and MCA. Sales chief Lester Edwards heads up this operation, with Allen noting that Certron is often called to do overruns when other facilities are working at capacity.

And a thriving religious music and spoken word field is also providing Certron with new-found profits. Notes Allen: "We are the largest source of supply of bulk blank tape for the in-cassette duplicating market," which most of the religious companies are.

In a move to expand its domestic retail penetration, Certron is using Van Reed & Associates to work up programs for supermarkets. Certron's midpriced tape is already in Safeway, Alpha Beta and Albertsons, for example.

Notes Allen: "This is our first major program thrust in terms of special reps whose sole responsibility is calling on non-food buyers in supermarket chains.

"One chain wants to put our tape in the battery section, in a special dump display in the middle of the store and near stationary items."

Allen says Certron will test market in 20 stores within the next several weeks multi-bagged low noise tapes retailing at 3 cassettes for \$1.49.

Video Corp. of America

• Continued from page 38

plication and distribution of programs and commercials on videotape and videocassettes to the television, broadcast, industrial, institution, government and home video markets.

The company's Teletronics division is the technological side of the company while Vid/America—the Videocassette Rental Club is the home entertainment side with the company renting videocassettes of recent feature films to homes around the country.

With such titles as "Hair," "Coming Home," "Annie Hall," "Last Tango In Paris," "Semi Tough" and others, the fare offered by VidAmerica is as recent as anything on Home Office or Showtime, says Markim.

Under VidAmerica's rental plan anyone can rent any of the offered titles for home use at fees ranging from \$9.95 to \$13.95 a week. The cassettes can be ordered either by mail or through an 800 number. They are delivered by UPS, can be paid for by credit cards, and can be returned in the mail, says Markim.

With only 1.2 million VCR units currently in homes across the U.S., or slightly over 1% of the households, it is still a small market, but it is growing. VidAmerica reaches its audience through flyers in new VTR units, through ads in consumer and specialty magazines and through selected mailings.

As president of a high technology company, Markim says that when the videodisk comes into its own his company will be involved in it, but he sees marketing problems ahead.

"The big question has to be answered by the consumer. Do enough people want to spend \$500 or \$600 to buy something that you take into your home and it does nothing but play back disks that you feed into it? This should not be confused with the

music business. The experience of listening to sound, to hear music over and over again, where there can be an insatiable appetite for it, and which doesn't require total concentration, is different from video. That requires total concentration, and it is not a repeatable experience.

"And it is expensive. So if you bought a videodisk machine for \$500, you can't do a thing with it. Now you have to start thinking about buying disks of movies. And these disks are \$25 a pop. How many are you going to get? Two? And how many times are you going to see them? Three? Four? Five? Your investment is not \$500. It is \$1,000 before you have a library.

"A videocassette recorder is a machine that is made for a totally different purpose. It is made for recording, and if you buy one for \$800 and take it home, all you need is \$15 for a blank tape, and you are in business. You can record as many times as you want. Most people who buy videocassette recorders buy them for what is now called time shift. They want to take what is on the air at an awkward time for them, record it and play it back when it is proper for them," he continues.

"I think the impact of the disk will be slow in coming. I think the initial period of time belongs to the VCR. It will be longer than 1985 before there will be more disk players than there are VCRs, if then. I have difficulty in my mind seeing the marketing justification for buying a videodisk player, though there certainly will be people buying them."

Markim says the best future market for home video will be through rentals, and through rentals at retail locations. He says his company is about to embark on a test marketing program at 30 retail locations ("but not record shops") to determine the viability of that market.

Audiophile Recordings

BACH AND BOOGIE—Richard Zgodava, harpsichord, Sound Environment Recording series TR1012, distributed by Sound Environment Recording Corp., \$9.98 list.

Close-miking can be used to amplify the rather fragile voice of the harpsichord, and most records create a bigger than life sound. The instrument is reproduced with great detail and clarity in this album, though once again the sonic proportions have been somewhat inflated. The sound works to best advantage on the side devoted to jazz boogie tunes. A series of movements from Bach suites also is played, but this album side might have benefited from a more feathery instrumental tone. The album's concept works handsomely, and cover graphics, liner notes and even labels develop the witty theme. Highest quality domestic pressing helps to insure playback enjoyment without distractions.

★ ★ ★
RIMSKY-KORSAKOV: SCHEHERAZADE—Orchestre de Paris, Rostropovich, Angel 45 Sonic Series, SSB4502, distributed by Capitol Records, \$14.98.

Dynamic range and frequency response have been enhanced and playback distortion lowered

through cutting at 45 r.p.m., a method which here assigns each of the famous work's four movements to its own album side. The master tape must have been a knock-out to begin with for this is evidence of the capabilities that exist at the outer boundaries of conventional technology, a listening experience almost without equal. Above all it demonstrates that the orchestra needn't sound hooded and boxed-in on record. Here the depth and vertical expansiveness are breathtaking. EMI engineers did a magnificent job of capturing the weight and coloristic range of the orchestra along with the rich

surrounding atmosphere of the concert hall, and interpretively too the record deserves the highest commendation. The need for digital technology could be forestalled by analog productions of this quality.

★ ★ ★
MUSIC OF ATTERBERG, STOJANOFF, KABALEVSKY & MARTINU—Par Ojebo, cello, Al-bena Zahraieva, piano, Opus 3 7708, distributed by AudioSource, \$15 list.

Opus 3 is a small Swedish independent label which adheres to a purist recording philosophy. It goes for honest, natural musical balances and avoidance of gimmickry, an approach that is in evidence almost to a fault in this recital of post-Romantic cello-piano pieces. On first hearing, the listener may feel disappointment at the excessive distance that separates the instruments, and one begins to hunger for a little spotlighting, particularly since the playing is so attractive. That, however, would open the door to all manner of manipulation, and it is ultimately the pure endeavor of the artists that we take pleasure in here. The repertoire is almost never encountered, a factor which counts for a lot with classical buffs. Excellent pressing.

Digital In London

LONDON—The Roundhouse Recording Studios here becomes the first U.K. facility to add the 3M digital mastering system.

Roundhouse, which has had such clients as Uriah Heep, Cliff Richard, Queen, Cleo Laine, UFO and AC/DC, is interfacing the 32-track digital system to its state-of-the-art multi-track analog facility.

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300 Delegates From 20 Nations At British Conference

LONDON—Nord Media attracted another packed house for its fourth International Video disk and Videogram Conference, held last month in the Cafe Royal, offering more than 300 delegates from 20 countries a high-powered array of rostrum speakers, a world premiere of the first British program specifically conceived for Philips VLP videotape recorder, and the doubtful benefits of a closing address from ex-prime minister Sir Harold Wilson, the man who a few weeks ago congratulated a bemused gathering of record executives for their good fortune in belonging to a recession-proof industry.

"Through British Eyes" opened proceedings, an experimental exercise in videodisk programming produced by World Wide Pictures with the support of Decca, Kodak, Cine-Europe and others. Show on 35mm in the Tate Gallery, the program was transferred to VLP disk by Philips specially for the occasion.

Attendees were next hit with a stream of statistics on the size of the video markets in Europe, Britain, Ja-

pan and America in turn, under the heading "Who Is Selling What To Whom—And For How Much." Philips, which plans three versions of its new V2000, forecasts a world VCR population of 30 million by 1984, 6.7 million in Europe. Recent talking points in Japan included JVC VHD's adoption of the smaller 260mm disk as standard; Canon's move into VTR, format unspecified; efforts to win over 8mm enthusiasts by offering telecine transfer facilities, and the major push on portable video systems, where sales growth was running at an astonishing rate of between 15%-50% each month, with the smallest machines weighing barely 3kg.

Attention was drawn to the cheapness of the medium today. In the U.K. index-linking revealed VCR hardware cost in real terms 40% what it did in 1972. Recording costs per hour had fallen steadily from \$40 in the early days and would

Sir Harold Wilson's Address Puzzles

By NICK ROBERTSHAW

likely level out around \$3.50, though 6-hour cassettes in the U.S. could cost as little as \$12. Discounting generally was heavy among Stateside outlets, and threatened to push out smaller dealer. Total videodisk hardware sales in the U.S. were projected at 300,000 for 1981, 2 million for 1985, though floor discussion revealed doubts as to the extent of software demand, with the accompanying danger that major companies would relax their commitment to the medium.

No one seemed quite sure what sort of software the public would want or the producers provide. There was a touching though unsubstantiated faith that something spectacularly new and exciting would turn up.

"A degree of creativity and imagination will be brought to music videodisks that will make them something completely new," said RCA executive vice president Herb Schlosser.

Chrysalis international director Des Brown detailed the agreement with Sony for exclusive release of the "Eat To The Beat" Blondie video program on Betamax in the U.K., and argued the record industry's general capacity to lead in videodisk software, given satisfactory resolution of the visual rights problems.

BBC Enterprises home video manager John Ross Barnard struck the same cautionary note. "Can you be sure," he asked distributors, "that the alleged owner actually owns the product? Can you afford to go to court if you have to? The risks are big enough without being kamikaze pilots."

Ross Bernard went on to warn exchange clubs and others that the BBC would not stand by and watch its employees used for game, as he put it, and offered the view that British audiences were less devoted to movies than Americans. A much broader-based selection of programming was needed.

Herb Schlosser gave a detailed account of RCA's SelectaVision launch strategy, with heavy emphasis on software, movies included. Demo hardware would be with U.S. dealers by the end of this year, with a 1981 sales target of 200,000 units. Aim was to hit the consumer mass market, with all that that implied: a price tag under \$500, simplicity of operation and servicing. Large software catalog was essential, initially at the point of hardware sale, later separately, maybe after 18 months. Around 300 titles would be on sale at launchtime, with monthly releases thereafter, 50% films. Catalog deals have been made with Paramount, United Artists, MGM, Rank, ITC, Twentieth Century-Fox (which was

talking of simultaneous videodisk and theatric release) and others.

Without committing himself to specific plans, Schlosser re-asserted RCA's commitment to Europe, where the company would first of all support others with licensing and programming.

"When we do announce," he added pointedly, "it will be real; we will deliver what we promise."

Updates were also provided on JVC's VHD capacitance videodisk system, now supported by parent Matsushita and set for launch in late 1981, and Philips' VLP, to be launched in Europe mid-1981, while Sony, despite the doubts on consumer market size expressed recently by chairman Akio Morita, would go ahead in autumn this year.

U.S. lawyer Howard Siegel made sensible remarks on the need for greater record company commitment to software production, urging a move away from the promo-clip approach, and suggesting the industry look for inspiration to its artists: Todd Rundgren, Billy Joel and so on.

24 Tracks At dgp

MIAMI—dgp studios has been upgraded here as a 24-track recording facility.

The MCI-equipped complex was opened two years ago as an 8-track demo facility for Graveline Enterprises, Inc., according to Dave Graveline, president, and Jim Rudd, executive vice president.

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Enhancement System Bowed By Calif. Firm

LOS ANGELES—The Dynamic Compliance Fidelity Enhancement System, a component which monitors speaker performance through the amplifier and increases or decreases the amplifier's output to compensate for any speaker deficiencies, has been introduced here by a suburban Santa Monica-based firm.

The new system, according to Wayne Umbertis, president, is also a power amplifier which provides up to 50 watts per channel RMS.

The product is being marketed directly to the consumer with the company taking a full page ad in the Sunday (6) Los Angeles Times Calendar entertainment section announcing its debut. The ad included an order coupon. Price is \$179.95.

Umbertis indicates the company chose to go direct to the public in the Los Angeles market in order to keep the price affordable.

"We have not finalized plans for a national rollout at this time," says Umbertis.

Westland International and Concord Electronics are licensees of the system, the latter now making it available in its autosound line. In addition, several other electronics firms have begun negotiating for a license.

The unit interfaces with a receiver and pair of speakers. The system also has professional applications.



Dynamic Compliance: sound enhancement system.



AUDIOPHILE TRIO—Ed Wodenjak, president of Crystal Clear Records; mastering engineering Bruce Leek; and Jerome Ruzicka, dbx vice president and director of the dbx encoded disk program, listen to playback in the control room of IAM Studios, Irvine, Calif. Crystal Clear albums will soon be issued in the dbx encoded disk format.

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Earle Mankey's Latest To Wear Producer's Hat

LOS ANGELES—Earle Mankey is yet another engineer who has put on a producer's hat.

Most recent credits include the Dickies, the Pop, 20/20, and the Elevators for Arista. He's also wrapping up Walter Egan for CBS at Sound City recording studios.

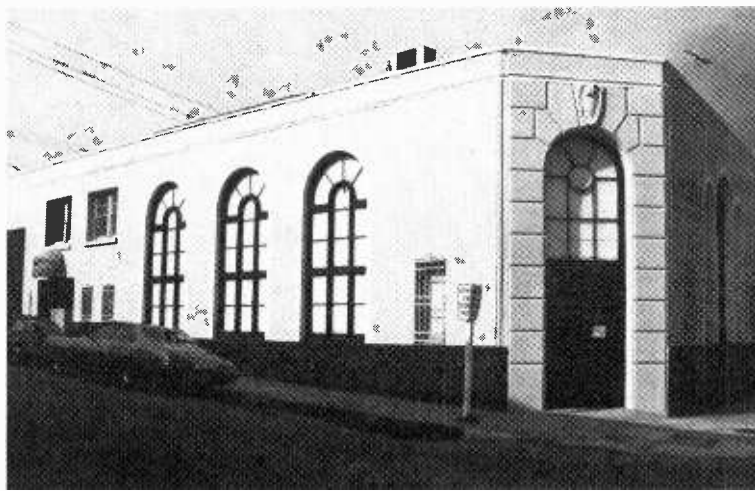
Also a musician, Mankey says he got his start when he studied electronics at UCLA. That later led to a job at the Beach Boys' then Brother Recording Studios in suburban Santa Monica.

While at Brother as an engineer he worked with such artists as the Beach Boys, Eric Carmen, Elton John, Dennis Wilson and producer Jeff Barry.

The progression, according to Mankey, led to engineer/producer roles for young L.A. rock bands.

24-Track At Nugget

NASHVILLE—With completely renovated facilities and control room, Nugget Recording Studio, Hendersonville, Tenn., has reopened for 24-track recording. New studio equipment features a Harrison 3624 console and a Studer 24 track. Co-owners Terry Hough and Robby Roberson head the staff, with Jim Krause serving as chief engineer.



New Console: Larrabee Sound Recording Studios, a familiar site at the corner of Santa Monica Blvd. and Larrabee in West Los Angeles, is the new home of a Solid State Logic, Ltd. console.

Studio Track

LOS ANGELES—Action at **Record Plant:** Bob Mougoueff producing Devo, Howard Siegel engineering; Ron Nevison producing Eddie Money; Rod Stewart recording for Gaff Management, Andy Johns at the board; Tom Werman producing Gary Myrick for CBS, Mike Beiriger at the console; Gary Ladinsky producing American Noise for Planet; Brooks Arthur producing Barry Mann for Casablanca; Tom Dowd producing Chicago, Mike Carnavale engineering; and John Boylan producing Livingston Taylor for Epic, Paul Grupp at the board. At the Plant's Sausalito, Calif., facility Mike Chapman producing Michael Des Barres for Dreamland, while Frankie Beverly produces Maze for Capitol.

Andre Fisher and Brenda Dash co-producing Brenda Russell for A&M at Conway, Peter Chaiken at the board. Also there Ben Wright producing Edmund Sylvers there for Casablanca, Frank Clark engineering; and Al McKay and James Getson producing the Mighty Clouds of Joy, Frank Clark at the board.

Ken Scott finishing production chores on the Jeff Beck album at Chateau Recorders. . . John Klemmer working on a new project at Producer's Workshop.

At **Monterey Sound Studios, L.T.D.** cutting tracks for a new A&M LP, Bobby Martin producing, Richard Tilles engineering. Also there are Barry Goldberg producing the Robert Stoddard Band and Neil Brody co-producing and engineering.

Activity at **Love n' Comfort Recording Studios:** Wayne Henderson putting finishing touches on Chuck Brown's MCA/Source LP, Mike Evans engineering, Ronni Smith assisting; Joe Jackson, manager of the Jackson 5, producing and mixing Windstorm for Polydor, Clay McMurray at the board, Ronni Smith assisting; Ron Banks producing 5 Special for Elektra/Asylum, Clay McMurray at the board, Ronni Smith assisting; and Winston Monsique producing TaTa Vega for Motown, Rick Barcellona and Clay McMurray manning the console, Ronni Smith assisting.

At **Crystal** work is taking place on the "Jazz Singer" film featuring Neil Diamond, Laurence Olivier and Luci Arnaz. It's a Jerry Leider production. Also there, the **Andy Fraser Band**, produced and engineered by Andy Johns, Laura Livingston assisting.

Rusk Sound action sees Patrick Juvet working for Can't Stop Productions, Jacques Morali and Henri Belolo producing, Juergen Koppers engineering, Steven D. Smith assisting. Also, Morali and Belolo producing Victor Willis.

Current **JVC Cutting Center** projects see Jeff Lynne cutting refs for a new ELO single with engineer Jack Hunt. Producer Tim O'Bryan also there cutting refs on Arista's Herman Brood.

At **Wizard Studios**, Norm Kinney, Greg McKay

and Bruce Kramer producing Tales for Gem Productions, Kinney engineering, Bill Koepnick assisting.

George Tobin beginning production on Robert John's second LP for EMI/UA at **Studio Sound Recorders**. Tim O'Bryan also putting the final touches on the **Herman Brood** LP there.

At **Scott/Sunstorm**, Leon Haywood wrapping up a project, while ex-Band member Garth Hudson produces Willy Ray Guy featuring the **Honey Island Band**.

California Recording Studios sees the Ventures cutting tracks for a new LP release for Japan with Japanese producer Kazo Kato and Biff Vincent at the controls.

