

# Billboard

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## Performance Fee Bill In Modification State

By JEAN CALLAHAN

WASHINGTON—Mark-up of HR997, Rep. George Danielson's latest version of a record performance royalty bill got off to a slow start Thursday (15) before the House Subcommittee on Courts, Civil Liberties and the Administration of Justice.

Traditionally slim, the bill's chances for passage don't look much better this election year as broadcasters continue to lobby vehemently and claim to already have the support of several Subcommittee members.

Turning the Subcommittee chairmanship over to Danielson (D.-Calif.) for the length of the HR997 mark-ups, Rep. Robert Kastemeier (D.-Wis.) told his colleagues that he is "not an advocate" of the bill. All nine members of the Subcommittee showed up for the mark-up and the majority seemed reluctant to support the bill, although observers agree that it is difficult to judge an outcome so early in the proceedings.

Rep. Romano Mazzoli (D.-Ky.) voiced the usual argument that record companies profit from airplay, therefore radio stations should not have to pay performance royalties, adding his opinion that HR997 is an unsuccessful attempt to compensate record producers for the threats of home taping and bootlegging.

Rep. Carlos Moorhead (R.-Calif.), attempting to ascertain how \$1 per jukebox per year  
(Continued on page 92)

## Teens Reviving Hard Rockers

By SHAWN HANLEY

LOS ANGELES—Heavy metal rock, a music staple for more than a decade, is gaining in popularity, especially with teen audiences, say some of the country's leading concert promoters, broadcasters and label executives.

"Heavy metal bands have proven sales quality," says Mercury's Jim Sotet, director of album promotion. "And their fans are possibly the most loyal of any today." Mercury, the home of Rush and now Def Leppard and Scorpions, has always been interested in this brand of rock, according to Sotet, "even when it was ignored because it wasn't faddish." Promoters concur that heavy metal is good business.

According to San Francisco-based concert promoter Bill Graham, "Everybody wants to see the two-headed lady in the circus at least once, so there'll always be the young teen and pre-teen who comes to a heavy metal show because that's how you become initiated into rock. These bands stay popular through rotation of fans. The kids are loyal to the decibel level."  
(Continued on page 29)

IT'S ALL TOP SECRET

## 5 Anti-Counterfeiting Systems On Horizon

By ED HARRISON

LOS ANGELES—Terms like "confidential," "top secret," "no comment" and "super secretive" are usually applicable to high level government projects. But these are the words being used by label executives queried about the five known anti-counterfeiting systems being experimented with to thwart illegal duplication of product.

Because label executives are being extremely close mouthed about the inner workings of these systems, some question whether such systems actually exist or if they're a ploy to put retailers on notice that manufacturers mean business when they speak about acting against retailers who sell counterfeit tapes and LPs.

Retailers, already fearing involvement with selling unauthorized product, express even more confusion over the various systems, and some are perplexed as to whether they will be told exactly how these systems function.

Companies which have already adopted such systems or are in developmental stages are RSO, Motown, Warner Communications, Atlantic and WEA International for its overseas cassettes.

Motown Records is the latest label to under-  
(Continued on page 83)

## RCA Going 'Outside' For Videodisk Acts

By IRV LICHMAN

NEW YORK—RCA SelectaVision is gearing up for videodisk music programming directly tied to labels and their artists through current negotiations with at least four manufacturers and/or performers.

Although the first results of these deals will involve pre-existing programming rights, Herb Schlosser, executive vice president in charge of videodisk software, further discloses that the company plans "partial" financing of original music projects with labels/artists.

In another development, Schlosser says he expects Don Kirshner to deliver specific music ideas for SelectaVision product in about a month under a recently concluded deal wherein Kirshner and his production company became virtually an in-house music producer for SelectaVision videodisks.

Schlosser, who will not reveal the parties with whom he and his legal staff are negotiating, says the initial videodisk projects emanating from these deals would range from label-  
(Continued on page 34)

## Playlists, Research Hit By Sales Sag?

By DOUG HALL

NEW YORK—Radio station playlists are in "confusion" and research is being "invalidated" because of reported slow retail record sales.

That is the theory of at least five top record promotion executives. Polydor promotion vice president Jim Collins and national promotion director Bill Cataldo gripe that program directors go on a record for two weeks and then get off it when they don't see the record flying out of local stores.

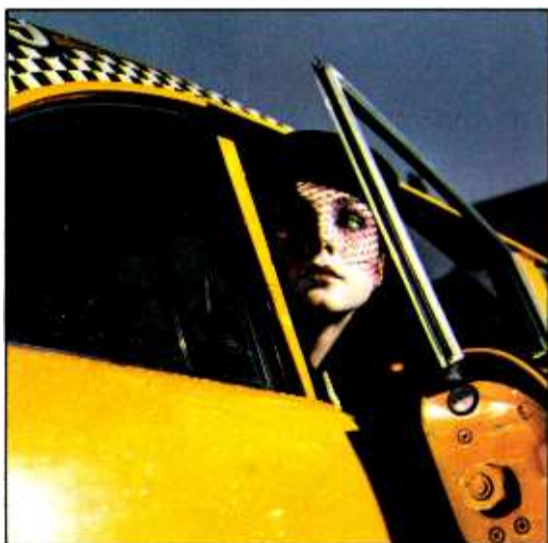
"Nothing's flying out of local stores these days," says Collins, who contends that slow business at retail is often invalidating radio station research on retail sales.  
(Continued on page 25)

## N.E. Radio: Intense Battle

By RICHARD M. NUSSER

NEW YORK—The scramble for listeners and the fight for airplay is nowhere as intense as it is in the nation's populous New England market, stretching from Connecticut to the Canadian border.

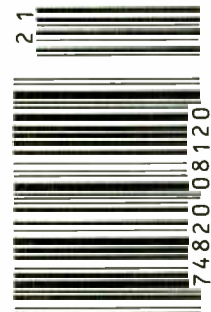
In many cases programmers are coping with the crisis by playing it safe, which means only records that have proven themselves on the charts are getting spins, and in some cases, only the softer cuts are listed, hit or no hit. And that's another element in the scramble: few stations will admit they're programming for teens anymore.  
(Continued on page 24)



THE BROTHERS JONES are Ovation Records' first British pop act and their album, FOLLOW ME (OV 1750) is a shining display of pop artistry. From Euro-pop dance tunes like the single "Follow Me" (OV 1147) to stirring ballads, FOLLOW ME is certain to prove a sales leader. (Advertisement)



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*Newsweek*, February 1980

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John Rockwell, *New York Times*, February 1980

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# Execs Hatch Personally-Tailored Labels

By JIM McCULLAUGH

LOS ANGELES—A move toward the small, personally-tailored record label is being fueled by a number of high-powered veteran record industry executives with a creative bent.

The last several weeks have seen Atlantic Records president Jerry Greenberg resign that post to form an as yet unnamed label with brother Bob, formerly vice president of West Coast operations for Atlantic; Asylum Records founder David Geffen forming a new Warner Communications label; ex-Casablanca topper Neil Bogart and former Infinity president Ron Alexenburg gearing for new labels; and Dunhill founder Bobby Roberts, along with Hal Landers, creating a new Polydor-distributed diskery.

In addition, there is still continuing speculation that other veterans,

such as former United Artists president Artie Mogul, may soon create their own firms.

In all cases these new labels are being spearheaded by executives known for their creative emphasis with the new ventures expected to reflect that individual excitement.

Moreover, these labels are the beneficiaries of substantial financial backing and are linked with major distribution entities. Geffen's label, for example, is being funded by Warner Communications and distributed by WEA.

The activity, which has also seen the formation of producer-run labels such as Mike Chapman's RSO-distributed Dreamland Records, may be significant in a number of respects.

In some cases it may reflect a reactionary feeling on the part of these

executives and others that larger record entities, many of which have gotten top-heavy with financially-oriented upper management, are less creatively stimulating than they once were.

It may also be a by-product of the economic doldrums the industry has suffered. In some quarters these smaller labels are being viewed as the necessary vehicles to find and develop best selling talent in the years ahead.

While some of these labels suggest that they will sign established artists, they will almost surely be the springboard for newer artists as well.

Bogart's intended label, believed to be called Boardwalk if the name is cleared, is reportedly close to finalizing a distribution deal with CBS Records. (Billboard, May 17, 1980).

The label is an offshoot of the BogArts production company he formed after departing Casablanca earlier this year. He sold his interests in the label to PolyGram prior to that.

Ron Alexenburg has reportedly taken office space in Manhattan (Billboard, May 17, 1980) for the purposes of putting a new label in place. Foreign backing is believed to be involved.

Alexenburg is given much of the credit for Epic Records' success while he was a CBS executive.

The Geffen label is intended to be Warner Communications' fourth record company along with Warner Bros., Atlantic and Elektra/Asylum.

Having served as a special consultant to Warner Communications for the past year, Geffen maintains that the artist will have ultimate priority

with the new label, as yet not officially titled. He plans to run it as a "small, quality company," reminiscent of Asylum, the label he founded.

The Greenberg label has not been named as yet and, interestingly, envisions itself patterned after Geffen's successful Asylum formula of the '70s.

Atlantic will distribute the New York-based label and a select artist roster is expected to be eclectic.

Roberts and Landers will name their label Landers & Roberts Records unless they can clear the name Dunhill with MCA, which owns it.

Three artists have already been signed to the roster including Jamie Sheriff, Rick Dufay and Jim Mendel. Five new LPs from the label are expected this year.

(Continued on page 83)



FULL HOUSE—It's disk picking time at the Turtles store in Gainesville, Ga., as the Atlanta-based retailer opened its first suburban outlet and the people flocked in.

## Higher Tape \$ In Chain Test By TSS Outlet

NEW YORK—The 31-store Record World/TSS chain is testing consumer response to price increases on catalog tape product.

In 12 stores covering upstate New York, New Jersey and Connecticut, the retailer has lifted the shelf price of 8-track and cassette tapes in both the \$7.98 and \$8.98 list price categories. Thus, a \$7.98 tape is selling at the test stores at \$7.29, from \$6.99, while \$8.98s are at \$8.29 from \$7.99.

According to Roy Imber, president of Elroy Enterprises of Freeport, N.Y., which services the outlets, the test will be in effect for several months.

"I'm testing consumer resistance to a price increase. I'm frankly looking for bigger margins to cover increasing overhead costs and manufacturer price increases, such as the recent PolyGram move."

Imber adds he may try a similar test with LPs, but this has not been firmed.

MAY 24, 1980 BILLBOARD

## Tribunal Hears Songwriters Tell Own Tales

By JEAN CALLAHAN

WASHINGTON—Patsy Bruce, who wrote "Mamas Don't Let Your Babies Grow Up To Be Cowboys," has earned \$29,500 in mechanical royalties on that hit so far and now owns her own publishing company, Sugar Plum Music. But it wasn't always so easy.

In 1969, when Bruce began writing songs with her husband, they had three children and both worked several jobs to support the family. Bruce says she earned her first mechanical royalties in 1975, less than \$60, for "Restless," a song she'd written in 1969 and which had been recorded that same year.

Bruce was here Thursday (13) to tell this story before the Copyright Royalty Tribunal in its mechanical rate adjustment proceedings. "This us and them stuff bothers the songwriter in me," she told the Commissioners. "It bothers me that we, as songwriters, have to go through so much to get the recording artists and the record companies to treat us fairly."

Clyde Otis, author of the 1956 hit "The Stroll" among other songs, chronicled his life as a songwriter, telling Tribunal members how he had been "a dishwasher, stevedore, ditch digger, chauffeur, porter, every kind of job" while trying to es-

establish himself at his craft. Otis' big break came in 1954 while a woman who rode in a cab he was driving offered to take a demo to vocalist Johnny Desmond for him. That

**Full coverage of Billboard's 10th IMIC held recently in Washington, appears on pages 53-66.**

## Fast Turnover Record Hunter Byword

NEW YORK—Catalog purchases at Record Hunter here are being made under guidelines that reflect "the mathematics of today's economy."

"We're restricting our purchases to hit product, new releases and merchandise we already have orders for unless we can obtain ad support, discounts or extra dating," claims Jay Sonin, owner of the major outlet.

"The mathematics of today's economy means that unless we can turn over product fast, we won't buy it."

Based on 21% interest he is charged, Sonin contends that by only turning over product two times a year, the actual cost to him of a \$7.98 list album—which he may buy

demo was "That's All There Is To That," which later was cut by Nat "King" Cole.

George Weiss, composer of "Lullaby Of Birdland," "Wheel Of Fortune" and Elvis Presley's big hit "Can't Help Falling In Love," among other tunes, explained to Tribunal members that, although he is considered a successful songwriter with many hit tunes to his credit, he

has "noted that my peers in other professions at similar levels of success always had better cars, better houses and could afford to make investments I couldn't."

Mechanical royalty rate adjustment hearings continue with National Music Publishers Assn. and the American Guild of Authors & Composers currently calling witnesses.

at \$3.90—increases by about 40 or 50 cents and, additionally, means the loss of space that could be utilized for faster moving goods.

Sonin says he already stocks enough major versions of, for example, classical warhorses, so that he's guaranteed that a customer will "walk out" with one version or another. "A new Jackson Browne album is another story," he adds.

Sonin declares he's maintaining a profit margin of 37½% on product,

which enables him to work under less pressure when manufacturers increase their prices.

"The pressure is on those who work too close when price rises are instituted," he says.

Sonin also operates a one-stop, called Record Hunter Distributing Co. and business on this end is going "very well," he reports. And with a 15% profit margin in this area, he says he's doing much more than making ends meet.

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# No Radical Changes Seen By New Pres. Morris Of Atlantic

By DOUG HALL

NEW YORK—Atlantic Records under Doug Morris will undergo no radical changes. Morris, the third president of the 32-year-old WEA label, after all, will be working under chairman, cofounder and first president Ahmet Ertegun.

But it goes deeper than that. Morris and his predecessor Jerry Greenberg, who resigned to form his own label (Billboard, May 17, 1980), are much alike.

They are both rock 'n' rollers, aggressive street people who worked their way up through the ranks of a&r and promotion. And they're both involved in music to the point that they've both composed it.

If there is any difference, it just may be that Morris will be more aggressive and take a few more chances, for one, to prove himself in the new job and, secondly, because that's the way he's been running Atco.

It was typical of Morris' style to go out on a limb with Gary Numan with an expensive tour when even Morris agreed "we'll probably lose money" in an era when labels had

given up such luxuries (Billboard, March 1, 1980).

It is also typical of Morris to be tenacious. He promoted Blackfoot's "Strikes" album for a year before it was certified gold.

Morris is also regarded by his peers as a "great signer" who is "always out there competing." This drive landed Peter Townshend of the Who and Stevie Nicks of Fleetwood Mac into the stable even if Morris had to buy Danny Goldberg's and Paul Fishkin's Modern Records to sign Nicks.

One observer suggests he "cherry picks" acts and "goes right for the throat" to make sure the acts are signed.

The way he picked up Modern is the same way Morris came into the Atlantic family. His Big Tree Records was acquired two years ago and he was put in charge of a revived Atco operation. England Dan & John Ford Coley still record for Big Tree, but they are expected to move over to Atco.

(Continued on page 92)



**FREE SHOW**—British singer John Otway, recently signed to Stiff Records, does a free show at the fountain outside the Plaza Hotel in New York. His impromptu appearance earned him \$15 in small change.

## DAVID LADD IS REGISTER OF C'RIGHTS

WASHINGTON — Former Commissioner of Patents David L. Ladd, 54, has been named Register of Copyrights to replace resigning Register Barbara Ringer. Ladd, who served as patent commissioner during the Kennedy Administration, teaches law at the Univ. of Miami and is codirector of the Olin Fellowship Program at the Law & Economics Center of the Univ. of Miami. He assumes his new duties June 2.

Ladd is the first person to serve both as Commissioner of Patents and Register of Copyrights.

In 1961 he was appointed by then president John Kennedy to serve as Commissioner of Patents and in 1963, he returned to private law practice until 1977 when he accepted his current post at the Univ. of Miami.

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# Executive Turntable

## Record Companies

Sheldon Vogel is upped to vice chairman of Atlantic Records in New York effective June 1. He is currently executive vice president. He joined Atlantic in 1962 as controller and has held the posts of financial vice president and financial senior vice president. Also at Atlantic, Doug Morris assumes the presidency effective June 1, replacing Jerry Greenberg. Morris is now head of the

Atco Records and Custom Labels division of Atlantic. Morris formed Big Tree Records in 1970 which was picked up for distribution by Atlantic in 1974 and bought by the company in 1978. He was promoted to the head of Atco and Custom Labels in May 1978. Dave Glew becomes executive vice president, general manager at Atlantic also effective June 1. Glew became associated with the label in 1969 as national sales manager. He has been vice president, director of marketing, senior vice president of marketing and senior vice president, general manager for the label. . . . At Ariola America in New York, Warren Schatz takes the post of senior vice president and chief operating officer. He comes from RCA where he was a&r vice president. Joining him at Ariola is Mike Manocchio as national promotion vice president. He comes from Atlantic where he was national pop promotion director. . . . Edward Greer is upped at Casablanca Records in Los Angeles to business affairs vice president. He replaced Dick Etlinger who left three months ago. Greer was director of business affairs. . . . Rick Ungar joins Elektra/Asylum as a&r director in Los Angeles. Prior to joining the label, he was an attorney in an entertainment law firm and an artist manager. . . . Carolyn Broner moves up at Mercury to a national promotion West Coast post in Los Angeles. She was the label's West Coast regional promotion manager. . . . Bruce Dickinson takes the slot of product manager for Columbia in New York. He was an inventory specialist with CBS Records. . . . Rick Alden comes to Elektra/Asylum in Philadelphia as Northeast regional promotion manager.



Vogel



Morris



Glew



Schatz

He did regional promotion for Infinity Records. . . . Lenny Luff assumes the post of Midwest regional promotion manager for Polydor Records in Schiller Park, Ill. He was an independent promoter for the radio tip sheet, Music Programmer's Guide. . . . Eileen Garrish named legal and business affairs director for Polydor in New York. She was with the entertainment law firm of Marshall, Morris, Powell, Silfen and Cinoue. . . . Nicki Randall moves up at Capitol in Los Angeles to music research director. He had been music research manager. . . . Also at Capitol, Thomas LaBella comes in as duplicating manager. He was operations manager for Wilshire Graphic Press in North Hollywood, Calif. . . . Norm Ung is now assistant art director for Elektra/Asylum in Los Angeles. He has held art direction posts with Motown, Capitol and the Graffiti advertising agency. . . . Robert Gold joins A&M in Los Angeles as national advertising manager. He was marketing director for Casablanca. . . . Jane Brinton joins Pavillion Records in New York as promotion and creative affairs director. She was artist development and international promotion director for Salsoul Records. . . . Michael Cruz joins PPL Records as creative affairs vice president in Los Angeles.



Manocchio



Greer

He had been with Studio Media, an entertainment and recording firm in Chicago. . . . Joe Ramirez has left Caytronics as West Coast sales director.



Ungar



Broner

## Marketing

Tom Takayoshi named general manager for Sound Music Sales in Los Angeles. Formerly, he was with Hilltak Records. . . . Jerry D. Duncan takes over as national secondary promotion director for Nationwide Sound Distributors in Nashville. He was a staff writer for Hitkit Music. . . . George Genovese becomes a sales and marketing representative for the St. Louis, Kansas City and Des Moines markets for Progress Record Distributing based in Elk Grove Village, Ill. Genovese was operations manager and buyer for Pickwick in St. Louis and he will work out of the Progress office in Clayton, Mo.



Garrish



Gold

## Publishing

Sam Schwartz becomes membership representative in ASCAP's Los Angeles office. He was with a management firm where he handled a variety of television and film composers. . . . Jamie Howarth joins Chappell and Inter-song Music in New York as the engineer for the publishing company's in-house 16-track recording studio. He was with Howard M. Schwartz Recording in New York.

## Related Fields

Norman B. Smith, formerly a distribution manager at Paramount Pictures and general sales manager at World Wide Films and New Line Cinema, is named acquisitions vice president for Media Home Entertainment in Los Angeles. . . . Clancy Grass has resigned as president of Little Bear Enterprises in Los Angeles. He plans to pursue personal management and production through his Grass Management while his ex-partner, Danny Kessler, retains control of Little Bear. . . . Chet Hanson remains as chairman of Athena Artists though he is also now president of Big Picture Promotions, a division of Athena. . . . Wayne Forte steps into the post of New York music department head for the William Morris Agency. Forte has been with the agency since

(Continued on page 92)

# Focus On Radio By New Ariola-America

By RICHARD M. NUSSER

NEW YORK—Ariola-America is a born again multi-national that is being molded slowly into a full-service record company that will focus directly on radio's needs, says the label's new chief operating officer, Warren Schatz.

"We've all seen what happens if you try to build too fast," says Schatz, Ariola-America's newly appointed senior vice president and chief operating officer. "Things can get out of hand."

Recalling his days with RCA Records where he was vice president of a&r, Schatz says Ariola won't be releasing "60 records a year and hoping that 20 of them make it."

"I'd be content to release 12 good records the first year," Schatz says.

He says he'll be working closely with his promotion staff, headed by Mike Manocchio (see Executive Turntable), to determine which acts get signed.

"A&R needs input from promotion from the start," Schatz says. "I

learned that lesson. You can't just hand promotion people a record and say 'get this played.' It doesn't work like that."

Schatz, therefore, is concerned with developing acts geared to today's expanding radio market. Ideally he hopes to sign "world class rock'n'rollers" and to make the most of his expertise in developing black acts.

"I'm trying to deliver radio," he says. "That's the main job after signing the act. So that's why I'm involving the promotion department in those decisions."

"When three people can agree on an act the chances of being wrong are minimized," he adds.

Schatz inherits a label that, domestically, has been trimmed to two acts: Nite Flyte and Chapter 8, which has a currently charted single.

But he is exercising his authority to select certain other acts from the Ariola International and Hansa la-

(Continued on page 83)

## MORE COUNTRY MUSIC

# Label-Movie Tieup On 'Bronco' Film

By GERRY WOOD

NASHVILLE—The latest motion picture to capitalize on country music, "Bronco Billy," is flashing onto national screens with a joint cross-breed tie-in between movie and record company.

Clint Eastwood's new film making its debut before key country radio and record executives in New Orleans Saturday (10), is the latest Hollywood production to utilize country music talents.

Other entries in the country flavored film include such high-budget movies as "Coal Miner's Daughter" and "The Electric Horseman," with Willie Nelson and "Best Little Whorehouse In Texas" with Dolly Parton forthcoming.

"Country music is city commercial," comments Vic Faraci, vice president of marketing at Elektra/Asylum Records. Faraci notes marketing programs are underway, including in-store tie-ins coordinated through WEA's field force.

Joe Hyams, vice president of publicity for Warner Bros. Pictures, agrees: "Country music is the sound of the next trend. Country music talks to people in the country."

Faraci, Hyams and other officials from Elektra/Asylum and Warner Bros. Pictures took part in the New Orleans fete that featured a screening of "Bronco Billy," interviews with the stars, and entertainment by Ronnie Milsap, Merle Haggard,

(Continued on page 74)

# EPIC RECORDS INTRODUCES NU-DISKS.

## WHO ELSE WOULD HAVE THE BACKBONE?

It takes a lot of courage to introduce a whole new concept in records. Not to mention foresight and planning.

But new concepts are what Epic is all about. And that's not just posturing.

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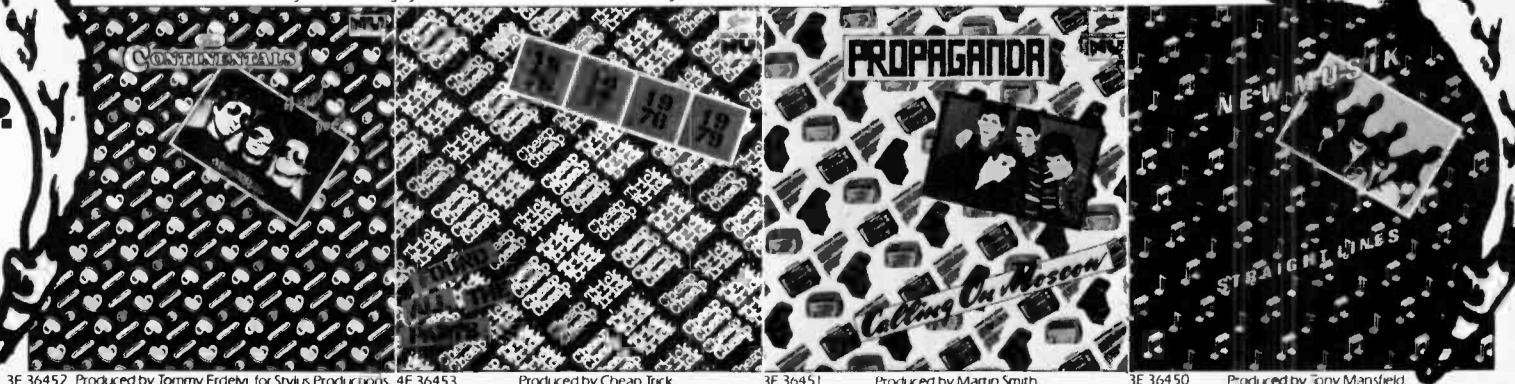
Nu-Disks. Sit up and take notice, they're going to be a big 10 inches!

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

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ON EPIC  
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3E 36452 Produced by Tommy Erdelyi for Stylus Productions

4E 36453 Produced by Cheap Trick

3E 36451

Produced by Martin Smith

3E 36450

Produced by Tony Mansfield

# DANNY BRAMSON

## Four MCA Positions Held By 27-Year-Old Executive

By PAUL GREIN

LOS ANGELES—At the ripe old age of 27, Danny Bramson wears at least four different hats within MCA. In addition to being executive director of the Universal Amphitheatre for the past five years, he is president of Backstreet Records, vice president of MCA Concerts Inc. and advisor on contemporary music matters to MCA DiscoVision and Universal Pictures.

It's gotten to the point that Tom Petty, frontman for the Heartbreakers—whose Backstreet debut album had seven weeks at number two earlier this year—threatened to buy Bramson a hatrack for his Universal City office so he can change off hats from one phone call to the next.

While Petty is the label's only signing at this point, Bramson says two more acts will be announced within six weeks: a new group and one developing act.

Unlike the Amphitheatre, where Bramson books any act he thinks will draw, he says Backstreet will continue to reflect his personal taste and artistic judgment.

Insiders have suggested that Carly Simon came close to pacting with Backstreet after leaving Elektra/Asylum. But the artist still owed E/A one more album and label officials there would only transfer that LP to her new label if she moved within the WEA organization, hence a three-year pact with sister label Warner Bros.

Backstreet was created in early 1979, about the same time that MCA

acquired ABC's stable of artists. At that time Petty initiated legal action claiming that the ABC sale made him a free agent, with MCA asserting otherwise. Bramson stepped into this breach and signed Petty.

The label's second release is the soundtrack to "Where The Buffalo Roam," a Universal film starring comedian Bill Murray. It contains newly-recorded material by Reprise's Neil Young as well as previous hits by Columbia's Bob Dylan, Reprise's Jimi Hendrix, Fantasy's Creedence Clearwater Revival and Motown's Temptations and Four Tops.

It's believed to be the first time Dylan and Young have been loaned out to appear on product from competitive labels. Actually there probably would have been no soundtrack album if it hadn't been for Bramson's enthusiasm. "They assumed it would be impossible to get all the clearances."

The "Buffalo Roam" film has been soundly thrashed by most critics, but Bramson holds out hope that the film will survive such uniformly bad notices, as did such recent hits as "Animal House" and Cheech & Chong's "Up In Smoke."

He adds that even if the film fails at the boxoffice, in his view the soundtrack is sufficiently creative to stand on its own merits. "A successful film would have helped (the album) and still might help," he suggests. "But at this time boxoffice success can't be assumed or expected."

Backstreet ties-in with the vogue for small, custom-type labels. In fact that's how the label got its name: it's for acts who want the security and shelter of back streets as opposed to the more crowded thoroughfares.

"This is the advent of smaller labels that can give more attention and focus to each act than a big label with 70 or 100 acts," says Bramson. "We have no great interest in grinding out records by the pound."

At this point Backstreet has a small skeletal staff. Bramson is backed up by Jon Scott, director of promotion, and Djibala Barnao and Tom Atencio, who toil without titles.

Backstreet also has an ongoing relationship with Universal Pictures and has been involved in several of its music-oriented films—suggesting or securing artists for soundtracks or for casting in featured roles.

It's been suggested that the label had a hand in securing Levon Helm for "Coal Miner's Daughter," though that soundtrack is on MCA.

"Our sheer physical proximity to Universal," says Bramson, "enables us to hear about films in production so we can have input. We'll continue to do that, as more filmmakers recognize the importance of music scores in their films."

The Backstreet deal with MCA is worldwide. To support the international release of "Damn The Torpedoes," Petty & the Heartbreakers recently concluded the final leg of its 1980 world tour, which took the group to England, France, Holland, Japan, Australia, and New Zealand.



Billboard photo by Barbara Macdonald

**STRONG OAKS**—Members of Oak sign copies of its Mercury LP for fans at Bloomingdale's in Boston. The in-person appearance was sponsored by WRKO-AM. The band seems to draw lots of teens in Boston.

## BLACK MUSIC MONTH

# 17-LP Campaign Launched By RCA

NEW YORK—RCA Records is tying-in with the Black Music Assn. in developing a June "Black Music Month" campaign.

The nationwide marketing thrust involves 17 albums by black artists on the RCA, Solar, Salsoul, 20th Century-Fox, Chi Sound and Pablo labels. Overall theme is "Celebrate Black Music Month, Give The Gift Of Music" and also incorporates the Black Music Assn.'s specially created logo, "Black Music Month Celebration."

One of the features of the campaign is a dealer sales kit containing minis of all 12 albums, logos of all associated labels involved, "Black Music Celebration!" logos, "Give The Gift Of Music" logos (the theme developed by the National Assn. of Recording Merchandisers) and "Celebrate Black Music Month" headlines for in-store use across the country.

Further merchandising materials supplied will include thousands of mounted and unmounted black and white posters showing all artists in the program, radio scripts for each of the artists, special order forms, and a 12-inch sampler containing

both current and upcoming singles from all the albums for in-store play.

Artists represented in the drive are Grey & Hanks, Odyssey, Machine, Chocolate Milk, Wax, Shalamar, the Whispers, Lakeside, Dynasty, Gene Chandler, Edwin Starr, Stephanie Mills, Leon Haywood, Skyy, Aurra, Count Basie and Ella Fitzgerald.

Ray Harris, RCA's vice president of black music marketing, says the campaign is designed to "sustain and increase the sales momentum we have achieved in the past few years."

## Universal Theatre Dome Plan Delayed

LOS ANGELES—Plans to put a dome over the Universal Amphitheatre here have been postponed for one year. County approval of the overall project came only after "several postponements," and ultimately too late for the architect to guarantee completion before the start of the 1981 summer season. The construction was to begin at the conclusion of this summer's season; it will now begin in the fall 1981.

## MAKING TV PILOTS, TOO

# Kids Stuff Label Prepping Videodisks

By JOHN SIPPEL

LOS ANGELES—Kids Stuff Records, the Hollywood, Fla., label, is rounding out as a total entertainment center with two moppet-oriented syndicated television pilots preliminary to its entry into videodisk.

Label president Irv Schwartz has director Ivan Kivitt filming at Video Base in Hollywood for two different series. "Smarty Pants" will be an education-oriented 30-minute opus. Another as-yet-untitled children's puppet theatre project will do half-hour classic tales such as "Cinderella" and "Pinochio." Schwartz will oversee the syndication.

Schwartz sees kid video as potentially strong. He feels such videodisks will carry a less expensive list price, just as children's disks are less expensive than adult recorded product. Both series will be ready by early 1981.

Already in record and/or cassette and book packets, the four-year-old label enters the \$1.29 list 7-inch record field this fall with 50 titles.

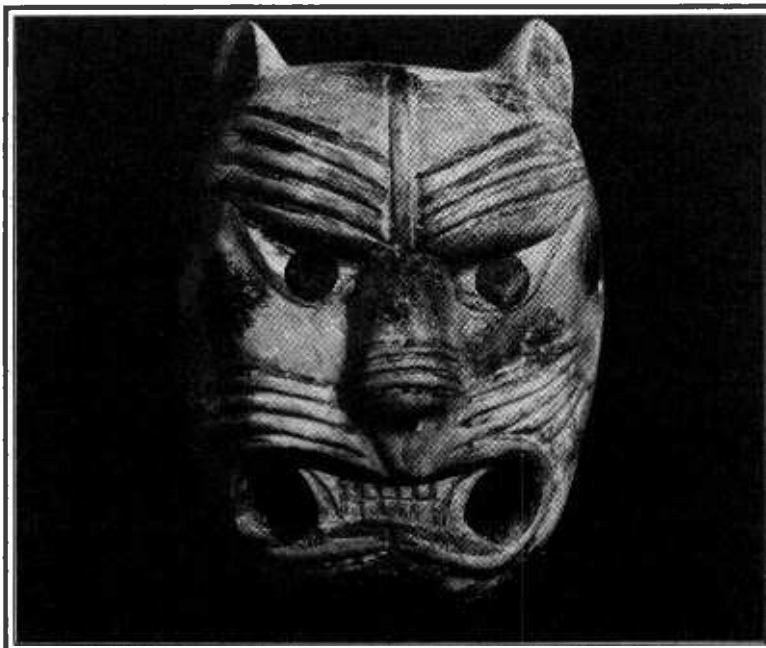
Product ranges from contemporary rock hits for youngsters to basic fairy tales.

Through Norm Prescott of Filmation here, Kids Stuff will exclusively release this fall the first two "Fat Albert" \$3.98 LPs, featuring portions of tracks from the syndicated Bill Cosby tv cartoon series. The second will be based on the long-time "Fat Albert" Halloween tv special.

In the same fall release, the label will bow its first Raggedy Ann & Andy product, obtained from Bobbs-Merrill, which has published the traditional material for more than 50 years. Two LPs, 12 book-and-record and 6 cassette-and-book releases will tee off the series.

Like its contemporaries, Kids Stuff reaches the consumer through a number of distribution concepts. In addition to a slate of independent distributors nationwide, the label also deals directly with some major accounts through a field force headed by Jerry Weiner, who bases here.

Dancer's Jaguar Mask from Guerrero, Mexico used in the procession of San Francisco. Courtesy of the Southwest Museum, Los Angeles.



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DISTRIBUTORS SEE NEW FEATURES

Preview RCA Videodisk Player

LAS VEGAS—Two features not publicly demonstrated before are in the final design of RCA's Select-a-Vision videodisk player.

The two features outlined by Roy H. Pollack, RCA executive vice president are visual search and rapid access.

RCA distributors at a national sales meeting here Thursday (15) got a preview of the unit, scheduled to debut in the first quarter of 1981 at a retail price of under \$500.

Visual search allows both forward and reverse scanning of a program many times the normal speed, while continuously displaying a picture on the television screen.

Rapid access is a high speed feature that locates any desired segment on the videodisk using a digital time indicator. RCA had previously demonstrated a mechanical time indicator.

The player, model SFT 100, is a

compact unit that measures 17 inches in width, 15.7 inches in depth, and 5.4 inches in height. It weighs about 20 pounds, uses 35 watts of power and may be used with any brand of television receiver.

As previously reported, the player is a mono unit. Pollack said that future models will include stereo capability, but will be priced at a premium in comparison with the mono player.

Epic Premiering 10-Inch \$3.98 'Nu-Disks' In June

NEW YORK—CBS Records is mounting a nationwide merchandising campaign in conjunction with the release on Epic of its first four

"nu-disks," which are 10-inch, 33 r.p.m. records, containing two songs on a side (Billboard, March 22, 1980).

The first nu-disk releases will be in stores June 2. They will retail at \$3.98, except for a Cheap Trick release which will also contain an enclosed 7-inch disk and which will sell at \$4.98.

Epic sees the nu-disks as an opportunity to release recordings by new artists, by established artists between album releases and as a way to mine the company's archives. The first four releases will be "Found All The Parts" by Cheap Trick, "Fizz, Pop Modern Art" by the Continentals, "Calling On Moscow" by Propaganda, and "Straight Lines" by New Music.

The nu-disk releases are exempt from the usual 20% return quota, CBS says, and the company will help support the releases with radio and consumer and trade print ads. A dealer sampler disk is being prepared containing the best cuts of all the four releases, and flyers are being printed explaining the nu-disk concept which will be available to give away to consumers as well as being inserted in the disk packages themselves.

In addition, CBS is preparing posters, stickers, album flats, divider cards, counter displays, backer cards, bins and inserts to turn regular LP bins into nu-disk outlets.

Certron Quarter Earnings Higher

LOS ANGELES—Certron Corp., blank tape manufacturer, reports higher earnings and sales for the first quarter ended Jan. 31.

Earnings were \$85,000 on sales of \$5,456,000, or 2 cents a share, compared to a loss of \$238,000 on sales of \$3,231,000, or 8 cents a share, for the same period a year ago.

Edwin R. Gamson, president of Certron, attributed the quarter gain to three things:

-Smaller but more frequent orders from retailers for tape products through the last holiday season.

-Export shipments to Nigeria.

-Sales of contract assembly and manufacturing, a new business activity for Certron.

"Domestic orders continue to be strong and are anticipated to remain at satisfactory levels throughout the year," Gamson says.

"A major reason for the increase in sales during the first quarter over last year's first quarter was the addition of Certron's new business—contract assembly and manufacturing," Gamson stated.

Certron is offering contract assembly and manufacturing work at its Mexicali, Baja California, operation.

Cole Goes On TV

LOS ANGELES—Capitol artist Natalie Cole hits the television trail in support of her "Don't Look Back" album. On Friday (23) she appears on "The Johnny Carson Show" then Friday (30) she cohosts the NBC-TV "Uptown At The Apollo" special. Lastly, she tapes a "Dinah" show segment this month which airs in June.

Market Quotations

As of closing, May 15, 1980

Table with columns: 1980 High, 1980 Low, NAME, P-E, (Sales 100s), High, Low, Close, Change. Lists various companies like Altec Corp., ABC, American Can, etc.

Table with columns: OVER THE COUNTER, P-E, Sales, Bid, Ask. Lists companies like Abkco, Data, Packaging, etc.

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.

13 Music-Affiliated Firms Make California's Top 500

LOS ANGELES—A survey of California's 500 leading publicly-held corporations reveals that 13 are in the music-records, tape and consumer electronics fields.

California Business magazine lists the following companies among the California 500:

MCA, Walt Disney Productions, 20th Century-Fox Film, Certron, In-

tegrity Entertainment, Craig, Superscope, Cetec, Altec, Audiotronics, Ampex, Memorex and Lloyd's Electronics.

MCA ranked 38th in sales, 19th in earnings and 28th in net worth; Walt Disney Productions was 57th in sales, 29th in earnings and 21st in net worth; and 20th Century-Fox was 63rd in sales, 53rd in earnings and 55th in net worth.

In the tape field, Memorex ranked 60th in sales, 71st in earnings and 68th in net worth; Ampex was 95th in sales, 78th in earnings and 91st in net worth; and Certron was 421st in sales, 464th in earnings and 490th in net worth.

In specialty music related sound equipment, Cetec (Gauss loudspeakers and duplicating equipment) ranked 259th in sales, 357th in earnings and 352nd in net worth; Altec was 305th in sales, 427th in earnings and 431st in net worth; and Audiotronics was 416th in sales, 413th in earnings and 415th in net worth.

In music retailing, Integrity Entertainment ranked 250th in sales, 477th in earnings and 463rd in net worth.

In consumer electronics, Lloyd's ranked 210th in sales, 482nd in earnings and 218th in net worth; Craig was 198th in sales, 329th in earnings and 184th in net worth; and Superscope was 147th in sales, 498th in earnings and 211th in net worth.

'Call Me' Still One

LOS ANGELES—Blondie's Chrysalis smash "Call Me" holds at No. 1 on the Hot 100 for the sixth consecutive week—one of only three singles to have logged six weeks at the summit since business conditions tightened in late 1978. It joins Chic's "Le Freak" on Atlantic and the Knack's "My Sharona" on Capitol. "Call Me" also becomes the biggest chart hit ever for producer Giorgio Moroder. "Bad Girls," his top seller for Donna Summer, had five weeks at No. 1 last summer.

Integrity Posts \$657,000 Losses

LOS ANGELES—Integrity Entertainment reports a net loss of \$657,000 for the first nine months of the fiscal year ending March 31. Last year, the firm reported a net profit after the nine-month period.

The disk and tape store operator's net loss of \$657,000 or 22 cents per share compared to a net profit of \$300,000 or 10 cents per share last year. Sales fell 6% to \$53.5 million versus \$57.1 million last year.

In the third quarter, the loss was \$122,000 or 4 cents a share as sales dropped 8% to \$14.2 million compared to \$15.4 million last year.

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## Digital Bach Marketed By Pasadenans

CHICAGO—The Los Angeles Chamber Orchestra is marketing a special premium-priced edition of its new digital recording of the Bach "Brandenburg Concertos." The Angel Records edition will not have general retail distribution at least until fall.

Marketing the special set is the Ambassador International Cultural Foundation, the Pasadena-based parent body of the orchestra. The special set is a 45 r.p.m. album pressing from digital master tapes.

According to an Angel spokesman, the high speed edition could become generally available this fall. The album is part of Angel's "45 Sonic Series."

Mail-order sales of the edition are being solicited. The set is being marketed at \$28.98.

A two-record 33 r.p.m. Angel pressing of the same digital recording is being distributed to retail this month. In the 45 r.p.m. pressing the music stretches across three LPs.

Conventional speed albums cut from digital master tapes began appearing in the U.S. in 1977 and much earlier in Japan. However, the new "Brandenburg" is possibly the first appearance of the deluxe configuration anywhere.

The performances are conducted by Gerard Schwarz, music director of the orchestra. Schwarz, also appears as trumpet soloist in the second of the six miniature baroque concerti.

Advantages of the higher cutting speed are improved high frequency and transient replication, and greater allowable dynamic range. All Angel 45 Sonic Series releases to date have been mastered from analog tapes.

The digital recording was made in late 1979 with Soundstream equipment, produced by Angel's Patti Laursen. ALAN PENCHANSKY

## For the Record

NEW YORK—The RCA digital sampler album (Billboard, May 17, 1980) will revert to a \$9.98 list price 90 days following its release as a \$7.98 special, not \$11.98 as indicated in the story. The label also says the LP contains both Sony and Technics digital sessions, not Thomas Stockham's Soundstream process.

## BUYERS HAVE CHOICE

# Dual Formats For CBS Mastersound

By ALAN PENCHANSKY

NEW YORK — Simultaneous product release in audiophile and conventional formats is planned by CBS Records as part of its new Mastersound premium quality line. The move will allow customers a choice between two different copies of the same recording in different quality grades.

Mastersound is the most comprehensive audiophile product line yet conceived, and the biggest major label move into the high-end market segment (Billboard, May 17, 1980). The line had its official unveiling here last week at the label's 30th St. studio.

Mastersound will include albums cut from digital master tapes, albums of half-speed mastered analog recordings, and chromium dioxide cassette tapes from digital masters. All product lists at \$14.98.

New developments in manufacture and quality control regimen also are part of the launch.

Plans for simultaneous issue of major pop product were revealed by Bruce Lundvall, CBS Records Division president. According to Lundvall, new pop albums will have their introduction in the half-speed mastered series by early 1981, if not sooner.

Best selling catalog items are part of the launch. In addition to titles previously disclosed, Mastersound will offer LPs by Neil Diamond, Barbra Streisand, Boz Scaggs and ELO.

Also addressing the press conference were CBS Records group deputy president Richard Asher, and Sam Burger, vice president of operations/manufacturing.

Asher, who related the introduction to CBS' long history of research and development including the invention of the LP, said the label decided to enter the field only after it had been "suitably impressed that there was a truly improved sound quality."

"We didn't want to just jump onto a digital gimmick," relates Asher.

Asher said the move was not being done out of "evangelistic" motives, but from a belief in the potential of the audiophile market.

The initial Mastersound release includes four digitally-mastered LPs with cassette counterparts, and four half-speed mastered items. Cassettes are being duplicated at a 16 to 1 ratio.

According to the label, the number of releases and variety of Mastersound product may be limited at first. CBS says the new high-end production channels do not today have "open ended" capacity.

Depending upon classification, dealers will pay between \$8.16 and \$8.45 for the product, it was learned. CBS's regular product returns policy applies to the new line.

In addition to the record retail market, plans call for Mastersound to be sold through hi fi stores. The Pacific Stereo chain, owned by CBS, is expected to introduce the line shortly.

At the manufacturing end, said Burger, "clean room conditions and rigid quality control procedures" prevail. Burger called the new Mastersound pressing material, which uses special additives and micro-filtration, "the finest vinyl compound ever produced."

Digital classical recordings were briefly sampled for the gathering. However, CBS executives privately admitted that the big studio's acoustics were not ideal for the demonstration playback.

Lux electronic components and Urei loudspeakers were used in the demonstration.

CBS of Canada is simultaneously introducing Mastersound, and the line has already had its unveiling in Japan. There are plans for its worldwide introduction, according to the company.

And according to Lundvall, digital recording of certain pop and jazz acts is on an upswing. Forthcoming digital Mastersound releases will feature Herbie Hancock, VSOP, and Carlos Santana and the all-stars, being taped in concert.

Digital classical albums in Mastersound's June release are Haydn "Theresien" Mass, conducted by Leonard Bernstein; "Music Of The Galaxies," conducted by Ettore Strata; Bernstein conducts the Prokofiev Fifth Symphony, and a Lazar Berman Carnegie Hall recital.

Also scheduled for June are Mastersound reissues of Neil Diamond's "You Don't Bring Me Flowers," Barbra Streisand's "Greatest Hits, Vol. 2," Boz Scaggs' "Silk Degrees" and "Discovery" by the Electric Light Orchestra.

## AVI Introducing Line Of Mini-LPs

LOS ANGELES—AVI, one of the first labels to pioneer the use of 12-inch disco singles, is now launching a series of "mini-LPs," which are also 12-inch, 33 1/3 r.p.m. disks, but containing three or four cuts rather than two as on the giant disco disks.

## Boston Pops Goes Digital For Philips

NEW YORK—Philips Records has finalized a recording deal for John Williams and the Boston Pops calling for seven digital LPs over a two-year period starting in June.

Ernst van der Vossen, vice president of Phonogram International and Guenter Hensler, president of PolyGram Classics, met in Boston to attend the opening night concert April 29 and finalize the contract.

Titles under consideration for sessions include "Film Music Of John Williams," "English & American



TV TALK—Judy Collins discusses her now famous nude Elektra LP cover with television talk host Mike Douglas for a stanza which airs around the country shortly.

## AUDIOPHILE SERIES DEBUTS

# CBS Mastersounds: Dealers Hear Earful

By IRV LICHTMAN

NEW YORK—New York retailers who attended CBS' official debut of its audiophile Mastersound series (Billboard, May 17, 1980) agree in varying degrees on its potential.

Ben Karol of King Karol of the King Karol chain, present at the label's 30th St. studios Tuesday (13), is most enthusiastic about the future of Mastersound.

"It's an important and serious step forward and the potential is enormous," Karol predicts. "The recording industry started to boom when hi fi and stereo came along. This is the next big technological revolution."

Karol says he took home a copy of a Mastersound cassette version of Stravinsky's "Petrouchka" with Zubin Mehta and the New York Philharmonic and concludes after listening to the tape that it'll "be hard to listen to the other stuff."

The retailer says he's purchased "thousands" of the first releases in both disk and tape configurations and expects to sell the \$14.98 list product for \$11.98. He says he's paying \$8.16 for them.

Jay Sonin of Record Hunter admits to not being an "audiophile," but claims he has a "good system."

He played the audiophile LP version of Bruce Springsteen's "Born To Run" and says both he and his son could not detect a difference between it and the regular release.

"There's no question the classical releases, as well as jazz, will do well," Sonin believes, "but I'm not as sure for the mass market product."

Sonin adds that the CBS product will benefit from a "poor selection" among other audiophile product. "They might just hit something. The audiophile industry badly needs new product."

Sonin says he's paying "around \$8.02" for the product and has ordered 30 copies of each of the new

releases. He'll sell them for \$10.44 and they'll be displayed in a new audiophile section.

Ben Karol feels that CBS' pricing "makes sense" from an investment, experimentation and promotional point of view. "Once they get volume sales, maybe they could lower the price a little."

Karol is particularly glowing about the Mastersound classical cassettes. "This end of the business has exploded."

In another pricing report, Barnes & Noble says it plans to charge \$11.98 for the Mastersound series.

Declares Roy Imber of the 31-store Record World/TSS chain: "We've done very well with audiophile records and the price is not as outlandish as it might seem. I think there'll even be a market for those who want to buy supersound versions of albums they've already bought in regular versions."

Imber says he's been selling audiophile recordings at list price, but is uncertain about his approach with Mastersound. He concedes that with more stores likely to carry the line he might have to compete with discounting.

## WEA Digs Into Video Software

LOS ANGELES—The mounting import of video software manifests itself when the 1980 WEA national spring meeting in Tucson this week spends a half-day of its four days in a session about videodisks and videocassettes.

Cochairmen Russ Bach of WEA and Mort Fink of Warner Communications Home Video discuss manufacture, distribution and marketing of this product.

WEA marketing boss Rich Lionetti covers new artist development, cross-merchandising, sales programs, sell-through and marketing of various musical repertoire. Black music marketing chief Hank Caldwell elaborates on the role of his sector in today's market.

A group of promotional executives from labels distributed by WEA will talk about contemporary radio in a segment chaired by WEA's George Rossi. Advertising sessions will be hosted by Alan Perper and Barbara Burns. Bob Moering directs merchandising discussions.

NARM's Joe Cohen will elaborate on the association's "Gift Of Music" promotion.



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## Rock'n'Rolling

# Death Doesn't Halt Tucker Band's Tour

By ROMAN KOZAK

NEW YORK—When Tommy Caldwell, bass player and singer for the Marshall Tucker Band, was killed in an auto accident (Billboard, May 3, 1980), it was felt the accident would put the popular concert attraction out of business for at least the next six months.

"But they felt that the best way to get over it was to get on with what they do," says a spokesman for Warner Bros. Records. And so Marshall Tucker will be back on the road Monday (26) with a show in Houston.

Signed on as a "temporary" replacement is Franklin Wilkie, who will continue in Caldwell's stead for the rest of the tour, at least.

\* \* \*

It's time for more rock music awards. These come from WIOQ-FM in Philadelphia and are called the second annual Harvey Awards. The first Harvey Awards were born in 1978 as a reaction against the Bee Gees winning the most Grammy awards.

Says the station: "It was felt that important categories of excellence were left untouched. Meaningful categories like: most expressive use of a single word, best song about hot weather and best use of alliteration."

Anyway, without further ado, here are this year's winners:

Most overused backup singers: a tie between Mike McDonald (Doobie Brothers) and Stevie Nicks (Fleetwood Mac).

Best use of a nonsense syllable: Rickie Lee Jones, whose "do it, do it," does it for "Danny's All Star Joint."

Best use of shoes by a new artist: Joe Jackson.

Dumbest song: "Rock Lobster" by the B-52's. (We disagree).

Best use of an Eastern European accent: Lene Lovich. The runnerup was the Flying Lizards.

Best attempt at a Beatles reunion: the Knack.

Best use of children in a rock setting: Pink Floyd in "Another Brick In The Wall."

Best sax solo: Dave Sanborn's effort on the Eagles' "Sad Cafe."

Best use of a marching band: Fleetwood Mac in "Tusk."

Best continuous use of a melody line over and over and over and over . . . the Police.

Best Elvis Presley impersonation: Queen's "Crazy Little Thing Called Love."

Most missed lead vocalist: Grace Slick.

Best new bank account of the year: Supertramp.

Most obscure song title: "99" by Toto.

Best song that should have been on an album: Steve Forbert's "Oil Song."

Commercial success long overdue: Tom Petty.

Best disguise award for song that passed as rock but should have been disco: A tie between "Do Ya Think I'm Sexy," by Rod Stewart and "Heart Of Glass" by Blondie.

Best female impersonator in a rock group: Mickey Thomas of Jefferson Airplane.

Song of the year: "Girls Talk" by Dave Edmunds.

Rock's biggest loss: Lowell George of Little Feat.

\* \* \*

Progressive music figure Kevin Ayers is looking to repeat his famous "June 1, 1974" concert and subsequent Island disk in New York. In 1974 in London he had John Cale, Brian Eno, Nico, Mike Oldfield and Robert Wyatt playing with him. This time around he is talking to the Talking Heads, John Cale and David Johanson. All he needs is a sponsor.

## MCA To Court On Tucci Tune

NEW YORK—MCA Inc., on behalf of its Leeds Music division, has filed a copyright infringement suit in U.S. District Court here against a writer, two publishing firms and CBS, Inc.

The action charges that Leeds had made a deal with Joseph Tucci, known professionally as Eric Matthew, for a song called "Round & Round & Round" in November of 1977, had registered the song as an unpublished copyright on June 2, 1978, but that the defendants were involved in copyright infringement, including the release last November of a CBS recording by Gary's Gang.

In addition to Matthews and CBS, the defendants include two publishing firms, Eric Matthew Music, Mideb Music and Gary Tournier, described as a principal of Ed Matthew Music.

The suit demands payment to the plaintiff of the costs of the action, including "reasonable" attorney's fees.

## Hit Songwriter Leigh Featured On Pan Am

NEW YORK—Richard Leigh, United Artists Music writer who has penned a number of hits, will be spotlighted on a special one-hour music and talk show this summer on Pan Am Airlines' entertainment systems.

The program will focus on the writer's debut as an artist with his forthcoming EMI/UA album, "Richard Leigh." As a writer, Leigh has penned such hits as "Don't It Make My Brown Eyes Blue," "I'll Get Over You" and "In No Time At All."

Pan Am's "Theatre In The Air" special also features an interview with Leigh tracing the development of his career and a play-by-play review of the artists who have cut his material.

The show will run each hour during June, July and August, with audience exposure expected to reach more than one million listeners on the airline's major U.S. and international routes. The special was produced by Billboard's Music In The Air division with the cooperation of United Artists Music.

## Lloyd Has 6 Scores

LOS ANGELES—Composer Michael Lloyd is scoring six new episodes of Jimmie Komacks' television series "Me And Maxx" which will air over NBC-TV this summer.

## ALTMAN & GREENBERG

# Rep Company For Publishers Launched

By IRV LICHMAN

NEW YORK—Two music publishing veterans are out to prove they can perform a vital function in being "to music publishing what independent promotion men are to record companies."

Al Altman and Stu Greenberg, veterans of the New York publishing scene, established Altman & Greenberg a month ago at 1650 Broadway here as an independent rep company for music publishers.

Altman, who has been associated with Chappell Music, April-Blackwood and publishing wings of Elton John and Barry Manilow, believes the time is ripe for a company of this type, since there are a growing number of publishing companies which do not pursue exploitation of their copyrights.

"With an account that may involve a period of three or six months or one year, we haven't the luxury of letting copyrights lie fallow in files," says Altman. "We've got to work those we feel have potential aggressively."

Greenberg, for a decade associated with United Artists Music in New York, feels a general trend of re-thinking independence among

music companies is also a factor in the wisdom of forming the company. "Smaller companies tend to require services such as ours," he explains.

The system by which the pair is paid for their services varies. One method is to obtain a weekly cash draw along with some participation in the income a copyright generates from a particular recording they obtain.

Although Altman admits many are reluctant to "give their copyrights away," some form of payment can include a portion of the publishing rights, an approach that has the partners in the process of forming a music publishing entity.

"We're trying to make it clear to potential clients that we're not going to be in the business of developing copyrights other than those of our clients," Altman insists.

The pair is also willing to make master deals, again varying payments with a percentage of the front money plus points or publishing involvement.

Presently, Altman & Greenberg handle exploitation of Sudden Rush Music, Myrna March and Bobby London's publishing interests and songs by Philip Namanworth.

# No Merger Sighted For Arista/Careers

NEW YORK—The fortunes of Arista/Careers Music will remain as a separate entity, with no intention of merging the operation into the Interworld publishing group, which is part of the Ariola music interests.

According to Elliot Goldman, vice president and general manager of Arista and a vice president and board member of the Ariola International Group, the Arista publishing unit will be maintained as a separate entity. Arista Music is the ASCAP arm, while Careers is licensed through BMI.

"Billy Meshel runs what I think is a unique operation from a smaller publishing company point of view," declares Goldman. "Its approach is different from that of Interworld

Music, which primarily has a catalog acquisition direction. Billy has successfully brought in new, working copyrights and our intention is certainly to keep Arista/Careers Music a totally separate entity," Meshel reports directly to Goldman.

Writer/artists who have become part of Arista/Careers include Mike Chapman and Nicky Chinn, Dicky Betts, the Alan Parsons Project, Robert John, G.Q., J.P. Pennington, the Outlaws, Rick Danko, Gregg Diamond, Billy Thorpe, Leroy and Air Supply, currently in the top 10 with "Lost In Love."

Hit material has included "Sad Eyes," "Stumblin' In," "Disco Nights," "More, More, More," "Kiss You All Over," among others.

## HANDLE OWN ADMINISTRATION

# U.K. Riva & HG Music Now In U.S.

NEW YORK—Riva Music (ASCAP) and HG Music (ASCAP), U.S. arm of Riva Music Ltd. and HG Music Ltd. of the U.K., have opened U.S. offices here at 232 E. 61st St.

Previously, the companies were managed by the U.K. operation and administered in the U.S. from the law offices of Mayer, Nussbaum, Katz & Baker.

Riva and HG have represented a roster of songwriters that includes Rod Stewart, John Cougar, the Clash, Air Supply and Billy Nichols, according to Dennis P. Collopy, vice president and general manager.

Having run both U.S. and U.K. operations from London for the past 2½ years, Collopy will divide his time between London and New York.

"This move represents a step towards complete independence in the U.S. and it is the company's intention to actively look for new

writers as well as promote current material," Collopy says.

## Frank And Napoli Sign With Famous

NEW YORK—Famous Music has signed Doug Frank and Jeanne Napoli to songwriting pacts that will showcase them as a writing/producing team.

Between them, the pair is credited with more than 30 cover records, with recordings by such artists as Dionne Warwick, Samantha Sang, the Spinners, Keith Barrow, the Manhattan and Cheryl Ladd.

Frank is a former staff writer for Sumac Music, while Napoli formerly penned material for the Entertainment Co.

The team donated one of its songs, "Whatever Happened To Love," to the United Nation's Music for UNICEF program designed to help raise money for needy children.

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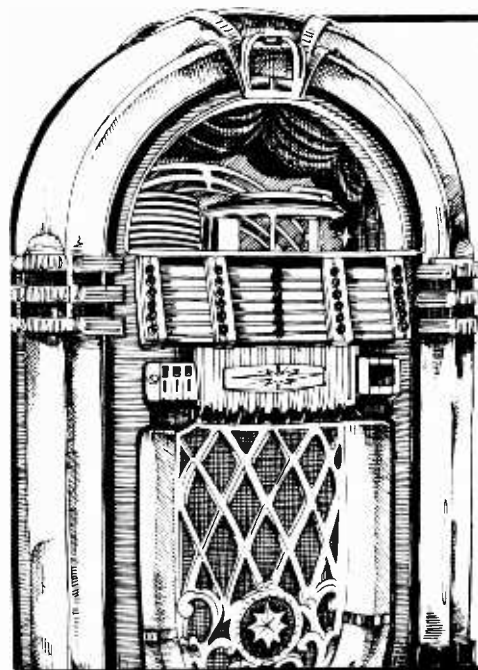
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- 6/9 Coliseum, Tucson, AR
- 6/10 Civic Center, Albuquerque, NM
- 6/12 Long Beach Arena, Long Beach, CA
- 6/13 The Feature Room, San Bernardino, CA
- 6/14 Warnors Theater, Fresno, CA
- 6/15

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Vol. 92 No. 21

# In Defense Of a 60-40 Split

By ERICH SCHULZE

As president of GEMA, I feel it necessary to make some remarks regarding modification of the plan of royalty distribution by our licensing organization in the German Federal Republic.

First of all, the plan of distribution has been changed from 50%-50% to 60%-40% (favoring authors) only so far as commercial sound recordings are concerned. As for all other forms of the use of authors' rights, the share of publishers remains unchanged.

*(Editor's note: The change in the distribution of mechanical royalties to writers and publishers by GEMA has stirred some controversy in Germany. Early this year it generated criticism by Alfred Schacht, of the Schacht group of publishing companies (Billboard, Jan. 26, 1980), and the question surfaced again last month at Billboard's International Music Industry Conference in Washington.)*

## GEMA sees distribution plan correcting inequities

The reduction of the publishers' share from 50% to 40% should not have come as a surprise to the industry. Well-known and influential authors had been able, in the past, to compensate for the disadvantage which they found in the old plan of distribution by requesting and gaining from publishers an internal refund outside of the GEMA distribution.

But those authors who were without such influence had to remain content with the GEMA distribution.

The German Patent Office, which supervises copyright administering bodies in Germany, however, did not wish to continue this situation indefinitely. In view of publisher practice, it had doubts as to the adequacy of the 50-50 split, and demanded its modification.

And even now, with the modification in force, the supervisory authority is not fully satisfied, since in exceptional cases the 50-50 split can still be agreed to, with exceptions not clearly defined.

Therefore, the possibility that 50-50 could again become the general rule cannot be excluded. Steps to prevent such a possibility will be taken via a proposal submitted for decision by GEMA's members' assembly at meetings in Berlin scheduled for June 24-25.

Under the proposal, any exception from the 60-40 rule shall be limited to a period of three years. In addition, authors and publishers will have to indicate on their common declaration of works the reasons for any exception.

However, the Schacht group of publishing companies believes that authors already doing well will now do even better,

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.

while new writers will be placed at a disadvantage. Also, they feel the resulting decrease in publisher profits would automatically lead to a reduction in investment.

Certainly, the reasons for such a decrease should not be attributed entirely to the new GEMA distribution plan. They must also include ever-increasing costs of operation, and losses due to home taping, piracy and parallel imports.

But some publishers insist the new distribution split will oblige them to concentrate on hit material and therefore work to the disadvantage of young writers.

I believe the allusion to young writers is unwarranted. Earlier, when the distribution formula was still 50-50, who worried about the young writers?

Those promoting the welfare of young writers were above all the broadcasting corporations, and the German Academy for Sound Recordings, the Central Assn. for German Music, the Working Community for German Musical Competitions and the GEMA Foundation.

The duration of copyright protection in Germany (life of the author plus 70 years) is reason enough for young writers, who one day will write the hits themselves, to enjoy the new distribution. We should remember that publishing contracts are generally entered into in the form of permanent obligations.

As for the argument of rising costs, it must not be forgotten that GEMA collections, and thereby the income of publishers, have risen over the years.

## But German publishers say young writers will suffer

It should also be remembered that losses due to home recording, piracy and parallel imports in Germany are relatively low in comparison to other countries.

Home recordings are already subject to royalty payments, since manufacturers and importers must pay a fee to copyright administering bodies. GEMA and the German group of IFPI are fighting piracy with success. And GEMA has been successful in collecting the difference in mechanical royalties on parallel imports between the rate abroad and the rate in Germany.

Nevertheless, I fully second without any reservations the contention by Schacht that the balance sheet for German publishers would be better if the costs of Anglo-American catalogs were not so unusually high.

*Dr. Erich Schulze is president and general manager of GEMA, the West German licensing and collection agency covering both mechanical and performing rights for writers and publishers.*

## Letters To The Editor

Dear Sir:

I am sitting in my office working on a return request. I took a break to express my disgust with the record business.

I carry a full line of records and tapes and my inventory of catalog is quite extensive. But there are many albums I have to return. Why do I need to return them? I have these same albums in my cutout bins in the back of my store at half the price.

I can't expect to sell my stock copies of these albums and I can't return them with return percentages the way they are. No warning from the record companies. One day you find much of your catalog has become obsolete. The record company has pressed too many of these titles. And, as usual, the retailer has to take the beating.

You might ask why I order the cutouts if I know I'll be stuck with the stock copies. First of all, if I don't offer my customers these records in the cutout bins they'll buy them down the street. Then they'll say I'm a rip-off for selling the records at such a high price. Secondly, my profit margin on cutouts is good. I can make the same dollar profit at half the selling price.

Record companies give no warning on "overrun" sales to cutout companies. The retailer who tries to keep a good stock of catalog is the one hurt the most, and these are the stores they should help the most.

Steve Biggs  
Hi-Fi Camera Center  
Charlotte, N.C.

Dear Sir:

The facts are somewhat garbled in the commentary "Ripping Radio's Play Barrier" (Billboard, April 12, 1980) that says radio stations do not program the records of small labels.

Getting small record labels off the launching pad is no easy matter. When Tuxedo and Mint Records were started we found this out. But our product was programmed on many New York and New Jersey stations,

and also on stations as far away as Iowa, Texas and Louisiana.

We were too poor to have a promotional representative performing that task for us. Program directors and disk jockeys did, and for every station where our product was programmed, we are grateful. We survived.

But station owners have had their problems. Facing with the inroads of television, radio broadcasters were shocked into alarm by allegations of "payola," and scrambled for complete control of their stations.

True or false, the allegations imperiled their investments. Disk jockeys were too rattled even to admit their wives asked them to dedicate records to their birthdays. Station owners shuddered at the thought of losing their stations.

No longer was the deejay permitted to make up his show and restrictions on the product of small labels was the order of the day. But now it is being relaxed somewhat. Radio programmers are aware that good small labels appreciate cooperation.

Small labels of today can be the big labels of tomorrow. Since creating a fine record is no easy matter, radio stations should reserve a spot in their programs for a fine record from any manufacturer. Let us forget recriminations. Let us get hits.

Chris Forde  
President,  
Playfare Records Corp.  
New York

Dear Sir:

Along with my commitment to music and the classical record industry, I have a concern for accuracy which I know you share. A factual error found its way into your Classical Notes column (Billboard, May 3, 1980), concerning release patterns of the Nonesuch label. I would like to correct the statement that only "one or two releases annually... had been the pattern."

The truth is that over the last decade Nonesuch has

issued release groups every three months—each group consisting of five or six albums or sets. Indeed, in 1978 and 1979, fall releases were delayed by manufacturing crises common to the entire industry at the time. Thus, the label's 1980 releases will include six albums I produced in 1979, as well as five more recorded last year under my direction.

Teresa Sterne  
New York

Dear Sir:

I think the large amount of time devoted by big city radio stations to older product has contributed to the sales slump.

In Philadelphia, I have listened to a highly rated AOR station for two hours and hear only one track less than six months old. The Top 40 and adult contemporary stations are almost as bad. No longer are oldies confined to special programs. It is often difficult to catch even a new record in Billboard's top 30 on the air here.

In the late '50s, stations were proud to be first or exclusive on a good new record, even by an unknown artist. Today, the goal seems to be who can be last on a record. Oldies may boost ratings for people who keep the radio on but really aren't listening, but nothing is left for those who want to listen.

John Politis  
Editor, Rockingchair  
Philadelphia

Dear Sir:

With the number of used-record stores in Denver selling disk jockey copies of new releases in quantity, I have no need to go to a regular record store ever again.

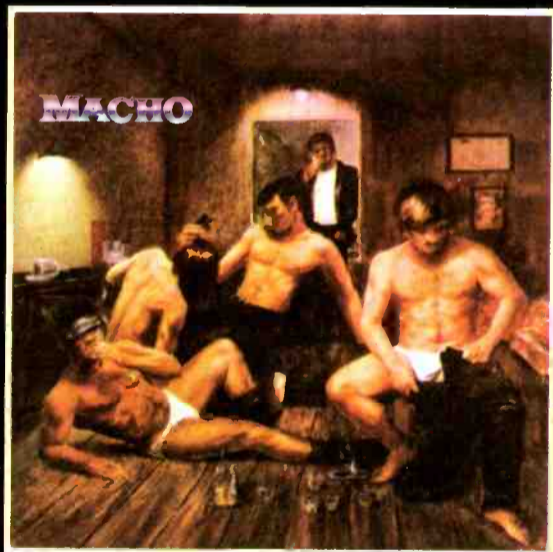
Also, I do tape off radio. Why shouldn't I? I get three releases (possibly more) for the price of one tape. With list prices skyrocketing, it's a logical alternative to inflation.

Bradford Browne  
Denver

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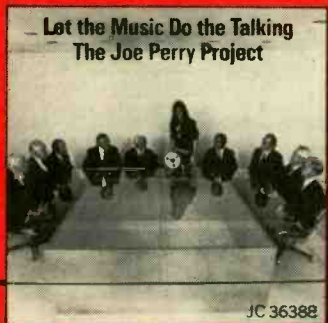
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REHEARSAL STUDIOS  
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Booking Agents & Promoters  
Facilities & Fairs, Commercial & Campus

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# SERVICES

# Billboard Album Radio Action

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

Based on station playlist through Wednesday (5/14/80)

## Top Add Ons-National

GRAHAM PARKER—The Up Escalator (Arista)  
ELTON JOHN—21 At 33 (MCA)  
INTERVIEW—(Virgin)  
JUDAS PRIEST—British Steel (Columbia)

## Top Requests/Airplay-National

BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)  
VAN HALEN—Women And Children First (WB)  
BILLY JOEL—Glass Houses (Columbia)  
PINK FLOYD—The Wall (Columbia)

## National Breakouts

BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)  
PHILIP LYNOTT—Solo In Soho (WB)  
D.B. COOPER—Buy American (WB)  
GRATEFUL DEAD—Go To Heaven (Arista)

**ADD ONS**—The four key products added at the radio stations listed; as determined by station personnel.  
**TOP REQUESTS/AIRPLAY**—The four products registering the greatest listener requests and airplay; as determined by station personnel.  
**BREAKOUTS**—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

### KFML-AM—Denver (I. Gordon)

- POINT BLANK—The Hard Way (MCA)
- GRAHAM PARKER—The Up Escalator (Arista)
- PHILIP LYNOTT—Solo In Soho (WB)
- INTERVIEW—(Virgin)
- ALBERT COLLINS—(Alligator)
- ★ ERIC CLAPTON—Just One Night (RSO)
- ★ TERENCE BOYLAN—Suzy (Asylum)
- ★ ORIGINAL MIRRORS—(Arista)
- ★ DIXIE DREGS—Dregs Of The Earth (Arista)

### KISW-FM—Seattle (S. Staton)

- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- GRAHAM PARKER—The Up Escalator (Arista)
- ALICE COOPER—Flush The Fashion (WB)
- LAURIE & THE SIGHS—(Atlantic)
- KROKUS—Mental Rendez-vous (Ariola)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ JOURNEY—Departure (Columbia)
- ★ ANGEL CITY—Face To Face (Epic)

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

- GRAHAM PARKER—The Up Escalator (Arista)
- PHILIP LYNOTT—Solo In Soho (WB)
- INTERVIEW—(Virgin)
- TONIO K.—(Arista)
- ELTON JOHN—21 At 33 (MCA)
- NEW MUSIC—Straight Lines (Epic)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- ★ PAT TRAVERS BAND—Crash And Burn (Polydor)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

## Western Region

### TOP ADD ONS:

GRAHAM PARKER—The Up Escalator (Arista)  
ELTON JOHN—21 At 33 (MCA)  
TED NUGENT—Scream Dream (Epic)  
JUDAS PRIEST—British Steel (Columbia)

### TOP REQUEST/AIRPLAY:

BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)  
PETE TOWNSHEND—Empty Glass (Atco)  
PINK FLOYD—The Wall (Columbia)  
VAN HALEN—Women And Children First (WB)

### BREAKOUTS:

BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)  
PHILIP LYNOTT—Solo In Soho (WB)  
D.B. COOPER—Buy American (WB)  
OZARK MOUNTAIN DAREDEVILS—(Columbia)

## Southwest Region

### TOP ADD ONS:

FLASH AND THE PAN—Lights In The Night (Epic)  
JO JO ZEP—Screaming Targets (Columbia)  
GRAHAM PARKER—The Up Escalator (Arista)  
ELTON JOHN—21 At 33 (MCA)

### TOP REQUEST/AIRPLAY:

BILLY JOEL—Glass Houses (Columbia)  
BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)  
PINK FLOYD—The Wall (Columbia)  
VAN HALEN—Women And Children First (WB)

### BREAKOUTS:

PHILIP LYNOTT—Solo In Soho (WB)  
KINGBEES—(RSO)  
ALICE COOPER—Flush The Fashion (WB)  
BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)

### KZEW-FM—Dallas (D. Miller)

- FLASH AND THE PAN—Lights In The Night (Epic)
- GRAHAM PARKER—The Up Escalator (Arista)
- INTERVIEW—(Virgin)
- JO JO ZEP—Screaming Targets (Columbia)
- RODNEY CROWELL—But What Will The Neighbors Think (WB)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ BILLY JOEL—Glass Houses (Columbia)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ BABYS—Union Jacks (Chrysalis)

### KL0L-FM—Houston (P. Riann)

- ELTON JOHN—21 At 33 (MCA)
- KINGBEES—(RSO)
- FLASH AND THE PAN—Lights In The Nights (Epic)
- PHILIP LYNOTT—Solo In Soho (WB)
- ★ URBAN COWBOY—Soundtrack (Asylum)
- ★ VAN HALEN—Women And Children First (WB)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ PETE TOWNSHEND—Empty Glass (Atco)

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

- JO JO ZEP—Screaming Targets (Columbia)
- KINGBEES—(RSO)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- BENNY MARDONNES—Never Run, Never Hide (Polydor)
- KROKUS—Mental Rendez-vous (Ariola)
- GRAHAM PARKER—The Up Escalator (Arista)
- PINK FLOYD—The Wall (Columbia)
- JOURNEY—Departure (Columbia)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ BILLY JOEL—Glass Houses (Columbia)

### KMOD-FM—Tulsa (B. Bruin/C. West)

- TED NUGENT—Scream Dream (Epic)
- ALICE COOPER—Flush The Fashion (WB)
- JO JO ZEP—Screaming Targets (Columbia)
- SCORPIONS—Animal Magnetism (Mercury)
- ★ URBAN COWBOY—Soundtrack (Asylum)
- ★ VAN HALEN—Women And Children First (WB)
- ★ ERIC CLAPTON—Just One Night (RSO)
- ★ PINK FLOYD—The Wall (Columbia)

### KBBC-FM—Phoenix (L. Thompson)

- PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
- PHILIP LYNOTT—Solo In Soho (WB)
- AVERAGE WHITE BAND—Shine (Arista)
- ALLAN CLARKE—Legendary Heroes (Elektra)
- BOOBY HUTCHERSON—Un Poco Loco (Columbia)
- HOTEL—Half Moon Siver (MCA)
- BILLY JOEL—Glass Houses (Columbia)
- TERENCE BOYLAN—Suzy (Asylum)
- ★ AMBROSIA—One Eighty (WB)
- ★ FAR CRY—The More Things Change (Columbia)

### KRST-FM—Albuquerque (S. Cornish)

- CHILLIWACK—Breakdown In Paradise (Mushroom)
- FLASH AND THE PAN—Lights In The Night (Epic)
- ELTON JOHN—21 At 33 (MCA)
- ALICE COOPER—Flush The Fashion (WB)
- D.B. COOPER—Buy American (WB)
- PHILIP LYNOTT—Solo In Soho (WB)
- ★ VAN HALEN—Women And Children First (WB)
- ★ PAT TRAVERS BAND—Crash And Burn (Polydor)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ BILLY JOEL—Glass Houses (Columbia)

## Midwest Region

### TOP ADD ONS:

GRAHAM PARKER—The Up Escalator (Arista)  
ELTON JOHN—21 At 33 (MCA)  
INTERVIEW—(Virgin)  
JUDAS PRIEST—British Steel (Columbia)

### TOP REQUEST/AIRPLAY:

BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)  
VAN HALEN—Women And Children First (WB)  
BILLY JOEL—Glass Houses (Columbia)  
ERIC CLAPTON—Just One Night (RSO)

### BREAKOUTS:

GRATEFUL DEAD—Go To Heaven (Arista)  
BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)  
SCOOTERS—Young Girls (EMI/America)  
ALICE COOPER—Flush The Fashion (WB)

### WVAB-FM—Detroit (J. Ouncan)

- GRAHAM PARKER—The Up Escalator (Arista)
- ELTON JOHN—21 At 33 (MCA)
- JUDAS PRIEST—British Steel (Columbia)
- 707—(Casablanca)
- SPIDER—(Dreamland)
- SCOOTERS—Young Girls (EMI/America)
- LINDA RONSTADT—Mad Love (Asylum)
- JOURNEY—Departure (Columbia)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ VAN HALEN—Women And Children First (WB)

### WJLF-FM—Elgin (T. Marker/W. Leisering)

- FLASH AND THE PAN—Lights In The Nights (Epic)
- PHILLIP RAMBOW—Shooting Gallery (Capitol)
- ORIGINAL MIRRORS—(Arista)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- POINT BLANK—The Hard Way (MCA)
- GRATEFUL DEAD—Go To Heaven (Arista)
- ELEVATORS—Frontline (Arista)
- ★ MARSHALL TUCKER BAND—Tenth (WB)
- ★ WRECKLESS ERIC—Big Smash (Stiff/Epic)

### WVMS-FM—Cleveland (J. Gorman)

- GRAHAM PARKER—The Up Escalator (Arista)
- ELTON JOHN—21 At 33 (MCA)
- INTERVIEW—(Virgin)
- BILLY SQUIER—Tale Of The Tape (Capitol)
- ★ PRETENDERS—(Sire)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ VAN HALEN—Women And Children First (WB)
- ★ JOURNEY—Departure (Columbia)

### WLWQ-FM—Columbus (S. Runner)

- JAGS—Evening Standards (Island)
- GRAHAM PARKER—The Up Escalator (Arista)
- ALICE COOPER—Flush The Fashion (WB)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ BILLY JOEL—Glass Houses (Columbia)
- ★ ERIC CLAPTON—Just One Night (RSO)
- ★ VAN HALEN—Women And Children First (WB)

### WYDD-FM—Pittsburgh (J. Kinney)

- TOUCH—(Atco)
- ELTON JOHN—21 At 33 (MCA)
- GRAHAM PARKER—The Up Escalator (Arista)
- TOMMY TUTONE—(Columbia)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ J. GEILS BAND—Love Stinks (EMI/America)
- ★ JOURNEY—Departure (Columbia)
- ★ VAN HALEN—Women And Children First (WB)

### WLFX-FM—Milwaukee (B. Beam)

- GRAHAM PARKER—The Up Escalator (Arista)
- GRATEFUL DEAD—Go To Heaven (Arista)
- JUDAS PRIEST—British Steel (Columbia)
- SCORPIONS—Animal Magnetism (Mercury)
- PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
- TED NUGENT—Scream Dream (Epic)
- BILLY JOEL—Glass Houses (Columbia)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ ERIC CLAPTON—Just One Night (RSO)

### WEBF-FM—Cincinnati (C. Gary)

- URBAN COWBOY—Soundtrack (Asylum)
- HUMBLE PIE—On To Victory (Atco)
- GRAHAM PARKER—The Up Escalator (Arista)
- BILLY JOEL—Glass Houses (Columbia)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ VAN HALEN—Women And Children First (WB)
- ★ GENESIS—Duke (Atlantic)

## Southeast Region

### TOP ADD ONS:

GRAHAM PARKER—The Up Escalator (Arista)  
JO JO ZEP—Screaming Targets (Columbia)  
ELTON JOHN—21 At 33 (MCA)  
INTERVIEW—(Virgin)

### TOP REQUEST/AIRPLAY:

BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)  
BILLY JOEL—Glass Houses (Columbia)  
ERIC CLAPTON—Just One Night (RSO)  
PINK FLOYD—The Wall (Columbia)

### BREAKOUTS:

GRATEFUL DEAD—Go To Heaven (Arista)  
PHILIP LYNOTT—Solo In Soho (WB)  
BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)  
D.B. COOPER—Buy American (WB)

### WRAS-FM—Atlanta (M. Williams)

- GRAHAM PARKER—The Up Escalator (Arista)
- INTERVIEW—(Virgin)
- TERENCE BOYLAN—Suzy (Asylum)
- ELTON JOHN—21 At 33 (MCA)
- ANDREW GOLD—Whirlwind (Asylum)
- SQUEEZE—Argybargy (A&M)
- SPECIALS—(Chrysalis)
- PETE TOWNSHEND—Empty Glass (Atco)
- ALICE COOPER—Flush The Fashion (WB)

### WHFS-FM—Bethesda (D. Einstein)

- GRAHAM PARKER—The Up Escalator (Arista)
- JO JO ZEP—Screaming Targets (Columbia)
- RANDY VANWARMER—Terraform (Bearsville)
- DIRTY LOOKS—(Stiff/Epic)
- ★ ERIC CLAPTON—Just One Night (RSO)
- ★ RODNEY CROWELL—But What Will The Neighbors Think (WB)
- ★ WILLIE NILE—(Arista)
- ★ SQUEEZE—Argybargy (A&M)

## Northeast Region

### TOP ADD ONS:

GRAHAM PARKER—The Up Escalator (Arista)  
INTERVIEW—(Virgin)  
ELTON JOHN—21 At 33 (MCA)  
JUDAS PRIEST—British Steel (Columbia)

### TOP REQUEST/AIRPLAY:

GRATEFUL DEAD—Go To Heaven (Arista)  
PETE TOWNSHEND—Empty Glass (Atco)  
BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)  
CLASH—London Calling (Epic)

### BREAKOUTS:

D.B. COOPER—Buy American (WB)  
PHILIP LYNOTT—Solo In Soho (WB)  
TOUCH—(Atco)  
UNDERTONES—Hypnotised (Sire)

### WNEW-FM—New York (M. McIntyre)

- PHILIP LYNOTT—Solo In Soho (WB)
- D.B. COOPER—Buy American (WB)
- INTERVIEW—(Virgin)
- GRAHAM PARKER—The Up Escalator (Arista)
- ELTON JOHN—21 At 33 (MCA)
- JUDAS PRIEST—British Steel (Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)
- CLASH—London Calling (Epic)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ GRATEFUL DEAD—Go To Heaven (Arista)
- ★ WNEW-FM—New York (G. Axelbank/R. Henneski)

### WBRU-FM—Providence (C. Berman)

- GRAHAM PARKER—The Up Escalator (Arista)
- ELTON JOHN—21 At 33 (MCA)
- ★ ERIC CLAPTON—Just One Night (RSO)
- ★ ELVIS COSTELLO—Get Happy (Columbia)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ GRATEFUL DEAD—Go To Heaven (Arista)
- ★ JOURNEY—Departure (Columbia)

### TOP ADD ONS:

GRAHAM PARKER—The Up Escalator (Arista)  
INTERVIEW—(Virgin)  
ELTON JOHN—21 At 33 (MCA)  
JUDAS PRIEST—British Steel (Columbia)

### TOP REQUEST/AIRPLAY:

GRATEFUL DEAD—Go To Heaven (Arista)  
PETE TOWNSHEND—Empty Glass (Atco)  
BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)  
CLASH—London Calling (Epic)

### BREAKOUTS:

D.B. COOPER—Buy American (WB)  
PHILIP LYNOTT—Solo In Soho (WB)  
TOUCH—(Atco)  
UNDERTONES—Hypnotised (Sire)

### WNCN-FM—Raleigh (R. Phillips)

- PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
- D.B. COOPER—Buy American (WB)
- PHILIP LYNOTT—Solo In Soho (WB)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ BILLY JOEL—Glass Houses (Columbia)
- ★ ERIC CLAPTON—Just One Night (RSO)
- ★ PETE TOWNSHEND—Empty Glass (Atco)

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

- GRAHAM PARKER—The Up Escalator (Arista)
- INTERVIEW—(Virgin)
- PHILLIP RAMBOW—Shooting Gallery (Capitol)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ VAN HALEN—Women And Children First (WB)
- ★ GENESIS—Duke (Atlantic)
- ★ GRATEFUL DEAD—Go To Heaven (Arista)

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

- GRAHAM PARKER—The Up Escalator (Arista)
- INTERVIEW—(Virgin)
- PHILLIP RAMBOW—Shooting Gallery (Capitol)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ VAN HALEN—Women And Children First (WB)
- ★ GENESIS—Duke (Atlantic)
- ★ GRATEFUL DEAD—Go To Heaven (Arista)

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

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# Radio Programming



**On Cue:** WNEW-FM program director Scott Muni cues a commercial while taking a phone call during his afternoon air shift at New York's leading rocker.