Activity at **Columbia** in Nashville saw George Jones laying LP tracks with producer Billy Sherrill and engineer Ron Reynolds; Norro Wilson overseeing John Anderson in a new Warner Bros. project with Lou Bradley engineering; and Reynolds behind the boards for Johnny Rodriguez working on new LP with producer Sherrill.

MCA artist John Conlee in at Nashville's **Sound Stage** mixing new LP with producer Bud Logan and engineer Les Ladd; Hitmen Productions is in charge of new Sonny Curtis LP for Elektra, engineer Brent King; and laying soundtracks in separate sessions for Universal Pictures' **Smokey and the Bandit II** are Mel Tillis, producer Jimmy Bowen, engineer Ron Treat; and Brenda Lee, with Ron Chancey, producer, and Warren Peterson, engineer.

At **Quadrafonic** in Nashville, Norbert Putnam is producing Jimmy Hall, formerly of Wet Willie. Gene Eichelberger is behind the boards for this LP. And Johnny Cash is co-producing himself on a new LP with the aid of Earl Ball, Eichelberger engineering.

Big Al Downing laying LP tracks at **Woodland Sound Studios** in Nashville. Co-producing this Warner album are Lance Quinn and Tony Bongiovi, with engineer David McKinley receiving assistance from Skip Shimmin; Dale Morris overseeing Capitol project for Billy "Crash" Craddock, Rich McCollister engineering; Danny Hilley is behind the boards assisted by Russ Martin for Margo Smith's new LP, co-producers David Barnes and Conway Twitty; and cutting LP tracks for MCA is Barbara Mandrell, produced by Tom Collins, with engineers Hilley and Martin.

Dan B. Uzzell and James Lamar producing Frank Hollenbeck for Rivercity Records at **Alpha Studios**, Austin, Tex. . . The **Pott County Pork and Bean Band** working on a second LP at **Chapman Recording**, Kansas City, Mo., John Heim and Tom Foltz producing, Chuck Chapman engineering.

At **Sigma Sound**, Philadelphia, guitarist Gato Barbieri completing rhythm tracks for his new A&M LP, Thom Bell producing, Dirk Devlin engineering. At Sigma Sound's New York complex, Victor Willis, former lead singer with the Village People, producing his own album for Can't Stop Productions with engineers Andy Abrams and Carla Bandini. Jimmy Simpson also producing Candi Staton for Warner Bros. there with engineers Mike Hutchinson and John Potoker.

Ted Nugent wrapping up an Epic LP at Miami's **Quadradial**. James Brown also there with Robert Ingria engineering, Ira Rubnitz assisting. And Melanie mixing a single with Peter Schekeyrky producing and Allan Blazek engineering.

The **New York Record Plant** mobile unit cut **Father Guido Sarducci's** just released Warner Bros. LP at Douglas Univ. in N.J. Dave Hewitt was the remote engineer while Rod O'Brien handled mixing. Joe Brescio is handling disk cutting at the **Master Cutting Room**, N.Y.

AN SSL MODEL E Computerized Console At L.A. Larrabee Studios

LOS ANGELES — Larrabee Sound Recording Studios here has added a Solid State Logic Ltd. model E 56 in 48 out computerized console with floppy disk memory.

The addition, one of a handful of SSL consoles in Southern California studios so far, makes Larrabee one of the most technically advanced facilities in the city, according to Jackie Mills who owns the complex with Dolores Kaninger. Others with SSL are Kendun and Record Plant.

Prime reasons for choosing the SSL, indicates Mills, a former jazz drummer, was its technical sophistication, computerization and video interface capability.

"Video is the wave of the future," notes Mills. "And now we're geared for it."

Along with the new console Larrabee has also undergone a cosmetic facelift inside.

The equipment lineup now in the two main rooms include the SSL, an API 2824 console (32 in /32 out), two Studer A-80 24-tracks, Ampex 1200 24-track, six Ampex ATR-100s, Ampex ATR-104 4-track, George Augspurger double speaker system in Studio A and Cetec-Gauss speakers in Studio B.

In addition there are four live chambers, two EMTs and two Eventide DDLs for echo, reverb and delay.

Other outboard equipment consists of Eventide Flanger, Phaser, Harmonizer and Omnipressor. Lexi-

con Prime Time, Delta Labs 2, D-Es-ser, Roger Mayer noise gates, Ino-ronics, UREI 1176's, LA2's, LA4 limiters, Teletronix limiter, parametric and graphic equalizers.

Mills indicates he is still active as a producer through his Wednesday's Child production company and is working with several newer acts.

Staff is up to 14 persons and Mills also adds that further expansion is being contemplated.

Edwin Starr was the first artist to use the SSL while other recent clients at Larrabee have included Shalamar, Air Supply, Al Kooper, Charo and John Stewart.

Mills notes that the facility, which he acquired some 10 years ago and which has hosted "just about every major client" in the music industry, is having a good quarter with advance bookings solid for the next several months.

JIM McCULLAUGH

Promotions Made

NASHVILLE—Woodland Sound Studios has promoted three staff members to key positions within its operation. David McKinley has been named studio supervisor. Kerry Kopp to maintenance supervisor, and Jim Pugh has been upped to director of research and development. All appointments were made by Woodland president Glenn Snoddy.



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CBS Rush Releases Eire Eurovision Song

THE HAGUE—CBS Records is rush-releasing the winner of this year's Eurovision Song Contest, "What's Another Year" by Ireland's Johnny Logan, in world markets on the Epic label.

The deal was cut immediately after the contest, staged in the Congress Hall here. The song was origi-

nally recorded by Irish independent Spider Records. Publishing is through Oisin Music, Dublin, and Polar Music.

"What's Another Year" is a soaringly wistful ballad, and Logan a virtual unknown with a David Gates-style voice who held off the predictable battery of "boom-bang-a-bang" group entry soundalikes to triumph for Ireland. Music and lyrics were written by Shay Healy; Logan is the 23-year-old son of onetime top Irish tenor, Patrick O'Hagan.

So ended another Eurovision event, watched by an estimated television audience of 500 million in 29 countries.

Israel, as winner of the 1979 event which was staged there in Tel Aviv, should have hosted this year's contest again, but found the expense too great. Several other countries also declined to stage it before Holland stepped in and paid up around \$800,000 for the honor.

But Ireland's unexpected success at least ensures the 1981 contest will go ahead because RTE, the Irish television network, has already accepted responsibility for staging it, either in Dublin or in Cork.

This year, 19 countries took part in Eurovision, the 25th in the series. Ireland finally triumphed with 143 points, Germany placing second with 128 votes for "Theater," written by Ralph Siegel and lyricist Bernd Meinunger, sung by the experienced Katja Ebstein, who is signed to Ariola Records.

In third place was Britain (106 points) with "Love Enough For Two," performed by Prima Donna, another Ariola act, the song written by Stephanie De Sykes and Stuart Slater. The U.K. and Holland, as host country, were originally joint favorites to win the contest.

Switzerland, in fact, pipped Holland for fourth place with "Cinema," performed by Paola (CBS) and written by Peter Reber and Veronique Muller. The Dutch entry was "Amsterdam," sung by Maggie McNeal (WEA), the number written

(Continued on page 46)



COUNTRY PEOPLE—U.S. country music star Roy Clark, second right, meets MCA International president Roy Featherstone, left, during the singer's recent trip to Britain for the Wembley country music festival. With them are Mrs. Joe Walker, executive vice president of the Country Music Assn., and Jim Halsey of the Jim Halsey Co.

BREAKTHROUGH?

Country \$ For Rogers In Spain

MADRID—The Spanish market, for so long resistant to American country music, has now succumbed to the artistry of Kenny Rogers, whose United Artists single and album, "The Gambler," have achieved record sales for country repertoire.

Until the Rogers breakthrough, the only country records to make any kind of impact in Spain have been Lynn Anderson's "Rose Garden" and Marty Robbins' "Hanging Tree." Both RCA and CBS have tried to launch country music in Spain with special series, but sales results have been unimpressive.

Now the unprecedented success of Kenny Rogers has, it is hoped, opened the way for more country music hits in Spain. Following the success of "The Gambler," EMI-Odeon has achieved healthy sales with two other Rogers albums on UA, "Kenny" and "Greatest Hits," while the single "You Decorated My Life" is moving up the charts.

Spanish radio stations, which hitherto programmed almost no country music, are now picking up on the trend.

Following the Kenny Rogers breakthrough, CBS plans to try to break Willie Nelson here and RCA is making a special promotion for Waylon Jennings.

MAY 3, 1980 BILLBOARD

Teal Freed To Remit License \$

NAIROBI—After serious difficulties with the Bank of Zambia, it now appears that licensing agreements held by Teal Records of Zambia have been approved and ratified, making it possible for the firm to now remit outstanding royalty payments to licensors.

Many record companies have been reluctant to enter into any long-term arrangements in Zambia for the good reason that all returns were locked into that country.

The dilemma was compounded by the fact that Zambia, with copper as a solid base to its economy, is a very strong album market, especially for rock acts, and one that record companies would like to tap.

The reluctance on the part of the Central Bank to authorize remittances in the past was due to the severe effects of the Rhodesian struggle for independence, which forced a cut-off of supply routes to Zambia from South Africa, and reduced the copper export flow southwards.

Zambia became heavily reliant upon Angola and Tanzania, both of which have forced severe trade restrictions on this potentially prosperous country.

The pre-settlement pragmatic step of opening trade borders with both Rhodesia and South Africa has brought about a decidedly more healthy economic climate, and the foreign exchange payments are consequently less jealously guarded.

Sherbs To Tour

KUALA LUMPUR—The Sherbs, Australian act previously known as Highway and Sherbert, are planning an extensive Southeast Asian tour later this year, to take in Singapore, Hong Kong, Manila, Thailand—where the group has appeared three times before, to SRO crowds—and Indonesia.

The act is currently signed to Festival-distributed Razzle Records in Australia; an album is due in June.

Small Indies Seek To Join Britain's PPL

LONDON—Reflecting the fast-growing influence and militancy of the smaller companies within the U.K. record industry, representatives of local independents are to join the board of Phonographic Performance Ltd. (PPL).

This is seen here as an echo of similar demands made by emerging U.S. record companies in the '60s and early '70s in an effort to break what seemed at that time to be a virtual monopoly held by British majors EMI and Decca on PPL, which controls the usage of recordings on radio and television.

The PPL is currently locked in a marathon legal hearing over independent local needletimes rates before the Performing Right Tribunal here (Billboard, March 1, 1980), a debate now in its sixth month, which has cost around \$600,000 so far and which has recently adjourned again because of the illness of a key witness.

However, the independents' demand for on-board presence at PPL brings to light a series of grievances.

It is said they think that the agreement between the Musicians Union and PPL is virtually a restrictive practice; that aspects of the election of directors to the PPL board are undemocratic; that there should be a review of pay-out methods of PPL royalty revenues; and that the board should represent more accurately the role of the independent record company in the '80s.

The PPL board currently has three EMI executives, two from Decca, two from CBS and one each from WEA, Phonogram, Pye and RCA—though in several cases, some members have left their jobs, while Sir Edward Lewis (Decca) died some weeks ago. But vacancies exist now anyway.

PPL insists its royalty collecting role is vital to record industry income. Its last financial report, for the year ending May 31, 1979, showed a turnover of around \$8.7 million, against well under \$2 million in 1974, that total comprising almost entirely license fees received on behalf of member companies.

Sexy Songstresses Selling In Asia Marts

NEW YORK—International producer's share of market is declining in a number of Asian music markets, according to a recent cover story in *AsiaWeek*, as local artists and repertoire gain in sophistication and popularity. This is the first part of the newsmagazine's report, reprinted here for Billboard readers:

A song boom is reverberating in Asia. From Tokyo and Taiwan to Bangkok and Bali, more and more music aficionados are switching off the Bee Gees and tuning in instead to those who tell it to Asians like it really is: local singers. Increasingly, it is the region's sexy songbirds, its coy cooers and its red-hot belters who are keeping the music turned on.

That doesn't mean the West's enduring rock craze or discomania has released its bear hug on Asia's music fans. It hasn't. Crowds of discounts are bumping and grinding even in such puritanical places as Karachi. But skyrocketing sales of records and tapes by local artists and SRO crowds at the top nightclubs and cabarets announce unequivocally

that Asian popular music has at last come into its own at home.

To be sure, there are several "artificial" catalysts. Record and tape piracy, which still a multimillion-dollar business, is at least beginning to look controllable. Indeed, Taiwan, now considering a copyright law revision, need only look to Hong Kong for a model: in eight years, the British-run territory managed to reduce a staggering record rip-off rate of 95% to a comfortable 5%.

Coupled with the regional crackdowns on piracy is the increasing use of a single, national language in countries—Bahasa Malaysia, for example—which is boosting sales of locally produced records. On top of that, Asian music lovers are aware that Western stars rarely give concerts in the region—aside from Japan and Hong Kong. But a local *chanteuse* can be as close as the national or provincial capital.

Who are Asia's songbirds? Often they are last year's regional singing contest winners or the sweet young things who killed fans softly with their cooing in tiny neighborhood

music bars. But they've come a long way in a short time: these days, they're on television, in films, on LP and tape jackets, at the most fashionable *boites de nuit* and cabarets. Their songs are rarely bitter, sometimes syrupy, often just sweet and always, always about love. As much as the singers themselves have changed, their songs remain the same. A front row look at the region's top female vocalists and their music:

• **Japan:** While many Western cities are showing signs of nostalgia for pre-disco sounds, Tokyo remains firmly in the grip of the multi-mixed, canned music. Last month, it claimed yet another victim: The Blue Shell, Roppongi district's trendiest bar with a mollusk-shaped stage that opened, installed a small dance floor, strobe lights and the sounds of Donna Summer.

In Japan, where things electronic have always captivated consumers, records and tapes are the moneymakers; cabarets with their limited clientele have never been the right stepping stones for aspiring stars. On

top of that, many Japanese nightclub habitués are frustrated entertainers themselves and the thousands of small clubs that dot the countryside accommodate them, providing amplification systems and record machines (complete with a selection of popular songs minus the lyrics) into which a would-be Frank Sinatra fortified on sake can sing his own thing.

But if the fate of The Blue Shell and amateur yodelling summed up Japan's music business today, a lot of singers and musicians would be out of jobs. Fortunately, that's not the case as evidenced by the growing number of booking agents, managers, promotion companies and new sensations.

Certainly one of the most talented warblers to come out of the '70s is Judy Ongg, a 28-year-old Taiwanese-born superstar whose 1979 album, "Miserarete," brought her eight awards and sold two million copies.

Shig Fujita, pop culture critic of *Asahi Evening News*, calls the former university honors student "the most beautiful singer in Japan

today." A pretty face—and a few connections—help, Judy concedes, "but without something to sell, you won't stay in the business for long."

Judy's marketable commodity? A flexible voice that can reach all the ranges of contemporary pop music—jazz, blues, softrock and even disco. Another female vocalist with a lot going for her is singer-songwriter-musician Machiko Watanabe. The 23-year-old multi-talent, who has been described as having "the sexy wholesomeness of Linda Ronstadt *sans* the lifestyle," is now the hottest property of April Music (a CBS/Sony affiliate), where she alone rakes in 50% of the company's gross profits.

• **Taiwan:** Except for the numerous music halls with theatre-style seating, no liquor or dancing and second-rate talent, night spots in Taipei are few; the government's forbiddingly high tax on *boites* to promote "social austerity" has seen to that.

That doesn't mean that Taiwan is deficient in singing sensations; in-

(Continued on page 47)

Rodriguez Returns, Viewed As 'New' Latin Sex Symbol

By TONY MORENO

NEW YORK—Discos Top Hits of Venezuela is mapping an international promotion campaign for Jose Luis Rodriguez, whose return from self-imposed retirement (for religious reasons) has been marked by album sales successes in Argentina, Colombia, Peru, Central America, Chile, Ecuador and Mexico, as well as in Venezuela and the Latin U.S. market.

Carlos Vidal, general manager of Top Hits, reveals that discussions are under way with labels in Europe to release Rodriguez repertoire in Italy, France, Spain and Germany. "He has already recorded a few songs in Portuguese," notes Vidal, "and we'll release his first LP in Brazil within a few months."

Rodriguez' return to the music scene was given a further boost recently when he appeared at the Festival Vina del Mar in Chile. His show there precipitated four encores, last of which saw the audience lighting torches supposedly intended to hail the winner of the festival, not a guest artist. Thousands of torches illuminated the hill surrounding the stage, and the audience gave the "new" Jose Luis Rodriguez a standing ovation.

A professional singer for two decades, Rodriguez became a born-again Christian six years ago, insisting on preaching in night clubs and theatres with all the intensity of a new convert. This situation provoked several problems in an extremely Roman Catholic Latin America, causing promoters to shy away from putting him on.

What had been romantic recordings for Discos Top Hits turned into hymns, and sales dropped dramatically. His singing career came to a virtual halt.

Last year, actor-manager Hector Maselli became Rodriguez' new manager and transformed him into a new and completely different artist.

Says Rodriguez of the experience, "I had a period of time in my life when I tried to mix a number of things that were not compatible with what I was doing. In my private life, I continue to maintain the same spiritual beliefs, but in my artistic life, I've now changed radically."

After that change, Top Hits hired

Spanish composer and musical director Manuel Alejandro to wax two albums with Rodriguez, which were immediate successes in his own

country, Columbia, Mexico, Argentina and Puerto Rico.

Of the upcoming album, Jorge Leal, international coordinator of

Discos Musart in Mexico, distributors there of Top Hits, says, "We expect sales of at least 50,000, because Jose Luis' appearances on television

at the Fiesta Palace Hotel have created a tremendous following for him. He's become the new Latin American sex symbol."

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Metronome \$\$

HAMBURG—Metronome Records' sales last year were 21% ahead of 1978, with new label acquisitions adding to the firm's in-house imprints such as Brain, Nature, Zebra and Metronome.

During the year, Global, CNR, Pacific Arts, Passport, Butterfly and Fiction were added to a licensed label roster which already includes Ricordi, Barclay, Chiswick, Logo and Transatlantic.

Detailed breakdown of Metronome's performance shows 1979 sales of full-price albums were 27% ahead of the previous year, and cassettes a remarkable 80% ahead. Increases of 19% were achieved on owned repertoire, and 22% on third-party product. Market share for singles was 4.5% and for albums, 2.5%.

French Figures

PARIS—The French Ministry of Cultural Affairs spent \$102 million in various areas of music last year, according to figures released here. More than half went to theater financial requirements, mostly on the national opera.

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BRITAIN (Courtesy of Music Week) As of 4/26/80 SINGLES

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1	2	CALL ME, Blondie, Chrysalis
2	12	GENO, Dexy's Midnight Runners, Parlophone
3	1	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL, Detroit Spinners, Atlantic
4	4	KING-FOOD FOR THOUGHT, DB 40, Graduate
5	5	SEXY EYES, Dr. Hook, Capitol
6	9	SILVER DREAM MACHINE, David Essex, Mercury
7	NEW	COMING UP, Paul McCartney, Parlophone
8	3	DANCE YOURSELF DIZZY, Liquid Gold, Polo
9	8	TALK OF THE TOWN, Pretenders, Real
10	7	NIGHT BOAT TO CAIRO (EP), Madness, Stiff
11	24	TOCCATA, Sky, Ariola
12	14	DON'T PUSH IT DON'T FORCE IT, Leon Haywood, 20th Century
13	11	JANUARY FEBRUARY, Barbara Dickson, Epic
14	23	MY OH MY, Sad Cafe, RCA
15	10	POISON IVY, Lambrettas, Rocket
16	13	TURN IT ON AGAIN, Genesis, Charisma
17	19	KOOL IN THE KAFTAN, B.A. Robertson, Asylum
18	16	LIVING AFTER MIDNIGHT, Judas Priest, CBS
19	18	MY WORLD, Secret Affair, I-Spy
20	6	GOING UNDERGROUND/DREAMS OF CHILDREN, Jam, Polydor
21	29	MY PERFECT COUSIN, Undertones, Sire
22	20	HAPPY HOUSE, Siouxsie & The Banshees, Polydor
23	26	MISSING ROADS, Selector, 2-Tone
24	22	LET'S DO ROCK STEADY, Bodysnatchers, 2-Tone
25	34	DON'T MAKE WAVES, Nolans, Epic
26	30	CHECK OUT THE GROOVE, Bobby Thurston, Epic
27	NEW	THE GROOVE, Rodney Franklin, CBS
28	25	WHEELS OF STEEL, Saxon, Carrere
29	15	STOMP, Brothers Johnson, A&M
30	32	HIGH FIDELITY, Elvis Costello, F-Beat
31	NEW	STARING AT THE RUDE BOYS, Ruts, Virgin
32	37	DEAR MISS LONELY HEARTS, Phillip Lynott, Vertigo
33	31	HIM, Rupert Holmes, MCA
34	17	TURNING JAPANESE, Vapors, United Artists
35	NEW	I SHOULDA LOVED YA, Narada Michael Walden, Atlantic
36	36	NE-NE-NA-NU-NU, Bad Manners, Magnet
37	33	THE MONKEES EP, Monkees, Arista
38	38	CLEAN CLEAN, Buggles, Island
39	NEW	ROUGH BOYS, Pete Townshend, Atco
40	NEW	ALL FOR LEYNA, Billy Joel, CBS

This Week	Last Week	Title
37	33	THE LAST DANCE, Various, Motown
38	NEW	FIRST LADIES OF COUNTRY, Various, CBS
39	30	EAT TO THE BEAT, Blondie, Chrysalis
40	26	ON THROUGH THE NIGHT, Def Leppard, Vertigo

CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 4/16/80
SINGLES

This Week	Last Week	Title
1	1	ANOTHER BRICK IN THE WALL, Pink Floyd, Columbia
2	2	CALL ME, Blondie, Chrysalis
3	3	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
4	14	HIM, Rupert Holmes, MCA
5	NEW	FIRE LAKE, Bob Seger, Capitol
6	6	WORKING MY WAY BACK TO YOU, Spinners, Atlantic
7	4	VIDEO KILLED THE RADIO STAR, Buggles, Island
8	17	REFUGEE, Tom Petty & The Heartbreakers, MCA
9	5	RAPPER'S DELIGHT, Sugarhill Gang, Quality
10	13	AN AMERICAN DREAM, Dirt Band, United Artists
11	12	99, Toto, Columbia
12	NEW	ROCK WITH YOU, Michael Jackson, Epic
13	NEW	COWARD OF THE COUNTY, Kenny Rogers, United Artists
14	11	ON THE RADIO, Donna Summer, Casablanca
15	8	LADIES NIGHT, Kool & The Gang, DeLite
16	10	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury
17	15	MAKING PLANS FOR NIGEL, XTC, Virgin
18	16	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
19	NEW	I WISH I WAS 18 AGAIN, George Burns, Mercury
20	NEW	CARS, Gary Numan, Beggars Banquet

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 4/29/80
SINGLES

This Week	Last Week	Title
1	3	WEEKEND, Earth & Fire, Vertigo
2	2	IT'S A REAL GOOD FEELING, Peter Kent, EMI
3	1	SUN OF JAMAICA, Goombay Dance Band, CBS
4	4	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
5	8	THE BALLAD OF LUCY JORDAN, Marianne Faithfull, Island
6	7	BOAT ON THE RIVER, Styx, A&M
7	NEW	I SEE A BOAT ON THE RIVER, Boney M., Hansa
8	NEW	DER NIPPEL, Mike Kruger, EMI
9	5	RAPPER'S DELIGHT, Sugarhill Gang, Metronome
10	6	QUE SERA MI VIDA, Gibson Brothers, Polydor
11	10	OH SUSIE, Secret Service, Teldec
12	11	SAN FRANCISCO BAY, Smokie, Rak
13	9	SPACER, Sheila & B. Devotion, Carrere
14	20	TOUCH TOO MUCH, AC/DC, Atlantic
15	18	ABSCHIED IST FIN BIBCHEN WIE STERBEN, Katja Ebstein, Ariola
16	14	I HAVE A DREAM, Abba, Polydor
17	16	LADY OF THE DAWN, Mike Batt, CBS
18	30	COWARD OF THE COUNTY, Kenny Rogers, EMI
19	19	MAMA'S BOY, Suzi Quatro, Rak
20	15	AMERICA, Gianna Nannini, Metronome
21	13	ZABADAK, Saragossa Band, Ariola
22	17	DAVID'S SONG, Kelly Family, Polydor

This Week	Last Week	Title
23	12	WIE FREI WILLST DU SEIN, Bernhard Brink, EMI
24	27	NEW THEATER, Katja Ebstein, Ariola
25	NEW	RAP-O-CLAP-O, Joe Bataan, Salsoul
26	21	GIVE ME MORE, Teens, Hansa
27	NEW	AND THE BEAT GOES ON, Whispers, Solar
28	23	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
29	22	ATOMIC, Blondie, Chrysalis
30	NEW	D.I.S.C.O., Ottawan, Polydor

ALBUMS

This Week	Last Week	Title
1	1	THE WALL, Pink Floyd, Harvest
2	NEW	DUKE, Genesis, Charisma
3	2	INSEL DER ZARTLICHKEIT, Demis Roussos, Polystar
4	9	DER NIPPEL, Mike Kruger, EMI
5	5	GUITAR ROMANTICA, Francis Goya, Polydor
6	3	EYES OF THE UNIVERSE, Barclay James Harvest, Polydor
7	13	LOVE LETTERS, Pat Boone, K-tel
8	7	HIGHWAY TO HELL, AC/DC, Atlantic
9	17	CORNERSTONE, Styx, A&M
10	8	UNBEHAGEN, Nina Hagen Band, CBS
11	6	HAPPY GUITAR, Spotnicks, Polydor
12	4	BROKEN ENGLISH, Marianne Faithfull, Island
13	11	ELVIS' LOVE SONGS, Elvis Presley, K-tel
14	12	DISCOVERY, Electric Light Orchestra, Jet
15	14	GREATEST HITS VOL. 2, Abba, Polydor
16	16	EVE, Alan Parsons Project, Arista
17	18	REGGATTA DE BLANC, Police, A&M
18	NEW	WISH YOU WERE HERE, Pink Floyd, Harvest
19	NEW	TUSK, Fleetwood Mac, Warner Bros.
20	NEW	TWELVE GOLD BARS, Status Quo, Vertigo

ITALY

(Courtesy Germano Ruscitto)
As of 4/23/80
ALBUMS

This Week	Last Week	Title
1	1	UNA GIORNATA UGGIOSA, Lucio Battisti, Numero Uno/RCA
2	2	THE WALL, Pink Floyd, Harvest/EMI
3	17	UFFA UFFA, Edoardo Bennato, Ricordi
4	3	INNAMORARSI ALLA MIA ETA, Julio Iglesias, CBS/CGD-MM
5	10	INFERNO, Keith Emerson, Cinevox/Ricordi
6	7	SENSITIVE AND DELICATE, Steven Schlaks, Baby/CGD-MM
7	6	ATTILA, Mina, PDU/EMI
8	5	VIVA, I Pooh, CGD-MM
9	12	REGGATTA DE BLANC, Police, A&M/CGD-MM
10	4	VIVA L'ITALIA, Francesco de Gregori, RCA
11	8	NEW TROLLS, New Trolls, Warner Bros./WEA
12	16	ALBUM IN CONCERTO, Guccini E I Nomadi, EMI
13	14	GET THE KNACK, The Knack, Capitol/EMI
14	9	BUONA DOMENICA, Antonello Venditti, Philips/Polygram
15	13	BREAKFAST IN AMERICA, Supertramp, A&M/CGD-MM
16	11	ROBINSON, Roberto Vecchioni, Ciao/CGD-MM
17	15	BANANA REPUBLIC, Lucio Dalla & Francesco de Gregori, RCA
18	18	DALLA, Lucio Dalla, RCA
19	NEW	TOURNEE, Mattia Bazar, Ariston/Ricordi
20	NEW	THE AGE OF PLASTIC, Buggles, Island/Ricordi

BELGIUM

(Courtesy Billboard Benelux)
As of 4/25/80
SINGLES

This Week	Last Week	Title
1	2	YOU AND ME, Spargo, Vogue
2	4	SUN OF JAMAICA, Goombay Dance Band, CBS
3	1	MATADOR, Garland Jeffreys, A&M
4	5	ATOMIC, Blondie, Chrysalis
5	6	VISITE, Lenny Kuhr & Poppies, Barclay
6	7	BRASS IN POCKET, Pretenders, Sire
7	10	SONG FOR CHILDREN, Oscar Harris, Ariola
8	3	ARE YOU READY, Billy Ocean, GTO
9	NEW	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
10	NEW	STOMP, Brothers Johnson, A&M

ALBUMS

This Week	Last Week	Title
1	1	PRETENDERS, Sire
2	6	GLASS HOUSES, Billy Joel, CBS
3	2	SHORT STORIES, Jon & Vangelis, Polydor
4	NEW	WOMEN AND CHILDREN FIRST, Van Halen, Warner Bros.
5	9	16 SUPER VIEUX MACHINES, Various, Polydor
6	8	THE SPECIALS, Chrysalis
7	4	ONE STEP BEYOND, Madness, Stiff
8	5	MET JE OGEN DICHT, Rob De Nijs, EMI
9	10	HOMO SAPIENS, Robert Long, Ariola
10	NEW	DUKE, Genesis, Charisma

International

Foreign Disks Mean \$\$ For CBS Greece

By JOHN CARR

ATHENS—In the past four years, the international share of the record and tape market in Greece has doubled, from 25% to 50%, and CBS here sees itself as the main thrusting power in that upsurge.

In the four years since the major set up its Athens operation, the company has consistently pioneered the importation of international acts for television specials and concerts, reaping a sales harvest from stimulated young consumers.

Says Sol Rabinowitz, CBS Greece managing director: "We broke the ground for foreign acts when others held back."

First foreign act to arrive was

French singer Joe Dassin, in 1977. He taped a tv special and was a guest of a cast show, activities which helped send his current album past the 50,000-unit gold mark. He returned the following year to further build popularity.

Greek tv viewers got a first close-up of a foreign rock artist when Supertramp's John Helliwell taped a show in September, 1979. Even though the other group members didn't appear, Helliwell's brief spiel helped push "Breakfast In America" way past the gold standard in a few short months.

The latest international group concert, by British band Police here at the end of March, was a sellout and headline-grabber, confirming the value of CBS' strategy on international product (the major distributors A&M in Europe). The one sour note at that event was the number of exaggerated press reports that followed, prompted largely by a clash between jittery cops and a few hot-heads.

CBS angrily denies charges that the Police concert provoked serious rioting. "I was there," says Rabinowitz, "and all I saw were a couple of broken windows. It confirms my belief that Greece is still probably the most non-violent country in Europe."

Rabinowitz, a veteran of the U.S. music scene, says the Police concert was "one of the most astounding experiences I've ever had. It was a very emotional event."

Such events, claims CBS, have given the company 40% of the international repertoire market here, or 20% of the total market. But by being in the forefront of the international "boom," CBS has drawn fire from those who consistently moan about the "pervasiveness" of the Western pop culture here.

Rabinowitz confessed to having given the problem much thought. "But," he says finally, "buyers are simply buying what they like. We simply make available more foreign material than other companies in Greece."

Greece's state radio programmers have been preferring local repertoire in the face of these recent developments. But even this, in the CBS view, is rebounding to the company's benefit by steering younger buyers even more determinedly to pop and rock. CBS believes the green light is on for more international acts to show through.

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International

Female Acts Spark Music, Sales In Asia

• Continued from page 44

deed. the island exports them. each year sending large numbers of entertainers overseas to perform for Chinese communities.

Locally, the flourishing music business centers around the three TV networks, which retain as many as 100 singers under contract and broadcast several hours of music programs every evening. Mandarin songs—romantic ballads or the stirring patriotic airs favored by the government—are the order of the day, followed by American tunes.

One of Taiwan's biggest rages, Feng Fei-fei, rose to stardom in the mid 1970s when her first cut, "Ju Ni Hsing-fu" enraptured *tout* Taiwan. After regular appearances on China Television Company's You Love Weekends and a hit single, "Wo Shi Yi Pien Yun," that sold 100,000 copies in Taiwan (where most popular records never sell over 50,000 disks), Fei-fei's name has become a household word. While the 27-year-old singer could hardly be called glamorous, her vivacious personality, vocal talent and homely demeanor has won her a following in Taiwan and Southeast Asia.

• Hong Kong: There may not be many independent nightclubs, cabarets and dance halls left in the territory that attract big-name talent, but anyone with a thirst for song can listen to songstresses step gingerly through a tune at one of the dozens of sleazy music bars in Wanchai or Tsimshatsui. The sound may not be too professional but is often good, gut-felt music. And the company is accommodating.

To hear Hong Kong's (and the region's) top singers, the music lover today must visit one of the plush bars in the older established or international hotels. It's there that the likes of Frances Yip, probably the most internationally known Asian singer, does her crooning.

Hong Kong-born Frances' 1974 "Discovery" album for Cathay Pacific led to just that—and a worldwide recording contract with EMI. Today, the superstar travels extensively—more than 80,000 kilometers a year—covering nightclubs in Asia and the West. "Cabaret is my bread and butter," says Frances, whom one pop music critic has dubbed "Asia's Helen Reddy." "but I am still making records."

It would appear that was all the petite dynamo did, at one point releasing three LPs in different languages simultaneously: an English

album in Britain, a Japanese one in Japan and a Chinese disc in Southeast Asia.

Hong Kong's success in ridding itself of the piracy scourge has proved a godsend to a flock of Chinese and other songbirds based in the city. Firms are making more money off successful records and are willing to invest in new talent.

Among the beneficiaries: singer-actress Teresa Carpio, a Hong Kong-born Filipina whom critics call "the little lady with the big voice;" Cantonese singer Elisa Chan, formerly with the Filipino band The New Topnotes, whose powerful rendering of "You're In My life" at the 10th World Popular Song Festival in Tokyo last November fetched her an Outstanding Song Award; Filipina singer-musician Gracie Rivera, who renders her Cantonese and Tagalog love songs in concert theatres and supper clubs throughout the region; and teenybopper raves Chelsia Chan and Patricia Chan.

The second part of this report will be published in Billboard next week. © 1980 AsiaWeek Magazine, Hong Kong.

Change Figures

MADRID—Because of inaccurate and unsubstantiated reports on sales from record companies, statistics in Spain will in future be regulated by Asociacion Fonografica Espanola (AFE), the national phonographic association.

This official decision follows the development of a situation regarded as unsatisfactory, following the decision of copyright society Sociedad General de Autores E Espana (SGAE) that 75,000 copies sold of a single qualified for gold, or 50,000 units of an album, with 150,000 sales needed to go platinum.

With no proper body controlling the return of sales figures, it was felt that assessment of real sales was unreliable. Now actual sales, it is hoped, will be accurate rather than mere guesswork linked with promotional build-up and hopes.

Sales Surge

FRANKFURT—Bellaphon Records' sales for 1979 were 40% ahead of the previous year, reports company chief, Branco Zivanovic, representing its most successful trading period since being formed in 1962.