**The Wall:** Muni pulls an album from the FM studio's rear wall, which holds up to 15,000 LPs, enabling the station to adhere to its free-form format, aimed at an upscale, hip demographic.

## WNEW N.Y. TRIUMPH *Progressive FM Rocker Sticks To Guns; Fine Tunes Its Programming*

By RICHARD M. NUSSER

NEW YORK—Progressive rocking WNEW-FM is stronger than ever, occupying third place among 18-34 year olds here after the sophisticated soul/disco/r&b formats preferred by leaders WBLS-FM and WKTU-FM.

The Metromedia outlet has clung to free-form programming since the halcyon days of 1967—through a decade marked by computerized rotation, psychographics, active and passive research, galvanometer response tests, automation, tight lists and the disco craze.

The station's management firmly believes in the value of progressive "personality radio" and aims its signal at a core group of generally upscale rock fans who maintain hip lifestyles despite the fact many of them are married professionals residing in the greater New York City area.

Instinct, dramatically programmed sets built around one theme and a strong identification with both the music and its fans are keys to its success. So is the presence of veteran programmer and DJ Scott Muni.

WNEW-FM isn't quite as free-form as it once was. It still plays new artists in far greater proportion than its competition, but the air staff has been warned against sloppiness (forgetting to announce call letters) and playing music that's just a little too esoteric for the particular day part.

"There are obviously things you should and should not do," says Muni, one of the market's longest surviving members of the air personality fraternity.

"We do what you could call day-parting. A lot of those things are proven commodities in programming, at least so far as Arbitron ratings are concerned. We don't rotate, though, or worry about whether it's best to play a male or female after the news, but we decided it's better for us to break at 22 or 25 minutes rather than 30 or 35, and of course it's not wise to go into or out of a break with an unknown artist."

Such factors are seen by general manager

Mel Karmazin as "fine tuning," one of the elements that contributed to WNEW-FM's current ascent after its ratings slipped two years ago. More aggressive promotion aimed at reaffirming its progressive image is also part of the turnaround.

"A lot had to do with the fact we have 13 years' experience with this format," Karmazin adds. "We know that 94% of our audience buys albums and attends concerts. The music is damn important to us, but we also recognize the value of personality. No one else in the market can have Scott Muni or Dave Herman or Vin Scelsa."

Those DJs set the sort of tone that seems to appeal to the audience WNEW-FM wants to reach. A promo brochure describes the air staff as "relaxed, honest and sensitive." And they generally sound it.

The granddaddy of them all is Muni, one of the market's most distinctively enduring voices.

Muni started out more than 25 years ago playing rock and r&b on WSMB-AM in his native New Orleans. He played Top 40 hits on a succession of stations on his way to New York, ultimately pioneering the free-form, progressive format here. When WNEW's ratings slipped in 1978-79 Muni took himself off the afternoon shift and listened instead.

"I could hear there were things we were doing wrong," he says. "The most important thing is that we were getting off on our own nostalgia, playing Van der Graaf Generator or obscure Genesis cuts that we liked."

"We began to concentrate more on new acts, but we wanted to introduce them in the best way, to make it cohesive. We knew we had to also play established artists to get the listener to listen to the new music."

Muni launched a series of "skull sessions" with the other jocks and management that resulted in more "fine tuning," some personnel

changes and a more mature programming attitude.

"We started giving direction on what the best cuts on an album really are," he says. "We decided we weren't positioning things intelligently enough, particularly the new stuff. We talked about the audience."

Muni and the staff did some research and found that the audience was growing older and more successful, but it still was loyal to the music.

"We never considered things like rotation, except about a year ago we started a rule where you have to leave the albums you play in your last hour in a stack so the next guy doesn't repeat it," he says.

"Of course the name of the game is repetition," he adds. "Repetition for success. Repetition of hits, repetition of artists and songs... but you're not going to get a thoughtful mix just by rotating certain songs. You're not able to play something that will challenge the mind."

DJs are still encouraged to introduce new artists, or a new cut from a hit album that hadn't been played yet. The disk jockeys play single hits on occasion, sometimes at the urging of the artist or a label promo man, but they also go with their instincts, which keeps the free-form format alive.

"If I get an inspiration from something on the news or anything else I go to the wall," Muni says, referring to the station's library of 15,000 LPs that occupy the rear wall of the FM broadcasters studio.

"Of course you have to know the music and you have to think fast," he adds. "Usually it's easy because we've got that library to choose from."

That library wall was the subject of a promotional advertisement a while back. Muni recalls. It was pictured alongside a stack of disks representing the tighter format of a competi-

tor. "It was our 'list' against their 'list,'" he says.

"The big difference now is that everybody on the station is aware of what the other guy is doing," he says. "That's part of my job, to see that we're all on the same wave length."

Muni believes in talking to his jocks on a one-to-one basis, constantly seeking to exchange viewpoints on music trends and the attitude of the audience.

"The key is that you have to have people on the air who feel for the music," he says. "You have to be involved yourself in the music. You have to be going out to concerts and paying attention to the street."

Occasionally the troops have "fine tuned" themselves. Shortly after Muni went off the air to listen to the station, Vin Scelsa joined him in the ozone.

"Vince is terrific," both Karmazin and Muni agree, but as Muni says, "sometimes he was too hip for the room." Scelsa has since trimmed his long-winded flights of conversational fantasy and concentrates more on playing music.

WNEW-FM is still a place to break a record, supporting Muni's claim that it is the most powerful AOR outlet in the U.S. On a recent weekday, for instance, the station added six new LPs and three singles to its wide-ranging list.

"I got the new Townshend LP at 5:10 p.m.," Muni recalls. "And I tracked it immediately, listening to feel what the best cuts were and then I played it." Muni is on the air from 2 p.m. to 6 p.m. weekdays.

The station maintains a strong presence with the rock crowd by staging a continual series of live concert remotes around the metropolitan area. The majority of these are self-produced, but WNEW also uses the King Biscuit "Flower Hour" series, and NBC's The Source, as well as syndicated news and feature services geared to an upscale, hip listenership.

MAY 24, 1980 BILLBOARD

## New England Stations Playing It Safe In Ratings Race

• Continued from page 1

For label promotion men, the situation is making them work harder, stretching their time and budgets in the continuing search for airplay.

"It's so hard getting airplay these days," moans Boston independent promotion specialist Gerry Brenner. "That's why we're going after the secondary markets. Those guys are more flexible. If it sounds good they'll play it."

Brenner's job (any promo man's

job, for that matter) is made more difficult by the trend towards safe programming. Many of the most successful stations in the larger markets have no impact on record sales because their playlists depend heavily upon oldies and songs that are already in the Top 40. By the time these songs get added they're falling off the charts.

Despite this bleak background, there are rays of hope poking through the New England radio

spectrum, at least for record labels.

As the battle for listeners becomes more intense, programmers are looking for additional ways to lure greater numbers, relying more on day-parting than ever before.

"You can get kids and adults, too if you play it right," says Jim Sebastian, program director of WTSN-AM in the New Hampshire coastal town of Dover. "We just get a little heavier after 7 p.m."

Sebastian calls WTSN "adult-ori-

ented Top 40," and says his playlist is comprised of 30-35 new records, 10 "recurrents," or not so old oldies and "lots of gold."

Gold, in fact, is a color that shines brightest in programmer's eyes these days.

Jack O'Brien is program director of WPRO-FM in Providence, R.I., where "50%-55% of the playlist is comprised of oldies. But O'Brien isn't adverse to playing what another

contemporary Top 40 station may think is hard rock.

"I've noticed an adversion to rock on some formats that call themselves contemporary," he notes. "I think that's bad for the industry. I still think our listeners want to hear it. If you mix it right I don't see any problem."

WVMT-AM of Burlington, Vt., is described as "a mass appeal station bordering on Top 40" by program

(Continued on page 27)



# Label Promo Execs Say Playlists 'Confused'

• Continued from page 1

Capitol Records promotion vice president Bruce Wendell reasons that a promotion man must work with the stations in small markets "which will stay on a record longer. I get nervous when a major station

Collins also sees a proliferation of adult contemporary formats at the expense of Top 40 and AOR formats as programmers respond to demands of station management to ap-

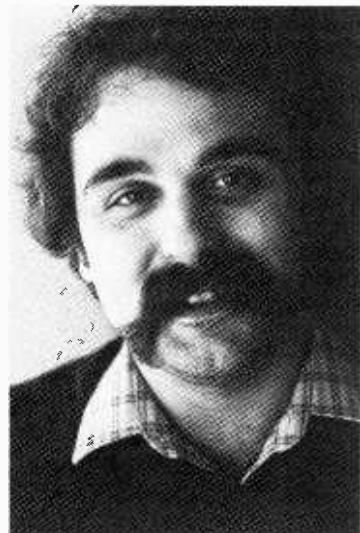
peal to older listeners (Billboard, May 10, 17, 1980).

"They're now being told to get these older demographics," Collins says.

He further sees these pressures on programmers as wiping out delimitations of formats.

"We used to be able to figure out what they would play," Collins

adds. "Now AOR can range from free-form to an adult contemporary 'AOR.' Top 40 is no different from MOR in some cases. And adult con- (Continued on page 28)



Bill Cataldo: Stores aren't stocking enough.



Jim Collins: Slow retail hurts stations.

goes on a record even if the stock is in the stores. Product does not move as quickly as it used to.

"Early adds sound good, but they don't mean anything if the record doesn't pop. It's our tough luck if KRFC-AM (San Francisco) goes on a record early. It takes more than one station to break a record today. A promotion man must spread the record quickly even if it is a turntable record and not selling."

Chrysalis national promotion director Scott Kranzberg suggests that "Radio has to make adjustments. It used to take three weeks (to break a record). Now it takes five weeks. Radio must look for alternative research. I can understand that they don't want to play a stiff for five weeks."

Atlantic national singles promotion director Vince Faraci adds, "It takes a week or two longer now. But if the record is getting strong phones (requests) that's got to be taken into account." Kranzberg also suggests that stations "look at requests more closely."

Because of this problem Collins and Cataldo at Polydor have developed a strategy that every record they promote "must have total cross-over" potential.

Collins says radio stations must "be tuned in to retailers" and realize that current credit problems mean that a particular record may be slow in arriving in local stores.

Too often, Cataldo adds, "stations call up and say, 'We're going to pull the record because we have no store reports, when the stores can't even afford to stock the record.'"

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**PLAN FOR IMPROVEMENT OF PROSPECTS FOR STRENGTHENED MERCHANDISING ABILITY THROUGH FINANCIAL DEVELOPMENT**—Co-Chaired by BMA Board Members, Calvin Simpson and Jim Tyrrell

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- A NARM Audio Visual Presentation: "GIVE THE GIFT OF MUSIC"
- **TRIBUTE TO GOSPEL** by the Gospel Keynotes, Courtesy of Nashboro Records
- **BMA SALUTE TO PRESIDENT AND MRS. CARTER FOR THEIR CULTURAL CONTRIBUTIONS**, Host: CBS Records
- **GENERAL SESSION/BRUNCH**  
Host: Philadelphia International Records
- **PERFORMING: THE BLACK LEADERSHIP FORUM**—An Overview Presentation
- **PERFORMANCE RIGHTS BILL HR 997**—An Update by RIAA and NAB
- **COCKTAIL RECEPTION/LIGHT BUFFET**  
Host: A&M Records
- **WHAT IS BLACK MUSIC?** A Panel Co-Chaired by James Tyrrell and George Ware, BMA Board Members

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## Consistent Hits, Heavy Promotion Lift Houston KRLY-FM Ratings

HOUSTON—"We did it with the hits," explains program director Michael Jones, commenting on the rapid success of KRLY-FM. He also cites consistency and promotion as keys to the station's double digit Arbitron figures.

Jones says KRLY has been in gradual evolution since it launched its disco format a little more than a year ago, to its current Top 40 format, which Jones says "is geared right for Houston."

"We started to put the screws to all disco last spring and by the fall we were no longer calling the station 'Disco 94,'" he recalls. KRLY's development parallels WKTU-FM in New York, which evolved from "Disco 92" to its current "urban progressive" format.

WKTU is "broader based" in its music than KRLY, according to Jones. It may also be blacker than KRLY, but Jones declines to discuss that.

Jones agrees that someone coming to Houston for the first time may still think of the station as disco, because he gives a "good rhythmic record" a bit more attention. "We go on these records as soon as they get in the top 20, but with a group like Foreigner we will wait for it to get into the top 10."

Despite the disco heritage Jones does not think the station has a particularly black appeal.



Michael Jones: A format that's right for Houston.

"We're hurting KRBE-FM; we didn't hurt (black) KMJQ-FM. We're not taking away black listeners; we're taking away white listeners."

Looking at the growth of listenership from a 6.4 share in the Octo-

ber/November Arbitron to a 9.1 share in the January/February book, Jones chalks it up to "momentum," and predicts the coming April/May book will be even stronger for the station.

Noting that his own morning show jumped in share points from 3.7 to 6.7, Jones reasons that "it takes people time to change their morning habits and there were a lot of changes on the other stations."

There were a lot of other changes: KULF-AM got a new morning team, Hudson & Harrigan, which had to be renamed Pruett & Stevens since the station they came from, KILT-AM, owns the Hudson & Harrigan name. KILT installed a new team and, of course, called them Hudson & Harrigan. Meanwhile, Barry Kaye moved into the morning slot at KRBE-FM succeeding Kenny Miles, who moved over to afternoon drive at KULF. And KQUE-FM went through two morning men until it wound up with Scott Arthur.

Jones also says he "got a little crazier" in the morning. Although he works alone, he notes he does "play off newsman John Sarrells."

Jones explains the evolution of the station is also the result of a lot of local research. "We don't do passive research, but we do a lot of sales research (with record stores) and we gather a lot of information from focus groups." These focus groups are directed by Kent Burkhart of Burkhart/Abrams, which consults the station.

Promotions include the "Most Outrageous Contest," in which listeners have to think up outrageous things to do to win and a variation on the old standby, cash call, which Jones has dubbed "The Great Float Away," which is tied into cruises for prizes.

Jones also makes sure a couple of armadillos are kept in sight around Houston. An armadillo is the station's mascot and is regularly used for promotions.

While Jones is looking for double digit Arbitron shares overall, the station already enjoys these from 3 p.m. on. In the January/February book the station has a 10.6 share for 3 p.m. to 7 p.m., up from 7.2 in the fall and 1.9 a year ago, and a 14.1 from 7 p.m. to midnight, up from 9.9 last fall and 3.2 a year ago. Overall the station has a 9.1 share.

The jocks on the air at these times are J. Thomas Smith from 2 to 6 p.m., Blake Lawrence from 6 to 10 p.m. and Tom O'Hare from 10 p.m. to 2 a.m.

Jones says he is constantly fine-tuning the station. "Sometimes we lean to rock, sometimes we lean to country, but we're always tuned into Houston. You couldn't move this station to Phoenix and make it work."

### Ohio's WDIF-FM Celebrates 3 Ways

MARION, Ohio—WDIF-FM is celebrating these days for three reasons. The station is marking its fifth anniversary, it is moving into a new \$1.1 million facility and it is celebrating the fact that it was named a Billboard "station of the year."

The triple event was marked by a three-hour party on the air co-hosted by program director Jim Roberts and news director Bob Bender. Highlights of music and news events were recapped from the past five years.



CHAT CHAT—Deborah Harry of Blondie makes some comments on the rock interview show "Radio Radio," which used to be on WPIX-FM New York, but now is syndicated from live broadcasts at Tramps, a showcase club in Manhattan. Chris Stein, another member of the group, waits his turn to comment.

## WDAI-FM Changes Format And Letters

CHICAGO—WDAI-FM will cast off its old air identity in a dramatic format and call letter switch scheduled for Thursday (22). Adult rock will be the new format of the ABC-owned station.

A special invitation concert by the Beach Boys was presented here Tuesday (13) to promote the new format. Call letters WRCK-FM have been selected.

The station is returning to rock after a 1½ year flirtation with disco music that proved unsuccessful. The station's last format revamping took place in December 1978.

Engineering the new rock sound is program director Sandy Sanderson, brought in from sister station WABC-FM in New York.

According to Sanderson, the new sound is targeted at listeners in the 25 to 34 age bracket. "It's not going to be elevator music; it's going to be

hit-oriented," Sanderson relates.

Bob Sirott, former WLS-AM deejay, has been hired by WRCK in the redesigning. Sirott will handle the morning air shift.

Previously, it was announced that Sirott had joined another FM rock station in this market. According to Sanderson, that deal fell through.

Sirott is one of three new DJs being hired, explains Sanderson. Three others, including afternoon drive deejay Danae, are remaining.

Sanderson has been production director and assistant program director at WABC for the past three years.

Specifics about the music selection are not being divulged at this time. However, Sanderson says heavy metal will be played only as oldies, and he admits that openings for unproven records will be minimal.

## Syndicated Classic Music May Be a Thing Of Past

By ALAN PENCHANSKY

CHICAGO—The market for syndicated classical radio programs may be reaching a saturation point, with some program directors today favoring increased local control of airtime. This was the mood reflected here by classical station program directors attending the recent Concert Music Broadcasters Assn. meeting.

Representatives of approximately 25 classically formatted stations held their annual strategy sessions here May 7 to 10. Questions about how much avant-garde music stations can successfully air, and approaching "saturation point," in syndicated programming and use of computers in cataloging records and program construction dominated the May 8 panel discussion on programming topics.

The 1970s witnessed a dramatic increase in the number of syndicated offerings for classical stations, with particular growth of concert tapes of leading U.S. orchestras. Today, it's felt that this form of programming may have lost some of its appeal.

Concern about the amount of spoken commentary contained in syndicated offerings also was expressed at the programming seminar.

Among those suggesting that a limit on syndicated programming has been reached were Norm Pellegrini, WFMT-FM, Chicago and James Keller, WQRS-FM, Detroit.

"We all know we are reaching the saturation point on orchestra syndication," said Keller. "Does an au-

dience care which way it is getting its music?"

Comments Pellegrini: "I think the bloom is off the syndication rose. I think they're all interchangeable."

Though WFMT itself is one of the leading syndications, Pellegrini saw a need for more locally originated programming. "I'd love to dump about half of the syndicated orchestras," he admits. "But I'd hate to let the competition get them."

(Continued on page 49)

## 6% JUMP IN COUNTRY AIR

NASHVILLE—In its annual survey of country radio stations in the U.S. and Canada, the Country Music Assn. has discovered that the number of stations now programming the music has increased 6% in the past year.

The total number of stations programming country has risen from 2,278 last year to 2,403. Additionally, the number of full-time country stations is up 8% over last year's total, increasing from 1,424 in 1979 to 1,534 in 1980.

Copies of the CMA's newly compiled listing of country radio stations will be available to its members at the end of this month. In response to requests, this year's CMA list will include the music director's name, when applicable, in place of the program's director.

## Consistent Rock Succeeds At Baltimore's WIYY-FM

BALTIMORE—"We're the only consistent rock'n'roll station in Baltimore and we're the most aggressively promoted station in Baltimore."

That's the explanation program director Denise Oliver gives for WIYY-FM's success, which she says has been the dominant AOR station "since we signed on three years ago."

She also attributes her success to her long association with Lee Abrams of Burkhart/Abrams. WIYY is the third Burkhart/Abrams "SuperStars" station with which she's been associated. She was a deejay on WDVE-FM Pittsburgh and music director at WWDC-FM (DC-101) when that station was a "SuperStars" outlet.

Consistency is important to Oliver. "We've only made two changes in three years. The most recent, music director Bob Slavin, left to return to his native Boston," she says.

Slavin has been succeeded by Chuck DuCoty, who is well-known in the market from his on-air stint with WTK-FM when that station was in an AOR format. DuCoty has taken over the 6 to 10 p.m. slot succeeding Alan Courduff, who moves to a swing shift.

Oliver says she moved DuCoty into the evening slot because "I think we can do better at night. We're getting increasing competition from the Top 40 stations and we needed a more up jock."

WRQX-FM in nearby Washington "has been affecting a lot of people here who are now copying the giveaway of big bucks. WRQX is now number four among teens in Baltimore," Oliver notes.

But Oliver is not concerned with teens. "Since we showed an erosion of listeners 25 plus in the last (Arbitron) book we've started adding feature oldie albums in midday," she says. Albums featured include old Eric Clapton, Spirit, Ten Years After and the Zombies. "We've also started taking requests after 11 p.m."

Promotions are the typical AOR efforts. "We give away concert tickets and we drive people to concerts in limos. For our third anniversary we had Ted Nugent in town. We had a press conference and we got him on television," she explains.

## Sklar Urges Students Get Into Radio

MT. KISCO, N.Y.—Looking toward the federal government increasing the number of radio stations in the nation "by many thousands in the years ahead," ABC programming vice president Rick Sklar has called for "a new collaboration between radio professionals and higher education" at a recent radio conference here.

Speaking at the Center for Public Resources Radio-Academe Conference May 7 to 9, Sklar said the cooperation is needed "to better prepare students for the increasing opportunities available in the radio industry."

Sklar complained that "based on my discussions with students from campuses across America, I feel there is a need that is not fully being met. Not enough students are aware of the opportunities in radio and much of the training they receive in their undergraduate studies is unrealistic."

Sklar also told the group of his experience with a communications course he teaches at St. John's Univ. in New York.

Sklar noted that "a variety of industry people have participated and our students are encouraged to have a free exchange of ideas."

"The young people who have this type of opportunity are placed at a tremendous competitive advantage. The radio industry benefits too, as more motivated young and talented people seek careers in radio," he said.

## Northeast Stations Are Playing It Safe

• Continued from page 24

director Gary Wheelock, who also claims the station draws "great 25-plus demos plus an astounding number of teens."

And what are the teens digging the most?

"I just came back from the local high school," Wheelock says. "The 14-year-olds were asking about our oldies show."

Wheelock programs four hours of oldies on Sunday nights that feature hits from 1963-1967 exclusively.

He cautions against seeing oldies as a panacea for coping with a wild-cat radio market, however.

If you're adult contemporary or Top 40 you also have to be aware of certain things in the new wave," he says. "You can't ignore this music, no matter what demographic you're aiming at."

Some records have to be day-parted, he adds, but others should be added across the board.

"The Joe Jackson record, 'Is She Really Going Out With Him,' is a good example," he says. "That was an all-day record. Any adult contemporary station that missed that one made a mistake."

"My guideline is 'I'm 30 years old—do I want to listen to it?'" he says. "Of course the mix has to make sense. But you can't program a station that sounds wimpy."

Rick Ryder of WFEA-AM in Manchester, N.H., says he's after the 25-plus listener who grew up on rock. "That's our slogan—'The music you grew up with,'" he notes.

"We play gold from the '60s a lot, too," he says. "But we have a list of current hits we play that's around 30-35 records with 18 songs in power rotation every 3½ to 4 hours."

Oldies, which were added only two months ago, help WFEA from becoming repetitive, he says, which

had been a source of complaints in the past.

Gary Berkowitz came to Boston's WROR-FM from WPRO-FM, where he was responsible for the latter's Top 40 slant. He's now aiming WROR in an adult contemporary direction but he refuses to be pigeon holed.

"We're adult-oriented, heavily day-parted and we're mass appeal," he says. "We're with the people and for the people. We're involved with the community and we go for fun promotions. Are we breaking records? Yes we are."

"We were first on the new Air Supply, first on Frank Sinatra and first on Dan Fogelberg," he says. "We go early on a lot of stuff as long as it isn't real hard rock." Interestingly, WROR also relies heavily on oldies.

While all this radio activity swirls around New England, what are the giant AMers doing to maintain their huge cumulative audience shares?

"We try and avoid the real hard stuff," says WHDH-AM program director Al Brady, who recently returned to Boston after a stint with New York's giant WABC-AM outlet.

"Our goals are to find ways to continue our growth and to stave off the new competition," he says.

Like many mass appeal stations with huge cumes, Brady is more interested in the artist than a particular song, and he's not concerned about breaking new acts.

"We have a conservative list," he says. "But we do check sales to get a sense of what's important in the market."

Fragmentation of the radio market is causing Brady to resume call-out research to determine what listeners want most to hear.

And, says Brady, he won't neglect promotions, either.

"We'll return to the creative and original promotions we once did," he says.

## Bo Thorpe Big Band Garners Disk Contract

NEW YORK—Bo Thorpe, who leads a 19-piece band with a Glenn Miller flavor known as Bo and Generation II, has backed into the record field by first getting a record played on the air and then getting a disk contract.

Thorpe, who is based in Rocky Mount, N.C., and who spends a lot of his time playing college dances in the South, has gotten his version of the 1940s hit "Again" placed in substantial rotation on WNEW-AM here. He has also placed the record on WNCN-AM Durham, N.C., and on WPTF-AM Raleigh, N.C.

The record Thorpe has been promoting to radio is an album he recorded himself about two years ago. Now he has sold the master to Tom Gramuglia's Hindsight Records, which will use it to debut a new label, Insight Records. Hindsight also has an option to record a second Thorpe album.

Thorpe, whose band played at Billboard's International Radio Programming Forum two years ago, was recently selected to be Coca-Cola's Spotlight band, a title that has not been used since the 1940s when Coca-Cola sponsored a series of radio broadcasts featuring numerous big bands.



SINATRA REMOTE—Jilly Rizzo, owner of Manhattan night spot Jilly's, reads some copy as host of "Saturday With Sinatra" Sid Mark watches. Singer Sylvia Syms, center, was also a guest on the show, which was the first remote for Mark's WYNY-FM New York program.

## Retailers Must Force Change In Programming—A&M's Childs

By ED HARRISON

LOS ANGELES—If radio is to broaden its playlists and begin exposing new acts, it will be up to retailers to force change, believes Harold Childs, A&M's senior vice president of sales and promotion.

"With the economy the way it is, it's imperative that retailers in each market work to change the situation in radio," notes Childs. "They alone can do it. They have the muscle because they control the advertising dollars and know what's selling."

According to Childs, one of the biggest retailer gripes at the recent National Assn. of Recording Merchandisers convention was that records that were selling including EPs and imports, were not being played. In some instances the records getting airplay weren't even selling.

"More accounts are going out to see new wave acts than radio people," Childs says. "to be more on top of the product they're selling. Retail people have to crack the whip. Each account has to change radio's philosophy and put heat on the general manager."

"The manufacturer approaches it only from a promotion standpoint, but it has to come from a sales standpoint. Retailers must convince program directors to play new product even if it's during the graveyard shift, but they must do something to recognize that audience."

The changing face of Top 40 radio is another reason many new acts aren't getting proper exposure, believes Childs. "Top 40 is having problems with the audience it's going after. You are locked into the situation where you now only have certain Top 40 stations that play rock'n'roll."

"Everyone talks about demographics. First it's older then its younger, then older. No one talks about the music anymore," says Childs. "Program directors look for reasons not to play a record."

"Radio became so formatted during the '60s and '70s it got locked in with call-ins and phone-outs. It should satisfy its audience, not someone's ego. The hanger in that is that guys never had to think. Now there is no enthusiasm. A record always first has to be proven."

Childs is waiting for the day when another Tom Donahue surfaces as he did at San Francisco's KSAN-FM and creates a progressive free-form format. "Someone will wise up and have a station that plays what he



Harold Childs: Retailers must work to change the situation in radio.

feels. It has to happen. Someone has to get hip and recognize all these new records."

Childs believes that pop adult stations are now taking the same attitude as Top 40 and even AOR and not playing new records until they are convinced of its hit potential.

The only real progressive format now is r&b, Childs contends. "R&b is the only adventurous format. It plays Styx, Kenny Loggins and Herb Alpert's 'Rise.' Some r&b stations are almost one-third white. They have more of a real feel for the music."

"There are more records beaking urbanly because r&b influenced it," Childs points to the Brothers Johnson, who are getting airplay on most major market stations with secondaries now adding their music.

Childs believes that r&b radio has gotten stronger and more influential due to stronger signals enabling the music to be heard by more people. He cites New York's WBLN-FM whose signal stretches to Long Island.

"Whites are being exposed to black stations with strong signals," he says. "They are all playing new product. For an AOR station not to play black music is incredible. The r&b market was once overlooked, due I think, to basic prejudices. But WBLN started the upsurge of r&b stations. If I was an artist in New York I'd want to be played on WBLN and WPLJ-FM," says Childs.

A good majority of A&M product being released now is r&b, although Childs says it wasn't planned. "It's

given us balance while fighting the other situation with new wave acts," he says.

To a degree, Childs faults research for "taking away from the music," although he does believe it has its place. "There are too many people in radio who have used research to an extreme and then wonder why they are losing ratings. But if you're number 20 in a 25-station market, it can't hurt to play new product."

A&M is reserving the Police's "Message In A Bottle," a worldwide hit except in the U.S. "Even though we got some Top 40 airplay, it wasn't concentrated," notes Childs. "It's not a hard rock record, but it was released at the time radio was changing with Top 40s becoming pop adult. There weren't enough stations to muster it through." (Childs points to the fall of 1979 when these format shifts first became noticeable.)

Continues Childs: "A lot of program directors never listen to records. And a lot of stations won't play a record because of the group's name. Few people really listen. They go only on what they've been hyped on."

Childs also lays fault with promotion people whom he feels "spent too much time holding hands with the artist and not enough time spent at the radio level. There are a lot of guys who don't know how to work a station," he suggests.

"That's why there are so many independents. The local guys never had time to work the station and we're paying for it now."

Childs believes that the Southeast always was and still is the mainstay for breaking records. "When the Southeast gets into new rock, that's when it will happen. Stations there like to break records. There is a real honesty and enthusiasm."

Childs, a 13-year A&M veteran, doesn't look kindly at secondary stations. "The record industry spoiled secondary stations to death. We catered to them. They once played everything because they were ignored. But once we paid them the same amount of time and attention as the majors, they no longer work for us. They give away more records than they can sell in the market."

What does Childs tell his promotion people who are getting increasingly more frustrated at having their records rejected? "I tell them to play a lot and to hustle as much airplay as they can get."

## WXLO-FM IN N.Y. AIRING NEW 'TOP 30'

LOS ANGELES—WXLO-FM New York has replaced its weekly airing of Watermark's "American Top 40" with Drake-Chenault's "Weekly Top 30." It's the first time the three-hour countdown show will be heard in New York.

"Program director Don Kelly comes from Chicago," says Drake-Chenault's Jim Kefford, executive vice president and general manager, "and he used the show there so now he's using it in New York."

The program, hosted by Mark Elliot, began April 20. WNBC-AM begins running "American Top 40," hosted by Casey Kasem July 5. So far, WXLO is the first station to replace "American Top 40" with "Weekly Top 30."

"I don't think we're after two different audiences," voices Charles Olsen, executive vice president of Watermark, "but we haven't felt that show's impact yet. It hasn't hurt us." The Watermark program has a roster of 510 reported stations while "Weekly Top 30" is reportedly heard on 200 stations.

Even Kefford doesn't see stations shifting in any great numbers in the near future. "We can coexist," he says. "The emphasis is totally different. We emphasize 18 and older adults." The Drake-Chenault series is even heard on some adult contemporary stations such as WASH-FM in Washington, D.C.

## Vox Jox

By DOUG HALL

NEW YORK—What do you do when you hire a top jock from the competition across the street and the competition gets an injunction against him being on your airwaves?

You make the most of it, and WIKS-FM Indianapolis is doing just that. When WIKS, known as "Kiss-99, The New Rock," hired WNAP-FM morning man Adam "the Smash" Smasher, WNAP responded by getting an injunction to prevent the Smash from being on WIKS for six months and filed suit for \$1.5 million.

WIKS responded with a "Free The Smash" campaign of "Free The Smash" buttons, T-shirts and rallies. Almost 2,000 persons signed a petition to "Free The Smash."

Just who is directing all this activity? Why, the Smash himself, who's been named WIKS promotion director until he can return to the airwaves.

There's another catch to all of this: WIKS is licensed to Greenfield, Ind., but has for some time planned to move its transmitting tower closer to Indianapolis, but it now turns out the owner of this new site is WNAP.

"It looks like we may be in Greenfield for a long time," says WIKS manager John Piccirillo.

Former WABC-AM New York DJ Chuck Leonard has joined WXLO-FM New York in the 7 to 11 p.m. slot. Leonard was dropped from WABC some months ago in a general shakeup of on-air talent.

Jerry Atchley, vice president and general manager of TM Productions, and Ken Justiss, operations vice president of TM, have both resigned to pursue personal interests. Atchley will devote his time to operation of his station KSSN-FM Little Rock and Justiss will become a shareholder and vice president of Long-Pride Broadcasting, headed by singer Charley Pride and former TM president Jim Long. Ken Fournier has been promoted to advertising and promotion manager for the TM Companies, which include TM Productions, TM Programming and TM Special Projects.

Melissa McConnell, who as Melissa Foster was program director of KWUN-AM Concord, Calif., has returned to her "first love" and is a deejay on KYA-AM San Francisco from 10 p.m. to 2 a.m. . . . Jim Dooley from Century 21 Broadcasting in

Dallas joined KNUS-FM Dallas in the overnight slot and Jay Hawkins from KSLQ-FM St. Louis has been added to KNUS' weekend staff.

Will Hansen, program director for KWIK-AM Pocatello, Idaho, has added programming duties at new sister station KSIH-FM (95-Alive). The lineup for the new AOR FM is Gary Lasater, Greg Heuser, who is also music director, Robin Kaspar and Stan Snooks. . . . WGRD-AM-FM Grand Rapids, Mich., has added Chris Kelly in the 6 to 10 p.m. slot from WROK-AM Rockford, Ill., and Dave Scott to do weekends from WFFX-FM Grand Rapids.

Tim Nelson Thayer, brother of Todd Thayer, account executive at KLAC-AM Los Angeles, has entered the radio field with a shift on KRHS-FM Bull Head, Ariz. . . . Bill Taylor has been named afternoon drive jock on CHYR-AM Leamington, Ont., moving from the 7 p.m. to midnight shift. Moving into Taylor's old slot is overnight man Jeff Parker.

Arlene Leib has been named pro-

motion director of WYSP-FM Philadelphia. She comes from positions in television. . . . Ron Stevens has joined WIBG-AM Ocean City, N.J., in afternoon drive. . . . John Hare has been named general manager of ABC's WRIF-FM Detroit. He moves up from sales manager at ABC's WRQX-FM Washington.

Tom Hedges joins KLOS-FM Los Angeles as program director. Formerly, he programmed WCOZ-FM Boston. . . . Charlie Tuna, KHTZ-FM Los Angeles air personality, is now the announcer for the new syndicated "Mike Douglas" television show. . . . Roger Lindsey becomes manager of KKLR-FM Oklahoma City. He was Shreveport operations director for Mid America Media Co. which owns KOKA-AM and KCOZ-FM Shreveport, along with KKLR. Bill Bradford takes over Lindsey's former post. He was assistant general manager. . . . Thom O'Hair becomes program director at KQFM-FM Portland, Ore. He was programmer at KMEL-FM San Francisco. . . . Air personalities Paul Freeman and Mike Wagner of KIIS-FM Los Angeles participated in the disco finals held at the Stox II restaurant/disco in Buena Park, Calif. May 14. Also participating was house disk jockey Chuck Dennis.

WYSP-FM Philadelphia personality Denny Somach is on his way to London to interview Yes for the NBC Source Network. . . . Judy Korin has been appointed program director of WESU-FM Middletown, Conn., succeeding Curt Holbreich, Alex Crippen continues as music director.

Jay Clark, vice president for administration of WTIC-AM Hartford, Conn., has been appointed operations director of WABC-AM New York. He succeeds Al Brady, who resigned April 30 and will begin his new job June 1. Clark has been with WTIC since 1977 and before that had been with WPRO-AM Providence, R.I., and WTRY-AM Troy, N.Y.

Veteran DJ Wolfman Jack played himself in a two-part television show science fiction "Galactica 1980." . . . ABC's WPLJ-FM New York has been designated the official Dr Pepper concert station and will carry a live concert series through the summer from Manhattan's Central Park. WPLJ program director Larry Berger marked the first anniversary of the talk show "Let's Hear It," which he hosts. Station staffer Bob Mar-

rone interviewed "Father Guido Sarducci" of "Saturday Night Live" about his new Warner Bros. album. The program was carried on DJ Jimmy Fink's midday show.

ABC's WLS-AM Chicago marked 20 years as a market leader and is celebrating by giving away a \$75,000 house on sister station WLS-TV's "AM Chicago." DJ John Landecker will pick the winning name on the show which will be simulcast by WLS-AM. . . . ABC's WMAL-AM Washington afternoon drive team of Trumbull & Core recently took their 3 to 7 p.m. show to the control tower of the Woodrow Wilson Bridge, the center of a consistent traffic jam, and took phone calls on how to improve the situation.

WABC-AM New York is sponsoring a multi-media program on "American Dance—The History Of America Through The Expression Of Dance" at local high schools. Evening jock Howard Hoffman will be among the hosts of the traveling show.

A promotion spot for WRJZ-AM Knoxville, Tenn., voiced by jock J.J. Scott has been nominated for a CLIO award. Back in February Scott won seven prizes in a competition sponsored by the Greater Knoxville Ad Club. . . . KHOW-AM-FM Denver sponsored a 6.2 mile race through the local park with the local YMCA. KHOW personality Harry Smith assisted Gov. Richard Lamm with the awards ceremony.

WVON-AM Chicago is launching a promotion campaign with the slogan "Von's On." . . . KINK-FM Portland, Ore., gave away \$9,000 worth of albums in a "Mystery Artists" contest.

## Is Sales Sag Hurting Playlists?

Continued from page 25

temporary is all over from Frank Sinatra to Alice Cooper. There is a confusion on the part of programmers on how to relate to these older audiences."

Explains Collins: "That's why we need total crossover. We must get a record played across the board. We're doing this with Ray, Goodman & Brown from r&b to Top 40." Adds Cataldo: "WBLs-FM (New

York) won't play any (r&b record) that won't cross over." WBLs, a black-owned and operated station with wide appeal to blacks has always been careful to avoid an r&b format label.

Collins notes that it's getting harder and harder to break a rock record because "there are a lot of Top 40 stations that should be called adult contemporary. Half of these stations reporting to the trades won't play a rock 'n' roll record. It's unfair."

Collins also reasons that since records are selling at a slower pace, call-out research conducted by stations requires a larger sample "since it's harder to find people who are buying records."

Cataldo also complains that stations used to be "stepper outers"—stations would step out on a record

or break it right out of the box. "But they've shrunk," he says. Asked to name what's left, Cataldo could think only of KWK-AM St. Louis.

"Stations can do research, call-outs, check stores, but don't take away the gut feeling," Cataldo adds. "You hear a record and you put it on. You've got to step out on a record. It causes excitement at a station." And excitement may be just what the business needs.

## L.A. DJ Tryouts

LOS ANGELES—KWST-FM here now has an "Amateur Hour" for aspiring air talents. Heard every Sunday at 7 p.m., the program is an outgrowth of a recent "highest paid DJ contest" in which listeners were invited to send in airchecks of themselves. The best were given air time in addition to receiving cash prizes.

## Pro-Motions

LOS ANGELES—Pop Tunes Record Shops in Memphis sponsored "The Most Beautiful Lipps In Memphis" contest along with Casablanca Records and WHRK-FM to promote the "Lipps Inc." album. Entrants submitted a recent photo of themselves which were displayed at the three Pop Tunes locations. The photos were judged by a panel of judges from the station, label and record shop. Prizes were a trip to New Orleans, a shopping spree and a set of EPI stereo speakers.

WCKO-FM Ft. Lauderdale, Fla., has started a "Rock Around The World" promotion. Over the course of a year, six to eight trips will be given away with the winner receiving tickets to a rock show in the chosen city and meeting the act. The first winners recently met Van Halen in Washington and the next trip is set for the end of July in Los Angeles with the Who and a trip to see Yes in New York in September is in the planning stages.

Mercury Records sponsored a

"Sure Shot" contest to promote Crown Heights Affair's latest release. "Sure Shot." The promotion, for radio, retail and journalists, involved a competition at Balboa Park here to see who comes closest to hitting a specified target. The winning team of players receives Crown Height Affair satin jackets.

MCA artists Bernadette Peters as well as Elektra/Asylum Los Angeles promotion staffer Scott Burns, Elektra/Asylum's national promotion head Sammy Alfano and Elektra/Asylum a&r department's Rip Pelley were among those present at KRTH-FM's "K-EARTH Carnival" held at the Century Plaza Hotel in Los Angeles. This is an annual event sponsored by the station for industry and media personnel.

Capitol's Graham Nash recently visited WNEW-FM New York and talked with personality Pete Fornatale on the air for 40 minutes. Nash's tour included a New York Palladium date.

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- 102—HIGH, Skyy, Salsoul 72113 (RCA)
- 103—CLOUDS, Chaka Khan, Warner Bros. 49216
- 104—OVERNIGHT SENSATION, Jerry Knight, A&M 2215
- 105—HANGIN' OUT, Kool & The Gang, De-Lite 804 (Mercury)
- 106—LANDLORD, Gladys Knight & The Pips, Columbia 1-11239
- 107—DALLAS, Floyd Cramer, RCA 11916
- 108—I DON'T WANNA GET DRAFTED, Frank Zappa, Zappa 21
- 109—I CAN SURVIVE, Triumph, RCA 11945
- 110—ENTRE NOUS, Rush, Mercury 76060

## Bubbling Under The Top LPs

- 201—ABBA, Greatest Hits Vol. 2, Atlantic SD 160009
- 202—B.T. EXPRESS, 1980, Columbia JC 36333
- 203—SUZANNE FELLINI, Suzanne Fellini, Casablanca NBLP 7205
- 204—THE TOURISTS, Reality Effect, Epic NJE 36386
- 205—LONNIE LISTON SMITH, Love Is The Answer, Columbia JC 36373
- 206—THE FABULOUS THUNDERBIRDS, What's The Word, Chrysalis CHR 1287
- 207—ROBIN LANE & THE CHARTBUSTERS, Robin Lane & The Chartbusters, Warner Bros. BSK 3424
- 208—SIDE EFFECT, After The Rain, Elektra 6E-261
- 209—KWICK, Kwick, EMI-America, SW 17025
- 210—EDWIN STARR, Stronger Than You Think I Am, 20th Century T-615 (RCA)

# Teens Rallying To Heavy Metal's Resurgence

• Continued from page 1

Echoes New York concert promoter Ron Delsener: "As long as you have young people you'll have heavy metal." He adds that lack of record sales have minimal effects on boxoffice turnouts. Nearby promoter John Scher, president of New Jersey's Monarch Entertainment, says "heavy metal is one of the biggest drawing powers around," though he believes it has been ignored in recent years. "It has incredible staying power."

In the Midwest and Southern regions, promoters are on top of heavy metal traditions.

"Heavy metal's hot around here," affirms Army Granat of Chicago's Jam Productions. "It always has been and continues to be a major drawing power."

Observes Wendy Stein, vice president of production at Belkin Pro-

ductions in Cleveland: "These bands have the best boxoffice draw even though they get no airplay. Somehow the kids find out about them." Based on recent soldout shows, Stein projects that Def Leppard and Scorpions are "future stars."

Says Lou Messina, president of Pace Concerts in Houston: "Throughout Texas, it's the strongest music there is. It's just a giant."

Chuck Morris of Feyline Presents in Denver sums it up: "Heavy metal's one of the most consistent powers in the business. The Aerosmiths and the Black Sabbaths, with or without a hit record, will always draw big crowds."

Yet while promoters note that some stations have looked away from heavy metal, some AOR broadcasters are now altering their formats to include it.

WCOZ-FM, Boston, was one of the first stations to play new wave, says its former program director Tommy Hedges, and traditionally one of the last to include heavy metal. "But now we've been making recent inroads with this music, and have been getting good responses. Once it was viewed as mindless head banging music, but things are changing." Hedges is now program director at L.A.'s KLOS-FM.

"People are taking more interest in heavy metal again," comments KMET-FM Los Angeles music director Jack Snyder. The station plays both older and new music with consistently good response.

"We're starting to get into the newer ones now," says Curt Gary, music director at WEBN-FM, Cincinnati. But that station is feeling much renewed interest in established bands (Black Sabbath, AC/DC and Judas Priest). "AC/DC in particular brought metal out of the closet and now these new bands are bringing it all back."

Rush couldn't get airplay three or four years ago, notes WLUP-FM Chicago program director Mitch Michaels, citing a "classic example" of the changing times. But even then the band had a strong cult following, he points out.

In England, a historically trend-setting nation, heavy metal bands are multiplying (Billboard, April 26, 1980). Flourishing alongside the U.K.'s pool of new wave talent is a

fresh breed of band, some of which are beginning to receive airplay in major U.S. markets.

Young international bands (e.g., Angel City, Def Leppard, Scorpions, Russia, Krokus, Barnet Dogs and the Joe Perry Project) are metal's lifeblood.

Warner Bros.' Van Halen is an example of this new generation. After bowing at 35 six weeks ago on Billboard's Top LPs chart, Van Halen's latest effort is starred at number six on this week's tabulation. The band's previous LP, which peaked at six last year, is climbing up the charts once more.

Other heavy rockers in this chart's top 40 are Heart, whose "Bebe Le Strange" remains a big seller after shooting to number five earlier this year. Rush's "Permanent Waves," once at number four, is accompanied by disks from Triumph, Pat Travers and Journey.

Latest LPs from some of metal's star attractions have also made recent top 40 slots including Aerosmith, AC/DC, Ted Nugent, Robin Trower, Triumph and Led Zeppelin. The latter's "In Through The Out Door," which reigned at No. 1 for seven weeks in late 1979, spurred charted sales of the complete Zeppelin catalog at one point.

Taking new wave artists' example of founding their own labels, some heavy metal acts have been producing and promoting their own disks.

Def Leppard, for example,

formed its own company in England and thus attracted Mercury's U.S. a&r scouts, recalls Jim Sotet, who points out that this is how several independent new wave labels, including Stiff, got their start.

Columbia, the label of Ted Nugent, Aerosmith, Judas Priest and others, "has never forgotten the strength of heavy metal," asserts Gregg Geller, East Coast a&r vice president of contemporary music. The label's interest in new metal was strong during the new wave growth. Geller points out that Columbia "worked very hard" to bring Judas Priest to the forefront.

"Some people were saying that heavy metal was dying out a few years back," says Warner Bros. West Coast a&r manager Roberta Peterson, "but bands like Van Halen proved them wrong. Though there's a renaissance, we've been always on the lookout for new metal."

## Mendes & Sinatra

LOS ANGELES—Sergio Mendes and Brasil '88 will perform with Frank Sinatra on his upcoming concert tour of the U.S. and England. The two last worked together 13 years ago. Among the locations involved are Carnegie Hall in New York June 13-22, the Universal Amphitheatre, Los Angeles and Royal Festival and Royal Albert Halls, London, Sept. 9-10.

## Outdoor Concert Series For New Arizona Venue

By AL SENIA

MESA, Ariz.—Local concert promoter Dan Zelisko plans to book a series of outdoor concerts into the year-old Mesa Community Center this summer. His plans mark the first time in recent memory that top name contemporary music acts will be brought into this conservative Phoenix suburban community, which has now become the third largest city in Arizona.

So far, Todd Rundgren's Utopia, set for a Monday (19) appearance, is the only confirmed act Zelisko has booked under the banner of his Evening Star production company.

"I've told all the agencies about it. For the most part I've gotten positive response," Zelisko says.

"A lot of good performers will be seriously considering the facility for appearances in the summer and even the fall."

The move into the diamond-shaped, grassy Community Center venue is an expansion for Evening Star, which books most of its shows into Dooley's nightclubs in Tempe and Tucson.

Recently, Zelisko's firm has begun booking some acts into the Scottsdale Center for the Arts and the Phoenix Civic Plaza.

Zelisko's move into the Mesa

Community Center, which is operated by the city, is aimed at attracting a young audience from Mesa Community College and from the eastern Phoenix suburbs.

Currently, Dooley's in Tempe and the Arizona State Univ. concert program in Tempe have dominated the college-oriented east side market.

In deference to the conservative and highly religious atmosphere in Mesa, Zelisko says he will aim to attract a non-teenage, non-hard rock crowd.

"I'm interested in keeping nighttime shows more geared to the over 21 age group," he explains. "Not necessarily MOR music, but more adult contemporary-type of attractions." He aims to present "three shows a month."

The venue is located in a residential neighborhood in the middle of Mesa. The town has an 11 p.m. curfew for unescorted youths, Zelisko says.

The facility should seat 2,500, he adds. Zelisko plans to set up chairs on the layered, grassy areas that surround the stage.

Ticket prices for the Rundgren show, to begin at 8 p.m., are \$8.50 in advance and \$9.50 the date of the show.

## N.Y. Belmont Park Books Shows To Follow Horses

NEW YORK—The New York Racing Assn. has contracted Music Fair Enterprises, headed by Lee Guber and Shelly Gross, to put on a series of shows at Belmont Park on weekends over the summer after the horse races are completed.

Titled the 1980 Sunset Series, the concerts will include shows by top pop, country, jazz and semi-classical artists. The concerts are free to race course patrons who pay a \$2 admission fee to come to the track.

"We are striving for the middle of the road, trying to get something for everybody," says Joan Sudol, spokesperson for the racing group. The race course sponsored concerts last year, promoted by Richard Flanzer, who brought in mostly pop and rock acts, including a Blondie

show that drew more than 50,000 fans to the track.

Guber and Gross founded and coproduced the Westbury Music Fair, and have put on shows on Broadway at the Radio City Music Hall and Washington's Kennedy Center dealing mostly with MOR acts.

Some of the acts already booked into Belmont include Henry Mancini, the Philadelphia Pops Orchestra, a "Glenn Miller Show," Tony Bennett with the Count Basie Orchestra, Tina Turner, Woody Herman, Al Hirt, Pete Fountain, the Preservation Hall Jazz Band, Dionne Warwick, a '50s show and a country music festival over the Labor Day weekend. The series begins May 24.

## Taupin Tapes Solo LP, Moves Into Film Writing And Producing

By ED HARRISON

LOS ANGELES—Bernie Taupin, whose career has been behind the scenes as Elton John's lyricist for 10 years, is moving into the limelight with the release of his first solo album on Asylum, "He Who Rides The Tiger."

In addition to zeroing in on a recording career, Taupin is penetrating the film market with two completed screenplays and the formation of a production company in tandem with his manager Michael Lippman.

Following Taupin's temporary dissolution of his writing partnership with John after "Blue Moves," Taupin says he "ducked under and took a hiatus to dry out from the things soaked up over the years."

"I knew a change was coming and I had to reinstate myself in a different aspect. I didn't want to just write songs whenever we had to finish an Elton John album," he says.

Taupin's first project following his hiatus was as colyricist on Alice Cooper's "From The Inside" album. "It was fun and interesting but I wasn't 100% pleased because I didn't write all the lyrics."

"He Who Rides The Tiger" is actually Taupin's second album following a spoken word LP in 1972. And although he recorded an aborted album in Canada in 1975 because he was "emotionally unsettled and it sounded messy," his new album is his first officially as a vocalist.

Why try again? "Last year, when I got a new manager (Lippman replacing John Reid), I formulated different aspects of my career. I had a strong feeling to try again."

Taupin met Dennis Tufano, former lead singer of the Buckinghams, about a month before enter-



Bernie Taupin: Moving into the limelight after 10 years as Elton John's lyricist.

ing the studio. "I wanted to commandeer the right people," says Taupin. "'Whores Of Paris' was the first song I gave him (to write the music). I liked the job and we did the album."

Humberto Gatica, who engineered Alice Cooper's "From The Inside" LP, produced the album. Taupin's Altar Boy band supplied the rhythm and punch.

One reason why Taupin's vocals sound surprisingly cool and sincere is that he was "self assured and confident. It's strange being on the other side of the glass though," he admits.

Taupin would like to release one album a year, but because of other career commitments, he can't commit totally to being a recording artist nor does he want to "get lost" among the already crowded field of rockers.

Realizing that the length and nature of the songs are not the most

programmable, Taupin vows to make his next album "more commercially viable with 10 or 12 short and concise songs."

He notes his songs aren't completely autobiographical, although "there are bits of me in most songs. If you become too autobiographical, you become pretentious. The album is not a totally introverted ego trip on my part. I hope it gives me credibility in another area."

At the time Taupin was finishing his album, Elton John was in the same studio recording his new "21 At 33" LP. John contributed backing vocals on Taupin's album while Taupin wrote three songs included on John's LP.

(Continued on page 31)

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# ASSIST FROM ROGERS Kim Carnes Nears Goal Via Hit Duet

By PAUL GREIN

LOS ANGELES—Kim Carnes has heard predictions of stardom for a number of years, but it's never quite materialized. Now, though, thanks to a duet with Kenny Rogers which is top 10 on the pop, country and adult contemporary charts, that elusive goal may finally be within her reach.



Kim Carnes: Breaking the Top 40 barrier with a little help from her friend.

"For probably the first time in my career," says Carnes, "everything's right at the same time—producer, manager and label. I've watched so many things go wrong before because everyone wasn't working together."

Carnes is managed by Ken Kragen, who also handles Rogers, and records for EMI-America, sister label of Rogers' UA. Producer of her upcoming LP is George Toben, who handled Robert John's "Sad Eyes," a No. 1 hit for EMI-America last October.

Carnes has had a different producer for each of her five LPs. The

producer changes were made in search of the combination that would enable Carnes to break as a record act, but the singer thinks the practice may have just stalled her emergence.

"Unfortunately if there's not a hit single off an album," Carnes says, "everybody starts looking for a different producer. Sometimes an artist should change, but in some cases he shouldn't because it can take a whole album before he and the producer are completely in sync."

Carnes' first album on Bell was produced by Jimmy Bowen; the next two, on A&M, were handled in turn by Mentor Williams and Jerry Wexler & Barry Beckett; her last, on EMI-America, was produced by Carnes with her husband Dave Ellingson and Daniel Moore.

While Carnes longs to be accepted as a record act, she is realistic about the fact that her songwriting skills are likely to be her key to longevity in the business.

"I never want to stop writing for other people," she says. "An artist's life doesn't go on forever, but a writer's can—if not writing hit songs, maybe writing movie themes. I don't want to end up years from now just working nightclubs. I don't want to hang on when it's no longer there; I'd rather be successful at writing."

Since Carnes and Rogers share the same management firm and parent record company, some may be skeptical that Carnes is simply piggybacking to a hit on Rogers' considerable popularity.

But Carnes has known the singer for many years: in fact a decade ago when Rogers fronted the First Edition, he cut Carnes' "Where Does Rosie Go," which she says was her first tune to be recorded.

Carnes and Ellingson also wrote the duet hit "Don't Fall In Love With A Dreamer" as well as the other 10 cuts on Rogers' hot "Gideon" LP. It was at a post-Grammy Awards party a year ago that Rogers approached the pair about writing a theme album in which he could play a character. "He said he didn't just want to do another album of 10 random songs," says Carnes.

With the success Rogers enjoyed recently with "The Gambler" on CBS-TV (it was No. 1 in the Nielsen ratings for the week it aired), it's likely "Gideon" will be translated into a tv, film or Broadway property, in which Rogers will star. But Carnes says she and Ellingson aren't interested in writing the script. "We're songwriters, not screenplay writers," she demures.

Despite the country orientation of "Gideon," Carnes says her upcoming LP has less of a country leaning than her past albums. It's set to include "Tear Me Apart," a rock tune by Mike Chapman & Nicky Chinn; "More Love," an oldie by Smokey Robinson & the Miracles and "Cry Like A Baby," the 1968 pop hit by the Box Tops.

"The album is a lot more up than my past albums," Carnes says. "There are a couple of ballads, but usually I have a lot more. With everything going on in the world, I don't think people need a lot of sad songs right now."

While Carnes has enjoyed considerable adult contemporary and FM album-oriented play with her LPs, she has never been an AM Top 40 favorite. None of her solo singles has cracked the top 50; both of her hits to date have been duet disks.



Billboard photo by Chuck Pulin  
ZEVON SHOW—Warren Zevon gets down low at a recent performance at the Palladium in New York. It was his first headline appearance at the venue.

## Set Reopening For Exit/Inn In Nashville

NASHVILLE—The Exit/Inn, long-time popular local landmark for showcasing musical talent, is now scheduled to reopen its doors in August.

The listening room has been closed for eight months, awaiting a full-scale construction and renovation program that is currently underway by new owners who bought the club last December.

The existing facility is being increased from its current 3,500 square feet to 5,500 square feet, expanding into an adjacent building.

The newly remodeled Exit/Inn will feature increased audience capacity of 350 seats and a repositioned and enlarged 15-foot by 30-foot stage with a direct-access dressing room area.

As part of its \$170,000 revamping program, the Exit will feature tiered table seating designed around theatre-style benches, with all seats angled for optimum viewing. The owners reportedly are budgeting \$80,000 for new equipment, furnishings and decor.

The club will retain its own house sound system that includes a 24-channel mixing console, four JBL speakers, third-octave equalization, a 16-channel monitor console and 10 monitor speakers. The system was designed for the Exit/Inn and installed by Rich Carpenter of Carlo Sound here. Additional lighting is also being installed.

The Exit/Inn first opened in 1972 as a showcase for new artists, though it quickly expanded its horizons to include headliners such as Linda Ronstadt, Billy Joel and Barry Manilow.

Until it was purchased last December by Exit/Inn Entertainment, Inc., the club has suffered continuous financial woes. Its new owners (Joe Sullivan, Steven Greil and Charlie Daniels of Sound Seventy, Inc., and restaurateurs Henry Hillenmeyers and Wayne Oldham) say they are fully committed to supporting their investment and making the facility a national premiere listening room.

Sums up Greil: "We believe the new plans will resolve many of the historic problems of this club."

KIP KIRBY

# Billboard SPECIAL SURVEY For Week Ending 5/11/80

## Top Boxoffice™

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Rank	ARTIST—Promoter, Facility, Dates <small>*DENOTES SELLOUT PERFORMANCES</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	THE WHO/BLACKFOOT—Concert Productions Int'l, Maple Leaf Gardens, Toronto, Canada, May 5 & 6 (2)	35,458	\$11.50-\$12.50	\$433,699
2	LINDA RONSTADT/DANNY KORTCHMAR—Larry Vallon Presents, Forum, Inglewood, Calif., May 5 & 6 (2)	28,464	\$9.50-\$12.50	\$326,804*
3	FLEETWOOD MAC/CHRISTOPHER CROSS—Brimstone Productions, Northlands Colis., Edmonton, Alberta, Canada, May 5 & 6 (2)	25,851	\$12.50	\$322,593*
4	FLEETWOOD MAC/CHRISTOPHER CROSS—Briefcase Productions, Met Center, Minneapolis, Minn., May 9 & 10 (2)	27,404	\$10.00-\$12.50	\$319,005*
5	JOURNEY/BABYS—Blein Productions, Richfield Colis., Cleveland, Ohio, May 9 & 11 (2)	32,644	\$9.00-\$10.00	\$295,705*
6	BOB SEGER/THE ROCKETS—Feyline Presents, McNichols Sports Arena, Denver, Colo., May 10 & 11 (2)	26,984	\$8.00-\$10.00	\$258,760*
7	VAN HALEN/RAIL—Electric Factory Concerts, Spectrum Arena, Philadelphia, Pa., May 7 & 9 (2)	26,831	\$7.75-\$8.75	\$225,217*
8	THE GRATEFUL DEAD—Cross Country Concerts/Monarch, Hartford Civic Center, Hartford, Conn., May 10	15,913	\$8.50-\$10.50	\$155,299*
9	PARLIAMENT FUNKADDELIC/THE BAR KAYS/BRIDES OF FUNKENSTEIN—Tiger Flower & Company/JAM Productions, Reunion Arena, Dallas, Texas, May 9	18,379	\$7.50-\$8.50	\$150,960*
10	FRANK ZAPPA—Ron Delsener, Nassau Col., Nassau, NY, May 9	13,000	\$9.50-\$10.50	\$132,000
11	STANFORD COUNTY & BLUEGRASS FESTIVAL, EMMYLOU HARRIS/HOTBAND—ASSU Special Events, Frost Amphitheatre, Stanford, Ca., May 10, 11 (2)	15,441	\$8.00	\$123,063
12	BOB SEGER/ROCKETS—John Bauer Seattle Center Colis., Seattle, Wash., May 7	12,205	\$9.00-\$10.00	\$118,940
13	BOB SEGER/ROCKETS—Albatross Productions/Isle Of Man Productions, PNE Colis., Vancouver, Canada, May 6	12,497	\$8.50-\$9.50	\$116,905
14	FLEETWOOD MAC/CHRISTOPHER CROSS—Stardate Productions, Dan County Colis., Madison, Wisc., May 11	10,100	\$11.00	\$111,000*
15	CON FUNK SHUN/GAP BAND—WG Productions/ITC Promotions, Greensboro Colis., Greensboro, NC May 9	13,365	\$7.00-\$8.00	\$101,494
16	VAN HALEN/RAIL—Cross Country Productions, New Haven Colis., New Haven, Conn., May 8	10,040	\$8.50-\$9.50	\$90,866
17	GRATEFUL DEAD—Monarch Entertainment/American Productions, Baltimore Civic Center, Baltimore, Maryland, May 5	9,640	\$9.00-\$9.50	\$90,790
18	VAN HALEN/RAIL—Monarch Entertainment, War Memorial Aud., Rochester, NY, May 6	10,200	\$8.50	\$86,700
19	BOB SEGER/ROCKETS—Albatross Productions/Double Tee Promotions, Memorial Colis., Portland, Or., May 5	9,622	\$8.00-\$9.00	\$84,027
20	HEARTS/THE HEATS—Sound Seventy Productions, Municipal Aud., Nashville, Tenn., May 8	9,900	\$7.75-\$8.75	\$82,731
Auditoriums (Under 6,000)				
1	SHIRLEY BASSEY/FREDDIE ROMAN—Dick Clark Presentations, Dick Clark Westchester Theatre, Tarrytown, N.Y., May 8-11 (5)	13,121	\$15.00-\$17.50	\$224,119
2	RUSH—Ron Delsener, The Palladium, N.Y.C., N.Y., May 8-11 (4)	6,000	\$9.50-\$10.50	\$138,000
3	CON FUNK SHUN/GAP BAND—W.G. Productions/I.T.C. Promotions, Charlotte Colis., Charlotte, N.C., May 10	12,700	\$7.00-\$8.00	\$99,905
4	REO SPEEDWAGON/38 SPECIAL—Brass Ring Productions, Lansing Civic Center, Lansing, Mich., May 5&6 (2)	10,317	\$8.50	\$87,694*
5	CRUSADERS/RANDY CRAWFORD—Tara Productions, Carnegie Hall, N.Y.C., N.Y., May 7 (2)	5,600	\$14.50	\$68,000*
6	FRANK ZAPPA—Electric Factory Concerts, Tower Theatre, Philadelphia, Penn., May 10 (2)	5,269	\$8.50-\$9.50	\$49,804
7	ZZ TOP/MISSOURI—Contemporary Productions/New West Presentations, S.I.U. Arena, Carondale, ILL., May 9	5,864	\$6.50-\$8.50	\$46,782
8	GRATEFUL DEAD—Monarch Entertainment/Penn State Univ., State College, Penn., May 6	3,809	\$12.00	\$45,708
9	FRANK ZAPPA—Frank J. Russo Inc., Armory Fieldhouse, University of Cincinnati, Ohio, May 7	5,312	\$7.50-\$8.50	\$42,465
10	APRIL WINE/RED RIDER—Perryscope Concert Productions, The Memorial Arena, Victoria, B.C., Canada, May 9	3,700	\$8.50-\$9.50	\$31,966
11	CRUSADERS/RANDY CRAWFORD—Tara Productions, Kennedy Center, Wa., D.C. May 11	2,700	\$12.50	\$30,000*
12	CRUSADERS/RANDY CRAWFORD—Electric Factory Concerts, Academy Of Music, Philadelphia, Penn., May 9	2,645	\$7.50-\$12.50	\$29,327
13	HARRY CHAPIN—Albatross/Isle of Man, Queen Elizabeth Theatre, Van Couver, Canada, May 6	2,805	\$8.50-\$9.50	\$26,096*
14	TOUGH MAN CHAMPIONSHIP—Entam Productions, The Scope Arena, Norfolk, Va., May 9 & 10 (2)	3,542	\$8.00-\$10.00	\$24,158
15	GENTLE GIANT/NASH THE SLASH—Concert Productions, Massey Hall, Toronto, Canada, May 10	2,581	\$8.50-\$9.50	\$23,153
16	TRIUMPH/UFO/JACKSON HIGHWAY—Contemporary Productions/New West Presentations, Amarillo Civic Center, Amarillo, Texas, May 9	2,881	\$7.00-\$8.00	\$21,288
17	APRIL WINE/RED RIDER—Perryscope Concert Productions, The Memorial Arena, Kamloops, B.C., Canada, May 11	2,519	\$8.50-\$9.50	\$20,415*

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# NEW FUNDING Natl Endowment For the Arts Preps Disk Production Rules

By JEAN WILLIAMS

LOS ANGELES—The National Endowment for the Arts is gearing up to issue new guidelines for funding of record productions, according to Majory Hanson, administrator of the music program at the Washington-based agency.

Hanson made the statement at a seminar hosted by the New York-based Consortium of Jazz Organizations & Artists, reportedly the nation's only national service organization for jazz.

Although the new guidelines have not been announced, Hanson sketched what Endowment applicants must adhere to in order to receive funds for record production.

Hanson explained that following the Endowment's staff check for completeness, applications are sent to a jazz panel which recommends funding. From there the application goes to the National Council, whose members are Presidential appointees.

Organizations cannot submit more than two separate applications per year and if two are sent, amounts are limited.

Organizational grants are made on a matching basis. If, for example, the organization requests \$10,000, it must show an additional \$10,000 in proposed income from other sources.

The Consortium of Jazz in conjunction with the National Endowment for the Arts also has been holding seminars across country pointing out record production funding procedures.

A series of seminars was recently conducted in Los Angeles, Detroit and Chicago, headed by the Consortium's executive director MariJoann Johnson and the Endowment's assistant director of its music program, Aida Chapman. Chapman also held sessions in New Orleans and Dallas.

Another purpose of the seminars, according to Johnson, "was to establish personal contacts and reach into the jazz community."

The Los Angeles session, held at

Musicians Union local 47, brought together more than 200 artists and members of jazz organizations. Among those in attendance were Kenny Burrell, Eddie Harris, Gar-

nett Brown, Jerome Richardson and Teddy Edwards.

Johnson notes that more than 100 persons comprise the Consortium's (Continued on page 50)



Billboard photo by Kwame Brathwaite

**SPONTANEOUS PERFORMANCE**—Phyllis Hyman joins newcomer Marc Sاندانه onstage at New York's Leviticus International nightclub to offer her rendition of "Somewhere In My Lifetime."

## FAMED THEATRE REMEMBERED

# NBC-TV Will Beam N.Y. Apollo Special

By ED HARRISON

LOS ANGELES—"Uptown, A Musical Comedy Tribute To Harlem's Famed Apollo Theatre" to be aired on NBC-TV May 30 will be more than a variety show. It's also a history of black popular entertainment, according to Gary Smith, producer of the two-hour special along with partner Dwight Hemion.

"I don't know if it's enough anymore to say variety special," says Smith. "No one is breaking down doors for variety shows with just music."

The show, based on the book "Uptown" by Jack Schiffman, son of the late Frank Schiffman, a part owner of the theatre, encompassed more research than any other special Smith and Hemion have produced.

Hosting are Natalie Cole, Lou Rawls, Ben Vereen and Flip Wilson. It features Cab Calloway, Billy Eckstine, Bunny Briggs, Gladys Knight & the Pips, the Mighty Clouds of Joy, Nipsy Russell, Doc Severinsen, Sandman Sims, the Temptations, Sarah Vaughan and Jack Albertson as Frank Schiffman.

Among the musical highlights are Cab Calloway singing "Take The 'A' Train" in a lavish opening production number, the Temptations' tribute to all the groups that played the Apollo from the Ink Spots and Mills Brothers to the Drifters, Orioles and Platters, the reunion of Vaughan and Eckstine doing a medley together, a Rawls tribute to Duke Ellington, Doc Severinsen's tribute to

Louis Armstrong, and Natalie Cole. Gladys Knight and Rawls paying tribute to Bessie Smith, Dinah Washington, Ray Charles, Nat "King" Cole, Lena Horne and others.

"It's not important whether anyone is familiar with the Apollo," comments Smith, "but what is important are the contributions of black performers. There would be an enormous hole in records, jukeboxes and theatre if we didn't recognize their contributions. I believe the show is a tribute to that statement. This is an important show for our (music) business."

The opening was taped outside the Apollo, but due to the theatre's rundown condition, the remainder was filmed on a Hollywood set with a live audience.

Among the vintage film clips included are Doc Severinsen in a 1949 setting playing lead trumpet in Charlie Barnet's band, a clip of Nat "King" Cole (introduced by Natalie) and one of Duke Ellington as well as time pieces spotlighting each era's dances in comparison to today.

Ironically, the Apollo special was completed more than one year ago, but NBC opted to "sit on it" due to management changes and fears of low ratings, according to Smith. "I think it can get good ratings if it's well promoted," he says.

Dwight Hemion directed the show and Harry Crane and Marty Farrell served as writers.