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JAPAN (Courtesy Music Labo) As of 4/28/80 SINGLES	
This Week	Last Week
1	1
2	9
3	3
4	2
5	7
6	8
7	4
8	10
9	6
10	11
11	5
12	12
13	15
14	19
15	14
16	17
17	16
18	13
19	18
20	NEW

ALBUMS	
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	9
10	11
11	10
12	12
13	13
14	NEW
15	15
16	14
17	17
18	18
19	19
20	NEW

AUSTRALIA (Courtesy Kent Music Report) As of 4/21/80 SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	5
5	8
6	4
7	6
8	16
9	17
10	12
11	7
12	10
13	9
14	14
15	15
16	11
17	13
18	15
19	NEW
20	NEW

ALBUMS	
1	1
2	2
3	3
4	5
5	8
6	4
7	6
8	16
9	17
10	12
11	7
12	10
13	9
14	14
15	15
16	11
17	13
18	NEW
19	NEW

HOLLAND (Courtesy BUMA/STEMRA) As of 4/21/80 SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	4
5	5
6	6
7	8
8	10
9	9
10	7

ALBUMS	
1	1
2	2
3	7
4	3
5	9
6	NEW
7	4
8	8
9	NEW
10	5

SWEDEN (Courtesy GFL) As of 4/23/80 SINGLES	
This Week	Last Week
1	1
2	4
3	6
4	2
5	3
6	7
7	NEW
8	5
9	8
10	10

ALBUMS	
1	1
2	2
3	3
4	5
5	4
6	8
7	9
8	NEW
9	NEW
10	NEW

MEXICO (Courtesy Enrique Ortiz) As of 4/20/80 SINGLES	
This Week	Last Week
1	4
2	1
3	3
4	6

ALBUMS	
1	1
2	2
3	3
4	5
5	4
6	8
7	9
8	NEW
9	NEW
10	NEW

ISRAEL (Courtesy Reshel Gimmet/IBA) As of 4/18/80 SINGLES	
This Week	Last Week
1	4
2	1
3	NEW
4	5
5	7
6	2
7	3
8	8
9	NEW
10	6

ALBUMS	
1	1
2	2
3	4
4	3
5	5
6	7
7	6
8	8
9	9
10	NEW

NEW ZEALAND (Courtesy Record Publications) As of 4/20/80 SINGLES	
This Week	Last Week
1	2
2	1
3	10
4	4
5	3
6	9
7	NEW
8	8
9	5
10	NEW

ALBUMS	
1	NEW
2	2
3	4
4	3
5	5
6	6
7	8
8	NEW
9	NEW
10	7

ALBUMS	
1	NEW
2	2
3	4
4	3
5	5
6	6
7	8
8	NEW
9	NEW
10	7

Quatro Rocks In Romania

BUCHAREST—The four concerts played here in the Palace Hall by Suzi Quatro and her band gave Romanian audiences their first real taste of all-out Western rock. An instantly acquired taste too, judging by the delirious applause, and the way all 12,000 seats sold out within a day of going on sale.

The dates were organized by Romanian booking agency ARIA and impresario Kemal, with the help of Hungarian journalist and promoter Hegedus Laszlo. A television documentary on the shows was made by Octavian Ursulescu for showing in two parts on national television.

Forthcoming ARIA projects include visits by Gloria Gaynor, Hungarian rock group Omega, and the ballet group of Hamburg Television.

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Weather Hurts Disk Production In Kenya

NAIROBI—In Kenya, as with most developing nations, there is a fine balance between prosperity and gloom, which can easily be tipped—as it has been recently—by such an unreliable factor as the weather.

Record industry people here have been suffering from the recent effects of lack of rain, and burning sun.

The industrial area of Nairobi has been working to a three- or four-day week as a result of crippling power cuts being made by the Power & Lighting Corp. to preserve energy.

The failure of the "short rains" in September and October meant an ever-dwindling hydro electric power source, and the burning summer sun has further depleted the water and, consequently, the power supplies.

Kenya has, in the past few years, changed its power source from the Owen Falls dam at Jinya in Uganda to a string of local supply sources on the Tana River.

This change has meant some minor interruptions, but nothing as disrupting as the recent problems have been.

But there are several phases of the hydro electric development still under way which, once finished, will ensure that Kenya is adequately supplied even in the driest months.

The present drought, however, has meant a slowdown in the supply capabilities of Kenya's only factory, East African Records Ltd., a subsidiary of Phonogram.

Local record producers and manufacturers have been up in arms about the poor supplies, and in the hope of remedying the situation have reactivated the local Musiki cooperative, whose aim it is to put a second factory into Kenya.

The aim of the cooperative is to sell shares to all involved at every level of the music industry, and to raise further finance from pledges already made by government financing institutions.

The feeling amongst the majority of record industry people is that there's room for a second factory, if done on the right scale. One other such project has recently been liquidated, and that stands as a warning to all those who would be involved in another such attempt.

The managing director of East Africa Records, Ver Hans Kinzi, has repeatedly asserted that the pressing

plant has the capability to accept all orders from the whole of Kenya, and to process them all in good time.

But some of the larger record companies contest that claim, and maintain that a more rapid turnaround from order to delivery would further stimulate the local market. Some repeat orders are taking as long as a month to process, in what is seen as a not very busy period.

The growing disenchantment, therefore, may be the push needed to get either the cooperative plant or some foreign-owned factory off the ground, and to threaten the stranglehold which East Africa has.

From the lessons learned through the failure of Kenya's other "second plant," it's clear that only a well-run and compact factory would survive.

Foreign Success First For Dore 'Pilot Of The Airwaves' Did Nothing In Her Homeland

By PETER JONES

LONDON—Charlie Dore, British female singer currently in the U.S. top 20 with her Island single, "Pilot Of The Airwaves," seems set to become the latest in a growing band of U.K. rock performers who break abroad before succeeding in their homeland.

The single was her second release here, it received substantial national and local promotion, but barely dented the charts. Dore's first single, the softly lyrical "Fear Of Flying," made little progress either. The third single "Where To Now," title track from her debut album, is also a slow mover.

Charlie Dore is a 26-year-old former drama student, looks a little like Diane Keaton and has some of the vocal timbre of Joni Mitchell. But the basic personality and the musical approach are very individual.

"Naturally the U.S. breakthrough is very important to me," she says. "I think the next couple of months are going to be very important for me, too. The first signs are encouraging and I'd love the chance to tour there."

The "Pilot" success comes after several years of relative obscurity on the London pub and club scene. From the same scene came Pick Withers, once a drummer in Dore's band, but with Dire Straits now. Elvis Costello, too, used to play in a support band at some of her regular gigs way back. In 1977, Mike Ross, now her manager, asked her to form a support band for a London concert, and it started working with a heavy country bias.

However, the blossoming of her own songwriting talents meant her music covered a much wider spectrum of rock.

"Music is my life now," she says. "But originally my sights were on the stage. I did five years at drama school, but my mother's musical background as a noted pianist in the dance-band scene of the 1940s gave me a conflict of interests."

"More often than not, I'd end up playing instruments in stage productions."

Her band now is called Back Pocket, the latest line-up being completed after Charlie Dore had been in Nashville, Tenn., recording three tracks for the first album. The group now is tight and powerful, a worthy complement to her resonant voice.

But getting that individual style across via songs mostly written now by herself remains a problem. She



BACKSTAGE MEETING—Nemperor recording artist Steve Forbert, left, chats with Muff Winwood, right, a&r director for CBS Records U.K., and deejay Paul Gambacinni from BBC Radio 1. The three got together backstage after Forbert's SRO concert at London's Drury Lane Theatre.

says: "Music industry chiefs seem confused. They either expect English girl singers to be all pearls and lace, or else very raunchy heavy rockers. If you don't fit neatly into one or other of those categories, you're seen as a misfit."

"However, I do realize that it is all too easy for female singers today to become overslick or over-processed. I believe in being professional, but I know you also have to keep a sense of humor in your music."

Manager Ross is a U.S. citizen, his passion for rock matched only by his enthusiasm for baseball. He says: "When I took Charlie on, she hadn't written many songs, but she did have a rare quality. I was sure of her potential."

Now reviewers have likened the Charlie Dore style to contemporaries as far apart, vocally, as Emmylou Harris and Rickie Lee Jones. "But no woman has influenced me," she says. "I'm more interested in people like Ben E. King, Little Feat or Stevie Wonder."

The future could be bright. But she admits: "It is still hard for an English girl singer to break. It's been said that I'm about the first to get to top 20 status in the U.S. in a long while. Well, what I've done so far is orientated towards the U.S. market, because that is what I like listening to and that's why I cut tracks in Nashville."

"From now on, it's largely a matter of luck and the right breaks."

Foreign Publishers Asked To Russian Rock Festival

TBILISI—The Spring Rhythms of Tbilisi '80 festival held here last month was the most important rock event staged in Russia, culmination of a number of smaller festivals held in various Soviet cities over the last decade.

Organized jointly by the Georgian state booking agency, composers' union and local division of copyright agency VAAP, it featured 26 groups from all over the country, performing in Tbilisi's two largest halls plus another in Gori 100 miles away.

Participants presented their concert program in the Army Officers' House, and another contest set, before a 21-man jury, in the Georgian Philharmoniya hall. Judges included

noted Soviet composers and songwriters Yuri Saulsky, Arno Babajanyan, Murad Kazhlayev, Walter Ojakaer and others.

Winning bands were Time Machine (Mashina Vremeni) from Moscow and the Magnetic Band from Tallin. Time Machine works full-time in the Moscow Theater of Comedy. Its set of original compositions, most written by group leader Andrei Makarevitch, combined rock, jazz and country elements with a verse narrator.

VAAP invited representatives of some foreign publishers to acquaint themselves with contemporary Soviet material, and television companies from both West Germany and Sweden taped several concerts for later transmission in their own territories. Dr. Lubomir Doruzhka, newly elected president of the international Jazz Federation and Billboard's Czech correspondent, also attended to represent Czechoslovak copyright agencies.

All tickets were sold long before the festival dates, and public response was in general enthusiastic despite PA problems and a certain unevenness in the program.

The rock event was the second major project to take place at Tbilisi in recent years. A 10-day jazz festival was held there in 1978, and plans envisage a Soviet-Polish jazz festival for 1981, as a first step to reviving the tradition of international jazz festivals first staged in Tallin in the '60s.

Pay Damages

LONDON—Top Tapes Ltd. of Hendon, North London, is to pay around \$3,500 in damages, plus costs, as a result of an action brought against it on behalf of the record industry here.

The company consented to the order brought against it by the judge in an action by CBS Inc. and 28 other plaintiffs as a result of the alleged sale of counterfeit cassettes.

The order further bans Top Tapes from infringing copyright in the sound recordings, artwork or registered trade marks of any of the plaintiffs.

International Briefs

• LONDON—Captain Video, the in-store promotion firm which pioneered the retail video business in Britain, has added three new territories to its coverage—Germany, Holland and Spain—bringing the total to 11. In Germany, its promotional tapes will be handled by Rudi Steiner of Video Und Musik, Boplingen, near Munich; in Holland, the product goes through DDM Products; in Spain, Captain Video is represented by Gorge Aroque Ferrari of Teldec, in Barcelona. The company's tapes are also available in Australia, Japan, Finland, Norway, Sweden, Denmark, Belgium and the U.K.

• TOKYO—Hori Productions, Top Music Publishing and Nippon Columbia have combined to form a new label, Paraiso, which aims to develop Latin American talent for Japanese consumption. The concept originated at Top Music four years ago, when the company presented a festival in Latin America called the "Caravan," a talent forum for young artists. Japanese a&r staff signed performers from that showcase. Now Paraiso will release Latin product, first being by 17-year-old singer Eliana, with backup by Japanese Latin band, Orchestra 246. Product ships Thursday (1).

• PRAGUE—The signing of a new agreement between EMI Music and Supraphon, its Czech licensee, was marked here recently by the presentation of an inscribed reproduction of the celebrated "His Master's Voice" painting. The two firms have been associated for 10 years. At the same time, Supraphon was presented with a gold disk to signify 50,000 sales of an Olivia Newton-John compilation, created specially for the Czech market. Among those at the ceremony were Viktor Kasak, director general of Supraphon, and Chris John, EMI Music's licensee coordinator for Eastern Europe.

• KUALA LUMPUR—WEA Malaysia's recent compilation of top hits by local acts on its roster is reportedly selling well here. Entitled "Lagu-Lagu Pujaan Ramai" (Most Requested Song), the disk is being sold for about \$1 below the normal price for local releases. Artists include Latiff Ibrahim, Dhalan Zainuddin, Yasmin Yusof, Broery Marantika, Ahmad Jais, Heavy Machine and Khatijah Ibrahim. Meanwhile, the company is thought to be planning to sign more local acts.

• LONDON—The Henry Hadaway Organization is expanding, and has set up a new pressing and distribution deal with Pye Records for the U.K. and Eire. A five-strong sales force for Hadaway will work alongside Pye. A new label, Crash, is also part of the deal, formed to specialize in heavy metal and rock repertoire, contrasting with its Satril label's pop image. Satril is also setting up a recording studio complex, for use by in-house acts and outside clients.

Jobs Disappear

LONDON—A minimum of 70 jobs will be lost when Selecta, Decca's U.K. distribution depot in South London, is phased out over the coming weeks. Final closure is expected May 9 after which all deliveries will be made by PolyGram Record Operations. Most of the disappearing jobs will be among assemblers and packers, according to general manager John Roberts, who goes to work for PolyGram.

Belgian Gold

BRUSSELS—Flemish artist Raymond Van Het Groenwoud has been awarded a gold album by EMI, for selling more than 15,000 copies of the album "Ethisch Reveil."

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HEAVY TURNOUT—Toronto fans turn out in force to see Attic recording group, Teenage Head, at an in-store autograph-signing session at suburban Toronto's Zounds store. The turnout was the largest Zounds has seen for a store appearance, reports the retail firm.

Quebec's Offenbach Seeks Acceptance Internationally

MONTREAL—Quebec's foremost rock group, Offenbach, is shooting for the international market after an 11-year stint of establishing a name for itself in the home province of Quebec.

The blues-rock quintet has toured Canada and parts of Europe over the years with considerable success, but apart from a one-album deal with A&M Canada, Offenbach has until now been pretty much of a provincial phenomenon.

Last year, a series of concert dates in Quebec culminated in a triumphant show at the Theatre St. Denis in Montreal with a 15-piece orchestra, plus horns. The big band sound was re-ignited at a Montreal Forum concert earlier this month, attracting just under 10,000 fans who paid an average of \$8.80 per ticket for the experience.

The Forum date was crucial in the overall game plan of breaking this blues-rock outfit out of the province, says manager Alain Simard.

"Offenbach has clearly broken down the last bastion reserved for the best American and British superstar acts by playing the Forum. There is only one other Quebecois rock act to have dared headline the venue in the past," and that was the Ville Emard Blues Band some four years back.

Currently completing a 10-date series of concerts in Europe, Offenbach returns to firm up summer concert dates in Canada, including a showcase in the Toronto market at Ontario Place.

Simard, meantime, has carefully budgeted funds to produce a major budget Anglo rock album, plus an English tv special. The special has already kindled serious interest from the PBS network in the U.S., Simard says.

The recent Forum date grossed \$80,000, according to Simard, and included John Mayall who opened the show and later jammed with the band during the rousing finale.

Capitol Unveils Angel Digital

TORONTO—Capitol introduces the new Angel Digital series to the marketplace this month with the release of three of a projected series of seven titles.

Interestingly, the three recordings feature separate digital recording systems, a Capitol spokesman reports.

Just released are: Bach's "Suite in B Minor/Telemann's "Suite In A Minor," Debussy's "Images For Orchestra/Prelude A L'Après-Midi D'Un Faune" and 10 lushly scored classical favorites conducted by Franck Pourcell, titled "A Digital Concert."

The DS prefix series carry a \$10.98 suggested list tag in Canada, are manufactured in the U.S. and cover a fairly eclectic sweep of classical sounds.

One of the more novel releases in the series is a three-LP set of the six Brandenburg concertos cut at 45 r.p.m.

Capitol's Angel series also features a new release titled "The Beatles Concerto," performed by the Royal Liverpool Philharmonic Orchestra. An analog recording, Capitol is backing this release with a promo-only interview tape with George Martin discussing back-

ground behind some of the tunes which he originally produced. This quasi-classical concerto was produced by Martin at Air London; Ron Goodwin conducts.

Pickwick Label

TORONTO—Pickwick of Canada has launched the first full-price label for the release of domestic product in its history here. Intercan Records is the new label's name, and the first release is vocalist Doug Mallory's LP, "Nothing Can Stop Me Now" and single, "Good Morning Old Friend."

Intercan will lease productions for the new label division, according to Al Matthews, Pickwick's promotion director.

The Mallory disk is one of a number which Intercan plans to lease from the Canadian Talent Library series, a division of Standard Broadcast Productions.

This is the first time Pickwick has ventured into marketing and promoting full-list contemporary product in Canada, and certainly the first time the company has made any major commitment to marketing Canadian recording artists.

IAN HUNTER—Live/Welcome To The Club, Chrysalis CH21269. Produced by Mick Ronson, Ian Hunter.

Last November ex-Mott The Hoople leader Hunter sold out L.A.'s Roxy club for a week of full-tilt rock'n'roll. The result is this exciting two-record set.

Overall there are 18 selections—many Mott The Hoople oldies and several tunes from Hunter's 1979 solo "You're Never Alone With A Schizophrenic" Chrysalis effort.

Four new sides—all on side four—are also included for extra sales spice. In fact, from a purely economical point of view, this two-pocket extravaganza is a bargain considering the \$11.98 list price.

The cast of characters are Hunter on guitar, piano harp and lead vocals; Mick Ronson on lead guitar, vocals, Moog and mandolin; Eric Parker on drums and vocals; Martin Briley on bass and vocals; Tommy "Mad Dog" Morrongiello on guitar and vocals; Tommy "Moondog" Mandel on keyboards and vocals; George Meyer on keyboards and vocals; and Susie Ronson and Ellen Foley providing vocals on "We Gotta Get Out Of Here."

It should be noted that the band as much as Hunter are the driving forces behind this set. By the time the Le Mobile recording truck caught up with the band it was well into its fall tour and revved up. Three of the newer selections were cut live at New York's Media Sound Studios last January. There's no overdubbing on the first three sides.