# Billboard Soul LPs

Billboard SPECIAL SURVEY For Week Ending 5/24/80

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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)
★1	6	39	35	9	39	35	9 SPYRO GYRA Catching The Sun, MCA MCA-5108
★2	3	40	33	8	40	33	8 HIDEAWAY David Sanbor, Warner Bros. BSK 3379
★3	11	41	37	29	41	37	29 ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501
4	4	42	32	12	42	32	12 10% Dramatics, MCA MCA-3196
4	4	★43	59	2	★43	59	2 AND ONCE AGAIN Isaac Hayes, Polydor PD-1-6269
5	2	44	38	36	44	38	36 LADIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury)
6	6	45	41	14	45	41	14 FUN AND GAMES Chuck Mangione, A&M SP-3715
★7	10	★44	56	2	★44	56	2 SYREETTA Syreeta, Tamla T7-372R1 (Motown)
8	8	★45	57	2	★45	57	2 SPLASHDOWN Breakwater, Arista AB 4264
9	5	48	48	5	48	48	5 BACK FOR MORE Al Johnson, Columbia NJC 36266
★10	14	49	46	28	49	46	28 PRINCE Prince, Warner Bros. BSK 3366
★11	13	50	45	5	50	45	5 NOW APPEARING AT OLE MISS B.B. King, MCA MCA 2-8016
★12	23	51	42	18	51	42	18 8 FOR THE 80'S Webster Lewis, Epic NJE 36197
13	7	52	47	25	52	47	25 BRASS CONSTRUCTION 5 Brass Construction, United Artists LT-977
★14	18	53	49	24	53	49	24 LIVE AND UNCENSORED Millie Jackson, Spring SP2-6725 (Polydor)
15	12	54	54	20	54	54	20 DANCIN' AND LOVIN' Spinners, Atlantic SD 10256
16	9	55	50	12	55	50	12 1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514
★17	21	56	51	14	56	51	14 J.A. BOPPERS J.A. Boppers, Mercury SRM-1-3816
18	15	57	52	20	57	52	20 SIT DOWN AND TALK TO ME Lou Rawls, P.I.R. JZ 36304 (CBS)
19	17	58	53	5	58	53	5 LOVE IS THE ANSWER Lonnie Liston Smith, Columbia JC 36373
★20	27	59	55	28	59	55	28 MASTERJAM Rufus & Chaka, MCA MCA-5103
★21	28	★60	NEW ENTRY	★60	NEW ENTRY	★60	NEW ENTRY KWICK Kwick, EMI-America 17025
22	19	61	65	9	61	65	9 RANDY BROWN Midnight Desire, Chocolate City CCLP 2010 (Casablanca)
23	24	62	61	19	62	61	19 YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra, Horizon SP-736 (A&M)
24	26	★63	73	7	★63	73	7 CAT IN THE HAT Bobby Caldwell, Clouds 8810 (T.K.)
25	25	64	63	23	64	63	23 THE DANCE OF LIFE Narada Michael Walden, Atlantic SD 19259
26	22	65	64	23	65	64	23 GLORYHALLASTOOPID Parliament, Casablanca NBLP 7195
27	16	66	NEW ENTRY	66	NEW ENTRY	66	NEW ENTRY NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421
28	20	67	67	18	67	67	18 HIROSHIMA Hiroshima, Arista AB-4252
29	29	68	60	29	68	60	29 ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP-2-7191
30	30	69	62	49	69	62	49 WHERE THERE'S SMOKE Smokey Robinson, Tamla T7-366 (Motown)
★32	40	70	71	3	★32	40	71 3 AFTER THE RAIN Side Effect, Elektra 6E 261
★33	39	71	66	11	★33	39	66 11 IN 'N' OUT Stone City Band, Gordy G7991R1 (Motown)
34	34	72	NEW ENTRY	72	NEW ENTRY	72	NEW ENTRY BARTZ Gary Bartz, Arista AL 9515
★35	43	73	70	10	★35	43	70 10 SURE SHOT Crown Heights Affair, De-Lite SDR-9517 (Mercury)
★36	36	74	NEW ENTRY	74	NEW ENTRY	74	NEW ENTRY DELEGATION Delegation, Mercury SRM1-3821
★37	44	75	72	26	★37	44	72 26 LIVING PROOF Sylvester, Fantasy F 79010
★38	58				★38	58	

# Counter-point

• Continued from page 32

Gladys Knight & the Pips, Ramsey Lewis, Leontyne Price, Lee Oskar, Teddy Pendergrass, the Spinners, Barry White, Betty Wright, Lonnie Liston Smith, Patrice Rushen, Odyssey, Sarah Dash, the Third World Band, Stephanie Mills and Ntozake Shange.

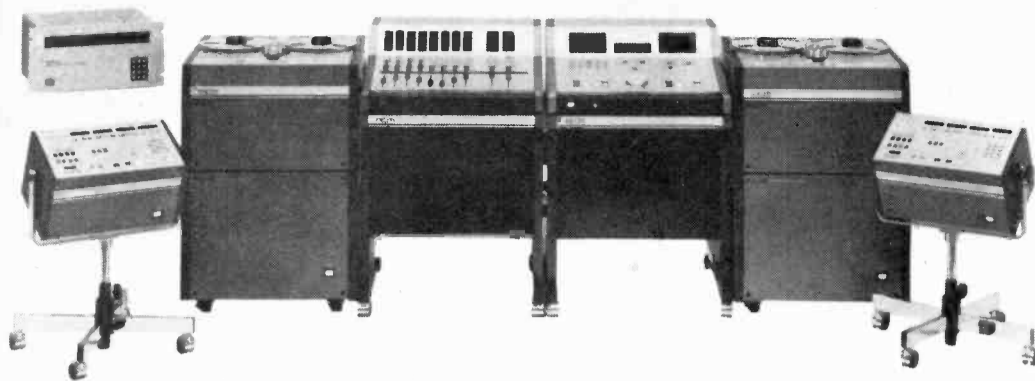
Many of the artists have agreed to actively participate doing, among other things, public service announcements on both radio and television for Black Music Month. In addition, they will do print media interviews touting black music and its heritage.

According to Glenda Gracia, executive director of the Black Music Assn., the National Black Network, Sheridan Broadcasting and others have agreed to air the public service announcements throughout the month of June.

"In addition, Sigma Sound Studios in Philadelphia, New York and Los Angeles are donating studio time to record the spots. All an artist has to do is walk into any one of these studios," she adds.

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# Sound/Video Business



**COMPLETE DIGITAL**—Matsushita's first complete digital audio system for the recording industry includes a four-channel 1/4-inch tape recorder, digital editor, digital mixer, digital delay/premonitor unit and remote control panel. Availability worldwide is scheduled for 1981 but no price has been set to date.

## NOSTALGIA MERCHANT IN L.A.

### Vidtape Supplier Eyes Music

By CARY DARLING

LOS ANGELES—Nostalgia Merchant, a videotape software supplier which is the outgrowth of music producer Snuff Garrett's interest in film and tape, may get more involved in music. The firm is using disk distributors for its material, made up primarily of classic films, and is investigating putting music artists on tape.

"We have a mix of record distributors," says president Nick Draklich. "video distributors, hardware and appliance distributors, electronics distributors and those who handle video hardware."

Nostalgia Merchant now has 50 major distributors in the U.S., two of which are Sound Unlimited in Chicago and Mile Hi in Denver, prime record distributors. The company also has 1,500 direct accounts and it is estimated the distributors reach between 1,500 and 3,000 dealers, some of which include Where-

house outlets, Sam Goody's, Big Ben's and the Broadway chain stores which also handle music.

Distribution deals with Canada and Australia are being arranged. Though Nostalgia Merchant plans for the mainstay of its business to be film, it is eyeing the music market.

"There's a lot of talk about putting artists on tape," says advertising manager Earl Blair. "We're considering these possibilities. There have been good tapes made by Blondie and Mike Nesmith and we see no reason why we won't be in there."

However, though Nostalgia Merchant is a wholly owned subsidiary of Garrett Music Enterprises, a music publisher, Draklich is a bit wary of moving into music.

"Our plans are to consolidate the classic film line and then move onto other things," he says. "Those other things may be music but you can't

do just music with graphics. Ultimately, I don't know how music is going to make out on video. I think the big concerts like Neil Diamond at the Greek will do well. Initially, I think there are going to have to be musical comedy films or plays to stimulate music interest."

Currently, film musicals—from the era 1933 to 1955, what Nostalgia Merchant specializes in—make up a minority of the 800 titles in the firm's catalog. "The ones we have, such as the Fred Astaire and Ginger Rogers musicals, sell well though," says Draklich. "We want to acquire more musicals, especially those from MGM."

At dealers which sell Nostalgia Merchant product, the company—which expects to take in between \$3 million and \$3½-million in dollar volume this year—has initiated an

(Continued on page 38)

### RCA Goes Outside For Vidisks

• Continued from page 1

produced promotional films to video concert material.

He admits that obtaining these rights presents a tangle of local considerations and requires a good deal of "lead time" before they reach the market.

This does not greatly disturb Schlosser in terms of original music programming, since he reiterates his previous position that this kind of programming will not be the thing "that's going to get the videodisk going. Right now," he adds, "we've got to get the show on the road before we try and conquer the world." Although RCA is demonstrating a

stereo prototype, SelectaVision will debut as a mono-only system.

Music programming for the first round of SelectaVision product will include, hopefully, some pre-existing programming with a label/artist association, but the major thrust musically will be from easily identifiable feature films, such as "Hair," "Fiddler On The Roof," "West Side Story" and many of the MGM classics.

As for rights to music programming, Schlosser says there are two approaches, one of "I-want-everything" in terms of rights other than the videodisks or "I'm interested in videodisk rights only."

While not excluding the former tactic, Schlosser believes that he's

got more flexibility at this point when dealing with videodisk rights alone and in his view it's the best method of obtaining the "best properties." "We'll consider, however, all rights that make sense for us to seek."

The executive maintains that some thought has been given to the formation of a videotape software division.

Here, too, Schlosser gives priority to getting the videodisk off the ground with as few complications as possible.

"At this time, it's a question of where we feel our concentration must lie. It's much easier to get disk rights if we don't go after videotape at the same time."

### ITA EXECS TO SPEAK

#### 1st Danish Eurotape Seminar June 19

COPENHAGEN—"Eurotape," a one-day seminar scheduled to be held June 19 at the Bella Center here, is expected to draw about 300 executives of European companies involved in video hardware and software.

Sponsored by Nord Media of England, the conference will feature executives of the International Tape Assn. Inc. as speakers, as well as representatives of the video industry.

Larry Finley, ITA's vice president in charge of events and membership, is the conference chairman.

In addition to Finley, other speakers will include: Henry Brief, ITA's

executive director; William den Tuinder, deputy manager for video at N.V. Philips Gloeilampenfabriek and a member of the ITA board; Arnold Norregaard of the Bellevue Studio in Copenhagen and the newly elected vice president for Europe for ITA.

Also: Brian Payne, director of European sales for Magnetic Video Corp.; Brian Norris, counsel of European legal affairs for the Motion Picture Export Assn. of America, based in London; Fred Richards, international marketing director for Time-Life Video and Ken Winslow, writer, speaker and consultant on video.

## L.A. Site Of International Video Forum In November

• Continued from page 3

One expected highlight of this year's event will be the participation of more major name recording artists who are taking an active role in shaping their own video futures.

Seminars are expected to cover such wide ranging and key areas as:

- How record companies are preparing to tackle their roles in video music programming.

- Marketing of videocassette and videodisk by music retailers, rack-jobbers, one-stops and branch distributors.

- The role of the independent producer in shaping video music.

- An update on copyright problems as they pertain to video, as well as the looming shadow of video piracy.

- A global programming and distribution report.

- The continuing trend of the audio/video marriage at the recording studio level.

- An update on future audio/video technologies, such as digital video.

## Statistical Program By ITA Started

NEW YORK—The International Tape Assn. has launched a new statistical program which the trade group claims will produce "reliable" industry statistics on sales of prerecorded videotapes.

The first data should be available for dissemination to the industry and the public by late summer or early fall, according to Henry Brief, ITA executive director.

Brief adds that the program has received "affirmative and enthusiastic" responses from about two dozen companies which are members of ITA and are leading licensors and/or licensee-distributors of prerecorded videotapes.

Agreeing to participate so far in the ITA program are: Blackhawk Films, Caravatt Communications, Columbia Pictures Home Entertainment, Walt Disney Productions, EMI Videograms, Fotomat Corp., Home Theatre/Visual Concepts Inc., Instant Replay Videomagazine, Magnetic Video Corp.

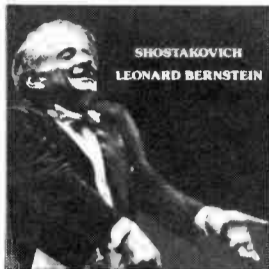
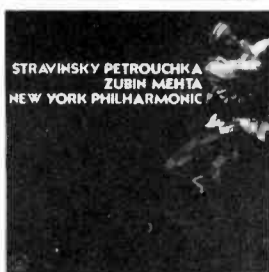
Also: National Video Group, Niles Cinema, Sports World Cinema, Swank Motion Pictures, Time-Life Video, United Artists Corp., Universal Pictures, Video Communications, Video Corp. of America, Video Tape Network and WCI Home Video Inc.

## Lawsuit By Maxell Names Calif. Chain

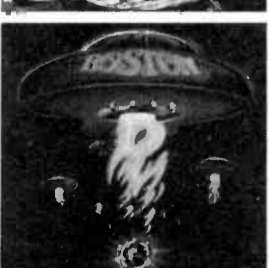
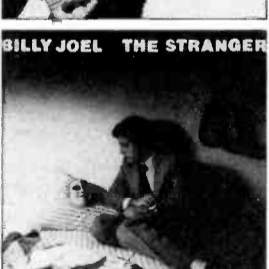
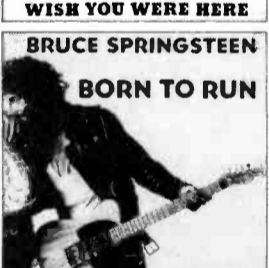
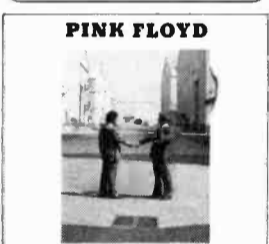
LOS ANGELES—Maxell Corp. has filed suit in Superior Court here against Record Mall, a local retail record/tape/accessories chain, seeking payment of a delinquent account.

The pleading alleges the defendant owes the tape manufacturer \$20,736.80 since November 1979.

### DIGITAL RECORDING



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\*Not available on tape.





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[**Stravinsky: Petrouchka (NY Philharmonic/Mehta); Shostakovich: Symphony No. 5 (NY Philharmonic/Bernstein); R. Strauss: Till Eulenspiegel, Don Juan, Death and Transfiguration (Cleveland Orchestra/Maazel); "M'Boom" (Max Roach)**]

### **Half-Speed Mastered Analog Recordings.**

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[**Pink Floyd: "Wish You Were Here"\*; Bruce Springsteen: "Born To Run"\*; Billy Joel: "The Stranger"\*; Boston: "Boston"\***]

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## Tape Briefs

Maxell Corp. has inaugurated its spring merchandising season with a special "25% off" promotional package of its UD 90 premium audio cassettes. In the promotional period which began in April until supplies run out, customers can purchase a



Maxell Promo: Shipping carton transforms into counter merchandiser.

specially packaged pair of Maxell UD 90 cassettes for 25% off the regular price. In addition, the purchaser receives a coupon which is good towards a free Maxell T-shirt of nylon jacket. Six coupons may be redeemed for a free T-shirt while it takes 12 coupons for a free jacket. The promotion comes to dealers packed in a special shipping carton which unfolds to become a self-merchandiser with colorful graphics. Two cartons, each containing 60 25% off twin-packs of UD 90's come in each master carton.

TEAC Corp. of America is now offering a complete line of calibration and alignment tapes in cassette format. Time constant references for both 70 milliseconds and 120 milliseconds are available. Primarily in-

tended for the service technician, the test tapes, according to TEAC, are also useful for the serious home and professional recordist who want to maintain equipment at top performance levels. They can be obtained directly from the Montebello, Calif. firm.

Sony Industries magnetic tape division is running a special "buy two and save" promotion on Beta-format tapes L750 and L-500 which



Sony Pair: A "buy two and save" promotion is being offered to Sony purchasers of blank videotape.

will last until June, according to national sales manager Don Unger. The twin packs of Beta tape will be shrink wrapped with a wraparound card indicating the promotional offer.

Ampex Corp. indicates it will supply all of the videotape stock needs for ABC-TV's special coverage of the U.S. Republican and Democratic national convention and election night results. ABC is expected to use more than 3,000 hours worth of videotape. Winners in the "Ampex Wants To Give You Hawaii" sweepstakes for Ampex Corp.'s industrial magnetic tape distributors were also announced by national sales manager Richard A. Antonio. Tuesday Network, San Diego; Sound and Communications, Jackson, Miss.; and A to Z Audio Video Systems, S. Cheektowaga, N.Y., each won all-expenses paid, one-week Hawaiian vacations for two.

Major hardware manufacturers including Matsushita and Sanyo have signed agreements to sell Fuji



Fuji Tapes: Fuji is offering both blank videocassettes and video head cleaners.

video head cleaning cassettes, and JVC and Toshiba have put the product to use in their technical services departments, according to John Dale, vice president and general manager of Fuji. Matsushita is selling the cleaning cassettes under their National brand in the Japanese market only, while in the U.S., Sanyo has begun to market Fuji video head cleaning cassettes.

GADHOKE PREDICTS MOVE SOUTH

## San Diegans Advised To Prepare For a Bonanza

SAN DIEGO—"The recording industry's gradual shift southward from Los Angeles will undoubtedly pick up momentum in the years to come, and the music scene here should prepare for the onslaught by providing trained professionals well-versed in all facets of recording." So says Hollywood producer Raghu Gadhoke, in town for a late April lecture at Circle Sound Studios here.

Gadhoke, the director of the Univ. of Sound Arts in Hollywood, is starting an offshoot of that school in San Diego—the Institute of Sound Recording—with classes having begun May 12. The school is the only year-round recording school here and offers students a complete program of recording classes, including courses in engineering, record production, and studio maintenance.

Gadhoke has worked with such artists as David Crosby, George Harrison, Roger McGuinn and Ravi Shankar, and will serve as the school's curriculum adviser. Three graduates of his Hollywood school—Aaron Berg, Ron Otto and Edward Guzman—will serve as its administrators.

"Over the years, the music industry has undergone significant changes," Gadhoke told the crowd of about 200 which included Gary Puckett, formerly with Gary Puckett and the Union Gap. "It used to be that you got a job because you were somebody's brother, or you had

money. Now it's more a question of qualifications—if you want to work with today's technically advanced equipment, you have to know what you are doing."

Gadhoke favors the hands-on approach to learning, in which students are taught certain recording techniques by actually participating in their execution. "You learn so much more that way than by reading a textbook," he says. "To learn how to do something by doing it is an invaluable experience."

He explains in detail the steps involved in getting oneself started in the recording industry, as an artist or songwriter and as a producer or an engineer, including the making of production and publication demos.

"This knowledge is important because the trend is reversing," he states. "As recently as 10 years ago, nearly all recording studios and their personnel—engineers, producers, and technicians—were in-house, part of the record companies. Now, most studios are independent, and this trend is even carrying to the point where many producers and engineers themselves are going freelance."

This scattering of the industry means that close proximity to the record companies is no longer as essential as it was, and, as a result, a southward shift is beginning.

"San Diego is great—the weather's great, the atmosphere is great, the

(Continued on page 39)

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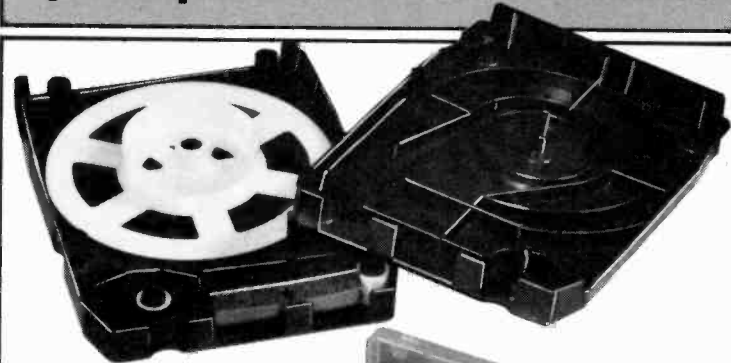
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# Garrett's Nostalgia Merchant Co.

• Continued from page 34

extensive in-store campaign. An hour-long tape is available which has clips of films available and every 90 seconds announces the tapes that are on sale in that store.

In addition, a counter top display is available as are posters. "We're

working on a display unit," adds Blair.

Tapes sell at \$44.95 each with business estimated at being up 55% over a year ago. Best sellers are such standard film classics "Citizen Kane" and "King Kong."

Nostalgia Merchant started in the mid-1970s with the prime intent of

selling 16 m.m. films to collectors. It first moved into the Super-8 market before marketing its first videocassettes in 1978. "We have videodisk rights to our titles," comments Draklich. "When it becomes viable, we'll have those."

Advertising has not been overstressed. "Mainly, it has been in the trade and consumer home video magazines," says Blair. "It's too new an industry to try to get every Joe Blow at home with a widespread campaign." A co-op campaign with Integrity's Warehouse chain has been initiated, however.

Nostalgia Merchant has a mailing list of 20,000 which it services with information about current available titles. With many studios now offering boxoffice champs on tape, Draklich had been uneasy that interest in classic films might suffer, but he now feels he can compete.

"We've found our films can sell year after year," he explains. "Just because a film is new doesn't mean it's going to sell for a long time."

He also notes television has not hampered the company. "At first, it was a big uphill battle. People would say our films are on tv all the time but mostly they're on late or cut severely. People who want 'King Kong' want to see all of it. They aren't on cable like contemporary films."

## Philips Asking That Japanese TV Be Checked

LONDON—Philips has called for control of Japanese television exports to Europe in order to protect the future of the European industry.

Speaking in Eindhoven, Leo Heessels, responsible for Philips' industrial sales division, said TV manufacturers' organizations were pressing the European Economic Community for 'orderly marketing agreements' on the lines of those adopted between Japan and the U.S. It is the curtailing of exports to America brought about by these agreements that has led to even fiercer competition in Europe.

"If Europe does not approach this as one problem," said Heessels, "then I can only conclude that there is no interest in retaining the industry in Europe."

Japan's domestic market for TV sets is running at around 6 million units annually, while production is 10 million sets and 14 million tubes. Though theoretically devoted to the principle of free trade, Philips is becoming increasingly annoyed by the refusal of the Japanese to allow equal trading opportunities, he indicated. While Japanese exports flood Europe, Philips itself has been unable to secure an import foothold in Japan.

Reduced profits for 1979 have already prompted Philips into cutbacks in its electronic components division. Japanese companies now hold 25% of the European color TV market. Heessels said the industry now needed a breathing space to restructure. Voluntary import limitations did not work, so the solution was a quota of the kind implemented in the United States.

## New Factory

LONDON — Samea Records (Pressing) has opened up a new, independent custom record pressing plant at Kings Cross, near central London, and anticipates a two million album annual production output.

## JVC Bid To Buy Decca TV Off

LONDON—JVC has pulled out of a prospective deal for the purchase of Decca's television manufacturing operation. Negotiations for the sale of the loss-making Bridgnorth plant had been underway since Racal Electronics' takeover of Decca early this year.

It has been suggested that the collapse of the deal may have had something to do with JVC's recent decision to grant rights for the manufacture of its videodisk hardware to

Decca's rival, Thorn-EMI. Officially, though, the companies were simply unable to agree on terms.

JVC is one of the few major Japanese names that still has no manufacturing facility in the U.K. The Decca plant, which makes 120,000 tv sets a year, has been losing an estimated \$1 million annually. Other companies rumored to be interested include British firm Binatone and French electrical giant Thomson-Brandt.

## \$290 Tape Eraser By Nortronics

CHICAGO—A table mounted bulk tape eraser, designed for the semi-pro and professional market, is being introduced by the Recorder Care division of Nortronics. The new unit, listing at \$290, allows tapes measuring up to one-inch in width to be demagnetized.

Nortronics is a manufacturer of hand-held erasers for the consumer market and other tape recorder maintenance equipment. However, the new unit, the QM-250, is the first

professional bulk eraser from the Minneapolis-based company.

The unit weighs 11 pounds and accommodates tape reels measuring up to 10½ inches.

According to Nortronics, the new unit's price and performance make it highly compatible with sem-pro installations, such as those equipped with Tascam 80-8 and 80-16 recording machines. Audio cassettes and 8-tracks as well as videocassettes also can be erased with the QM-250.

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SPECIAL DESIGNS ON REQUEST

# Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE (RATING)	Copyright Owner, Distributor, Catalog Number
1	1	7	"10" (R)	Orion Pictures Co., WCI Home Video, OR-2002
2	2	15	SUPERMAN (PG)	D.C. Comics, WCI Home Video Inc., WB-1013
3	3	9	HALLOWEEN (PG)	Falcoln International Prod., Media Home Entertainment, M131
4	8	15	GREASE (PG)	Paramount Pictures, Paramount Home Video, 1108
5	4	28	THE GODFATHER (R)	Paramount Pictures, Paramount Home Video, 8049
6	5	15	BLAZING SADDLES (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1001
7	6	28	SATURDAY NIGHT FEVER (R)	Paramount Pictures, Paramount Home Video, 1113
8	9	15	HEAVEN CAN WAIT (PG)	Paramount Pictures, Paramount Home Video, 1109
9	17	15	DIRTY HARRY (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1019
10	7	15	ENTER THE DRAGON (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1006
11	15	3	EMANUELLE (R)	Trinacra Films, Columbia Pictures Home Enter., VH 1019/BE 51195E
12	10	5	MIDNIGHT EXPRESS (R)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10400E/BE 51405E
13	16	15	THE WILD BUNCH (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1014
14	19	28	GODFATHER, II (R)	Paramount Pictures, Paramount Home Video, 8459
15	11	28	M*A*S*H (PG)	20th Century-Fox Films, Magnetic Video, CL-1038
16	13	28	THE SOUND OF MUSIC (G)	20th Century-Fox Films, Magnetic Video, CL-1051
17	20	15	THE OMEN (R)	20th Century-Fox Films, Magnetic Video, CL-1079
18	12	28	PATTON (M)	20th Century-Fox Films, Magnetic Video, CL-1005
19	NEW ENTRY		THE WARRIORS (R)	Paramount Pictures, Paramount Home Video, 1122
20	18	13	THE IN-LAWS (PG)	Warner Bros. Inc., WCI Home Video, WB-1009
21	14	11	FOUL PLAY (PG)	Paramount Pictures, Paramount Home Video, 1116
22	29	13	THE BUGS BUNNY/ROAD RUNNER MOVIE (G)	Warner Bros. Inc., WCI Home Video, WB-1003
23	37	23	BARBARELLA (PG)	Dino De Laurentis Cinematografica S.P.A., Paramount 6812
24	NEW ENTRY		FLESH GORDON (R)	Graffiti Productions, Media Home Entertainment, M502
25	25	15	SILVER STREAK (NR)	20th Century-Fox Films, Magnetic Video, CL-1080
26	22	11	HOOPER (PG)	Warner Bros. Inc., WCI Home Video, WB-1008
27	23	15	EXORCIST (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1007
28	21	13	"ALL THE PRESIDENT'S MEN" (PG)	Warner Bros. Inc., WCI Home Video, WB-1018
29	24	3	THE MR. BILL SHOW (R)	Walter Williams, Video Tape Network, CY213/Cy214
30	NEW ENTRY		STORY OF "O" (R)	Allied Artists, Allied Artists Video, 01000
31	NEW ENTRY		THE ADVENTURES OF SHERLOCK HOLMES SMARTER BROTHER (PG)	20th Century-Fox Films, Magnetic Video, CL 1063
32	NEW ENTRY		BUTCH CASSIDY AND THE SUNDANCE KID (PG)	20th Century-Fox Films, Magnetic Video, CL-1061
33	33	7	BLOODLINE (R)	1979 N.F. Geria II Filmtellschaft m.b.H., Paramount Home Video, 1170
34	NEW ENTRY		THE FRENCH CONNECTION (R)	20th Century-Fox Films, Magnetic Video, CL 10009
35	40	3	THE PRODUCERS (PG)	AVCO Embassy Pictures, Magnetic Video, LC 4058
36	39	13	"OH, GOD!" (PG)	Warner Bros. Inc., WCI Home Video, WB-1010
37	NEW ENTRY		THE GRADUATE (PG)	AVCO Embassy Pictures, Magnetic Video, CL 4006
38	28	5	EYES OF LAURA MARS (R)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10190E/BE 51195E
39	NEW ENTRY		HAROLD & MAUDE (PG)	Paramount Pictures, Paramount Home Video, 8042
40	NEW ENTRY		TOURISTS TRAP (PG)	Compass International, Media Home Entertainment, M134

MAY 24, 1980 BILLBOARD

FLORIDA CABLE VENTURE

# Satellite In Use For Video-FM Simulcast

LOS ANGELES—"Video Concert Hall," the nightly rock music, cable television program (Billboard, May 3, 1980), will attempt a simulcast between its satellite-originated video music and an FM station.

The simulcast is set for Friday (23) with WORJ-FM, a 1,000-watt in Orlando, Fla. Viewers in the Orange and Seminole counties of Florida, as well as Orlando, will see "Video Concert Hall" on Cable Television 13, operated by Orange-Seminole Cablevision while also listening to WORJ at 107.7 FM.

"Video Concert Hall," a creation of Henderson-Crowe Productions in Atlanta, originates from the RCA Satcom 1 satellite on the Satellite Program Network.

Henderson-Crowe maintains that the show, made up primarily of concert and promotional clips of major recording artists, is beamed to some 2.5 million cable tv households on some 400 cable systems nationwide.

The simulcast will take place during the show's normal time slot, from 11:30 p.m. to 1 a.m. If successful, plans call to continue the simulcast each Friday night at the same time.

The technicalities of the simulcast includes a satellite uplink in Douglasville, Ga., operated by the Satellite Program network which sends "Video Concert Hall" to Satcom 1 from which it is beamed to the Orange-Seminole Cablevision downlink earth station in Orlando. A tele-

phone line then carries the audio to WORJ-FM.

Bob "Gator" Lenihan, producer for Henderson-Crowe Productions, Inc., indicates that this pilot project will lead to other simulcast arrangements with radio stations in major markets and other cabled areas.

Cable TV 13 and Orange Seminole Cablevision are owned by American Television & Communications Corp., which also owns 100 other cable tv systems.

WORJ-FM is owned by Sudrink Broadcasting, which also owns other radio stations in Florida and Hawaii.

Cable TV 13 is claimed to be one of the country's largest cable tv systems, reaching 50,000 homes in Orlando, Winter Park, Maitland, Winter Springs, Belles Isle, Pine Hills, Longwood, Sanford and Apoka communities in Florida.

The project is being coordinated by John Cali, general sales manager for Cable TV 13; Dave Sousa, vice president and program director for WORJ; and by Charles Henderson and Jerry Crowe of Henderson-Crowe Productions, Inc.

In addition to the 90-minute show beginning at the 11:30 p.m. Eastern time slot, a 30-minute version also airs daily beginning at 7 p.m. The show has been transmitting on the network from Satcom 1 since last November.

# New 24-Track Studio For No. Miami Beach Clients

By SARA LANE

MIAMI — International Sound, Inc., a new 24-track recording studio has opened its doors in North Miami Beach here and has been operating on a non-stop schedule ever since, according to Louis Pace, president/owner. It's reflective of continuing South Florida studio growth, he feels.

The MCI-equipped facility, designed by Seth Snyder, is housed in a building set on stilts, located close to all major highways.

Pace, who came to Miami two years ago from New York, has a musical background; he was a musician, worked on a number of recordings, was associated with Concerts East and managed the Calderon Theater in Hempstead, L.I.

The 2000-square foot studio, wrapped around an octagonal control room, is paneled with cypress and pecky cypress wood. It has a 528 MCI board, Dolby noise reductions, MCI 2-track and 4-track, and a full complement of outboard gear. The studio also contains an isolated echo chamber.

"The studio is actually tuned by the ceiling and wood floor," explains Pace. "The sound never bounces anywhere. There isn't any reverberation unless the client wants it."

In one of the corners of the studio is a live section for strings with a "little reverb so sound will bounce a bit."

In addition to competitive prices, Pace feels he offers out of town clients an added incentive to persuade them to come to Miami to record. He pays the hotel bill at the Sheraton Hotel, Miami Beach, if the client books 75 or more hours in his studio.

Since most of his contacts are from the New York area, he expects

the majority to come from the Northeast.

"I didn't build the studio with locals in mind, although I certainly won't turn them away if there is down time." Al Stegmeyer is the staff engineer. Stegmeyer worked with Phil Ramon, Heat Wave and on product with his brother, Doug (Billy Joel's bass player). Pace also has been working with Eric Schilling, house engineer at Bayshore Recording Studios.

In his first six weeks of operation, Pace has had such artists and musicians working in the studio as Doug Stegmeyer and Liberty DeVito (both with Billy Joel), Alan Schwartzberger and Will Lee, Pat Travis, Carl Driggs (with David Levy Productions) and Ron Stander (DocRon Productions).

Pace, himself, is producing singer/songwriter/instrumentalist Jamie Colton.

Pace's next move is to put a sun-deck on the roof of the studio. "And probably in the next year or so, I'll build another studio in this building. We occupy about 5,200 square feet now and have an additional 2,500-3,000 square feet."

## Gadhoke Predicts

• Continued from page 36

beaches and mountains are great—and I think one's surroundings are important," Gadhoke says. "Don't get me wrong—I love Hollywood. I like smog."

To support his claim, Gadhoke cites the number of recording studios in San Diego has virtually doubled every year, and the whole music scene, including clubs and bands, has likewise prospered.

THOMAS K. ARNOLD

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# Audio recording for video

June 17-19 at the New York Hilton, New York City

This intensive working seminar examines all audio aspects of the video production sequence. An Audio/Video Sync Workshop, Video Showcase and Videodisc demonstrations by major system proponents are among the features of the program. Seminar participants will be provided with a solid working knowledge of the audio/video relationship, detailed equipment requirements, and operational profit opportunities.

### Cocktail reception/Introduction

Tuesday, June 17... 6:00 p.m. to 9:00 p.m.

### The Video Explosion

Wednesday, June 18... 9:00 a.m. to 10:45 a.m.

Moderator... Todd Rundgren, Utopia Video, Bearsville, New York  
Programming leaders of the video industry discuss material to be used by various video media.

### Audio Requirements... a Video Industry Viewpoint

11:00 a.m. to 12:30 p.m.

Moderator... Ethan Bush, Manager Sound Services, Compact Video, Burbank, California  
Session describes in detail various steps in video production and post production, defining and explaining the audio role in each.

### How to Develop an Audio Capability for Video

2:00 p.m. to 4:00 p.m.

Moderator... Chris Stone, President, Record Plant, Los Angeles, California  
Specific equipment lists, budget considerations and personnel requirements will be developed.

### Video Showcase

4:15 p.m. to 5:30 p.m.

Moderator... Hamilton Brosious, President, Audiotechniques, Stamford, Connecticut  
Well know video specialists, David Greene and Todd Rundgren, will present examples of their recent video activities and discuss production requirements.

### Forecast 80's

8:00 p.m. to 9:30 p.m.

Moderator... Don Frey, Vice President & General Manager, A & R Studios, New York City  
Warner-Amex officials discuss "Qube"; 3M Economist John McDevitt presents colorful analysis of industry economy; roundtable discussion on audio industry future.

### Audio/Video Sync Workshop

Thursday, June 19... 9:30 a.m. to 12:00 p.m.

Moderator... Bob Liftin, Regent Sound Studios, New York City  
Informative session to acquaint audience with sync techniques.

### Videodisc Demonstration Showcase

1:30 p.m. to 4:30 p.m.

Moderator... Howard Schwartz, Howard Schwartz Recording, New York City  
All major video disc systems demonstrated, explained and analyzed for recording techniques.

## REGISTER NOW

Please register me for the BSF & L Seminar "Audio Recording for Video" to be held at the New York Hilton Hotel on June 17, 18 & 19.  I'm enclosing a check or money order for \$395, payable to BSF & L, for full registration for each person.

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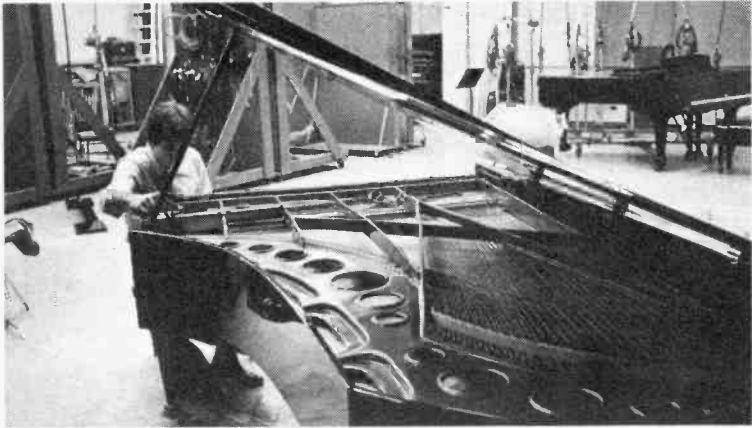
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Arrival Date \_\_\_\_\_ Departure Date \_\_\_\_\_

NOTE: Hotel accommodations not included in seminar registration fee. All rates are subject to availability. As registration for seminar is limited, it's important to return promptly registration form and New York Hilton reservation request to:  
**BSF & L Seminars, 420 Lexington Avenue, Suite 1740, New York, NY 10017**

MAY 24, 1980 BILLBOARD



**FINE TUNING**—A new Boesendorfer Imperial Grand piano undergoes final adjustments at Chicago's Universal Recording Corp. The nine-foot instrument is a new addition to Universal's Studio "A."

## Studio Track

LOS ANGELES—Barry Gibb and Albhy Galuten are producing Barbra Streisand at Sound Labs, Karl Richardson at the board. Also there, Tommy LiPuma producing Stephen Bishop for Warner Bros., Mike Miner coproducing, Scott Litt engineering, while Chris Bond produces Rob Grill, Eric Prestidge at the console.

Stevie Nicks recording tracks for her solo LP on Modern Records at Spectrum, Tom Moncreiff producing, Joe Hall engineering. The studio has also added complete Sony 3/4-inch off-line video editing with interface with video and sound post production work. The facility is digitally equipped with Sony.

Joel Diamond producing Engelbert Humperdinck at Devonshire Studios. . . Jay Kessler producing the Chi-Lites at Excalibur with Hay-

ward Collins coproducing and engineering. Also there Richard Powers producing the Hit Band, Collins again coproducing and engineering.

Jerry Marcellino producing Butterfly Records' St. Tropez at Can-Am Recorders, Howard Welen at the board. Leland Rogers also in mixing Kin Vassey for the International Artists label, Gary Gunton engineering.

David Campbell producing overdubs on Frank Napier at Fidelity recording studios. Also there Gerard McMahon producing himself and Gino Cunico on separate projects.

At Kendun: Winston Monseque producing Lola Falana for Motown, Baker Bigsby at the console; George Benson finishing vocals for his upcoming LP (due for digital mixdown to Soundstream), Quincy Jones producing, Bruce

Swedien engineering with Ralph Osborn assisting; and Wayne Henderson wrapping up David Oliver's Mercury LP.

\* \* \*

At House of Music, West Orange, N.J., Kool & the Gang cutting tracks for a new De-Lite Records LP, Deodato producing with Jim Bonnefond at the board and Julian Robertson assisting. Also there, Clarence Clemens producing tracks for artist Norman Seldin with Jeffrey Kawalek at the controls, while producer Charles Fisher is working with Australian artist Dennis Wilson with Bonnefond and Robertson the engineering team.

At Northstar Studios, Boulder, Colo., San Francisco Bay Area group Bridge working on a debut Bang/CBS LP, coproduction by James Stroud, Duane Scott and Steve Williams, engineering by Scott and Williams.

Ashford and Simpson producing Teddy Pen-dergrass at Sigma Sound, N.Y., Michael Hutchinson at the controls. Also there, producer Michael Smith and engineer Jim Dougherty mixing a new Patti Brooks LP for Casablanca, while Roy Ayers continues working on his new album, Carla Bandini at the console.

Hilly Michaels' first solo LP being completed at Penny Lane Studios, N.Y., Roy Thomas Baker producing with engineering by Ian Taylor with Brian Marine and John Terelle assisting.

At Nashville's Sound Emporium (formerly Jack Clement) Larry Butler producing Donna Fargo for Warner Bros., Billy Sherrill engineering.

Producer Mark Rosengarden and engineer Neil Schwartz into the final mixing stages for Viva Brazil's initial LP at the Music Annex, Menlo Park, Calif.

Boston new wavers Human Sexual Response completing sessions at Downtown Recorders, Boston, Mass., for Eat Records, Eddie Ciletti at the controls.

The new 64:1 system is a pacesetter for high-speed duplicating. It's designed with the most sophisticated electronics and dependable transport mechanisms.

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## Sausalito Studio Sold By the Record Plant

LOS ANGELES—The Record Plant, Sausalito, Calif., has been officially sold, according to Chris Stone, president of the Record Plant here.

Final papers wrapping up the negotiations have been signed and the new owner is Laurie Nicholas of San Francisco.

Under the new ownership, the studio will be called Sausalito Record Plant, Inc., with Nicholas serving as president. Steve Malcolm and Bob Hodas will be executive vice presidents.

Stone will serve as a consultant to the new corporation for the next three years.

## Cherokee Initiates \$101,471 Lawsuit

LOS ANGELES — Cherokee Recording Studios, Hollywood, has instituted suit in Superior Court here against Jet Holdings, Don and Sharon Arden and Gary Moore and the Red Alert.

The suit seeks a judgment for \$101,471.62, which allegedly is due from the defendants for studio services rendered for Moore and the group, Red Alert.

## 6 More Paramount Films On RCA Disk

NEW YORK—With a licensing deal for six recent Paramount feature films, RCA SelectaVision now has rights to 81 films from the company for its videodisk catalog.

The newcomers include "Star Trek—The Motion Picture," "Escape From Alcatraz," "Starting Over," "American Gigolo," "Nijinsky" and "North Dallas Forty."

RCA brought 75 top Paramount films into the SelectaVision fold last October and under the terms of the deal, new films are to be included.

# Disco Business

## New N.Y. Studio 54 Will Feature Live Concerts

By RADCLIFFE JOE

NEW YORK—When the legendary Studio 54 disco reopens its door to the public this fall (with a little help from the State Liquor Authority) special emphasis will be placed on live concerts, specially choreographed dances staged by leading choreographers including Geoffrey Holder, and video entertainment.

Mark Fleischman, the young hotelier/restaurateur who reportedly

paid an estimated \$5 million to acquire the club, feels that his ideas represent the viable direction for the discos of the future.

"Video is coming of age," he says, "and we hope to be able to take the Studio 54 concept to party lovers around the world via the video medium."

Fleischman has already begun the move in this direction by taping a

concert by James Brown which will be mixed down into a one-hour concert with plans for syndication around the world.

Fleischman who also heads New Line Cinema, a movie production company in this country, will take the tape with him to the forthcoming Cannes Film Festival, as part of his search feedback to his plan. He is especially interested in establishing a dialog with Japanese and German videotape companies, which he feels are in the forefront of the coming video revolution.

Meanwhile, Fleischman is also considering other leading entertainers for the Studio 54 video concert program. Among those being considered are Ray Charles and Roberta Flack.

In seeking syndication for the proposed programs in this country, Fleischman hopes to negotiate FM radio simulcasts with television stations agreeing to carry the concerts.

Assisting Fleischman in the realization of his Studio 54 video concert program, is the existence of a 24-track recording studio, Soundworks, in the basement of the building beneath the club.

The studio was acquired, along with a 16-story office building, as part of the \$5 million package Fleischman negotiated for Studio 54. Fleischman is said to have outbid such music industry personalities as Neil Bogart and Dick Clark for the club and the rest of the package.

Soundworks, with connections to its recording facilities available within Studio 54, will be used extensively in the recording of records and soundtracks to proposed video programs.

Meanwhile, Fleischman does not anticipate any setbacks in the processing of his liquor license application for Studio 54. He points out that among the many entertainment-oriented ventures with which he has been involved during his career, were 10 liquor serving establishments in New York. "I have an unblemished record," he assures. "I have never had an infraction."

However, Fleischman is concerned that the notoriety of the club may return to haunt him. Upmost on his mind is the club's public image as a source of ready drugs for high-flying socialites. "We know that we will be under constant scrutiny from federal law enforcement and other agencies, and we intend to do everything in our power to insure that the law is not broken," states Fleischman with fervor.

Even as Fleischman strives to keep the club's image drug-free, he will also work towards changing its elitist image, and making it more accessible to the general public. In keeping with this plan, the "new" Studio 54 will have an open admissions policy.

"This does not mean that we will admit every rag-tag group that comes in off the street," Fleischman cautions. "We will still screen people at the door, but we will be doing it with style. We are a hospitality-oriented group of people, and we do not intend to forget that our customers are our most important asset."

Fleischman scoffs at those critics who claim that he bought the club at a time when disco's fortunes may be declining. He states emphatically, "Disco music may be changing, but that exciting combination of sound and light in a club environment will continue to attract people who want to party."

He also does not subscribe to the theory that Studio 54's old clientele

may have been syphoned off by such popular new Manhattan rooms as Magique and the Bond's discotheque.

"Bond's," he states, "is catering to an almost entirely different clientele, and Magique has a role to play in fulfilling the needs of the east side community it serves."

In acquiring the Studio 54 complex, Fleischman also acquired rights to the name for use in Manhattan, and at his Virgin Isle hotel on the island of St. Thomas. He also has options to acquire use of the Studio 54 name for use with clubs he may decide to open in other areas.

Exercising that option to use the name, and with almost all of the old Studio 54 staff at his disposal, Fleischman has opened a Studio 54 in microcosm within his Virgin Isle hotel complex.

Opening of the room came Saturday (10) following settlement of a legal wrangle he had with Howard Stein, operator of Xenon, a popular New York club of which Fleischman had earlier agreed in principle to open a Virgin Island arm.

Admitting to having paid Stein's "a substantial settlement," Fleischman explains that he had approached Steve Rubell and Ian

Schrager, past owners of Studio 54, for rights to use their club's name at his hotel. At the time they turned down his offer, stating that if they had to expand, they wanted the second Studio 54 to be in a major world city.

Following Fleischman's acquisition of the New York Studio 54, the argument became moot. However, by this time, Fleischman and Stein were already negotiating to extend Xenon to St. Thomas.

Fleischman states that when the legal hassle developed, he offered Stein the option of either continuing with the plan to create a Virgin Isle Xenon, or come to an amicable financial settlement. Both parties finally agreed on the latter move.

The St. Thomas Studio 54 boasts the expertise of almost all the New York staff members, including Mike Ovington, manager, Ritchie Kazor, deejay, and Bobby De Silva the lighting technician. The crew is expected to remain on St. Thomas through the slow (for New York) summer months. During that time they will train a local staff to run the island room. They will return to New York in time for the re-opening of the Manhattan club.

The St. Thomas room, was designed by Bob Curry, with lighting design assistance provided by Jeff London, one of the shareholders in the Manhattan venture. Its complement of sound components include Technics turntables, Teac open reel recorders and BGW amplifiers.

## French Promoter Gely Hot

By HENRY KAHN

PARIS—With disco still a major force in France, freelance record promoter Gerard Gely has established an impressive track record for breaking new releases on the disco circuit.

In 1976, after spells with CBS and Disc'AZ, Gely set up his own organization, Homeric, marketing his expertise in selecting new releases with disco hit potential.

It was Gely who broke Cerrone's "Love In C Minor" in French discotheques before the artist had signed to a major label and before the release had been picked up by radio. It reportedly sold 30,000 copies in two months. By the time the radio stations had picked up the record, its sales had topped 75,000.

Today, Gely concentrates on a circuit of 600 of France's 3,600 discotheques and invites record companies to send him all disco-oriented releases.

He selects what he considers to be those releases with the greatest hit potential and offers to promote them on a fee basis of \$2,000 for a standard single, \$2,400 for a 12-inch single and \$2,600 for an LP.

The companies then ship him 600 copies of the selected releases for distribution to his disco panel. In Paris the records are distributed in person to the clubs by Gely's representatives and Homeric is given exclusivity for one month.

"If the disks become hits in the

clubs in that time," says Gely, "they are picked up by the radio and get good airplay. This, in turn, leads to sales."

Gely's says the essence of the success of Homeric is his "educated" ear for a potential hit. He points to 10 of his selections in the Radio Luxembourg chart of March 30 and nine in the Europe No. 1 chart of April 5.

## New Lighting For Paradise Garage

NEW YORK—The Paradise Garage discotheque here, long famous for its extraordinary sound system, is now also vying for top light show honors.

The club's operators have contracted the New York-based firm of Kruger Associates to redesign and reprogram its vast inventory of lighting fixtures and controllers.

According to Joe Zamore of Kruger Associates, more than 120 channels of lighting controls, including a 64-channel memory controller, will be redesigned and reprogrammed. The end result will be a fresh new look to existing light fixtures.

Kruger Associates will also redesign the club's control booth. The renovation will include installation of a "spaceship" carousel for record storage, and a mobile remote lighting console.

Richard Long & Associates designed and installed the award-winning sound system at the Paradise Garage.

## Booze Still Served

NEW YORK—The Electric Circus discotheque here, which had its liquor license lifted last week by the N.Y. Liquor Authority under direction of a state Appellate Court judge, will remain open and serving liquor pending the outcome of its appeal to the state Supreme Court according to operators of the establishment.

The state Supreme Court has placed the matter on its priority list of cases to be heard, and the matter is expected to be reviewed in the near future. (Billboard, April 26, 1980.)

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## Disco Mix

By BARRY LEDERER

NEW YORK—Jimmy Ruffin recorded a disco classic several years ago titled "Tell Me What You Want." He has done so once again with the release of his RSO Records LP "Sunrise." The highlight is "Hold On (To My Love)" which contains outstanding ingredients of performance, arrangement and production to insure it as a favorite for both deejay and radio play.

Ruffin's voice captures the earthy feeling of Al Green and the rich and moving quality of Joe Simon's "I Need You, You Need Me." "Hold On" runs a short 3:32 with an instrumental version available on the 7-inch 45 r.p.m. It is not known whether a 12-inch version is in the works.

Not to be overlooked on the LP are several other noteworthy cuts that have the same captivating feeling and moving style as the title cut. "Forever" is midtempo in mood and haunting in melody. "Night Of Love" is similar but with emphasis on lush string arrangements. "Jealousy" is a hard-edged rouser more in a commercial pop style. The album was produced by Robin Gibb and Blue Weaver who also helped write the songs with assistance from Maurice and Barry Gibb on some of the other cuts.

Warner Bros. is distributing Island Records release of the 12-inch 33 1/3 r.p.m. disk by the Buggles. Side one is "Clean Clean" at 5:13 that has a sound reminiscent of the Beach Boys of 1960 but updated to the new wave rock style of the '80s. Fast paced tracks, with emphasis on keyboard and guitar instrumentation, incorporate electronic effects and smooth vocals. The disk moves from beginning to end and is a pleaser for both rock and disco enthusiasts.

The flipside is "Living In The Plastic Age" with the group's versatility shining through. The sound comes to that of Kraftwerk and the Moody Blues with Perky and fully orchestrated tracks.



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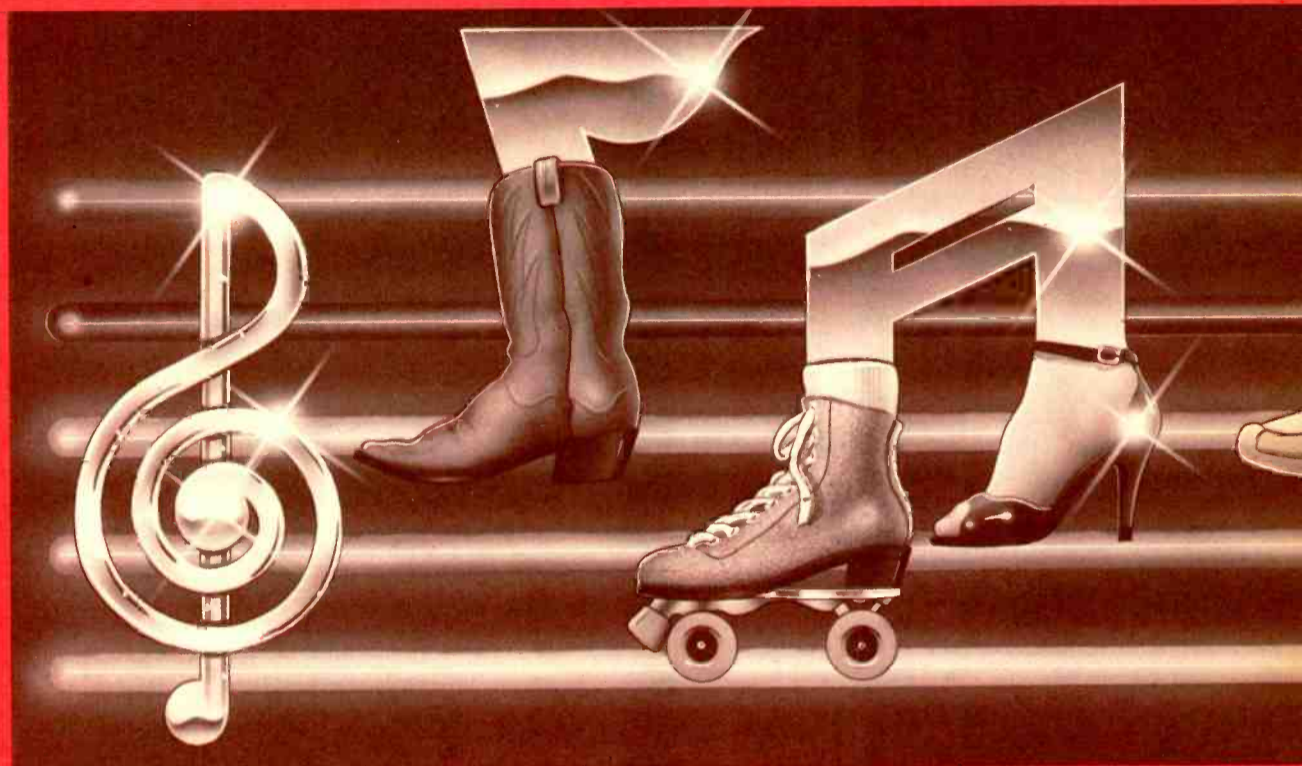
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## AGENDA TOPICS:

**Lighting equipment manufacturers**—presentation of lighting installation and the discussion of latest product via slides, film and miscellaneous discussion—**2 sessions.**

**Sound equipment manufacturers**—presentation of sound installation and discussion of latest sound product via slides, film, and miscellaneous discussions—**2 sessions.**

**Other Disco product manufacturers**—presentation via slides, film, miscellaneous discussions—**2 sessions.**

**Club Owners**—closed sessions for discussion of current problem areas—**2 sessions.**

**Club Managers**—closed sessions for discussion of current problem areas—**2 sessions.**

**Restaurant Association meeting** re Disco operations.

**Hotel Association meeting** re Disco operations.

**Disco Club and roller rink involvement** including public relations as to local, regional, national PR in TV, radio, printed media, along with update on rink design and decor.

**Economic analysis of Disco** thriving in a recession period—a solid investment for the future.

**The importance of label R&B, AOR and Disco Rock departments working together to maximize the crossovers to Pop Chart;** including use of, independent promotional personnel. Panel composed of A&R/Label Executives from R&B, Rock and AOR.

**Producers session**—interweaving of R&B/Rock/Country/Jazz/AOR in today's dance scene.

**Entertainment programming** in today's Discos including programming formats, live performances, special events, utilization of video, dance contests, etc.

**How can Disco DJ's and radio programmers** coordinate their efforts to concentrate on disco/dance music.

**ASCAP, BMI**—update of Disco club and roller rink licensing.

**Hot Seat Session.**

**Artist promoter session** re disco artist packaging shows for auditoriums, arenas, and stadiums, and special events. Projected use of Disco stars in raising funds for presidential candidates.

**Record Pools & Associations**—discussions of today's problems including the increasing cost of promotional records, stronger trade association to protect members, etc.—**2 sessions.**

**Mobile Disco**—an international scene update.

**How Disco DJ's are coping with fusion.**

**Radio panel** composed of key radio personnel from R&B, Rock and AOR stations.

**Marketing panel** including retailing and merchandising composed of leading record label marketing specialists in the areas of R&B, Rock, and AOR product.

**Promotion panel** composed of leading label and independent promotional personnel handling R&B, Rock, and AOR product.

Panel dealing with **development of live talent** in clubs, auditoriums, arenas, including staging, sound & light, booking, ticket scalping, promotion and advertising, etc.

**Print media effect on record sales**, particularly as it applies to Disco composed of panelists on music reviews, performance critics, and other printed media panelists.

**Mixing techniques panel.**

**The importance of independent labels** in the changing Disco music scene.

**The importance of import labels** in today's Disco marketplace.

Please note: These are not the only topics we will have.

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July 14-17, 1980 / New York Sheraton Centre



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Mail completed form to:  
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Please register me for Billboard's International Disco Forum 8 at the Sheraton Centre Hotel in New York City, July 14-17, 1980.

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- \$315 REGULAR RATE (after June 2, 1980) for the above categories.
- \$235 for Disco DJ's, Disco Forum Panelist, Students, Military, Spouses.

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Registration does not include hotel\* accommodations or airfare. Registrant substitutions may be made. 10% cancellation fee will apply to cancellations prior to June 30, 1980. Absolutely no refunds after June 30, 1980.

Register Now! Registration at the door will be \$25.00 higher.

\*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

44 **Disco Business**  
Seminar Scheduled  
July 14 In N.Y.

NEW YORK — A one-day new music seminar aimed at taking a "comprehensive look at the growing influence of new wave and danceable rock on the mainstream of contemporary music," is scheduled for July 14, at S.I.R. Studios here.

The discussion is being coordinated by Mark Josephson and Danny Heaps of the New York-based Rockpool Promotions, Scott Anderson of Dance Music magazine, and David Salidor of D.I.S. Publicity.

It will look at effects of the "new" music on radio, record imports, record retail sales, independent labels and the press.

A talent showcase, to be held "at a major New York nightclub" will conclude the day's events.

**Fire Guts Philly  
DCA Gay Nightclub**

PHILADELPHIA—The DCA Club, the leading and largest gay membership disco, was destroyed in a three-alarm fire last month.

Opened five years ago just as disco was emerging, DCA Club had more than 2,000 reported members and was the in-disco for the gay community. The cause of the fire is under investigation. No one was injured in the blaze.

A month before the fire, the DCA Club was sold. The new owners were affiliated with the Steps, a more intimate gay disco also in center-city. With the DCA now in ashes, the Second Story disco just around the corner is seeking to attract the burned-out membership.

**Billboard's Disco Action**

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**ATLANTA**

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
  - 2 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 3 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
  - 4 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
  - 5 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 6 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
  - 7 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
  - 8 IN THE FOREST—Baby O—Baby O Records (12-inch)
  - 9 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 10 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 11 MONY MONY—Vinyl Virgins—Reflection (12-inch)
  - 12 WHAT YOU WON'T DO FOR LOVE—Denny Corbett—Reflection (12-inch)
  - 13 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 14 IN THE SOCKET—Shalamar—Solar (LP/12-inch)
  - 15 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)

**BALT./WASHINGTON**

- This Week**
- 1 LOVER'S HOLIDAY/SEARCHING/GLOW OF LOVE—Change—Warner/RFC (LP/12-inch)
  - 2 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 3 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 4 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
  - 5 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 6 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
  - 7 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
  - 8 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
  - 9 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
  - 10 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP)
  - 11 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 12 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 13 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
  - 14 IS IT LOVE—Machine—Hologram/RCA (12-inch)
  - 15 RELEASE—Patti La Belle—Epic (LP)

**BOSTON**

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
  - 2 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP)
  - 3 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 4 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 5 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 6 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 7 SWEET SENSATION—Stephanie Mills—20th Century (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 OVERNIGHT SENSATION—Jerry Knight—A&M (12-inch)
  - 11 THE GROOVE—Rodney Franklin—Columbia (12-inch)
  - 12 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 13 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
  - 14 IN THE SOCKET—Shalamar—Solar (LP/12-inch)
  - 15 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)

**CHICAGO**

- This Week**
- 1 LOVER'S HOLIDAY/SEARCHING/THE END—Change—Warner/RFC (LP/12-inch)
  - 2 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 3 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 4 GOT TO BE ENOUGH—Con Funk Shun—Mercury (12-inch)
  - 5 MONY MONY—Vinyl Virgins—Reflection (12-inch)
  - 6 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 7 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 8 YOU MADE ME DO IT AGAIN/FILL ME UP—Elaine & Ellen—Ovation (12-inch)
  - 9 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP/12-inch)
  - 10 GO ALL THE WAY—The Isley Brothers—T-Neck (LP)
  - 11 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
  - 12 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
  - 13 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
  - 14 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
  - 15 IN THE FOREST—Baby O—Baby O Records (12-inch)

**DETROIT**

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
  - 2 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 3 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 4 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 5 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
  - 6 WALK THE NIGHT—The Skatt Brothers—Casablanca (LP/12-inch)
  - 7 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
  - 8 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP)
  - 9 WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch)
  - 10 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
  - 11 OVERNIGHT SENSATION—Jerry Knight—A&M (12-inch)
  - 12 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
  - 13 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 14 GIVE ME A BREAK—The Ritchie Family—Casablanca (12-inch)
  - 15 CLOUDS—Chaka Khan—Warner (12-inch)

**HOUSTON**

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
  - 2 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
  - 3 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
  - 4 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
  - 5 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
  - 6 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
  - 7 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)
  - 8 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 9 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 10 LOVE STARTS AFTER DARK—Gene Page/Charmaine Sylvers—Arista (12-inch)
  - 11 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 12 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
  - 13 DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century (12-inch)
  - 14 I HEARD IT THROUGH THE GRAPEVINE—P'zazz—Roy B. Records (12-inch)
  - 15 WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch)

**LOS ANGELES**

- This Week**
- 1 LOVER'S HOLIDAY/SEARCHING/THE END—Change—Warner/RFC (LP/12-inch)
  - 2 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 3 WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch)
  - 4 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
  - 5 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
  - 6 PARTY BOYS—Foxy—Disconet (R)
  - 7 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 8 BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch)
  - 9 I HEARD IT THROUGH THE GRAPEVINE—P'zazz—Roy B. Records (12-inch)
  - 10 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
  - 11 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 12 IN THE FOREST—Baby O—Baby O Records (12-inch)
  - 13 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 14 GIVE ME A BREAK—The Ritchie Family—Casablanca (12-inch)
  - 15 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)

**MIAMI**

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
  - 2 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP/12-inch)
  - 3 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 4 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
  - 5 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
  - 6 WAS THAT ALL IT WAS—Jean Carn—P.I.R. (12-inch)
  - 7 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
  - 8 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 9 KEEP IT HOT—Cheryl Lynn—Columbia (12-inch)
  - 10 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)
  - 11 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 12 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 13 IN THE FOREST—Baby O—Baby O Records (12-inch)
  - 14 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 15 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)

**NEW ORLEANS**

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
  - 2 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 3 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
  - 4 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (12-inch)
  - 5 FOXES (Soundtrack)—all cuts—Cher & Giorgio—Casablanca (LP/12-inch)
  - 6 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 7 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
  - 8 THE GET DOWN MELLOW SOUND/WE GOT THE GROOVE/DANCE—The Player's Association—Vanguard (LP/12-inch)
  - 9 WAS THAT ALL THERE WAS—Jean Carn—P.I.R. (12-inch)
  - 10 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
  - 11 IN THE FOREST—Baby O—Baby O Records (12-inch)
  - 12 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 13 I'M READY—Kano—Emergency (12-inch)
  - 14 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 15 YOU MADE ME DO IT AGAIN/FILL ME UP—Elaine & Ellen—Ovation (12-inch)

**NEW YORK**

- This Week**
- 1 THE GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 2 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 3 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP)
  - 4 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
  - 5 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 6 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
  - 7 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 8 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 9 YOU GAVE ME LOVE/SURE SHOT—Crown Heights Affair—De Lite (LP/12-inch)
  - 10 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
  - 11 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
  - 12 IN THE FOREST—Baby O—Baby O Records (12-inch)
  - 13 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
  - 14 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
  - 15 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)

**PHILADELPHIA**

- This Week**
- 1 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 2 YOU'RE ALL THE BOOGIE I NEED/CHECK OUT THE GROOVE—Teena Marie—Motown (LP)
  - 3 GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (12-inch)
  - 4 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
  - 5 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
  - 6 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 7 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 8 POWER—The Temptations—Gordy (LP)
  - 9 GOT TO BE ENOUGH—Con Funk Shun—Mercury (12-inch)
  - 10 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
  - 11 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 12 THIS FEELING/I WANNA KNOW YOUR NAME—Frank Hooker & Positive People—Panorama (12-inch)
  - 13 CHECK OUT THE GROOVE/YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude (LP/12-inch)
  - 14 GO ALL THE WAY—The Isley Brothers—T-Neck (LP)
  - 15 IS IT LOVE—Machine—RCA (12-inch)

**PHOENIX**

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
  - 2 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 3 MONY MONY—Vinyl Virgins—Reflection (12-inch)
  - 4 HOT TO TROT—Laurel Russell Grant—Alvarez (12-inch)
  - 5 HIDIN' FROM LOVE—Bryan Adams—A&M (LP)
  - 6 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)
  - 7 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
  - 8 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
  - 9 BRASS IN POCKET/MYSTERY ACHIEVEMENT—Pretenders—Sire/Warner (LP/12-inch)
  - 10 FOXES (Soundtrack)—all cuts—Cher & Giorgio—Casablanca (LP/12-inch)
  - 11 IN THE FOREST—Baby O—Baby O Records (12-inch)
  - 12 CLOUDS—Chaka Khan—Warner (12-inch)
  - 13 ONE, TWO, THREE—Salazar—City Records (12-inch)
  - 14 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
  - 15 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)

**PITTSBURGH**

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
  - 2 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (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 THE GET DOWN MELLOW SOUND/DANCE—The Player's Association—Vanguard (LP/12-inch)
  - 6 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 7 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
  - 8 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 9 OVERNIGHT SENSATION—Jerry Knight—A&M (12-inch)
  - 10 IN THE SOCKET—Shalamar—Solar (LP/12-inch)
  - 11 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
  - 12 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 13 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
  - 14 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 15 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)

**SAN FRANCISCO**

- This Week**
- 1 LOVER'S HOLIDAY/SEARCHING/THE END—Change—Warner/RFC (LP/12-inch)
  - 2 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 3 WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch)
  - 4 I HEARD IT THROUGH THE GRAPEVINE—P'zazz—Roy B. Records (12-inch)
  - 5 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)
  - 6 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 7 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
  - 8 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 9 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
  - 10 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
  - 11 IN THE FOREST—Baby O—Baby O Records (12-inch)
  - 12 TOO HOT TO STOP THE ROCK—Keith Zorros—Hologram/RCA (12-inch)
  - 13 WALK THE NIGHT—The Skatt Brothers—Casablanca (LP/12-inch)
  - 14 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Atlantic (LP/12-inch)
  - 15 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)

**SEATTLE/PORTLAND**

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
  - 2 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)
  - 3 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 4 IN THE SOCKET—Shalamar—Solar (LP/12-inch)
  - 5 LET'S PARTY—Danielle—Casablanca (LP)
  - 6 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 7 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 8 THE GET DOWN MELLOW SOUND/DANCE—Player's Association—Vanguard (LP/12-inch)
  - 9 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
  - 10 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 11 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
  - 12 I HEARD IT THROUGH THE GRAPEVINE—P'zazz—Roy B. Records (12-inch)
  - 13 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP)
  - 14 IN THE FOREST—Baby O—Baby O Records (12-inch)
  - 15 OVERNIGHT SENSATION—Jerry Knight—A&M (12-inch)

**MONTREAL**

- This Week**
- 1 STOMP—Brothers Johnson—A&M (LP)
  - 2 I CAN'T CONTROL MYSELF—Teen Beats—Altea (LP)
  - 3 BREAKAWAY—Watson Beasley—CBS (LP)
  - 4 HIDING FROM LOVE—Bryan Adams—A&M (LP)
  - 5 AMERICAN GIGOLO—Blondie & Giorgio—Polydor (LP)
  - 6 FUNKYTOWN—Lipps Inc.—Polydor (LP)
  - 7 PARADISE GARAGE—The Zebras—Downstairs (LP)
  - 8 ECHO BEACH—Martha & the Muffins—Polydor (LP)
  - 9 TONIGHT—Rachael Sweet—CBS (LP)
  - 10 ROCK & ROLL—Kryptonite—Downstairs (LP)
  - 11 OVERNIGHT SENSATION—Jerry Knight—A&M (LP)
  - 12 LET'S GET SERIOUS—Jermaine Jackson—Motown (LP)
  - 13 YOU GOT WHAT IT TAKES—Bobby Thurston—Quality (LP)
  - 14 COME BACK—J. Geils—Capital (LP)
  - 15 FAKE—Karen Silver—Quality (LP)

MAY 24, 1980 BILLBOARD

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

# Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	9	LOVERS' HOLIDAY/SEARCHING/GLOW OF LOVE—Change—Warner/RFC (LP/12-inch) RFC 3438/3435	51	79	2	POWER—The Temptations—Gordy (LP) G8-994
2	2	12	TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch*) F-9584	52	53	8	RELEASE—Patti LaBelle—Epic (LP) Je 36381
3	6	8	LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP) M7 928 R1	53	63	3	I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch) EM 6504
4	9	9	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP) M-9221R1	54	33	18	ALL NIGHT THING—The Invisible Man Band—Mango (12-inch) MLPS-7782
5	3	14	STOMP—Brothers Johnson—A&M (LP) SP-3716	55	45	6	WHAT YOU WON'T DO FOR LOVE—Denny Corbett—Reflection (12-inch) CBL 127
6	4	12	AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie—Polydor (LP/12-inch*) PD-1-6259	56	62	11	YOU MADE ME DO IT AGAIN/FILL ME UP—Elain & Ellen—Ovation (12-inch) OVD 5004
7	8	11	POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch) PLP 1005/PDS-402	57	77	2	WHAT'S ON YOUR MIND/DON'T LET YOUR CHANGE GO BYE—Watson Beasley—Warner (LP) BSK 3445
8	10	7	SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch) T-603/TCD 106	58	52	8	MANHATTAN SHUFFLE—Extensions from Area Code (212)—Friends & Co. (LP) FS 114
9	11	8	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP) SD 16013	59	57	12	HIGH/SKY ZOO—Sky—Salsoul (LP/12-inch) SA-8532
10	20	7	TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch*) J2 36332	60	89	2	I WANNA KNOW YOUR NAME/THIS FEELIN'—Frank Hooker & Positive People—Panorama (12-inch) YD 11985
11	17	8	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch) AFL 13526/JC 11963	61	61	12	I DON'T BELIEVE/OOPS, UP SIDE YOUR HEAD—The Gap Band—Mercury (LP/12-inch*) SRM 1-3804
12	13	11	MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch*) MCA-3226	62	64	6	IT DOESN'T ONLY HAPPEN AT NIGHT—Cissy Houston—Columbia (LP) JC 36193
13	5	13	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch*) PRL-12174	63	51	21	HIGH ON YOUR LOVE/HOT HOT (Give If All You Got)—Debbie Jacobs—MCA (LP/12-inch*) MCA-3203
14	12	10	YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch*) DSR-9517	64	60	16	"1-2-3"—Salazar—City Records (12-inch*) CRA 1405
15	18	5	IN THE FOREST—Baby O'—Baby O' Records (12-inch) BO 1003	65	65	3	SHOWDOWN—Arpeggio—Polydor (LP) PD 1 6230
16	16	12	WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch) TCD-103	66	78	2	IT'S TIME TO PARTY NOW—Ray Parker Jr. & Raydio—Arista (LP) AL 9515
17	19	7	I'M OK, YOU'RE OK—American Gypsy—Importe/12 (MAXI 33) MP 305	67	59	7	I REALLY LOVE YOU—(Just Can't Help Myself)—Common Sense—BC Records (12-inch) BC 4005 A
18	7	19	TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch*) SD-19258	68	80	2	GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7223
19	14	18	FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.—Casablanca (LP/12-inch*) NBLP-7197	69	86	2	I LOVE YOU DANCER—Voyage—Marlin (LP) 2235
20	15	32	IN THE SOCKET—Shalamar—Solar (LP/12-inch remix) BXL-13479	70	NEW ENTRY	STRETCH IT OUT—Gayle Adams—Prelude (LP) PRL 12178	
21	21	12	I HEARD IT THROUGH THE GRAPEVINE—P'zazz—Roy B Records (12-inch) RBDS 2505	71	76	3	SPACER—Sheila B. Devotion—Carrere (12-inch) ST-DK 37605
22	28	6	STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP) JC 36415	72	71	17	NEW YORK, LONDON, PARIS, MUNICH—all cuts—M-Sire/Warner (LP/12-inch*) SRK 6084
23	27	7	HOOKED ON YOUR LOVE—Fantastical Alems—Panorama (12-inch) YD12025	73	72	14	HOT TO TROT—Lourett Russell Grant—Alvarez (12-inch) NC-1001
24	22	15	WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING FOR THE MAN—Skatt Bros.—Casablanca (LP/12-inch*) NBLP-7192	74	82	2	I'LL CRY FOR YOU—Kumano—Prelude (LP PRL 12177
25	31	15	PARTY BOYS—Foxy—TK (LP) DASH 30015/DISCONET (12-inch*) (R) Vol. 3, Program 6	75	81	2	IN THE MOOD TO GROOVE/WHEN I COME HOME—Aurra—Dream (LP) DA 3503
26	23	10	GET DOWN MELLOW SOUND/WE GOT THE GROOVE—Players Association—Vanguard (LP/12-inch*) VSD-79431	76	69	24	DANCE FANTASY—Free Life—Epic (12-inch) NBLP2-7183
27	29	6	OVERNIGHT SENSATION—Jerry Knight—A&M (LP/12-inch) SP 4788/SP12033	77	NEW ENTRY	RED LIGHT (Fame, Soundtrack)—Linda Clifford—RSO (LP) RX-1-3080	
28	58	2	DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch*) 5219	78	NEW ENTRY	FROM 9 UNTIL—Lakeside—Solar (12-inch) YD 11931	
29	34	8	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch*) SRK 6083	79	NEW ENTRY	CAMEOSIS—Cameo—Chocolate City (LP) CCLP 2011	
30	30	7	FOXES (Soundtrack)—all cuts—Cher/Giorgio—Casablanca (LP) NBLP 7-2206	80	54	12	YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE—LePamplermousse—AVI (LP) AVI-6080
31	38	6	GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP/12-inch*) JC 36333	81	56	6	DANCE OF LOVE/FEELING GOOD—Mandrill—Arista (LP) AL 9527
32	36	7	GOT TO BE ENOUGH—Con Funk Shun—Mercury (LP) SRM 1-3806	82	67	8	WINNERS—Kleeer—Atlantic (LP/12-inch*) SD 19262
33	40	3	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch) 441	83	68	13	STANDING OVATION—G.Q.—Arista (12-inch) CP-709
34	25	23	WHAT'S THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carr—P.I.R. (LP) JZ-36196	84	74	4	I GOT LOVE—Peggy Blue—MCA (LP/12-inch*) 3223
35	37	7	MONEY MONEY—Vinyl Virgins—Reflection (12-inch) MOM 666A	85	70	11	MEDLEY OF HITS—Diana Ross & Supremes—Motown (12-inch) M-300035
36	43	3	JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch) S-12332	86	73	23	PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch*) BSK-3355
37	35	8	IS IT LOVE—Machine—RCA/Hologram (12-inch) JD 11943	87	83	23	TONIGHT I'M ALRIGHT—Narada Michael Walden—Atlantic (LP) SD-19257
38	24	13	MUSIC TRANCE—Ben E. King—Atlantic (45/12-inch*) AT-3635	88	85	20	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX—The Whispers—Solar (LP/12-inch*) BXL1-3521
39	26	17	KEEP IT HOT—Cheryl Lynn—Columbia (LP/12-inch) JC 36145/43-11261	89	66	16	RIPE—all cuts—Ava Cherry—RSO/Curtom (LP) RS-1-3072
40	39	14	DON'T PUSH IT/DON'T FORCE IT—Leon Haywood—20th Century (12-inch) TCD 105	90	75	4	SHADY LADY—Strutt & Co.—TK (12-inch) TKD 435
41	41	8	TOO HOT TO STOP THE ROCK—Keith Zorros—Hologram/RCA (12-inch) JD 11936	91	84	28	EVITA—all cuts—Festival—RSO (LP) RS-1-3061
42	42	5	GO ALL THE WAY—The Isley Brothers—T-Neck (LP) FZ 36305	92	87	29	VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch) LP-36302
43	44	6	HIDIN' FROM LOVE—Bryan Adams—A&M (LP) SP 4800	93	95	7	BODY IN MOTION—Clyffon Dyson—Motown (12-inch) M00034D 1
44	50	4	CLOUDS—Chaka Khan—Warner (LP/12-inch*) BSK 3385	94	88	24	MANDOLAY—La Flavour—Sweet City (12-inch) SCD-5555
45	32	12	NOW I'M FINE—Grey & Hanks—RCA/Hologram (LP/12-inch*) AFL1-3477	95	91	21	QUEEN OF FOOLS—Jessica Williams—Polydor (LP) PD-1-6248
46	46	7	LOVE STARTS AFTER DARK—Gene Page/Charmaine Sylvers—Arista (LP/12-inch*) AB 4262	96	93	20	LET'S FLY—all cuts—Paradise Express—Fantasy (LP/12-inch*) F9589
47	47	6	LOVE WAVES/I DON'T WANT TO BE WITH NOBODY ELSE/99 1/2—Alton McClain & Destiny—Polydor (LP) PD 1 628	97	96	13	DON'T BRING BACK MEMORIES/IN NEW YORK—Passion—Prelude (LP/12-inch*) PRL-12176
48	48	6	LET'S HAVE A PARTY—Danielle—Casablanca (LP) NBLP 7210	98	97	6	HARD ROCK & DISCO/MUSIC FREAK—Trammps—Atlantic (LP/12-inch*) SD 1927
49	49	5	L'AMOUR TOUJOUR L'AMOUR/FIRST BE A WOMAN—Leonore O'Malley—Polydor (LP) PD-1-6253	99	92	20	WE GOT THE FUNK—The Positive Force—Turbo (12-inch) T-452
50	55	2	THE GROOVE—Rodney Franklin—Columbia (LP/12-inch) JC 36122	100	94	32	WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP/12-inch*) SD19256/DSKO 205

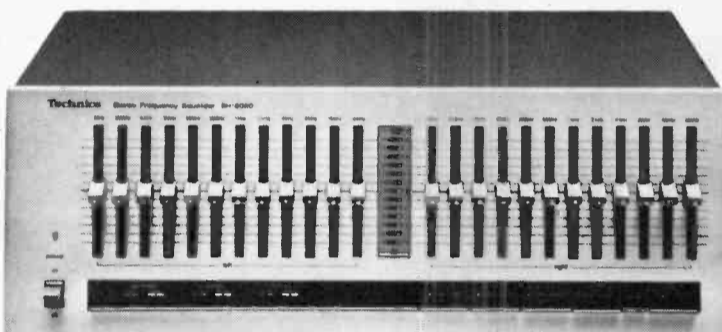
\*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

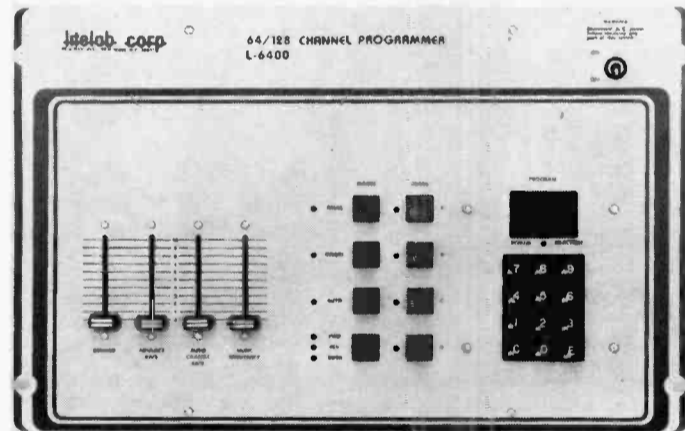
## Disco Business New Products



**AUTO TURNTABLE**—Technica turntables, popular with disco deejays, has a new addition to its line. The model SL-D5, is a direct drive automatic turntable with engineering features that are said to have virtually eliminated wow and flutter. The unit also incorporates a servo speed control feature which is said to monitor the turntable's speed and apply corrective torque if any deviation is detected. The unit retails for \$220.



**BAND EQUALIZER**—Technics has developed an octave band equalizer aimed at the disco and professional markets. The unit offers 12 bands of equalization for each channel of music. The bands are situated one octave apart for the provision of fine control. The unit lists for \$350.



**LITELAB CONTROLLER**—This 64-channel memory controller provides either 64 or 128 individually addressable outputs. It is said to be easily adapted to walls or floors, and can literally create any pattern because it can illuminate each lamp in the display individually. Other features of this model L-6400 include automatic program selection, keyboard control, master dimming and music actuation.

Editor's note: This marks the inauguration of a new feature in the Disco Business section. New Products is designed as a regular feature and disco product manufacturers and importers are urged to send 5x7 or 8x10 black and white glossies of their new products, along with a couple typewritten paragraphs describing the item(s) to Radcliffe Joe, Disco Editor, Billboard Magazine, 1515 Broadway, New York, N.Y. 10036.

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**General News****AWARDS ON CBS-TV JUNE 8****'Evita' Acquires 11 Tony Nominations, 'Barnum' 10**

By RADCLIFFE JOE

NEW YORK—"Barnum," the new Cy Coleman/Michael Stewart musical about the life of show business personality P.T. Barnum, has emerged as the only Tony Award nominated show this year with a score written especially for Broadway.

The show with 10 nominations, second only to "Evita" with 11, has been nominated for best musical, best score, best book, best actor in a musical, outstanding performance by a featured actress in a musical, outstanding direction, costume, lighting and scenic design and outstanding choreography.

Barnum's original cast album will be released by Columbia Records. See separate story on this page.

"Evita," the controversial British import which opened on Broadway to mixed reviews in September 1979, is running neck and neck with Barnum for Tony honors. The one category in which "Barnum" is not competing with "Evita" is for outstanding performance by an actress in a musical. In that division, Evita's Patti LuPone is facing strong competition from Christine Andreas, "Oklahoma;" Sandy Duncan, "Peter Pan;" and Ann Miller, "Sugar Babies."

"A Day In Hollywood/A Night In The Ukraine," the off-beat musical-comedy, spoofing old Hollywood movies and the comedy styles of the Marx Bros. has been nominated in nine divisions. It is vying for best musical, best book, best score, outstanding performances by featured actor in a musical (David Garrison) and best actress (Priscilla Lopez), best direction, scenic design, lighting design and choreography.

"Sugar Babies" which follows on the heels of "Hollywood/Ukraine" with eight Tony nominations, has sparked new life into the careers of Mickey Rooney and Ann Miller. Both Rooney and Miller have been nominated for best actor and actress in a musical.

The show has also been cited for top honors in divisions such as best musical, best book, best score, best direction, best costume design and best choreography.

Gerald Hiken who stars in "Strider," one of the more original musicals seen on Broadway in some time, has been nominated for best actor. Unfortunately, the play which has been struggling for survival on Broadway may close before the results of the voting are known.

The number of revivals on Broadway has prompted the League Of New York Theatres & Producers, sponsors of the Tonys, to create a new category titled outstanding reproduction of a musical or play. Among those nominated for this honor are "West Side Story," "Peter Pan," "Major Barbara" and "Morning's At Seven."

The awards are voted on by 567 members of the theatrical profession and journalists covering the theatre. The votes are tallied by the accounting firm of Lutz & Carr.

The awards show will be telecast live, June 8 by CBS-TV television from Broadway's Mark Hellinger Theatre.

**'BARNUM' CUT FOR CBS LP**

NEW YORK—CBS Records plans to record the original cast album of "Barnum," the new musical with 10 Tony nominations.

Session was scheduled to take place at CBS' 30th St. studios here Monday (19), to be produced by Cy Coleman, writer of the melodies, and veteran producer Mike Berniker.

Interestingly, Berniker also produced a Perry Como version of a ballad from the show, "The Colors Of My Life," which is due for release this week by RCA.

Prior to the recording of the cast, Gryphon Records was already on the market with a collection of "Barnum" songs performed by Coleman and a jazz group. The Coleman album includes a song cut from the score, "At Least I Tried." The lyrics of the score are by Michael Stewart, who also penned "I Love My Wife" with Coleman.

**Ferguson's Score**

LOS ANGELES—Composer-conductor Allyn Ferguson will write the original theme and score for "Beulah Land," the six hour miniseries produced for NBC-TV by David Gerber Productions in association with Columbia Pictures Television.



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## Chilliwack Suit Hits Canadian Mushroom

By DAVID FARRELL

VANCOUVER—Paradise Productions, a limited company administering rock act Chilliwack's finances, has filed suit in the Supreme Court of British Columbia against Mushroom Records in Canada.

The suit seeks damages of close to \$100,000 and a termination of the group's recording agreement with the label.

The writ charges that Mushroom has repudiated the agreement by failing to pay advances in a timely manner for the period November 1979 through April 1980. Moreover, the suit says that Mushroom has released records on a budget or premium label without consent of the group; that Mushroom has failed to allow an examination and audit of financial books, despite written demands for such access.

Paradise further claims that Mushroom has neglected and/or refused to provide an accounting for quarter-annual royalties; and that Mushroom has failed to release for commercial distribution in the U.S. an album recorded under the agreement, "Breakdown In Paradise," within six months after delivery.

Mushroom's failure to pay the sum of \$92,000, a tour deficit in-

curring by the group for a February/March tour in Canada, is a further breach cited.

It is also alleged that the label is now insolvent and that it has failed to pay debts as they become due.

Paradise cites breaches of the agreement have caused the group loss and damages which include loss of earnings from the sale of its album, loss of business opportunity and loss of reputation.

The writ concludes that by these actions and breaches, Mushroom has repudiated the agreement.

At the time of writing, Mushroom is without a Canadian distributor, but according to a spokesman for the label, a manufacturing and distribution pact with RCA in Canada will likely be announced next week. RCA's Ed Preston, general manager, says that this is not the case.

Mushroom suspended Chilliwack's recording agreement in April, for breaches in its contract. The Paradise suit was filed earlier this month. Mushroom's U.S. branch reports that Chilliwack's "Breakdown In Paradise" album is available in the U.S. via its network of independent distributors.

## 'Rose' Music Hassle Goes To U.S. Court

By JOHN SIPPEL

LOS ANGELES—John Rhys doing business as Hollywood Allstar Music here claims he has publisher holdings in "The Rose," title song from the Bette Midler film and wants Federal District Court to investigate his beef against 20th Century-Fox's music holdings and composer/publisher Amanda McBroom.

He also alleges that 20th Century-Fox Film Corp. conspired with its Fox Fanfare Music in violation of antitrust law.

The \$7 million damages pleading argues that Rhys and McBroom agreed to a copublishing deal in June 1977. The pact included "The Rose," written by McBroom, according to the pleading. In June of 1978, McBroom and Fox Fanfare concluded a song purchase of "The Rose," with the music firm defend-

ant obtaining a certificate of registration that the song was a work for hire, per the suit.

According to the suit, Fox Fanfare allegedly issued a synchronization to its film company and a mechanical license to Atlantic Records.

Rhys claims he had an oral agreement with McBroom that neither would sell out.

Rhys alleges that the film company and Fox Fanfare conspired to get McBroom to sell the song, instead of having the plaintiff issue a synchronization license. The suit alleges the defendant companies "conspired on other compositions in other films," several years prior to the film and up to now.

According to the binder filed with the suit, McBroom got a \$3,000 non-refundable, non-recoupable advance for signing with Fox Fanfare.

## Booker Contends Commission Owed

LOS ANGELES—Jim Wagner, doing business as American Management, Encino, Calif., is asking Superior Court here to get him 5%

commission allegedly due from a group of Nashville-based defendants.

The suit names Barbara and Irby Mandrell, Grover C. Lavender, Richard Blake, Lavender-Blake Agency and Dick Blake International as defendants.

Wagner alleges that an oral agreement with the Mandrells in November 1976 provided he become booking agent for the MCA act, in return for which he paid \$5,000 to help Barbara Mandrell settle a booking agency hassle with the William Morris Agency.

The pleading states that in November 1977 the defendants breached the pact, with Wagner agreeing to free the act if he got 5% commission on all gigs booked by the defendant agents and firms through 1978 for Mandrell. Wagner alleges he got only \$2,025 for February 1978 commission.

He wants an accounting to see what he has coming and compensatory damages adjudged by the court.

## SEEK NAME CLEARANCE

## Roberts & Landers Ignore Pessimists

By IRV LICHTMAN

NEW YORK—For Bobby Roberts, all the "moanin' and groanin'" within the record business adds up to an "exciting time" to re-enter the label scene.

Roberts and his partner Hal Landers, who formed a new label with worldwide distribution through Polydor (Billboard, April 19, 1980), are still attempting to clear the name Dunhill with MCA which Roberts formed in the mid-'60s. MCA obtained it through its purchase of ABC Records. In the interim the pair has decided to go with Landers & Roberts Records.

"I heard the same moanin' and groanin' when I established Dunhill in the '60s," says Roberts. "Everyone told me it wasn't the time to start an independent label because the Beatles had captured the marketplace."

Roberts says the company will deliver about four or five albums this year, with three acts already signed. They include Jamie Sheriff, Rick Dufay and Jim Mendel. Writer/artist Sheriff will debut the label soon with an album, "No Heroes," which is a key reason why Landers & Roberts decided to run with the tentative label name while still trying to clear Dunhill. Dufay will come next with an album in August, produced by Jack Douglas, who has worked with Aerosmith and

Cheap Trick.

Landers says he hopes to establish a long relationship with producer Ken Scott, who did the Sheriff album, and who will also record Jim Mandel, Scott, whose credits include David Bowie and Supertramp, is likely to work with many acts signed by the label, Roberts says.

Landers & Roberts still maintain their publishing setup, Landers-Roberts Music, which will handle material by most of the acts brought into the label fold. The company owns copyrights by Albert Hammond, the writer of "It Never Rains In Southern California," among other successes.

After Dunhill, Roberts joined with Landers to form Landers-Roberts Productions, a film company associated with such projects as "The Hot Rock," "Monte Walsh," "Gypsy Moths" and "Death Wish." They also formed MUMS Records, later acquired by CBS. Roberts also managed Dunhill superstars the Mamas & Papas.

Roberts says much of the momentum in forming the new label came from Fred Haayen, president of Polydor, and Dick Kline, executive vice president.

"They just don't care only for success, but about music and talent, too," Roberts adds.

## Infringements, Klavier Charges

LOS ANGELES—Harold L. Powell, doing business as Klavier Records and Klavier Music Roll Co. here, is suing a group of defendants in Federal District Court here, charging infringement of his Ampico and DuoArt trademarks and some recorded performances.

The plaintiff has gained a temporary injunction through May 10, restraining Ramsey Tick and Q.R.S. Music Rolls, Buffalo, N.Y.; Frank Adams and Automatic Music Roll Co., Seattle; Ray Siou, Siou's Music, Oakland, Calif.; and Elwood Hansen, Play-Rite Music Rolls, Turlock, Calif., from using the trademarks and manufacturing music rolls and recorded performances from material which are allegedly exclusively the plaintiff's.

The pleading contends that Klavier made a May 1976 deal with Aeolian Corp., for the trademarks, Ampico and Duoart, along with certain piano music rolls, all of which have been infringed upon by the defendants. Powell asks the court to determine damages.

## Joel Wins Poster Case Court Grant

NEW YORK—A federal judge has granted a temporary restraining order to CBS artist Billy Joel prohibiting the continued sale, advertisement and distribution of posters containing his likeness, other than those authorized by Joel or his licensed agents.

The court order is the latest step in Joel's legal battle with Big O Posters, which he alleges has been marketing unauthorized likenesses of himself.

Judge Milton J. Pollack extended the order to Monday (19) when a hearing is scheduled.

## Producer's Suit Asking \$205,000

LOS ANGELES—Producer Joe Wissert contends Capitol Records has failed to account and properly pay him for contracted royalties due him for producing 1974 to 1976 sessions for Helen Reddy.

In a Superior Court filing here, Wissert, who alleges he produced Reddy in each of the three years pointed up in the suit, claims the label deducted invalid amounts, reduced royalties improperly, reported sales with incorrect prices on certain licensing agreements and didn't reimburse him for some expenses.

## Solo Music Files Infringement Claim

LOS ANGELES—Solo Music here claims "Charlie's Angels (Main Theme)" infringes upon its copyright, "This Is Our Secret Star."

The publisher has filed suit in Federal District Court here against the American Broadcasting Companies, Spelling Goldberg, Aaron Spelling Productions, Leonard Goldberg Productions, Jack Eliot, Allyn Ferguson, Columbia Pictures Publication and Columbia Pictures Industries.

The suit alleges the tv show theme infringes on the composition written by Paul Francis Webster and Theo Fanidi. It asks an injunction against the defendants and estimated damages.

## L.A. Firm Moves

LOS ANGELES—The Record Depot here is moving Saturday (31) to 1456 N. McCadden Place, Los Angeles 90028. The phone number is (213) 465-1725.

## Greg Shaw Sues Visa And JEM

LOS ANGELES—Greg Shaw doing business as Bomp Records, Vox Records, Alternative Music Distributors and Bomp/London here, has filed a cross-complaint against Visa and JEM Records in Superior Court here.

The counter-pleading accuses the cross-defendants of duping the cross-plaintiff into a multi-year deal involving his entire catalog, failing to properly market Shaw's albums and downgrading Shaw's business operation.

The original suit filed by Visa and JEM in both Federal District and Superior Courts here (Billboard, Feb. 9, 1980) accused Shaw and his labels of reneging on an exclusive global pact JEM and Vista negotiated with him.

Shaw's countersuit alleges the New Jersey labels hoodwinked him into signing a July 1977 contract which he thought covered only two of his albums, "Iggy Pop" and "Live At the Whiskey."

Shaw alleges the clause covering the entire catalog was buried, and he as a layman reading the pact missed the impact of that provision.

Shaw asks an accounting be ordered by the court as he alleges he has not been receiving the contractually-required royalty reports from the cross-defendants.

Shaw claims Visa and JEM did not properly market his product because they sent out inadequate quantities of promo records, failed to consult with him regarding marketing plans and didn't employ enough promo and sales persons to handle his product nor run enough advertising.

Shaw contends he sent the cross-defendants a telex informing them of their shortcomings and asking revision of the pact in September 1978.

The pleading states the defendants' Ed Gross in June 1978 attempted to induce Jeff Murphy of Shoes not to sign with Shaw by telling Murphy Shaw was going out of business.

At the 1979 MIDEEM, Shaw alleges "Mr. Scott" of the cross-defendants' firms badmouthed him, stating he was going out of the business.

The cross-suit seeks damages of \$5 million and exemplary damages of \$10 million. The alleged defamation occurred in the past year for which the suit asks another \$3 million.

## Japanese Victor, MCA Into Court

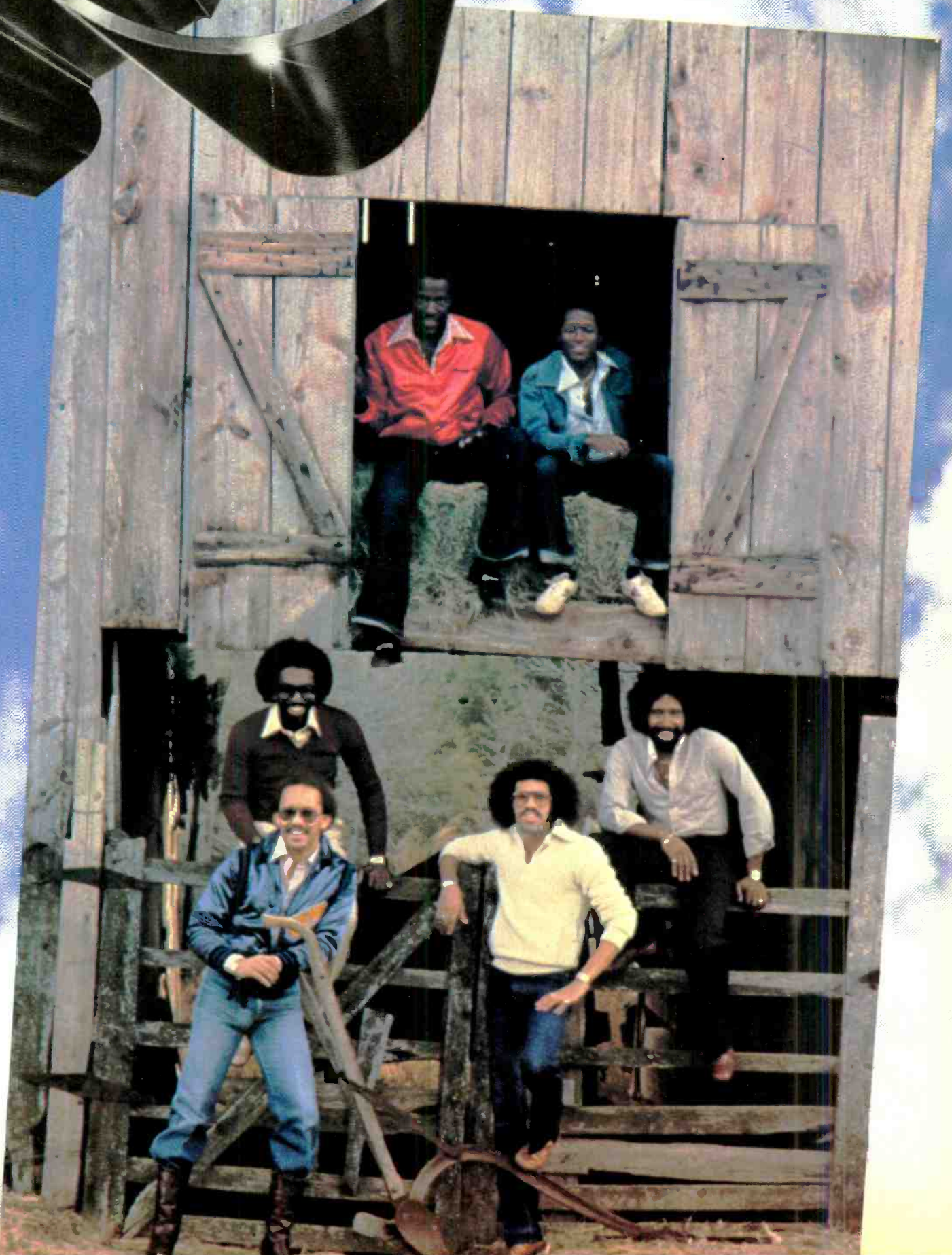
LOS ANGELES—Victor Musical Industries of Tokyo is seeking local Superior Court support for its contention that MCA Records can't claim royalty reimbursement for alleged shortages prior to March 1976.

Earlier this year, MCA notified its Japanese affiliate that it wanted the American Arbitration Board here and in New York to hear its claims, as per its agreement of November 1973. MCA claims it was out approximately \$2.5 million in contested royalties.

The pleading contends that claims prior to March 1976 are barred by limitation of the Code of Civil Procedure Section 337(2). The plaintiff also accuses MCA of taking inexcusable delay in its claim for damages.

The suit discloses that Gelfand, Preslauer, Rennert and Feldman, accountants, audited the Tokyo firm's books in 1979 for the period from June 1970 to March 1979, finding a shortage of \$2,798,595 for numerous designated discrepancies.

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It does work that way for the Commodores who have released nine albums in six years and seen every one go gold (the first four), platinum (the fifth and sixth), double platinum (the seventh) or triple platinum (the eighth and ninth).

In that six-year stretch, they've also accounted for seven top five pop singles ("Sweet Love," "Just To Be Close To You," "Easy," "Brick House," "Three Times A Lady," "Sail On" and "Still") five other top 10 r&b singles ("Machine Gun," "I Feel Sanctified," "Slippery When Wet," "Fancy Dancer" and "Too Hot Ta Trot") and four top five albums ("Commodores," "Commodores Live," "Natural High" and 1979's "Midnight Magic," which spent 20 weeks in the top 10 and spawned two No. 1 pop records—"Sail On" and "Still.")

The new album, "Heroes," (the 10th since their first Motown effort in 1974) is going to be a diverse effort which the band thinks may surprise some listeners.

On tour, they are equally dependable. In 1978, the last year they toured the U.S., they won Billboard's top boxoffice award in the arena (6,000 to 20,000 seat) category. After a record-breaking European tour in 1979, they will begin an extensive U.S. tour in June which is expected to showcase their dynamic performing talents before nearly two million Americans.

They are equally popular (if not more so) outside the U.S. English critics call them The Black Beatles. In Nigeria, "Machine Gun" is played after the national anthem when television and radio stations sign off. In the Philippines, the Commodores had set an attendance record that still stands before they ever made a record, much less released one.

Who are the people that make up this supergroup?

For starters, the Commodores are blessed to have Lionel Richie writing ballads with worldwide appeal like "Easy,"

"Three Times A Lady," "Sail On" and "Still." The last seven albums have seen a Lionel Richie song go top five pop every time out, an amazing record of consistency.

Richie sings lead on many of his compositions and the Commodores are blessed to have another talented lead singer—drummer Walter "Clyde" Orange—whose vocal talents made "Brick House" and "Too Hot Ta Trot" instant classics and who provides the Commodores with jazz-influenced yet solid drumming live and on record.

The Commodores' secret weapon in the studio is guitarist Thomas McClary, whose songwriting talents ("Slippery When Wet") are almost overshadowed by his ability to make rhythm tracks exciting. McClary also writes with Richie and provides leadership both on and off stage.

His guitar partner, bass wizard Ronald La Pread, writes funky tunes like "Fancy Dancer" and is one of the anchors of the Commodores' live sound. The other is keyboard master Milan Williams who wrote "Machine Gun" and "Wonderland," the Commodores' third single from "Midnight Magic." The horns which form an integral part of the Commodores sound are led by William King. He wrote "Thumpin' Music," which became a Far East dance anthem in the early '70s. King also choreographs the group, and has used his business degree and acumen to act as the group's leader.

These six young men have played together for 11 years with no personnel changes, longer than any other current lineup in pop music. Much of the credit is due to Benny Ashburn, their personal manager since 1968 and the seventh Commodore. Ashburn's street savvy and marketing expertise kept the Commodores always pointed towards their goals which have expanded as their careers grow.

The Commodores have invested their money wisely in real estate, African art, stocks and bonds and American coins. They manage their bodies and personal lives as wisely as their money. They take no drugs, have stable family relationships and yet make music like nobody else on the face of the earth.

In every respect, the Commodores are the antithesis of  
*(Continued on page C-14)*



From 1972, top, to present: charting a steady course to the top.

Photo by Gene Gurley

# BENNY ASHBURN

## Manager with a Plan

ADVERTISEMENT



Photo by Jo Ann Geffen

Photo by Bobby Holland

Above right, Ashburn signs a new contract with Motown. Mike Roshkind, vice chairman and chief operating officer of Motown, is at right in the photo.

He never graces the album covers. He is not mobbed by young fans. Yet, along with producer James Carmichael, he is as responsible for the Commodores' phenomenon as the band members.

He is Benny Ashburn, the manager who initially started with the band strictly for diversion. Then, the Commodores became a full time job that eased Ashburn out of his public relations post.

Along with the band, he launched the association by mapping out a business-like seven-year career timetable. "My background is in marketing," states Ashburn, who used to do marketing for a liquor company. "I was using that as a format for selling the Commodores."

Though the band has been together since the 1960s, Ashburn's original seven year plan is still in effect. He doesn't see this as being behind schedule. "I always tell every group your career doesn't start until you have your first hit record. Our first hit was in 1974 so we have some time left," he says.

Ashburn admits the Commodores, as a black act, may have initially been hampered in achieving across the board crossover appeal. "It has taken longer," he states. "'Three Times A Lady' pushed us up and over. It proved the difference between having an r&b hit and pop hit could be two million records. Until you reach that kind of scope, you can't reach the big status."

So far, the band has accomplished much in terms of chart success with a variety of crossover audiences. Early on, the seven Commodores wisely established Commodores Entertainment Corporation, which is in charge of the group's publishing, merchandising, investments, production and promotion. "If you want something done right, you do it yourself," Ashburn comments. "Before we had money, we did most of the things ourselves, and as we grew, we still did it that way."

For many, this may be enough, but Ashburn has his eye on the future. "Movies are our next step. I still don't feel with all our success, we've reached the plateau. We've begun to come close to reaching the mass audiences in America."

The group has just finished writing and recording the title tune for "Underground Aces," a major feature film due for fall release, and Ashburn, with the band, reviews scripts on a regular basis.

While Ashburn sees many similarities in marketing a leisuretime product such as alcohol and a contemporary pop music act, one difference disturbs him. "I found many in the music industry tend to treat it not as a business," he says. "One reason we've been successful is that we treat it like a business. After a show, people will come up and ask 'where's the party?' It's all right to have fun, but every day when people go to work, do they party? The guys have to get rest to do it tomorrow night in the next town. If you treat it as a business, it will treat you well."

Billboard

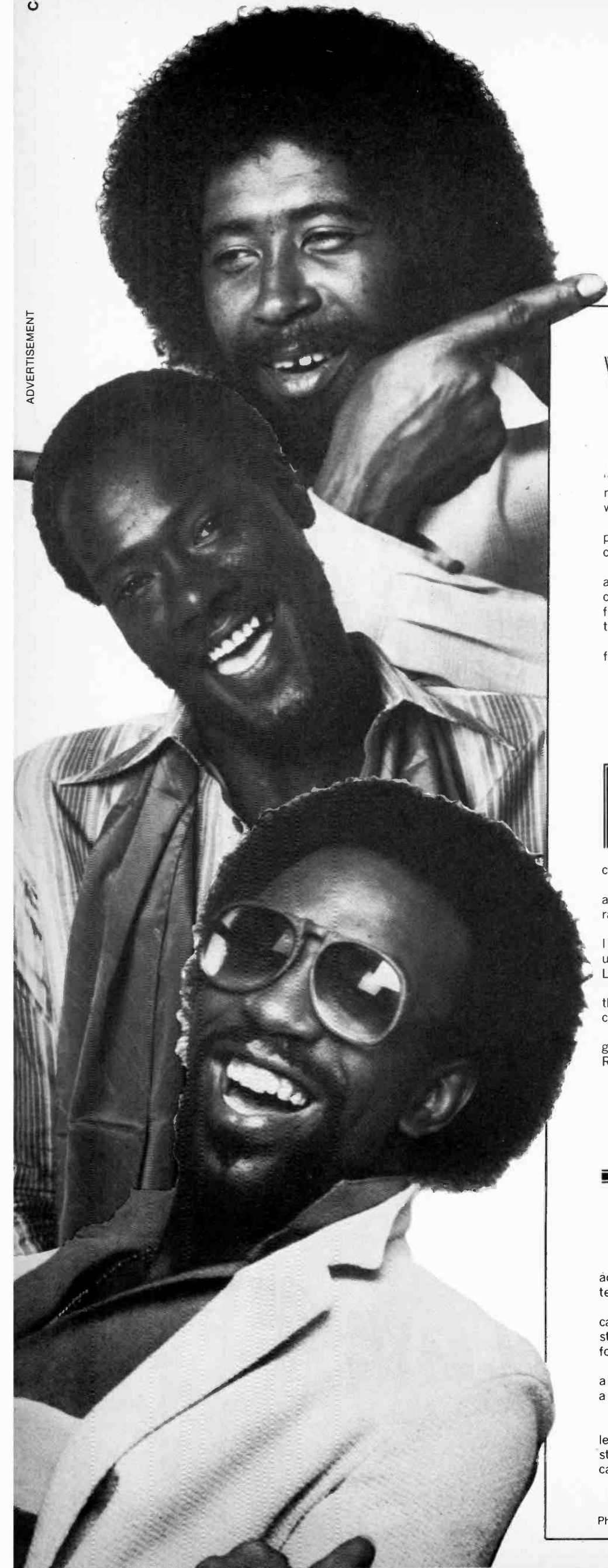
MAY 24, 1980 BILLBOARD



It's been great to grow up in the same family. Congratulations, Stevie Wonder.

A Perfect "10".

Berry Gordy



## WILLIAM KING

It's no surprise that William King is a musician since his grandmother teaches music, his mother is a concert pianist, his father played trumpet and his whole family sings and plays.

What is surprising is that he made rock 'n' roll his music after being surrounded by classical influences, gospel influences and a natural ear for ballads early in life.

He sang in his family's Baptist church choir from age five and has just written a song called "Mighty Spirit" about his church experiences. He says, "This song has been at the back of my mind for a while and I finally found a way to pull it out. It's very simple and I think a lot of people will be able to relate to it."

King originally studied piano but couldn't relate to it. In the fourth grade, he picked up the trumpet instead. "They needed a trumpet player and a clarinet player. In those days, girls played the clarinet. I really wanted to play drums, but they had all the drummers they needed."

Whatever instrument he tried, he picked up. He was originally headed for Hampton Institute on a music scholarship but went to Tuskegee Institute instead and played classical trumpet in the concert band. One day, he was walking on campus and Thomas McClary asked him to play on a freshman talent show. "I loved to play, but those shows were murder. If you weren't good, they threw tomatoes at you—in the can. They showed no mercy."

Nevertheless, King overcame his fears and he, McClary and Lionel Richie played the show as the first incarnation of the Commodores, running down James Brown's "Cold Sweat" and Lou Rawls'

*(Continued on page C-18)*

## RONALD LaPREAD

Music seems to flow through the fingers of Ronald LaPread.

Perhaps the most instinctively musical Commodore, LaPread was born in Tuskegee, Ala. and picked up the piano by overhearing his sister's music lessons. Keyboards and brass instruments, including brass horn, E flat baritone, trumpet and French horn were his primary instruments. He then learned drums to play in his high school band, which he continued for three years.

He left Tuskegee to study electronics at Jackson State in Mississippi but got there on a performance scholarship. "As my part of the deal, I had to lead the band, do the scoring and the choreography for the half-time shows. That's when I started to think seriously about music."

Two weeks before he graduated, he picked up the bass and began "fooling around with it. When I got it in my hands that first time, I found I could 'think bass' and it was very easy for me to pick up." By coincidence, the Commodores needed a bass player, (theirs had entered the Navy) and LaPread was asked to become the sixth and final Commodore in September, 1969.

"The band was playing Top 40 stuff then, so I found I could learn the bass parts by listening to the records. No one had to teach me. Now, after eleven years, when I write, record or play live, it all comes to me. I've been very lucky in that respect."

It wasn't luck that LaPread has written one hit, "Fancy Dancer," and added the necessary groove to other Commodores' standards like "Three Times A Lady." "From the first album, when Richie wrote 'Superman,' I said to myself, 'If he can do it, I can do it.' Now I get a lot of pleasure

*(Continued on page C-20)*

## THOMAS McCLARY

Thomas McClary is a winner.

Whatever the field, he is aggressive, competitive and relishes challenges, loves to be the best at whatever he does.

Born in Eustis, Fla., he grew up in Orlando in the midst of a musical family that included a brother, who is now a college band director and four sisters all of whom sang. McClary admits, "Back then, I was the least musical in the family but it became a challenge, so I got better."

Even though his family played innovative spiritual music and toured as the McClarys, a musical career didn't occur to him until he was in the eighth grade. He was far too busy being an honor student and head of the student government while quarterbacking the football team and pitching for the baseball team.

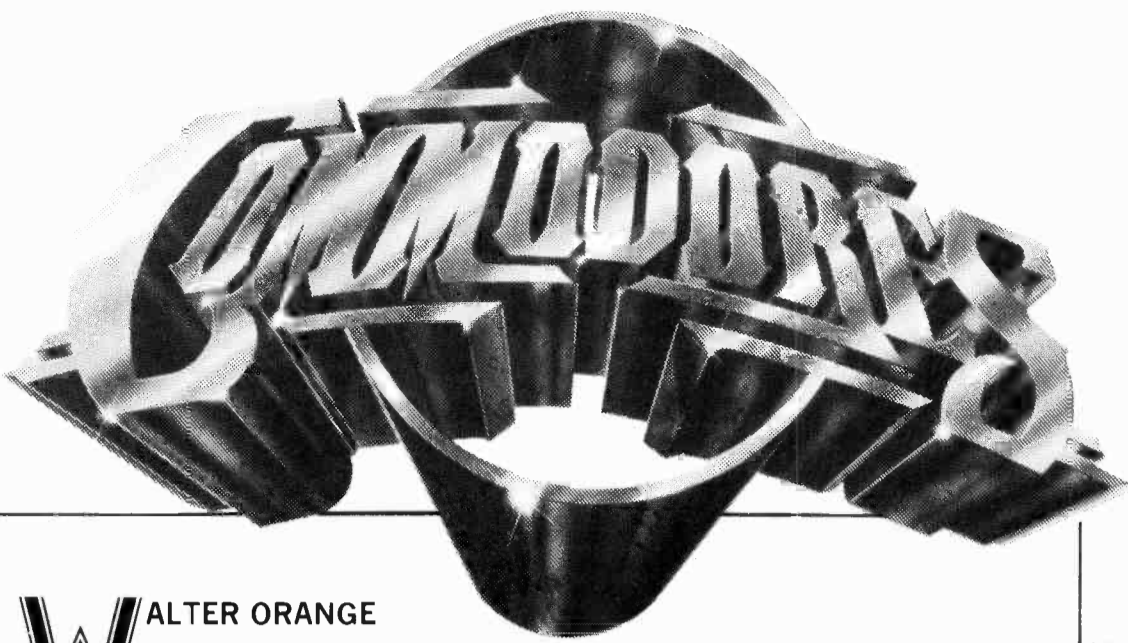
Whatever Tommy did, it had to be the biggest and the best. "If I had a paper route, I had to have a lot of customers. If I mowed lawns, they had to be the biggest. There's a competitive streak in me a mile wide and the music business is perhaps the most competitive field there is. I love it."

Naturally, McClary started the Commodores.

He recalls, "There was a freshman talent show and I decided to get a group together. I had learned the ukulele, so I switched to guitar pretty easily." (Although, McClary only used four strings until Milan Williams tuned the whole instrument for him.) "I was walking around on campus and bumped into Lionel Richie. We talked about playing together and went down into his

*(Continued on page C-18)*

Photos by Gene Gurley



## WALTER ORANGE

It says much about Walter Orange (better known as "Clyde") that he, a black man growing up in Florida, didn't know there was a difference between black and white until he was in the tenth grade.

He says, "I went to Catholic high school and the sisters and the priests never mentioned it. If you're never told about it, everybody looks the same to you."

When social unrest rocked Jacksonville in 1963, Orange had just transferred to public school and was overcome by the feeling of tension. "In that school there was fighting every day. Fight your way in and fight your way out. I was never a tough kid so I figured I'd better find a way to make friends fast."

He had played bugle in the boy scouts but was always fascinated with the drums. "I passed another high school on my way home every day and they had a 100-piece marching band. The drummers were very exciting to watch and the kids really got off on them. So, I decided to learn the drums."

Six weeks later, he was playing snare drum in his school marching band and learning the basics from band director Billy Moore, who later played with Ray Charles. By 12th grade, he was averaging \$125 a weekend playing rock and jazz and entered Alabama State Univ. in 1965 on a music scholarship that required him to provide the entertainment for campus dances and the like.

Professionally, he was beginning to attract notice locally while playing with Hal Young and the Magnificents at a club called Lako's in Montgomery, but the big noise around town was the Com-

*(Continued on page C-20)*

## LIONEL RICHIE

Lionel Richie just may be among the best ballad writers and singers in American popular music today due to a rich musical background and a natural sensitivity to people.

Born literally on the campus of Tuskegee Institute, Richie had the benefit of a classical music teacher and the school's choir director in his grandmother, and one of Duke Ellington's arrangers in his uncle, Bertram Richie. In addition, he tuned in to Tuskegee's primarily country station, listened to the works of jazz musicians like Miles Davis, Stanley Turrentine, Herbie Hancock and Shirley Scott, the rock classics—Cream, the Beatles, the Stones—and also studied folkies like James Taylor and Crosby, Stills & Nash.

With this kind of heritage, it's not surprising that Richie turned to music, even though he was originally going to be an Episcopal priest. "I was going to study two years at Tuskegee and then go on to Wyoming Seminary. Little did I know that rock 'n' roll was gonna get a hold on me. By the end of freshman year, I knew music was going to be my life."

Admitted to Tuskegee on a tennis scholarship, he took uncle Bert's saxophone to school and, before he knew it was a founding member of the Commodores. A year and a half later at a rehearsal, Thomas McClary discovered that Richie couldn't read music and had been memorizing all his horn parts. "My grandmother taught me classical piano and found out I had memorized the pieces when she had trouble turning the pages, while I just kept on going."

Richie's musical development kept on going as well once he had some confidence in his singing and songwriting. Once mainly a background singer and sax player, he found he could write and

*(Continued on page C-18)*

## MILAN WILLIAMS

It is indicative of Milan Williams that the best way to gather information on him is to talk to the other Commodores.

Lionel Richie: "Milan is quiet, but when he speaks, what he says is 95% right."

Thomas McClary: "He's the leader off stage. He's always getting us into something new—whether it be photography, CB or airplanes. He keeps us loose."

Ronald La Pread: "If Milan Williams tells you he's thinking about buying a car, he's way past the thinking stage. He's thought about it, researched it, tried out several cars a number of times and, when he's got the one he wants, then he'll tell you about it."

Cautious, quiet and careful, Milan was born in Okolona, Miss. and grew up wanting to be an industrial engineer like his father. Music was an afterthought. He took piano lessons but learned guitar because, "My brother played it and it looked so . . . interesting." Before he met the other Commodores, he was playing in clubs for 25 cents a night Thursday through Sunday. "I wouldn't collect until Sunday so I could get the whole dollar all at once."

By the time he went to Tuskegee Institute, like his father had, Milan was already being cautious and conservative. "My father told me that you could make money, but without controlling property, it was meaningless." Therefore, while he was a sophomore in college, he saved up \$1,200 and bought a house on a 90 foot by 310 foot lot, sold it as a junior and bought two other pieces of land.

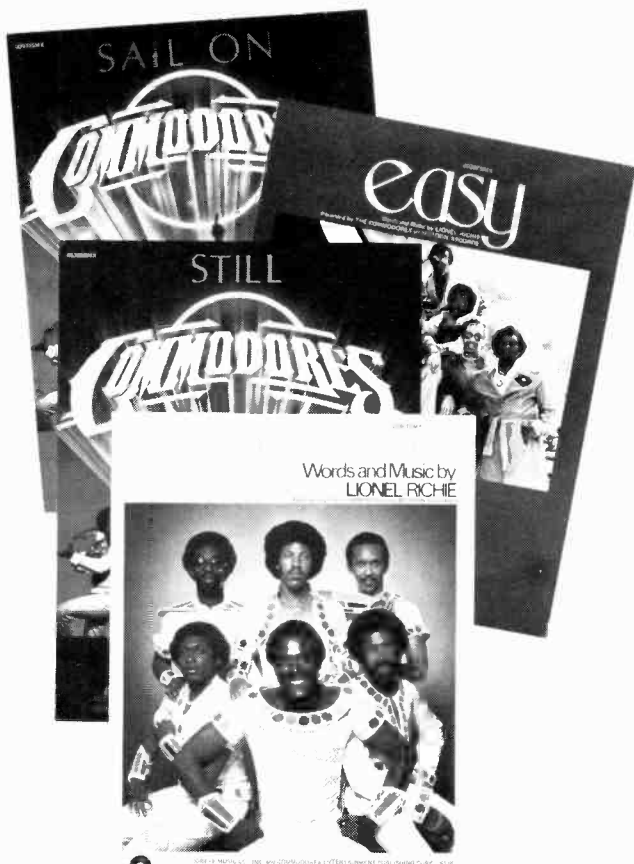
While dabbling in real estate, he formed a band called the Jays at Tuskegee. When another

*(Continued on page C-20)*



# Songwriting as a Six-Way Street

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There is not just one songwriter in the Commodores. Perhaps it would be easier if one person provided one point of view for the others to follow. Easier, but not necessarily better. There is a method in the group's madness. For the new LP, "Heroes," the group used its usual approach.

"We start off by everybody bringing in tunes," says William King, who has one song on the new album. "We write but we help everybody else out. If we pick a tune for somebody, we contribute. Not one song is done the way it was brought in."

Milan Williams adds: "We present anywhere from five to 10 songs for each album."

"Songwriting is just like a giant sized resume," says lead vocalist Lionel Richie. "I'm trying to experiment. I've explored a little bit of rock, classical and r&b. When you play around in different categories, it puts things in a broader scope."

Thomas McClary expresses his view of humanity for the first time on the upcoming album: the song is "Wake Up Children." "It has the tone of politics," voices McClary, "but it lends itself to be universal enough for everyone. It has a humanitarian standpoint. It's the first real rock song the Commodores have introduced. But, it's not offensive to the r&b or pop listener."

Walter "Clyde" Orange writes the bulk of the group's funk material including "All The Way Down" from the new album. "When I come in, I know what they're looking for," he explains of the particular funk niche he has carved for himself.

He acknowledges it may be the band's ballads which will go

down as standards though the funk tunes may also be hits. "Rock tunes are just for now. It's what's happening now. After it's over, people go to something else," he says.

Richie writes for the future as well as the present. "There are lots of tunes around. They are here today and gone tomorrow. I look for timeless songs. That is the key to the whole process," he says.

Ronald LaPreard is involved in writing for such artists as Seventh Wonder and A Taste Of Honey. McClary also may do outside projects. However, the Commodores come first. "It all depends on how much time you can squeeze out of the clock," LaPreard offers.

LaPreard writes varying styles of music. "It all depends on how the LP is going," he says. "If Lionel and Tommy bring in some nice ballads, we have to try and fill up the rest of the frame."

Though he has no direct role in the songwriting, manager Benny Ashburn is around if needed. "The fellows discuss with me the various things they are doing," comments Ashburn. "We discuss it. We talk about the risk factor involved. I might ask 'can we take our audience to the other plateau without losing them?'"

Songs are published by the Commodores' own Commodores Entertainment Publishing Corp. with Jobete Music Co.

"Their appeal is very broad based," adds Jay Lowy, vice president and general manager of Jobete Music Co. which administers the Commodores Entertainment Corp.'s publishing. "Their songs have been covered by Andre Kostelanetz, Bill Anderson, Wayne Newton, Wild Cherry and Sons Of Champlin."

Lowy says sheet music sales of "Still," "Easy" and "Three Times A Lady" have sold over 100,000 copies each and their folios are also doing well.

Lowy himself didn't expect such crossover appeal from the Commodores until 1976. "Until 'Just To Be Close To You' came out, I knew the Commodores were incredible stage performers but I didn't look to them for important pop songs. Now, they have reputations as writers."

Commodores music is available worldwide. "We subpublish through our companies throughout the world," says Lowy.

Another plateau which the band is climbing is to film and television. The Motown act is doing songs for a film called "Underground Aces" and television and radio spots for Schlitz Beer.

"At first, it was a little bit different," offers Orange. "You have 30 seconds on tv, one minute on radio. You're limited. There are guidelines you have to stick with. But when you hear it, you know it's the Commodores." Billboard



MAY 24, 1980 BILLBOARD

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# JAMES CARMICHAEL

## Producing 'Universal Music'



Photo by Jo Ann Geffen

Producer James Carmichael conducts while Lionel Richie looks on from behind.

Alabama born, Commodores producer James Carmichael began his career as a musician and arranger, freelancing for most of the major labels. He wound up as a staffer for Motown (a "great creative school") in Los Angeles and worked with such artists as the Jackson Five, the Temptations, Gladys Knight and others.

"But I had wanted to produce," recalls the soft-spoken Carmichael. "The Commodores up until that time had worked with other producers but they felt they wanted someone who was more arranger-oriented. They were familiar with my work." The time was 1974.

That first LP with Carmichael—called "Machine Gun"—produced the group's first hit and neither the group nor Carmichael have looked back since. They have just completed their tenth LP, "Heroes," together.

Up until now the Commodores have been the only group Carmichael has worked with, but: "I'm getting ready to branch out and produce other artists. I want to work with newer artists." He intends his own production firm.

Because of his long work tenure at the Motown Los Angeles studios, Carmichael does all of his work there.

"I'm familiar with the sound of the rooms and I like it there," he observes.

Despite the fact, though, that the Motown recording studios recently underwent a major equipment upgrading (all Neve consoles, for

example) Carmichael admits technology is not his strongest suit. For that expertise, he relies on Cal Harris and Jane Clark, the engineers who have also worked with the Commodores from the beginning.

Carmichael says he has no set style towards production. "We try to approach it very openly," he points out, "so that you can deal with each song fully for what it is. We try to grow. One of the main keys to the group is that all six members are writers and extremely diverse. When you give six people the chance to express themselves you come up with very diverse material. But although diverse, each feels greatly for what the other is doing."

What explains the phenomenal success of the Commodores?

"It goes back to diversity," he points out, "the diverseness of the members who are into different types of music. But when each brings something different to the group, each other recognizes it, and it seems natural and unforced."

Carmichael adds that he's not surprised at the enormous crossover success the group has had, although the group does not specifically try to "force" crossover.

"I think hits are in songs themselves," he continues. "When I first heard 'Three Times A Lady' I knew it was a smash because it was a great song. You just try in the production to help it as much as you possibly can or take it the way the song naturally flows. The key is being able to stay in the realm the song naturally calls for."

Any new directions on the Commodores latest project?

"We try to put at least one new thing on each LP," Carmichael reveals. "The new one will have a definite twist to it. It's going to shock some people."

But: "You really can't put the group into a category. They have the ability to do so many things. The only phrase I would use to characterize their music generally is universal music and that doesn't limit them. Some members of the group tend towards pop, some towards rock and some towards r&b. The group is not just a one or two member group. And that's why they are successful."

One thing that characterizes the Commodores LPs, in addition to the hallmark meticulously crafted productions, is that the group is prolific, putting out high quality LPs on a frequent basis.

"When we are on one album, each member has at least three albums worth of material. And the more albums the group is able to do, the more they can express themselves."

Billboard

## CEC: 10 Years of TCB

Commodores Entertainment Corp. has been taking care of business for 10 years and the business arm of the Commodores has as many financial hits as the group does musical ones.

Personal manager and corporate president Benjamin Ashburn and the six musicians formed CEC as a seven-man corporation in 1969, before the group had even signed a record contract. Ashburn and the Commodores have built CEC into a self-sufficient enterprise of mammoth proportions.

In 1980, CEC will gross in excess of eight figures from touring, recording, publishing, licensing, transportation, management, concessions, sponsorship, fan club and investments.

CEC benefits from a permanent staff of eight including Ashburn, his executive assistant Karolyn Ali, tour director James Tarver, publicist and merchandising director JoAnn Geffen, road manager Cecil Willingham, marketing director Douglas Gray, office staffers Linda Fallin and Marilyn Williams and fan club president Hy Fial. Outside business expertise is provided by Edgar F. Gross, chairman of International Business Management, Inc., public relations advice comes from Michael Gershman Communications and legal counsel is provided by Manatt, Phelps, Rothenberg & Tunney.

CEC is organized into separate divisions as follows: transportation (three buses, two tractor-trailers, seven Mercedes Benzes and two limousines); tour division (road crew, security, sound & lights, concessions); sponsorship (i.e. Schlitz); licensing (T-shirts, belt buckles, posters, decals, etc.); management (Platinum Hook, Three Ounces of Love, the Ultimate Force, the Mean Machine and producer James Carmichael); publishing (Commodores and the groups they manage plus five outside writers); fan club (5,000 members).

Outside investment interests range from real estate holdings in Los Angeles, Houston and Alabama to collections of coins and African art to a rehearsal hall and recording studio in the Commodores' hometown—Tuskegee, Ala. (The group has made substantial donations of art to both Tuskegee Institute and Hampton Institute.)

All of this financial activity comes as a result of Ashburn's careful planning and the business acumen of the Commodores—three of whom—Lionel Richie, Thomas McClary and William King—were business majors at Tuskegee Institute. What's more, CEC has been built without loans, advances or selling any of the group's rights.

Unlike other successful groups, the Commodores have also been a hit in the business world and it looks like the hits will just keep on coming.

Billboard

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# THE TOAST



Left, Mayor Johnny Ford of Tuskegee (at mike), congratulates Motown chairman Berry Gordy and the Commodores on the group's receipt of a 1975 Brotherhood Citation from Coretta King.

Photo by Bruce Tatum

Photo by Bobby Holland



Above, congratulations all around. The Commodores and Motown officials celebrate the signing of one of the biggest contracts in the industry this past year. Standing from left are: Ronald Pread; Thomas McClary; Commodores attorney, Lee Phillips; former Motown attorney Lee Colton; Commodores business manager Edgar Gross; Motown vice president Suzanne DePasse, Motown general counsel Lee Young Jr.; Motown vice chairman and chief operations officer, Michael Roshkind; Commodores manager Benny Ashburn, and Motown executive vice president and general manager, Mike Lushka. Kneeling are William King, Milan Williams, Lionel Richie and Walter Orange.

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Right, Motown executives welcome the Commodores to the Motown studios to begin work on "Heroes." Standing from left are Ronald LaPread; Motown executive vice president and general manager Mike Lushka; Thomas McClary; Motown general counsel Lee Young Jr.; Lionel Richie; Jobete vice president and general manager Jay Lowy; William King; national LP and tape sales manager Steve Jack and Don Carter, r&b promotion. Kneeling are Walter Orange, producer James Carmichael, Milan Williams and Miller London, national singles sales manager.



Photo by Bobby Holland



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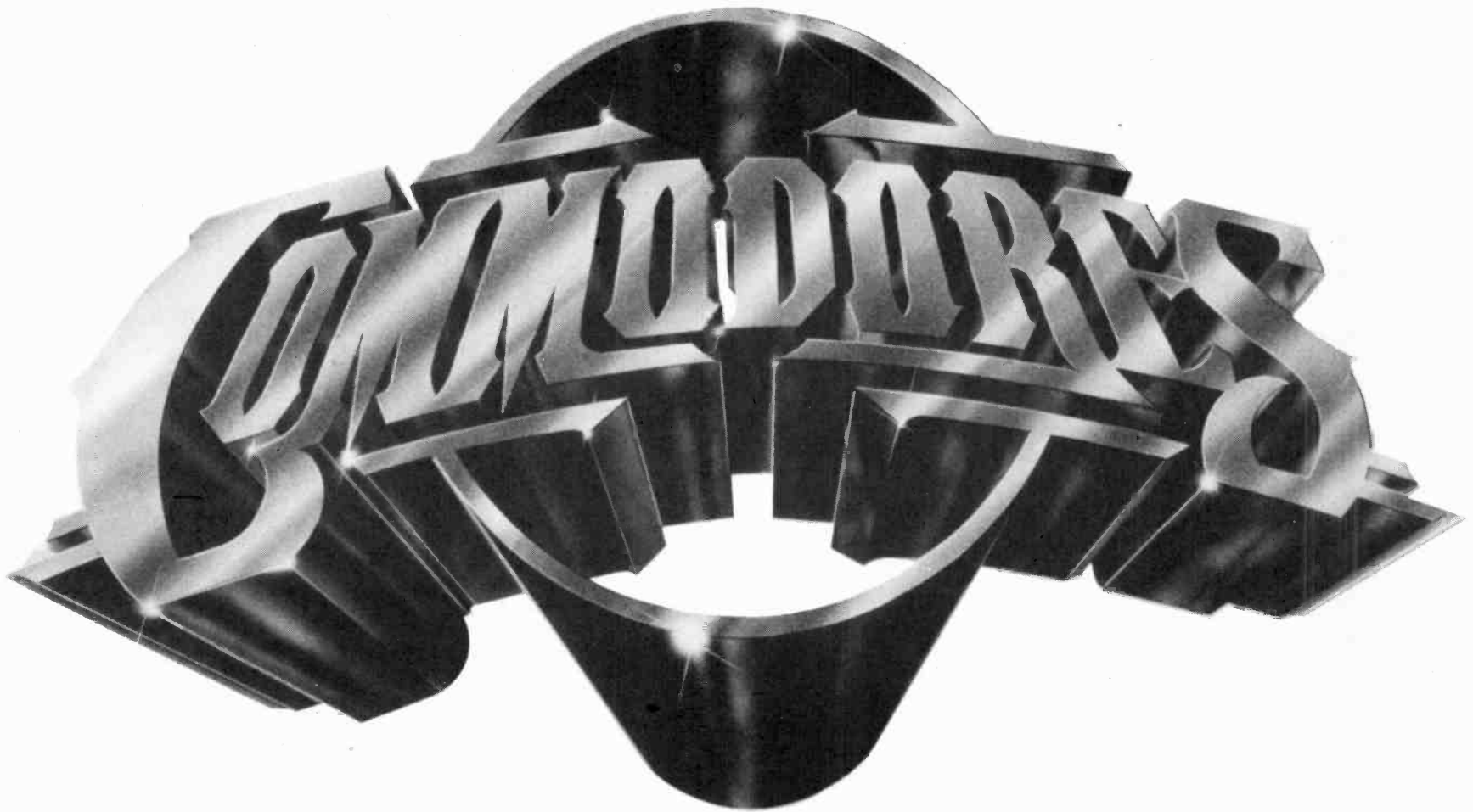
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# SAILING ON

• Continued from page C-3

what the public expects from rock musicians, which makes their success story all the more interesting.

The Commodores began in 1967 when McClary, newly arrived from Florida, was a freshman at Alabama's Tuskegee Institute. He made a decision to perform at the freshman talent show (to meet girls) and, walking along campus one day, saw Lionel Richie, Jr. walking with a saxophone case.

Starting with McClary's confidence and Richie's natural talent for music, two future Commodores became three when William King, a trumpeter in the school marching band, threw in his lot. They called themselves the Mystics, rehearsed assiduously, and brought the house down at the talent show.

The three (all business majors) began to play campus dances and talked about being "bigger than the Beatles" some day. When another campus group, the Jays, broke up, keyboard wizard Milan Williams joined up and, everyone decided, in honor of their new member to rename the band. William King threw a dictionary in the air, stuck his finger in at random and pulled out a plum of a name—Commodore.

As the Commodores, the four (and two short-lived members) played for \$15 to \$20 a night and all the fish sandwiches they could eat. King remembers, "We had a built-in energy source on campus. A lot of groups break up because of hassles on the road. We kind of germinated right there on campus."

When they were ready to move on, they moved up to playing Tuesday nights in Montgomery and quickly became the hottest band in town. By this time, Tuskegee Institute, proud of its student musicians, sent the band to play a benefit at New York's Town Hall.

Enter Benjamin Ashburn, a most unusual combination of Harlem street hustler and marketing genius. Ashburn got his Masters degree in marketing from New York Univ. and went on to become a highpowered sales executive for Schenley Industries, then became New York manager for Pepsi-Cola.

Ashburn did publicity for the Tuskegee benefit and was impressed with the talent and professionalism of the young group. The next summer, 1969, they arrived at his door out of nowhere and needed a hand.

Not only did they need a hand, they needed new musical instruments after theirs had been ripped off by some locals. Ashburn made some calls and the instruments appeared, as if by magic, three hours later. More importantly, Ashburn arranged an audition at Small's Paradise, long the best-known club in Harlem.

Milan Williams remembers, "What we did that night sold us to Benny Ashburn. We knocked his socks off and he agreed to manage us that night." His first official act was to get a two-month booking at Small's before sending the boys back to school.

That summer, the other two Commodores joined up. Drummer Walter Orange had attracted the group's attention with his singing, drumming and stage presence with another local band. He joined the Commodores in September, and, when Commodore bassist Michael Gilbert got drafted, Ronald La Pread was enlisted to replace him. The six Commodores have been together ever since.

Ashburn decided to build an international following for the group even before they signed an American record contract. He had developed by then a carefully mapped "seven year plan" for breaking the band to all audiences, rather than thinking just in r&b terms. They toured Europe in 1970; they were booked on the S.S. France and became local favorites in St. Tropez and other French resort towns. Ed Sullivan, the late tv show host, saw them in France and signed them for two appearances but his show went off the air before the Commodores could get their big break.

That break came when Motown's Suzanne De Passe saw the group perform at a showcase at N.Y.'s Turntable and gave them the choice spot as opening act for the Jackson Five on three worldwide tours. (They subsequently headlined in Japan, introducing The Bump there, and drew 150,000 in four days in the Philippines.) They had been signed with Atlantic Records and released one single, "Keep On Dancin'" (produced by Jerry "Swamp Dogg" Williams) before signing with Motown in 1971.

It would be another three years before they released an album.

La Pread says, "We were different and Motown didn't quite know what to do with us. We didn't fit the standard way of doing things and we'd started to write our own songs. When we met up with producer James Carmichael, things changed, maybe because he was from Alabama too."

Things changed so rapidly that the Commodores had their first hit, "Machine Gun," from the album of the same name. Thanks to Ashburn's farsighted touring policy, the single went gold in Japan, the Philippines and Nigeria.

By the following summer, "Machine Gun" was gold and the Commodores toured the U.S. over the next two years with acts including the Rolling Stones, Stevie Wonder and the O'Jays. By 1976, the Commodores were headlining themselves and starting a pattern of gold singles and platinum albums they've kept up every year since. While their early hits—"I Feel Sanctified" and "Slippery When Wet" were black-oriented,

"Easy" began crossing the group over to white audiences and their concert crowds became 50% black, 50% white.

1977 began their string of industry awards (best group of the year—Cash Box), wider crossover exposure (through the movie "Thank God It's Friday") and hit after hit ("Easy," "Brick House," "Too Hot Ta Trot"). The big breakthrough came in 1978 with "Three Times A Lady."

Lionel Richie began writing it at a sound check. "My father told me that in 35 years of marriage, he'd never told my mother how much she meant to him. I decided I wasn't going to wait 35 years to tell my wife, Brenda." The song was No. 1 in the U.S., England, Canada, the Philippines, and South Africa, and was later recorded by several major artists worldwide.

By 1978, the Commodores were the best r&b group according to Rolling Stones' Critics' and Readers' Polls, Performance Magazine's act of the year, Billboard's top soul artist and top boxoffice attraction in the arena category. Record World put the icing on the cake by naming them top male group, top album-selling group and top crossover group.

This hasn't changed the way the Commodores perform. They still rise at 6:30 a.m., breakfast at 7:30, board one of their three custom built buses at 8:30, arrive at 1:30, do a sound check at 4:30, eat dinner and arrive on stage promptly at 10 p.m. to do their shows. The upcoming tour is a 95-city event, designed to hit every major pocket in the U.S.

Yet, not only haven't they gone Hollywood, they all still live in Tuskegee, a town of 11,000 people with no movie theater (it was torn down two years ago) and two restaurants—the Holiday Inn and G's, a place where you can still eat like a king for \$3.

Offstage, they all are mostly married to sweethearts they went to school with and spend much time on CB radios conversing with each other. Drummer Walter Orange's handle changed from Silver Dollar to Robin Hood "When I built my own Sherwood Forest;" Ronald LaPread is Shaggy Dog, Lionel Richie is Jack Benny (because he still has some money from the first gig at Small's); William King is The Red Baron, Milan Williams is Capt. Quickdraw (which inspired the 1977 tune), and Thomas McClary is Mr. Magoo.

They joke among themselves but take their music seriously. Confidence, talent, leadership, business acumen and similar backgrounds have taken them onto a unique level of popularity and accomplishment.

Why?  
Ronald La Pread says, "There's something different about us. Maybe it's just a feeling, but six little country boys have evolved into a pretty fantastic musical force. The people we once looked up to are now looking up to us. We like to think that once you have been exposed to the Commodores, you will never settle for anything less than the best." Billboard

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# LIONEL RICHIE

• Continued from page C-7

sing lead as his confidence improved. "I wrote the one song, 'Superman,' on the first album and that was a big hurdle for me. Once I got over that, writing came easier and easier for me. As for the singing, I think I'm finally getting to the point where I have a 'sound' as a singer."


Certainly, record buyers are familiar with Richie's sound from No. 1 records like "Easy," "Three Times A Lady," "Sail On" and "Still." All four songs, besides being ballads, feature a male narrator ending a relationship with a woman. Asked why, Richie responds, "I'm finding out there's more sensitivity in sadness than in happiness. I feel if I can make you cry, then I have really touched you all the way in. Also, the pain of love lost is pain everyone has experienced and can relate to."

Oddly enough, Richie doesn't write with recording in mind. "I see it all happening onstage. In fact, that's how I write, looking at the song from a performing angle. If I were sitting in an audience, what would be the right intro for the song? Would I like it to be exciting or come from the angle of having a lot of feeling? I see it being performed live in my mind. That helps keep the interest up through the whole song."

His success as a songwriter led to his first thrill in music, a call from Jerry Butler, The Ice Man. "He said, 'Mr. Richie. I would like it very much if you were in the studio when I record 'This Is Your Life.'" I went down and was floored when he did it in one take. The funny thing is, four years before that, he played at Tuskegee and I did the sound for his concert."

One thing he looks forward to is the new album, "Heroes." "All six of us have worked very hard to get to this point, and, on the eve of this album, we're finally in the position we've been aiming for the whole time. We're established now so people are starting to listen to what we're doing more carefully. There are going to be a lot of surprises on this one."

Working with six songwriters has given the Commodores "a chance to do the whole musical spectrum. Milan and Clyde like jazz; Tommy and Ron like rock 'n' roll; King and I are into ballads plus we've all had the gospel background, and I've gotten more country influences from touring. It seems that every roadie, every sound man, every lighting guy says, 'purty good.' I like the idea that lyrics to country songs are straight-forward."

Asked why the Commodores have been so successful, Richie replies, "With this group, you have six leaders, six winners. We all hunger to be the best and we all want it yesterday. There's a healthy competitiveness in the group with everyone trying to top themselves all the time with their writing, their singing, their ideas, their performance things. We never get stale because we're always trying to be No. 1, individually and collectively." 

# THOMAS McCLARY

• Continued from page C-6

grandmother's basement where he blew my mind by playing Herbie Hancock's 'Maiden Voyage' note for note. I told him, 'Hey man, you can really play.'"


When William King and Milan Williams joined up, the nucleus of the Commodores was there and McClary realized the enormous potential. "We rehearsed for about 30 minutes and everyone in the room got a feeling that we could all be big together, because there was such a perfect chemistry there."

In the intervening years, when the Commodores hit the rough spots, McClary's confidence in himself and the band helped to keep things together. "My philosophy has been that the bigger the band gets, the cooler I have to be in terms of keeping it going. Even when we weren't well-known, we carried ourselves well, heads high and made like we could blow anyone off the stage. That attitude spread and made everyone believe we could go as high as we wanted to."

In McClary's mind, the group's first European tour was the turning point for the Commodores.

"We had our attitude down and we went there with the conscious intent of blowing everyone's minds. Well, we did it. Even though most of those people couldn't even speak our language, they could feel the confidence in our delivery and sense a certain charisma in the way we carried ourselves. That's when I really knew we had it."

McClary's confidence applies 100% to the new album. "Everyone feels that what we've done is just unbelievable. Even though, we took an educated guess as to what's going to be happening six or seven months from now, we're all just knocked out with the tunes and the way things have developed. Our producer James Carmichael, who is really a perfectionist, was just floored with the material."

McClary had confidence in his songwriting from the first day he put pen to paper. "It was fun for me, almost like a hobby." He's gotten good enough to write a big hit like "Slippery When Wet" and make large contributions to "Brick House" and "Too Hot To Trot." He writes in many veins from an uptempo standard like "High On Sunshine" (the title cut of a Fifth Dimension LP) to funk tunes like "Come Inside" and "Cebu," to hard rockers like "Free" and his latest effort, "Wake Up Children." The latter is a powerful tune with political overtones co-written with Lionel Richie. 

## CREDITS

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# WILLIAM KING

• Continued from page C-6

"Tobacco Road" to thunderous applause. "After that first night, we knew we had the makings of something. We had a talk and decided if we were going to do it, we would do it right. I have a business mind (he was a business major) and decided to really study what made rock bands successful. I wrote a 230-page paper on the Beatles to give us a base to set our goals."


King doesn't remember much of the paper except three broad principles. "To establish a group, you had to be able to get along together. You couldn't lie to your fellow musicians. And, finally, you had to be able to accept criticism and go along with the majority decision."

At this point, King became the unofficial manager of the band and encouraged everyone to air their feelings every step along the way. "When you talk as much as we talked, you either do one of two things. You break up, because you cannot deal with each other; or, you become the greatest thing since Moses parted the waters. When you get a lot of ideas together, not only do your ideas become stronger, but your goal becomes bigger."

In the early days, long before nine gold singles and five platinum albums, there were scuffling times that tested the mettle of the Commodores. Says King, "We were close. We were tight. We ate, played, traveled together and sometimes ended up sleeping in the same bed. The most important thing is that we honestly enjoyed it. We loved each other, we enjoyed being together and we were all friends."

Friends or no friends though, King as leader tried to keep the band on the right course at every juncture. At one point, he even had to deal harshly with himself. "I was a very good tennis player and, for a time, I was getting offers to turn pro and it kind of turned my head. But in the end, I realized that what we had together was much more important. I came back with a new attitude and I haven't looked back since."

When Benny Ashburn became the Commodores' manager, King was able to use his time more for music and wrote the band's second hit, "Young Girls Are My Weakness" and picked up the piano again after a 12-year lapse, adding to his versatility on stage. He also supervises choreography for the group.

King sees strength in the Commodores' unity and another kind of power in their diversity. "We don't like albums that are all in one vein. When you have six different writers, not only do you get different types of songs, but different feelings. If I have six ideas and six feelings, then I have that many more people I can reach." 

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## WALTER ORANGE

• Continued from page C-7

modores. "I looked at them as being superstars. They were clean-cut, sang good, looked good and used to pack the Elks Club every Tuesday night in Montgomery."

Orange was first approached about joining the Commodores by the original bass player, Michael Gilbert, but they never got together and Orange went home to Jacksonville shortly after graduation in 1969. Three days later, the phone rang and, Orange says, "I knew who was on the other end of the line."

Orange flew to New York and arrived at 2 a.m. on the doorstep of Commodores manager Benny Ashburn. "The first thing Ashburn asked me was, 'Do you get high?' I said, 'Get what?', and he said 'That's it. You're the new drummer.'"

The band was playing in Atlantic City and Orange had to literally sit out while Andre Callahan finished his last week as a Commodore. "I got frustrated just sitting there and went to some of the other clubs in town. I sat in one night with Bill Doggett ('Honky Tonk') and he asked me to join up, but I told him, 'No, I'm going to join the Commodores.' He said, 'Never heard of them.' I said, 'You will.'"

Despite this show of confidence, Orange had some difficulties adapting to the Commodores' style originally. "I had gotten used to playing jazz and playing a lot of stuff. They taught me how to play back beat on two and four and just catch the accents." Since the rhythm section is so crucial to any band's success, Orange and new bassist, Ronald La Pread, decided to gig every Wednesday night at a local club called The Black Forest and stayed there two and a half years, calling themselves the Mark Fours and tightening up immeasurably in the process.

The Commodores have stayed the same six musicians since 1969 and remained the same six people as well. "None of us got high, none of us were thugs. We lived and breathed music. When we weren't playing it or writing it, we talked about it constantly and became as close as six guys can possibly be."

The closeness was helped by each Commodore's musical proficiency. Orange sang lead on much of the early records and contributed also by writing and singing "Brick House," a big hit for the band. His vocals were developed singing in the choir of the Catholic school on Sundays at nine and his family's Methodist church at 11. He matured as a vocalist when the Commodores were covering hits by Chicago and Blood, Sweat & Tears and, today, delivers a wide range of material with power and conviction.

When he's off the road, Orange is still into music, fooling around on the bass and flute and writing songs on the three

keyboards he owns. He also got into the CB craze that swept the Commodores several years ago but considers himself a homebody. "I'd rather stay home than do just about anything else."

All in all, playing drums to keep the high school thugs at bay has worked out well for Walter Orange. Billboard

## RONALD LaPREAD

• Continued from page C-6

from writing, and I'm very excited about a tune I wrote for the new album, 'Sorry To Say.' It's a very different kind of groove for the Commodores, but that's one of the best things about this band. Our audience has grown with us and they've accepted the new things we try to do."

If one single musical element is basic to the Commodores, it's gospel music and LaPread was brought up "Baptist, in fact very Baptist" and sang in choirs in church, grade school and high school. The only radio station in Tuskegee played country music with dollops of the Motown sound every once in a while. LaPread says, "I think there's a gospel influence in everything I write and in the other guys' tunes as well."

Yet, with all his musical background, he doesn't think of himself as a musician.

"I believe we're all entertainers, all six of us. Entertaining the people is very important to us and we work at it hard, very hard. Even if I wasn't a Commodore, I'd like the music they play, because it comes from plain people and it's easy to relate to. Then, the way we put it together on stage really gives it punch. With the Commodores, I'd jump on stage with anybody in the business—now, before or coming."

He says James Carmichael though is the moving force in the studio. "Carmichael has the patience of Job. He'll never criticize. He'll just ask you to think a little harder, but he won't tell you what to think about. When we started to work together, he didn't, like most producers, give us what he was about. He wanted to find out what we were about and that's made all the difference."

Carmichael's influence has led La Pread to become the first Commodore to produce outside the group. Interestingly, Seventh Wonder, whom LaPread produced for Casablanca Records, is from Tuskegee and he went to school with some of its members. "Having a similar approach to music helped me that first time in the studio. Producing is very inspirational to me because you have control of the entire picture. The lazy part of me likes it because I can get what I want without having to do it myself." Billboard

## MILAN WILLIAMS

• Continued from page C-7

band called the Mystics (McClary, Richie and King) got some notoriety, they joined forces and played that first night "with Richie hiding behind the curtain and playing whatever King played a tenth of a second later."

Williams knew the Commodores had a future the first night they played on a Tuesday night in Montgomery. "That was our first big challenge and we studied like mad. We literally learned the top 10 of the day note for note and practiced and practiced and practiced. That first night, the crowd went wild because they had never seen uniforms, choreography and musicianship on that level."

Until that time, being a musician was like being a second-class citizen to Williams. "Musicians weren't really considered polite society around Tuskegee. If you were a musician, you were a runaround, not the type of person you associated with." Until that first big night in Montgomery, Williams always held a grudge against music because, "Playing in clubs got my first B in school. Until I played music, I got only straight A's. But after that night, I knew it was worth going through whatever it took."

One thing it took was two frustrating years after signing with Motown before an album was released. "We were determined to do it our way and when James Carmichael came along, we all knew he was our man." Carmichael got the records out of the Commodores, but the songs came mostly from Milan Williams who contributed four of the first nine tunes including the Commodores' first hit, "Machine Gun." The instrumental was originally called "The Ram" in honor of Williams' Aries sign, but Motown president Berry Gordy suggested "Machine Gun" as a title due to Williams' rat-a-tat-tat synthesizer magic.

Williams for one appreciates why it's taken the group so long to get recognition. "It took us some time, but that's because we were innovators. The more different you are, sometimes the more time it takes to become accepted. Now, there's a little bit of us in every song we do. When we hosted 'Midnight Special,' Frankie Valli was a guest and wanted to do 'Grease.' We did it, but we did it our way after coming up with a whole new arrangement and working on it for 12 hours. It was 'Grease' but it was us too."

Although his song "Wonderland" was chosen as the follow-up to two No. 1 records, "Sail On" and "Still," from the "Midnight Magic" album, success hasn't changed Williams all that much. Slow and steady, Milan Williams seems to win every race he enters. Just ask the other Commodores. Billboard

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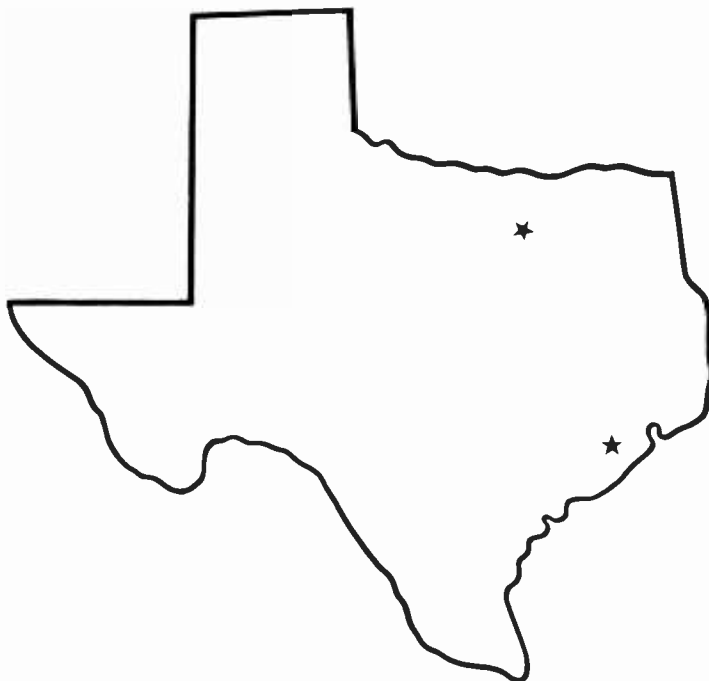
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From the beginning, manager Benny Ashburn always felt it necessary to build a base overseas for the Commodores since it was so difficult to break a new group in the U.S. A successful tour in the Far East in 1971 set the stage for the tremendous success of "Machine Gun" upon its 1974 release, and a bronze award at the Tokyo Music Festival in 1975. Devotion to early international promotion encouraged the group's success to spread throughout the world from Nigeria, where they have sold the most records of any act to date, eventually to acceptance and success in the U.S.

The Commodores also prove how vital it is that American acts travel as widely as possible to help individual record companies break their records. That's the view held by Peter Prince, Motown's London-based international vice president.

"You look for professionalism onstage," says Prince, "but with the Commodores you get it offstage as well. Look at their investments, not just in the music business but in all kinds of areas, and you realize the way they think."

Prince cites a sellout European tour the group undertook in August 1978 when it was hot on the charts with the single "Three Times A Lady." Says Prince: "It was an example of perfectly-timed long-term planning."

The group returned to Europe in August 1979, taking in the U.K., France, Germany, Norway and Holland. Prince says a big tour of the Far East is on the group's future plans list.

Ashburn states, "It took three consecutive European tours, 1977-79, to increase album sales from 20,000 to a million units."

Barry Marshall, president of London-based Marshall Arts Ltd., the Commodores' international tour coordinator, notes that on that first tour in 1978, the group concentrated on theatres with an average capacity of 2,000 to 2,500. By the time of the 1979 tour they had graduated to bigger halls, such as the Wembley Arena, an 8,000-capacity venue which they played three nights; the 10,000-capacity Bingley Hall in Stafford, England and the 8,000-capacity Ahoy in Rotterdam.

"There's no question but that when the Commodores tour, it helps to break their records," says Marshall. "They have the sort of stage act that sells their music."

Marshall notes that the group was to have undertaken a

major world tour in 1980, but the second half of it was deferred because of the group's recording commitments. It was to have taken them, and most likely will when the time is right—to South America, Hawaii, Australia, New Zealand, Hong Kong and Saudi Arabia.

The strategy to this itinerary? "In New Zealand the Commodores are a very big act," says Prince, "but it's not financially viable to go down there just for the New Zealand dates. In Australia they're popular, but they could be bigger. So we want to consolidate their position in that market."

Prince stresses that the group always makes it a point to do television, radio and press in addition to its live shows. "The only way to be sure of completely breaking in a market is to do a combination of media plus concerts," he says.

Lee Armstrong, L.A.-based director of international operations for Motown, says the group's record sales outside the U.S. are strongest in England, Germany, Holland, Italy and New Zealand. He adds that it's in the process of breaking big in Brazil, Venezuela, Argentina and Mexico.

Armstrong points out that the group appeared at the Tokyo Music Festival as headliners in March and then did a series of successful concerts in Japan.

It is Prince who best summarizes the situation with the Commodores on a professional business level. "Benny Ashburn works with us to pull it all together," he says. "One result is that it's a pleasure fixing up international tours and promotional activities on behalf of the band. The other is that it shows through in record sales."