At the heart of the band is dependable Mick Ronson, a former David Bowie and Mott The Hoople guitarist, who makes his presence felt early on in "F.B.I.," an instrumental with an irresistible, swinging guitar hook. That paves the way for the gruff but unique vocal style of Hunter as he launches energetically into "Once Bitten, Twice Shy," from his first solo album.

The pace slows down a little bit on the next two tunes—"Angeline" and "Laugh At Me," the latter Hunter's somewhat flippant rendition of the old Sonny Bono original.

Side one, record one ends with perhaps the best recorded rendition of "All The Way From Memphis," a classic Mott The Hoople tune that's made more intense by stellar sax work. The tune has a highly dramatic ebb and flow edge to it and packs the sudden punch of a roller coaster here.

The first two selections on the next side are ballads—"I Wish I Was Your Mother" and "Irene Wilde"—and Hunter gives them compassionate readings. Hunter has always had an equal flair for soulful mild-tempered tunes as he's had for two fisted rock'n'roll. And he's always been an intelligent lyricist and that's reflected here as well.

A 360-degree turn is effected for the next two tunes—"Just Another Night" and "Cleveland Rocks"—both from the "Schizophrenic" LP. Both are more intense and frenzied than their studio counterparts and to

Artists Vs. Critics

NEW YORK—A face to face meeting between artists and critics is being organized by the National Academy of Recording Arts and Sciences for Wednesday (30) at 6 p.m. at StoreyTowne in New York.

The meeting cosponsored by the 3-M Corp., will include Gerry Mulligan and other musicians confronting critics from The New York Times, Rolling Stone, the Village Voice and other publications.

Closeup



Ian Hunter

say the energy level is high is an understatement.

These songs also reflect another dimension of Hunter, the ability to add some new wavish guitar and drum touches to his own patented blend of keyboard/guitar, r&b tinged rock.

"Standin' In My Light," which opens side one, record two, has the

eerie, otherworldly feel of the studio version, also from the "Schizophrenic" album, followed by a scathing, high-charged rendition of "Bastard," also from that same LP.

"Walkin' With A Mountain/Rock'n'Roll Queen" is another Mott The Hoople classic that's solidly done. It leads right up to the quintessential Mott song "All The Young Dudes." And listening here indicates that song has lost none of its power, angst or anthem-like charisma. "Slaughter On Tenth Avenue" rounds out the side.

The new elements on side four are a mixture of rockers and ballads. "We Gotta Get' Get Out Of Here" is perhaps the most interesting as Hunter's vocals are dueted with Susie Ronson and Ellen Foley effectively.

"Silver Needles" and "Man 'O' War" hold up well as rockers while the side ends with the reflective "Sons And Daughters."

A tag line on the LP tells purchasers to play it loud. This is what good rock'n'roll is all about. And anyone who might still think rock'n'roll is on the endangered species list has not heard Ian Hunter live.

JIM McCULLAUGH

Billboard SPECIAL SURVEY For Week Ending 5/3/80

Billboard Special Survey Hot Latin LPs

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SAN ANTONIO (Pop)		NEW YORK (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	RIGO TOVAR El Recado Profonao 3015	1	JULIO IGLESIAS Hey CBS 50302
2	RAMON AYALA Fredy 1165	2	GILBERTO MONROY Artomax 622
3	ESTRELLAS DE ORO Vol #2 America 1007	3	CAMILO SESTO Horas de amor Pronto 1071
4	LITTLE JOE Y LA FAMILIA Fredy 001	4	JOSE JOSE Si me dejas ahora Pronto 1070
5	RUBEN NARANJO Si senior El Sarape 1148	5	ANGELA CARRASCO Quererte a ti Pronto 1069
6	JUAN GABRIEL Ella Arcano 3484	6	JOHNNY ALBINO Star brite 176
7	MANOELA TORRES Se te fue viva la paloma CBS 20335	7	NELSON NED Mi manera de amar Westside latino 4120
8	GRUPO FELICIDAD Fire ball 1005	8	JOANA ROSALY Velvet 8030
9	GRUPO MAZZ Mazz 1980 Cara 017	9	PETE FRANKY TALAVERA Westside latino 4126
10	LOS TIGRES DEL NORTE Fama 594	10	JUAN GABRIEL Pronto 1056
11	ROBERTO PULIDO El primo ARV 1061	11	FELITO FELIX Mega 3003
12	CAMILO SESTO Horas de amor Pronto 1071	12	ESTRELLAS DE ORO Vol #2 America 1007
13	VICENTE FERNANDEZ El tahur CBS 892	13	WILLIE CHIRINO Olive cantu 211
14	TAM Y TEX Plegaria petrolera Ramex 1039	14	MANOELA TORRES Se te fue viva la paloma CBS 20335
15	ANGELA CARRASCO Quererte a ti Pronto 1069	15	ROCIO JURADO Arcano 3485
16	JOSE JOSE Si me dejas ahora Pronto 1070	16	ROCIO DURCAL Pronto 1068
17	LOS PAVOREALES 25th Aniversario Joey 2066	17	MONICA Borinquen 1382
18	LUCHA VILLA Musart 1785	18	MARCO ANTONIO MUNIZ Murmullos Arcano 3467
19	CHELO Ma me voy Musart 1775	19	LUCHA VILLA Musart 1785
20	FLACO JIMENEZ Joey 2070	20	RIGO TOVAR El recado Profono 3015
21	JOANA ROSALY Velvet 8030	21	ROLANDO CONTRERAS Teca 3012
22	LOS CADETES DE LINARES Ramex 1036	22	EL SUPER TRIO Algar 19
23	ROBERTO CARLOS CBS 12301	23	ROBERTO CARLOS CBS 100508
24	JULIO IGLESIAS Hey CBS 50302	24	SOPHY Velvet 3003
25	CORNELIO REYNA Reyna 2014	25	RAUL MARRERO Mericana 154

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 5/3/80

Number of LPs reviewed this week 40 Last week 49

Pop

PETE TOWNSHEND—Empty Glass, Atco SD32100. Produced by Chris Thomas. The guiding light behind the Who debuts on Atco with an impressive album that showcases perhaps above all, Townshend's incredible versatility on guitar with each riveting riff rising to the forefront. In addition to the guitar work, Townshend plays synthesizer and handles all the vocals, some recalling his work with the Who and others revealing an entirely new dimension to his artistic pursuits. The production, along with Townshend's impeccable timing, delivery and rhythmic sense gives the album an urgent and contemporary flavor, and an indication of what rock'n'roll should be.

Best cuts: "Rough Boys," "Let My Love Open The Door," "Jools And Jim," "Empty Glass."

ANNE MURRAY—Somebody's Waiting, Capitol S0012064. Produced by Jim Ed Norman. Murray embodies the key components of today's "contemporary" country: mellowness, relaxed vocals, smooth MOR arrangements. Norman's production is suited exactly to her warm vocal ambience; imaginative musical flourishes show up all through this fine package. Though Murray's recent "Saturday Night Live" tv appearance gave indication of her ability to roughen her singing texture into rock'n'roll graininess, on this LP she's back to doing what she does best: wrapping her voice around a pleasant, well-chosen variety of tunes with ballads predominant throughout.

Best cuts: "Lucky Me," "What's Forever For," "Beginning To Feel Like Home," "Do You Think Of Me."

BRAM TCHAIKOVSKY—Pressure, Polydor PD16273. Produced by Bram Tchaikovsky. The quartet's debut album last year had the bracing "Girl Of My Dreams," and this followup is full of the same type of sprawling, dense power pop. The spirit of the album is evident in the title of the first cut, "Let's Dance." Tchaikovsky, while always maintaining a steady beat, has a little but more than foot stomping on its mind with such cuts as "The Russians Are Coming" and "Mr. President." "Pressure" features solid horn work as does "Hollywood Nightmare" which has a meaty saxophone solo by Albie Donnelly. "Misfortune" is a pretty, mid-1960's style acoustic guitar ballad.

Best cuts: "Heartache," "Let's Dance," "Misfortune," "Hollywood Nightmare," "The Russians Are Coming," "Pressure."

ORLEANS—MCA MCA5100. Produced by Robin Lumley. Orleans, the trio's second MCA album following a series of LPs on Asylum, is another crafty blend of pop accessibility with a touch of the funk and earthiness of rock. Like Pablo Cruise, Orleans specializes in a catchy, commercial sound that produces hit singles ("Love Takes Time," "Still The One," "Dance With Me") with an appeal stretching from ADR to adult contemporary. The vocals by group members Lance and Larry Hoppen and Wells Kelly top the instrumental mix, which features former Orleans lead singer John Hall (now an RCA/Columbia solo act) on rhythm guitar. The tunes range from sleek midtempo cuts like "No Ordinary Lady" to a song like "You've Been Runnin'" which has a bit of the country-tinged emotionalism of the Eagles' best vocal work.

Best cuts: Those cited plus "Come On Over," "When Are You Coming Home."

TEMPTATIONS—Power, Gordy G8994. Produced by Berry Gordy, Angelo Bond. The Temptations return to Motown and to form with this package, tagged after the quintet's new single. That cut is blessed with an irresistible hook and steamroller momentum, but it's only one of eight fine tunes here. Leads are shared among the group, with Dennis Edwards in particular strong voice. Apart from the single, high spots are three tender ballads: "Shadow Of Your Love," "Can't You See Sweet Thing" (with impeccable five-point harmonies) and "Go For It." Also excellent is the Spinners-styled "I'm Coming Home." The Temptations are home.

Best cuts: Those listed.

10cc—Look Hear?, Warner Bros. BSK3442. Produced by 10cc. Wit, charm and a pop sensibility have always been hallmarks of the 10cc style and this first effort for Warners is no exception. Taking on a variety of topics this sextet handles them with humor and taste. Like Steely Dan and Supertramp, 10cc has a penchant for backing its lyrical profundities with complex musicianship and a glossy production sheen. The departure of Lol Creme and Kevin Godley from the band some time ago has not proven disastrous as this effort shows its creative juices are still flowing. This is perfect for AOR radio.

Best cuts: "Welcome To The World," "Don't Send We Back," "I Hate To Eat Alone," "Lovers Anonymous," "One Two Five."

LOU REED—Growing Up In Public, Arista AL9522. Produced by Lou Reed, Michael Fonfara. Much of Reed's past work was marred by arty self indulgence but Reed has indeed grown up by offering his most powerful and commercially appealing work in some time. Without reverting to words which are not fit for broadcast, Reed paints an engrossing and exciting autobiographical picture of his life. He attacks many of the same icons as in the past but here he does it with more grace and an awareness of pop hooks and sensibilities. Reed never had much of a voice but that hardly matters as it is the biting lyrics and expert musicianship which makes this LP stand out. Recorded at Air Montserrat Studios.

Best cuts: "How Do You Speak To An Angel," "Think It Over," "Smiles," "My Old Man," "Growing Up In Public."

MICHAEL FRANKS—One Bad Habit, Warner Bros.

Spotlight

ORIGINAL MOTION PICTURE SOUNDTRACK—Urban Cowboy, Full Moon/Asylum DP90002. Produced by Irving Azoff, Robert Evans. There are 14 acts represented here ranging from the Eagles, Linda Ronstadt and the Charlie Daniels Band to Mickey Gilley, Jimmy Buffett, Bonnie Raitt, Dan Fogelberg and others associated with the rocking country sound that dominates this attractively packaged 18-song double album. The movie stars "Saturday Night Fever's" John Travolta in another role that explores the mating and dating games of young Americans and that could be enough to sell the album. But there's another factor—the LP makes a neat gift that will serve as an introduction to rockers not quite familiar with artists such as Kenny Rogers, Gilley and others, and to fans of the latter who may be hearing Bob Seger and Joe Walsh for the first time. In any event, there's plenty of music for a wide audience.

Best cuts: "All Night Long," "Times Like These," "Love The World Away," "Hello Texas," "Nine Tonight," "Don't It Make Ya' Wanna Dance."



BSK3427. Produced by Tommy LiPuma, Andre Fischer. Frank's latest again features his cool, airy harmonies gliding over his silky melodic lines. Such midtempo numbers as "Baseball" and "All Dressed Up With Nowhere To Go" have sprightly, jazzy backdrops. But most of the songs this time around are moody, sinuous exercises like "He Tells Himself He's Happy" and "Still Life," which recall the understated lyrical beauty of Paul Simon classics like "I Do It For Your Love" and "Still Crazy After All These Years." Franks wrote all the tunes (he cowrote one with Don Grolnick) and arranged background vocals.

Best cuts: Those cited plus "Inside You," "Dn My Way Home To You," "One Bad Habit."

Jazz

FREDDIE HUBBARD—Skagly, Columbia FC36418. Produced by Freddie Hubbard. Still a sales leader on vinyl, Hubbard should maintain his popularity with retailers with this five-track LP which has his trumpet and flugelhorn surrounded capably by Carl Burnett, Hadley Caliman, Billy Childs and Larry Klein. In addition, Freddie has as guest George Duke, Jeff Baxter, Phil Ranelin and Paulinho da Costa. They all make for a felicitous blend of talents. Sessions were taped last December in Los Angeles.

Best cuts: "The Summer Knows," "Happiness Is Now," "Cascasis."

CHICK COREA—Tap Step, Warner Bros. BSK3425. Produced by Chick Corea. Corea tries a little of everything here, playing three different Moogs, an Oberheim, a Rhodes, a Boesendorfer and a Hohner duo keyboard, and he features vocals on three tunes. It's all extremely 1980ish in approach, but it doesn't swing, and the heavy electronics are, at times, freakish and unmusical. Still, Corea's following is substantial and "Tap Step" is a good bet for far better than average sales.

Best cuts: "Magic Carpet," "Flamenco," "The Skide."

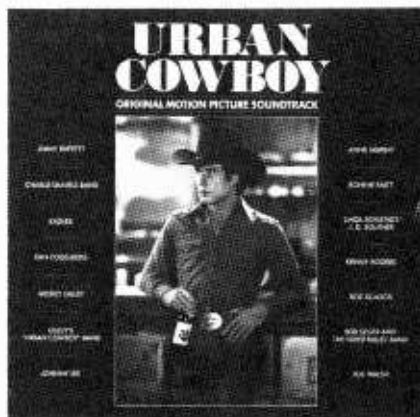


First Time Around

SUMNER, Asylum 6E266. Produced by Jack Nitzsche. Of all the albums by Los Angeles bands, this nine track set has got to be one of the hottest. Led by the swaggering, confident Sumner Mering, this five-piece band makes tight, exciting music that defies old and new wave categories. The songs are constructed like those of Springsteen, with sudden tempo changes, and the lyrics speak of desolation and fulfillment in the urban wasteland. While maintaining a basic rock urgency, the tasty violin work of Novi and guitar work of Mering and Larry Treadwell should attract those put off by other so-called new wave acts.

Best cuts: "It Ain't Up To Me," "Hot Night," "Radioland," "No Time To Stop."

BERNIE TAUPIN—He Who Rides The Tiger, Asylum 6E263.



ORIGINAL MOTION PICTURE SOUNDTRACK—Star Wars/The Empire Strikes Back, RSO RS24201. Produced by John Williams. The first "Star Wars" soundtrack hit number two in 1977 and this package should do well as it is in the same vein as its predecessor. Taken from the upcoming sequel to the infamous "Star Wars," this two disk set features composer/conductor John Williams who did the first soundtrack. As could be expected from Williams, the music is heavily orchestral with a grandeur and sweep to suggest the far away locales in the storyline. Williams works with the London Symphony Orchestra here as he did on the original "Star Wars." Twelve-page color booklet on the film is included and makes set an excellent souvenir of the movie.

Best cuts: "Star Wars (Main Theme)," "Lando's Palace," "The City In The Clouds," "Yoda's Theme."

Produced by Humberto Gatica. The man who supplied all those marvelous lyrics for Elton John moves into the limelight with his first album. Taupin isn't a bad vocalist. In fact, with the aid of Elton and other supporting singers, Taupin comes across as a self-assured singer in control of the situation. As expected, his biggest strength lies in his lyrics, which are among the strongest he's written, especially "The Whores Of Paris." With music and some impressive guest musicians, the album moves along at a consistent pace. However, after a while, Taupin's vocals become a bit too stagnant, resulting in periods of tediousness.

Best cuts: "Monkey On My Back (The Last Run)," "The Whores Of Paris," "Lover's Cross," "Valley Nights."

JO JO ZEP—Screaming Targets, Columbia NJC36442. Produced by Peter Solley. This Australian sextet rocks in a variety of styles ranging from reggae to straight ahead old fashioned r&b complete with screaming sax and they do it well. The songs and the melodies are in the Southside Johnny mold, and a lot of Jo Jo Zep's success will depend on whether or not they can develop the loyal following the Jukes' music produced through constant touring. There are several very programmable cuts here, so airplay should be no problem. Vocals are clear and bright, and the music is right for AOR play.

Best cuts: "Shape I'm In," "So Young," "Don't Wanna Come Down," "Hit And Run."

BRAINS—Mercury SRM13835. Produced by Steve Lillywhite. This is a truly offbeat album which mixes '60s organ dominated psychedelia, new wave, heavy metal and world savvy lyrics into an intoxicating brew. Tom Gray's passionate vocals have enough aural sprawl and power to make the lyrics credible. The most gripping cut is "Scared Kid," the story of a boy's first encounter with an older woman, that manages to make the tale come alive through a frantic and hypnotic rhythm. Just when it seems the band is sticking with a comfortable hard rock format, it shifts tempo or throws in a lyric that forces the listener to pay attention.

Best cuts: "Scared Kid," "Sweetheart," "In The Night," "Gold Dust Kids."

DIRTY LOOKS, Stiff/Epic NJE36434 (CBS). Produced by Tim Friese-Greene. A Staten Island version of the Jam? Perhaps. This three-man band plays basic Who-influenced rock with a teenage no hype urban point of view. This LP is not an earth-shaking debut; but it bodes well for the future. The band appears too buttoned up for its own good here. Now it needs confidence via live appearances.

Best cuts: "Love Crimes," "Take A Life," "You're Too Old," "They Got Me Covered."

Classical

MUSIC FROM "KRAMER VS. KRAMER"—English Chamber Orchestra, Leppard, CBS M35873. Baroque music played a subtle but important role in the success of this hugely popular motion picture, and filmgoers can recapture some of the mood of the drama with this LP. The works are by Vivaldi and Purcell and the performances are lively and expert, which alone is a guarantee of the disk's appeal. This is the only film company sanctioned release, and the album cover—which established the connection with the box office smash—should receive prominent store placement.

Billboard's Recommended LPs

pop

ANDREW GOLD—Whirlwind, Asylum 6E264. Produced by Andrew Gold. Gold's previous Asylum albums have produced lightweight pop hits in "Lonely Boy" and "Thank You For Being A Friend," but here the singer-guitarist rocks a bit more. He's still no threat to Springsteen, but he's more convincing than wimpy pop ditties like the grating "Lonely Boy" indicated. **Best cuts:** "Kiss This One Goodbye," "Whirlwind," "Sooner Or Later."

ALLAN CLARKE—Legendary Heroes, Elektra 6E267. Produced by Spencer Proffer. Vocalist Clarke was largely responsible for the distinctive sound of The Hollies, at least where those soaring upfront vocals were concerned, and he's carried that quality over to his solo turns. These 10 cuts carry on that tradition, and the Los Angeles production captures the sound that suits Clarke best. Clarke once again proves he's also a good songwriter. Expect some smart programmer to play "Brandenburg Plaza" next to The Hollies' "Long Cool Woman." "Slipstream," "The Only Ones," "Driving The Doomsday Cars," "Legendary Heroes," "Brandenburg Plaza."

POINT BLANK—The Hard Way, MCA5114. Produced by Bill Ham. For a band which prides itself on being a hard driving boogie-rock outfit, it is ironic that the best songs on this album are the softer ones. "Guessing Game" and "On The Run" have slight jazz undertones and "Wrong To Cry" is a well turned blues number. The rest, including a tired rehash of Deep Purple's "Highway Star," are prime examples of hard rock's excesses and histrionics. John O'Daniels vocals do carry conviction though and the twin guitar attack of Rusty Burns and Kim Davis works well much of the time. **Best cuts:** "Guessing Game," "On The Run," "Wrong To Cry."

CHILLIWACK—Breakdown In Paradise, Mushroom MR5015. Produced by Bill Henderson, Brian Macleod. This Canadian act has been bubbling under the pop scene for a number of years without fully breaking through in the U.S. But the recent breakouts of Rush and Triumph indicate a heightened interest in solid hard rock from north of the border. "Communication Breakdown," in particular, has a catchy melodic line to tie into the appeal of new music by the Knack and other American acts, though the instrumentation here is more complex. **Best cuts:** that named plus "Let It All Begin," "Trial By Fire."

TERENCE BOYLAN—Suzy, Asylum 6E201. Produced by Terence Boylan. With an Eagle or two as well as Chevy Chase and Jai Winding helping out, among others, this is obviously a well played LP. The only problem is: where is Terence? By putting himself so squarely on the mainstream—down to consciously quoting the masters—he appears to lose sight of his own project. His music is sophisticated Southern California-stuff, and maybe next time out he should forget the stars and work with a bar band. **Best cuts:** Radio programmers may like a few.

ORIGINAL MIRRORS, Arista AB4269. Produced by Alan Winston, Ian Broudie, Steven Allen. Sharp lyrics enliven this 10 track set which is fairly standard hook filled Cars-style new wave rock. Still, this disk has its moments as on the rocking "Panic In The Night" with its use of horns and the building "Feel Like A Train" with its powerful drumming. "Could This Be Heaven" is a dance-oriented track which should get some new wave disco programming. Synthesizer work lends an eerie feel to many of the songs. **Best cuts:** Those mentioned.

WRECKLESS ERIC—Big Smash, Stiff/Epic E236463. Various producers. Wreckless Eric plays good energetic and basic rock'n'roll, and while comparisons between him and Dave Edmunds do spring in mind, the fact is Eric has his own sound, personality and point of view. This double LP set contains material that was previously released by Stiff Records in the U.S. Now CBS has picked it up. But as a big ticket debut for the mass market, this record cries out for major discounting, the quality of material inside notwithstanding. **Best cuts:** "Take The Cash (K.A.S.H.)," "A Top Son," "Out Of The Blue," "I Need A Situation," "I Wish It Would Rain."

soul

SYREETA, Tamla T7372. Various producers. Syreeta's fourth album for Motown features the singer's attractive and flexible pipes across a batch of tunes ranging from sensitive ballads such as "Blame It On The Sun" and "Here's My Love" to upbeat workouts like "You Bring Out The Love In Me" and "Signed, Sealed, Delivered." Two standouts are Syreeta's newest duet with Billy Preston, "Please Stay" (he's also featured on keyboards on several other cuts) and an impressive update of the Chantels' classic, "He's Gone." **Best cuts:** Those cited.

(Continued on page 55)

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 McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

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Billboard photo by Alan Penchansky

GUEST TALK—Questioners listen intently as a point is explained by music business attorney William Krasilovsky, guest speaker at the convention of the National Assn. of Independent Record Distributors. The convention may signal a crisis point in the association's history.

Music Publishers Assn. Disputes RIAA's Figures

• Continued from page 1

Assn. of America's studies (done by the Cambridge Research Institute) fail to address the central issues of the mechanical royalty proceedings. NMPA calls the RIAA's study, which offers a grim economic picture of the recording industry, "misleading" in its downbeat portrayal.

The Cambridge Research Institute responds for RIAA, challenging the analyses offered by Robert R. Nathan Associates, who supplied economic studies for NMPA, and by Rinfret Associates, retained to do studies for the American Guild of Authors & Composers and the Nashville Songwriters Assn.

The Nathan study totally fails to provide any economic data on publishing corporations revenues, costs, and profits which are essential to any economic analysis and are certainly a precondition to any change in the existing (mechanical) rate, the Institute contends.

The Rinfret study, a socio-economic profile of the songwriter, fails to "come to grips with the economic evidence that is of principal relevance to this proceeding," the Cambridge firm also charges.

The Rinfret study is based on too broad a survey base to be meaningful, the report commissioned by RIAA contends, because it includes songwriters who earn no mechanical royalties.

RIAA takes more specific points of disagreement with the Nathan study. For example, the response accuses the Nathan study of focusing entirely on the effects of inflation on the mechanical rate when "the real issue is the effect of inflation on the copyright owner's copyright owner income. RIAA contends that music's copyright owner income has grown faster than inflation.

RIAA also claims that the Nathan report over estimates record companies sales revenues and bases its sales figures on list price when, in fact, most albums sell below list. The response continues that music copyright owners "collect their income off the top, earning profits even if the recording company is suffering a loss."

Finally, the RIAA concludes that the "most modest" of the proposals detailed in the Nathan study would nearly double the mechanical payments now paid to music copyright owners, "resulting in windfall income of an additional \$384 million over the last four years alone."

In turn, NMPA takes exception to the way the Cambridge Research In-

stitute gathered data for RIAA. "The problem with the Cambridge Research Institute's 'sample' of 14 (record) companies is that it was self-selected," NMPA complains, arguing that because record companies voluntarily answered the questionnaire, there is "an inherent danger of bias."

NMPA also charges that RIAA withheld data collected from the 14 responding record companies, particularly significant data on record company profits which might have altered the depressing portrait of record companies' finances painted in the study. Net worth data, requested in the survey, is not revealed in the Cambridge firm's report, NMPA says, and argues that profits should have been related to capital investment.

NMPA also begs to differ with the Cambridge firm's notion of a breakeven point which the publishers call a difficult concept to accept when applied to the record industry. Because of "blockbuster" recordings with "high expenditures for famous artists and mammoth promotion campaigns," Nathan Associates argue for NMPA, the breakeven point becomes irrelevant.

"Many record companies would prefer to take the risk that out of 10 albums, nine will lose money, but the 10th will be another 'Saturday Night Fever,'" conclude the publishers.

The mechanical royalty is only a small fraction of record manufacturing costs, Nathan Associates summarize in NMPA's filing, arguing that the mechanical royalty should be adjusted upwards and set at a percentage of the retail price of records.

The mechanical royalty rate should not be increased, Cambridge Research Institute concludes for RIAA. And the dispute continues as the date for Tribunal hearings draws closer.

Country Acts Soar On the Pop Chart

LOS ANGELES—Pop goes the country. That's what's happening on Billboard's pop album chart this week as four of the 11 top new entries are by veteran acts with huge country followings. Dolly Parton's "Dolly Dolly Dolly" on RCA debuts at number 99, followed by Anne Murray's "Somebody's Waiting" on Capitol at 137, Crystal Gayle's "Favorites" at 188 and Kenny Rogers' 1977 LP "Daytime Friends" at 189.

Lifelines Marriages

Ronald La Pread, bassist with the Commodores, to Jacqueline Echols April 25 in Tuskegee, Ala. The couple will honeymoon on the Commodores' 95-date concert tour.

Deaths

Jane Froman, 72, who studied journalism at the Univ. of Missouri, then veered off to become an internationally celebrated singer, in Columbia, Mo., April 22. She recorded prolifically over a 25-year period for Columbia and Capitol, and was portrayed in a 1952 motion picture by Susan Hayward pegged around the Froman comeback after she had been critically injured—and crippled—in a wartime Lisbon airplane crash while touring in behalf of the USO. Froman hosted her own network radio show and sang briefly, in the early 1930s, with Paul Whiteman's orchestra. She is survived by her husband, Roland H. Smith, whom she married in 1962.

Morris Stoloff, music director at Columbia Pictures 15 years and a three-time winner of an Oscar for his music, in Woodland Hills, Calif., April 16. A Philadelphian, he was a concert violinist in his youth. His Oscars were won for "Cover Girl" in 1944, "The Jolson Story" in 1946 and "Song Without End" in 1960.

Verna Nagel Byron, 63, retired concert pianist, in Lakewood, N.J., April 1. She also worked as an agent with Artist Representatives Agency in New York for 18 years until her 1973 retirement.

Don Ellis To Kendun

• Continued from page 4

sponsible for some 200 gold and platinum albums.

Kendun is also the site of one of the new breed of "super" rooms—Studio D in Burbank—which features a Solid State Logic Ltd. computerized console.

"It is a tangential move," Ellis acknowledges, "since I am moving into an area I have not been in before. But I have had relationships with Kendun as well as other studios in the past and I think that insight will be fruitful to Kendun."

Any possible formation of a production company or record label, if at all, is down the road apiece, Ellis emphasizes, and he will concentrate first on running the operation and begin the groundwork for creative development.

"Not many people know, for example," says Ellis, "that Artisan also contains a recording studio as well as disk mastering facilities. I want to make people aware of the studio."

"I want to establish an ongoing relationship with producers and record companies. I want to be able to anticipate creative needs and possibly be able to give back some input. We want to appeal to a broad client base."

"There should not be an adversary relationship between record companies and recording studios."

"Sure, we want to be as cost conscious as possible but Kendun offers a state-of-the-art facility in which to record. I want to be able to help make that experience as creatively rewarding as possible."

Kendun and Sierra Audio are also video conscious and this is an area that Ellis also hopes to explore on the creative side.

Rock'n'Rolling

Marshall Tucker's Caldwell Hospitalized

By ROMAN KOZAK

NEW YORK—The future of the Marshall Tucker Band, one of America's top touring and record acts, was put into jeopardy when Tommy Caldwell, bass guitarist and singer, was critically injured in an automobile accident Wednesday (23) outside the band's native Spartanburg, S.C.

Caldwell was in critical condition with head injuries at Spartanburg General Hospital. He was operated on Wednesday night, but remained comatose.

Reached at the hospital where the band members maintained a vigil, Paul Riddle, drummer for the group, said Caldwell was driving his Toyota Land Cruiser, a Jeep-like vehicle, when a car stalled in front of him. In swerving to avoid it, Caldwell's Toyota overturned. There were no other injuries.

"We can only pray for him," says Riddle. Officials say Caldwell suffered extensive brain damage. Brother Timmy was killed in another auto accident last month.

The accident came at a time when after 10 years on the road the Marshall Tucker Band was at the peak of its popularity. It had a new LP, "Tenth" in the 30s on the LP chart, and was embarking on a major tour of arenas and summer festivals. The weekend before it played two SRO dates at Nassau Coliseum outside New York.

The Marshall Tucker Band is one of the most closely knit of all bands performing today. Its six members all grew up and went to school together in Spartanburg. Since its beginning 10 years ago, there have been no personnel changes.

Next scheduled appearance for the group was Friday (30) at Madison Wis. The band had a week off to visit home when the accident happened.

"All I need is a promoter willing to do it," says Ian Copeland, president

Chicago's Video Unlimited Move

• Continued from page 4

balled," he explains. "There are no price wars and in some markets it's sold above retail."

Video Unlimited has close to 20 VHS and Beta slave machines hooked up to master ¾-inch recorders in its duplicating facility. The special room is a part of Sound Unlimited's 57,000 square foot offices and warehouse here in Skokie, Ill.

Video Unlimited offers a series of cowboy pictures and a group of selections in the nostalgia category, including old "Amos And Andy" shows.

"Nostalgia is a big portion of this business," relates Meyers. "Video Unlimited has 70 different titles which we duplicate ourselves."

Directly overseeing the video operation is Jeff Tuchman, a motion picture buff and authority on today's video development.

"Jeff hit the books right from the start and studied video and learned video," Meyers relates. "He sleeps, lives and breathes it."

Video Unlimited owns one of the few MagnaVision videodisk players to be found in the Chicago area. According to Meyers, the company hopes to begin selling videodisks as

of the Frontier Booking Agency, in describing his plan to celebrate the birth of the independent Zimbabwe, formerly Rhodesia.

"I would like to put together a package that would include the Police, Steel Pulse and the Specials. That way we could have a white act, a black act and a black and white act playing together for a multiracial audience," says the booking agent who took the first rock band into Bombay when the Police played there recently.

Just what the world needs, a 10-inch, 45 r.p.m. EP. But that is what it now has, thanks to the new VU Records formed by Robin McBride of Bird Productions.

The record is called "Limited Edition" by Bohemia and features three selections and a \$4.98 list price. Distribution is being set up through independents.

If at first you don't succeed. . . . Though Gary Numan's LP, "Replicas" and its single "Are Friends Electric?" went to the top of the U.K. charts when it was released there last fall, the U.S. release of the LP stiffed. It was the second LP, "The Pleasure Principle," and its single, "Cars" that finally broke Numan in the U.S.

Now Atco is rereleasing "Replicas" and is finally releasing "Are Friends Electric?" as a single in the U.S. And it is doing it with a splash: a "four phase promotional campaign."

First Atco will release a specially edited 12-inch single version of "Are Friends Electric?" Then the "Replicas" LP will be reshipped to all AOR and Top 40 stations. Then a new seven-inch version of the single will be released. And finally a seven-inch picture disk (remember those?) will be sent to all those radio stations.

soon as they become generally available.

Video Unlimited does much of its business with video specialty outlets, including area stores such as That's Entertainment and Video Movies of Hollywood. Also carrying prerecorded video are tv/appliance stores and a growing number of the record stores serviced by the one-stop.

Sound Unlimited is the franchiser for an 11-store retail chain, which has gone heavily into video. The stores are called Sound Warehouse.

And the Playback electronics chain, racked by Sound Unlimited, is being supplied video software. According to Meyers, the one-stop is not pursuing additional racked accounts at this time.

Video Unlimited sees a big potential for rock and pop concert tapes. Groups represented include Thin Lizzy, Genesis, and Black Sabbath. Meyers says these titles are among the strongest sellers.

Major motion pictures continue to provide the biggest share of sales. X-rated product, which was more than 50% of the market a short while back, today accounts for about 15% of the one-stop's video business.