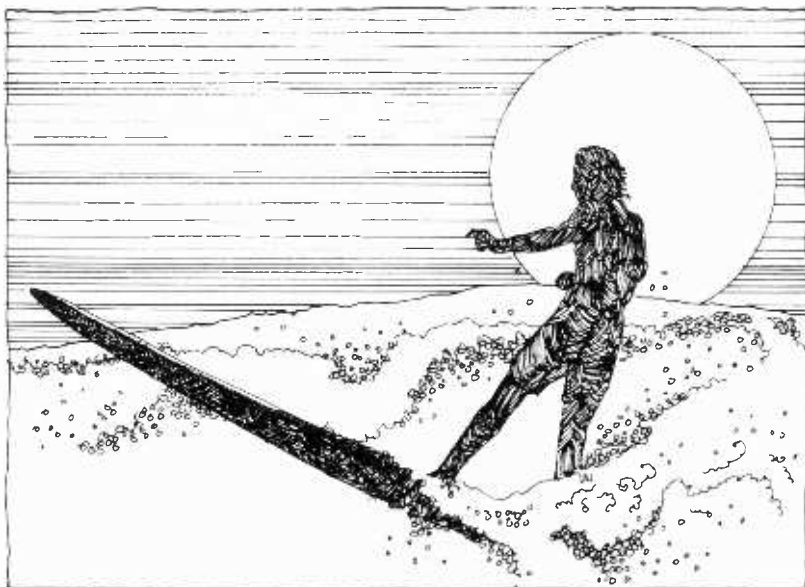
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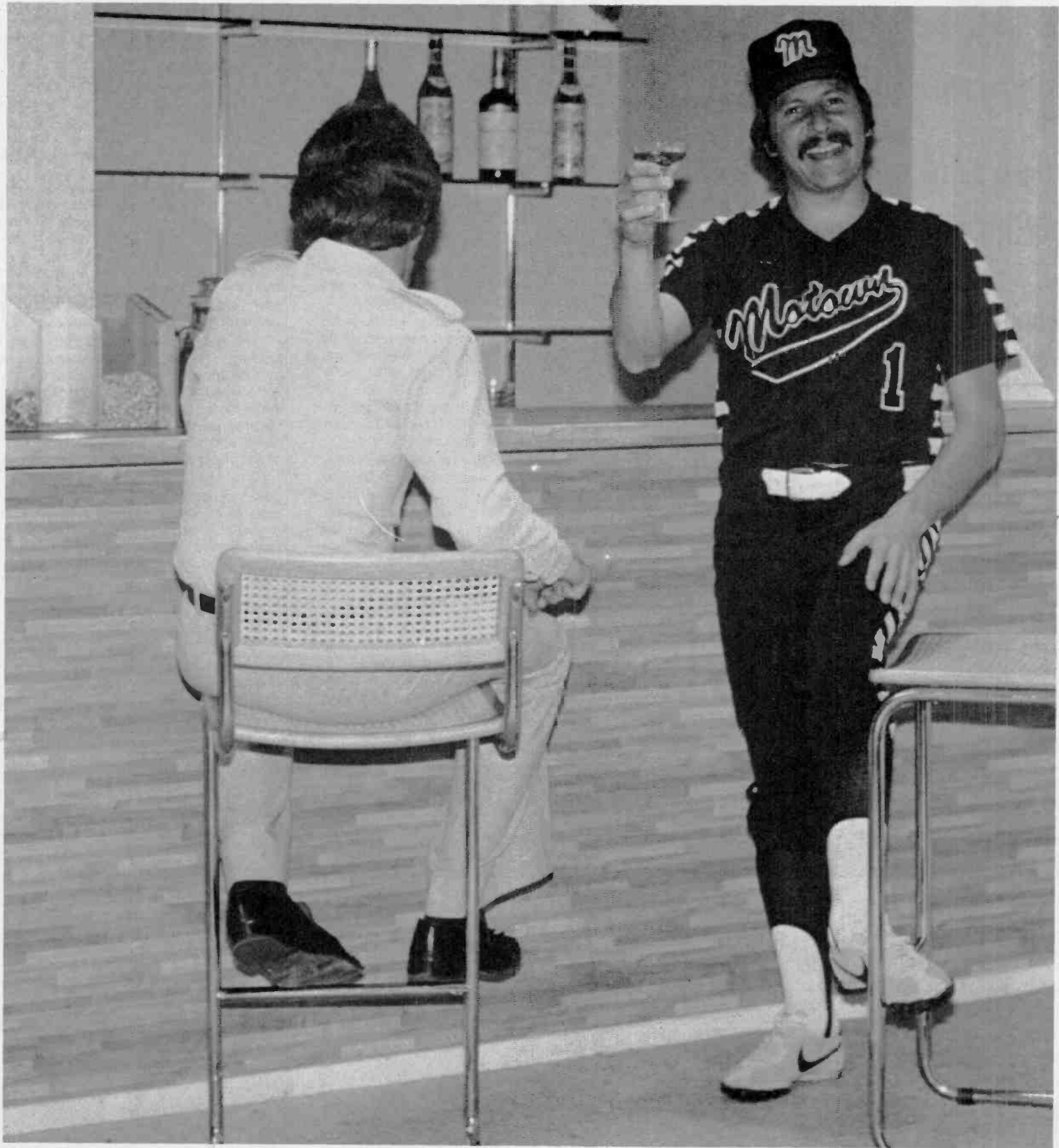


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# On the Road Music Gets the Right of Way

Touring is a vital part of the Commodores and manager Benny Ashburn's seven-year plan for the band. "The Commodores work all the time," voices Ashburn. "When they started, they played on the S.S. France en route to gigs in St. Tropez. Then it was onto the college circuit. That gave them a sense of what the business is about. They weren't just living in one city where it's hype on top of more hype."

This summer, the band kicks off a 95-date tour of the U.S. "The same show you go out with in 1980 takes you through 1981," states Milan Williams. "Then you come back and start work on the next show."

"The tour starts with the selection of songs," says Lionel Richie. "We put an LP together thinking of staging. You put out a successful LP and the rest just falls into place."

Visiting 69 cities in one fell swoop is not easy but the group prefers it this way. "When you go straight through, you build momentum," says Orange. "You get people who follow you from city to city. You have to do these things while you're young and able."

The Commodores' stage show is rehearsed for approximately three weeks to a month. Then it is taken on the road, where music takes precedence over theatrics.

"You can do 'Brick House' two ways," notes William King. "If we're doing it and we want everyone to have a mad rush, we could use a young lady on stage in a bikini. Every woman in the audience would think it was herself up there and all the guys like to look at a young lady. But that's a bit on the flashy side."

"You can create the same thing with music. When we do 'Still,' people take the song away from us and start singing. You don't need any glitter. The songs will fill all the voids."

McClary admits it's an oil slick tightrope walk when trying to satisfy the desire to top last year's show, yet not be excessive. "You have to top your last performance but if the public knows you're dealing primarily from a musical standpoint, you have few problems. These are the elements we stick to."

Choreography is a part of the show but here too the group does not try to overwhelm. "It's one of the first things we do after we've got the tracks together," noted King. "We don't

like to do a lot of routines. For example, 'Still' doesn't use a routine. We do write certain songs that may fall right into a routine."

Ronald LaPread is involved in the choreography for the group but like the other band members, he does not want too flashy a stage show. "If it's too flashy, you create a monster you can't feed," he says.

Choreography is used mostly in the show's high points. "Sometimes, when you're coming on, you want to hit with a bang," he says.

The fact that the Commodores do their own staging is not a hindrance to the band. "We arrange, we write, we play the music and we sing. It's us," says LaPread. However, producer James Carmichael is a necessity. "I want an objective ear," comments LaPread.

Costuming this time out is going to move further away from the standard r&b mold. "We insist on having freshness each time," voices McClary. This tour the group is using baseball and country & western outfits.

"The baseball look will generate a goodtime tone," says McClary. "The country and western togs fit into the mood set by such country tinged ballads as 'Sail On' and 'Easy.'"

Backing the Commodores on stage, and helping in the studio, is the four-member Mean Machine. Harold Hudson, David Cochran, Daryl Jones and Winston Simms play various instruments and have become an integral part of the Commodores sound after four years of touring and recording with the band.

Large halls are on the group's itinerary despite the economic situation. The Commodores have done studies on other tours which have gone out in recent months and are confident. "We're approaching it from a very conservative angle. We're using careful planning and projecting. You can't go out blind. You have to go out for business," says Richie.

Billboard



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1978 April/May

Congressgebouw, The Hague.  
Eden Hall, Amsterdam.  
Top Pop T.V. Show.  
Colston Hall, Bristol.  
Dome Theatre, Brighton.  
Odeon Theatre, Birmingham.  
City Hall, Newcastle.  
Odeon Theatre, Edinburgh.  
Apollo Theatre, Glasgow.  
Free Trade Hall, Manchester.  
Hammersmith Odeon, London.  
Hammersmith Odeon, London.  
Hammersmith Odeon, London.  
Roma Theatre, Antwerp.  
Rock Pop T.V. Munich.  
Musikhalle, Hamburg.  
Hemmerleinhalle, Nurnberg.  
Deutsches Museum, Munich.  
Sartory, Cologne.  
Congresshalle, Stuttgart.  
Ebert Halle, Ludwigshafen.  
Golden Rose Festival, Montreux.

1979 August/September

Saarbrucken Festival.  
Chateaneuf, Oslo.  
Gothic Lion, Stockholm.  
Top of the Pops, T.V.  
Apollo Theatre, Glasgow.  
Wembley Arena, London.  
Wembley Arena, London.  
Wembley Arena, London.  
Bingley Hall, Stafford.  
The Ahoy, Rotterdam.  
Jaap Eden Hall, Amsterdam.  
Philipshalle, Dusseldorf.  
Rheineckerhalle, Heidelberg.  
Circur Krone, Munich.  
Messe Centrum, Nurnberg.  
Sporthalle, Stuttgart.  
Congress Centrum, Hamburg.  
W. Koebelhalle, Russelsheim.  
Forest Nationale, Brussels.  
Hippodrome, Paris.

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# Canada Commodores



Quality RECORDS LIMITED, CANADA MARKETING DIVISION #1-480 TAPSCOTT ROAD, SCARBOROUGH, ONTARIO, M1B 1W3



"Machine Gun" (1973)

1974 gold—Nigeria  
Largest selling Nigerian international album  
1974 gold—Japan  
1974 gold—Philippines  
1975 gold—U.S.  
1977 gold—Australia

Singles

"Machine Gun"  
"Do The Bump"  
"I Feel Sanctified"



"Caught In The Act" (1974)

1974 gold—Philippines  
1975 gold—U.S.

Singles

"Slippery When Wet"  
"This Is Your Life"

"Movin' On" (1975)

1975 gold—U.S.

Single



"Sweet Love"

# DISCOGRAPHY



"Hot On The Tracks" (1976)

1976 gold—U.S.  
1976 platinum—U.S.

Singles

"Just To Be Close To You"  
(gold—U.S. 1976)  
"Fancy Dancer"



"Commodores" (1977)

1977 gold—U.S.  
1977 double platinum—U.S.

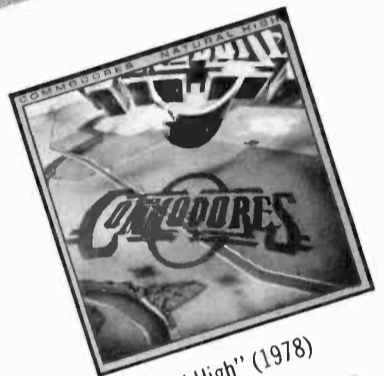
Singles

"Easy"  
(gold—U.S. 1977)  
"Brick House"  
(gold—U.S. 1977)



"Greatest Hits" (1978)

1978 platinum—U.S.  
1978 platinum—New Zealand  
1978 gold—United Kingdom



"Natural High" (1978)

1978 triple platinum—U.S.  
1978 gold—Australia  
1978 gold—United Kingdom  
1978 platinum—Holland  
1978 gold—New Zealand

Singles

"Three Times A Lady"  
(double platinum—U.S.)  
(gold—Australia)  
"Flying High"



"Live!" (1977)

1977 gold—U.S.  
1977 platinum—U.S./Holland

Single

"Too Hot Ta Trot"  
(From "Thank God It's Friday")

# AWARDS

1975: Tokyo Music Festival Bronze Prize; Best Single, "Slippery When Wet"  
1976, 1977, 1978: NAACP Image Award  
1977: Cash Box, Best Group of the Year  
Tuskegee Institute, Special Award  
Brotherhood Citation, Congressional Record  
Record World, 9 awards, including #1 Crossover Act and A Special Achievement Award  
Brazil, Top Group for "Easy"

1977/78: Rolling Stone Magazine: Critics Award, Best R&B Group  
Performance Magazine: #1 Outstanding Act of the Year  
1978: Canada: Top Single, "Three Times A Lady"  
U.K.: Largest selling Motown single ever, "Three Times A Lady"  
Blues & Soul Awards: Best Single; Songwriter; Live Act  
ASCAP Nashville: Country Songwriter Award, "Three Times A Lady" (Lionel Richie)  
Holland: No. 1 Soul Disco Group  
American Music Award: Best Pop Single, "Three Times A Lady"  
Cash Box: Top Crossover Group, Longest Charting Album  
Record World: Pop Top Crossover Group; Pop Top Album Selling Group; Pop Top Male Group  
American Black Achievement Award  
1979: Jukebox Awards: Pop Song of the Year; R&B Song of the Year, "Three Times A Lady"  
American Music Awards: Best R&B Group of the Year  
R&B Awards: Top Album By A Group



"Midnight Magic" (1979)

1979 triple platinum—U.S.  
1979 gold—United Kingdom

Singles

"Sail On"  
(gold—U.S.)  
"Still"  
(gold—U.S.)  
"Wonderland"



"Heroes" (1980)

# *We've Got You Covered.*

---

## *Easy*

Jimmy Lindsay — Island  
Barry Kaye — MCA  
Ace Cannon — Hi/Cream  
Grant Green — Versatile

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## *Three Times A Lady*

Nate Harvel — Republic  
Bill Anderson — MCA  
Andre Kostelanetz — Columbia  
Grant Green — Versatile  
Sandra Feva — Venture

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## *Sail On*

Tom Grant — Republic

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## *Still*

Zim Zemarel — Epic  
Dean Charles — Le Cam  
Wayne Newton — Aries II  
Mantovani — Columbia House

---

## *Slippery When Wet*

Sons of Champlin — Ariola America

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## *I Feel Sanctified*

Wild Cherry — Epic

---

## *High On Sunshine*

Benny Golson — Columbia  
Fifth Dimension — Motown

---

## *My Everything*

The Emotions — Columbia

---

## *Daisy Lady*

*Young Girl*

*Something Beautiful*

*Climbin' Higher*

7th Wonder — Parachute

---

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Thank you in the industry who have made it possible.

*Benny Ashburn*

# 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	9	<b>THE ROSE</b> Bette Midler, Atlantic 3656 (Fox Fantare, BMI)
2	7	7	<b>I DON'T WANT TO WALK WITHOUT YOU</b> Barry Manilow, Arista 0501 (Paramount, ASCAP)
3	3	7	<b>BIGGEST PART OF ME</b> Ambrosia, Warner Bros. 49225 (Rubison, BMI)
4	2	9	<b>DON'T FALL IN LOVE WITH A DREAMER</b> Kenny Rogers w/Kim Carnes, United Artists 1345 (Appian/Almo/Quixotec, ASCAP)
5	5	9	<b>GEE WHIZ</b> Bernadette Peters, MCA 41210 (East/Memphis, BMI)
6	4	11	<b>DO RIGHT</b> Paul Davis, Bang 9-4808 (CBS) (Web IV, BMI)
7	8	8	<b>HEART HOTELS</b> Dan Fogelberg, Full Moon/Epic 9-50862 (Hickory Grove/April, ASCAP)
8	10	8	<b>LUCKY ME</b> Anne Murray, Capitol 4848 (Chappell, ASCAP)
9	9	8	<b>I CAN'T HELP IT</b> Andy Gibb/Olivia Newton-John, RSO 1026 (Stigwood/Unichappell, BMI)
10	12	5	<b>SHE'S OUT OF MY LIFE</b> Michael Jackson, Epic 9-50871 (Fiddleback/Peso/Kidafa, BMI)
11	15	7	<b>SHOULD'VE NEVER LET YOU GO</b> Neil Sedaka & Dara Sedaka, Elektra 46615 (Kirshner, ASCAP/April/Kiddio, BMI)
12	6	15	<b>LOST IN LOVE</b> Air Supply, Arista 0479 (Arista/BRM/Riva, ASCAP)
13	11	4	<b>THEME FROM NEW YORK, NEW YORK</b> Frank Sinatra, Reprise 49233 (Warner Bros.) (Unart, BMI)
14	20	3	<b>LITTLE JEANNIE</b> Elton John, MCA 41236 (Jodrell, ASCAP)
15	13	10	<b>AFTER YOU</b> Dionne Warwick, Arista 0498 (Sumac, BMI)
16	18	4	<b>STEAL AWAY</b> Robbie Dupree, Elektra 46621 (Big Ears/Crome Willie/Gouda/Oozlefinch, ASCAP)
17	14	10	<b>WE WERE MEANT TO BE LOVERS</b> Photogio, 20th Century-Fox 2846 (20th Century/Nearytunes, ASCAP)
18	27	3	<b>ANSWERING MACHINE</b> Rupert Holmes, MCA 41235 (WB/Holmes Line Of Music, ASCAP)
19	17	10	<b>WHEN THE FEELING COMES AROUND</b> Jennifer Warnes, Arista 0497 (Next Stop Music, ASCAP)
20	32	2	<b>AGAINST THE WIND</b> Bob Seger & The Silver Bullet Band, Capitol 4863 (Gear, ASCAP)
21	19	24	<b>WITH YOU I'M BORN AGAIN</b> Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
22	28	7	<b>THE SEDUCTION</b> James Last Band, Polydor 2071 (Ensign, BMI)
23	22	13	<b>PILOT OF THE AIRWAVES</b> Charlie Dore, Island 49166 (Warner Bros.) (Ackee, ASCAP)
24	43	2	<b>MEDLEY: CUPID/I'VE LOVED YOU FOR A LONG TIME</b> Spinners, Atlantic 3664 (Kags/Sumac, BMI)
25	23	6	<b>WONDERING WHERE THE LIONS ARE</b> Bruce Cockburn, Millennium 11786 (RCA) (Golden Mountain, P.R.O.-Can.)
26	26	6	<b>HURT SO BAD</b> Linda Ronstadt, Asylum 46624 (Elektra) (Vogue, BMI)
27	16	14	<b>I CAN'T TELL YOU WHY</b> Eagles, Asylum 46608 (Jeddrath/Cass County/Red Cloud, ASCAP)
28	21	14	<b>SEXY EYES</b> Dr. Hook, Capitol 4831 (April, ASCAP/Blackwood, BMI)
29	42	2	<b>LET ME LOVE YOU TONIGHT</b> Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
30	31	7	<b>WALKIN' ON A CLOUD</b> B.J. Thomas, MCA/Songbird 41207 (Home Sweet Home, BMI)
31	33	3	<b>ARE YOU ON THE ROAD TO LOVIN' ME AGAIN</b> Debby Boone, Warner/Curb 49176 (Southern Nights, ASCAP)
32	24	13	<b>CATCHING THE SUN</b> Spyro Gyra MCA 41180 (Harlem/Crosssyed Bear, BMI)
33	39	5	<b>DANCIN' LIKE LOVERS</b> Mary MacGregor, RSO 1025 (Special, ASCAP)
34	37	3	<b>DALLAS</b> Floyd Cramer, RCA 11916 (Roliom, BMI)
35	30	13	<b>RIDE LIKE THE WIND</b> Christopher Cross, Warner Bros. 49184 (Pop "N" Roll, ASCAP)
36	35	9	<b>GONE TOO FAR</b> Eddie Rabbitt, Elektra 46613 (Deb Dave/Briarpatch, BMI)
37	36	7	<b>TAKING SOMEBODY WITH ME WHEN I FALL</b> Larry Gatlin, Columbia 1-11219 (Larry Gatlin, BMI)
38	41	2	<b>DREAM STREET ROSE</b> Gordon Lightfoot, Warner Bros. 49230 (Moose, CAPAC)
39	47	2	<b>THE BLUE SIDE</b> Crystal Gayle, Columbia 1-11270 (Almo, ASCAP/Irving, BMI)
40	46	2	<b>HAPPY TOGETHER</b> The Captain & Tennille, Casablanca 2264 (The Hudson Bay Music Co., BMI)
41	40	3	<b>LADY</b> The Whispers, Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)
42	44	2	<b>SOMETHING 'BOUT YOU BABY I LIKE</b> Glen Campbell & Rita Coolidge, Capitol 4865 (Colgems-EMI, ASCAP)
43	45	2	<b>LIVING WITHOUT YOUR LOVE</b> Imperials, Dayspring 613 (WORD) (Word Music, ASCAP)
44	NEW ENTRY		<b>SHINING STAR</b> Manhattans, Columbia (Content, BMI)
45	NEW ENTRY		<b>BLAME IT ON THE NIGHT</b> Terry Williams, International Artists 504 (I've Got The Music, ASCAP)
46	NEW ENTRY		<b>LOVE FANTASY</b> The Philadelphia Luv Ensemble, Pavillion (United Artists/Fischhoff, ASCAP)
47	50	2	<b>YOU CAN COME HOME TO ME</b> Frank Weber, RCA 11949 (Live Music, BMI)
48	48	2	<b>I'M COMIN' HOME AGAIN</b> Jose Feliciano, Ala 109 (EMP/Time Square, BMI)
49	49	2	<b>FUN &amp; GAMES</b> Chuck Mangione, A&M 2236 (Gates, BMI)
50	NEW ENTRY		<b>ONE FINE DAY</b> Carole King, Capitol 4864 (Screen Gems-EMI, BMI)

# Classical

## CHICAGO MEETING PROVOKES DISCUSSION

# Broadcasters Feel Syndicated Music May Be Past Its Peak

• Continued from page 26

Says Pellegrini: "I'd like to put the programming back into the hands of the programmer."

Robert Conrad of WCLV-FM, Cleveland, producer of the long-running Cleveland Orchestra syndication series, said that intermission features are being cut down. It's generally felt by broadcasters that less is more when it comes to music commentary.

However, Conrad and Pellegrini both point out that intermission features are used to create the necessary amount of commercial slots in each program.

How much avant-garde or modern music can stations air without causing listeners to break contact? This topic is perennially debated among the classical program directors and is a regular point of contention with management at some stations.

WCLV's Conrad, known for his hard-line stance, explained. "On any program we have any control over we will not play avant-garde music." Conrad claims evidence and experience shows modern music to be a tune-out factor.

Detroit's WQRS, which is in a rebuilding effort under new owners, plans to go easy on unfamiliar works.

Says Keller: "We will try to play as much standard repertoire as possible. It's much easier to be with old friends than to go through the complications of meeting new ones."

Pellegrini, on the other hand, believes the station's long range interests dictate that the program mix be somewhat challenging.

"I don't think you can be a top 10 classical station," comments Pellegrini. "The more you do of that type of programming, the more you find yourself a background station."

"You could have a lot of passive and bored listeners if you don't put a lot of variety and excitement in the listening," he added.

Gordon Wildman of KWHO-FM, Salt Lake City, concurred that the station begins to fade into the background when the listener is fed only the familiar pieces.

Classical format stations often maintain active libraries of tens of thousands of records, making computer information storage an important new tool. KWHO's Wildman reported on details of the new computer system in use in programming of the Salt Lake City station.

Included in the Concert Music Broadcasters Assn. are most of the nation's commercial classical sta-

tions. Today there are reportedly 76 commercial stations which devote more than 20 hours weekly to classical music.

Programmers of public radio stations, many of which are classical music-oriented, meet separately each year under the auspices of the Music Personnel Conference. There are today more than 150 non-commercial classical stations.

In other panel sessions here, local and national sales, promotion, research, satellite technology, and ASCAP and BMI relations were discussion topics. According to data released at the conference, classical stations averaged a 34% increase in sales between 1978 and 1979, a pe-

riod that reportedly saw an 8% overall radio industry increase. The statistic is based upon sales performance data of 20 leading concert music stations attending the meeting.

John Major, WFMT director of research and marketing, was elected president of the association. Major has been granted an FCC license for a new 100,000-watt FM station to operate in northeastern Oklahoma.

Also elected to the executive committee were Robert Conrad, WCLV, Cleveland; Paul Posen, KCMS-FM, Indio-Palm Desert, Calif.; Elise Topaz, WNCN-FM, New York; and Elizabeth Whitley, WGH-FM, Newport News, Va.



**BERNSTEIN BAKE**—A Leonard Bernstein solo performance is conducted by Allison Ames, right, DG's new U.S. vice president, at a recent New York press gathering. The cake, celebrating DG's release of Bernstein's Beethoven Symphony recordings, was served to music writers and celebrities.

MAY 24, 1980 BILLBOARD

## Classical Notes

The Music Personnel Conference, the annual meeting of public radio music programmers and producers, takes on an international cast this year. Dates of the meeting are July 24-27. Scheduled to attend are representatives of the BBC, CBC and the European Broadcasting Union, with one afternoon session devoted to international radio developments. Other topics to be explored include computer music and digital audio, chamber music recording techniques, NPR network program offerings and station start up problems.

The meeting will be held at Boston's Copley Plaza Hotel, with information from Eastern Public Radio Network's Welsey Horner (617) 492-2777. One of the popular features of the 1979 meeting, a blindfold listening panel with leading music critics, is scheduled to be repeated.

Composers John Adams, Richard Feliciano—both of the Bay Area—and Luciano Berio have

received commissions from the San Francisco Symphony. The world premieres are planned for 1980-81, the opening season of the new Louise M. Davies Symphony Hall... Luciano Pavarotti's Saturday (17) recital in Chicago was scheduled to be carried live by WFMT-FM. Pavarotti was singing at the Civic Opera House.

Beethoven's Fifth Symphony scored for chamber orchestra has been recorded in London by Michael Tilson Thomas. Producing for CBS was Stephen Epstein... Nonesuch will record Igor Kipnis in two albums. The renowned harpsichordist performs Bach's "Ann Magdalena Notebook" and works of Padre Antonio Soler... Cleveland's Severance Hall will be the site of Telarc Maazel/Cleveland Orchestra sessions in

Qualiton Records is set to distribute what is believed to be the first complete recording of the Karl Goldmark opera, "The Queen Of Sheba." The work is contained on four Hungarian disks... Pianist Richard Goode is the recipient of the 1980 Avery Fisher Prize. The annual award in the solo instrumental category carries a \$5,000 cash stipend in addition to major appearance guarantees. It's been in existence since 1974.

The new Louise M. Davies Symphony Hall will be inaugurated with a gala benefit concert by the San Francisco Symphony, Sept. 16. Tickets are scaled from \$100 to \$1,000. The new hall becomes part of San Francisco's Performing Arts Center and is the permanent home of the San Francisco Symphony. The inaugural program, under the direction of Edo de Waart, holds Beethoven's Fifth Symphony and the Mendelssohn G minor Concerto with pianist Rudolf Serkin. Composer David Del Tredici, whose "In Memory Of A Summer Day" received the 1980 Pulitzer Prize, is contributing a new commissioned work. To coincide with the dedication concerts, the annual meeting of the Music Critics Assn. will be held Sept. 15-17 in San Francisco.

## Play About Irish Tenor May Hit Broadway In '81

DUBLIN—A new musical play based on the life and times of the late Irish tenor John McCormack which opened a four-week season here Wednesday (14) is likely to be staged on Broadway by impresario Louis O'Sullivan in 1981.

Additionally there has already been interest shown in a coast-to-coast Canadian tour.

Frank Patterson sings and acts the title role here at the Pavilion Theatre, Dun Laoghaire, and the show follows McCormack's progress from operatic singer to the biggest concert attraction in his field. It in-

cludes his farewell concert at the Royal Albert Hall in London in 1938. The book includes 12 songs.

Patterson is one of Ireland's best selling recording artists, having switched from the classics to more popular repertoire. His next album, out on Philips in October, is "Peace On Earth," and the second volume of "Frank Patterson Sings John McCormack" is slated for 1981 release. He is to give a concert in San Francisco next March 14 and two days later he is slated to sing with the Salt Lake Symphony.

KEN STEWART

## New Companies

**Clean Cuts**, a jazz label distributed via Adelphi Records in the U.S. and Canada, formed by Tom Sittler and Jack Heyrman. First release is an LP by California pianist Jessica Williams. Address: Box 16263, Baltimore 21210. (301) 467-4231.

**Seventh Ray Productions**, a production firm handling records, film, video and concerts, established by Alan Ames & Associates. Address: P.O. Box 3771, Los Angeles 90028. (213) 467-0611.

**Phlipside Entertainment Inc.** set up by Philip R. Voluck as a management, promotion and artist development company. Clients include the David Smith Four and Fly By Night. Address: 120 Adrienne Lane, Wynnewood, Penn. (215) 642-5655.

**Lucrative Artists Management and Lucrative Productions** formed by Camille Sasser and Geni Sackson. Clients include Jim Dawson and Amy Malcolm. Address: 536 Fort Washington Ave., New York 10033. (212) 568-9869.

**Nu Dimension Records** formed by Joe Milo and Ritchie Kay. First release is a single by Milo. Address: 58 Ryerson Ave., Wayne, N.Y. 07470.

**Shaggy Dog, Inc.** launched by Ronald LaPread, Commodores bassist, to handle record production and publishing. Firm may be reached in care of Commodores Entertainment. Address: 6255 Sunset Blvd., Los Angeles 90028. (213) 468-3782.

**Stonedog Records and Hannan/Phillips Publishing (BMI)** established by Ed Hannan and Stoney Phillips to handle record production and publishing. Address: 208 Lone Oak Road, Paducah, Ken. 42001. (502) 444-7658.

**Music, Records Plus Inc.** formed by David J. Mahoney and Jerry Powers. Firm handles management, advertising, marketing and merchandising. Address: 24 W. 45 St., New York 10036. (212) 944-6500.

**TVI Records** launched by Tony Valor, president; Peter Mallon, vice president, marketing; Karol Quinn, vice president, a&r; and Joe Manfredi, vice president, international marketing. Address: 211 W. 56 St., New York 10036. (212) 246-6400.

**ECI/Sugarvine/Lovelight Records** launched by writer/performer/

## 'Power' Single Issued By E/A

LOS ANGELES—"Power" by the Doobie Brothers, John Hall and James Taylor has been tabbed as the first commercial single from Elektra/Asylum's "No Nukes" album. It was issued by E/A May 5, five months after the LP was released and a few weeks after it slipped off Billboard's Top LPs & Tapes survey.

The B-side of the disk is Sweet Honey In The Rock's "Cape Fear River," a song recorded at the MUSE Concerts For A Non-Nuclear Future last September, but not included on the "No Nukes" project.

E/A earlier issued Bruce Springsteen's live medley of "Devil With A Blue Dress," "Good Golly Miss Molly" and "Jenny Take A Ride" as a promotional 12-inch disk.

producer Gary Unger with Howard Horak. First release is Unger's "Goodnight Jackie." Address: 230 W. 3rd St., Davenport, Iowa 52701. (319) 383-1780.

**KingFish Records** founded by writer and producer Paul E. Marshall. Album "You're My Woman" by singer Will King is the debut release. Address: 9701 Wilshire Blvd., Beverly Hills, Calif. 90212. (213) 274-3620.

**Tabas Music Publishing** formed by songwriter Michael Umphrey. Suzanne England joins as the firm's manager and contact source. Address: 6525 Sunset Blvd., Los Angeles 90028. (213) 462-5431.

**Highlight Productions and Highlight Records** established by former Buddah and Kama Sutra Records president Hy Mizrahi. First signing is local band Candy Apple. Address: 1441 N. McCadden Pl., Los Angeles 90028. (213) 469-9631.

**Loof Records** set up by president Andre Tessel. Principals are Rob Mulder, promotion manager; Pim Vlaar, sales manager; and Jan Feld, financial manager. First single is by local band Shith. Address: Verlaatsweg 13, 1643 LV Spierdijk, Netherlands.

**Platinum International** established by Larry A. Cummins, president, and Lanny Williamson, producer, as a full service production company. Address: 18730 Oxnard, Tarzana, Calif. 91356. (213) 342-2626.

**Orphan Ayni Publishing** launched by songwriter Ayn Robbins. Address: P.O. Box 274, Tarzana, Calif. 91356. (213) 469-4631.

**G. David H. Enterprises and GDH Records** formed by David Harris, president, to offer personal management and label services in the Houston area. Address: 2114 Steamboat Run, Sugarland, Tex. 77471. (713) 980-1839.

**Hawkins & Co.** established by Crawford Hawkins, former production head of Vidronics, and Pam Hauser, former production manager of Hollywood General Services. Firm specializes in videotape production. Address: 1272 S. Bronson St., Los Angeles 90019. (213) 737-3999.

**Super Starfire Records**, focusing on teen stars, organized by Ann Wynn. Address: 20000 Ventura Blvd., Woodland Hills, Calif. 91634. (213) 992-6083.

**The San Gabriel Valley Music Assn.** founded by Angelo Roman Jr. to provide production and promotion assistance, musician referral services and other aids to local musicians. Roman may be contacted at (213) 464-1112 or (213) 336-6269.

**Pacific Global Radio Enterprises**, a subsidiary of Pacific Global Film Enterprises, formed by Richard Bernstein as a program syndicator. Address: 1585 Crossroads of the World, Los Angeles 90028. (213) 469-4631.

**Mozart on the Square**, a firm presenting music festivals and music publications, established by William Kohler. Address: 1900 Rittenhouse Square, Philadelphia 19103. (215) 732-5457.

## Jazz

INCLUDES BOAT RIDE ON LAKE GENEVA

# New Orleans To New Wave At 14th Montreux Fest July 4-20

By MIKE HENNESSEY

MONTREUX—Music in a multitude of idioms, from ragtime to reggae, from New Orleans to new wave, will be presented on the 17 nights of the 14th Montreux International Jazz Festival July 4 to 20.

With conventional jazz more or less confined to the last six days of the event, Montreux this year will feature strong contingents of jazz-rock and new wave artists.

The festival opens July 4 with Santana and then continues with the following program:

**July 5:** Brazil 1980, with Jorge Ben, Gal Costa, Baby Consuelo, Pepe Gomez, Oswaldinho and Dominginho.

**July 6:** Africa/Reggae/America, with Dollar Brand, Jimmy Cliff, and the Latin Percussion Jazz Ensemble featuring Tito Puente, Jose Mangual and Carlos "Pata" Valdez.

**July 7:** Jazz from Detroit.

**July 8:** Big band night.

**July 9:** Top jazz-rock, with the

Brecker Brothers, Stanley Clarke and Patrick Moraz.

**July 10:** Blues 'n' rock, with John Lee Hooker, Van Morrison, Klaus Doldinger & Passport.

**July 11:** Special night, with Richie Havens, the Specials, the Tickets.

**July 12:** F-Beat, with Elvis Costello and Clive Langer.

**July 13:** Rock of the '80s, with the Boomtown Rats, Original Mirrors, Spiderz.

**July 14:** Africa, with Miriam Makeba, Bongi.

**July 15:** Big band night.

**July 16:** Jazz on MPS, with Albert Mangelsdorff Trio, the Didier Lockwood Quintet and the Mel Lewis Big Band.

**July 17:** Drum summit, with the Chico Hamilton Band, the Tony

Williams Trio and the Art Blakey band.

**July 18:** Jazz on Seabreeze, with the Claude Williamson Trio, the Ted Curson Quartet, the Warne Marsh Trio and Oregon.

**July 19:** Four continents, with Mongo Santamaria, Gato Barbieri, Naoya Matsuoka big band and special guests Dizzy Gillespie and Toots Thielemans.

**July 20:** Tribute To New Orleans, with Fats Domino, Wallace Davenport, Champion Jack Dupree, the Oliver Cook Band and the New Orleans Gospel Choir.

The Festival will also present a New Orleans boat ride on Lake Geneva, a gospel concert featuring the Stars of Faith and numerous daytime jam sessions.

## More Intl Acts Seen At Romanian Festival

BUCHAREST—The 10th edition of the Sibiu Jazz Festival, staged in a mountain township some 200 miles from here recently showed a buildup in international participation, a trend which will hopefully be extended next year.

Featured was the group Traditional Jazz Studio from Prague, Czechoslovakia, plus U.S. blues singer-pianist Quentin Vest and the Alberto Pereira percussion band from Guinea-Bissau, appearing as guests of the local Johnny Radacanu group.

The festival, spread over four evenings, also included showings of movies featuring U.S. jazzmen, arranged in collaboration with the American Library here and Romanian television, plus a talent contest showcasing six groups making their debuts here. The winning band was Creativ from Constanta.

Outstanding session performances came from the groups Marius Popp, Gramophon, Johnny Radacanu, Dan Mindrila, Nimbus and Transfer. Musically it was clear there was a trend towards jazz-rock and free jazz, with emphasis on the compositions of Herbie Hancock, Count Basie and Duke Ellington, and musicians like Spyro Gyra, Ronnie Laws and George Benson.

## Govt. Funding

Continued from page 33 membership, including several non-profit jazz organizations.

"We're the only national service organization for jazz in the country, although there are several regional organizations. We're able to work with all of them because we're not competing," she adds.

Johnson points out that her organization is familiar with the different services which are available to jazz musicians across country. Therefore it's able to also act as a referral service.

"We stay in touch with the different groups and we encourage them to pool their resources. We often act as a liaison between groups. We want them to let each other know who is doing what in their particular areas."

Billboard SPECIAL SURVEY For Week Ending 5/24/80

## Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	9	SPYRO GYRA Catching The Sun, MCA MCA-5108	26	26	17	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)
2	1	12	SKYLARKIN' Grover Washington Jr., Motown M7-933R1	27	27	33	RISE Herb Alpert, A&M SP 4790
3	3	13	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	28	21	6	ON THE ROAD Count Basie & Orchestra, Pablo D-2312112 (RCA)
4	4	6	DREAM COME TRUE Earl Klugh, United Artists LT-1026	29	29	60	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)
5	5	14	FUN AND GAMES Chuck Mangione, A&M SP-3715	30			NEW ENTRY → SKAGLY Freddie Hubbard, Columbia FC 36418
6	6	14	EVERY GENERATION Ronnie Laws, United Artists LT-1001	31	31	28	PIZZAZZ Patrice Rushen, Elektra 6E-243
7	24	2	WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516	32	28	11	SONG BOOK ONE Sarah Vaughan/Duke Ellington, Pablo 2312111 (RCA)
8	19	2	ONE BAD HABIT Michael Franks, Warner Bros BSK 3427	33	32	5	CRAWFISH FIESTA Professor Longhair, Alligator 4718
9	8	6	MONSTER Herbie Hancock, Columbia JC 36415	34			NEW ENTRY → UN POCO LOCO Bobby Hutcherson, Columbia FC 36402
10	10	19	HIROSHIMA Hiroshima, Arista AB-4252	35	33	6	IN PERFORMANCE Oregon, Elektra 9E 304
11	7	12	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514	36	40	2	WE WILL MEET AGAIN Bill Evans, Warner Bros. HS 3411
12	9	30	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	37	36	30	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253
13	11	10	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122	38	34	7	TIVOLI GARDENS Stepane Grappelli, Joe Pass, Neils Pedersen Pablo D 2312112 (RCA)
14	12	29	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	39	38	3	ABERCROMBIE QUARTET Abercrombie Quartet, ECM ECM-1- 1164 (Warner Bros.)
15	23	3	TAP STEP Chick Corea, Warner Bros. BSK 3425	40	41	4	KITTYHAWK Kittyhawk, EMI/America SW 17029
16	16	5	LOVE IS THE ANSWER Lonnie Liston Smith, Columbia JC 36373	41	35	13	PICK 'EM Ron Carter, Milestone M-9092 (Fantasy)
17	14	26	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	42	42	2	TERRA BRASILIUS Antonio Carlos Jobim, Warner Bros 2B-3409
18	18	6	NUDE ANTS Keith Jarrett, ECM ECM 1-1164 (Warner Bros.)	43	43	17	GREAT ENCOUNTERS Dexter Gordon, Columbia JC 35978
19	13	8	LIVE AT THE PUBLIC THEATER Heath Brothers, Columbia JC 36193	44			NEW ENTRY → FULL FORCE Art Ensemble Of Chicago, ECM ECM-1-1167 (Warner Bros.)
20	30	2	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	45	45	4	THE BEST OF TOM SCOTT Tom Scott, Columbia JC 36352
21	20	8	NOMAD Chico Hamilton, Elektra 6E 257	46	47	4	AFRICAN MARKET PLACE Dollar Brand, Elektra 6E 252
22	22	4	NOW APPEARING AT OLE MISS B.B. King, MCA MCA-2-8016	47	46	13	CHAIR IN THE SKY Mingus Dynasty, Elektra 6E-248
23	15	8	OCEAN LINER Passport, Atlantic SD 19265	48	48	3	NITE RIDE Dan Siegel, Inner City IC 1046
24	17	5	FOR SURE Woody Shaw, Columbia FC 36383	49	49	5	RAIN FLOWERS Susan Muscarella, Pacific Arts PAC7-137
25	25	12	A PERFECT MATCH Ella & Basie, Pablo D2312110 (RCA)	50	50	10	I'M COMING HOME AGAIN Carmen McRae, Buddah B2D 6501 (Arista)

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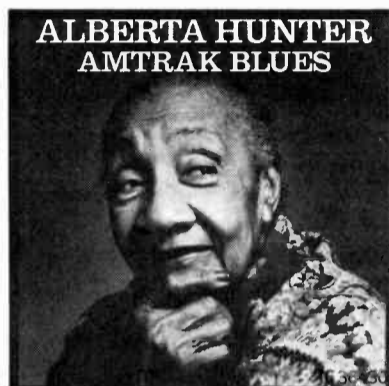


# WHEN THE SUN GOES DOWN, THE INDIVIDUAL IN YOU COMES OUT.



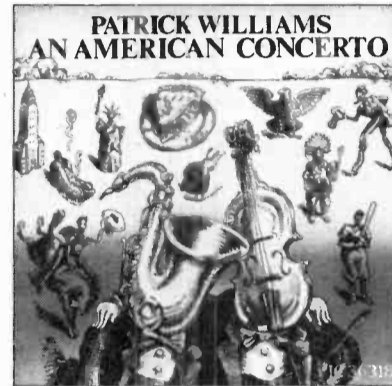
Richard's second album features Eric Gale, Ralph MacDonald, Tom Scott, Steve Gadd and Hugh McCracken joining the keyboard player on the album that also marks his singing debut. Produced by Bob James.

The second album from Irakere, Cuba's leading progressive band, continues the transformation of jazz, salsa and rock into a sound John Storm Roberts described as "like nothing ever attempted here."



"There are many good tunes, honey, left in this old violin," sings Alberta Hunter. And the 85-year-old legend proves there isn't a singer around who is deeper into the blues. Produced by John Hammond.

An awesome piece for symphony orchestra and jazz soloists that celebrates a uniquely American music. Patrick Williams conducts the London Symphony Orchestra in the composition nominated for a Pulitzer prize.



Leonard Feather said of Bobby Hutcherson's last album for Columbia, "[it] brings together all the elements necessary...to produce a perfect jazz album." Bobby's new one adds another-guest guitarist John Abercrombie on "Un Poco Loco."

\*Appears courtesy of ECM Records

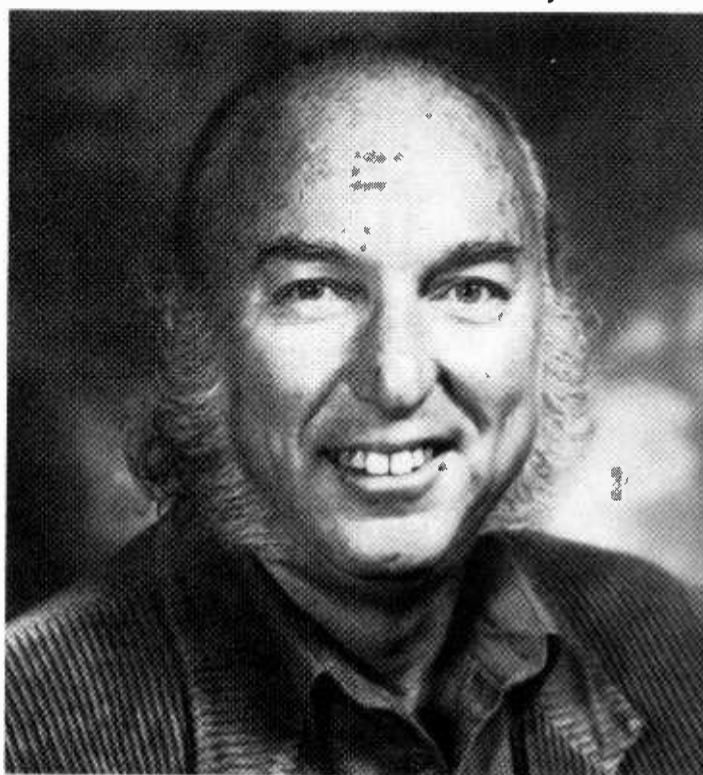
The debut recording from the band that's performed with Norman Connors, the well-known percussionist and producer. "Celestial Sky" has a rich, funky sound that's as deep and intoxicating as night itself. Features the new single, "New York, New York." 1-11256



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# State Of Economy Views Timely IMIC Opener

## McIntyre Stress On The Budget

Billboard's 10th International Music Industry Conference honed in on the economics of doing business and bringing the future into clearer perspective during four days of meetings in Washington, April 23-26.

The more than 300 decision makers from around the globe heard two U.S. government officials

ter, McIntyre said the government "expected to see the economy slow in 1980, with some decline in the gross national product during the year, followed by renewed but very moderate growth in 1981.

"This forecast resulted in a \$16 billion deficit we projected for fiscal 1981—largely reflecting our forecast of a mild recession in 1980."

McIntyre, a member of President Carter's Cabinet, indicated that by mid-February, it had become clear that "the economy was not behaving as forecast" due to rising costs in several areas which raised "con-

tinued, "we cut \$15 billion from our January spending base."

McIntyre emphasized that the government's budget actions would not have an overnight effect. "The deep seated factors in our economy that brought us to this point, combined with the lingering effect of OPEC oil price shocks, cannot be wrung out of our system in a matter of days or weeks."

American consumers spent \$75 billion more than they did in 1978, caused in a large part by increased inflation. Joked McIntyre: "I imagine that's even a lot of money in the

rights amendment to the Copyright Act.

Cranston pointed to the deficit of \$66 billion during former President Gerald Ford's last year. The figure had gone down to \$20 billion one year ago but this year was up to \$30 billion.

Income tax revenues plus other money sources would allow government to operate in the red for the rest of the year, Cranston noted, adding this would allow the federal government to operate without borrowing from the banks. And these funds would thus be available for private industry.

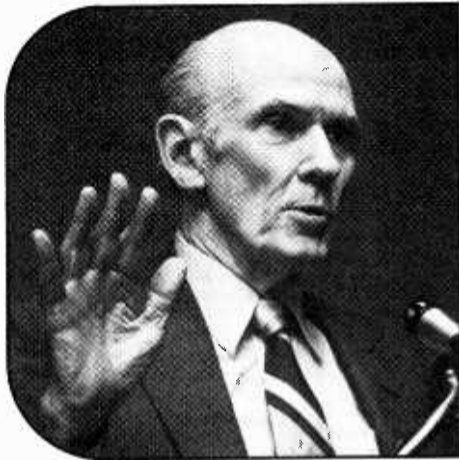
## Cranston Touches On C'right Act

Schlosser said music would come from concerts, operas, ballet, original productions and visual treatments for classic audio albums.

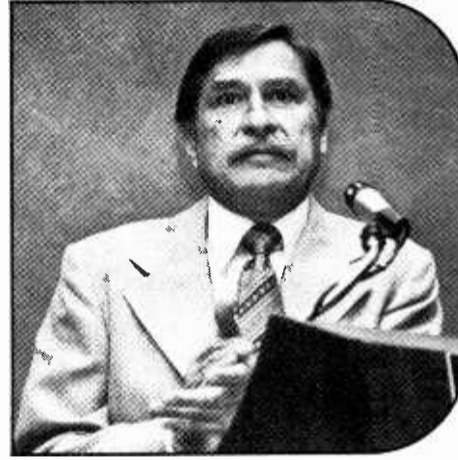
He pointed to the problems of establishing legal guidelines with all the craft unions and artists. "Music synchronization rights will have to be gotten up front," Schlosser said.



U.S. Budget Director James T. McIntyre delivers his economic keynote address.



California Sen. Alan Cranston offers his keynote comments on U.S. posture.



Billboard's publisher, editor-in-chief Lee Zhitto opens IMIC '80.



Billboard photos by Cathie Flynn  
RCA SelectaVision Head Herb Schlosser delves into the future.

discuss economics and international politics as a launch for the series of panels on a host of music and record industry topics at the Hyatt Regency Hotel.

James T. McIntyre Jr., director of the federal Office of Management and Budget, the first of four keynote speakers, gave the Administration's reasons for seeking a balanced budget—the first in 12 years—as well as indicating a healthy economy would be translated into a healthy record business.

Acknowledging that decisions on the 1981 budget were based on conditions present during the win-

cern about a more widespread and general inflationary acceleration."

McIntyre said this led government to revise its budget projections. Noted the presidential advisor: "Following eight long days of unprecedented meetings, Congressional leaders agreed with the president and his advisors on a policy designed to check the inflationary spiral. It depends, fundamentally, on living within our means as individuals and as a nation."

The revised budget—which goes into effect Oct. 1—calls for expenditures of \$611.5 billion and base receipts of \$612 billion.

"To reach balance," McIntyre

record industry. It is absolutely essential that we restore our economy to a healthy condition if your industry is to continue to grow and prosper."

Sen. Alan Cranston (D-Calif.), who himself had participated in the eight days of budget review, noted that President Carter had pledged himself at the start of his term in office to balancing the budget.

Referring to California's links with the entertainment industry, Sen. Cranston, the opening day's second keynoter, indicated record companies would benefit this year by the action's of Congress in passing the controversial performance

The private sector was well represented by Herb Schlosser, executive vice president of RCA's SelectaVision videodisk operation.

Schlosser outlined RCA's marketing plans for the 1981 launch of its mono only capacitance videodisk, something which the international delegates to IMIC '80 may have found revealing, but which was familiar to many U.S. businessmen who have been exposed to the plans previously.

Schlosser said he believes the music videodisk would be a "synthesis of music and video" but that the "music disk won't be the locomotive pulling the hardware along."

"We need formulas for the videodisk and all parties will have to compromise."

The 23-year RCA veteran said he sees great potential for the medium in Europe where there is less broadcasting time and fewer tv channels.

Schlosser supported RCA's initial plan for a mono only disk since all the nation's 145 million television sets are mono only. And the Federal Communications Commission has no plans afoot immediately for licensing stereo sound for tv.

Schlosser drew smiles from the audience when he said the videodisk would be difficult to counterfeit. "This is not the kind of thing one can do in a garage," he said.

# Admit Global Problems, But None Unsolvable

An IMIC panel on the global state of the industry produced a consensus that in most nations business will hold up. But there are problems.

Irwin Steinberg, chairman and chief executive officer of PolyGram Record Operations, U.S., said his market is both in crisis and evolution in responding to the title of the panel, "State Of The Industry, Crisis Or Evolution?"

The crisis is based on there being no accurate measurement of retail price, gross shipments are some-

thing "no one believes," the return privilege is "a great fiction and a euphemism for consignment."

Calling piracy an ethical aspect of the crisis, Steinberg pointed to the Recording Industry Assn. of America's figure of \$600 million worth of merchandise in the hands of retailers is in some illegal form.

He also called it unethical for radio to play complete LPs for home taping. And a Roper Institute report indicates that the U.S. industry lost between 30%-40% of its volume to home taping activists.

Adding to the crisis feeling are moves by jacket manufacturers to move into other businesses and for pressing plants to scurry for other clients.

Evolutionary traits? "The evidence is all around us," Steinberg continued, ticking off staff reductions, company reorganizations and the progressive move toward an oligarchy state. That's where a small number of firms controls everything.

Steinberg reminded everyone he had first used the term at an IMIC in

London four years ago. And as a member of one of these giant firms, he said they were good for the industry because they have to respond to the wishes of their public stockholders. And this means more adherence to sound business practices.

Speaking directly to his overseas listeners, Steinberg made this plea: "Please don't duplicate what we do in the U.S. If you think discounting, free goods, pumping goods into the marketplace are good, it's an illusion."

Steinberg called running a record company a "businessman's insane asylum in the U.S."

He said the breakeven point today requires three times the money and volume of a very well run company as compared with four years ago.

He criticized the RIAA's return to 60 days instead of 120 in certifying disks for gold and platinum, CBS for its \$5.98 new artist LP series, and retailers who don't pay their

(Continued on page 62)



Panel chairman Monti Luftner of Ariola, West Germany.



Panelist Chris Wright of Chrysalis, U.K.



Panelist Gerhard Schulze of Teldec, West Germany.



Panelist Marcus Bicknell of A&M, Europe.



Panelist Irwin Steinberg of PolyGram, U.S.



Panelist Gerry LaCoursiere of A&M, Canada.



Panel chairman Bob Sherwood, Mercury, U.S.



Panelist Jim Halsey, the Halsey Co., U.S.



Panelist Ralph Peer II, Peer-Southern, U.S.



Panelist performer Barbara Mandrell.



Panelist Irving Waugh, Tennessee Tourism Dept.

## Country Music: Its Global Acceptance Due

### Recount Success And Failures Todate

By GERRY WOOD

The problems and potentialities of country music's international growth occupied a diverse and experienced 11-person IMIC panel discussing "Country Goes International."

Methods for converting the mushrooming success of country music domestically into the international arena were explored as the panel investigated both successes and failures in cracking the tough overseas market.

Chairman Bob Sherwood, president of Phonogram/Mercury Records, launched the session by showing a new eight-minute promotional film titled "The Music For The Times." Produced for the Country Music Assn., the film spotlighted country music's recent growth and influence in fashions, television, motion pictures, crossovers and radio.

Ralph Peer II, first vice president of the Peer-Southern Organization and CMA president, revealed a "successful" international marketing strategy—presenting country music without a label. "Then, once they've found they like the music,

you can tell them what they've been listening to."

Agreeing was Rick Blackburn, vice president, general manager of CBS Records in Nashville: "Demographic research indicated we should take categories and labels off, and let the music stand for itself. The result was an explosion."

Tulsa talent impresario Jim Halsey of the Jim Halsey Co., one of the first talent chiefs to recognize the promise of the European market, observed that country music has "great potential for social success, as well as commercial success" outside the U.S. "You have to have the desire and dedication of the artist to go and make these pioneer tours."

It's a difficult trail, maintained Halsey, because, "You don't have the media and airplay that's available here in great abundance."

Charlie Daniels, one of two artists on the panel, affirmed the media and airplay difficulties: "The an-

swer to breaking contemporary artists in Europe is just to keep battering away. It takes a long-term commitment by the artist and record company, and it takes money."

The Charlie Daniels Band lost considerable money on its first European trip, but reaped other benefits and is now planning a second

trip, revealed Daniels, adding, "I see Europe being now where the U.S. was a few years back."

Barbara Mandrell discussed her problems in bringing contemporary country music to European fans that tend to prefer traditional country music. When she didn't change her music or her show at Wembley, problems with a portion of the audience developed.

"Sometimes it's not easy," Mandrell observed, referring to her Wembley experience. But she still feels all forms of country music need to be presented overseas. "There's a need to take our music there—not just in a narrow way with the traditional country music, but to show the whole spectrum of what our industry has to offer. It's not all cowboy hats and boots."

Joe Simone, president of the National Assn. of Recording Merchandisers and head of Progress Record Distributing, praised country artists as "the most workable group of

people that really cares about their music." Simone cited the annual country music luncheon at the NARM convention, adding, "It's one of the highlights of NARM, and one of the most strongly attended."

Kenny Rogers gave retailers their biggest album of the past year, advised Jim Schwartz, president of Schwartz Brothers. "The retailers must convert this great popularity into record sales."

Schwartz suggested that the overseas radio situation could change as country music gains popularity. Domestically, country music has been broadening its radio appeal, according to Don Nelson, vice president, general manager of WIRE-AM, Indianapolis.

Nelson noted that in 1967 there were only four full-time country stations in the top 30 U.S. markets. That figure has climbed to near 3,000. "In addition," he stated, "virtually every radio station in the U.S. plays country in some form—and more than 30% of the product used on one beautiful music station

(Continued on page 62)



Panelist performer Charlie Daniels.



Panelist Dick McCullough, J. Walter Thompson, U.S.



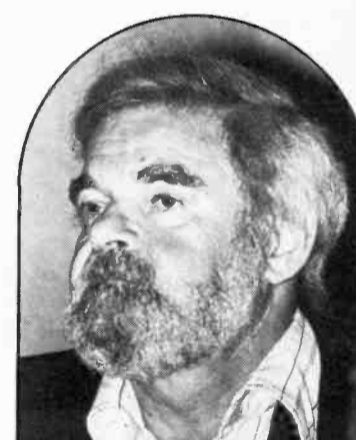
Panelist Joe Simone, Progress Distributing, U.S.



Panelist Don Nelson, WIRE-AM, U.S.



Panelist Tony Byworth, U.K. journalist.



Panelist Jim Schwartz, Schwartz Brothers, U.S.

## Conglomerates And Indies: Partners Or Adversaries?

By MIKE HENNESSEY

The question posed in the IMIC session on conglomerates and independents—are they partners or adversaries?—generated varied shades of response from a panel chaired by Bob Summer, president of RCA Records U.S.

But the general consensus was that the music industry needed both kinds of organization and that they could live, if not always in mutually beneficial symbiosis, then at least in peaceful co-existence.

Irwin Steinberg, chairman and chief executive officer of PolyGram Record Operations, U.S.A., asserted that conglomerates and independents had a partnership relationship in the industry, but Chris

Wright, joint chairman of Chrysalis U.K., argued that conglomerates were neither partners nor adversaries of independents, though certainly competitors. "The conglomerates have killed off most of our breed," he claimed.

Don Dempsey, senior vice president, general manager of Epic, Portrait and Associated Labels, thought both categories of companies had much to contribute. He acknowledged that creativity often flourished more vigorously outside the constraints of a conglomerate but argued that the conglomerates had a major role to play in providing finance.

Opening the session, Bob Sum-

mer noted the trend toward concentration in an international record industry challenged by economic difficulties. He referred to the claim by the Record Industry Assn. of America that the industry had lost \$400 million last year and said: "Each kind of operation—conglomerates and independents—has a role to play in the regeneration of industry profitability."

"Conglomerates must draw on their depth to carry the load and independents can supply much of the creative impulse. The American charts are studded with hits created by independent companies and I see from Billboard that there are moves by some independents to

pool their resources to maintain their competitiveness in the marketplace. Certainly recent history shows there is not room for everyone in the record industry."

Irwin Steinberg thought that there had not been enough pressure on independents in the past to seek a return on their investment. "When difficult times come upon us," he said, "those companies which have disregarded the necessity to get a return on their investment will go under."

Steinberg said it is the conglomerate which keeps open the industry's conduit to the record dealer and which provides money for investment in new talent. To produce

and promote an album by a new artist could cost a company as much as \$250,000.

He said that conglomerates have the constant sanction of pressure from shareholders which perhaps encouraged more respect for the bottomline.

He acknowledged, however, that while neither conglomerates nor independents had a monopoly of creativity, there was some creative talent which could not function effectively in a conglomerate setup.

"Each operation can contribute different skills and work together. But it is no good—an independent coming to you and asking for a sep-

(Continued on page 57)

# IMIC '80 Report

## Shock At White House Briefing News Of Iran Raid Tragedy Disrupts Govt.'s Dialog

The scenario surrounding the White House briefing of IMIC registrants gained dramatic impact just a few hours after the comprehensive review of domestic and international problems.

"8 U.S. Dead As Rescue Try Fails In Iran" blared the morning headline in the April 25 Washington Post, helping to explain the terse, though courteous, departures of key Carter administration aides following their briefings. At the very moment of the briefing, President Carter, in a nearby office, was reacting to the grim communications from Iran that first reported the failure of three U.S. helicopters in the commando attempt to free the U.S. hostages.

Held in the same room where President Carter conducts his news conferences, the briefing ironically centered on Iran, Afghanistan and other global hotspots.

"Our problem is that we're dealing with a shifting scene—and we're watching a country commit suicide right in front of us," commented Madeleine Albright, a member of the National Security Council and one of four administration officials

who spoke to the group of some 200 IMIC registrants attending. She cited the shifting of power between Moslem fundamentalists, Moslem modernizers and the Marxist students.

"We're looking for connections between the Soviet Union and the militant students," revealed Albright. "We're finding that the situation in Iran and Afghanistan are linked."

Questions took the subject area from the Middle East to President Carter's relationship with the press. "The press gets an awful lot of tender love and care, expects more, and enjoys being critical," claimed Albright.

Stuart Eizenstat, assistant to the President for domestic affairs and policy, followed Albright, remarking, "The beginning and end has to be energy."

He maintained that the U.S. can't keep acquiescing to the OPEC oil price rise. "That's \$85 billion (per year) that's being sent abroad—and taking jobs with it," he stated. Eizenstat, considered one of Carter's closest aides, re-

viewed the administration's goals to reverse U.S. dependency on foreign oil, including nuclear energy "that must be made safer."

Eizenstat was forced to leave earlier than expected from the briefing due to some "pressing matters" that gained relevancy the following day when the news broke about the Iranian raid.

David Rubenstein, deputy assistant to the President for domestic affairs and policy, then fielded the questions, displaying a computer-like, encyclopedic knowledge that deftly handled a series of frank questions.

Responding to a question that referred to the high profits of oil companies as "obscene," Rubenstein remarked that the windfall profits tax "will take back a fair chunk," with the monies being used for additional mass transit, energy research and low income energy assistance.

The Carter administration will soon be announcing its gas rationing plan, said Rubenstein, adding that the administration doesn't

*(Continued on page 66)*



IMIC registrants attend a briefing by White House officials in the Executive Office Building.



Government official Anne Wesler.



Government official Madeleine Albright.



Domestic Affairs official Stuart Eizenstat.



Government official David Rubenstein.

MAY 24, 1980 BILLBOARD

## 3 Standing Ovations For Newton



Wayne Newton socks out a song during his concert for charity at Washington's Constitution Hall.



Newton also plays some hot guitar runs.



Wayne Newton accepts an award from Tony Martell for his efforts on behalf of the T.J. Martell Leukemia Foundation.

Constitution Hall was packed with IMIC registrants and local fans who enjoyed the more than two-hour show put on by Las Vegas superstar Wayne Newton to benefit the T.J. Martell Memorial Foundation for Leukemia Research.

From offstage, Newton opened his act with "For Once In My Life" and followed with "Sunshiny Day," "You've Lost That Loving Feeling" and "All Of Me." Dressed in black,

with a huge belt buckle shaped like an eagle, Newton bent down to receive bouquets of flowers and kisses from female fans who flocked to the stage.

With material ranging from "Spish Splash" to "When The Saints Go Marching In," Newton proved his versatility and demonstrated his multiple talent by playing banjo, electric violin, guitar and

*(Continued on page 66)*

'PEACEFUL, PROFITABLE COEXISTENCE'

## Backe Of CBS Sees Sunshine In New Products & Competition

Looking back only long enough to describe 1979 as "one of the finest examples of Murphy's Law in the music business," John D. Backe, president of CBS, Inc., waxed optimistic about the future of the music industry. Two weeks after this speech, Backe was fired.

Acknowledging an "extremely competitive environment today and even greater competition tomor-

"I might need Walter's help to pick out an audio/visual artist from an audio artist in a crowd," Backe emphasized, "but I don't need anyone's help to defend the traditional music business."

In a perceptive piece of insight, Backe added, "Just as movies did not replace radio, and television did not replace movies, audio/visual music product will coexist with au-

combination of programs."

Pointing to the popular CBS-TV show "60 Minutes," Backe cited a more familiar medium to him—television—as a precedent for mass appeal. "If the men and women of '60 Minutes' can do it, why not the equally creative people in other entertainment and information mediums like records and publishing?"

Backe expects the recording industry to rebound from being "the victim of its own success" after making adjustments to counter the problems of returns, cost management, counterfeiting and home pirating.

Then, he maintained, it will be in a perfect position to capitalize on the new home market for videotape and videodisk technologies. "Not only does the industry have the artists to put on the disks and tapes, it also possesses the all-important manufacturing, marketing, merchandising and distribution know-how."

Backe agreed with a recent comment by Alan Hirschfield, president of 20th Century-Fox, that a strong position in the record business is important because record companies will be distributing movies and videodisks in the future. "I couldn't agree with him more," added Backe, presaging an important new direction for CBS in the future—from the top corporate level.

What's ahead? "Following the lead of pay cable television, theatrical motion picture releases seem to be on everybody's roster of disks and cassettes. Music, which is particularly well suited to audiences, will, of course, play a big part in home video programming."

But Backe warned that the available product could be burned up quickly if the videodisk lives up to its expectations. He sees a new decade populated by music-related artists who will make it in the audio/



Barbara Mandrell performs her dynamic country crossover material during her opening night IMIC concert.

## High Marks For Barbara Mandrell

Barbara Mandrell performed for IMIC delegates on the eve of the conference, providing ample testimony to the consummate way in which she's crossed country music with contemporary pop rhythms.

The singer has an ear for material which neatly bridges the two styles, exemplified by "Sleeping Single In A Double Bed," "Fooled By A Feeling" and her impassioned update

of Luther Ingram's "If Loving You Is Wrong," originally an r&b hit.

Mandrell was ably supported through the 40-minute set by her six-piece band, which rocked during her version of "Johnny B. Goode."

And she capped the show in fine form by taking turns on one number on saxophone, steel guitar and banjo, proving that the Mandrell talent stretches beyond an endearing and accomplished vocal style.



Keynote John Backe, right, the then president of CBS, Inc. with Walter Yetnikoff, president of the CBS Records Group.

row," Backe, in his keynote address, predicted a peaceful and profitable coexistence between present and future forms of the music business.

Backe was introduced by Walter Yetnikoff, president of the CBS Records Group, who praised Backe's "obvious business acumen, but with respect for, support for, and understanding of the creative elements involved."

dio music product in the home entertainment market of tomorrow."

The CBS leader seemed particularly enamored with the potentiality of the videodisk industry. "It would be a mistake to shortchange ourselves by labeling a technology like the videodisk as just another delivery system for special interest programming," advised Backe. "The potential for mass appeal also exists, given the right program or

visual medium and those who remain purely audio entertainers.

Drawing a parallel between the recording industry and the tv business, Backe sounded a sober note: "I'm concerned that all the measures which have recently been taken to shore up our industry may be addressing the symptoms and not really the problems."

He recalled the days when CBS executives thought they had the tv formula "all locked up," similar to the music business euphoria following "Saturday Night Fever." Warned Backe: "When that kind of feeling becomes prevalent, there is usually trouble ahead."

The problems of CBS-TV and its eventual return to the top of the tv heap offer a lesson to the recording industry, believes Backe. Building a "tremendous roster of first-line and

backup programs" and strictly controlling costs led to success. "The bottom line is that we're not going to improve our public image until we first improve our internal policies."

Backe hinted that excesses have hurt the music business with the wry comment, "It's possible to be successful in show business with getting caught up in the show."

Again pointing to videodisk as an example, he observed, "The market potential for the videodisk alone is both enormous and international—encompassing the fields of education, information and all areas of entertainment. But whether this potential will ever be fully realized will depend not on technological developments in a laboratory, but on sound business principles followed by each of us."

# New Methods To Stop Intl Piracy Disclosed

Recent events in the U.S.—specifically, the allegations that the Sam Goody retail chain dealt in counterfeit merchandise, and the report that a large percentage of the nation's dealers handle illegal wares—served to spark the IMIC panel entitled "Piracy: A Global Threat."

It was chaired by WEA International's Nesuhi Ertegun, president of the International Federation of Producers of Phonograms and Videograms, with panelists Leonard Feist of the National Music

## Jail Term For Guilty Retailers—Gortikov

By ADAM WHITE

Publishers Assn., Stan Gortikov of the Recording Industry Assn. of America, Stan Cornyn of Warner Bros., Oliver Revell of the Federal Bureau of Investigation and Bob Montgomery of Britain's Mechanical Copyright Protection Society.

Ertegun ignited the debate with observation on the illegal activity in the U.S., noting that its scale "stagers the imagination. To think that

five years ago many American executives thought this was only a Far Eastern problem."

On the subject of financial aid, Ertegun noted, "The history of fund raising to combat piracy on a global basis has been a tragic joke.

"It has been difficult, but at least possible, to get substantial amounts from record companies. Frankly, though, it has been next to

impossible to get funding from any other source."

Ertegun cited lack of support by publishers: "A few token contributions, but not their share in this fight for survival. Artists? Nothing. Artist managers? Nothing. Record manufacturers, i.e. pressing plants? Nothing. Jacket manufacturers? Nothing. Recording studios? Nothing. Producers? Nothing.

"I ask, how much longer can record companies continue to fight alone, especially at a time of crisis in our industry? When will the other members of our business wake up?"

Ertegun's ringing rhetoric sparked an immediate response from Leonard Feist. "The record industry is newly come to copyright and its enforcement," Feist said. "Publishers, on the other hand, have faced piracy and infringement since the invention of printing. It

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Panelist Stan Gortikov of the RIAA, U.S.



Panel chairman Nesuhi Ertegun of WEA International, U.S. holds up an IPFI music thievery report.



Panelist Oliver Revell of the FBI.



Panelist Leonard Feist of the NMPA, U.S.



Panelist Bob Montgomery of the MCPS, U.K.

# Reaching For Future Markets: They're There

Any expectations that the international record industry might offset depressed markets in the developed countries by appreciable short term expansion in developing coun-

Severe economic problems, unstable political situations, inadequate provision, or enforcement of copyright protection and lack of hard currency were some of the fac-

with natural resources would offer opportunities for the record industry to reap rewards.

Irwin Robinson, president of Chappell Music in the U.S., laying

"In order for there to be a future market on a profitable basis, certain factors have to be present," Robinson said. "We must check whether the country concerned is a

"The state record companies see trade as a two-way street," said Brown, "and they are anxious to sell their product in the West. But if you can get your records released in



Panelist Irwin Robinson, Chappell Music, U.S.



Panel chairman Lee Mendell, WEA International, U.S.



Panelist Des Brown, Chrysalis, U.K.



Panelist Jack Losmann, A&M, U.S.



Panelist Art Martinez, RCA International, U.S.

tries were emphatically ruled out by panelists on the "Reaching For Future Markets" IMIC session, chaired by WEA International vice president, Lee Mendell.

tors advanced as inhibiting expansion.

In the long term, however, it was certain that the improving economies of those developing countries

down cautionary guidelines, said that in many future markets, most music activities were carried on "illegally" with no compensation for copyright owners.

signatory to any of the copyright conventions, whether there are local laws protecting copyright with penalties for infringements. Is there a stable government, what are the distribution possibilities, are there cultural connections with our own country, what is the language of the market place, what are the royalty collection and transmission possibilities—these are some of the questions which have to be answered," said Robinson.

He noted that there are 77 states with which the U.S. has either no copyright relationship or one which is unclear. "There are 81 states with which we do have a firm copyright relationship, but this does not insure a viable market if copyright laws are not enforced. In these situations, if there is a demand for music, it will be met by pirates."

Pointing out that the U.S. had never signed the Berne Convention but nevertheless took advantage of its provisions "through the back door" by publishing in countries which were signatories to the convention, Robinson suggested that it might be exemplary if the U.S. industry lobbied for American ratification of Berne.

He said that pirates were often fostered by governments in order to secure cheap dissemination of cultural products to the people. Often the pirates were highly placed in government and one possibility was for record companies to grant an exclusive right to a pirate operator in order to legitimize his operation.

Des Brown, international director of Chrysalis Records in the U.K., spoke of the potential of the Eastern Bloc countries but warned that a great deal of patience and adaptability was needed to break into these markets.

"Western rules don't apply in the Socialist countries," he said, "because they have planned economies, state organizations and no competition."

Brown said that Chrysalis had been working for five years to establish points of contact with East European countries and had been "partially successful." The company had licensed a Leo Sayer album in the Soviet Union, a Procol Harum album in Poland and a Jethro Tull album in East Germany.

Young people in Eastern Europe were familiar with Western product because they listened to Radio Luxembourg, but because of limitations on hard currency, often the only way to make product available was by means of an exchange deal.

the Eastern Bloc, you can sell vast quantities.

"In the Soviet Union, with a population of 260 million, the state record company, Melodiya, has 15 pressing plants and initial pressings are often as much as one million units. Returns are non-existent because records are like gold dust and there is a shortage of pressing capacity. The problem is one of supply, not demand."

Art Martinez, vice president of RCA Records International, reviewed the markets of Southeast Asia which are largely characterized by big populations, low incomes and rampant piracy. However, low labor costs were attracting investment from multi-national companies and this would increase disposable income and lead to the development of leisure industries. There was an enormous appetite for music throughout Southeast Asia, Martinez said. He summed up some of the markets as follows:

- Japan: A country which challenges West Germany as the world's second largest record market. Local production, which accounts for 70% of sales, is becoming increasingly sophisticated.

- South Korea: With 35 million people, a densely populated country enjoying good economic growth. The legitimate record market is between \$13 million and \$15 million annually. With increasing investment in studios local production standards are improving. This orderly country should see substantial growth in its music industry over the next five years.

- Philippines: An extraordinarily musical nation with a record market equally divided between local and international product. English is the second language of its 40 million people. The legitimate market turns over between \$15 million and \$18 million annually and quality of local production is improving significantly. A local record recently made the German chart.

- Hong Kong: With piracy under firm control and an increasing amount of disposable income available, the record market should double or triple in the next five years. Although like Norway, Hong Kong has 4.5 million people, its current record turnover is \$10 million annually compared with Norway's \$60 million, so growth potential is big.

- Singapore: A major exporter of

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## Conglomerates And Indies Panel

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arate promotion and marketing team," he said.

Asserting that Chrysalis is one of the few genuine independents left in the record industry, Chris Wright

to keep it that way."

Arguing that conglomerates were highly competitive with independents in the area of talent acquisition, Wright said: "We can easily be outbid in money terms, but we can

of the label. The independent company may have special talents in the area of promotion, for example, and these should be conserved."

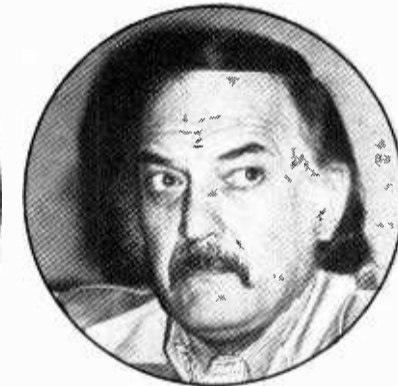
Roland Kluger, head of RKM Belgium, thought that independents



Panel chairman Bob Summers, RCA, U.S.



Panelist Roland Kluger, RKM, Belgium.



Panelist Don Dempsey, CBS, U.S.

said that his company has no long-term affiliation with any multi-national company.

Said Wright: "Chrysalis is a unique club and our artists are proud to be involved with us. We do use the facilities that conglomerates provide in some situations, but we can operate without them."

Wright said that when Chrysalis elected to have independent distribution in the U.S., the company's demise was predicted as imminent. "But we didn't die, we still have independent distribution and intend

offer artists things that the conglomerates cannot. Our real competition in the U.K. is not EMI, CBS, WEA, RDA or PolyGram but Virgin, A&M and Stiff."

Wright said that because conglomerates control manufacture and distribution, some of them feel they should also control all the creative aspects. "But this will never happen as far as Chrysalis is concerned," he added.

Don Dempsey, talking of Epic, said it was an example of an independent company with its own distribution and set up within a conglomerate structure. He thought that if a conglomerate was weak in a particular area of repertoire, it made sense to create or acquire a separate label specializing in that field.

Alternatively a conglomerate could do a production and distribution deal with an independent, leaving it more freedom in the a&r operation.

Said Dempsey: "When a conglomerate gets involved with an independent label, it is not necessarily a good idea to strip the label down to its basic essentials—leaving it only the talent and the owner

would be increasingly threatened in the years to come because of inflation and urged the industry to seek to maintain a climate in which the independent company could survive and prosper.

He felt there had been few innovations in the last 10 years in terms of breaking new acts and the preservation of independent record companies was vital to the industry in the matter of discovering and of nurturing fresh talent.

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Panelist Irwin Steinberg, PolyGram, U.S.



Panelist Chris Wright, Chrysalis, U.K.

# Acrimony Evident On Parallel Imports Scene

By IS HOROWITZ

Parallel imports are seen by manufacturers in the country of sale as a huge problem, equivalent in damaging impact to piracy and home taping.

corded product out of Canada had increased significantly in recent years, he maintained that they still ran a poor second to imports in his country. Until a few years ago the

A more aggressive tone was struck by Mikulski, who charged that labels which sought injunctions to prevent imports were among those who were not all reluctant to sell to exporters feeding record markets in other countries.

"Parallel imports are possible only because of parallel exports," he said. In some 20 years of doing business internationally he claimed he had never encountered territorial restrictions placed on merchandise for resale.

From his seat on the dais Mikulski waved what he described as invoices and catalogs for export merchandise which provoked bitter complaints and retaliatory action from sister companies on the import side.

"You can't take my money in New York and tell me to destroy my merchandise in Hamburg," he said.

As for price competition from imports, he maintained that as a practical matter prices are set by the manufacturer, not by the importer. He implied that labels had no cause for complaint if cutouts they sold in one world territory turned up at low prices in another.

Injunctions are not the only weapons being used to bar the sale of imports, said Mikulski. He told of

attempts to secure better cooperation from police and customs officials to interdict shipments, he said.

Stig Anderson, who said that im-

porter," said the Polar Music chief-tain.

WEA's Loch, as did Anderson before him, labeled parallel imports as dangerous to the health of the mu-



Panel chairman Mike Hennessey, Billboard, U.K.



Panelist Siggie Loch, WEA, West Germany.

But import/export firms feel they are providing a necessary commercial service and that mounting complaints by record manufacturers are hypocritical since the practice couldn't exist without at least tacit label encouragement.

These views surfaced with sharp and sometimes bitter acrimony at an IMIC seminar addressed by articulate spokesmen on each side of the volatile topic.

The manufacturer and publisher point of view was put forth by Stig Anderson, president of Polar Music in Sweden, and Siggie Loch, managing director of WEA, West Germany, and vice president of WEA International; while the position of the exporter/importer was expressed by Vito Ierullo, president of Records On Wheels in Canada, and Bernhard Mikulski, managing director of Pop Imports in West Germany.

As chairman of the panel, Mike Hennessey, Billboard's European editorial director, set the tone of the debate by noting that industry attitudes toward parallel imports are almost always determined by the direction of product flow—neutral on the sending side and often vehemently opposed on the receiving end.

Ierullo suggested that the gravity of the problem was exaggerated, and that parallel imports were often used as a "scapegoat" to mask local difficulties.

Admitting that exports of re-

traffic was all in the other direction, he stressed. And even last year, exports of recorded product, valued at \$39 million, lagged well behind the import figure of \$52 million.

The head of Records On Wheels, described as the largest exporter in Canada, provided a capsule lesson on how currency fluctuation, domestic business conditions and government incentives can combine to spur exports.

In Canada, said Ierullo, three manufacturers—CBS, PolyGram and Capitol—control 30% of the retail base in a market already suffering from an "oversaturation" of record stores. There is a constant need for manufacturers to find new outlets, he said.

The Canadian dollar has fallen to the point where it is worth only about 84 cents American, and the government in his country gives exporters a 9% tax rebate to make Canadian product more attractive abroad.

In his own case, Ierullo defended parallel exports as a means of reaping some financial benefit from earlier promotional efforts. He cited instances of Canadian artists, such as Rush and Powders Blue Band, among others, whose product was introduced and popularized abroad by exporters before any foreign licensee or affiliate would handle them. Why shouldn't the exporters share in their current popularity?, he asked.



Panelist Bernhard Mikulski, Pop Imports, West Germany.

a recent meeting in Bonn attended by representatives of IFPI and GEMA at which, he claimed, it was stipulated that all parallel imports must be resisted, since they work to "disturb the market."

Claims for full payment of domestic mechanical royalties should be made, even though paid in the country of manufacture, as well as



Panelist Stig Anderson, Polar Music, Sweden.



Panelist Vito Ierullo, Records On Wheels, Canada.

ports now account for 15% to 20% of the entire Swedish market, tagged the U.S., Canada, Japan, France, Spain and Portugal as the sources for most of the product.

The Polar Music president said their effect on the local industry was similar to that of piracy, cutting deeply into the profits of top sellers and thereby inhibiting the ability of domestic manufacturers to produce smaller selling recordings.

More Spanish and French pressings of Abba disks were being sold in Sweden than by his Swedish label, Anderson declared. Importers run the risk of buying and distributing counterfeit product mixed in with the legal merchandise.

Parallel imports also threaten to destroy good relationships established between publishers and sub-publishers, he maintained. The subpublisher suffers losses of potential income through the improper reporting of sales, and the traffic in parallel imports can impact on publisher guarantees and advances which are based largely on anticipated mechanical income.

Cutouts entering the import market were seen as another major headache for labels and publishers, as they compete under different conditions than other product. They hamper the proper distribution of monies, a principle more "important to maintain than free trade," Anderson charged.

"Nobody needs the importer/ex-

porting industry as piracy and home taping.

In all, 38 million albums were imported into West Germany in 1979, he said. Of these, 16 million were imported by manufacturers, leaving the huge total of 22 million brought in by wholesalers. He placed this number in perspective by noting that domestic German sales production last year amounted to 98 million LPs.

Loch stressed that importers bear no portion of the costs of artist development. They "cherry pick," he charged, jumping in once a record hits the charts and skimming the cream off the sales action.

Until recently, the tremendous growth of the industry has helped hide the problem. But today the local manufacturer can ill afford what he patently views as unfair competition.

"We'll have to insist on our rights in the future," said Loch, referring to international agreements providing exclusive market rights to domestic labels.

On the publishing side, Loch stressed the right of the local subpublisher to collect the difference in mechanicals between the country of manufacture and the country of sale. He noted that an album which provided 27 cents in mechanical royalties in the U.S. would generate 65 cents in royalties in Germany.

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## Home Taping Monster Provokes Variety Of Reactions

The complexity of the home taping issue, and the range of industry responses it provokes, was dramatically underscored during IMIC's "Home Taping: Cancer Or Scapegoat" panel.

Chaired by Mickey Kapp of Warner Special Products, U.S., the session drew upon the international experience of Dr. Norbert Thurow of the West German branch of the International Federation of Producers of Phonograms and Videograms, Bob Montgomery of Britain's Mechanical Copyright Protection Society, and from the domestic insights of Erik Jenstad, director of magnetic tape marketing for Ampex, U.S., and Stu Schwartz of the 19-store chain, Harmony Hut along the Eastern seaboard.

Kapp began the debate with statistics from Warner Communi-

cations, which noted that 53% of home tapers are under the age of 25, 35% are over 25, they're equally divided between male and female, and the household income of domestic dubbers is slightly higher than that of the average record buyer.

And, he added, the home taper tends to buy more prerecorded music of every configuration.

Dr. Thurow also offered some statistical data from his homeland, the only country in the world to have a levy on tape hardware. These proceeds are disseminated to copyright owners. "But if you're hoping for a report from paradise," he said, "I must disappoint you."

The revenue from the hardware levy is modest, in part because the price of tape recorders has come

down since the levy was applied in 1966.

Calling the results of market research conducted in Germany "disastrous," he noted that 90 million blank audio cassettes were sold there in 1977. The same research discovered that each tape was used on average twice a year, so that the total storage capacity (timewise) of blank cassettes sold in Germany equalled that of the prerecorded disk and tape market, which was 175 million units in 1977.

"That's why we have put forward a proposal to our ministry of justice for a levy on blank tape, rather than on hardware," remarked Thurow.

"We don't believe we should ask for a percentage of the price of a blank cassette—which is nothing more than an empty container—but for a royalty between 25% and one-

third of the income that a prerecorded tape yields for the artist, publisher, composer and record company."

That adds up to around one Deutsch mark, he went on, "so that we feel we should get one mark per tape, or perhaps a little less."

Bob Montgomery, delivering the British viewpoint, pointed out that home taping is actually illegal there. "If you record music by any mechanical means, you have to pay a royalty" to compensate artists and copyright owners for the loss of income.

That royalty exists in the form of an amateur recording license, which grants people the right to tape in their home from records they have bought for private use only.

But the license is currently inade-

quate, said Montgomery, having been introduced at a time when home taping was not a major concern.

The U.K. industry is now looking to the government to come to its aid, preferably with a levy on blank tape, though this is at odds with the government-sponsored Whitford Committee report, which recommended a tax on hardware.

"I think we have to alert British public opinion to this issue on two grounds," continued Montgomery. "First, that it's patently unfair for creative people to be defrauded of their due rewards, and secondly, that there is public detriment here."

This detriment exists in the possibility that falling revenues and declining profits would hurt the record

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Panel chairman Mickey Kapp, Warner Special Products, U.S.



Panelist Norbert Thurow, GVL, West Germany.



Panelist Owen Sloane, U.S. entertainment attorney.



Panelist Bob Montgomery, MCPS, U.K.



Panelist Erik Jenstad, Ampex, U.S.

Continued from page 58

industry's ability to provide the public with the full spectrum of music. "I believe, somewhat cynically, that if the state of the U.K. recording industry was such that no contemporary British classical symphonies would ever be recorded again, the government would act very quickly indeed."

But on a more practical note, Montgomery believes that the amateur recording license should be upgraded. "We have more to gain by licensing people to tape for a reasonable sum than we have by telling them that they can't." There are now discussions within the industry as to what the license should cost.

Montgomery admits that he has no idea what would constitute a "realistic" price—he doubts that it could be much more than \$20—but he stresses the value of this positive action on the problem.

"If we wait until this complicated legal problem is sorted out by the new Copyright Act, there could be absolutely nothing left to fight for, because our business will have gone down the tube."

Adding the weight of his opinion on the legal aspects of home taping was attorney Owen Sloane of the Los Angeles firm of Mason & Sloane.

Noting that home dubbing is not illegal in America, he went on to look at the one legal case most relevant to this issue, that involving MCA versus Sony over videotaping from television.

## Insights Into Home Taping

"The federal court in California said that home taping constituted fair use, not copyright infringement, and other judgments have

company's business. The plaintiffs were not able to establish that they would suffer real harm.

"So, in fact, the court faced similar arguments to the ones being made in the record industry over home taping," concluded Sloane.

He also touched upon recent legislation introduced in California which could place a tax on blank tape, partly based upon the European experience.

"But the problem at the state level is that you cannot effectively exact a levy or a royalty because, first, the federal copyright law preempts the state law, and secondly, the government is not organized to disperse the income from such a tax."

And the state cannot disperse those monies to private groups, such as record companies. The only thing it can be used for are public purposes.

From the viewpoint of the blank tape manufacturers, Erik Jenstad of Ampex recorded concern "at the conflict between our two industries over the home taping issue." He added, "I believe that any development which hurts the music business also eventually hurts the blank tape industry. We're in this together, so we should work together to implement practical solutions to our mutual problems."

Specifically, Jenstad called upon record companies to upgrade the

quality of the tape used in the manufacture of prerecorded cassettes.

"Today's audiophile expects and receives high performance in his

using only the finest raw material, professionally duplicated at a slow enough speed to utilize the inherent capabilities of blank tape."

If introduced, Jenstad said, this quality could win over many of the consumers who are presently home taping. "I firmly believe that a market has emerged over the past two or three years for this premium quality prerecorded cassette. I also believe that such a product would enable the record companies to regain an element of control over its musical property."

Stu Schwartz of Schwartz Bros., which operates the Harmony Hut chain, emphasized the dealer's view that blank tape is good business, and that retailers "need the spread of margins that appear to be missing in the sale of prerecorded music."

But he added, "We are primarily in the prerecorded business, and the health of that business is certainly paramount to our continued success."

"Yet tape recording at home is probably an economically pleasing thing; it's a fun thing to do, and it's part of our burgeoning electronics-oriented society."

Safeguards need to be introduced to protect the record industry, Schwartz agreed, but noted that the industry must come to terms with the fact that there's considerable consumer demand for blank tapes, "and we are in the business of feeding that consumer demand."



Panelist Stu Schwartz, Harmony Hut, U.S.

more or less supported this," commented Sloane, though he added that the courts haven't looked at the area of tape swapping or dubbing more than one copy for other than private use.

The attorney also remarked that in the MCA versus Sony case, the court was not convinced by MCA testimony that the continuance of home taping off tv would hurt the



Panelist Stan Cornyn, Warner Bros., U.S.

blank tape. Unfortunately, that is not true of prerecorded tape in general. As a supplier of premium blank cassettes and also of cassette duplicator tape, I can assure you that the quality of the two types is markedly different."

The Ampex executive went on to express surprise that a major record company "has yet to offer a high quality prerecorded cassette,

### POLYGRAM PRESIDENT SENSES MAJOR CHANGES

## Solleveld Mulls Music's Future

Music purchases represent an average of well under one-half of 1% of consumer expenditures in the world's major music markets.

This sobering statistic was cited by Coen Solleveld, president of the PolyGram Group, in his IMIC keynote speech.

And it formed part of his rhetorical concern over the future of the music industry. "Are we in a position to obtain our proportionate share of the micro-processed world ahead?" he asked.

"Will music have a place of honor among the enormous individualized options in information and entertainment that will be available? Or will it have a passive role, and be used merely to enhance the environment like so many hanging plants?"

Solleveld himself doesn't doubt that there will be music in tomorrow's "electronic cottage"—where the consumers of the future will work, play and educate themselves—but he asks whether it will

be attractive enough to support a music industry.

"It seems to me that we'll have to find ways to offer a far wider choice of music than is found to be feasible to do at present. Our preoccupation with the latest pop product appears to make less sense with each passing year, anyway."

The PolyGram chief went on to pinpoint the recent Cambridge Research Institute study prepared for the Recording Industry Assn. of America.

This study notes that the break-even figure for pop albums, the sales level necessary to insure that fixed costs associated with producing an LP are recovered, have more than doubled since 1972.

According to that study, approximately 140,500 units must be sold before a pop album can recover its costs.

"What is more disheartening, however, is the statistic showing that, collectively, 83% of the pop albums put out by companies ac-

counting for nearly 80% of the U.S. industry sales in 1979 failed even to break even."

And also, said Solleveld, it's become painfully obvious that "we just do not seem to be generating a great deal of enthusiasm among the regular record buyers, let alone the millions who haven't bought a record in years."

Citing the woeful share of consumer expenditures held by music, he further noted that in the U.S. alone, that percentage was 0.305% in 1978. "One may be rather sure that the 1979 figure is not better."

What to do then? How to attract both the lover of music who now buys records, and the lover of music who does not?

"We will have to do a great deal more in cultivating eclectic music interests in the populations at large.

"And to do so, to provide the choice of and access to the widest possible range of music, we might well have to free ourselves from the



Coen Solleveld, president of the PolyGram Group, injects humor into his keynote speech.

confines of our present carrier-based system.

"Conceivably, we could even find ourselves actually promoting home taping, but from a series of master tape banks accessible electronically via code, for a fee or blanket li-

cense—not from records or the radio."

That irony aside, Solleveld reminded his audience that—despite the present preoccupation with returns, legal complications, worries (Continued on page 62)

MAY 24, 1980 BILLBOARD

# Aggressiveness Urged For Music Publishing Success

Aggressive involvement in all facets of the music industry—record production, artist and record promotion, exploitation of printed music and the discovery and fostering of talent—is the key to being a successful music publisher in the 1980s.

This message came across loud and clear from the seven-strong international team of music publishers involved in the IMIC panel, "Artist Development: The Publisher's Role," moderated by Mike Stewart, president of Interworld Music.

Stewart opened the session by asking the panel how a publisher gets involved in the promotion and exploitation of artists and records.

Tats Nagashima, president of Taiyo Music of Japan, said that promotion of artist and record was the primary role of the original publisher in Japan. And although many publishers in the U.S. believe that the main role of a subpublisher is to secure cover versions of original copyrights, he was totally against this concept.

"The main job of the subpublisher should also be to promote the original record and to help arrange personal appearances by the artist concerned," he said.

Nagashima admitted, however, that because of the terms of some subpublishing deals, with enormous advances and small percentage splits, it is impossible for subpublishers to function the way they should.

Bob Grace, managing director of Rondor Music, U.K., endorsing this point, said he had turned down many subpublishing deals because they were "too slim." U.K. publishers had always been very much involved in song and artist promotion ever since the days of sheet music and song pluggers, but there was no incentive to invest in promotion unless the subpublishing deal was reasonable.

"Some publishers want all the money up front and an 85%/15% split—but I'm not in the banking business," said Grace.

He said the music publisher today had to make significant contributions to the promotion and marketing costs of records and noted that it had recently cost his company \$1,350 (600 pounds) to have a lyric sheet insert in an album. "Last year we spent \$56,250 (25,000 pounds) on promotion, whereas five years ago we spent hardly anything."

Peter Schoonhoven, president of the company of the two Pieters in Holland, said, "We in Benelux be-

lieve it is the number one responsibility of publishers to help the record companies by getting film clips placed with television stations and to help in tour promotion, disco promotion and media advertising."

And Barry Kimberley, managing director of Jonathon Music in Australia argued that if a publisher does not get out and promote records, he is no longer an independent publisher but an independent banker.

Lester Sill, president of Screen



Panel chairman Mike Stewart, Interworld Music, U.S.

Gems-EMI, U.S., said his company has had a promotion department for years. "We need to supplement the promotion efforts of the record companies—because publishers couldn't exist without the record companies.

"Furthermore, with the decline in income from mechanicals, publishers need a promotion department to secure more performance income. We have produced 15 or 16 promotion albums specially for radio stations, thanks to cuts made available by record companies. It is expensive, but it pays off in time because it keeps the artists in the minds of the public."

Giuseppe Gramitto Ricci, president of Edizioni Curci of Italy, said one of the principal ways in which the publisher contributes to the development of the artist was in supplying him with good songs. Cooperation between publisher and record company is essential, he said, and the publisher should also help by securing radio, jukebox and disco play.

Asked by chairman Stewart to cite the publisher's contribution in terms of discovering hit artists, Peter Kirsten, head of the Global mu-

sic Group of West Germany pointed out that West Germany was famous for generating international hits via independent producers and publishers.

Boney M, he said, is the product of the Meisel Publishing House and staff producer Frank Farian, and Ralph Siegel had created Oschinigis Khan, and other examples were Donna Summer, Udo Juergens and Mick Jackson.

Lester Sill quoted Carole King, Neil Sedaka, Elton John and Bob Dylan as first making their mark through publishers and Bob Grace added Graham Gouldman of 10cc as a talent which first came to light in publishing when Gouldman was writing hits for the Hollies and Herman in his teens.

All panelists agreed that publishers would become increasingly involved in record production in the future as record companies trimmed their budgets.

Barry Kimberley said Australian record companies had less scope for recording and breaking local artists because they had a lot of money tied up in guarantees to parent companies and licensees. "We have no choice but to get into record production in the '80s," said Kimberley, "and we look to support from record companies in this respect because we cannot sign writers unless we can get their songs on record."

He added that Australian acts like Air Supply, John Paul Young and the Little River Band were all the product of independent publishers/producers.

Bob Grace said publishers in the U.K. had been involved in production for years and some were now financing singles to help new artists get a start. "It is important, though, that publishers don't neglect their main publishing function. If publishers are spending a lot of time at marketing meetings, then the trend has gone too far," he said.

Lester Sill noted that the publisher had a growing responsibility to record artists as record companies faced ever increasing recording costs. "I am happy to invest in making four sides if a writer is producing material suitable only for his own recordings, but if a writer is producing copyrights, I will finance and produce a whole album and then make the best deal I can with a record company."

Peter Kirsten said that record companies in Germany are now tending to call on publisher/producers with a good track record to produce artists which the record



Panelist Lester Sill, Screen Gems/EMI Music, U.S.



Panelist Barry Kimberley, Jonathan Music, Australia.



Panelist Gramitto Ricci, Edizioni Curci, Italy.



Panelist Tats Nagashima, Taiyo Music, Japan.



Panelist Peter Schoonhoven, the Two Pieters Co., Holland.



Panelist Bob Grace, Rondor Music, U.K.

companies have signed. "There are a number of independent publishers who are creative producers and who have access to good copyrights," he pointed out. He added that Global had recently completed its first production for EMI-Electrola.

In response to a question from U.S. attorney Al Scheslinger, the panelists were unanimous that as a

general rule there was not much point in an artist making foreign language versions of his recordings.

Barry Kimberley, who claimed that Australian artists sang in a language which was a close approximation to American, could see little future in Australian artists trying to break into the Chinese market by singing in Cantonese. But he re-

(Continued on page 66)

A vision of video for the future.

The picture is clear: tremendous growth, new markets, demand for creative product and dramatic advances in technology.

The crystal ball gets cloudy, though, when trying to predict which technology will prevail—VHS or Beta format videocassettes? videodisk or videocassette? MCA or RCA videodisk?

And, preventing future shock from breeding future schlock, the music industry must stand ready to contribute a major creative thrust to the rapidly developing video marketplace.

These topics received a thorough airing in the fast-moving, question-packed IMIC panel titled "Pre-Re-

## Home Video's Crystal Ball Gets Cloudy—Too Much Technology?

corded Home TV—What Will it Mean To You?"

Chaired by Larry Finley, vice president, membership/events, ITA, the session featured a balanced cross section of panelists familiar with licensing, production, distribution and technological matters.

"If the music industry doesn't move into the development of audio/visual programming, we'll end up as suppliers of music to audio/visual programmers," warned Des

Brown, international director of Chrysalis in the U.K. Brown preceded his comments with the showing of a Blondie video project—a production that effectively caught the flash and fire of Blondie on-stage.

Just as sound has been a leader for video, Brown believes the reverse could soon be true. "There will be video albums created—out of which will come sound albums." Brown also sees a new influence

ahead in programming—the combination of an artist, sound producer and video producer, with the latter becoming "a very important person who will be sharing in the benefit of sales."

The problem of rights was mentioned by Brown, and expanded upon by Al Berman, president of the Harry Fox Agency. Berman noted that on the Billboard videocassette chart "you'll find numerous cassettes on sale that contain

music owned by music publishers—and in no case has it been licensed, and in no case are the publishers militant about this particular act."

Though publishers have adopted basically a wait-and-see attitude, they ultimately will reach an accommodation with the producers of this music, Berman feels. The publishers are before the U.S. Copyright Tribunal asking for a percentage rate of the retail selling price of records as the new rate the Tribunal has the right to fix.

Home video is a new and exciting way for the music industry to expose the product, and an additional source of revenue. That's the view

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# Home TV's Future

• Continued from page 60

of Bud O'Shea, vice president of marketing for MCA DiscoVision, who added that video has brought older customers back into the retail stores.

"Anything that can keep our music industry alive in these present times to me is a plus," stated O'Shea.

Seth Willensen, vice president of programs for RCA SelectaVision, explained why the video future is such a challenge to the creative process. "The American consumer has become used to seeing a high quality product through the tv receiver coming out of Hollywood studios and the tv production industry."

RCA is committed to a diversity of product from all sources of programming, noted Willensen. By the choice of material, the consumer will decide what direction the music videodisk and the videodisk business in general will go, he predicted.

While some other segments of the entertainment industry are plagued by clouds lined with crimson ink, Steve Roberts glowed with his report that first quarter 1980 sales are running "considerably ahead" of the same period last year.

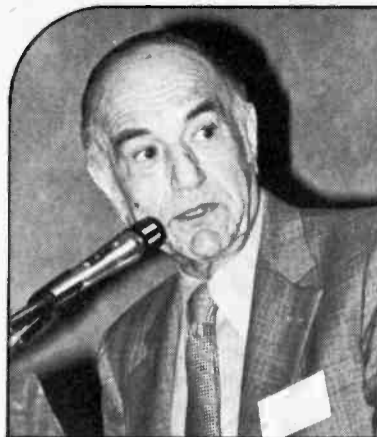
Roberts, president of the Tele-

Communications Division at 20th Century-Fox Film Corp., responded to a question concerning the future market share for music in video by noting, "It depends on how creative the industry can be. The music industry is looking at video as the motion picture industry looked at sound, a whole new media and revolution. Music can certainly have at least 50% of the market."

Roberts pointed to some important demographic information showing that video machines are purchased primarily by those more than 35 years old: "Until the machines proliferate, you have the wrong audience for pop music."

Ira Moss of the Moss Music Group, Inc., New York, rose from the floor to question Roberts about the future royalties that are now in negotiation. They will come out of 20% of the wholesale price, replied Roberts, who responding to a later question, noted his firm is not setting aside a reservoir of money should publishers demand retroactive payments.

ITA's Finley pointed to a rosy future: "We feel we have an industry that's gotten off to a hell of a start in the last two years. In 20 years, we look for a population of at least 60% of the American homes having some kind of partner for their tv set—disk or tape, or both."



Panel chairman Larry Finley, ITA, U.S.



Panelist Bud O'Shea, MCA DiscoVision, U.S.



Panelist Des Brown, Chrysalis, U.K.



Panelist Steve Roberts, 20th Century-Fox Films, U.S.



Panelist Al Berman, Harry Fox Agency, U.S.



Panelist Seth Willenson, RCA SelectaVision, U.S.



IMIC attendees soak up information during a panel discussion.

## 'Music Of the '80s' Finds No Unanimity

By JEAN CALLAHAN

Paraphrasing Tolstoi, Brian Howard of Diversified Music Services, U.S., called art "the fulfillment of what is noblest in men and women," adding that "the music that will live on through the '80s and beyond will be art, music that will last to be handed on to our children and our children's children."

On this note, IMIC's final session,

a panel discussion on "Music Of The '80s" ended. Moderated by Bud Prager of ESP Management, U.S., the discussion shifted quickly and frequently from the esoteric to the practical.

"No one has the magic ball to look into the future," observed Jean-Claude Pellerin of Aafiana T.E.E., France. Music is "the food of poor people," Pellerin said, adding that the pros don't listen closely enough to the public.

"Double or triple platinum is not as important as satisfying each segment of the population," said Pellerin. "We must leave the door open to new creative talent."

Bob Grace of Rondor Music, U.K., launched a controversy when he picked heavy metal music as the form destined to succeed in the '80s. "The fans are loyal and less prone to fads," argued Grace, but he was soon outshouted by his fellow panelists who seemed to prefer new wave music.

"Why aren't the new labels represented here today?" asked Kim Fowley of Mystery Records, U.S.

"It's a pity that American radio doesn't open its arms to the new music and keeps playing the same old stuff," complained Lionel Conway of Island Music, U.S. "I see a lot of things happen here but radio programmers are so conservative."

Siggi Loch, managing director of WEA, West Germany, brought up an

(Continued on page 63)



Chuba Ikpeazu of Cornerstone Records, Nigeria, asks about distribution for his product during a panel on emerging markets.



Italy's Gramitto Ricci participates from the floor.

MAY 24, 1980 BILLBOARD

## Govt. Funding Can Assist Music Industry, British Minister Says

Among the roles of an enlightened state is that of creating a new constituency for the arts, IMIC attendees were told by Norman St. John Stevas, minister for the arts in Great Britain and leader of the House of Commons.

In his keynote IMIC address before an audience of music leaders he said, "You, the industry, can provide the technology, you can satisfy the market," but he held that government can be an effective complementary force in widening the audience for music and nurturing its practitioners.

The encouragement of "hard work by the musician and the development of public appreciation of it, is where non-commercial interest, and funds that do not have to concern themselves primarily with commercial returns, can play their part," the minister said.

Even in a time of financial distress, the U.K. is providing substantial funding for the arts in general and music in particular, St. John Stevas noted. He pointed to an arts budget, taken from government funds, of \$350 million of which \$140 million is distributed by the



Britain's Minister for the Arts Norman St. John Stevas explains his government's support for the arts in his keynote address.

arts council of Great Britain. It is from this latter amount that some \$50 million goes to subsidize music, including opera.

While he spoke of his experiences in Britain, the minister obviously felt that they provided a proper model for governments everywhere.

On the level of trade, as distinguished from art, St. John Stevas spoke of his government's concern with record piracy and home taping. He claimed the former is "effectively controlled" under the law, but that home taping "is a more intractable problem."

Other "trade" aspects touched on recognized the "extremely valuable export business of the U.K. recording industry," and the tourist magnet provided by British musical attractions.

With the days of private patronage passing, the role of support of many artistic endeavors has been turned over to the state and big business. St. John Stevas saw state agencies as more suitable to carry out certain operations. He cited a national sound archive as an example.

Nevertheless, he saw certain dangers in government support, which he felt have so far been avoided in Britain. Among these would be a ministry of culture staffed by civil servants. Such a bureaucratic apparatus would be "deadening." Ex-

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### Credit Box

Coverage of IMIC '80 provided by Mike Hennessey, Adam White, Is Horowitz, Gerry Wood, Jean Callahan and Eliot Tiegel. Photos by Cathie Flynn. Photo layouts by Bernie Rollins. Section edited by Eliot Tiegel.

## Eye Global Situation

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bills and "turn you into a bankruptcy court."

Reacting to all the new technologies which portend new markets for music people, Steinberg warned that there is no way a company can move into the new technological areas without profits.

Monti Luftner of Ariola Germany, the panel chairman, noted that problems have to be solved company by company and country by country. Chris Wright, joint chairman of Chrysalis in England, said he felt the U.S. was in an evolutionary state which could lead to a crisis. "The consumer is upgrading his equipment," Wright said, "while the sound carrier is not keeping up with this and we will find it harder and harder to sell our product."

Wright said the need was great to concentrate on secondary rights like public performance, broadcasting and a blank tape levy.

Radio in England is too good and there is too much of it. The overexposure of disks allows for much home taping.

Statistically, Wright noted that the value of manufacturers sales in 1979 hit 265.9 million pounds versus 250.1 million pounds in 1978, an 8% increase.

In terms of units, singles accounted for 89 million units manufactured in 1979 as against 88.8 million units in '78. LP units de-

clined from 86 million in '78 to 74 million in '79. The first quarter of '80 should show a far less severe decline, the executive said.

In Canada, business was up as franchised stores proliferated and computerization gave companies more sophisticated controls over their operations. The country also exported \$15 million worth of goods in '79—a major increase. These figures were provided by Gerry LaCoursiere, president of A&M of Canada.

In France, sales hit \$435 million last year, Marcus Bicknell, managing director of A&M Europe revealed. The Paris-based executive noted that prices had been increased for disks and tapes, with blank tape sales increasing twice as much as prerecorded tapes where there were 33 million units sold.

There are three times as many cassette recorders in France than there are record players and 75% of them are used for taping music. This represents a \$100 million loss to home tapers.

But piracy is "less of a problem" than it has been, Bicknell said, adding: "The cancer may well be under control for the time being."

Bicknell said there is too much emphasis in France for hits, Paris record shops are not the right milieu for adults, radio stations don't announce disk titles and there is no national sales chart.

French returns account for between 5%—10%. A rock subculture is growing with 15 concert promotion firms now on the scene.

In Germany, the sales value of records/tapes hit 2.17 billion marks, an increase of 3% over 1978. There were 47.8 million singles manufactured last year, 111.2 million LPs and 43.4 million prerecorded cassettes.

And Gerhard Schulze, managing director of Teldec in West Germany, noted that first quarter unit estimates in 1980 were up 8%—10%. In the first two months of '80 there were 6.1 million singles pressed, 17.8 million LPs and 6.2 million prerecorded cassettes.

Monti Luftner added he sees a strong future for the Germany speaking nations.

VCR that retailers and consumers have become confused.

"Confusion over hardware, lack of sufficiently interesting software, lack of perceived benefit; these are the things we must guard against if we are to remain competitive for the consumer dollar and an hour of his time."

Yet it is possible for industry to work together, he continued, citing unity of purpose when the LP record was introduced, when the phonograph was standardized, when mono became stereo and when the audio music cassette made its bow.

"None of these actions has inhibited competition in the least. There is always more than enough room within a system for real competition based on innovation and creative marketing."

"And with the proper preparation of the marketplace, there may also be enough room for competing systems, provided it is done intelligently."

"Let us reason together again, before we diffuse our all too precious resources in possibly avoidable technological warfare," he concluded.

## Mull Worldwide Piracy Problems

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was the ability to pirate printing which led to copyright. Mr. Gortikove has the medals awarded to him by Mr. Ertegun; we have the scars.

"Let's look at the record. Record piracy has soared with tape. Before tape, it was the music publisher who protected the record companies because you didn't have any laws, you didn't have anything on which you could base an attack on pirates."

"We pursued record pirates from 1952, to my own knowledge, when we sued a record company aptly named Jolly Roger. We sued and we won, and we have been suing infringers of recordings ever since."

"We've made new law in the courts, and we have been the shield of the record industry for at least 20 years. And we spent over these 20 years more than \$1 million pre-inflation dollars in fighting piracy of recordings of the works of our authors."

Turning from history, Feist agreed that the IFPI "can't be the world policeman; there isn't enough money. Only with national laws and adherence to international conventions are the muscles available to fight piracy."

## Country To Go Global

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had its origin as a country hit at one time."

Irving Waugh, commissioner of the Tennessee Dept. of Tourist Development and a Nashville broadcasting veteran, chronicled the history of country music on tv. It survived attempts by many network tv shows to treat country music and its stars "as a breed apart, rather than major variety artists," claimed Waugh. "The ratings have grown, and not just in rural America—it does well nationwide."

Country's new frontiers include the potential of the People's Republic of China, said Waugh, revealing, "We have hopes of a visit there, and a thin hope of doing a major tv special during the visit."

Dick McCullough, senior vice president of J. Walter Thompson, outlined the merchandising efforts of Kraft, sponsor of the CMA Awards show. His agency is also looking beyond the U.S. borders. "With the existence now of a satellite, the international market is much more important to us and relevant in terms of looking at our company and the way we can make country music a part of that around the world."

British journalist Tony Byworth offered a view on a problem facing country acts in Britain. "The contemporary acts are not really recognized as country music acts by the country market and not recognized as pop acts by the pop market, so there's a broad area that's not being exploited," said Byworth.

Bob Sherwood indicated that country music can be successful in the international market just as it has proven it can capture urban markets. "Los Angeles is the biggest country sales market in the U.S.," advised Sherwood.

"The NMPA has made a financial contribution to the IFPI effort of \$25,000 a year, and perhaps there will be more coming in the future, if our strengths are recognized and our cooperation is solicited in other ways."

Stan Gortikov picked up Nesuhi Ertegun's castigation of those who stand on the sidelines, saying, "There's one crime that is just about as bad as counterfeiting, to talk endlessly about the offense, or hear about the offense endlessly—and then do nothing about it."

His own suggestions to beat the problem? "Get tough, talk tough, act tough." Let retailers know that if they buy or sell counterfeit recordings, "you are a criminal. You steal from the artists, you rob musicians and vocalists, you filch from record companies, publishers and composers. You're a thief."

"If you buy or sell counterfeit recordings, we want you in jail. If you fence them for others, we want you in jail. We want to hurt you, badly."

Gortikov also suggested that more industry investigators be hired, to develop strong, comfortable relationships with law enforcement agencies, that the industry be responsive to the needs of those agencies and that there's a need for civil suits, rather than criminal actions alone.

And he added his view of the future: "I truly believe that the most definitive curb against counterfeiting will occur when the entire industry adopts a non-counterfeitable seal of some format to be applied to every legitimate disk and tape recording. That could eliminate once and for all the whining retailer who claims 'he didn't know.'"

Stan Cornyn continued the theme of how illegal operations have "come home to us in the U.S." and noted how in the past, piracy has not evoked any interest among many in U.S. record companies.

"Law enforcement cannot work in a vacuum. One of the main things we're beginning to learn is how lucky we are to have something called the FBI out there working for us. But if we're not responsive to them, and encouraging, they'll turn elsewhere."

That cooperation, said Cornyn, should extend to checking out "some of our beloved suppliers." He added, "One FBI man told me that 20% to 25% of counterfeit product was created in our own industry by our own friends."

"I don't know what's happened here, but perhaps some industry organization should talk to some of these people we spend a lot of money with." There should be observers installed in pressing plants, for example, just to watch what's going on, he felt. "And if any pressing plant doesn't agree to have that kind of surveillance, it would get no business from us in the future."

Cornyn also urged industrywide support of organizations such as IFPI and RIAA. "There's no way we can do without them. CBS can't do it alone, Warner Communications can't, PolyGram can't. We must unite in supporting one another; our best defense against counterfeiting is a good offense."

For its own part, Warners is developing what Cornyn called several "non-duplicable technologies, some so obvious that no retailer could overlook them, some so subtle to the point that only we know where and when they're present."

"And our surveillance of the retail community will be increased dramatically. Warner Communications will be popping in, Mr. Retailer, rather unexpectedly, I hope, and with one thing in mind: making sure that we're not getting screwed."

The FBI's Oliver Revell told the IMIC audience of the Bureau's need to establish priorities in its fight against illegal operators. "To be as effective as we possibly can, in conjunction with those elements of the industry supporting our efforts, we have had to prioritize the particular problems we go after—and we determined to go after the major producers and distributors and, in certain instances, the major retailers."

The perfect example of this, said Revell, was the indictment of the Sam Goody company, which typifies "our intention to go after those who are allegedly involved in major retail distribution."

The FBI's most effective technique has been the undercover operation, allowing it to penetrate to what Revell called "the top level" of illegal activity.

"We also have before us in Congress major revisions of our federal criminal code. If that occurs, in its present form, we'll have felonies where today we have misdemeanors. This becomes important because U.S. Attorneys must determine what cases will be prosecuted, and if there's so little concern that a group of criminal activities exist that they represent a misdemeanor, then their priorities will dictate that they move onto something that is considered a felony."

"So it's important for the recording industry to insure that Congress understands the major impact of copyright infringement, and to pass legislation that will give the investigators and prosecutors a sufficient jurisdictional base to interdict the crimes and obtain serious prosecutions."

Looking overseas, Bob Montgomery noted how the Mechanical Copyright Protection Society operates in the U.K., with a jointly funded campaign between the British Phonographic Industry and the publishers.

"Between the two sides," said Montgomery, "we're able to do a good job. At least we have a coordinated campaign. The overpricing and overproduction of the record industry in the last few years does not make matters any easier. The higher priced the product, and the more of it there is around, the easier it is for the pirates to slip it in."

"And there's a lesson to be learned for the video industry. There's going to be piracy in the video business, and the way to get around it is a low priced videodisk that's available as quickly as possible."

"We have got to work for international cooperation between IFPI on one hand and the copyright societies on the other. SESAC has a lot of clout in telling governments, particularly of the Third World, that they've got to honor intellectual property."

By no means do all countries believe in this. There has got to be more cooperation in all countries between IFPI and the copyright owners organization, BIEM, and it's got to be internationally funded."

"Unless we can get countries to pass laws which will enable us to prosecute the people who are producing illegal product, then all the money we've contributed in our own countries is liable to be wasted."

## Parallel Imports

• Continued from page 58

He admitted, however, that the situation was difficult to police.

Loch also felt that, in terms of consumer satisfaction, there is less need than ever before for the specialist importer. Simultaneous release policies have made important product more generally available through normal domestic sources, he said.

The WEA executive agreed with a questioner that cutouts have played a role in encouraging importer traffic, and that manufacturers must bear at least part of the blame for this situation.

## PolyGram's Solleveld

• Continued from page 59

about the cost of money, the cost of manufacturing and distribution—"we are in the music business, pure and simple, and any system which provides the largest number of people with the most music, most efficiently, is the system we should strive for."

Yet Solleveld also warned against pursuing technology for its own sake. "The history of the technology of sight and sound is littered with broken promises and dashed hopes," he said, referring to quadraphonic sound.

"It is all too easy to be dazzled by each succeeding innovation, and deafened by the blare of headlines trumpeting its arrival."

"Arrival does not mean acceptance, whatever new gimmicks and great promise are attached, and however ambitious initial sales plans may be."

Turning to the videocassette recorder and its relatively small penetration into U.S. households after five years in the marketplace, Solleveld suggested, "There have been so many well publicized improvements and changes to the

# Panel Addresses 'New Talent Of '80s' Topic

• Continued from page 61

interesting issue when he questioned the wisdom of creating video product geared toward teenagers when statistics show that most video equipment buyers are over 35 years old. Loch suggested that the industry "offer a wide variety of product" to attract these older consumers.

No one claimed to have the ultimate answer. "It's not what's the next trend, anyway, but who's the next artist?" asked Kim Fowley quoting Clive Davis.

Michael O'Harro, Washington disco club owner, argued that "it doesn't matter whether it's disco, new wave, soul or rock, people like dance music." In the question and answer period, Billboard's Bill Wardlow agreed with O'Harro, noting that a number of New York discos have recently transformed themselves into new wave dance clubs.

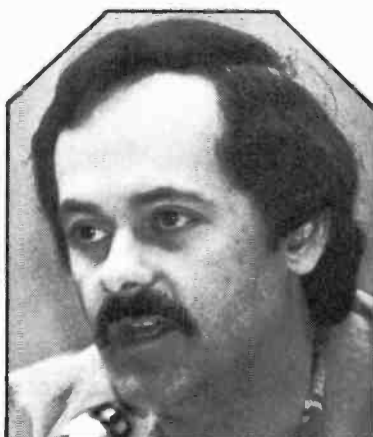
Toward the end of the session, Bud Prager chided the record industry for "not contributing much to real artist development. Amidst huge amounts of product, we lack the process of cultivation," Prager said. "And that's a shame because the greatest rewards come from the development of an artist, not the development of a record."



Panel chairman Bud Prager, ESP Management, U.S.



Panelist Siggie Loch, WEA, West Germany.



Panelist Michael O'Harro, Tramps/Scandals, U.S.



Panelist Lionel Conway, Island Music, U.S.



Panelist Bob Grace, Rondor Music, U.K.



Panelist Jean-Claude Pellerin, Aariana, France.



Panelist Kim Fowley, Mystery Records, U.S.



German Delegation: A delegation from the West German recording industry at its reception for IMIC registrants. From the left: Robert Layton, Senat; unidentified woman, Siggie Loch, WEA, Norbert Thurow, IFPI; Ed Heine, Warner Bros. Music and Peter Kirsten, GMC Global Music.



U.S. publisher Lou Levy takes to the mike.



U.S. disk manufacturer Ira Moss makes his points.

MAY 24, 1980 BILLBOARD



Dance Time: Soothing music provides the backdrop for dancing during the Trendsetter Awards banquet.



Japanese delegates listen to a translation of the goings-on during a piracy discussion.

# IMIC '80 Report



Don Dempsey of CBS accepts his company's Trendsetter for its 20% returns policy from presenter Rod McGrew.



Al Bergamo of MCA Distributing accepts his firm's Trendsetter for its \$5.98 new artist LP series.



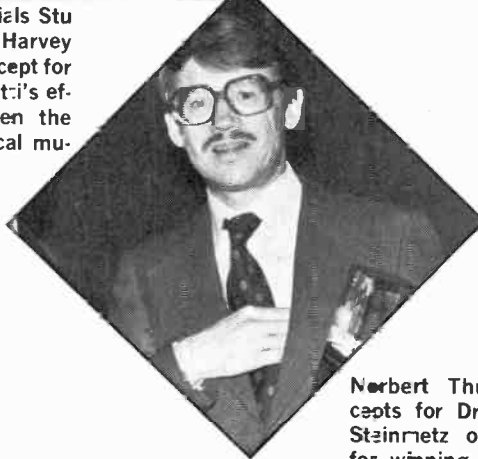
Dick Forman, of the ABC Radio Network with his company's award for developing network music programming.



Jerry Lyman of RKO Radio with his firm's award for having ceased airing complete LPs and promoting their home taping.



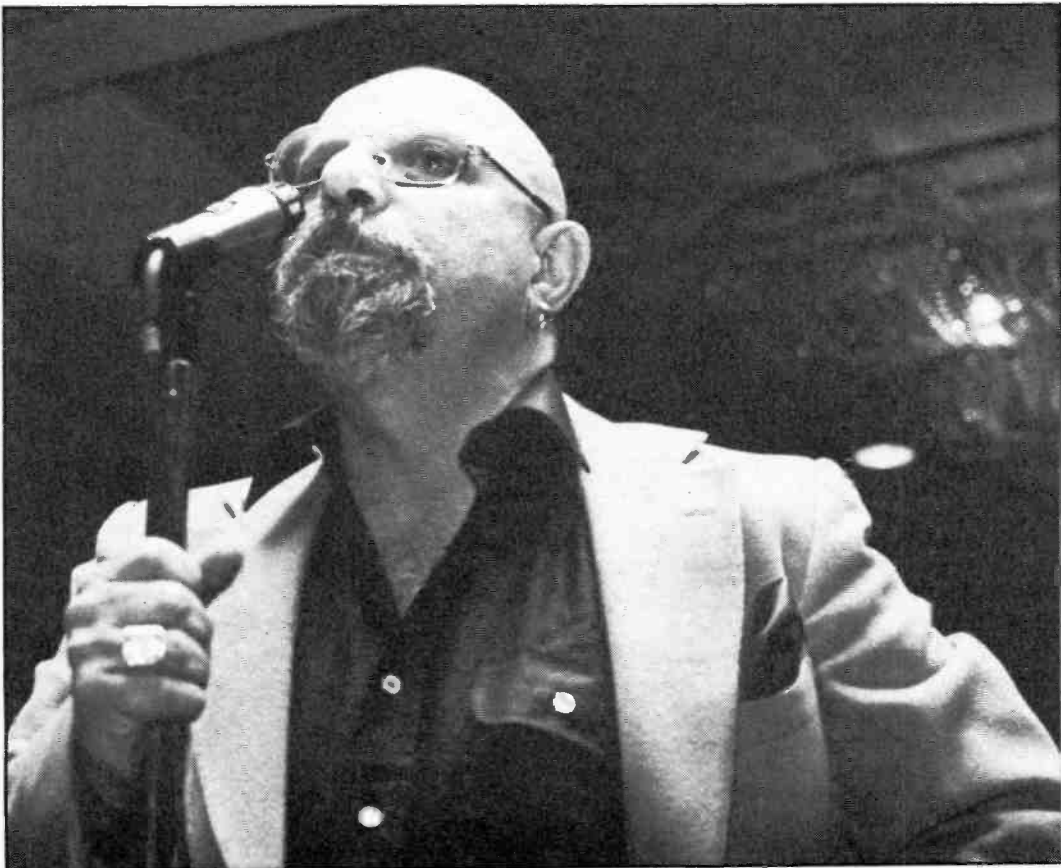
PolyGram officials Stu Segal, left and Harvey Rosen, right accept for Luciano Pavarotti's efforts to broaden the base for classical music.



Norbert Thurow accepts for Dr. Helmut Steinmetz of Austria for winning the fight to halt parallel imports.



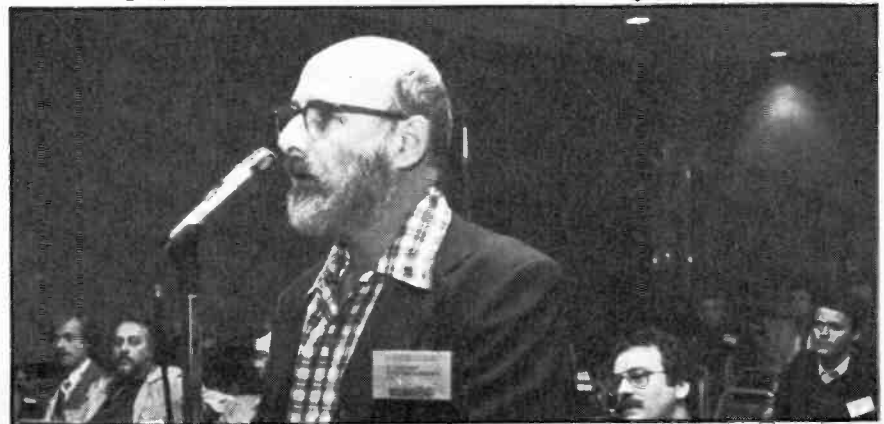
Lewis Flacks accepts for retiring Register of Copyrights Barbara Ringer for her 31 years of concern for copyrighted properties.



Steve Gold of LAX Records, U.S., stirs up a session with his explosive comments.



Britain's Lillian Bron of Bronze Records makes her presence felt.



U.S. attorney Al Schlessinger raises a technical point.

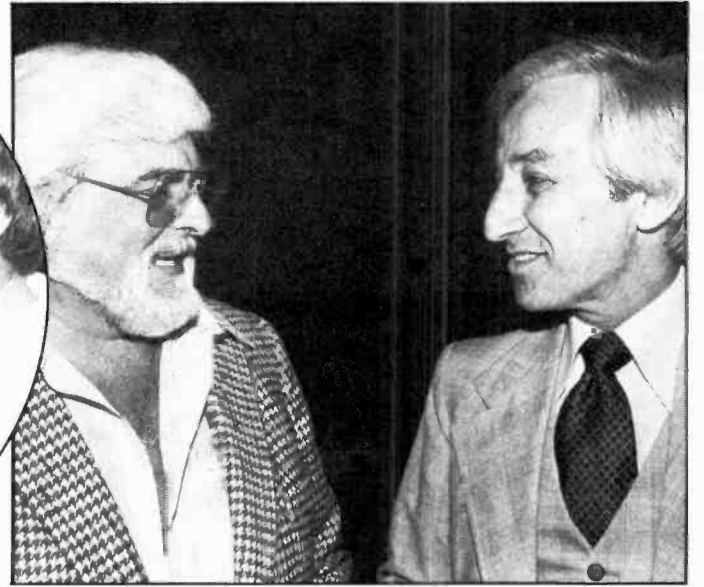
MAY 24, 1980 BILLBOARD



PolyGram's Irwin Steinberg and Bob Sherwood chat during the opening IMIC reception at the Hyatt Regency Hotel.



Irving/Almo's Chuck Kaye with Sweden's Stig Anderson.



Rocket's Barney Ales and Buddah's Art Kass.



Jose Antonio Zavala, Gisela Zavala and Maria Eugenia Barrera, all of the Recording Center, Mexico.



Wesley Rose, Jim Halsey and MCA's Jim Fogelson discuss country music.



Mickey Kapp, Warner Special Products, Harvey Markowitz, U.S. personal manager and Mrs. Lydia Kapp hold an engrossing discussion.



Ed Konick, Charlton Publications with Wesley Rose of Acuff-Rose Publications.



L.A. banker Lou Horwitz with Stan Walker of the Franklin Mint Recording Society.



Ray Harris of AVI Records, U.S., and Paul Lenz, Melodie Der Welt, West Germany.



Ray Kives of K-tel with Fred Fioto of De-Lite Records, U.S.



Brian Howard of Brian Howard Associates, Washington, makes a point about pop music during a panel on the subject.



Steve Moore of Goethe Artists Ltd., San Francisco, asks about trends in pop music for the 1980s.

MAY 24, 1980 BILLBOARD

## Be Aggressive, Publishers Urge

• Continued from page 60

ported that a cover of "YMCA" recorded by a Hong Kong artist in Cantonese had sold 200,000 copies, and, as an exception to the rule, Bob Grace quoted the case of Abba whose Spanish language version of "Chiquitita" had sold nearly three million copies in Latin America.

There was a wider disparity of opinion on the subject of the future of printed music—another tangential question raised by Schlesinger. Peter Schoonhoven said that when his company produced a folio of 10 songs from the Dutch top 20, it sold only 500-600 copies. "You can for-

get sheet music as far as making money is concerned," he said. And Bob Grace said that printed music represented only a fraction of 1% of publishing turnover.

But there was general agreement that matching folios, tieing-in with major albums, were important.

Lester Sill pointed out that income from printed music in the U.S. two years ago was \$277 million—a total which surpassed revenue from mechanical royalties—but he felt that sheet music had not been fully exploited.

From the floor, veteran music publisher Lou Levy, back in busi-

ness after a two-year gap, asserted that a publisher's capacity to maximize exploitation of a copyright is dependent on the period for which it is granted to him.

He suggested that three and five-year deals did not give subpublishers a chance to work fully on songs. He recalled the days when songs were assigned for the duration of the copyright and said, "The U.S. has messed this up a bit. Couldn't contracts at least incorporate an automatic prolongation if the subpublisher has done a good job? Then he'd have gotten some incentive to invest in easy-learn folios, and so on."

## Conglomerates And Independents

• Continued from page 57

Recalling Irwin Steinberg's comment at the 1977 IMIC in Amsterdam that within five years there would be only five major record companies, Des Brown, international director of Chrysalis U.K. asked Steinberg what he now thought of his prediction.

Said Steinberg: "What I said was that the way costs were going and margins were shrinking, we were likely to see more concentration in order to live through a difficult period. And I think it is true to say that five companies—WCI, CBS, PolyGram, RCA and Capitol—today represent between 70%-80% of the industry's volume. But I did not imply the demise of independent companies.

"PolyGram will continue to have

## Wayne Newton

• Continued from page 55

trombone as well as singing his heart out for two straight hours. The audience rewarded him with three standing ovations.

Toward the evening's end, Billboard publisher Lee Zhitto and T.J. Martell Foundation director Tony Martell presented Newton with a plaque to commemorate his generosity in doing the show without compensation. In closing, Newton sang a patriotic melody which included "Dixie," "All My Trials, Lord" and "Glory Hallelujah."

At his own expense, Newton had filled two planes with his Las Vegas musical associates and flew them to Washington for the benefit concert. Comic Dave Barry opened the show. Newton was backed by a large orchestra of musicians familiar with the brand of pop and rock music which has made him Las Vegas' most highly paid entertainer.

## White House Briefing

• Continued from page 55

want to implement it presently because it would be a "bureaucratic nightmare."

A question concerning major oil companies and the independent drillers brought an observation that the independents "do all the work." One registrant remarked, "That's like the record industry." Amidst laughter, Rubenstein agreed.

To an audience with a keen eye on the nation's economy, Rubenstein cautioned that the economy is difficult to predict, then went on to

associations with independents because the conglomerates have no monopoly on creativity. I don't think any record company can employ enough people to deliver all the creativity required to sustain their needs."

In a supplementary question, Larry Bakin, a financial analyst from the Riggs National Bank of Washington, said it was true that five major companies controlled most of the U.S. market. "But how profitable are they?"

Bakin contended that RCA Records had sustained a \$50 million loss last year, and asked: "If major companies have such high fixed costs aren't they destined to become manufacturers and distributors only, leaving the creative process to the independents?"

RCA's Bob Summer challenged the quoted RCA loss figure and said that there was nothing in the nature of a worldwide record company that precluded a good return on sales. "The conditions which have produced adverse results are not implicit in the structure of major record companies," he contended.

"But," Bakin persisted, "was 1979 just a fluke? Unit sales are still declining."

Answered Summer: "Unit sales are not the only measure of performance. One makes adjustments in the face of unit decline. Up to 1978 we got significant increases each year. Then came a single year

## British Arts Minister Talk

• Continued from page 61

perimentation would be stifled and risks would no longer be taken.

The state should work at "arm's length" with those carrying out arts programs. In England, the arts council is staffed by experts serv-

ing after a two-year gap, asserted that a publisher's capacity to maximize exploitation of a copyright is dependent on the period for which it is granted to him.

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Asked why he had gone for independent distribution, Chris Wright said he had found that the minute an independent company is involved with a major in the U.S., the prospect of secondary a&r decision making looms.

"You tend to get into a situation where someone else has a say in the career of your artists," Wright said. "We want total responsibility in a&r so that if we have a hit, we take all the credit and if we have a flop we take all the blame."

He said that he also looks for more patronage from corporate sources and that positive results have come from the National Festival of Music for Youth, now in its 10th season, with backing from music instrument manufacturers among others.

The minister acknowledged "gratefully the contribution and cooperation of the British Phonographic Industry in voluntarily depositing copies of all published works with the British Institute of Recorded Sound."

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## Future Market Lure

• Continued from page 57

pirate product, Singapore has a legitimate record industry turning some \$6 million annually. Many cases of piracy are going through the courts but the problem is a long way from being under control. The market is equally divided between local and international product.

• Malaysia: Another market polluted by piracy. The legitimate industry is worth \$7 million and 80% of turnover comes from indigenous music.

• Indonesia: A country of 110 million with a vast reservoir of potential buying power, but to be approached with great caution because of the piracy problem.

• People's Republic of China: Until there is a significant penetration of playback equipment, potential for record sales in China in the immediate future is negligible. It is a country to be approached with great patience and persistence and at the present time acquisition of consumer goods is low on its list of priorities.

Martinez concluded by saying that the markets of Southeast Asia offered some scope for development in the long term. "The market is there to be taken for the courageous and the patient," he said.

Jack Losmann, vice president of A&M International, covering the African countries, said the most viable countries for the international record industry are Kenya, Nigeria, Zambia and Zimbabwe.

He noted that CBS has opened an office in Kenya in January and WEA is to follow suit. Monetary restrictions, which have hitherto made it difficult to get money out of the country, are being eased and the economy, though not stabilized, is improving. The population is 13 million and it is primarily a singles market, though album sales are increasing.

• Nigeria: One of the biggest markets in Africa with a population of 100-120 million and a stabilized, oil-rich economy. There are many government restrictions regarding royalty payments but the situation is constantly under review. Record sales in 1978 were worth more than \$4 million. EMI and PolyGram have operations in Nigeria and other companies are considering establishing offices in the country.

• Zambia: A viable market for many labels.

• Zimbabwe: This country has the potential of being a strong market for international companies, offering a gateway to other East and Central African countries. WEA has announced its intention of opening an operation in Zimbabwe and EMI may do the same.

To wind up the session, Des Brown, outlined conditions in the major South American markets. He prefaced his survey by noting that sales in Latin America are currently running at \$1 billion annually. The area's 300 million population has a growth rate of 3% annually and will have doubled by the end of this century. It includes a high proportion of young people—for example, in Venezuela, 71% of the population are under 30.

• Brazil: The record market has been growing at the rate of 15%-20% annually and is now worth \$300 million. A musically-oriented country, its record market is equally divided between local and international repertoire.

• Mexico: Latin America's second largest market, worth \$275 million annually and split 60% international and 40% local. American charts have a strong influence

on airplay. A major single hit can sell a million-plus, a local hit album up to 100,000 copies and an international hit album between 25,000 and 50,000 copies.

• Argentina: A country with se-



Larry Bakin of the Riggs Bank, Washington, asks some economic questions of the panelists at a session on conglomerates.

vere economic problems but gradually getting to grips with ramping inflation (down from 900% to 180%). With albums selling for \$12 and single for \$4, annual record turnover is \$200 million.

• Venezuela: A market confined to albums and cassettes with a turnover of \$150 million and an annual growth rate of 25%. Product mix is 60% local and Spanish and 40% international.

Looking at Latin America in general, Brown said that in doing business in the area, companies would have to contend with currency restrictions, customs problems in certain territories in terms of shipping in parts, and indifferent concert promotion. A flexible attitude was needed, but Latin America is a vibrant, exciting and fast developing market of great potential.

As a postscript to Brown's summary, moderator Mendell noted that Chile had ended its restrictive music policy, had brought inflation down from 900% to 8% and is now a fairly viable market; Peru still has terrible economic problems; Colombia has severe piracy problems and piracy. Uruguay has some business potential.

From the floor, Chuba Ikpeazu, head of Cornerstone Records, pointed out that because of Nigeria's foreign exchange problems, he had suggested to two U.S. companies that a reciprocal deal could be made whereby Cornerstone released and marketed U.S. product in Nigeria and neighboring countries while the U.S. company could release and market Cornerstone product in the U.S. The companies had turned down such a deal. "Would A&M consider this kind of arrangement?" Ikpeazu asked Losmann.

Replying, Losmann said such a deal could be a possibility, just as it was with East European countries, but RCA's Art Martinez pointed out that there could be difficulties if the American artists insisted on getting royalties for their African sales. "Then, we'd have a little problem on our hands," he said.



# International

## Small Labels Proliferating In U.K.

### As Publishers & Production Firms Fund Many Imprints

By PETER JONES

LONDON—Small record labels continue to mushroom in Britain, suggesting growing confidence in this "small is beautiful" approach, despite the recessionary state of the music market.

Latest contenders are Cocteau Records, formed by ex-Be Bop De-

luxe/Red Noise guitarist Bill Nelson, and two labels unveiled by the Carlin Music Corp., Badge and Feelgood.

Cocteau will be operated through Arnakata, Bill Nelson's management company, but with the artist himself solely responsible for a&r

duties. First single is Nelson's "Do You Dream In Color," and available soon will be his first album in two years, "Quit Dreaming And Get On The Beam."

Carlin's Badge imprint will specialize in new wave material, and is distributed here by Pinnacle. First release is "Too Bad," by Canadian group, Doug and the Slugs. Carlin president Freddy Bienstock presides over this label, with Mike Collier as managing director and Robert Bienstock as a&r director, having just returned from recording several New York-based new wave artists.

Feelgood will concentrate on rock repertoire for Carlin, with Dave Watson as label manager. First signings are London band Cruisers and North London studios. First single is "Wild World," by Willy Ellison, out through the Red Bus licensing deal with PRT/Pye Records here.

Songwriter Barry Kirsh is in partnership with Jane Harrison in Gun Records, set up just a year after their formation of Candle Music, a publishing production and jingles company. With Spitfire's "Wind-Up Girl" a first 45, Gun goes through Spartan for selling and distribution, with pressing by Island.

Writer/producer Pierre Tubbs set up URCO, otherwise the Universal Record Co., with a first release, "Maybe Baby" by Cutter, followed by singles from Al Matthews, Wizz Jones and Lee Enfield, all going through Spartan.

Says Tubbs, "We're running the label and our studio as a kind of experimental pop workshop, on the basis that artist and label equally share all profits."

Silent Records, bowing with "Two Hearts In Pain" by 15-year-old schoolgirl Janet Armstrong, is making its product available through Rough Trade here, or by direct mail from its HQ.

Going through Spartan is the new Flair label, launched by the Flair New Day, a trio from Seattle which charted with "C'Est La Vie" last year. (Continued on page 69)



**GOLDEN EIRE**—German bandleader James Last, center, is the happy recipient of a gold disk for Irish sales of his "Last The Whole Night Long" album on Polydor, taking his tally of such gold awards to 158, at the last count. With Last is, left, Inge Schierholtz of Deutsche Grammophon, Hamburg, and John Woods, managing director of PolyGram, Ireland.

## Import Licenses Cut Into Malawi's Trade

By RON ANDREWS

NAIROBI—The markets in East and Central Africa have indicated different trends over the past few months, none more sharply than Rhodesia and Malawi.

The former is on the crest of a pre-independence wave, and one particular nationalist song sold more than 30,000 copies of the single in the first week of release.

At the other end of the scale, however, there have been some serious setbacks in trade in Malawi. Up to the end of last year, this country had a small but regular trade with Kenya, South Africa and Rhodesia, importing all of its music needs from these three countries.

Unlike most independent black states, there was never any legislation requiring that licenses be applied for to import their goods, since Malawi's balance of payments situation was always reasonably healthy.

With galloping inflation in all supply countries, the cost of imported goods has risen faster than the selling price of tea and tobacco—Malawi's two principal exports—meaning that the country now has to be more careful about how it spends its money.

Import licensing procedures have now been introduced, and all supplying countries have noted a marked decrease in sales to that area.

Another affliction in Malawi, and one that will grow with the lack of records, is that of piracy. Cassettes have never sold well, because piracy is so rampant and with restrictions on imports of music, this will now help pirates to put the final nail in the legitimate trade's coffin.

Singapore still supplies much of the country's needs, but there is a growing sophistication in the local duplication, too.

Without the presence of any international record company representatives, and with little local production, there is no one to take up arms against the pirates.

One hope in this regard, however, is that the ties of a Central Africa federation might be renewed and pressure brought against this source from representatives in neighboring Zimbabwe.

## 'Dead' Time Turned Into \$ By ReelTime Studio Plan

LONDON — Small-time bands will be able to enjoy, at half-price, studio facilities normally taken up by major charts acts, if all the plans of a new company called ReelTime come to fruition here.

The idea was originated by Richard Ames, a freelance tour manager who has worked with Kate Bush, Wings, the Grateful Dead, Fleetwood Mac and Cockney Rebel.

His new company is liaising between 20 major London recording studios which have occasional un-

booked or dead time, and bands on the lookout for cheaper studio time.

Says Ames, "Our aim is to offer the same facilities available to top groups, but at short notice and at half price. Obviously, musicians already in name groups can take advantage of ReelTime, recording their own ideas in a good studio without a huge cost outlay.

"Letting bands in cheap during dead time will generate more business for the studios, and enable high standards of recording to be maintained, even during the current recession.

"Groups can put out more product while keeping within the same budget. More product equals more profit."

The system is that studios contact ReelTime at the point when they feel dead time won't be booked, then offer 50% of their regular rates for that hour of the day. The artist or group contacts ReelTime with the amount of studio time wanted, and their technical requirements, then Ames takes over the matching of supply with demand.

His company also organizes rehearsal time, instrument hire and professional session musicians.



**PLAYBACK TIME**—Paul McCartney greets British record retailers gathering at Birmingham's Opposite Lock club for a playback of his new solo album, "McCartney II." Pictured here with Paul and Linda McCartney is John Bush, newly appointed managing director of EMI Records U.K.

## Arrival Closure Due To Label Opposition?

By GLENN A. BAKER

SYDNEY—Insistent demands by certain major Australian record companies are thought to have led to the closure of the K-tel bankrolled label, Arrival Records.

Label manager Phil Israel returned from a European business trip to find that his company had been ordered closed by K-tel Australia's managing director, Ken McDonald. He left his position exactly one year to the day after his appointment.

Arrival had been established by K-tel to operate as a non-budget label (Billboard, July 28, 1979) recording local talent and licensing selected international product.

The first year of operation had been uneventful, with just one single in the lower reaches of the top 40 here, by local artist Victoria Nicols. However, insiders say it wasn't the label's performance which led to the closure.

Quite a few of Australia's larger record companies reportedly opposed Arrival's establishment from the outset, contending that K-tel was infringing upon their market area.

This discontent boiled to a point where one particular company threatened to refuse lease rights of

its material to K-tel for television budget releases.

Ironically, one of K-tel's motives for forming Arrival was the fact that companies were joining together to compile and tv-market chart hits collections (notably Festival, PolyGram and WEA), the traditional domain of K-tel.

EMI and RCA (through 7 Records) were actually going to tv individually with budget compilations, and K-tel's prowess in this area obviously diminishing.

Despite the opposition of K-tel general manager Theo Tambakis, McDonald ordered the closure of Arrival—a move some observers saw as complying with record company demands, and enduring K-tel's continued access to major label repertoire.

Though no new product will be issued on Arrival, distributor RCA will continue to sell off existing catalog items. There is a likelihood that Arrival will be used later by K-tel, like Impact and Lotus, as a label to carry budget tv specials.

Israel, a former EMI executive, has joined 7 Records as national marketing manager.

## Major German Tours Slated

MUNICH—Local concert promotion agency, Lippmann & Rau, has announced German tours planned for the coming months by Led Zepelin, Santana and other major acts.

Zepelin embarks upon a short, seven-date tour from Thursday (22) in Vienna. Santana follows with nine dates in principal West German cities, through June and July, while Roxy Music undertakes a more extensive program of 19 appearances over the same period.

Singer Al Jarreau is also on the road in June, playing Stuttgart, Munich, Hamburg, Berlin and eight other towns.

Top local star Udo Jurgens has a major trek set for September and October, his second this year. More than 200,000 people attended the 76 concerts he played between January and April in West Germany, Austria and Switzerland, but ticket demand nevertheless far outstripped supply, prompting a further round of shows.

Finally, Howard Carpendale, the South African who won many admirers with his New Year tour, returns in the fall for a long series of 33 dates, running late October through mid-December.

## Station Sponsors

SYDNEY—After toying with the staging of open-air rock concerts, Sydney radio station 2WS has left that area to 2SM—generally acknowledged as doing it best—and moved into the sponsorship of popular theatre.

Two initial seasons, by British comedian Spike Milligan and ex-patriate Australian singer Peter Allen, were SRO extended successes, and proved to be enormously popular with the station's 25-39 demographic. Further ventures of a similar nature are currently being considered.

## SO DO TV AWARDS

# Battle Of the Bands Sparks Aussie Scene

By GLENN A. BAKER

SYDNEY—Australian music has been given a shot in the arm by two recent events of significance.

Confectionery manufacturers Hoadleys have accepted the invitation of the 2SM/4IP/3XY radio network to re-establish the "National Battle of the Sounds" competition, which it sponsored from 1965 to 1972.

During those years, the battle-of-the-bands type competition was considered the pinnacle of Australian rock success, with virtually every major professional band eagerly competing for a prize of cash and round-trip boat fares to England.

A great many prominent Australian performers of the past five years were winners of the Hoadleys contest. Little River Band leader, Glenn Shorrock, won in 1966 as vocalist for the Twilights.

Recently deceased AC/DC leader, Bon Scott, won in 1971 as vocalist for Fraternity. And Sherbet, premier band of the mid to late '70s, gained a foothold to fame by winning in 1972.

As "head" audiences of the early '70s began to take rock seriously, the structure of the "battle" became an anachronism, and was abandoned.

But eight years later, the pendulum has swung back, and the proliferation of new, young bands has made the proposal viable once more. The major difference this time around will be the non-participation of major league groups, who are winning their colors in battles on international charts instead.

The prize has also been trimmed rather severely—to a recording contract with Wizard Records.

The second manifestation of the new level of activity here was the first annual TV Week Rock Music Awards, staged in Melbourne recently under the auspices of Countdown TV pop show and TV Week magazine.

Televised nationally, the function was well-attended by the industry, and looks set for permanence in a business cattered with abandoned awards.

Some winners of the first set of awards: Mi-Sex (best new talent, best single, most popular record), Little River Band (most popular group, best album, most outstanding achievement), Jon English (best male singer) and Christie Allen (best female singer).



**QUESTION TIME**—The three members of Britain's Police are interrogated by an Italian journalist after their recent concert in Milan, part of an extensive world tour taking in the Far East, India and Egypt as well as more traditional territories in Europe, the U.S. and Australasia.

## Strike By Musicians Looms If BBC Cuts Go Through

LONDON—Unless the British Broadcasting Corp. withdraws letters of dismissal to 172 musicians involved in the five orchestras to be axed as part of the corporation's economy cuts, the Musicians' Union will go ahead with its planned strike action against the network from June 1.

And Aubrey Singer, managing director of BBC Radio, has already declared on air that the BBC would use recorded music if the strike went on. He added that though there was still room for negotiation about economies, the decision to scrap the orchestras and sack those musicians was "irrevocable."

John Morton, general secretary of the Musicians' Union, is convinced that all his members are solidly behind the strike and that even guards' bands would refuse to play music for on-air use. However, a ballot is being held this week with the hope of a May 16 final decision about the action, though this is seen as mere formality.

The orchestras set for disbanding are the BBC Scottish Symphony, the Northern Radio, the Northern Ireland Orchestra, the London Studio Players and the Midland Radio.

But according to Richard Watson, chairman of the BBC Concert Orchestra, there are deep fears that the remaining six orchestras and the 380 musicians involved could be next for the chop in economy interests.

Aubrey Singer has said that there may be private offers to support the axed orchestra and felt the cuts in this region were "generous," adding to only an 8% cutback share.

But Watson says: "The reasons, we say, are not financial saving. The saving will be only £500,000 (\$1 million). Our belief is that the reasons are political. The corporation finds it difficult to manage orchestras, and now has the idea of farming out that responsibility to outside interests."

Should the apparently unavoidable strike go ahead, this year's Promenade Concerts from the Royal Albert Hall, an annual highlight, will be among the first major events to suffer.

But Singer's claim is that the BBC has increased the cash to employ freelance musicians by some 30%, with music funds being set up and he feels there is still room for negotiation with the MU.

• The International Federation of Musicians, staging its annual congress here, has sharply criticized the BBC for its plan to axe classical and light orchestras.

The meeting also decided that if British musicians do strike as from June 1, as prompted by the Musi-

cians Union as a protest, then member unions of IFM would "prevent, as far as possible, direct or indirect broadcasting by the BBC of performances by its members."

The congress, representing a total 23 countries, decided the BBC cuts were "a betrayal of all that the corporation has represented in broadcasting as far as music is concerned. We call for the abandoning of these proposals, which would lower the network in the estimation of the music professions of the world, and so resume the honorable place it has occupied in the creation of broadcast music."

## Batt Takes U.K. Honors

LONDON—Three awards for Mike Batt, including one for Art Garfunkel's treatment of his "Bright Eyes," and two for Bob Geldof, lead singer with the Boomtown Rats, were highlights of the presentation ceremony of the British Academy of Songwriters, Composers and Authors, sponsored by the Performing Right Society.

Batt, one of the music scene's outstanding all-rounders as composer, writer, arranger and producer, picked up most performed work and best-selling 'A' side awards for "Bright Eyes," plus one for his "Caravans" as best film song, theme or score.

For Geldof, the awards came for his controversial "I Don't Like Mondays" single, as best pop song and outstanding British lyric.

A special award for outstanding services to British music went to Sir Robert Mayer, now 100 years old, and his trophy was collected by Performing Right Society general manager, Michael Freegard.

Ben Findon was named songwriter of the year, and another special award went to Paul McCartney, for his contributions to British music.

Among other song awards and winners were "The Logical Song" by Rick Davies and Roger Hodgson, named best song musically and lyrically; "We Don't Talk Anymore" by Alan Tarney, cited as international hit of the year; and "War Of The Worlds" by Jeff Wayne, named best instrumental or orchestral work.

Life achievement accolades went to veteran songwriters E.Y. "Yip" Harburg, accepted by composer David Rose at the Grosvenor House Hotel ceremony here, and to Jimmy Kennedy, from Ireland.

## International Briefs

• PARIS—According to the official bulletin of the French National Music Committee, the money-spinning importance of the annual Eurovision Song Contest is statistically beyond doubt. It estimates that between 1972 and 1976, royalty earnings in France totalled more than \$400,000 on Eurovision entry recordings. And it claims that the event, which started in 1956, has promoted the sale of more than 200 million record units in 21 different countries. In monetary terms over the past 24 years, some \$122 million has been generated by Eurovision repertoire.

• ZÜRICH—The Swiss Radio Corp. is to organize its own series of rock concerts, following dissatisfaction with coverage of existing festivals at Zuchwil and Olten over the past couple of years. The nightly FM program, "Sounds," extensively covered both events, but Bruno Kaspar, who organizes the series, says there were serious technical difficulties. Now the "Sounds" team, armed with a small budget of around \$15,000, is to organize a series of six rock concerts to be broadcast live, with each show presenting two Swiss rock acts.

• SYDNEY—WEA Australia's local a&r manager, David Sinclair, has left the company, after a dispute which neither side is willing to discuss. Sinclair, responsible for the firm's acquisition of such successful acts as Cold Chisel and the Radiators, is to form his own independent label, Parole Records. His WEA position has been filled by production whizkid Mark Opitz, who has come to prominence as producer of Angel City over the past two years. Opitz is expected to spearhead a drive for an expanded local artist roster by WEA, in keeping with a Burbank directive to foreign offices.

• AMSTERDAM—Small Dutch independent, DCR, is in financial trouble, and according to managing director Jan Verbogt, some of its staff may lose their jobs. Without going into detail, he admits that there have been "enormous distribution difficulties" in recent months. The company may eventually wind up as a production house. Dutch copyright association, STEMRA, has alerted key industryites that no pressing and distribution should be undertaken for DCR because of its current crisis.

• JOHANNESBURG — Taubie Kushlik, director of one of South Africa's longest-running stage shows, "Jacques Brel Is Alive And Living In Paris," has devised a followup, entitled "Encore Brel." Kushlik had long negotiations with Brel's widow, and after auditioning more than 100 Brel songs, she's settled on 26 for the new presentation. Kushlik will hold worldwide copyright on "Encore Brel," and hopes to spark interest overseas.

• PRAGUE—Gold disks in Czechoslovakia have traditionally been awarded for foreign sales of locally pressed records. But the Panton Record Co. has broken new ground, by handing out a gold disk for local sales to the Moravanka brass band. Cumulative sales have reportedly topped the one million mark, with the single most successful release being the band's second album, released in 1975 and now up to 268,000 unit sales.

• MADRID—The first Spanish court case involving "passing off" cassettes has ended, with Aphrodita S.L. being fined a total of \$25,000. The action was brought by RCA re-

(Continued on page 72)

MAY 24, 1980 BILLBOARD



Billboard photo by Don Albert

**POPULAR SOUND**—South African jazzman George Hayden leads his musicians in a performance at Johannesburg's Carlton Hotel, part of the regular monthly sound of the big bands dinner and dance. The shows have become so popular that the hotel has had to turn over bookings to a local computerized ticket agency.

## Stigwood Tells Movie Plan

SYDNEY—RSO boss Robert Stigwood was received home as a conquering hero when he recently visited Adelaide, in the state of South Australia, to attend the premier Australian performance of the stage production of "Evita," a highlight of the Adelaide Festival of the Arts.

Stigwood, a native of Adelaide, retains strong ties to his homeland, and this was evidenced by a major co-venture into Australian filmmaking, splashed across the nation's media on the eve of his return to the U.S.

Stigwood's partner in R&R Films is another Australian-born media magnate, Ruper Murdoch. The two have been close friends for some years.

R&R, which will be run out of Sydney under the leadership of former Paramount Pictures executive Francis O'Brien, it to inject \$10 million annually into the fledgling Australian movie industry, with three features a year slated.

Stigwood revealed that he and

Murdoch had concluded, after an in-depth study of all aspects of the country's film industry, that the major barrier to widescale success was the lack of "sustained sums of entrepreneurial risk capital." He further explained that the joint venture was intended to provide an investment fund for talented filmmakers.

## Album Choice

SYDNEY—Little River Band's concert set, "Backstage Pass," is being offered to Australian record buyers as either a double album or two single LPs.

The group's concert with the Adelaide Symphony Orchestra was issued in 1979 as "Backstage Pass," a single album. It has been followed by the 1980 issue of "Live In America," also a single album.

In the U.S., both these releases have been combined to form a double album, which has also been made available in the Australian market at the direction of band manager, Glenn Wheatley.

# Small Labels Flourishing In Britain's Music Market

• Continued from page 67

Collier is managing director of Feelgood, as he is of Flamingo Records, the label formed by Carlin last year for disco material. This is to be reactivated, and a new distribution deal is sought.

Collier, explaining why the publishing firm is investing in new labels when record sales generally are low, says, "We had many hits through masters acquired via our writers. A year ago, it made sense to buy a master and place it with a major. A small override on a big hit, plus a publishing interest, made sense on a record that might sell up to one million units in the U.K. alone.

"Now it's difficult to get such a sales figure, and the move no longer makes sense. But a large profit on a small scale does. We've watched the success of small labels whose product has been rejected by the majors, and regretfully, we have to say that some of the big companies are out of touch with what the public wants."

Cocteau, Badge, Feelgood and Flamingo are just four independent minors operating in the U.K. market. Among other newcomers:

Red Bus Records, formed by 10-year production firm, Red Bus, and intending to make greater use of its Theatrical Agency in Yorkshire, debuting with Young Love's "Doing It The English Way."

Mike Comerford and Alan Campion, from Mansfield in the Midlands, are behind the new Rondelet records label, with heavy metal band Witchfinde the first signing. Again, distribution is via Spartan.