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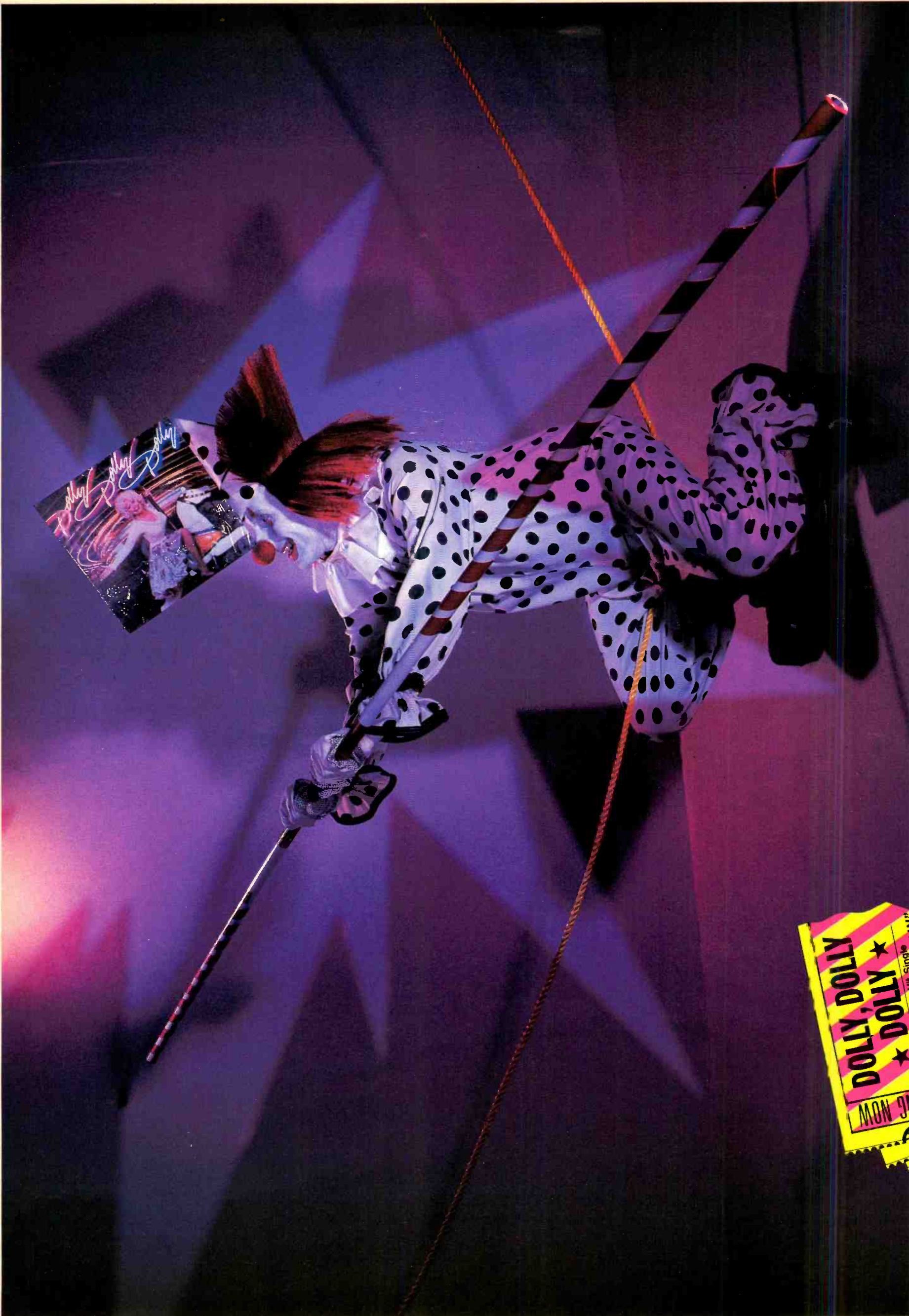
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RUN LIKE HELL—Pink Floyd (Columbia 1-11265) SPIRIT OF THE WATER—John Stewart (RSO 1031) SEE TOP SINGLE PICKS REVIEWS, Page 55

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS. ON CHART', 'TITLE—Artist', and 'TITLE—Artist'. It lists 100 songs and their chart positions.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee) table listing songs and their publishers/licenses, such as After You (Sumac, BMI), Against The Wind (Gear, ASCAP), and others.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			
			ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE				ALBUM	8-TRACK	CASSETTE	
★	2	8				★	53	4	JERMAINE JACKSON Let's Get Serious Motown M7-928R1	7.98	7.98	7.98	★	78	4	SWITCH Reaching For Tomorrow Gordy G8-993M1 (Motown)	8.98	8.98	8.98
	2	1	▲	▲	▲	★	65	2	GENESIS Duke Atlantic SD 16014	8.98	8.98	8.98	★	80	14	THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98
★	3	7					38	34	WARREN ZEVON Bad Luck Streak In Dancing School Asylum 5E-509 (Elektra)	8.98	8.98	8.98		73	73	RONNIE LAWS Every Generation United Artists LT 1001	7.98	7.98	7.98
	4	4					39	32	THE MARSHALL TUCKER BAND Tenth Warner Bros. HS 3410	8.98	8.98	8.98	★	74	72	THE BABYS Union Jacks Chrysalis CHR 1267	7.98	7.98	7.98
★	6	9				★	45	4	FRANK SINATRA Trilogy: Past, Present and Future Reprise 3FS-2300 (Warner Bros.)	20.98	20.98	20.98	★	85	4	FIREBALL Undertow Atlantic SD 16006	7.98	7.98	7.98
	6	5	▲	▲	▲		41	36	SOUNDTRACK All That Jazz Casablanca NBLP 7198	7.98	7.98	7.98	★	86	3	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic KE-2-36444	11.98	11.98	11.98
	7	7	●	●	●		42	44	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236	7.98	7.98	7.98		77	64	FLEETWOOD MAC Tusk Warner Bros. ZHS-3350	15.98	15.98	15.98
	8	8				★	50	4	CON FUNK SHUN Spirit Of Love Mercury SRM-1-3806	7.98	7.98	7.98		78	70	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98
★	10	3				★	49	6	SOUNDTRACK Coal Miner's Daughter MCA MCA 5107	8.98	8.98	8.98		79	76	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98
★	11	12				★	52	13	THE CLASH London Calling Epic E2 36328	9.98	9.98	9.98	★	90	22	MANHATTAN TRANSFER Extensions Atlantic SD 19258	7.98	7.98	7.98
	11	9	▲	▲	▲		46	47	G.Q. Two Arista AL 9511	7.98	7.98	7.98	★	89	4	HUMBLE PIE On To Victory Atco SD 38-122 (Atlantic)	7.98	7.98	7.98
★	13	3				★	54	3	EARL KLUUGH Dream Come True United Artists LT 1026	7.98	7.98	7.98		82	77	KENNY ROGERS Kenny United Artists LWAK-979	8.98	8.98	8.98
★	14	15				★	NEW ENTRY		ERIC CLAPTON Just One Night RSO RS-2-4202	13.98	13.98	13.98	★	NEW ENTRY		STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	7.98	7.98	7.98
	14	12	▲	▲	▲	★	56	4	RAY PARKER JR. AND RAYDIO Two Places At The Same Time Arista AL 9515	7.98	7.98	7.98		84	82	Z.Z. TOP Deguello Warner Bros. HS 3361	8.98	8.98	8.98
	15	15	▲	▲	▲		50	39	JOHN DENVER Autograph RCA AOL1 3449	7.98	7.98	7.98		85	71	RUPERT HOLMES Partners In Crime Infinity INF-9020 (MCA)	7.98	7.98	7.98
	16	16	▲	▲	▲		51	42	ANDY GIBB After Dark RSO RS-1-3069	8.98	8.98	8.98		86	79	SPINNERS Dancin' and Lovin' Atlantic SD 19256	7.98	7.98	7.98
★	21	3					52	51	KENNY LOGGINS Keep The Fire Columbia JC-36172	7.98	7.98	7.98		87	81	TOTO Hydra Columbia FC 36229	8.98	8.98	8.98
★	30	4				★	63	9	BILLY PRESTON Late At Night Motown M7-925R1	7.98	7.98	7.98	★	124	3	MANHATTANS After Midnight Columbia JC 36411	7.98	7.98	7.98
	19	20	7	7	7		54	48	SHALAMAR Big Fun Solar BXL1-3479 (RCA)	7.98	7.98	7.98		88	17	SOUNDTRACK The Electric Horseman Columbia JS 36327	7.98	7.98	7.98
★	22	8					55	29	BLONDIE Eat To The Beat Chrysalis CHE-1225	8.98	8.98	8.98	★	100	2	IAN HUNTER Live/Welome To The Club Chrysalis CH2-1269	11.98	11.98	11.98
	21	18	13	13	13		56	37	KOOL & THE GANG Ladies Night De-Lite DSR 9513 (Mercury)	7.98	7.98	7.98	★	136	4	MICKEY MOUSE Mickey Mouse Disco Disneyland 2504	4.98	4.98	4.98
	22	23	14	14	14		57	57	SOUNDTRACK The Rose Atlantic SD 16010	8.98	8.98	8.98		92	93	BLOKDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98
★	25	5					58	58	DARYL HALL Sacred Songs RCA AFL1-3573	7.98	7.98	7.98	★	103	4	JOHN STEWART Dream Babies Go Hollywood RSO RS-1-3074	7.98	7.98	7.98
	24	17	9	9	9	★	74	4	THE JOE PERRY PROJECT Let The Music Do The Talking Columbia JC 36388	7.98	7.98	7.98		94	61	THE DRAMATICS 10 1/2 MCA MCA-3196	7.98	7.98	7.98
	25	19	7	7	7		60	62	GORDON LIGHTFOOT Dream Street Rose Warner Bros. HS 3426	7.98	7.98	7.98		95	92	SUPERTRAMP Breakfast In America A&M 3708	8.98	8.98	8.98
★	33	4					61	43	ROBIN TROWER Victims Of The Fury Chrysalis CHR 1215	7.98	7.98	7.98		96	87	MOLLY HATCHET Flirtin' With Disaster Epic JE 36110	7.98	7.98	7.98
★	41	3				★	69	3	LITTLE RIVER BAND Backstage Pass Capitol SWSBK 12061	13.98	13.98	13.98		97	94	UTOPIA Adventures In Utopia Bearsville BRK 6991 (Warner Bros.)	7.98	7.98	7.98
	28	24	9	9	9		63	31	SISTER SLEDGE Love Somebody Today Cotillion SD 16012 (Atlantic)	8.98	8.98	8.98	★	109	15	THE SPECIALS The Specials Chrysalis CHR 1265	7.98	7.98	7.98
	29	27	14	14	14		64	66	73 KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98	★	NEW ENTRY		DOLLY PARTON Dolly Dolly Dolly RCA AHL1-3546	8.98	8.98	8.98
	30	28	11	11	11		65	46	20 THE GAP BAND The Gap Band II Mercury SRM-1-3804	7.98	7.98	7.98	★	115	11	BRUCE COCKBURN Dancing In The Dragon's Jaws Millennium BXL1-7747 (RCA)	7.98	7.98	7.98
	31	26	10	10	10		66	59	13 FESTIVAL Evita RSO RS-1-3061	7.98	7.98	7.98	★	131	3	FATBACK Hot Box Spring SP-1-6726 (Polydor)	7.98	7.98	7.98
★	38	5					67	68	9 DAVID SANBORN Hideaway Warner Bros. BSK 3379	7.98	7.98	7.98		102	96	30 HERB ALPERT Rise A&M SP-3714	8.98	8.98	8.98
	38	29	15	15	15	★	83	3	AMBROSIA One Eighty Warner Bros. BSK 3368	7.98	7.98	7.98		103	95	7 HAROLD MELVIN & THE BLUE NOTES The Blue Album Source SOR-3197 (MCA)	7.98	7.98	7.98
	34	35	6	6	6		69	67	8 SKYWAY Sky Salsoul SA 8532 (RCA)	7.98	7.98	7.98		104	102	20 HIROSHIMA Hiroshima Arista AB-4252	7.98	7.98	7.98
★	40	6					70	60	27 DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	13.98	13.98	13.98							

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

MAY 3, 1980 BILLBOARD

U.S. Budget Chief Outlines Economic Plans At IMIC

• Continued from page 1

And in this first IMIC to be held within the continental U.S., the participation by these two major figures added the prestige of the federal government to IMIC's ability to attract top name experts to deal with current problems and enigmas.

Director McIntyre, in his prepared speech before the more than 300 registrants, said the U.S. government's economic problems are "symptomatic of an international economic malaise.

"It is in your interest that we have a healthy economy so people have more disposable income and it will impact on your business. If we can restore the economy of the U.S., your industry will continue to prosper and continue to be a growth industry."

McIntyre said the Administration's proposed 1981 budget would be the first balanced budget in 12 years and only the second balanced budget in 20 years.

McIntyre detailed how the government had originally projected a \$16 billion budget deficit, but under

President Carter's urging, department heads and top government economists had gone through the budget to trim programs to where the proposed budget now before Congress calls for expenditures of \$611 billion and base receipts of \$612 billion.

The official noted that with additional sources of income there would be a projected \$16.5 billion in revenues for the federal government. McIntyre pointed to an "inflationary psychology which has appeared in which people are saving less and are borrowing more in anticipation of higher prices."

American consumers spent \$75 billion more than they did in 1978, caused in a large part by increased inflation.

"I imagine that's even a lot of money in the record industry," the government official said in jocular way, one of the few light moments in his speech.

Acknowledging that the \$15 billion in cuts "creates enormous weight of political opposition" because the reductions are in all "con-

stituencies." McIntyre noted budget debate began Wednesday (23) in the House. McIntyre said the government's move to tighten its own spending was the first step in fighting to break the "inflationary psychology."

But, warned the presidential advisor, federal budget trimming would not have an immediate effect on the economy. "Deep-seeded situations and any OPEC shocks can't be cleared up quickly."

Emphasized McIntyre: "It is absolutely essential we restore our economy to a healthy condition if your industry is to continue to grow and prosper."

Sen. Cranston, who himself had participated in the eight straight days of budget review, spoke in an ad lib, lighter vein about several problem areas.

Citing California's own involvement with the entertainment industry, he said a performance rights bill was a major focus of interest among many congressmen. "The House is acting first," he said, adding he believes its actions "would be beneficial to your (record company) interest."

On the subject of the balanced budget, Cranston noted that President Carter had said nearly four years ago that it was his intention to have a balanced budget by the time he left office. Cranston said the deficit was \$66 billion during the last year of former President Ford's administration and had been brought down to \$20 billion one year ago but was now up to \$30 billion.

Cranston said the government reviewed the budget five times before coming up with its final draft which goes into effect Oct. 1.

Cranston echoed budget director McIntyre's belief that a balanced budget itself won't stop inflation, but he pointed to several changed capital gains bills as allowing for new infusions of monies for factories and equipment.

Cranston said he believes the government will be operating in the black for the rest of the year due to the arrival of income tax revenues which means there is no need for federal money borrowing. And this means the funds will be free to go to the private sector.

Continuing along on a positive note, Herb Schlosser, head of RCA's SelectaVision videodisk division, detailed RCA's plans for its first quarter of 1981 debut in the U.S. market.

In reiterating much of RCA's already known marketing plans for the mono only two-hour videodisk, Schlosser emphasized the mono only format is sound since the 145 million tv sets in American homes are all mono. And there's nothing on the horizon for stereo tv until the Federal Communications Commission acts on this matter—and the FCC is presently engrossed in licensing stereo for AM.

Schlosser said he foresees record companies prebuying visual properties, both musical and non-musical, as they expand their roles in this new home entertainment medium.

He said music videodisks will be a "synthesis of music and video," but before the creative people act, the lawyers will have to go to work because there are no agreements with any of the craft unions.

"Music synchronization rights will have to be gotten up front," he said. "The problem of synch rights stands in the way of moving ahead. We need formulas for the videodisk and all parties will have to compromise."

Schlosser said music videodisks will encompass concerts, movies,

original productions and visual treatments of classic audio albums.

But, cautioned the former head of programming for NBC-TV and a 23-year RCA veteran, "the music disk won't be the locomotive pulling the hardware along." RCA's research indicates that motion pictures are the most desirous form of programming people want to buy.

Schlosser said he sees great potential for a music videodisk in Europe where there are fewer tv channels and fewer broadcasting hours for home viewers.

Schlosser impressed his audience with such statistics as the RCA capacitance disk has 200 billion information bits, has 27,000 grooves per side, revolves at 450 revolutions per minute and is such a high technology product that "it won't be easy for a pirate to produce." This is not the kind of thing one can duplicate in a garage, the executive emphasized.

Nesuhi Ertegun, president of the International Federation of Producers of Phonograms and Videograms (IFPI), called for the formation of a special body, which he tagged the Committee for the Defense of Intellectual Property, to intensify the fight against pirates, bootleggers and counterfeiters.

He said that all sectors of the music industry—artists, record companies, publishers, artist managers, manufacturers, producers, engineers and so on—should unite under this banner, and contribute funds to carry the antipiracy struggle to new heights.

He suggested there should be branches of the committee formed in every major world market, or in each important geographical region, and that these committees should augment the work of the local IFPI branches in an industrywide effort to rid itself of the cancer spread by illegal operators.

On another note, Ertegun also told IMIC delegates that WEA will be enclosing details of the \$100,000 Warner Communications antipiracy reward fund in its U.S. record shipments. This takes the form of a special leaflet headlined "Help Us Stop The Theft Of Music" which gives information about the bounty and how people who provide information leading to the conviction of illegal operators can qualify for the reward.

During an annual panel designed to compare the state of the economy at various nations, executives from the U.S., England, Canada, France and Germany broke down conditions in their markets.

Irwin Steinberg, chairman and chief executive officer of the recently formed PolyGram Record Operations, U.S., admitted the U.S. marketplace is both in a crisis and an evolutionary period.

His comment responded to the panel's theme of "State Of The Industry: Crisis Or Evolution?" Steinberg said Americans have a "tremendous opportunity to dominate the circumstances" which have produced downturns for record manufacturers.

Steinberg said there are no true measurements of retail price. "no one believes" gross shipment figures, the return privilege "is a great fiction and euphemism for consignment."

He admitted he didn't believe many of the statistics the U.S. disk industry uses, preferring instead to believe in "bottomline figures."

Touching on music thievery, Steinberg quoted Recording Industry Assn. of America figures that "\$600 million of our merchandise in

the hands of retailers is in some illegal form."

Pointing to a Roper Institute report, the executive said the industry lost between 30%-40% of its volume to home taping.

Adding to the crisis points, Steinberg said, was radio's practice of telling listeners to tape whole LPs it airs.

Evolutionary aspects? They are all around us, according to Steinberg. They include personnel reduction, company reorganizations and the growing move toward an oligarchy in which five to seven major corporations do most of the volume.

Steinberg noted he had predicted the trend towards oligarchy four IMICs ago in London. With PolyGram, one of these giant global firms, Steinberg justified them as being good for the business. How so? Stockholders now demand greater profits so executives have to be more accountable for their actions.

Steinberg chided the RIAA for trimming back its gold and platinum certifications from 120 days to 60 days. CBS for its \$5.98 new artist LP series (the price goes to \$7.98 when the record breaks) and retailers who don't pay their bills.

Monti Luftner, president of Ariola Records in Germany, the panel chairman, noted that solutions are needed country by country and company by company if businessmen "are to come to grips with crisis conditions."

Chris Wright, joint chairman of Chrysalis Records of England, said the U.K. was in an evolutionary state which could turn into a crisis. Whereas consumers are upgrading their record and tape playback systems, the disk and tape itself have not been markedly improved, prompting lots of taping off the radio.

He pointed to three major programs heard on weekends in which people can tape the top 40 singles. He said the value of manufacturer's sales in 1979 rose to 265.9 million pounds versus 250.1 million pounds in '78. Singles manufactured hit 89 million units, up from 88.8 million the previous year. LPs decline in '79 to 74 million units from 86 million units in '78. And prerecorded cassettes increased 13% in sales over '78. In the U.K. new wave was the top selling repertoire.

In Canada, sales increased 20% over '78, said Gerry LaCoursiere, president of A&M Records of Canada. He noted that exports totaled \$15 million last year, a major increase in this category.

In France, sales hit \$435 million last year although units decreased 11.5% to 66 million. And there were three times as many cassette machines bought than phonographs, revealed Marcus Bicknell, managing director of A&M Europe, in discussing the French market.

Sales of prerecorded cassettes hit \$100 million or 23% of the total prerecorded market. "Piracy is less of a problem today," Bicknell said, pointing to the loss of \$21 million. "The cancer may be under control for the time being."

Returns account for between 5%-10% and companies are cautious about spending money on expenditures and paying top artist royalties, so their bottom lines are good, he said.

In Germany, the sales value of all disks and tapes sold was 2.17 billion marks, a 3% increase over '78, noted Gerhard Schulz, managing director of Teldec Records of West Germany.

Complete coverage of IMIC '80 will appear in a forthcoming issue.



Beverly Bremers has been chosen by the American Song Festival to represent the United States in the Seoul Song Festival '80 to be held May 24 in Seoul, South Korea.

Beverly, along with co-writer Jackie English, was an amateur category winner in the 1979 American Song Festival.

Beverly will be appearing at The Troubador on May 14.

TOP LPs & TAPE POSITION 105-200

Main chart table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST Title Label, Number (Dist. Label), ALBUM, B-TRACK, CASSETTE. Includes entries for Doobie Brothers, Bee Gees, The Beach Boys, Teena Marie, Led Zeppelin, Waylon Jennings, Commodores, Bob Seger & The Silver Bullet Band, Jefferson Starship, L.A. Boppers, Nazareth, Angela Bofill, Neil Diamond, The Ramones, Yellow Magic Orchestra, The Cars, Dionne Warwick, Gil Scott-Heron & Brian Jackson, Willie Nelson, The Romantics, Lou Rawls, Bob Seger & The Silver Bullet Band, The Cretones, Peaches & Herb, Webster Lewis, AC/DC, Bob James & Earl Klugh, Mass Production, Narada Michael Walden, Robert Primp.

Main chart table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, STAR PERFORMER-LPs ARTIST Title Label, Number (Dist. Label), ALBUM, B-TRACK, CASSETTE, SUGGESTED LIST PRICE. Includes entries for Bob Seger & The Silver Bullet Band, Anne Murray, 38 Special, Rodney Franklin, Chuck Mangione, Smokey Robinson, Bobby Caldwell, Neil Young with Crazy Horse, Kenny Rogers, Willie Nile, Dr. Hook, Journey, Patti La Belle, Rockets, Various Artists, Jimi Hendrix, The Fools, Marianne Faithfull, Prince, Pink Floyd, K.C. & The Sunshine Band, Rachel Sweet, Van Halen, Billy Joel, Stone City Band, Red Rider, Squeeze, Def Leppard, Mike Rutherford, Charlie Dore, Judy Collins, Ronnie Milsap, Jane Olivor.

Main chart table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST Title Label, Number (Dist. Label), ALBUM, B-TRACK, CASSETTE, SUGGESTED LIST PRICE. Includes entries for Waylon Jennings, Billy Joel, Survivor, Ray Stevens, The Greg Kihn Band, Melissa Manchester, B.B. King, Rodney Crowell, Bernadette Peters, Herbie Hancock, Leif Garrett, Kleer, Peabo Bryson, The Motors, Tommy James, Sue Saad and The Next, Paul Davis, Madness, The Selector, Crystal Gayle, Kenny Rogers, Steve Forbert, Journey, Willie Nelson, Police, Crown Heights Affair, Foreigner, Shooting Star, Rufus & Chaka, The Oak Ridge Boys, Frank Marino & Mahogany Rush, Pat Metheny Group.

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Index table listing artists and their corresponding chart positions. Includes entries for Eagles, Fleetwood Mac, Marianne Faithfull, Fatback, Festival, Firefall, Roberta Flack, Donny Hathaway, Dan Fogelberg, Steve Forbert, Foreigner, Rodney Franklin, Robert Fripp, Leif Garrett, Crystal Gayle, G.O., Andy Gibb, Eric Clapton, Bruce Cockburn, Daryl Hall, Herbie Hancock, Molly Hatchet, Kenny Rogers, L.A. Boppers, Patti La Belle, Ronnie Laws, Led Zeppelin, Def Leppard, Webster Lewis, Gordon Lightfoot, Little River Band, Kenny Loggins, Lipsy, Lynyrd Skynyrd, Madness, Manhattan Transfer, Melissa Manchester, Chuck Mangione, Manhattans, Teena Marie, Ian Hunter, Frank Marino & Mahogany Rush, J. Geils Band, Jermaine Jackson, Michael James, Bob James & Earl Klugh, Tommy James, Jefferson Starship, Waylon Jennings, Billy Joel, Journey, K.C. & The Sunshine Band, Earl Klugh, Kool & The Gang, Kleeer, L.A. Boppers, Patti La Belle, Ronnie Laws, Led Zeppelin, Def Leppard, Webster Lewis, Gordon Lightfoot, Little River Band, Kenny Loggins, Lipsy, Lynyrd Skynyrd, Madness, Manhattan Transfer, Melissa Manchester, Chuck Mangione, Manhattans, Teena Marie, Ian Hunter, Frank Marino & Mahogany Rush, J. Geils Band, Jermaine Jackson, Pat Metheny Group, Ronnie Milsap, Stephanie Mills, Mickey Mouse, Anne Murray, Nazareth, Willie Nelson, Gary Numan, Jane Olivor, Ray Parker Jr. and Raydio, Dolly Parton, Tom Petty & The Heartbreakers, Pink Floyd, Peaches & Herb, Bernadette Peters, Spinners, Billy Preston, Pretenders, Prince, Lou Rawls, Ray, Goodman & Brown, Stone City Band, Styx, Donna Summer, Supertramp, Survivor, Rachel Sweet, Switch, The Babys, Rush, The Beach Boys, The Brothers Johnson, David Sanborn, Boz Scaggs, Bob Seger & The Silver Bullet Band, Shalamar, Shooting Star, Frank Sinatra, Sister Sledge, Sky, Grace Slick, SOUNDTRACKS, All That Jazz, American Gigoio, Coal Miner's Daughter, The Electric Horseman, The Rose, Police, Spyro Gyra, Squeeze, Ray Stevens, John Stewart, Stone City Band, Styx, Donna Summer, Supertramp, Survivor, Rachel Sweet, Switch, The Babys, Rush, The Beach Boys, The Brothers Johnson, The Beatles, The Clash, The Cretones, The Dramatics, The Fools, The Gap Band, The Greg Kihn Band, The Joe Perry Project, The Knack, The Marshall Tucker Band, The Motors, The Oak Ridge Boys, The Ramones, The Romantics, The Selector, The Specials, The Whispers, Toto, Pat Travers Band, Triumph, Robin Traver, Utopia, Various Artists, Narada Michael Walden, Dionne Warwick, Grover Washington Jr., Yellow Magic Orchestra, Neil Young, Warren Zevon, Z.Z. Top, 38 Special.

MAY 3, 1980 BILLBOARD

Inside Track

Thirteen persons were cited in Los Angeles last week including, reportedly, some record industry executives, for alleged involvement in a \$1,000 per entry chain letter pyramid scheme (Billboard, April 19, 1980).

PolyGram Corp. is close to a deal with PRC that will give it its long anticipated pressing division. . . . Expect CTI distribution deal with Epic Records.

Motown senior vice president of promotion Skip Miller is looking for reggae acts for the label. So far, no acts have been signed though the label's new Planets incorporates reggae influences. Miller says no special label is to be formed for reggae acts.

Columbia Records has picked up Frank Fenter's Sox Records production of "Baby Let Me Bang Your Box" by Long Island group J. Silver. Fenter negotiated the deal with Columbia brass in New York last week. His Fast Forward Productions also has a deal with Polydor Records which issued Ron Goedert's debut LP. The J. Silver record had been picked up by many major FM stations around the country prior to the CBS deal.

Herb Goldfarb adds accessory and videotape buying to his national accounts duties at Record Shack, New York.

Allegations that he was passing bad checks were finally dropped by New York authorities against Fantasy recording artist Sylvester, who has maintained his innocence throughout the investigation, which centers around an unknown male who is apparently impersonating the entertainer.

Aretha Franklin was the surprise guest at the T.J. Martell Foundation's Clive Davis tribute Saturday (19) in New York, where she sang the national anthem, accompanying herself at the piano. The recitation was staged with Franklin suddenly and dramatically appearing in a box overlooking the jam-packed Waldorf-Astoria ballroom for the solo turn. Despite all this, Arista officials say she has not yet been signed to the label. "We're still talking," a label spokesman says.

New York's rocking WNEW-FM program director Scott Muni is back on the air after recovering from injuries sustained in an auto accident a while back. He received 64 stitches in his mouth and lip in the crash. The station, meanwhile, is claiming something of a record response to a one-time announcement made by a morning drive DJ that listeners send him copies of their business cards. The 2,800 responses were top-heavy with lawyers, doctors, stockbrokers and other establishment figures. WNEW-FM is Gotham's leading, and remaining, progressive rock outlet, part of the Metromedia chain.

A Los Angeles marketing/distribution firm, Video Concerts International, claims it is on the verge of acquiring several major video music properties for consumer digestion, among them the much touted Chrysalis Blondie "Eat To The Beat" video LP. Other negotiations, according to the firm, are underway for programs featuring the Rolling Stones, Jethro Tull, the Tubes and Gino Vanelli.

Other developments on the video front: Sony Corp. in Japan has established a manufacturing facility for mastering and replication of optical video disks. The firm is introducing an industrial player which uses the Philips laser optic approach. N.V. Philips of the Netherlands, North American Philips Corp. and the U.S. Philips Corp. have reached a cross-license agreement with DiscoVision Associates (DVA), a joint venture of IBM and MCA, Inc., calling for the exchange of licenses of each other's patents relating to optical information systems including videodisks and videodisk players in accordance with the standard specs of the Philips and MCA optical videodisk system. And, too, it's reported that one of the Japanese electronics giants is prepping a videotape recorder that will play both VHS and Beta format videocassettes.

The ITA is kicking off a series of regional meetings designed to keep the membership apprised of industry developments and to get feedback for new ITA activities. First meeting is Tuesday (29) in New York with subsequent meetings in Los Angeles May 13 and Chicago May 15.

Leaveil Degree, a member of the Whispers singing group, was charged by an L.A. grand jury with conspiring to steal a mail truck containing an estimated \$1.8 million in jewels and furs. Also charged was Degree's brother David James Degree and U.S. postal service truck driver Rae Edna Delgado. Last month the Degree brothers were charged with possession of \$300,000 in jewels believed to be a part of the \$1.8 million, Dec. 27, 1979 shipment. The indictment alleges Delgado gave a key to the truck to David, who drove the truck to Leaveil's residence where the brothers reportedly unloaded the valuables. The vehicle was discovered the following day.

Ovation Records is preparing the launch of a mid-price line, including jazz reissues and licensed material.

Gotham's B'nai B'rith honors Kenny Rogers and Roger Whittaker June 7 with a black tie affair at the Sheraton Centre here.

Dan Fogelberg will make his first appearance on television Friday (2) when he appears on ABC's "Friday Night Live At The Kentucky Derby."

ASK COURT FOR DISMISSAL

Goody Case Attorneys Hit RIAA

Continued from page 1
"stolen" and "racketeering." Goody's lawyers are saying that the government's case is "in effect no more than, if proven, a case of criminal unfair competition."

Defense lawyers, in asking for dismissal on the grounds of prosecutorial misconduct, also charge that the prosecution's chief potential witnesses, ranging from alleged illegal tape duplicators and processors to U.K. wholesalers alleged to have dealt in bogus tapes, are "the real culprits" who should be tried instead of being granted immunity in return for testifying against Goody et al.

Also pending is a request by the

defendants that the government turn over its records that pertain to the Goody investigation, including names and addresses of all possible witnesses, their possible criminal records, all statements made to federal agents and a description of the exact time and place the alleged illegal shipments of counterfeit goods took place, with specifics on the goods involved, their unit price and the names of the persons who handled the shipments.

Although the defense is seeking dismissal of the entire indictment, they did not submit a memo supporting a motion to dismiss counts relating to charges of copyright infringement involved in the counterfeiting claim. A memo was only submitted in support of dismissing the first four counts involving the alleged purchase, sale and transport of the counterfeit product.

Regarding the copyright charge, however, the defense claims that when the FBI was probing the copyrights to the goods involved, agents discovered that two of the copyrights had not "been perfected."

"Rather than merely reporting the fact, the FBI took action to expedite and perfect the registration of the claims," the defense says.

Goody's lawyers are zeroing in on the government's contention that the case against Goody, its president George Levy, and vice president Sam Stolon is a felony charge falling under the federal Racketeer Influenced And Corrupt Organization Act (RICO).

Defense motions claim that the

government "zealously" is attempting "to elevate" what should only be a misdemeanor allegation of copyright infringement into a RICO-related felony.

"The government's decision to do so," the defense claims, "is apparently the result of the influence of the RIAA—the alleged victim of the crime—rather than the studied act of an independent prosecutor."

Judging from the defense memo, it appears that the government also employed Murray Kaplan, a record retailer who pleaded guilty in January to transporting alleged counterfeit product from Albany, N.Y., to Charlotte, N.C., as an undercover agent in an attempt to obtain damaging testimony from Stolon.

In conclusion, the defense again blames prosecutorial "zeal" and its "close relationship" with the RIAA for "an abusive investigation" and "disregard of due process."

Oral arguments relating to defense claims and the prosecution's response will be heard Friday (2) in Brooklyn federal court.

The defense is also challenging a prior court's ruling allowing counterfeit product to be considered as stolen goods, although it was purchased from another party.

A court in Florida has upheld the prosecution's interpretation of the law pertaining to the handling of recordings that are protected by copyright law against illegal manufacture and sales. This interpretation considers the "goods" to be the musical for other performances so reproduced.



Billboard photo by Fred Carneau

FRANKLY SPEAKING—Zappa Records head Frank Zappa greets fans who flocked to meet him in Portland, Ore., as part of a "Joe's Garage" contest sponsored by KQFM-FM. Local bands sent in a photo of their garage and the best was visited by Zappa. The winning band was the Titanics.

Indie Record Distributors Mull Group's Future

Continued from page 3

somehow the tabulations were lost and no presentations were made.

And worst of all, no one seemed to mind.

One of the problems the organization is facing is the growing split between the smaller, one and two-album companies, and the larger successful labels that have grown up since NAIRD's early '70s inception.

At the top of the association are bigger label operations such as Rounder Records, Flying Fish Records, Tacoma and Alligator, and such distributors as Kansas City's House, Richmond in Philadelphia and California Record Distributors. These companies largely have outgrown the association's educational functions, but attempts at running the group as a formal trade body have not been successful.

Several years ago an office was opened by the association, but the group could not sustain its support.

"There is no organization," explains Delmark Records' Bob Koester, one of the founding members. "It was decided years and years ago that it was unrealistic."

Nonetheless, Koester and others in the group now feel it is time for restructuring and redefining of goals.

Young entrepreneurs just finding their way in the record business also turn to NAIRD for answers. And these businessmen and business-

women were dismayed at the lack of direction they found here.

One association board member who believes there will be a reorganization effort is Chuck Nessa, an exhibitor at this year's convention.

"Business was on the upswing for the last three years so nobody gave a damn about it being an organization," Nessa, head of Steeplechase Productions, U.S. and of Nessa Records, explained.

"We needed it to be an organization this year and there wasn't the framework to accomplish anything. There was a big void," he adds.

"I think what was obvious at this convention is that it's going to have to be an organization."

This year's convention was organized by Hal Brody of Kansas City's House Distributors. Says Brody, "It's a sad social occasion at this point. That's all you got out of it."

Brody, a director of the group, says the board meeting was split on whether to reorganize or simply to continue as a convention.

"My first question at the board meeting was 'Should NAIRD exist,'" confesses Brody. "I suggested we regularly hold the convention concurrent with the New Orleans Jazz Festival and make it a social affair."

Also discussed was the handing over of the group's reins to the novice labels. "We basically agreed that if we tried to turn it over to the small guys there wouldn't be any more money left to keep it happening," Brody maintains.

The convention was held at the Radison-Muehlebach hotel, where about 15 labels had product display booths. The convention also heard from Dennis Price, Lieberman Enterprises one-stop national sales manager, who gave the April 18 dinner address.

The one unqualified triumph of the convention was the concert by Kansas City blues great Jay McShann. McShann and company rocked the hotel for several hours with their home-grown sounds.

Philadelphia's Richmond Distributors has agreed to host the 1981 convention, and hopes for the future are pinned on that gathering. According to Brody, the East Coast location and the organizing skills of distributor Jerry Richmond promise to infuse major indie label participation.

But Brody also is skeptical about this solution. "The unprofessional attitude it (NAIRD) has taken in the past has kept a lot of people away," he explains.

Seeger LP No. 1

Continued from page 12

number four in 1978 and now "Against The Wind" vaults into the summit spot.

Each of Seeger's last three albums has also produced a top 10 single. "Night Moves" and "Still The Same" each hit number four on the Hot 100, while "Fire Lake" this week moves up a notch to number six. And Seeger also has the highest-debating single of the week as the "Against The Wind" title track hits the chart at number 54.

PAUL GREIN

Co-Op Policy

Continued from page 1

mined that two or three album sales are lost with the purchase of one blank tape.

Cohen believes that part of the problem could be alleviated by simultaneous release of LP and tape formats. "You're in trouble if the LP precedes the tape by week," Cohen says.

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