Liberty United is distributing Modern Records product, which kicks off with "Runaway" by Quida and the Numbers, produced by Hugh Cornwell of the Stranglers.

Ray Dorset, former singer with Mungo Jerry, has also enlisted in the own-label growth industry, setting

up Satellite Records with Peter Sullivan, drummer with the group. Debut from this label is "She Had To Go," by the Insiders, a newly-formed band which features Dorset and Colin Earle, one-time pianist

with Mungo Jerry. Also planned is an album of back catalog Mungo Jerry tracks.

Performance Music, with a 24-track studio Rock City Sound at its disposal, has set up Scratch Records

and its first signing in Wings guitarist Denny Laine, soloing on "Japanese Tears," distributed by Pye in conjunction with Hammer Records. Brian Adams is managing director of Scratch.

New Leicester-based label S&T Recordings opens its campaign with a single by local band the Amber Squad, distribution through Red Rhino.

DATELINE: EUROPE

SUBJECT: EUROPEAN RECORDING STUDIOS,  
A BILLBOARD SPECIAL ISSUE

ISSUE DATE: 26 JULY 1980  
ADVERTISING DEADLINE: 27 JUNE 1980

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EUROPEAN RECORDING STUDIOS,  
A BILLBOARD SPECIAL ISSUE

ISSUE DATE: 26 JULY 1980  
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## ANTIPIRACY PLANT POLICY IS DISCUSSED

LONDON—Representatives of 18 British-based pressing plants, plus the British Phonographic Industry and the Mechanical Copyright Protection Society, met here recently to sort out new combined moves in the fight against record and tape piracy.

The result is the formation of a seven-strong committee, with Diamond Records chief Monty Presky as chairman, briefed to consider different viewpoints and also decide a "code of practice" by cutting rooms, galvanic processing and pressing plants.

The committee will meet during the next month, then report back to a general meeting, with suggestions for future discussions between the plants and other industry areas. The main aim is to detect illegal product at an early stage, before pressing orders are accepted and fulfilled.

Meanwhile, the committee unanimously passed a resolution condemning home taping as detrimental to the "fundamental interests" of everyone engaged in the music industry.

## Presley Book

LONDON—"Taking Care Of Elvis," the official Presley fan club of the U.K., celebrates its 25th anniversary at the end of next year by producing a book detailing the club's tours, trips and general history.

# Billboard® Hits Of The World™

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## BRITAIN

(Courtesy of Music Week)  
As of 5/20/80  
SINGLES

This Week	Last Week	
1	2	WHAT'S ANOTHER YEAR, Johnny Logan, Epic
2	1	GENO, Dexy's Midnight Runners, Parlophone
3	3	COMING UP, Paul McCartney, Parlophone
4	17	MIRROR IN THE BATHROOM, Beat, Go Feet
5	25	SHE'S OUT OF MY LIFE, Michael Jackson, Epic
6	9	NO DOUBT ABOUT IT, Hot Chocolate, Rak
7	14	HOLD ON TO MY LOVE, Jimmy Ruffin, RSO
8	11	I SHOULDA LOVED YA, Narada Michael Waldon, Atlantic
9	10	MY PERFECT COUSIN, Undertones, Sire
10	5	SILVER DREAM MACHINE, David Essex, Mercury
11	7	THE GROOVE, Rodney Franklin, CBS
12	8	GOLDEN YEARS, Motorhead, Bronze
13	15	DON'T MAKE WAVES, Nolans, Epic
14	4	CALL ME, Blondie, Chrysalis
15	6	TOCCATA, Sky, Ariola
16	12	CHECK OUT THE GROOVE, Bobby Thurston, Epic
17	28	LET'S GO ROUND AGAIN, Average White Band, RCA
18	NEW	OVER YOU, Roxy Music, Polydor
19	26	BREATHING, Kate Bush, EMI
20	21	FOOL FOR YOUR LOVING, Whitesnake, United Artists
21	23	THE GREATEST COCKNEY RIP OFF, Cockney Rejects, Zonophone
22	27	STARING AT THE RUDE BOYS, Ruts, Virgin
23	NEW	THEME FROM MASH, Mash, CBS
24	30	JUST CAN'T GIVE YOU UP, Mystic Merlin, Capitol
25	35	YOU GAVE ME LOVE, Crown Heights Affair, Mercury
26	36	THE BUCKET OF WATER SONG, Four Bucketeers, CBS
27	20	WHEELS OF STEEL, Saxon, Carrere
28	19	DON'T PUSH IT DON'T FORCE IT, Leon Haywood, 20th Century
29	33	NE-NE-NA-NU-NU, Bad Manners, Magnet
30	NEW	YOU'LL ALWAYS FIND ME IN THE KITCHEN, Jona Lewie, Stiff
31	32	FOREST, The Cure, Fiction
32	31	THIS WORLD OF WATER, New Music, GTO
33	NEW	MIDNIGHT DYNAMOS, Matchbox, Magnet
34	16	SEXY EYES, Dr. Hook, Capitol
35	13	KING/FOOD FOR THOUGHT, UB 40, Graduate
36	22	TALK OF THE TOWN, Pretenders, Real
37	NEW	LET'S GET SERIOUS, Jermaine Jackson, Motown
38	39	POLICE AND THIEVES, Junior Murvin, Island
39	NEW	TEENAGE, UK Subs, Gem
40	NEW	CRYING, Don McLean, EMI

## ALBUMS

This Week	Last Week	
1	2	THE MAGIC OF BONEY M, Atlantic/Hansa
2	1	SKY 2, Sky, Ariola
3	27	JUST ONE NIGHT, Eric Clapton, RSO
4	3	GREATEST HITS, Rose Royce, Whitfield
5	5	DUKE, Genesis, Charisma
6	4	GREATEST HITS, Suzi Quatro, Rak
7	6	12 GOLD BARS, Status Quo, Vertigo
8	26	SPORTS CAR, Judie Tzuke, Rocket
9	10	HEAVEN & HELL, Black Sabbath, Vertigo
10	8	HYPNOTIZED, Undertones, Sire
11	21	OFF THE WALL, Michael Jackson, Epic
12	7	THE BOBBY VEE SINGLES ALBUM, United Artists
13	11	EMPTY GLASS, Peter Dinklage, Atco
14	12	THE BARBARA DICKSON ALBUM, Barbara Dickson, Epic
15	17	GOLDEN MELODIES, National Brass Band, K-tel
16	18	REGGATTA DE BLANC, Police, A&M
17	16	IRON MAIDEN, Iron Maiden, EMI
18	9	BY REQUEST, Lena Martell, Ronco
19	22	PRETENDERS, Pretenders, Real
20	13	WHEELS OF STEEL, Saxon, Carrere
21	14	SOMETIMES YOU WIN, Dr. Hook, Capitol
22	20	17 SECONDS, Cure, Fiction
23	15	CHAMPAGNE & ROSES, Various, Polygram
24	19	SNAKES & LADDERS, Gerry Rafferty, United Artists
25	25	ONE STEP BEYOND, Madness, Stiff
26	NEW	GOOD MORNING AMERICA, Various, K-tel
27	40	ORCHESTRAL MANOEUVRES IN THE DARK, Dindisc
28	28	THE CORRECT USE OF SOAP, Magazine, Virgin
29	24	FACADES, Sad Cafe, RCA
30	30	OUTLANDOS D'AMOUR, Police, A&M
31	NEW	20 GOLDEN GREATS, Dion and the Belmonts, K-tel
32	NEW	HAPPY DAYS, Various, K-tel
33	23	ANIMAL MAGNETISM, Scorpions, Harvest

34	NEW	EAT TO THE BEAT, Blondie, Chrysalis
35	32	TELL ME ON A SUNDAY, Marti Webb, Polydor
36	36	SOLO IN SONG, Philip Lynott, Vertigo
37	NEW	GLASS HOUSES, Billy Joel, CBS
38	29	BRITISH STEEL, Judas Priest, CBS
39	31	TEARS & LAUGHTER, Johnny Mathis, CBS
40	NEW	SKA 'N' B, Bad Manners, Magnet

## CANADA

(Courtesy Canadian Recording Industry Assn.)  
As of 5/14/80  
SINGLES

This Week	Last Week	
1	1	CALL ME, Blondie, Chrysalis
2	2	ANOTHER BRICK IN THE WALL, Pink Floyd, Columbia
3	NEW	OFF THE WALL, Michael Jackson, Epic
4	16	PILOT OF THE AIRWAVES, Charlie Dore, Island
5	5	FUNKYTOWN, Lipps Inc., Casablanca
6	3	CARS, Gary Numan, Beggars Banquet
7	4	WORKING MY WAY BACK TO YOU, Spinners, Atlantic
8	NEW	HOW DO I MAKE YOU, Linda Ronstadt, Asylum
9	6	WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta, Motown
10	NEW	AND THE BEAT GOES ON, Whispers, Solar
11	NEW	YOU MAY BE RIGHT, Billy Joel, CBS
12	NEW	REFUGEE, Tom Petty & The Heartbreakers, MCA
13	NEW	I CAN'T TELL YOU WHY, Eagles, Asylum
14	17	LOST IN LOVE, Air Supply, Wizard
15	19	BRASS IN POCKET, Pretenders, Sire
16	NEW	LADIES NIGHT, Kool & The Gang, De-Lite
17	14	RIDE LIKE THE WIND, Christopher Cross, Warner Bros.
18	9	SPECIAL LADY, Ray Goodman & Brown, Polydor
19	13	ROCK LOBSTER, B-52s, Warner Bros.
20	11	I PLEDGE MY LOVE, Peaches & Herb, Polydor

## ALBUMS

1	2	GLASS HOUSES, Billy Joel, Columbia
2	3	AGAINST THE WIND, Bob Seger, Capitol
3	4	DUKE, Genesis, Atlantic
4	1	THE WALL, Pink Floyd, Columbia
5	8	IN THE HEAT OF THE NIGHT, Pat Benatar, Chrysalis
6	5	UNCUT, Powder Blues, RCA
7	7	B-52s, Warner Bros.
8	6	WOMEN AND CHILDREN FIRST, Van Halen, Warner Bros.
9	19	MIDDLE MAN, Boz Scaggs, Columbia
10	NEW	EMPTY GLASS, Peter Townshend, Atco
11	12	METRO MUSIC, Martha & The Muffins, Virgin
12	10	PRETENDERS, Pretenders, Sire
13	NEW	JUST ONE NIGHT, Eric Clapton, RSO
14	14	LONDON CALLING, The Clash, Epic
15	NEW	ALL THAT JAZZ, Soundtrack, Casablanca
16	9	THE PLEASURE PRINCIPLE, Gary Numan, Beggars Banquet
17	15	THE LONG RUN, Eagles, Asylum
18	NEW	DON'T FIGHT, Red Rider, Capitol
19	NEW	AMERICAN GIGOLO, Soundtrack, Polydor
20	11	DAMN THE TORPEDES, Tom Petty & The Heartbreakers, MCA

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 5/19/80  
SINGLES

This Week	Last Week	
1	1	WEEKEND, Earth & Fire, Vertigo
2	2	DER NIPPEL, Mike Kruger, EMI
3	3	SUN OF JAMAICA, Goombay Dance Band, CBS
4	4	IT'S A REAL GOOD FEELING, Peter Kent, EMI
5	6	BOAT ON THE RIVER, Styx, A&M
6	7	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
7	5	I SEE A BOAT OF THE RIVER, Boney M, Hansa
8	11	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
9	10	THE BALLAD OF LUCY JORDAN, Marianne Faithfull, Island
10	NEW	SEXY EYES, Dr. Hook, Capitol
11	8	QUE SERA MI VIDA, Gibson Brothers, Polydor
12	9	OH SUSIE, Secret Service, Teldec
13	13	D.I.S.C.O., Ottawa, Polydor
14	NEW	WHAT'S ANOTHER YEAR, Johnny Logan, Epic
15	15	THEATER, Katja Ebstein, Ariola
16	24	RAP-O-CLAP-O, Joe Bataan, Salsoul
17	12	RAPPER'S DELIGHT, Sugarhill Gang, Metronome
18	14	ROCK 'N ROLL IN OLD BLUE JEANS, Tommy Ohmer, Ariola
19	NEW	WORKING MY WAY BACK TO YOU, Spinners, Atlantic

20	18	CALL ME, Blondie, Chrysalis
21	NEW	HIGHWAY TO HELL, AC/DC, Atlantic
22	16	DAVID'S SONG, Kelly Family, Polydor
23	26	LADY OF THE DAWN, Mike Batt, CBS
24	17	ABSCHIED IST EIN BIBCHEN WIL STERBLN, Katja Ebstein, Ariola
25	20	AND THE BEAT GOES ON, Whispers, Solar
26	23	SAN FRANCISCO BAY, Smokie, Rak
27	22	PAN, Costa Cordalis, CBS
28	19	DER WILDE WILDE WESTEN, Truck Stop, Metronome
29	NEW	ROCKABILLY REBEL, Matchbox, Metronome
30	25	AMERICA, Gianna Nannini, Metronome

## ALBUMS

1	NEW	DIE SCHOENSTEN MELODIEN DER WELT, Anthony Ventura Orchestra, Arcade
2	1	THE WALL, Pink Floyd, Harvest
3	2	THE MAGIC OF BONEY M, Hansa
4	3	TRAUMEREIEN, Richard Clayderman, Telefunken
5	4	DER NIPPEL, Mike Kruger, EMI
6	10	CORNERSTONE, Styx, A&M
7	6	THE TEENS TODAY, Teens, Hansa
8	8	NOCH ERINMAL MIT GEFUEHL, Rudi Schurike, Polygram
9	5	DUKE, Genesis, Charisma
10	9	HIGHWAY TO HELL, AC/DC, Atlantic
11	14	BROKEN ENGLISH, Marianne Faithfull, Island
12	NEW	PANISCHE ZEITAN, Udo Lindenberg, Telefunken
13	13	UNBEHAGEN, Nina Hagen Band, CBS
14	11	EYES OF THE UNIVERSE, Barclay James Harvest, Polydor
15	15	ANIMAL MAGNETISM, Scorpions, EMI
16	7	INSEL DER ZARTLICHKEIT, Demis Roussos, Polygram
17	NEW	LITTLE DREAMER, Peter Green, Teldec
18	17	VOICE OF AMERICA, John Denver, RCA
19	NEW	WOMEN AND CHILDREN FIRST, Van Halen, Warner Bros.20
20	19	EVE, Alan Parsons Project, Arista

## ITALY

(Courtesy Germano Ruscolto)  
As of 5/13/80  
SINGLES

This Week	Last Week	
1	1	VIDEO KILLED THE RADIO STAR, Buggles, Island/Ricordi
2	4	UNA GIORNATA UGGIOSA, Lucio Battisti, Numero Uno/RCA
3	2	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest/EMI
4	3	SOLO NOI, Toto Contugno, Carosello/Ricordi
5	5	SU DI NOI, Pupo, Baby/CGD-MM
6	6	LA PUNTURA, Pippo Franco, Lupus/Ricordi
7	7	SPACER, Sheila & B. Devotion, Carrere/Fonit Cetra
8	10	MERAVIGLIOSAMENTE, Cugini Di Campagna, Pull/Fonit Cetra
9	15	FUNKYTOWN, Lipps Inc., Casablanca/Durium
10	20	L'APEMANIA, Katia Svezzer, Cetra/Fonit Cetra
11	12	GELOSIA, Bobby Solo, EMI
12	9	HE'S SPEEDY LIKE GONZALES, Passenger, Durium
13	16	SEI UNA BOMBA, Viola Valentino, Paradiso/CGD-MM
14	14	WHATEVER YOU WANT, Status Quo, Vertigo/Polygram
15	NEW	WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta, Motown/EMI
16	8	MY SHARONA, Knack, Capitol/EMI
17	NEW	MONKEY CHOP, Dan-I, Island/Ricordi
18	13	RAPPER'S DELIGHT, Sugarhill Gang, Carosello/Ricordi
19	NEW	MESSAGE IN A BOTTLE, Police, A&M/CGD-MM
20	NEW	IL TEMPO SE NA VA, Adriano Celentano, Clan/CGD-MM

## Supertramp \$\$

TORONTO—The Anglo-American rock group Supertramp has been presented with the Canadian record industry's most prestigious award twice over. The diamond award was presented to group members at a private reception staged in Los Angeles last week.

The diamond award is the ultimate sales award, presented only after certification for LP sales totaling one million units in Canada.

The presentation was made by A&M Canada president Gerry Lacoursiere in the company of five other staffers from this territory.

# International Swedish Strike Hits Record Industry Hard

By LEIF SCHULMAN

STOCKHOLM—A two-week period of industrial unrest, involving more than a million people and marked by strikes and lock-outs throughout Sweden, hit the local record and music industry particularly hard.

Several major disk stores were forced to close, transport systems broke down so that promoters had to cancel concerts, and the television network broadcast only news.

International acts affected included Dr. Hook, the Steve Gibbons Band and Steppenwolf, whose tours were called off or postponed.

And when, towards the end, industry employees working in stockroom and distribution divisions were locked out, the major record companies couldn't deliver product.

Among those hardest hit were EMI, Electra and GDC. Only CBS, with its staff not organized by unions, was unaffected.

Goran Stenberg, president of dis-

tribution company, GDC, which is co-owned by Polar, Sonet, PolyGram and WEA/Metronome, notes, "During the lock-out, we just couldn't get records out to the shops. Our estimate is that the Swedish record industry has lost at least \$1 million in sales, and 50% to 75% will never be recouped."

During the industrial conflict, started after talks between unions and employers broke down, most retail shops reported lower turnover than usual, and even CBS, functioning normally, reported "slow business."

The unrest also hit the transport areas such as air cargo, so local companies didn't receive spring season product.

The absence of tv proved less of a problem to the record industry, because Sweden has no commercial programming. But local discotheques and clubs reported an upturn in business during the now-settled disputes.

# Soviet Trading Firm Deals With Concerns Worldwide

By VADIM YURCHENKOV

MOSCOW—Soviskusstvo (The Soviet Art) is a trading company formed a year ago as a division of Mezhdunarodnaya Kniga of the ministry of foreign trade. It is state disk company Melodiya's sole representative abroad, and exporter of its products.

The company also imports foreign-produced records, sells and buys licenses and is in charge of recording Russian artists by international record companies and labels at the time of scheduled tours abroad.

East European companies are its main partners, but over recent years lasting business links have been established by Mezhdunarodnaya Kniga, and still expand with leading international companies such as Ariola-Eurodisc, Polydor, CBS, Pickwick, Chant du Monde, EMI, Victor Japan, Polar Music, Hispavox and so on.

Deals with international companies are usually conducted in the form of acquiring or submitting licenses on various recorded product, and consequently pressing disks from the masters through the local pressing facilities in respective territories.

Soviskusstvo also distributes quantities of locally-pressed records, sold in specialist shops like Libraire du Globe in Paris, Colletts in London, plus Four Continents in New York. In all, it distributes Melodiya product in 75 different countries.

Sometimes mutual projects involving Melodiya artists and foreign artists are worked through, as in 1975 when Ray Conniff and a Melodiya orchestra and singers recorded the LP "Conniff In Moscow."

But a newer activity is preparing and selling special repertoire by Soviet artists to the international partners. An example is Victor Japan releasing albums by Alla Pugatchova, a Russian "superstar," and country stylist Jeanna Bitchevskaya, a Soviet Joan Baez. Additionally EMI (U.K.) has released the Pesniary rock/folk group, and Chant du Monde has put out an album by Russian gypsy artist Valentin Baglaenko.

On an experimental level, Alla Pugatchova is working on a set of songs in English, which could lead to

release in the U.K., even though there may be no guarantee of success there.

For several years now, Melodiya has released much licensed material, both classical, contemporary and jazz. Material from the U.S. and West European labels comes out in admittedly modest quantities, but even so they are vital for music-hungry fans here.

Some of the records change hands after home duplications are made, so bringing the music to many more potential listeners. Licensed product put out by Melodiya in 1979 included Abba, Boney M, Paul Anka, Mireille Mathieu, Joe Dasso, Denis Roussos, Diana Ross, Francis Goya, Smokie, Silver Convention and Adriano Celentano.

Mikhail Shmeliov, Soviskusstvo director, who attended MIDEM in Cannes this year, believes 1979 was "a crisis" period for the music industry worldwide.

"Disco is at the root of the problem," he says. "It was so big that it practically forced classical, jazz and pop out of the catalogs of major record companies. It held up the artistic side of the music. Songwriters and musicians stopped bothering to create and instead went for poor-quality product. Now disco has gone and industry leaders need to find a way out of the crisis."

But Soviskusstvo looks to ever-widening world links. A new deal has been set with Chant du Monde. Contracts have been renewed with CNR in Holland and with Ariola-Eurodisc, a new Spanish partner is Columbia SA (Discos). Deals with CBS Records International will be continued.

Says Shmeliov: "And I'm particularly pleased that there is a strong likelihood of an all-classical MIDEM-style event in a couple of years or so."

## Field Forces Join

LONDON—Magnet Records and PRT/Pye has combined their field promotion teams to form one unit, with Tilly Rutherford in command. This follows Magnet's pressing and distribution with PRT/Pye at the beginning of the year.

# International Singapore's Sarawak Aiming For Foreign \$

By CHRISTIE LEO

KUALA LUMPUR—EMI Singapore's superstar, Anita Sarawak, has become the republic's first artist to record outside her home base, in Germany.

The result is an album, "Anita," featuring seven original tunes penned by a number of British and German songwriters, and three cover versions: Alice Cooper's "I Never Cry," Michael Johnson's "Bluer Than Blue" and the Ray Charles chestnut, "What'd I Say."

It's Sarawak's seventh album for EMI, but the first to be sold at an international retail price. An EMI spokesman attributes this to higher-than-usual production costs, including the employment of top-drawer session musicians.

Sarawak's breakthrough onto the international scene began when she was spotted in Singapore by a German producer, Margit Geiger. They crossed paths again in Oman, and later in Reno, Nevada, when the singer was touring the U.S. last year.

"Margit offered me an irresistible recording deal," explains Sarawak. "Despite my show commitments, I simply had to accept it." She did, in fact, cancel several live engagements to spend at least a month working on the album, which was recorded at Bavaria Recording Studios in Munich.

Sarawak expresses complete satisfaction with the final product, adding that it was valuable experience for her to work with professional musicians and technicians in Germany.

At 28, with 11 years in the business, Sarawak is one of the new breed of Southeast Asian stars who have generated national and international interest in the region's music (Billboard, May 10, 1980).

Now she can lay claim to being the first Asian artist to wax an album in Europe—a move which may well be followed by WEA's Teresa Carpio, if the company goes ahead with plans currently under discussion.

## Radio Syndication Means Profits For Aussie Evans

SYDNEY—Australian multimedia entrepreneur Ray Evans, co-owner of Mushroom Records and the Premier Artists talent agency, has directed the thrust of his activities toward the largely untapped area of radio syndication.

Operating as the Cre-Ad Corp., with the byline of "we make the special things," Evans has created segment and show packages using pop and high-profile general media personalities.

Using saturation mailing to radio of seven-inch sample disks, Cre-Ad is now offering programs from pop guru Ian Meldrum (host of national television forum, Countdown), Melbourne's "talking newspaper" radio personality Derryn Hinch, cooking personality Peter Russell-Clarke, and Pam Rowe from the Melbourne Academy of Cosmo-Biology & Astrology.

Already Meldrum has been placed in more than 20 markets, af-

ter a year of continuous broadcast, while response to the others is reported by Evans to be "incredibly strong."

Up until 1978, Evans was an active presenter of international concert acts, under the banner of Evans & Gudinski.

A short run of failing tours sent the company into bankruptcy, and Michael Gudinski turned his attention towards co-managing the Sports and Jo Jo Zep and the Falcons, while Ray Evans added Russell Morris to a management stable which already included Renee Geyer. Since the formation of Cre-Ad, he has added Meldrum and Hinch to his roster.

Evans and Gudinski, apart from still controlling the exceptionally successful Mushroom Records, also operate Melbourne's leading night venue, Bombay Rock, while Evans has become operator of a five-nights-a-week club, Tramps.

## Amateurs Vie In Contest

HONG KONG—The Asian Amateur Singing Contest was scheduled to hold its fifth annual final May 11.

The \$14,000 contest (HK \$70,000) is sponsored principally by the organizer, Rediffusion Television, one of Hong Kong's two independent tv companies, and was set to be held in the new concert hall at Tsuen wan, one of the mushrooming satellite towns created to cope with the growth in population here, and the influx of immigrants, legal and illegal.

Previous contests have caused questions to be asked about the true status of participants, since it's alleged that some previous winners have, in fact, been professionals.

Last year's winner, Maria Teresa Llamado, from Manila, was scheduled to compete again this year, as were representatives from Bandar Seri Begawan, Bangkok, Auckland, Singapore, Seoul, Taipei, Tokyo, Kuala Lumpur and Hong Kong itself.

Among local contestants set to appear were Gary Ngan, and the runner-up in local finals, Michael Lee. Ngan was expected to repeat his winning number, "Evergreen," and

Lee his "Bridge Over Troubled Water."

Their recent victories have already won these two scholarships of \$1,000 and \$600 (HK \$5,000 and \$3,000 respectively)—for singing lessons.

The contest prize offered in this year's Asian Amateur Singing Contest: \$6,000 (HK \$30,000), with \$3,000 for second place, and other monetary awards—down to \$100—for appearing in the finals.

Judy Ongg, born in Taiwan but now living in Japan, was scheduled to appear as the guest singer in the finals, while the jury was to include representatives from all competing cities.

## Retailer Reopens

HELSINKI—Finland's largest and most profitable music retail operation, Musiiki Fazer's store in Helsinki, has reopened after major repairs, with floor space now increased by some 30%. The store, at Aleksii II, has been on the same site since the 1890s, and is part of a 40-strong chain of Fazer group stores around the country.

# Billboard Hits Of The World

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## JAPAN

(Courtesy Music Labo)  
As of 5/19/80  
SINGLES

This Week	Last Week	Title	Artist
1	2	RUN AWAY	Shannels, Epic (PMP)
2	1	SHINKIROH	Crystal King, Aard Vark (Yamaha)
3	3	OKURU KOTOBA	Kaientai, Polydor, (Nichion/Noel)
4	5	SHANIKU-SAI	Momoe Yamaguchi, CBS/Sony (Tokyo Ongaku Shuppan)
5	4	SUBARU	Shinji Tanimura, Casablanca (Noel/Burning)
6	6	SHIAWASE SAGASHITE	Hiroshi Itsuki, Minoruhon (Sound Eye)
7	7	THIS IS SONG FOR COCA-COLA	Eikichi Yazawa, Warner Bros. (Sunrise Mackey)
8	8	HIGE-NO-THEME	Akihiko Takashima & Electric Shavers, SMS (Watanabe Ongaku Shuppan)
9	14	NINAMI KAIKISEN	Takao Moriuchi & Tomoharu Taki, Casablanca (Thunder/JCM)
10	10	BEAUTIFUL ENERGY	Kai Band, Express, (Shinko Ongaku)
11	9	AI-NO-SONG	Hideki Saijoh, RCA (Taiyo Ongaku)
12	13	OMOI TSUBASA	Takeshi Kishida, CBS (Nichion/Noel)
13	NEW	TABOO	Hiroimi Go, CBS/Sony (Burning)
15	11	KOI-NO-BAD-TUNNING	Kenji Sawada, Polydor (Watanabe Ongaku)
16	19	TECHNO POLICE	Yellow Magic Orchestra, Alfa (Alfa)
17	17	JOYU	Hiroimi Iwasaki, Victor (NTV/Geiel)
18	NEW	TOMARIGI	Sachiko Kobayashi, Warner Bros. (TV Asahi/Daiichi)
19	NEW	HADASHI-NO-KISETSU	Seiko Matsuda, CBS/Sony (Sun/PMP)
20	15	FUSHIGINA PEACH PIE	Mariya Takeuchi, RCA (Burning/PMP)

## ALBUMS

This Week	Last Week	Title	Artist
1	1	ROMAN	Chiharu Matsuyama, North
2	16	CRYSTAL KING	Crystal King, Aard Vark
3	3	SOLID STATE SURVIVOR	Yellow Magic Orchestra, Alfa
4	2	IKITEITEMO IIDESKA	Miyuki Nakajima, Aard Vark
5	5	SUBARU	Shinji Tanimura, Casablanca
6	4	MR. METROPOLICE	Junko Yagami, Discomate
7	NEW	LIVE	Offcourse, Express
8	8	GLASS HOUSES	Billy Joel, CBS/Sony
9	6	THE HEART ROCK BAND	Twist, Aard Vark
10	10	MIDDLE MAN	Boz Scaggs, CBS
11	NEW	SHANGRI-LA	Takuro Yoshida, ForLife
12	12	PUBLIC PRESSURE	Yellow Magic Orchestra, Alfa
13	9	HOKUTO-SHICHISEI	Shozo Ise, Orplid
14	13	TINY BUBBLES	Southern All Stars, Invitation
15	7	ABBA'S GREATEST HITS VOL. 2	Discomate
16	11	LOVE SONGS	Mariya Takeuchi, RCA
17	18	YUKO LOVE FEELING	Yuko Ishikawa, Radio City
18	14	I NEED YOU	Kazuo Zaitu, Express
19	NEW	ICHIBA-HARUYUME	Kaientai, Polydor
20	NEW	TOWARDS THE TERRA	Soundtrack, Columbia

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 5/12/80  
SINGLES

This Week	Last Week	Title	Artist
1	1	I GOT YOU	Split Enz, Mushroom
2	3	BRASS IN POCKET	Pretenders, Sire
3	4	ROCK LOBSTER	B-52s, Warner Bros.
4	2	ANOTHER BRICK IN THE WALL	Pink Floyd, CBS
5	6	SPACE INVADERS	Player, WEA
6	17	TIRED OF TOWEIN' THE LINE	Rocky Burnette, EMI
7	10	PEOPLE	Mi-Sex, CBS
8	9	FLY TOO HIGH	Janis Ian, Interfusion
9	11	TOTAL CONTROL	Motels, Capitol
10	14	SAME OLD GIRL	Darryl Cotton, EMI
11	5	CRAZY LITTLE THING CALLED LOVE	Queen, Elektra
12	7	ROCK WITH YOU	Michael Jackson, Epic
13	16	ROCKABILLY REBEL	Major Matchbox, Magnet
14	15	ATOMIC	Blondie, Chrysalis
15	8	HE'S MY NUMBER ONE	Christie Allen, Mushroom
16	NEW	NO SECRETS	Angels, Epic
17	19	THE ROSE	Soundtrack, Atlantic
18	12	COWARD OF THE COUNTY	Kenny Rogers, United Artists
19	13	DAY TRIP TO BANGOR	Fiddlers Dram, RCA
20	NEW	DON'T LET GO	Isaac Hayes, Polydor

## ALBUMS

This Week	Last Week	Title	Artist
1	1	TRUE COLOURS	Split Enz, Mushroom

This Week	Last Week	Title	Artist
2	2	THE WALL	Pink Floyd, CBS
3	3	GREATEST HITS	K.C. & The Sunshine Band, TK
4	5	THE ROSE	Soundtrack, Atlantic
5	6	GLASS HOUSES	Billy Joel, CBS
6	4	OFF THE WALL	Michael Jackson, Epic
7	8	THE B-52s	Warner Bros.
8	7	AGAINST THE WIND	Bob Seger, Capitol
9	10	THE PRETENDERS	Pretenders, Sire
10	11	SKY	Sky, RCA
11	12	NIGHT RAINS	Janis Ian, Interfusion
12	9	REGGATTA DE BLANC	Police, A&M
13	NEW	STARDUST	Willie Nelson, CBS
14	13	THE MOTELS	Motels, Capitol
15	16	DANN THE TORPEDOES	Tom Petty & The Heartbreakers, MCA
16	20	MIDDLE MAN	Boz Scaggs, CBS
17	NEW	12 GOLD BARS	Status Quo, Vertigo
18	18	CALM BEFORE THE STORM	Jon English, Mercury
19	15	KENNY	Kenny Rogers, United Artists
20	17	MAD LOVE	Linda Ronstadt, Asylum

## BELGIUM

(Courtesy Billboard Benelux)  
As of 5/16/80  
SINGLES

This Week	Last Week	Title	Artist
1	1	SUN OF JAMAICA	Goombay Dance Band, CBS
2	2	YOU AND ME	Spargo, Vogue
3	3	FUNKY TOWN	Lipps Inc., Philips
4	NEW	WHAT'S ANOTHER YEAR	Johnny Logan, CBS
5	6	DON'T PUSH IT DON'T FORCE IT	Leon Haywood, 20th Century
6	8	STOMP	Brothers Johnson, A&M
7	4	MATADOR	Garland Jeffreys, A&M
8	7	I'M IN THE MOOD FOR DANCING	Nolan Sisters, Epic
9	5	VISITE	Lenny Kuhr, Barclay
10	NEW	ATOMIC	Blondie, Chrysalis

## ALBUMS

This Week	Last Week	Title	Artist
1	3	WOMEN AND CHILDREN FIRST	Van Halen, Warner Bros.
2	1	THE PRETENDERS	Sire
3	2	MET JE OGEN DICHT	Rob De Nijs, EMI
4	10	THE MAGIC OF BONEY M	Hansa
5	5	GLASS HOUSES	Billy Joel, CBS
6	6	THE SPECIALS	Chrysalis
7	4	DUKE	Genesis, Charisma
8	8	VAN EEN AFSTAND	B. De Groot, Philips
9	9	16 SUPER VIEUX MACHINES	Various, Polydor
10	NEW	LETTRE A MA MERE	Richard Clayderman, Polydor

## FRANCE

(Courtesy Music Actualite)  
As of 5/20/80  
SINGLES

This Week	Last Week	Title	Artist
1	1	ONE STEP BEYOND	Madness, Stiff
2	2	RAPPER'S DELIGHT	Sugarhill Gang, Sugarhill
3	NEW	ANOTHER BRICK IN THE WALL	Pink Floyd, Harvest
4	14	BANANA SPLIT	LIO, Arabella
5	3	WALKING ON THE MOON	Police, A&M
6	7	BRASS IN POCKET	Pretenders, Real
7	15	MACAO	Grand Orchestre du Splendid, RCA
8	10	ATOMIC	Blondie, Chrysalis
9	4	VIS TA VIE	Jeane Manson, CBS
10	12	OK FRED	Errol Dunkley, Celluloid
11	18	LA DEMOISELLE	Angelo Branduardi, Arabella
12	NEW	AND THE BEAT GOES ON	Whispers, Solar
13	NEW	T'ES OK	Ottawan, Carrere
14	NEW	ON THE RADIO	Donna Summer, Casablanca
15	NEW	ON LES JARDINS DU CIEL	Jairo, Garima
16	11	LADIES NIGHT	Kool & Gang, De-Lite
17	NEW	GEANT	Alain Chamfort, CBS
18	NEW	PAPA PINGOUIN	Sophie & Magali, Arabella
19	5	THE PLASTIC AGE	Buggles, Island
20	13	QUAND T'ES DANS LE DESERT	Jean-Patrick Capdevielle, CBS

## ALBUMS

This Week	Last Week	Title	Artist
1	2	ONE STEP BEYOND	Madness, Stiff
2	1	THE WALL	Pink Floyd, Pathe
3	3	REGGATTA DE BLANC	Police, A&M
4	NEW	REPRESSION	Trust, CBS
5	4	DUKE	Genesis, Charisma
6	10	RENAUD	Marche a l'ombre, Polydor
7	5	O'GRINGO	Bernard Lavilliers, Barclay
8	19	ENRECISTREMENT PUBLIC	Roland Magdane, Flarenasch
9	17	COGLI LA PRIMA MELA	Angelo Branduardi, Arabella
10	8	LES ENFANTS DES TENEbres	Jean-Patrick Capdevielle, CBS
11	6	D'HER ET D'AUDJOURD'HUI	Yves Montand, Philips
12	NEW	REVERIES—LETTRE A MA MERE	Richard Clayderman, Delphine
13	15	LES INTERDITS	Coluche, RCA
14	7	THE PRETENDERS	Real
15	NEW	WOMEN AND CHILDREN FIRST	Van Halen, Warner Bros.

This Week	Last Week	Title	Artist
16	NEW	HIGHWAY TO HELL	AC/DC, Atlantic
17	16	UNBEHAGEN	Nina Hagen, CBS
18	13	JEANNE MANSON	CBS
19	9	24 GREATEST HITS	Julio Iglesias, CBS
20	18	RAPPER'S DELIGHT	Sugarhill Gang, Sugarhill

## HOLLAND

(Courtesy BUMA/STEMRA)  
As of 5/13/80  
SINGLES

This Week	Last Week	Title	Artist
1	1	SUN OF JAMAICA	Goombay Dance Band, CBS
2	2	YOU AND ME	Spargo, Inelso/VIP
3	8	FUNKYTOWN	Lipps Inc., Casablanca
4	3	I'M IN THE MOOD FOR DANCING	Nolan Sisters, Epic
5	6	I SEE A BOAT ON THE RIVER	Boney M, Ariola
6	7	WORKING MY WAY BACK TO YOU	Detroit Spinners, Atlantic
7	NEW	WHAT'S ANOTHER YEAR	Johnny Logan, Epic
8	4	VISITE	Lenny Kuhr & Poppys, CNR
9	9	WE BELIEVE IN LOVE	Dolly Dots, WEA
10	NEW	AN AMERICAN DREAM	Dirt Band, United Artists

## ALBUMS

This Week	Last Week	Title	Artist
1	1	GREATEST HITS	BZN, Mercury
2	2	THE MAGIC OF BONEY M	Ariola
3	NEW	WOMEN AND CHILDREN FIRST	Van Halen, Warner Bros.
4	NEW	MET JE OGEN DICHT	Rob De Nijs, EMI
5	9	HAPPY SUMMER PARTY	James Last, Polydor
6	7	20 GREATEST HITS	Hot Chocolate, Arcade
7	NEW	DROMENTOIREN	Lenny Kuhr, CNR
8	NEW	DE HITHVORENMEKAARSHOW	Various, CNS
9	10	GREATEST HITS	Earth & Fire, Polydor
10	4	20 GOLDEN HITS	Cats, Arcade

## SPAIN

(Courtesy El Gran Musical)  
As of 5/17/80  
SINGLES

This Week	Last Week	Title	Artist
1	1	RAPPER'S DELIGHT	Sugarhill Gang, Fonogram
2	2	LA QUIERO A MORIR	Francis Cabrel, CBS
3	4	MESSAGE IN A BOTTLE	Police, A&M
4	3	ANOTHER BRICK IN THE WALL	Pink Floyd, Harvest
5	NEW	MORIR DE AMOR	Miguel Bose, CBS
6	5	VIDEO KILLED THE RADIO STAR	Buggles, Island
7	8	MEMORIZE YOUR NUMBER	Leif Garrett, Hispavox
8	6	AIRE	Pedro Marin, Hispavox
9	10	UN PASO ADELANTE	Madness, Stiff
10	NEW	RAP-O CLAP-O	Joe Bataan, Salsoul

## ALBUMS

This Week	Last Week	Title	Artist
1	1	THE WALL	Pink Floyd, Harvest
2	2	REGGATTA DE BLANC	Police, A&M
3	3	LUNA	Victor Manuel, CBS
4			

PRESENTED TO QUEEN



Royal Moment: Queen Beatrix, right, is presented with a copy of the inauguration album by Phonogram Holland's managing director Willem Barents and producer Johanna Duller.

## Phonogram Speeds Issue Of Inauguration Album

AMSTERDAM—In one of the Dutch record industry's fastest operations, Phonogram here made available a documentary album on the inauguration of Queen Beatrix just 48 hours after the event.

It started a day after Queen Juliana formally announced her abdication from the throne, when Phonogram came to a firm agreement with the Dutch governmental information service to produce an LP of the day-long ceremony.

Weeks of detailed preparation followed. A jacket design was approved, then sleeves were printed and labels produced. In order to supply a visual memento of the occasion, a full-color inlay had to be printed in less than 24 hours, featuring a picture taken during the festivities in Amsterdam.

The ceremony was fully covered on radio and television throughout Holland, and Phonogram picked up on the radio service for the album.

In the company's Wisseloord studio, it took producer Johanna Duller and engineer Henk Horden approximately seven hours of cutting to reduce the whole spoken coverage to the length of an LP. The job was completed around midnight on ceremony day, and the emphasis shifted to the Phonogram pressing plan in Baarn.

The first record was off the presses at 1 p.m. May 1, and the staff was rewarded with glasses of oranjebitter, a drink traditionally quaffed by the Dutch on the occasion of royal festivities. The following day, 10,000 albums were shipped from the PolyGram distribution center in Amsterdam into record stores.

Then, on May 6, Queen Beatrix declared herself willing to receive a copy of the album as a souvenir, and producer Duller and Phonogram chief Willem Barents made the presentation. Proceeds from the sale of the album go to a medical charity.

## Greek Artists Uniting To Obtain Broadcast Monies

By JOHN CARR

ATHENS—Using the rallying cry "Our voices must be heard, and not only on records," Greek singers have formed a union-type collective to protect themselves from what they variously describe as "anxiety, financial insecurity, unprincipled businessmen and unequal foreign competition."

The brainchild of EMI artist Harry Klynn, the so-called "Greek union of vocalists" has elected its first executive board and is already demanding better working conditions, social security and a fairer system of royalty distribution.

Insists Klynn: "We're not talking about the 20 or 30 big and well-paid names in the business. We're talking about the average singer who is struggling to survive under adverse conditions, when anxiety is a way of life and payment by no means assured."

"Only a handful of top artists can make a comfortable living from recordings alone, and even they have to delve nightly into the club circuit as a hedge against fickle record market behavior."

Klynn says that circuit is "un-

hygienic" and claims many artists regard working it as "soul-destroying."

Main targets for the union are, he says: "Television, which has never paid us anything, and radio, which we actually have to pay. And of course there is piracy, that form of rampant banditry."

EMI Greece says it is not worried that the singers' movement might turn into a redoubtable anti-industry union. A spokesman says: "We've always given our artists the highest possible consideration and we're sure Harry Klynn would be the first to agree."

## Dan Dare LP

LONDON—The sci-fi "Dan Dare" cartoon strip, which dates back to the '50s, is being adapted here to make a television series by two U.K. writers, Gary Osborne and Lem Lubin, and there are plans for a spin-off album.

Associated Television is backing the project, and several majors are reported to be bidding for the disk rights.

# International Monteverdi Album Is Funded By U.K. Bank

By MIKE HENNESSEY

LONDON—WEA Records U.K. is planning fall release of the Christmas vespers of Claudio Monteverdi, a previously unrecorded work which has been painstakingly arranged after two years of study by professor Denis Stevens, president of the Academia Monteverdiana.

To finance this unique recording, WEA invited Midland Bank International to sponsor the production. In return for a contribution in excess of \$40,000, Midland is receiving 5,000 copies of the double-album on a six-month exclusivity basis to offer as prestige gifts to its clients and business associates.

Says Ian Walker, projects marketing manager of WEA U.K., "There is a growing trend to finance classical productions in this way. It is really the only viable means of sustaining and developing a small classical catalog."

The Christmas vespers recording, made last November in a London church under the direction of professor Stevens, will be released in the U.S. on the Nonesuch label.

The "forgotten masterpiece," as it has been described, has been restored to the Monteverdian repertory as a result of professor Stevens' intensive study of collections and anthologies of the composer's church music.

He says, "By studying the tones of the psalms and their antiphons and by comparing their orchestration and stylistic elements, I was eventually able to select a group of highly impressive works that fitted perfectly into the known framework of the Christmas services at St. Marks in Venice, where Monteverdi was director of music for 30 years."

"Even then, certain vital instrumental parts were missing—for example, viola and trombone parts, which the composer often specified but rarely filled in, or two voice parts (alto and bass) in the second choir of the Magnificat, which were somehow never printed, though happily, their restoration is not too conjectural a matter. In this way, the composer's intentions have been honored."

When the album is made available to the general public after the expiry of Midland Bank International's six-month exclusivity, it will carry a credit on the sleeve acknowledging the sponsorship of MBI.

## Covers Vexing In Switzerland

ZURICH—A major problem in Switzerland in recent years has been the vexed one of cover versions, with producers of cheap disks and tapes blatantly confusing consumers by using misleading record and cassette sleeve packaging.

The main problem is that packaging does not clearly indicate that the product is not the original release. Even though the Swiss courts of law have clearly ruled in favor of record companies and against the "passers-off" of covers, it is estimated that may be two in 10 local producers still try to break into the cheap-cover "rackets."

And the local section of the International Federation of Producers of Phonograms and Videograms (IFPI) has noted that cassettes for in-car use make up a profitable area in sales terms.

IFPI's main problem has been that mere confiscation of offending product, or imposition of compara-

Meanwhile, WEA is planning a special promotion campaign for its Enigma label in July, when new releases will be "The Magic Flute," by Susan Milan, the Bach flute sonatas by William Bennett and George Malcolm, and Schubert's octet by the Music Group of London.

The Enigma label, founded by former general manager of the London Symphony Orchestra, John Boyden, was acquired by WEA more than two years ago.

It specializes in recordings by British artists and ensembles, and Boyden is retained as production consultant. The catalog currently boasts more than 50 recordings by such artists as John Lill and Julian Lloyd Webber, and the Halle, London Symphony and New Philharmonia Orchestras.

## Press Woes For Labels

PARIS—The liquidation of the International Pelgrims Group pressing plant, Areacem, is creating problems for a number of independent producers of French repertoire whose product was hitherto custom pressed by the plant.

Among the labels affected are Pluriel and Nevenhoe, both based in Western France, where the pressing plant is located.

The problem is that for companies like these, selling between 2,000 and 3,000 records per artist per year and specializing in repertoire of regional appeal, pressing deals are hard to find.

Says Jean Fouche, director of Pluriel: "The situation is extremely difficult. We have approached other companies to press our product but they are not interested in such small runs."

And Michel Bachelet of SFPP Records says he is unable to meet the demands of local retailers for 52 of his titles.

The problem is all the more frustrating because it occurs at a time when, because of the French industry's highly orchestrated campaign to promote the French chanson, certain foreign countries are showing more interest in the genuine French repertoire in which these small labels specialize.

tively small fines, does not add up to a solution. Now the federation is changing its anti-cover version policies.

Its secretary, Juerg Rordorf, is asking producers of cover versions to abstain from labeling their product with the English language expression "cover version" as it is so easily misunderstood by local buyers. He says: "This means they often overestimate the value of the product."

"Our hope is that these producers will voluntarily stop using that expression. The alternative is that we'll be forced into further legal actions against them."

## First Satellite

BUDAPEST—The Confederation Internationale des Societies d'Auteurs et Compositeurs (CISAC) recently held its annual meeting here, marking the first time in the organization's history that the confab was held in a satellite country.

## International Briefs

• Continued from page 18

recording artist, Rocio Jura o. Aphrodita was also ordered to withdraw from the market all cassettes not containing material actually recorded by Jurado. "Passing off" was held by the court to be a violation of the "fundamental personal rights recognized in the Spanish constitution," and specifically "the rights of personal image" laid down in article 18 of that constitution. This is the first sentence by the Tribunals of Justice in this field of law. Other proceedings, civil, penal and administrative, are on the way, and the Ministry of Commerce here has stressed that the offense is "a grave infraction against the discipline of the marketplace."

• JOHANNESBURG — U.S. singer Betty Wright is continuing her theatre tour of South Africa, despite the incident earlier this month (Billboard, May 10, 1980) when she was refused service at the South African Broadcasting Co. canteen. Wright says she believes that artists can do more good in breaking down racial barriers by coming to South Africa than by staying away. She points out that as a result of the SABC incident, and her refusal to appear on television, the canteen is now open to all races.

• LONDON—A final decision is anticipated soon in a High Court case here which could add more than \$1 million a year to the cost of running classical and light orchestras in this country, an extra burden which could put some out of business. The case was initiated by the English Sinfonia Orchestra, appealing against a government ruling that it had to pay national insurance contributions for freelance musicians used to supplement its permanent staff. Its appeal is based on the fact that these self-employed musicians are already paying their own contributions.

• SYDNEY—Although down from the group's 1975-77 sales peak in Australia, Abba is still enjoying strong antipodean success. RCA reports that its "Greatest Hits Vol. 2" sold 100,000 copies in five weeks, while "Voulez Vous" has now passed 200,000 unit sales (double platinum here). Success for the latter was aided by RCA's sponsorship of an "Abba In Switzerland" television special, while all Abba sales were reactivated by the unexpected tv screening of "Abba: The Movie" last year.

## Decca Catalog

PARIS—Barclay Records, the French independent in which PolyGram has a 40% share, is to distribute the Decca catalog in France. Sales director for the line will be Michel Baillan.

Although Barclay has made some modest incursions into the classical market in the past—it once launched its own classics label and was also, for some years, distributor of the Erato line—it has never made a really concerted effort to establish itself in this field.

With Phonogram and Polydor powerfully entrenched in the French classical market, it was a logical move for PolyGram to place the strongly classics-oriented Decca catalog with Barclay.

Before the PolyGram takeover, Decca repertoire in France was distributed by the now-defunct Sofra-son company, part of the International Pelgrims Group.

# Canada As Testing Ground For New Wave

## Sire's Seymour Stein Cites Toronto As Vital City For The Music

By DAVID FARRELL

TORONTO—Foreign acts working within the new wave genre have found Canada to be an important test market for U.S. acceptance, and at least one major label now is carrying its payroll here via sales derived from this type of talent.

WEA Canada first started to exploit the new wave about 14 months ago, with what then sounded like a strange and eccentric cover of the Rolling Stones' "Satisfaction," by Devo.

That group confirmed the cross-over potential of new wave rock and disco, at the same time creating a healthy dose of excitement and curiosity among rock record buyers and teens who were just starting to identify with rock'n'roll.

That's the opinion of Bill Johnston, a product manager at WEA here, and a man identified by WEA's international affiliates as a key to the strong sales picture the company has in Canada with new wave product.

A scan of Canada's top 20 album and single charts shows acts such as the B-52s, Gary Numan, the Pretenders and the Clash vying with established super sellers such as the Eagles, Bob Seger and Billy Joel.

Sire's Seymour Stein and WEA International's Dan Loggins both view the Canadian market—especially Toronto—as a solid test market for new disks the labels plan to release in North America.

Says Stein, "There's no getting away from the fact that Toronto was one of the first four or five cities on this side of the Atlantic to show a strong interest in the new wave."

"We intend to use Canada for newer British artists as a bridge to cross over into the U.S. with greater frequency this year. Telex is one we have pre-released in Canada already, and we're doing the same with singles by Betty Bright, the Secret Affair and the Beat in the near future."

Stein qualifies his pre-release schedule in this market by using the term "speculative" to describe the kind of material for which he's using Canada as a test market. "I think the British influence in Canada has a lot to do with the acceptance," he reasons.

Dan Loggins is in agreement with Stein's perception of Canada as a breakout territory for new wave, ranking it on par with Australia as a sales market. "But AM radio has helped develop the sales surge," he adds, "by giving the new acts much wider exposure to the mass audience."

Johnston at WEA here, a keen record collector himself, is considered to be something of a company musicologist by his peers. He, along with the marketing and promotion team, has developed some hard and fast schemes to keep the ball rolling.

"You really have to have a street feel and an ear for what is going on in music today," he explains.

"I think there is a terrific challenge to be found in picking up a new record and hearing it before anything has started to happen. We have a big promotion going with Abba right now, and we have sold more Abba records than any other artist on the roster. But there is something uniquely different about the challenge that faces one in breaking a brand new act. The Pretenders is a great example. Chrissie Hynde is a superstar already and we only have one album out. I'm sticking my neck out but I think with the

number of potential singles on the Pretenders album, we could end up with the kind of sales on it that Fleetwood Mac have generated.

While acts such as Talking Heads, Ramones, Wire 154 and Madness are now going gold, Gary Numan and the B-52s have really opened a lot of eyes and ears with their success here. The B-52s LP has already been certified as platinum, and WEA is pushing for double platinum, meaning sales of 200,000 units. The album has already sold close to 160,000 units, the company here reports.

Island has been a big supplier of hit product in this genre in the past, especially so with the Buggles whose "Video Killed The Radio Star" went to number two on the national singles chart. Marianne Faithfull's "Broken English" LP entered the LP

chart at the 12 position a month back, largely on the success of the title track single which was circulated to radio well in advance of the LP's release. WEA is set to go with the "Ballad of Lucy Jordan" in the next few weeks in this territory.

Backing the in-house enthusiasm here for the new wave releases, a point identified by both Stein and Loggins in a discussion on the Canadian market, are several successful marketing devices the company has used to sustain interest and focus attention at retail.

First is the "New Musik" print advertising campaign, tied to participating dealers and promoting 12 album titles, most of which have corresponding single hits available on the market and getting airplay on either AM or FM outlets.

## Rock Archives Are LeBlanc Moneymaker

TORONTO—A former rock journalist who has been getting "freebies" since the early '60s has turned his record collection, research files and his own personal recollections into a money making proposition.

Larry LeBlanc has had a colorful, sometimes stormy career as a music critic, feature writer and trade columnist in Canada. For several years, he has been expanding his horizon into radio and television and much of it has to do with his oversized collection of 18,000 albums and equally massive library of research data and news clippings.

"My habit cost about \$6,000 in 1978 and about \$4,000 last year," LeBlanc waxes of his investment in magazines, books and vinyl.

It started out quite innocently when he got fed up with wading through mountains of old magazines to research an upcoming interview. About four years ago, he hired a part-time assistant to clip his extensive collection of British music papers and file about a dozen North American music magazine collections with card indexes showing subject matter, page number and issue date. Since then, he has created a bank of about 4,000 index cards to cover the range of artists (alive and dead) he has research data on, along with industry personnel profiles and record company dossiers.

The library area, which covers much of the large basement area in his house here, is utilized by several daily music critics in this city and is also open to use for a fee by radio stations. Among network clients with contacts to glean information and music from his resource centre are the Canadian Broadcasting Corp.'s AM service and the CTV television program, Canada AM.

Why would tv outlets wish to use his files? LeBlanc explains that Global TV, for instance, decided to embark on a '50s rock program, to air this fall, and were bringing in some of the big names of the era such as Johnny Tillotson and Lesley Gore. They panicked when they realized that their records weren't that easy to come by, or that collectors were charging (and getting) between \$10 and \$50 for the records on the original labels.

"They called me up in a panic, we set a price and now the show is running along smoothly," LeBlanc says with an obvious air of pride.

The record collection, arranged alphabetically, has some obscure and hard-to-find pieces in it. A radio station doing a profile, or interview, with Billy Joel could, for instance, surprise a lot of people by playing "Hour Of The Wolf" by the Hassles, a late '60s band the singer recorded with for United Artists.

Then there is the Fantasy album by Mississippi, a group better known today as the Little River Band; or how about a real roots recording by the Eagles on Amos Records: "Longbranch Pennywhistle" with Glenn Frey and J.D. Souther?

Aside from these embarrassing moments for some of the latter day superstars, LeBlanc has a surprisingly good collection of curios by the likes of the Chipmunks, Bubble Gum era stars, surf bands and fan club collectables. Not all of the collection is rock, however.

LeBlanc is currently compiling an album of Canadian humour and suggests that he might well have the largest comedy collection in the country. His classical library is several thousand albums strong, there is a sizable collection of Gospel and inspirational music on hand too. Soundtracks and original cast recordings are well represented, as are the blues and bluegrass.

An earlier venture onto radio with his own show, "Backstage Pass," earned rave reviews in the daily press and attracted a good show in the ratings, but the magazine show was finally axed by station CILQ-FM here after some backroom disputes over the format.

LeBlanc says he would like to do live radio again, but in the meantime is quite happy working on selling his data resources and writing the occasional in-depth piece on the music scene and/or radio trends.

Opinionated he is, too, which has created legal tangles with at least one major act in the past. On the subject of radio, especially FM, he is critical to the point of verging on the caustic.

### For the Record

TORONTO—John Renbourne is one of the artists who has product imminent from Bomb Records under its new distribution deal with Trans Canada.

## Awards To Orchestras

TORONTO—The Performing Rights Organization of Canada (PRO) has awarded a total of \$10,000 in prize money to five Canadian orchestras.

The awards are offered to Canadian orchestras, annually, in an effort to encourage the performance of contemporary works, especially those by Canadian composers.

The Montreal Symphony received \$3,500 of the prize money, in part for enlisting Penderecki and Lutowski from abroad to either conduct their own works or premiere new Canadian orchestral pieces.

A cheque for \$2,500 went to the Edmonton Symphony Society for the "imagination" that organization showed in its choice of 20th Century repertoire. The season included works by Berio, Stockhausen and Hindemith.

Cheques for \$1,500 each went to the Quebec Symphony Orchestra and the Atlantic Symphony, again for including some challenging works in their overall seasons.

Billboard SPECIAL SURVEY For Week Ending 5/24/80

## Billboard Hot Latin LPs<sup>TM</sup>

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### SAN ANTONIO (Pop)

### NEW YORK (Salsa)

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	RAMON AYALA Ensename a olvidar Fredy 1165	1	EL GRAN COMBO Aqui no se sienta nadie Combo 2013
2	LITTLE JOE & THE FAMILY Top talents 001	2	OSCAR DE LEON Llego actuo y triunfo TH 2079
3	GRUPO FELICIDAD Hermoso carino Fire ball 1005	3	LUIS PERICO ORTIZ One of a kind New generation 715
4	ROBERTO PULIDO Mi pequenito ARV 1061	4	SONORA PONCENA Inca 1074
5	LOS TIGRES DEL NORTE En la plaza garibaldi Fama 594	5	W. COLON & I. MIRANDA Doble energia Fania 559
6	JULIO IGLESIAS Hey CBS 50302	6	JOHNNY VENTURA El caballo negro Combo 2010
7	MAZZ Mazz 1980 Cara 017	7	CONJUNTO CLASICO Los rodriguez lo mejor 801
8	RUBEN NARANJO Si senior El sarape 1148	8	CHEO FELICIANO Yaya 86
9	ESTRELLAS DE ORO Vol #2 America 1007	9	BOBBY VALENTIN Bronco 111
10	MANOELA TORRES Se te fue viva la paloma CBS 20335	10	DIMENSION LATINA Velvet 3005
11	VICENTE FERNANDEZ El tatur CBS 892	11	CUCO BALOY Discolor 8802
12	RIGO TOVAR El recado Profono 3015	12	RAY BARRETO Fania 552
13	CHELO Ya me voy Musart 1775	13	ROBERTO ROENA Fania 557
14	FLACO JIMENEZ Eres un encanto Joey 2070	14	CHARANGA CASINO SAR. 1007
15	LOS CLASICOS Mi pequenito ARV 1061	15	TITO PUENTE Tico 1436
16	GILBERTO PEREZ Todo mi carino Nuevo 1015	16	CHAMACO RAMIREZ Inca 1073
17	AGUSTIN RAMIREZ Fredy 1173	17	CONJUNTO LIBRE Salsoul 4122
18	NELSON NED Mi manera de amar West side latino 4120	18	SOCIEDAD 76 No me lo digan Fania 548
19	ANGELA CARRASCO Pronto 1069	19	JUNIOR TOLEDO & GUILLO RIVERA Performance 1425
20	SUPER ESTRELLA Visa 1017	20	WILLIE ROSARIO El rey del ritmo TH 2070
21	GRUPO IMPACTO Profono 3012	21	ORQUESTA LA SELECTA Soledad Borinquen 1387
22	JUAN GABRIEL Ella Arcano 3484	22	TIERRA NEGRA Borinquen 1396
23	PERLA DEL MAR Cumbia tamalera Profono 3009	23	CONJUNTO IMPACTO Lo tengo pisado Tecca 3010
24	LOS HUMILDES Fama 578	24	FANIA ALL STARS Fania 554
25	LOS CACHORROS Al pie de un arbol Hacienda 7913	25	PETE EL CONDE RODRIGUEZ Fania 550

# 'Bronco Billy' Movie Brings Rash Of Promos

• Continued from page 4

Penny DeHaven, Scatman Crothers and Clint Eastwood, all of whom perform in the movie.

Also attending was Elektra's Nashville vice president Jimmy Bowen who is spearheading the release of the album, and a string of singles, including "Bar Room Buddies" by Merle Haggard and Clint Eastwood that has already hit the Billboard country singles chart.

"The motion picture industry has discovered that country music is a valuable asset," comments Bowen, whose previous Los Angeles background gave him additional insight into the potentialities of country music's marriage with movies.

The trend goes back even further as country achieved significant box-office success with such films as "Nashville," "Harper Valley PTA," "W.W. And The Dixie Dancekings," and "Ode To Billy Joe."

Then a powerful trio of movies opened the floodgates and proved the commercial viability of the mix-

ture of movies and country music: "Smokey And The Bandit," "Hooper" and "Every Which Way But Loose."

Referring to the latter movie, Bruce Hinton, an independent Los Angeles promotion man, notes: "What you're seeing now is the result of a phenomenon created by a film that came out of nowhere to become Warner Bros.' third-largest grosser in history. Also out of the film came three No. 1 hit country singles and a best selling LP."

"Every Which Way But Loose" earned Warner Bros. \$50 million domestically and \$68 million worldwide, and showcased the talents of Mel Tillis, Charlie Rich, Eddie Rabbitt and Phil Everly. Similar to "Bronco Billy" the LP was produced by Snuff Garrett. "Every song on the 'Bronco Billy' album was written especially for the movie, except for 'Stars And Stripes Forever,'" notes Garrett.

Hinton, and fellow indie promoters Peter Svendsen and Jan Rhees

also were involved in promotional aspects of the "Bronco Billy" kickoff in New Orleans.

"Urban Cowboy" is now being shown in private screenings. The \$12 million budget film starring John Travolta, Mickey Gilley and Charlie Daniels was shot on location in Houston and Pasadena, Tex., by Paramount and is due for release soon. Travolta's country-and-westernization is expected to boost the western wear style trends as well as the popularity of country music. Though it's probably overstated to expect the same impact of the "Saturday Night Fever" disco rage, the movie should raise the country music/movie tandem to new heights.

"The Gambler" by Kenny Rogers, gained a huge audience in its recent CBS-TV airing, and many other projects are now in production.

These include: "Honeysuckle Rose" (with early bullish reports on the strong acting talents of Willie Nelson); "Middle Age Crazy" starring Ann-Margret, and based on a song by Sonny Throckmorton and recorded by Jerry Lee Lewis; "Best Little Whorehouse In Texas" starring Burt Reynolds and Dolly Parton (Reynolds was one of the first visionaries to plug country music into the movies); "Any Which Way You Can" the sequel, with the same cast and same plans for soundtrack LP, as "Every Which Way But Loose;" "Nine To Five" starring Jane Fonda, Lily Tomlin and Dolly Parton; "Smokey And The Bandit II" with Burt Reynolds, Jerry Reed and Don Williams; "Stand By Your Man," a CBS-TV movie based on Tammy Wynette's autobiography; and "Hard Country" with Tanya Tucker, Michael Murphy and Jan-Michael Vincent.

Other known country-oriented productions on the planning board are "Take This Job And Shove It" based on a David Allan Coe song, recorded by Johnny Paycheck; "The Night The Lights Went Out In Georgia" based on Bobby Russell's song; "Red Headed Stranger" based on the Willie Nelson concept album; "The Cowgirl And The Dandy" under option by actor James Caan, and based on the song by Bobby Goldsboro, recorded by Brenda Lee; "Teddy Bear" a spinoff from the song by Dale Royal, Billy Joe Burnette, Tommy Hill and Red Sovine,



Barroom Buddies: Merle Haggard, left, and Clint Eastwood, right, belt out their new Elektra single "Bar Room Buddies" at a New Orleans performance promoting Eastwood's new Warner Bros. Pictures film "Bronco Billy." They're getting some solid keyboard assistance from Ronnie Milsap, who also performs on the movie soundtrack.

recorded by Sovine; "Penny Annie" based on a song by Larry Gatlin, and Sugarfoot Rag," an autobiography of guitar great Hank "Sugarfoot" Carland, produced by Charles Underwood and directed by Stephen Verona.

Where will the country music/movie spiral lead? "There's no way to know how long this is going to continue," advises Sydney Pollack, director of "The Electric Horseman" and producer of "Honeysuckle Rose," which makes its media debut

in Austin, Tex., July 3. "We're at the height of the boom now."

Pollack believes the trend will level off after peaking: "There'll be a batch of imitations—I assume we'll get an excess. Then these (country-oriented) movies will settle down and become a staple."

Past success, present ebullience and future plans insure that "Bronco Billy" will not be riding that range alone. Instead, he'll be accompanied by a varied assortment of country cousins and urban cowboys.

## Top Billing Grows, Restructuring

NASHVILLE—Top Billing, Inc. has undergone a restructuring program to underscore the firm's recent growth into international booking and management.

With the agency's expansion into the field of television, Kathy Hooper, director of Top Billing's creative services division, will be coordinating all tv activity for the company's artist roster.

Added emphasis is being given to

tour publicity, headed by Susan Roberts, especially in the area of major market radio, newsprint and syndicated columnists.

Randy Goodman was recently added to the staff to coordinate all print media, publicity and public relations, gaining increased national coverage for Top Billing clients.

Senior vice president Andrea Smith will handle all corporate international activities for Top Billing.

## Tulsa's Mayfest A Cable Special

NASHVILLE—The Tulsa International Mayfest is the subject of a 90-minute music-variety special for Showtime, the cable/subsription television network.

Titled "The Tulsa Country Music Festival," it will feature Roy Clark, the Oak Ridge Boys, Mel Tillis,

Tammy Wynette, George Jones, Jim Stafford, Michael Murphey and George Lindsay.

"This will be a complete event on tape," says Dick Howard, senior vice president of the Jim Halsey Co., who announced that Paul Block is set to produce, with Anthony Eaton as co-producer, for Showtime.

The Tulsa International Mayfest is a production of the Halsey Co., which will host some 30 U.S. and European music acts. Halsey will serve as executive producer for the tv special.

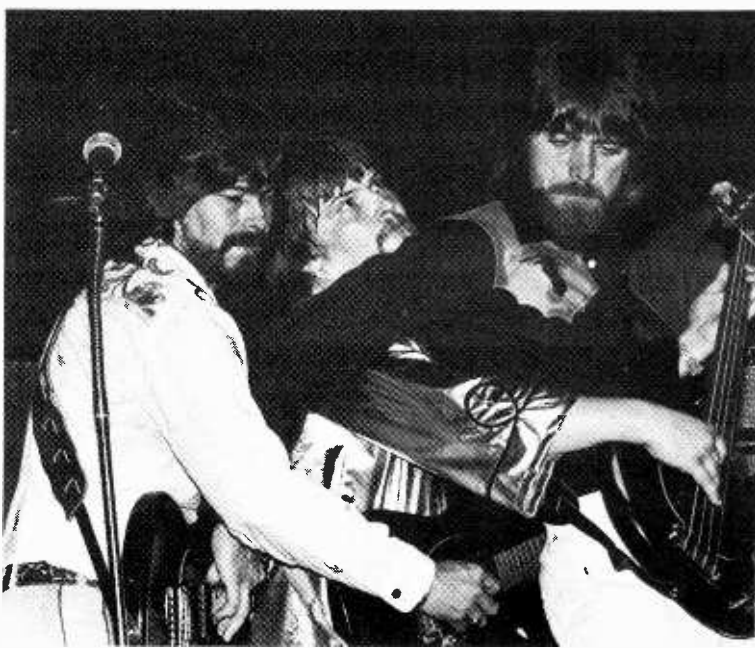
## Sheppard the Star

NASHVILLE—Warner Bros. artist T.G. Sheppard will be the featured performer on the 13th annual International Fan Club Organization show scheduled for Wednesday, July 11 in Nashville's Municipal Auditorium, as a part of Fan Fair week.

Other artists set to appear on the show include the Stamps, the Atlas Artist Cowboy Rhythm Band, Kelli Warren and Randy Barlow. Additional artists will be announced soon.

Nashville studio musicians including Tony Migliori, Ralph Childs, Clyde Brooks, Steve Chapman, Pete Bordonali, Hal Rugg and the Carol Lee Singers will comprise the IFCO staff band.

Loudilla Johnson serves as producer of the show with Joe Bob Barnhill as assistant producer.



SWITCH HITTING—Randy Owen, left, Jeff Cook, center, and Teddy Gentry, right, members of the Alabama Band, display their "quick change" talents on each other's musical instruments during a recent appearance at Nashville's Harmony House. The show capped an announcement that the group has signed with RCA Records with a May LP release date.

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### 1. BASS

- Tony Booth
- BMI** Billy Githam
- Jerry Johnson
- Curtis Stone
- Steve Wariner

### 2. FIDDLE

- Doug Atwell
- BMI** Bruce Ervine
- Anthony Gimble
- Harold Hensley
- Gordon Terry

### 3. DRUMS

- Richie Albright
- BMI** Archie Francis
- Jerry Johnson
- Lennie Londin
- George Manz

### 4. GUITAR

- BMI** Al Bruno
- James Burton
- Mac DeMarco
- Dan Miller
- Billy Walker

### 5. KEYBOARD

- Glen D. Hardin
- John Hobbs
- Jimmy Pruett
- BMI** Hargus "Pig" Robbins
- Danny Stonestreet

### 6. STEEL GUITAR

- BMI** Buddy Emmons
- Joel Ferguson
- Paul Mahesh
- Ralph Mooney

### 7. SPECIALITY INSTRUMENT

- Danny Davis (Trumpet)
- John Hartford (Banjo)
- Jerry Johnson (Lap Steel)
- BMI** Charlie McCoy (Harmonica)
- Smokey Rogers (Banjo)

### 8. BAND OF THE YEAR (TOURING)

- Asleep At The Wheel
- BMI** Charlie Daniels Band
- Oklahoma Boys Band
- Original Texas Playboys
- The Waylors

### 9. BAND OF THE YEAR (NON-TOURING)

- All Stars
- Country Sunshine
- BMI** Midway Riders
- Domino Riders
- Rebel Playboys
- Sound Company

### 10. KFID RADIO, WICHITA, KS.

- Radio Station of the Year

### 11. KING EDWARD IV, ROANOKE, VA.

- Disc Jockey of the Year

### 12. GILLEY'S, PASADENA, TX

- Country Night Club of the Year

### 13. TOP NEW FEMALE VOCALIST

- Rosanne Cash
- BMI** Loretta Lynn
- Garth Brooks
- Loretta Mandrell
- Sylvia

### 14. TOP NEW MALE VOCALIST

- John Anderson
- BMI** Razy Dales
- R.C. Bannon
- Donny Barlow
- Big Al Downing

### 15. TOP VOCAL GROUP

- BMI** Moe Bandy/Joe Stampley
- Jimmie F. Brown/Helen Cornelius
- Loretta Mandrell/R.C. Bannon
- Oak Ridge Boys
- Statler Brothers

### 16. ALBUM OF THE YEAR

- (Award to Artist-Producer-Record Company)
- "Blue Kentucky Girl" (Emmylou Harris)
- "Grease" (Kenny Rogers)
- BMI** "Kenny" (Kenny Rogers)
- "Straight Ahead" (Larry Gatlin)
- "Willie Sings Kristofferson" (Willie Nelson)

### 17. TOP MALE VOCALIST

- BMI** Moe Bandy
- Garth Brooks
- Kenny Rogers
- Don Williams

### 18. TOP FEMALE VOCALIST

- BMI** Crystal Gayle
- Loretta Lynn
- Barbara Mandrell
- Alice Murray
- Dolly Parton

### 19. SINGLE RECORD OF THE YEAR

- (Award to Artist-Producer-Record Company)
- BMI** "All The Gold In California" (Larry Gatlin)
- "Amanda" (Waylon Jennings)
- "Coward Of The County" (Kenny Rogers)
- "Devil Went Down To Georgia" (Charlie Daniels Band)
- "Half The Way" (Crystal Gayle)

### 20. ENTERTAINER OF THE YEAR

- Crystal Gayle
- Waylon Jennings
- BMI** Dolly Parton
- Kenny Rogers

### 21. SONG OF THE YEAR

- (Award to Artist-Composer-Publisher)
- "All The Gold In California" (Larry Gatlin)
- BMI** "It's A Chain Situation" (M. F. M. & Tree Publishing)
- "Lovers Waltz" (T.G. Sheppard)
- "She Believes In Me" (Kenny Rogers)
- "You're The Only One" (Dolly Parton)

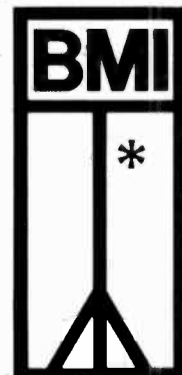
### 22. COUNTRY MUSIC MOVIE OF THE YEAR

- Concert Cowboy (Frankel Films)
- BMI** The Stranger (Columbia Pictures)
- Elvis (Dick Clark Motion Pictures)
- Living Legend (The EO Corporation)

### SPECIAL AWARDS

- BMI** BILL WARD, KLAC Radio, L.A.
- Jim Reeves Memorial Award
- BMI** Pioneer Award
- BMI** LORETTA LYNN
- Artist of the Decade

ACADEMY OF COUNTRY MUSIC



What the world expects from the world's largest music licensing organization.

## Nashville Scene

By KIP KIRBY

The music they play sounds like they should have red Texas earth on their boot heels. But *Cabin Fever* is actually a Boston-based band

which has been selected as one of the 20 finalists in the upcoming *Wild Turkey Jamboree of Country Music* in Columbia, Tenn. What's really

interesting is that *Cabin Fever's* sponsor for the competition is *WSAI-AM* in Cincinnati—the station picked the group over more than 100 other

bands from its submitted tape, even though *Cabin Fever* has never played in that area! Nashville had a chance to preview *Cabin Fe-*

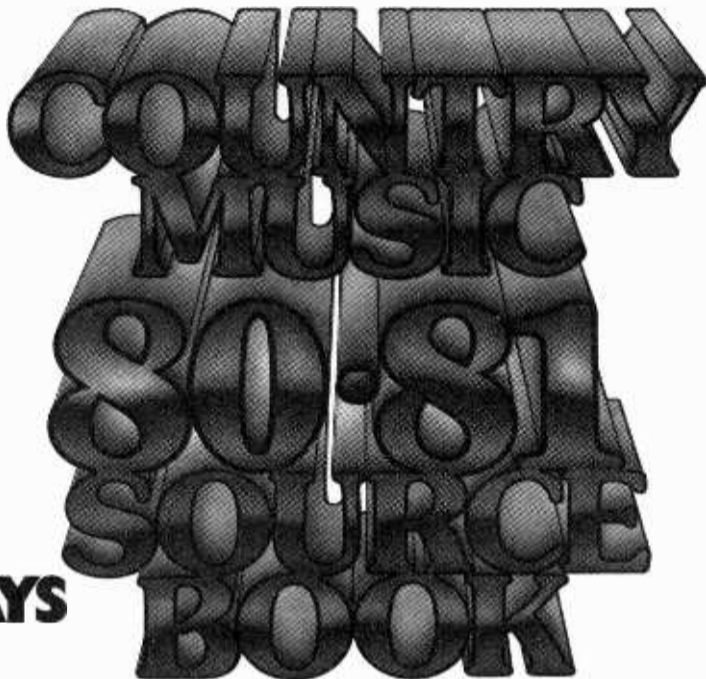
ver when it appeared at *J. Austin's* recently. The five-piece group proved that it certainly knows its country: members switch from rip-roaring Texas swing numbers like *Bob Wills' "Bottle Baby Boogie"* to instrumental shuffles, then into a rapid-fire lightning-fast bluegrass medley, then turn around and throw in a couple of country rockers to keep things moving. With two guitar players, a steel guitarist who handles leads like he wrote them, and strong bass and drum support, *Cabin Fever* showed that living in New England is no barrier to playing authentic country music. As Epic artist *Johnny Paycheck* also found out after the band opened for him at New York's *Lone Star Cafe* on the heels of its Nashville appearance!

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**BOSOM BUDDIES**—Dolly Parton, right, gives Jane Fonda a one of a kind introduction to country music during a surprise appearance together on the "Grand Ole Opry" recently.

Singer Pam Rose will be playing at *J. Austin's* June 12 during the week-long musical hoopla known as *Fan Fair*. Pam is staying busy fielding balls at second base for the Warner Bros. softball team, and in the past few weeks, has gotten her songs cut by *Margo Smith*, *Joe Simon* and *Telly Savalas*—how's that for crossing the board?

*Thomas Cain*, Nashville's favorite r&b local artist, showcased recently with his new band at *Opryland's Stage Door Lounge*. Cain is a superb talent, and his "*Alabama Morning*" stands as one of the finest songs to come out of this town. Too bad Nashville record companies don't seem to feel like investigating the r&b scene or Cain would already be a big name in music.

*Sound Emporium* (formerly known as *Jack Clement Studio*) is ready to present *Debby Boone* with its special "*Sound Emporium Cup*" commemorating her No. 2 single, "*Are You On The Road To Lovin' Me*," produced by *Larry Butler*. This cup is an honor bestowed on the artist and producer by *Sound Emporium* in recognition of a No. 1 single recorded there. However, *Debby* may not be in town for a while to receive it as she's expecting a baby and limiting her travel in advance.

*Barbara Mandrell* made her first-ever "*Tonight Show*" appearance May 21—and *Johnny Carson* was on hand to greet her. *Carson* seems much more amenable these days to having country stars on his program, and in the case of *Mandrell*, who could resist, anyway?

*Loretta Lynn* and her mother, *Clara Butcher Webb*, were on "*Good Morning America*" to celebrate Mother's Day. They were in Washington for a special "*Salute To Learning*" held at the White House.

Ovation Records *Max D. Barnes* will appear on the *Jimmie Rodgers* memorial tribute (on Memorial Day week-end) in Meridian, Miss. *Barnes'* newest single is "*Cowboys Are Common As Sin*," which makes the current trend of singles with the word "cowboy" in them one song stronger. The song is from *Barnes'* Ovation LP, which is his very first album in a long career of song-writing.

*Stephanie Winslow* appeared early in May at the *Lone Star Cafe*, following that with a visit to Nashville to tape "*That Nashville Music*." *Winslow* will also be back here June 10 to tape the "*Porter Wagoner Show*" at *Opryland*. ... The *Oak Ridge Boys* did a 10-minute film on child abuse to be shown at the group's annual *Stars For Children* benefit in Dallas June 20. Last year's fundraiser netted more than \$65,000.

And when *Carl Perkins* had to cancel a concert with *Joe Sun* at the *Lone Star* recently, *Sun* took his band *Shotgun* out onstage and carried the entire show himself. Reports are the performance was so good no one asked for a refund in *Perkins'* absence.

MAY 24, 1980 BILLBOARD

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BLACK CLOUD FORMING JUST ABOVE MY HEAD,  
I'M TURNING GREEN WITH JEALOUSY TO THINK OF HER AND YOU...  
YOU HAVEN'T EVEN SAID GOOD-BYE, AND I'M ALREADY BLUE.

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# Is June Fan Fair The Biggest Yet?

By KIP KIRBY

NASHVILLE—This year's Fan Fair celebration June 9-14 is shaping up as one of the largest in the event's nine-year history—if advance registrations are any indicator of actual attendance.

Says Jerry Stroble, public relations director for the "Grand Ole Opry," which annually cosponsors the week-long music hoopla with the CMA: "We're already running more than 10% ahead of our advance registrations for last year's Fan Fair, and all 274 booths at Municipal Auditorium were snapped up immediately."

The 1980 version of Fan Fair will feature in excess of 20 hours of live music, headlining more than 70 artists and songwriters from all over the country music community. And—for the first time—this year's Fan Fair will treat its registrants to two mixed label shows.

Acts already inked to appear on the six major label shows are:

**Plantation/Sun Records show**, June 11 at 10 a.m.: Rodney Lay and Wild West, Charlie Walker, Roy Drusky, Dave Dudley and Orion.

**Monument Records show**, June 11, at noon: Boots Randolph, Charlie McCoy, Tommy Jennings, Tommy Cash, Laney Smallwood.

**RCA Records show**, June 12 at 10 a.m.: Ronnie Milsap, Alabama Band, Sylvia, Steve Wariner, Dean Dillon.

**MCA Records show**, June 12 at 3 p.m.: Barbara Mandrell, Conway Twitty, the Oak Ridge Boys, Brenda Lee.

**Elektra Records show**, June 12 at 8 p.m.: Eddie Rabbitt, Sonny Curtis, the Glaser Brothers.

**CBS Records show**, June 13 at 10 a.m.: Janie Fricke, Don King, Louise Mandrell, R.C. Bannon, Moe Bandy, Lacy J. Dalton, Ronnie McDowell.

The CMA will present its two mixed label shows June 13, which will be followed by the traditional Cajun Show produced by Jimmie C. Newman.

Tentatively scheduled for the dual mixed label shows (which are being produced by Frank Jones) are a variety of artists spanning a number of record companies.

On the first mixed label program, June 13 at 3 p.m., will be Kelly Warren, Jeremiah Records; Billy Edd

## Borchetta Shifts

NASHVILLE—Independent promotion man Mike Borchetta has relocated from Los Angeles to Nashville. His new address is: 21 Music Circle East, Nashville, Tenn. 37203. Phone: (615) 255-6471.

Wheeler, Radio Cinema Records; Ann J. Morton, Prairie Dust Records; Jacky Ward, Mercury; Jerry Wallace, Door Knob Records; the Cates, Ovation; Tammy Jo, Ridgetop Records; Jerri Kelly, Little Giant; Eddy Raven, Dimension Records; Mundo Earwood, GMC Records; and Carol Chase, Casablanca.

The same evening at 8 p.m., segment two of the mixed label showcase will feature Jeanne Pruett, IBC Records; Hoyt Axton, Jeremiah Records; Con Hunley, Warner Bros.; and Gene Watson, Capitol.

Scheduled to appear on the Cajun show beginning at 10:30 p.m. are Jimmie C. Newman and Cajun Country, Joel Sonnier, Joe Manuel, Allan Fontemot, Duliss Landry and Wade Benson Landry, Mona McCall and Cajun humorist Justin Wilson.

On June 12 the Nashville Songwriters Assn. International sponsors its show from 10:30 p.m. to midnight. Performers will be chosen from the following songwriters who were honored at the organization's 13th annual songwriters awards ceremony held earlier this year: Larry Gatlin, Roger Bowling and Billy Edd Wheeler, Charlie Daniels, Milton Brown and Stephen Dorff, Hank Williams Jr., Rory Bourke, Charlie Black and Kerry Chater, David Bellamy, Randy Vanwarmer, Sonny Throckmorton (the Nashville Songwriters Assn.'s songwriter of the year), Don Williams, Patsy Bruce, Ed Bruce and Bobby Borchers, Sandy Mason, Bob Morrison and Debbie Hupp, Steve Gibb, Bob McDill and Rafe Van Hoy.

The annual bluegrass show takes place this year Wednesday, June 11, from 2-5 p.m. Among those pencilled in to appear are Bill Monroe, James Monroe, Lonzo and Oscar, Wilma Lee Cooper, Jim & Jesse, Mac Wiseman, Ralph Stanley, the Sullivan Family, Lilly Mae and the Gospelaires, Harold Morrison, the Pinnacle Boys and the Promenadors. This concert is staged by the "Grand Ole Opry."

## 'BACKSTAGE' WEEKLY SERIES

### Anderson Hosting On Tube

NASHVILLE—MCA artist Bill Anderson has been chosen to host a new syndicated television show called "Backstage At The 'Grand Ole Opry,'" set to debut nationally this fall.

Packaged by Show Biz, Inc., the half-hour show will offer behind-the-scenes visits and informal conversations backstage at the Opry

## Newsbreaks

• NASHVILLE — Elektra's Tommy Overstreet embarks on a week-long promotional tour Monday (19) to Australia and New Zealand, guesting on several television variety programs in Melbourne and Sydney and holding press interviews. This visit precedes Overstreet's forthcoming concert tour of the two countries scheduled for late summer, as well as the artist's newest record release, "Sue." Overstreet is also inked to appear for a week's engagement June 16-21 at the Playboy Club in Dallas.

• NASHVILLE — Nationwide Sound Distributors will promote and distribute product for two new record labels, Music America and O'Brien. Initially signed to Music America are Stoney Edwards and Tommy Collins. O'Brien's roster includes Ernie Ashworth and Little Roy Wiggins. Both record companies have opened Nashville offices.

• ONTARIO, Canada—The "Willie Nelson Event" concert June 28 at Rock Hill Park in Shelburne, Ontario, will be headlined by Leon Russell & New Grass Revival, Joe Sun, Tom Bresh, Myrna Lorrie, Nashville Swing Band, Cement City and Glory-Anne Carriere. The show is being staged by First Draw Productions, Inc. of Toronto.

• NASHVILLE—The International Music City Song Festival based here has released the grand prize-winning song, "No Ordinary Woman" by songwriter Byron Gallimore of Puryear, Tenn., on its Little Giant label. The song is taken from Little Giant's LP, "Winners," covering top selections from the 1979 songwriting competition.

• NASHVILLE—Brenda Lee will be the special guest on the Statler Brothers' 11th annual Happy Birthday U.S.A. celebration July 3-4 in Staunton, Va. The fund raiser benefits local charities in the Statlers' hometown of Staunton. Last year's event drew more than 50,000 people from 37 states and seven foreign countries. Lee and the Statlers will cap the two-day festival with a concert July 4 at 8:30 p.m.

House with regular members of the "Grand Ole Opry," along with musical performances from live "Opry" segments.

Additionally, the weekly program will feature a special guest artist who will also perform during the regular "Opry" broadcast. The pilot sequence of "Backstage At The 'Grand Ole Opry,'" filmed earlier this year, showcases Patti Page.

Anderson begins scheduled tapings in May for the series, marking the first time the "Grand Ole Opry" has ever been the site of a weekly tv series of this scope and the first time its backstage location will become a central portion of a televised production.

Boldfacing his increased emphasis on tv and concert exposure, Anderson has signed with Top Billing, Inc. in Nashville to handle his booking. The entertainer recently made his "Tonight Show" debut with host Richard Dawson. He is also a frequent visitor to such shows as "Password Plus" and "Mike Douglas."

KIP KIRBY

Billboard®

Billboard SPECIAL SURVEY  
For Week Ending 5/24/80

# Hot Country LPs™

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	2	6	GIDEON—Kenny Rogers, United Artists LOO 1035
★	3	56	GREATEST HITS—Waylon Jennings, RCA AHL1-3378
★	4	8	MILSAP MAGIC—Ronnie Milsap, RCA AHL 1-3563
★	1	12	THERE'S A LITTLE BIT OF HANK IN ME—Charley Pride, RCA AHL1-3548
★	6	9	COAL MINER'S DAUGHTER—Soundtrack, MCA 5107
★	6	7	IT'S HARD TO BE HUMBLE—Mac Davis, Casablanca NBLP 7207
★	7	8	THE ELECTRIC HORSEMAN—Soundtrack, Columbia JS 36327
★	12	35	KENNY—Kenny Rogers, United Artists LWAK-979
★	9	5	SHRINER'S CONVENTION—Ray Stevens, RCA AHL1-3574
★	13	3	DOLLY DOLLY DOLLY—Dolly Parton, RCA AHL1-3546
★	11	10	TOGETHER—The Oak Ridge Boys, MCA 3220
★	12	9	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
★	13	11	HEART & SOUL—Conway Twitty, MCA 3210
★	14	14	LACY J. DALTON, Columbia NIC 36322
★	15	15	SPECIAL DELIVERY—Dottie West, United Artists LT-1000
★	16	16	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS, RCA AHL1-3549
★	17	28	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E-237
★	18	7	LOVE HAS NO REASON—Debby Boone, Warner/Curb BSK 3403
★	25	4	THE WAY I AM—Merle Haggard, MCA 3229
★	20	19	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
★	21	21	DOWN & DIRTY—Bobby Bare, Columbia JC 36323
★	22	22	STARDUST—Willie Nelson, Columbia JC 35305
★	23	23	ASK ME TO DANCE—Cristy Lane, United Artists LT-1023
★	36	28	THE BEST OF EDDIE RABBITT, Elektra 6E-235
★	38	2	SOMEBODY'S WAITING—Anne Murray, Capitol S00 12064
★	26	29	YOU CAN GET CRAZY—Bellamy Brothers, Warner/Curb BSK 3408
★	27	32	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
★	28	24	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
★	NEW ENTRY		DALLAS—Floyd Cramer, RCA AHL1-3613
★	30	30	ENCORE!—Jeanne Pruett, IBC 1001
★	31	27	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
★	32	34	LOVELINE—Eddie Rabbitt, Elektra 6E 181
★	33	33	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
★	34	20	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II, Mercury SRM 1-5024
★	NEW ENTRY		URBAN COWBOY—Soundtrack, Asylum DP 90002
★	36	28	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493
★	37	26	CLASSIC CRYSTAL—Crystal Gayle, United Artists L00-982
★	38	39	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
★	39	40	A COUNTRY COLLECTION—Anne Murray, Capitol ST 12039
★	40	31	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
★	41	48	THE GAME—Gail Davies, Warner Bros. BSK 3395
★	42	49	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112
★	43	41	PORTRAIT—Don Williams, MCA 3192
★	44	35	LORETTA—Loretta Lynn, MCA 3217
★	45	37	FAVORITES—Crystal Gayle, United Artists L00 1034
★	46	46	CRYING—Stephanie Winslow, Warner/Curb BSK 3406
★	47	42	AUTOGRAPH—John Denver, RCA AQL 1-3449
★	48	43	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
★	49	45	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
★	50	47	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353

## COOTER DANIEL IS TWO-TIMIN'

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## 3 PDs Tapped For Fan Club Fete

NASHVILLE—Radio programmers Jerry Adams of KFDI-AM in Wichita, Bob May of KSSS-AM in Colorado Springs and Chuck Morgan of WSM-AM in Nashville have

been signed as emcees for the International Fan Club Organization's 13th annual dinner and show Wednesday, June 11, at Nashville's Municipal Auditorium.

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# Billboard's

Billboard SPECIAL SURVEY For Week Ending 5/24/80

Number of singles reviewed  
this week **103** Last week **101**

# Top Single Picks

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**ELECTRIC LIGHT ORCHESTRA—'I'm Alive' (3:46);** producer: Jeff Lynne; writer: Jeff Lynne; publishers: Jet/Unart BMI, MCA 41246. Culled from the "Xanadu" soundtrack, Jeff Lynne's vocal fronts this uptempo melodic rocker with guitar and synthesizer as dominant backing. The track sweeps along in a cool and optimistic vein.

**OLIVIA NEWTON-JOHN—'Magic' (4:25);** producer: John Farrar; writer: John Farrar; publisher: John Farrar BMI, MCA 41247. Olivia delivers some of her own magic on this effervescent track from "Xanadu" in which she stars with Gene Kelly. The singer's vocals continue to display more depth than ever and get to shine on this John Farrar-penned tune.

**CHEAP TRICK—'Everything Works If You Let It' (3:06);** producer: George Martin; writer: R. Nielsen; publisher: Adult BMI, Epic AE71206 (CBS). From the upcoming "Roadie" soundtrack, foursome turns in a rocking uptempo composition. Disk has the group's trademarked stamp of pop innocence and instrumentation is upfront.

**FLEETWOOD MAC—'Sister Of The Moon' (4:14);** producers: Fleetwood Mac, Richard Dashut, Ken Caillat; writer: Stevie Nicks; publisher: Fleetwood Mac BMI, Warner Bros. WBS49500. Fourth single from the "Tusk" album is a haunting Stevie Nicks song that recalls the chilling sound of "Rhiannon." Nicks' identifiable vocal gracefully interprets the poetic charm of the song with Mac's efficient backing.

**BROTHERS JOHNSON—'Light Up The Night' (3:46);** producer: Quincy Jones; writers: Louis Johnson, George Johnson, Rod Temperton; publishers: State Of The Arts/Brojay ASCAP, A&M 2238. "Stomp" soared up the soul and Top 100 charts and this one is in the same vein. This is a highly melodic dance-oriented r&b song with a pleasant, soaring feel.

**KIM CARNES—'More Love' (3:40);** producer: George Tobin; writer: W. Robertson; publisher: Jobete ASCAP, EMI-America P8045 (Capitol) P8045. Considering her exposure on her duet with Kenny Rogers, Carnes stands her best shot of Top 40 success on her own with this remake of the Smokey Robinson tune. Carnes' throaty vocal cuts loose with energy and emotion while her band backs her with precise accompaniment.

**THE LONDON SYMPHONY ORCHESTRA—'The Imperial March (Darth Vader's Theme)' (2:59);** producer: John Williams; writer: John Williams; publishers: Fox Fanfare/Bantha BMI, RSO RS1033. Based on the early success of the "Empire Strikes Back" soundtrack before the film has even opened, this sweeping symphonic score should find its way onto playlists. The theme is bold, vibrant and menacing keeping in line with the Darth Vader character.

## recommended

**VAN HALEN—'And The Cradle Will Rock' (3:32)** producer: Ted Templeman; writers: Edward Van Halen, David Lee Roth, Alex Van Halen, Michael Anthony; publisher: Van Halen ASCAP, Warner Bros. WBS49501.

**GARY NUMAN & TUBEWAY ARMY—'Are 'Friends' Electric?' (3:45);** producer: Gary Numan; writer: Gary Numan; publisher: Beggars Banquet PRS, Atco 7206 (Atlantic).

**FELIX CAVALIERE—'Good To Have Love Back' (3:21);** producers: Felix Cavaliere, Cengiz Yaltkaya; writer: F. Cavaliere; publisher: KI ASCAP, Epic 960880 (CBS).

**BEACH BOYS—'Livin' With A Heartache' (3:05);** producer: Bruce Johnston; writers: C. Wilson, R. Bachman; publisher: Murry Gage ASCAP/Survivor BMI, Caribou ZS99033 (CBS).

**JOAN ARMATRADING—'Me, Myself, I' (3:16);** producer: Richard Gottehrer; writer: Joan Armatrading; publishers: Rondor/Irving BMI, A&M 2240.

**JOHNNY RIVERS—'Romance (Give Me A Chance)' (3:47);** producer: Johnny Rivers; writer: M. Martin; publisher: Rockslam (Bug) BMI, RSO RS1030.

**RUSSIA—'Who Do You Think You Are?' (3:20);** producer: Paul Ratajczak; writers: Tuttle, Stevens, White, Swisstack/Brighton; publishers: Peer-Southern/Surias BMI, Warner Bros. WBS49249.

**JOHN DENVER—'Dancing With The Mountains' (3:21);** producer: Milton Okun; writer: John Denver; publisher: Cherry Lane ASCAP, RCA JH12017.

**PLAYER—'It's For You' (3:55);** producers: Tony Peluso, Peter Beckett; writer: P. Beckett; publisher: Big Stick BMI, Casablanca NB2265.

**RUSS BALLARD—'On The Rebound' (3:20);** producers: Russ Ballard, John Stanley; writer: R. Ballard; publishers: April/Russell Ballard ASCAP, Epic 950883 (CBS).

**DAVID GATES—'Can I Call You' (3:42);** producer: David Gates; writer: David Gates; publisher: Kipahula ASCAP, Elektra E46646A.

**BILL MEDLEY—'Still A Fool' (3:02)** producers: Brent Maher, Randy Goodrum; writers: R. Goodrum, B. Maher; publishers: Chappell/Sailmaker/Welbeck/Blue Quill ASCAP, United Artists UA1349X.

**SURVIVOR—'Rebel Girl' (3:44);** producers: Robie Porter, Survivor; writers: Jim Peterik, R. Gary Smith; publishers: Saber Tooth BMI/WB ASCAP, Scotti Bros. SB517 (Atlantic).

**ELEVATORS—'Stickball Kids' (3:29);** producer: Earle Mankey; writer: A. Kennedy; publishers: Arista/Vator ASCAP, Arista AS0513.

**NAZARETH—'Heart's Grown Cold' (3:26);** producer: Jeff Baxter; writer: Cleminson; publisher: Panacha ASCAP, A&M 2237.

**SANTA ESMERALDA—'Don't Be Shy Tonight' (3:59);** producer: Nicolas Skorsky; writers: N. Skorsky, J. Goings; publisher: ASCAP, Casablanca NB2267.

**JAVAROO—'Behind My Eyes' (3:34);** producer: Barry Blue; writers: B. Blue, P. Greedus; publishers: Carbert/Heath Levy/April BMI/ASCAP, Capitol P4870.

**HUDSON—'Annie' (4:03);** producer: Michael Lloyd; writers: Bill Hudson, Mark Hudson, Brett Hudson, Steve Dudas; publisher: Lornhole BMI, Elektra/Curb E46648A.

**YELLOW MAGIC ORCHESTRA—'Cosmic Surfin' (3:30);** producer: Harry Hosono; writer: H. Hosono; publishers: Alfa/Almo ASCAP, A&M 2239.



**GAP BAND—'Party Lights' (3:55);** producer: Lonnie Simmons; writers: Charley Wilson, Lonnie Simmons, Ronnie Wilson, Rudolph Taylor; publisher: Total Experience BMI, Mercury 76062. Coming off "Oops, Upside Your Head," veteran outfit offers another funky uptempo tune. Harmonies and horns stand out.

**CURTIS MAYFIELD AND LINDA CLIFFORD—'Love's Sweet Sensation' (3:50);** producers: Gil Askey, Curtis Mayfield; writer: F. Bleu; publishers: Bellboy (Adm. by Mighty Three) BMI, RSO/Curtom, ES 1029. Duets are hot this season and this one is jazzy r&b love ballad. Rap at song's end lends a different edge.

**PATRICE RUSHEN AND D.J. ROGERS—'Givin' It Up Is Givin' Up' (3:35);** producers: Charles Mims Jr., Patrice Rushen, Reggie Andrews; writers: Patrice Rushen, Angela Rushen; publisher: Baby Fingers ASCAP Elektra E46647A. Rushen, who had the "Haven't You Heard" hit, turns in a soft but rhythmic ballad with Rogers. Vocal interplay works well.

## recommended

**CANDI STATON—'Looking For Love' (3:24);** producer: Jimmy Simpson; writers: Andy Schwartz, Randy Klein; publisher: Hotlips BMI, Warner Bros. WBS49240.

**WILSON PICKETT—'Love Of My Life' (3:07);** producer: Andre Perry; writers: J. Roussel, M. Simon; publishers: Merlin N.V./Sock Cymbal ASCAP/PROCAN, EMI-America P8027 (Capitol).

**CROWN HEIGHTS AFFAIR—'Sure Shot' (3:35);** producer: Bert Decoteaux; writers: Bert Reid, Raymond Reid, William Anderson; publishers: Delightful/Crown Heights BMI, De-Lite DE805.

**TTF—'(Baby) I Can't Get Over Losing You' (3:53);** producer: Corey Wade; writer: P. Gaines; publisher: Mayfield BMI, RSO/Curtom RS1035.

**DOROTHY MOORE—'Talk To Me/Every Beat Of My Heart' (3:15);** producers: Couch, Stephenson, Whitsett; writers: Joe Seneca, J. Otis; publishers: Jay and Cee BMI/Jobete ASCAP, Malaco M2062A.

**EL COCO—'You Put Love On My Mind' (3:59);** producers: Laurin Rinder, W. Michael Lewis; writers: L. Rinder, M. Lewis, M. Ross, T. Laws; publisher: Equinox BMI, AVI 317S.



**EMMYLOU HARRIS—'Wayfaring Stranger' (3:26);** producer: Brian Ahern; writer: trad; publisher: Visa, ASCAP, Warner Bros. WBS 49239. This eerie acoustic standard is from Harris' new "Roses In The Snow" LP, a change of mood from her last No. 1 single. Its arrangement has an achingly lonely refrain that borders on spiritual. Emmylou's singing is luminous and shimmering with an edge of pain; the roots here are deep in country/bluegrass.

**WAYLON JENNINGS—'Clyde' (2:40);** producers: Tichie Albright, Ron Haffkine; writer: J.J. Cale; publisher: Johnny Bientstock, BMI, RCA JH12007. This is an example of countrified rock at its best. The driving instrumentals, led by a powerful percussion section, enhance Waylon's gravelly textured voice. Expert fiddle lines add strength to this memorably upbeat melody.

**DOTTIE WEST—'Leavin's For Unbelievers' (3:28);** producers: Brent Maher-Randy Goodrum; writers: Randy Goodrum-Brent Maher; publishers: Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP, United Artists X1352. With this evocative followup to "A Lesson In Leavin'," West demonstrates once again her diversified style. Backup vocals and steady percussion, coupled with West's throaty, distinctive voice and ability to emote, make this a good bet to crossover to the pop charts.

**MICKEY GILLEY—'Stand By Me' (3:38);** producer: Jim Ed Norman; writers: Jerry Lieber, Mike Stoller & Ben E. King; publishers: Rightsong/Trio/ADT, BMI, Asylum E46640. The

old r&b classic has been resurrected with new underpinnings as part of the "Urban Cowboy" soundtrack. Gilley gives the song a smooth, eased-back feeling that works in harmony with Norman's mellow orchestrations.

**NIGHTSTREETS—'Falling Together' (2:26);** producer: Robert John Jones; writers: R.J. Jones-M.D. Barnes; publishers: Blue Lake/Plum Creek, BMI, Epic 950886. Slide guitar sprinkles a sparkling intro for this stunning trio effort (though it's the group's female singer who carries this number). Nightstreets has developed its own harmony style, and Jones' production is in a class by itself.

**JOHNNY DUNCAN—'I'm Gonna Love You Tonight (In My Dreams);** producer: Billy Sherrill; writer: W. Holyfield; publishers: Maplehill/Vogue, BMI, Columbia 111280. A sexy reading by Duncan and a double-paced rhythm track underneath a full-bodied string section gives this a bright lift. The arrangement is contemporary and MOR in appeal.

**JOHNNY CASH—'Song Of The Patriot' (3:27);** producer: Earl Ball; writers: M. Robbins/S. Milete; publishers: Kaysey, SESAC/Mariposa, BMI, Columbia 111283. Out of a crop of current "return to patriotism" tunes comes this shining example of how to do it right. Cash and Robbins make an exciting vocal team, the production is energetic, and the message invigorating and intelligent.

**FREDDIE HART—'Sure Thing' (2:52);** producers: Nelson Larkin-Earl Conley; writers: Nelson Larkin-Earl Conley; publishers: Meriark-Blue/Moon-April, ASCAP, Sunbird 110. A very lively performance with catchy introduction by veteran Hart. Powerful backup support from vocals and instrumentals, with particularly fine steel guitar work, add flavor to this well-polished piece.

**BRIAN COLLINS—'I Love You (No time listed);** producer: Brian Collins-A.V. Mittelstedt; writer: Brian Collins; publisher: Beef Baron, BMI, Record Distributing 2033. After a period of inactivity, Collins has emerged with a powerful country contender boosted by strong backgrounds, solid drum lines and interesting tempo shifts. He's a singer who knows how to put feeling in a record and does so here.

## recommended

**BILLY WALKER & BARBARA FAIRCHILD—'Let Me Be The One' (3:14);** producer: Billy Walker; writer: Jimbeau Henson; publisher: Goldline Music ASCAP, Paid PAD 102.

**JIM WEST—'When We're Makin' Love' (2:45);** producer: Hank DeVito; writer: West; publisher: ATV, BMI, Macho MM 004 A.

**REX GOSDIN—'Just Give Me What You Think Is Fair' (2:59);** producer: Gary S. Paxton and Rex Gosdin; writers: Rex Gosdin/V.L. Haywood/Jeff Twill; publisher: Window, BMI, Sabre ZSL 4520.

**RED SOVINE—'It'll Come Back' (3:07);** producer: Tommy Hill; writer: Glenn Martin; publisher: Tree, BMI, Gusto GT4 9030.



## recommended

**EXILE—'You're Good For Me' (3:35);** producer: Peter Coleman; writers: Mark Gray, Greg Guidry; publishers: Down 'N Dixie/Irving BMI/World ASCAP, Warner/Curb WBS49245.

**KLAATU—'Knee Deep In Love' (3:13);** producer: Chris Bond; writers: J. Woloschuk, D. Tome; publisher: Klaatoons ASCAP/CAPAC, Capitol P4866.

**SCOTT JARRETT—'Miles Of Sea' (3:49);** producers: Dave Grusin, Larry Rosen; writer: Scott Jarrett; publishers: Potamus/Roaring Fork BMI, Arista GS2505.

**AIRPLAY—'Nothin' You Can Do About It' (3:56);** producers: Jay Graydon, David Foster; writers: D. Foster, J. Graydon, S. Kipner; publishers: Garden Rake/Foster Frees/Irving BMI/Stephen A. Kipner ASCAP, RCA JH12013.



## First Time Around

**IRENE CARA—'Fame' (3:48);** producer: Michael Gore; writers: M. Gore, D. Pitchford; publisher: MGM BMI, RSO RS103. First single from the motion picture soundtrack is an engaging disco/r&b concoction. Cara's vocals are excellent, lyrics have an optimistic charm and hook is memorable.

**KINGBEES—'My Mistake' (2:49);** producers: David J. Holman, Rich Fitzgerald; writer: J. James; publisher: Short Fuse BMI, RSO RS1032. A steady thumping guitar kicks out this rockabilly-influenced track. Harmonies lend support to the lead vocals which is effectively backed by a sparse rock sound.

**TERRY WILLIAMS—'Blame In On The Night' (3:28);** producer: Ian Gardiner; writers: Robert Byrne, Tom Brasfield; publisher: I've Got The Music ASCAP, I.A. IAS504AS. Williams gives a sensitive and sincere interpretation of this much covered ballad that is ideally suited for pop and adult contempo-

rary formats. His smooth vocal, sounding something like Johnny Mathis, is supported by a rhythmic cast of players.

**ROBIN LANE & THE CHARTBUSTERS—'When Things Go Wrong' (3:14);** producer: Joe Wissert; writers: R. Lane, J. Ci-polia; publisher: Leeds (MCA) ASCAP, Warner Bros. WBS49246. Robin Lane's guitar and husky vocals front this three-guitar Boston-based power rock quintet. The exceptional guitar work stands out although Lane's unique delivery is noteworthy.

**STERLING—'Baby It's You' (3:43);** producer: David Kershbaum; writers: Burt Bacharach, Mack David, Barney Williams; publishers: Dolfi/United Artists ASCAP, A&M 2235. Four-man group does an effective cover of this Bacharach-penned tune that was a hit for the Shirelles in 1961. Guitars and strong vocals power the track.

**PHILIP RAMBOW—'Fallen' (3:25);** producers: Peter Jenner, Hugh Burns; writer: Philip Rambow; publisher: Blackhill BMI, Capitol P4872. Britain's Rambow offers a frantically uptempo rocker that features a strong melody. Guitar break adds zest.

**RICHARD LEIGH—'I've Come A Long Way' (2:46);** producer: Allen Reynolds; writer: Richard Leigh; publisher: United Artists, ASCAP, United Artists X1351. Leigh is a beautiful singer with a soft, sure style against the lovely texture of the arrangement. There's a Don Williams feel to the record, a country masterpiece.

**PEBBLE DANIEL—'Goodbye Eyes' (3:18);** producer: Allen Reynolds; writer: David Loggins; publisher: Leeds/Patchwork, ASCAP, Elektra 46643. An outstanding debut could give Elektra a major new artist in Daniel. Her throaty husk of a voice, combined with this fine Loggins classic ballad and Reynolds' incomparable production, makes for a premiere first outing. Especially suited for country and A/C airplay.



## recommended

**MICHAEL ZAGER BAND—'Don't Sneak Up On Me' (3:18);** producer: Michael Zager; writer: M. Zager; publisher: Sumac BMI, Columbia 111273.

**SKYY—'Skyyzoo' (3:56);** producers: Randy Muller, Solomon Roberts Jr.; publisher: Solomon Roberts Jr.; publisher: Alligator ASCAP, Salsoul S72121.

**KID CREOLE—'There But For The Grace Of God Go I' (4:18);** producers: Darnell, Zilkha; writers: Nance Darnell; publisher: Nance BMI, Antilles ANS103A (Island).

**KANO—'I'm Ready' (3:40);** producer: L. Figini; writers: S. Pulga, L. Ninzatti, M. Bonsanto; publishers: Emergency ASCAP/Farfalla, Emergency EMS4504.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

## Presley's Friends Consult Elvis Film

LOS ANGELES—Jerry Schilling, often a double and a standin for Elvis Presley while he was in films, and Joe Esposito, who handled Presley's personal affairs, will consult Warner Bros. on the film "This Is Elvis."

Schilling currently manages the Beach Boys and the Sweet Inspirations and Esposito is road manager for John Denver.

David L. Wolper is the film's executive producer, with Malcolm Leo and Andrew Solt writing, producing and directing.

## 'Cupid' a Problem

LOS ANGELES—Erika Smith, Atlantic's local promotion director here, ran into unexpected difficulties in trying to convince Bobby Rivers, program director of KRUX-AM in Glendale, Ariz., to play the Spinners' new single, "Cupid."

Rivers didn't want to add the record in the final days of an ARB rating period, thinking it would be free publicity for the call letters of a rival station in nearby Tempe, Ariz.: KUPD-FM.



# Anti-Counterfeit Systems On Horizon

• Continued from page 1

take its own method of preventing its product from being ripped-off by counterfeiters by adopting a "super secretive" hidden identification process which Michael Roshkind, vice chairman and chief operating officer of Motown Industries claims "will be 100% effective as a preventative measure against counterfeiters."

The system reportedly involves computers and special electronic mechanisms which automatically reject any unauthorized duplication of records and tapes. The system was conceived by the Owner Protection Co. from a formula devised by two graduates of the Massachusetts Institute of Technology. How does the system work? Roshkind won't say.

"No one person, or combination of people, whether at Motown or the Owner Protection Co. will know the entire code so there is no way human frailty can break the system," notes Roshkind.

The system supposedly also contributes to tighter inventory control and "other specific advantages" which Roshkind says he is not free to disclose at present. Additionally, the Motown system supposedly pinpoints exact quantities and specific locations where the infractions took place. How does this work? Roshkind won't say.

Warner Communications is developing a "true" anti-counterfeiting device, which Phil Rose, WEA vice president "cannot talk about for good reason." A com-

mittee headed by Stan Cornyn, Warner Bros. executive vice president, is investigating the process.

The Warner Communications system, it's been learned, is a "device" which offers a positive identification for its products, one Warner Communications executive reveals. So secret is the process and "device" that he says he is "sworn to secrecy."

But all members of the Warner Communications music committee have been briefed on the antipiracy device first revealed at the recent 10th IMIC in Washington by Cornyn at a panel on piracy. His comments appear on page 62 of the IMIC report in this issue.

Cornyn's comment about increased surveillance of the retail community with Warner Communications "popping in on Mr. Retailer rather unexpectedly with one thing in mind of making sure we're not getting screwed," is an indication that through technology and good old intimidation and fear, WCI will be patrolling its product. How does the Warner Communications system work? No one will say.

But Phil Rose also notes that overseas, WEA International has made it difficult for counterfeiters to duplicate cassettes. How does that work? Here Rose will talk: the company is engraving the WEA logo into the plastic case and using different color codings. Rose says that the method is not "preventative" but is a deterrent to counterfeiters duplicating WEA product. "Counterfeiting our product would require so many distinct

items that it would make it more costly. But it's just a deterrent," he says.

CBS Records U.K. has been experimenting with modified cassette packaging to thwart counterfeiters. Library cases feature a daffodil design molded into the plastic, while the inlay card has special printing—courtesy of a British banknote printer—which cannot be duplicated by conventional methods (Billboard, March 1, 1980).

In addition, the cassette itself has a raised finish around the edge, with the same daffodil motif molded into it.

Something that may not be so visible is the anti-counterfeiting device Atlantic will be "testing" on its upcoming Rolling Stones album. How will it work? Spokesmen refuse to comment any further, except that it will be recognizable to the label and no one else.

Earlier, RSO Records implemented using an additional chemical treatment process for its packaging which is invisible to the naked eye but supposedly allows the label to detect if its product is counterfeit (Billboard, March 29, 1980).

RSO first tested the process on the "Bee Gees Greatest Hits" package last November.

RSO president Al Coury claims that since the chemical treatment has been applied to product, neither the FBI nor the RIAA has found any counterfeit RSO product.

The chemical treatment was initially applied to hot moving product

only, but because any album or tape can suddenly explode, all albums and tapes now bear the invisible mark.

On a global note, the International Federation of Producers of Phonograms and Videograms has set up a special subcommittee to find a counterfeiting device that can be applied by all companies to facilitate the detection of piracy (Billboard, May 17, 1980).

Today, some 30 devices have been studied and a few have been singled out for further consideration.

Jules Yarnell, special counsel to the RIAA, says that it's not necessary to have a universal system—just an effective one.

Yarnell estimates there are at least six different systems being investigated by U.S. record companies. "I don't think the studies are complete but they're getting closer," he states.

Continues Yarnell: "We're checking each one out to see if they can't be reproduced by counterfeiters and that they do the job of making it easy to detect if product is legitimate. You can have something that works but is hard to apply and read. We're studying everything and hopefully there will be enough systems to have a choice from."

One industry source believes that the ideal system is one which would make counterfeit product identifiable by both retailer and manufacturer. The manufacturer would be able to check returns and the retailer insure its product is legitimate.



**MOVIE STAR**—English vocalist Hazel O'Connor, star of the upcoming film, "Breaking Glass," will have the soundtrack released in North America on A&M in August. The label has also signed her for North American distribution. Film is about the rise of a new wave artist.

## Laud Benny Carter

LOS ANGELES—The American Society of Music Arrangers honors Benny Carter at its annual banquet June 8 at the Ambassador Hotel's grand ballroom here.

Carter receives the Golden Score Award for his continued excellence and achievements in composing, arranging and orchestrating.

Entertainment will be provided by Buddy Collette, Harry "Sweets" Edison, Red Callender, Shelley Mann, Abe Most, Tommy Vig and others. All proceeds are earmarked for the American Society of Music Arrangers Workshop Fund.

## MCA Distrib Move

LOS ANGELES—MCA Distributing Corp.'s national office has relocated to 70 Universal City Plaza, Universal City, Calif. 91608. The telephone number for the executive staff is (213) 508-4500.

# Album Of Sci-Fi Soundtracks Cut Digitally

By IS HOROWITZ

NEW YORK—Metal parts for the digitally recorded album, "Music From The Galaxies," are being rushed to licensees abroad following a series of high technology mastering sessions at Frankford/Wayne Labs here last week.

The album, featuring music adapted from scores of recent science fiction movies, will also be released in this country and Canada as

part of the new CBS Records Mastersound line. See separate story on page 10. However, its producers, Ettore Stratta and Joe Kaufman, have licensed the LP to six additional companies in various parts of the world.

Two Sony PCM 1600 digital recorders were used at Frankford/Wayne, synchronized to feed both

the cutting head and a prototype of the new digital CompuDisk system to control depth and width of groove cut. Latter device is said to enable hotter levels and longer LP sides without distortion, says cutting engineer Joe Gastwirt.

Lacquer masters were plated at Eurodisk here within 24 hours after being engraved at Frankford/Wayne, and metal mothers shipped abroad. These go to Warner-Pioneer in Japan, Deutsche Grammophon in Germany, Barclay in France, Durium in Italy, Gamma in Mexico and K-tel in the U.K. Latter deal, says

# \$3 Mil Casablanca Suit By N.Y. Producer Moulton

LOS ANGELES—Disco producer/mixer Tom Moulton and TJ Productions of New York seek in excess of \$3 million in damages from Casablanca Records, which they accuse of renegeing on a May 1979 production pact.

In exhibits filed with Federal District Court here, Moulton and Casablanca agreed the label would furnish \$70,000 for the opening period of the term, with a first option funding of \$85,000 and a second option payment of \$100,000 for the plaintiff's office maintenance.

The agreement provided the plaintiffs would receive \$30,000 for each album provided, with half to be provided at the start of production and the remainder when an album was received. The amount rose to \$40,000 in the first option period and \$50,000 for each album in the

second option term, per the complaint.

Casablanca was committed to provide \$18,000 monthly to the plaintiffs for which they were to hire two independent promotion persons who would correlate their activities with label personnel, the suit claims.

The pleading alleges that Polydor's Dr. Ekke Schnabel told the plaintiff's attorney, Tobias Pienek, the contract was terminated March 1980. He offered \$100,000 to the plaintiffs for the buyout.

The plaintiffs seek to have the contract ruled valid and binding or the court decide they be compensated properly. The suit asks the court enjoin the defendant from negotiating with any acts with whom Moulton has been professionally connected.

# Warren Schatz Of Ariola-America

• Continued from page 4

bels to beef up his operation. Initially these are Herman Brood, the Three Degrees, Catharine Howe and Krokus, a Swiss heavy metal band.

"I'll be announcing more acts soon," he says, hinting that at least two of them are veterans of major labels.

Ariola-America product will be marketed via Arista Records, its sister label. Arista executive vice president Elliot Goldman, who is also a vice president and board member of Ariola International, will supervise the domestic operation, while Schatz handles the label's day-to-day operation.

## Execs Start Labels

• Continued from page 3

This heavy activity by these record industry veterans is also in sharp contrast to others, such as Jay Lasker, former Ariola boss, Mike Maitland, ex-MCA Records chief, and Bill Gallagher, former Audio Fidelity executive who have yet to re-surface in the industry.



Helen Sexton

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# Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 5/24/80

Number of LPs reviewed this week 40 Last week 46

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## Spotlight

## Pop

**GRAHAM PARKER AND THE RUMOUR**—*The Up Escalator*, Arista AL9517. Produced by Jimmy Iovine. With each release, this British blues-rock singer becomes increasingly popular and this release could put him over the top as it contains all his best attributes. His biting lyrics and vocals are in top form and his band is tight and crisp. Bruce Springsteen, who Parker has been compared to over the years, guests on one track, "The Endless Night." However, this cut isn't the only attraction as all are uniformly strong. While most are up-tempo rockers, one of the highlights is the acoustic based love song, "The Beating Of Another Heart."

**Best cuts:** "The Beating Of Another Heart," "The Endless Night," "Devil's Sidewalk," "No Holding Back."

**ORIGINAL MOTION PICTURE SOUNDTRACK**—*Fame*, RSO RX13080. Produced by Michael Gore. MGM has launched a heavy promotional campaign for the film and RSO is doing likewise for this soundtrack. The styles included range from disco, adult contemporary, gospel and folk to a beautiful solo piano composition. Linda Clifford's "Red Light" is the only song by an artist of stature. Vocal chores on the other tracks are handled by the newcomers which star in this film of young performers. Still, all pieces are well done and can fit into a variety of formats including Top 40, r&b and adult contemporary. "Out Here On My Own," featuring a strong vocal performance by Irene Cara, is the standout ballad track.

**Best cuts:** "Out Here On My Own," "Fame," "Hot Lunch Jam," "Red Light," "I Sing The Body Electric."

**SHANDI**, Dreamland DL15001 (RSO). Produced by Commander Chapman. Producer Mike Chapman's liner notes claiming Shandi to be "rock'n'roll music in its ultimate female form" aren't far from the truth. Shandi commands one of the most powerfully expressive rock voices, ripping the guts out of a tune with the kind of discipline and emotionalism not heard in some time. Not only is Shandi a vibrant singer, but her writing is the kind that brilliantly fuses melody with sensitivity resulting in the kind of rock tune that is irresistibly ear catching. Shandi is vivacious yet gentle, daring and sincere. Her songs come into focus with the firebrand playing of her band with its twin guitar assault and bass, keyboard and drum support.

**Best cuts:** "Walk The Streets," "Mine (Mine, Mine, Mine)," "Heart Beat," "Don't Sweat It."

**CAROLE KING**—*Pearls—Songs Of Goffin & King*, Capitol SOO12073. Produced by Carole King, Mark Hallman. King's fourth album for Capitol is a gem. That's hardly surprising considering that Goffin & King wrote some of the finest songs of the rock era. But given the tepid sales and critical response which greeted "Simple Things," "Welcome Home" and "Touch The Sky," it's still a relief for King enthusiasts. Four of these tracks have been cut by King before, either on the City's late-'60s LP or King's own maiden effort in 1970. The backup band (which includes Christopher Cross) plays hot, tight tracks in back of Carole's confident, sturdy vocals. All things considered, this is Carole's best LP since her reign as the industry's top female album artist in 1971-72.

**Best cuts:** "Hey Girl," "Goin' Back," "Oh No Not My Baby," "Dancin' With Tears In My Eyes," "Snow Queen," "One Fine Day."

**SAMMY HAGAR**—*Danger Zone*, Capitol ST12069. Produced by Geoff Workman, Sammy Hagar. With the upsurge in popularity for heavy metal and hard rock, Hagar should score well and add to his already large following with this release. This is well played, bluesy hard rock. Though most are uptempo, the pop "Heartbeat," partially acoustic "In The Night (Entering The Danger Zone)" and building "Run For Your Life" are highlights. Unlike some other acts in the genre, Hagar relies on a minimum of cliches and pyrotechnics. His backing three-piece band is top notch and Hagar's vocals and blues-influenced guitar playing are well done.

**Best cuts:** "The Iceman," "Bad Reputation," "In The Night (Entering The Danger Zone)," "Heartbeat," "Run For Your Life."

**JIMMY RUFFIN**—*Sunrise*, RSO RS13078. Produced by Robin Gibb. Ruffin's first album for RSO features the former top 10 pop hit "Hold On (To My Love)," a sprightly, finger-popping tune which mixes infectious Gibb-style hooks with Ruffin's soulful vocal inflections. The bulk of the material is similar in tempo, although there is one overtly disco track ("Changin' Me") and several slow, pretty ballads: "Searchin'," "Songbird" and "Where Do I Go," the latter a duet with Marcy Levy, written by all four Gibb brothers—Robin, Barry, Maurice and Andy. Barry and Robin also cowrote "Forever" and "Songbird." The instrumentation melds swirling strings and brassy backup.

**Best cuts:** "Hold On (To My Love)," "Night Of Love," "Two People," "Songbird."

## Country

**ALABAMA**—*My Home's In Alabama*, RCA AHL13644. Produced by Harold Shedd, Larry McBride, Alabama. Sounding somewhere between uptown country and downhome, straight-ahead rock'n'roll with a Southern flair, Alabama explores a lot of territory in this debut LP. It scrapes its knees on funk in a steamy, guitar-infested "Get It While It's Hot,"

**ELTON JOHN**—21 At 33, MCA MCA5121. Produced by Clive Franks, Elton John. Nothing Elton has recorded since "Blue Moves" is as totally significant or pleasing as this album. Instead of experimenting with disco or r&b, he is back doing what he does best and that is melodic pop offerings—with the lyrical and vocal depth that made him a '70s superstar. For the first time since "Blue Moves" lyricist Bernie Taupin is back, even if it's for only three songs. Tom Robinson co-wrote two of the tracks and Gary Osborne and Judie Tzuke co-wrote the remainder. The first single "Little Jeannie" has been the most graciously received John record in some time and is one of the album's many highlights. After some disappointing albums in recent years, it's encouraging to see Elton back.

**Best cuts:** "Little Jeannie," "White Lady White Powder," "Sartorial Eloquence," "Two Rooms At The End Of The World."

then wheels around and acquires itself in admirable country style with a number like "Hanging Up My Travelin' Shoes." Alabama experiments with delightful abandon: throwing in a synthesizer, an electronic effect and scalding guitar parts hot enough to fry an egg against the more expected fiddle, acoustic and bass. This act definitely has it together, both instrumentally and vocally, and its choice of material here is excellent.

**Best cuts:** Those mentioned, plus "Tennessee River," "I Wanna Come Over," "Keep On Dreamin'."

**ORIGINAL SOUNDTRACK FROM "BRONCO BILLY"**—Various Artists, Elektra 5E512. Produced by Snuff Garrett. Although "Bronco Billy" is no country masterpiece in the vein of "Coal Miner's Daughter," "Electric Horseman" or "Urban Cowboy," it does have some nice moments. Noticeably effective is Merle Haggard's gripping "Misery And Gin," and his duet with Clint Eastwood is amusingly novel. Ronnie Milsap contributes two tunes, including the film's theme song, and Penny DeHaven is featured in a cloyingly sweet number called "Bayou Baby" with countrified French choruses. Unfortunately this LP contains an abundance of instrumental filler that dilutes its overall strength. Perhaps the album would have been more of a country collector's item if producer Garrett had looked a little farther from home for its contents.

**Best cuts:** "Misery And Gin," "Bronco Billy," "Barroom Buddies."

**MEL TILLIS**—*Your Body Is An Outlaw*, Elektra 6E271. Produced by Jimmy Bowen. An engaging new release by this consistently fine artist, this album boasts an appealing and intelligent collection of songs with true country flavor. Tillis' daughter Pam shows up on several cuts, backing her dad with energy and style. Bowen's production is tasteful and clean; imagination is evident with the trumpet appearance of unexpected fillips such as trombone, clarinet, trumpet and saxophone, while banjo, fiddle and steel guitar insure that things remain...country. Material is especially well chosen.

**Best cuts:** "Your Body Is An Outlaw," "Love Up A Storm," "A Thing Called Sadness," "Stay A Little Longer."



## First Time Around

**SANDY FARINA**—*All Alone In The Night*, MCA MCA5115. Produced by Gary Klein. Farina made her debut on the ill fated "Sgt. Pepper" film two years ago, but this is her first solo LP. And a good effort it is, too, with Farina showing a pleasing soprano which she can bring down for some of the more rocking or soulful numbers. The ballads work the best here, especially the ones Farina wrote herself with Lisa Ratner. The disco stuff however sounds a bit out of place and somewhat dated.

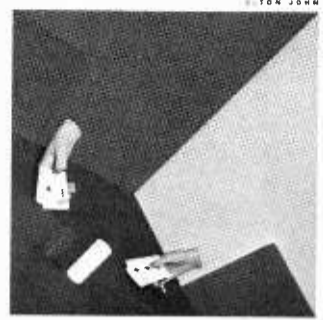
**Best cuts:** "All Alone In The Night," "If Only I Could Face The Music," "Takin' The Easy Way Out."

## Billboard's Recommended LPs

### pop

**TONIO K.**—*Amerika*, Arista AB4271. Produced by Nick Van Marth, Tonio K., Jon Devirian. This is the first Arista LP for Tonio K. though he had a release previously on CBS. He plays a quirky sort of rock, at times recalling the eccentricities of a Warren Zevon, the musical arrangements and rocking style of a Bruce Springsteen, and the politics of the Clash. But overall he is his own boy, with distinctive tunes and original lyrics that should easily bring him a cult audience that will grow into mass appeal. **Best cuts:** "Trouble," "Sons Of The Revolution," "The Night Fast Rodney Went Crazy."

**INTERVIEW**—*Virgin VA13141* (Atlantic). Produced by Mick Glossop. Though not quite as accessible as last year's exhilarating debut, this set continues the band's highly polished rock which could have appeal to 10cc, XTC or Little River



Band fans. Intelligent lyrics are couched in pop melodies with an overlay of smooth four part harmonies. "Until I Hold Her" features Pete Allershand's fiery guitar work and all cuts have the ragged grace of Jeff Starrs' gruff vocals. **Best cuts:** "Crossing Borders," "Hide And Seek," "Until I Hold Her," "Hope It's Me," "Union Man."

**PRISM**—*Young And Restless*, Capitol ST12072. Produced by Bruce Fairbairn, Prism. Canadian quintet plays pop-oriented hard rock that is highly melodic. "Party Line" is an especially melodic song that has the innocence of Beatles-era pop. Ron Tabak's vocals are convincing and Lindsay Mitchell's guitar work is fluid. Group has a growing following and is marketable for Top 40 and AOR radio. Prism always has eye catching cover graphics that make for good display. **Best cuts:** "Party Line," "Young And Restless," "Runnin' For Cover," "American Music."

**IRONHORSE**—*Everything Is Grey*, Scotti Bros. SB7108 (Atlantic). Produced by Randy Bachman, Dennis MacKay. Here's an intriguing set of 10 tunes that are suited to a variety of formats, although they aren't the sort of song that overpowers. They're all rockers of one sort or another, but some are stronger than others. The basic rock quartet does a lot with a little, helped by the excellent harmonies and inventive guitar work. **Best cuts:** "Everything Is Grey," "Railroad Love."

**ORIGINAL MOTION PICTURE SOUNDTRACK**—*The Hollywood Knights*, Casablanca NBLP7218. Produced by Rick Eaker, Kenny Vance. Except for the uptempo original title track by Brooklyn Dreams, this soundtrack is filled with pop and r&b tunes from the early 1960s. Included are such gems as Martha & the Vandellas' "Quicksand," Wilson Pickett's "In The Midnight Hour," Chiffons' "One Fine Day" and Four Seasons' "Rag Doll." Film is getting a big push. **Best cuts:** Those mentioned.

**ORIGINAL MOTION PICTURE SOUNDTRACK**—*Where The Buffalo Roam*, Backstreet/MCA MCA5126. Produced by David Briggs. Neil Young supplied the original music to this film about gonzo journalist Dr. Hunter S. Thompson. Also included are Dylan's "Highway 61," Jimi Hendrix's "Purple Haze" and "All Along The Watchtower," "I Can't Help Myself (Sugar Pie Honey Bunch)" by the Four Tops, "Papa Was A Rolling Stone" by the Temptations and "Keep On Chooglin'" by Creedence Clearwater Revival. **Best cuts:** Pick your own.

### soul

**ROCKIE ROBBINS**—*You And Me*, A&M SP4805. Produced by Bobby Martin. Robbins' second A&M album is an efficient showcase for his light, attractive vocal style—though that style isn't particularly distinctive—and the Philly-flecked arrangements of producer Martin. The singer works well on chunky funk items like "Hang Tough" and "Together," but is best on sophisticated ballads such as "You And Me," "After Loving You" and "Lost In Love Again," where strings add a lush cushion to Robbins' mellifluous vocalizing. **Best cuts:** Those listed.

**GENE CHANDLER**—'80, ChiSound T605 (20th Century-Fox). Produced by Carl Davis, Gene Chandler. Some 18 years after his first hit, Chandler remains master of the subtle and stylish soul ballad, exemplified here by "You've Been So Sweet To Me," "I'll Be There" (with some vocal help from Joni Belmon) and an impassioned update of his own 1962 hit, "Rainbow." This is the sound of Chicago at its smoothest, and the success of Chandler's current 45, "Does She Have A Friend," included here, should spur album sales. **Best cuts:** Those mentioned.

**RANDY CRAWFORD**—*Now We May Begin*, Warner Bros. BSK 3421. Produced by Wilton Felder, Stix Hooper, Joe Sample. Crawford is the essence of sophisticated soul, and a perfect vocal foil for the Crusaders' jazz-based (and, here, mostly mellow) instrumentation. Highspot of the set are tender ballads such as "One Day I'll Fly Away" and "Tender Falls The Rain," but funkier items like "Same Old Story" and "Blue Flame" work well, too, especially with the keyboards of Sample, the bass of Felder and the drums of Hooper in back. **Best cuts:** Those listed.

**BEN E. KING**—*Music Trance*, Atlantic SD19269. Produced by Bert de Coteaux, Mass Production. Riding high with "Music Trance," included here in its full, six-minute form, King demonstrates that time hasn't tampered with his rich vocal approach or his sensitive way with a lyric. He's best on mid-tempo offerings like "And This Is Love" and "Everyday," but

upteat funk items such as "Hired Gun" and "Work That Body" will be popular with younger disk buyers. **Best cuts:** Those listed, plus "Touched By Your Love."

**ADC BAND**—*Renaissance*, Cotillion SD5221. Produced by Mass Production. Latest album from this 10-piece band features pumping percussion, powerful brass and flashy keyboards, much in the mold of their producers, Mass Production. Most of the material is uptempo—and Audrey Matthews' sturdy vocals suit this mood—but for a change of pace, "Everyday" is a fine ballad entry. **Best cuts:** "Work That Body," "Hittin' On Me," "Everyday."

### jazz

**GEORGE CABLES**—*Cables' Vision*, Contemporary 14001. Produced by John Koenig. Freddie Hubbard and Bobby Hutcherson give the Cables piano a big assist on Cables' first LP as a leader. The two sides offer six tunes; all are admirably done in a contemporary vein with special kudos to Ernie Watts' soprano, tenor and flute and to Peter Erskine's tasty drumming. This could start a new career for Cables as a maestro. **Best cuts:** "The Stroll," "I Told You So."

**GEORGE DUKE**—*A Brazilian Love Affair*, Epic FE36483. Produced by George Duke. Duke goes Latin on this outing, serving up 10 Brazilian-flavored tunes, eight of which he composed himself. Backing combo includes the redoubtable Milton Nascimento, Airo and Flora Purim, but much of their efforts are sandbagged by clumsy electronic sounds. It isn't one of Duke's better entries. **Best cuts:** "Love Reborn," "Brazilian Sugar."

**STUFF**—*Live In New York*, Warner Bros. BSX3417. Produced by Gordon Edwards. Here's seven examples of sophisticated funk that incorporates every diverse strain of American pop music played by six veterans of the New York session scene, including Steve Gadd, Eric Gale, Cornell Dupree, Richard Tee, Gordon Edwards and Chris Parker. The music is strictly instrumental, and delivered live at a chic uptown Manhattan bistro. Everything, musicians, audience and music, are alive. **Best cuts:** "You Make It Easy," "You're A Great Girl," "Duck Soup."

**ART PEPPER**—*Thursday Night At The Village Vanguard*, Contemporary 7642. Produced by Lester Koenig. Taped in 1977 at the New York club, Pepper rolls off only four songs, but each displays an emotional alto saxophone and faultless backup by Elvin Jones, George Cables and George Mraz. There's atmosphere on this album. And all Pepper fans will enjoy. **Best cuts:** "Goodbye," "Blues For Les," "Valse Triste."

**JESSICA WILLIAMS**—*Rivers Of Memory*, Clean Cuts, Adelphi C701. Produced by Scott Johnson. Fledgling Baltimore label presents a young lady pianist who does it all on her first LP, tackling piano, organ, vibes, drums and synthesizer. She also is the composer of the eight songs taped. Williams won't top the charts with this debut but she serves notice she's on her way to prominence. Choosing better known tunes may help her on her next time out. **Best cuts:** "Memory Of Tomorrow," "Pain Forest."

**JOE PASS**—*Northsea Nights*, Pablo Live 2208221. Produced by Norman Granz. Backed by the gifted Niels Henning Orsted Pedersen on bass, Pass taped these six themes almost a year ago at a jazz festival in Holland. They are first rate examples of a master guitarist at his artistic peak performing before an appreciative audience. **Best cuts:** "How Deep Is The Ocean," "Round About Midnight."

**SAL SALVADOR**—*Juicy Lucy*, Bee Hive BH7009. Produced by Susan and Jim Neumann. Guitarist Salvador is remembered for his work with Stan Kenton in the 1950s. Pianist Billy Taylor, Joe Morello on drums and bassist Art Davis provide strong backing for Salvador's pluckings on six tunes, two of which are his own compositions. He's a capable, interesting soloist and this is a welcome album, Salvador's second for Bee Hive. **Best cuts:** "For All We Know," "Tune For Two."

**BUD SHANK/BILL MAYS**—*Explorations: 1980*, Concord Concerto CC2002. Produced by Bud Shank. Shank's flute and Mays at the piano perform a 27-minute "Suite For Flute And Piano" on one side and four outright classical compositions on the reverse in an unorthodox concert which isn't strictly jazz. But it is good music, it is impeccably played and fans of the two musicians will enjoy both LP sides. **Best cuts:** "Dance Celestial," Ravel's "Pavane."

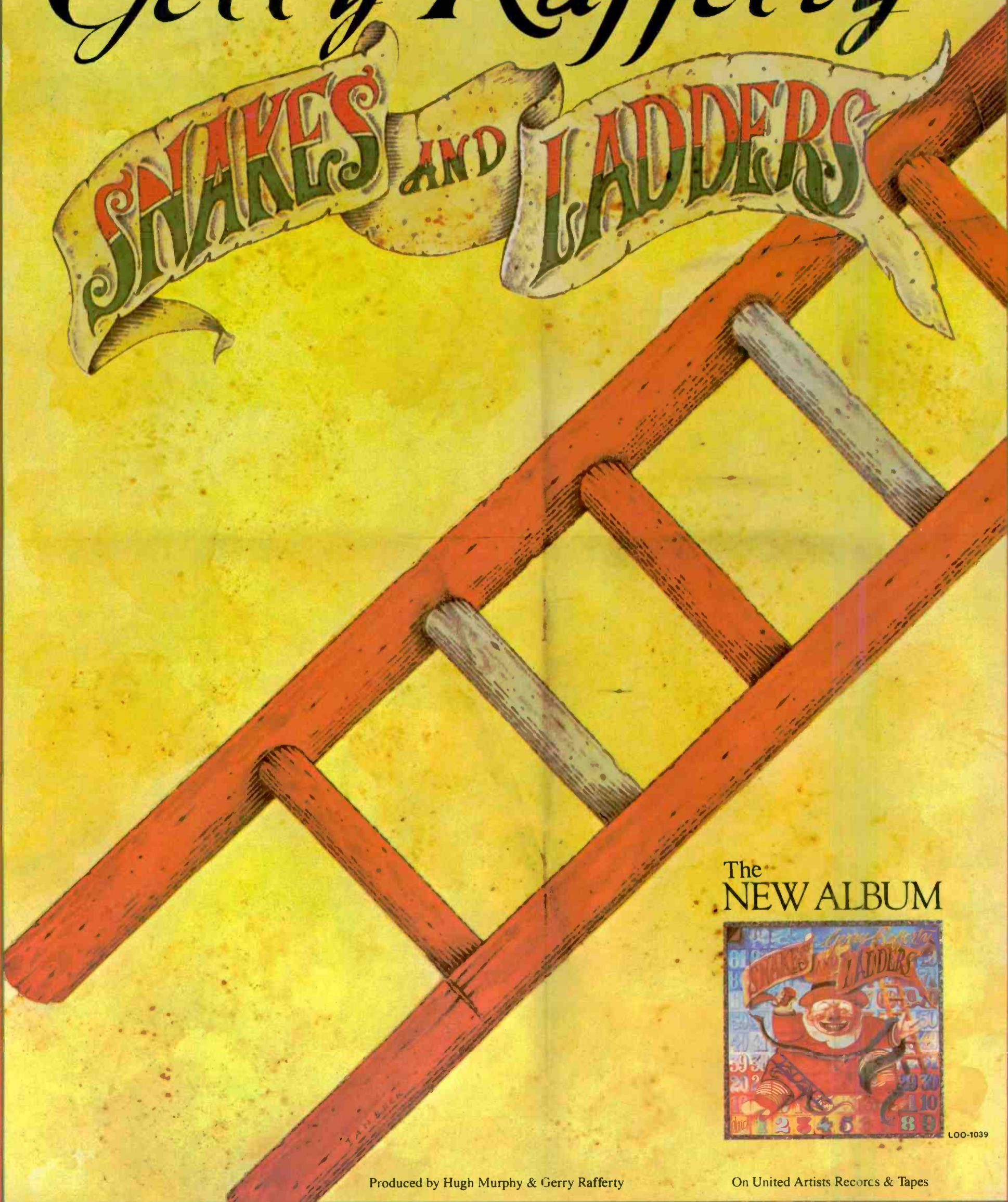
**ALBERTA HUNTER**—*Amtrak Blues*, Columbia JG36430. Produced by John Hammond. The 85-year-old Hunter still has the definitive jazz delivery she had when she was much younger, although the backing instrumentals sound like the trad band at the local country club. As a historical document the LP succeeds, and Hunter's vocals are bright and clear as she runs through classics such as "Darktown Strutter's Ball," "My Handy Man," "Always" and other chestnuts that won't ever die. **Best cuts:** All.

**JAY McSHANN**—*The Man From Muskogee*, Sackville 3005. Produced by John Norris. Claude Williams, fiddle and guitar; Don Thompson, bass, and Paul Gunther on drums accompany the veteran pianist on 11 high quality performances, originally issued in 1972 in Toronto. They richly deserve reissue, for McShann's blues clusters are unique. **Best cuts:** "Hootie Blues," "Jumping At The Woodside."

**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, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

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MORE LOVE—Kim Carnes  
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SISTERS OF THE MOON—Fleetwood Mac  
Warner Bros. 49500  
SEE TOP SINGLE PICKS REVIEWS, Page 82

MAY 24, 1980 BILLBOARD

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	15	CALL ME—Blondie (Giorgio Moroder), G. Moroder, D. Harry, Chrysalis 2414 B-3/HAN	35	35	7	HEADED FOR A FALL—Firefall (Ron Albert & Howard Albert), R. Roberts, Atlantic 3657 WBM	69	79	2	ALL NIGHT THING—The Invisible Man's Band (Clarence Burke & Alex Masucci), C. Burke, Mango 103 (Island) WBM
2	4	9	FUNKY TOWN—Lipps Inc. (Steve Greenberg), Casablanca 2233 CHA	36	39	7	I DON'T WANT TO WALK WITHOUT YOU—Barry Manilow (Ron Dante & Barry Manilow), J. Styne, F. Loesser, Arista 0501	70	81	3	ASHES BY NOW—Rodney Crowell (Craig Leon & Rodney Crowell), R. Crowell, Warner Bros. 49224 CLM
3	3	16	LOST IN LOVE—Air Supply (Robie Porter, Rick Chertoff & Charles Fisher), G. Russell, Arista 0479 CPP	37	40	8	WE LIVE FOR LOVE—Pat Benatar (Peter Coleman), N. Geraldo, Chrysalis 2419 B-3	71	NEW ENTRY	NEW ENTRY	I'M ALIVE—Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41246 B-3
4	8	9	DON'T FALL IN LOVE WITH A DREAMER—Kenny Rogers w/Kim Carnes (Larry Butler & Kenny Rogers), K. Carnes, D. Ellingson, United Artists 1345 CPP/ALM	38	NEW ENTRY	NEW ENTRY	IT'S STILL ROCK AND ROLL TO ME—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11276	72	83	2	DANCIN' LIKE LOVERS—Mary MacGregor (David J. Holman), L. Herbstreit, D. Thiele, RSO 1025 CPP
5	6	15	SEXY EYES—Dr. Hook (Ron Haffkine), Mather, Stegall, Waters, Capitol 4831 ABP/BP	39	43	6	DON'T SAY GOODNIGHT—The Isley Brothers (The Isley Brothers), E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley, T-Neck 9-2290 (CBS) ABP/B-P	73	84	2	IS THIS LOVE—Pat Travers (Dennis MacKay & Pat Travers), B. Marley, Polydor 2080 CPP
6	10	8	BIGGEST PART OF ME—Ambrosia (Ambrosia & Freddie Piro), Pack, Warner Bros. 49225 WBM	40	44	7	LOVE STINKS—The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8039 CLM	74	NEW ENTRY	NEW ENTRY	MAGIC—Olivia Newton-John (John Farrar), J. Farrar, MCA 41247
7	16	11	STOMP—The Brothers Johnson (Quincy Jones), L. Johnson, G. Johnson, V. Johnson, R. Temperton, A&M 2216 CPP	41	41	9	WE WERE MEANT TO BE LOVERS—Photoglo (Brian Francis Neary), Neary, Photoglo, 20th Century 2446 (RCA) CPP	75	85	2	STAND BY ME—Mickey Gilley (Jim Ed Norman), J. Lieber, M. Stoller, B.E. King, Asylum 46640
8	11	7	HURT SO BAD—Linda Ronstadt (Peter Asher), T. Randazzo, B. Wilding, B. Hart, Asylum 46624 (Elektra) B-M	42	48	6	TWILIGHT ZONE—Manhattan Transfer (Jay Graydon), B. Hermann, Atlantic 3649 ABP-BP/PPP	76	80	3	INSIDE OF YOU—Ray, Goodman & Brown (Vincent Castellano), A. Goodman, H. Ray, L. Walter, H. Goodman, Polydor 2077
9	2	15	RIDE LIKE THE WIND—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49184 WBM	43	50	6	NEW ROMANCE—Spider (Peter Coleman), H. Knight, A. Fig, Dreamland 100 (RSO) CPP	77	NEW ENTRY	NEW ENTRY	ANGEL SAY NO—Tommy Tutone (Ed E. Thacker), J. Keller, T. Heath, Columbia 1-11278 WBM
10	12	15	CARS—Gary Numan (Gary Numan), G. Numan, Atco 7211 (Atlantic) WBM	44	49	4	TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0494 WBM	78	88	2	SOMETHIN' BOUT YOU BABY I LIKE—Glen Campbell & Rita Coolidge (Gary Klein), R. Supa, Capitol 4865 CPP
11	18	4	AGAINST THE WIND—Bob Seger & The Silver Bullet Band (Bill Szymczyk), B. Seger, Capitol 4863 WBM	45	49	4	THEME FROM NEW YORK, NEW YORK—Frank Sinatra (Sonny Burke), F. Ebb, J. Kander, Reprise 49233 (Warner Bros.) B-3	79	89	2	LOVE AND LONELINESS—The Motors (Jimmy Iovine), Garvey, Hann, Virgin 67007 (Atlantic) CLM
12	13	9	I CAN'T HELP IT—Andy Gibb & Olivia Newton-John (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, RSO 1026 CHA	46	23	12	DO RIGHT—Paul Davis (Paul Davis & Ed Seay), P. Davis, Bang 9-4808 (CBS) B-3	80	90	2	A LOVER'S HOLIDAY—Change (Jacques Fred Petrus), D. Romani, T. Willoughby, RFC 49208 (Warner Bros.)
13	20	10	THE ROSE—Bette Midler (Paul A. Rothchild), Amanda McBroom, Atlantic 3656 CPP	47	52	5	SHINING STAR—Manhattans (Leo Graham), L. Graham, P. Richmond, Columbia 1-11222 WBM	81	NEW ENTRY	NEW ENTRY	MISUNDERSTANDING—Genesis (David Hentschel & Genesis), Collins, Atlantic 3662
14	19	5	COMING UP—Paul McCartney (Paul McCartney), P. McCartney, Columbia 1-11263 B-3	48	60	3	TIRED OF TOEIN' THE LINE—Rocky Burnette (Jim Seiter & Bill House), R. Burnette, R. Coleman, EMI-America 8043 B-3	82	86	4	GONE TOO FAR—Eddie Rabbitt (David Malloy), E. Stevens, E. Rabbitt, D. Malloy, Elektra 46613 CPP
15	15	9	BREAKDOWN DEAD AHEAD—Boyz Scaggs (Bill Schnee), B. Scaggs, D. Foster, Columbia 1-11241 WBM	49	59	4	ANSWERING MACHINE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, MCA 41235 WBM	83	NEW ENTRY	NEW ENTRY	WALKS LIKE A LADY—Journey (Geoffrey Workman & Kevin Elson), S. Perry, Columbia 1-11275 CPP
16	17	15	BRASS IN POCKET—Pretenders (Chris Thomas), C. Hynde, J. Scott, Sire 49181 (Warner Bros.) CPP	50	53	8	DON'T PUSH IT, DON'T FORCE IT—Leon Haywood (Leon Haywood), L. Haywood, 20th Century 2443 (RCA) CPP	84	NEW ENTRY	NEW ENTRY	AND THE CRADLE WILL ROCK—Van Halen (Ted Templeman), E. Van Halen, D.L. Roth, A. Van Halen, M. Anthony, Warner Bros. 49501 WBM
17	9	19	ANOTHER BRICK IN THE WALL—Pink Floyd (Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1-11187 CHA	51	56	6	COMING DOWN FROM LOVE—Bobby Caldwell (Bobby Caldwell), B. Caldwell, Clouds 21 (T.K.) CPP	85	95	4	REAL LOVE—The Cretones (Peter Bernstein), M. Goldenberg, Planet 45911 (Elektra)
18	21	7	STEAL AWAY—Robbie Dupree (Peter Bunetta & Rick Chudacoff), R. Dupuis, R. Chudacoff, Elektra 46621 B-3	52	57	5	FOOL FOR A PRETTY FACE—Humble Pie (The Pie & Johnny Wright), S. Marriott, J. Shirley, Atco 7216 (Atlantic) CPP	86	NEW ENTRY	NEW ENTRY	TAKE YOU TONIGHT—Ozark Mountain Daredevils (John Boylan), F. Cash, J. Dillon, L. Lee, Columbia 1-11247
19	26	6	SHE'S OUT OF MY LIFE—Michael Jackson (Quincy Jones), T. Bahler, Epic 9-50871 PLY	53	63	3	POWER—The Temptations (Berry Gordy & Angelo Bond), B. Gordy, A. Bond, J. Mayer, Gordy 7183 (Motown) CPP	87	87	2	I ONLY WANT TO BE WITH YOU—The Tourists (Tom Allom), M. Hawker, I. Raymonde, Epic 9-50850
20	27	4	LITTLE JEANNIE—Elton John (Clive Franks & Elton John), E. John, G. Osborne, MCA 41236 WBM	54	64	4	IT'S NOT A WONDER—Little River Band (Little River Band & Ern Rose), G. Goble, Capitol 4862 WBM	88	NEW ENTRY	NEW ENTRY	EVERYTHING WORKS IF YOU LET IT—Cheap Trick (George Martin), R. Nielsen, Epic 7-1206 CHA
21	22	10	HEART HOTELS—Dan Fogelberg (Dan Fogelberg, Norbert Putnam, Marty Lewis), D. Fogelberg, Full Moon/Epic 9-50862 ABP/BP	55	65	3	RUN LIKE HELL—Pink Floyd (David Gilmour, Bob Ezrin & Roger Waters), D. Gilmour, R. Waters, Columbia 1-11265 CHA	89	38	18	SPECIAL LADY—Ray, Goodman & Brown (Vincent Castellano), H. Ray, A. Goodman, L. Walter, Polydor 2033 B-3
22	7	11	YOU MAY BE RIGHT—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11231 ABP/BP	56	58	6	ROCK LOBSTER—B-52's (Chris Blackwell), F. Schneider, R. Wilson, Warner Bros. 49173 CPP	90	NEW ENTRY	NEW ENTRY	SLIPSTREAM—Allan Clarke (Spencer Proffer), A. Clarke, G. Benson, Elektra/Curb 46617 CHA
23	25	10	TRAIN IN VAIN—The Clash (Guy Stevens), J. Strummer, M. Jones, Epic 9-50851 WBM	57	24	14	FIRE LAKE—Bob Seger (Bob Seger & The Muscle Shoals Rhythm Section), B. Seger, Capitol 4836 WBM	91	92	5	WHAT'S YOUR HURRY DARLIN'—Ironhorse (Randy Bachman & Dennis MacKay), R. Bachman, C. Wilson, Scotti Bros. 512 (Atlantic)
24	14	14	PILOT OF THE AIRWAVES—Charlie Dore (Bruce Welch & Alan Tarney), C. Dore, Island 49166 (Warner Bros.) WBM	58	28	14	I CAN'T TELL YOU WHY—Eagles (Bill Szymczyk), T. Schmit, D. Henley, G. Frey, Asylum 46608 (Elektra) WBM	92	42	8	LUCKY ME—Anne Murray (Jim Ed Norman), C. Black, R. Bourke, Capitol 4848 CHA
25	29	9	LET'S GET SERIOUS—Jermaine Jackson (Stevie Wonder), S. Wonder, L. Garrett, Motown 1469 CPP	59	61	5	HERE COMES MY GIRL—Tom Petty & The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, M. Campbell, Backstreet 41227 (MCA) CPP	93	51	24	WORKING MY WAY BACK TO YOU/ FORGIVE ME, GIRL—Spinners (Michael Zager), S. Linzer & D. Randell, Atlantic 3637 CPP
26	5	25	WITH YOU I'M BORN AGAIN—Billy Preston & Syreeta (James DiPasquale & David Shire), D. Shire, C. Connors, Motown 1477 CPP	60	71	2	ATOMIC—Blondie (Mike Chapman), D. Harry, J. Destri, Chrysalis 2410 B-3	94	45	8	WHEN THE FEELING COMES AROUND—Jennifer Warnes (Rob Fraboni), R. Cunha, Arista 0497 CRIT
27	32	10	WONDERING WHERE THE LIONS ARE—Bruce Cockburn (Gene Martynec), B. Cockburn, Millennium 11786 (RCA) TPC	61	73	2	ONE FINE DAY—Carole King (Mark Hallman & Carole King), G. Goffin, C. King, Capitol 4864 CPP	95	55	13	ANY WAY YOU WANT IT—Journey (Geoff Workman & Kevin Elson), S. Perry, N. Schon, Columbia 1-11213 CPP
28	30	9	THE SEDUCTION—James Last Band (James Last, Ron Last), G. Moroder, Polydor 2071 WBM	62	36	9	STARTING OVER AGAIN—Dolly Parton (Gary Klein), D. Summer, B. Sudano, RCA 11926 WBM	96	54	12	THINK ABOUT ME—Fleetwood Mac (Fleetwood Mac), C. McVie, Warner Bros. 49196 WBM
29	67	2	CUPID—Spinners (Michael Zager), S. Cooke, Atlantic 3664 CPP	63	74	2	ALL NIGHT LONG—Joe Walsh (Joe Walsh), J. Walsh, Asylum 46639 WBM	97	66	19	I PLEDGE MY LOVE—Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor/MVP 2053 CPP
30	33	9	SHOULD'VE NEVER LET YOU GO—Neil Sedaka & Dara Sedaka (Robert Appere, Neil Sedaka), N. Sedaka, P. Cody, Elektra 46615 CLM/ABP-BP	64	37	13	HOLD ON TO MY LOVE—Jimmy Ruffin (Robin Gibb & Blue Weaver), R. Gibb, B. Weaver, RSO 1021 CHA	98	69	10	IT'S HARD TO BE HUMBLE—Mac Davis (Larry Butler), M. Davis, Casablanca 2244
31	31	11	LET ME BE THE CLOCK—Smokey Robinson (William "Smokey" Robinson), W. Robinson, Tamla 54311 (Motown) CPP	65	75	3	HAPPY TOGETHER—The Captain & Tennille (Daryl Dragon), G. Bonner, A. Gorson, Casablanca 2264 CPP	99	72	4	MIDNIGHT RENDEZVOUS—The Babys (Keith Olsen), Waite, Cain, Chrysalis 2425 CPP
32	34	9	GEE WHIZ—Bernadette Peters (Brooks Arthur), C. Thomas, MCA 41210 CPP/ALM	66	76	2	BACK TOGETHER AGAIN—Roberta Flack w/Donny Hathaway (Roberta Flack & Eric Mercury), J. Mtune, R. Lucas, Atlantic 3661 WBM	100	70	15	OFF THE WALL—Michael Jackson (Quincy Jones), R. Temperton, Epic 9-50838 CPP/ALM
33	68	3	LET ME LOVE YOU TONIGHT—Pure Prairie League (John Ryan), J. Wilson, D. Greer, S. Woodard, Casablanca 2266 CLM	67	77	2	CLONES—Alice Cooper (Roy Thomas Baker), D. Carron, Warner Bros. 49204 WBM				
34	46	6	LADY—The Whispers (Dick Griffey & The Whispers), N. Caldwell, Solar 11928 (RCA) CLM	68	78	3	KING OF THE HILL—Rick Pinette And Oak (Raphael), R. Pinette, Mercury 76049				

**STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

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**HOT 100 A-Z—(Publisher-Licensee)**

Against The Wind (Gear, ASCAP)..... 11	Breakdown Dead Ahead (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)..... 15	Everything Works If You Let It (Adult, BMI)..... 88	I Can't Tell You Why (Jeddrah/Cass County/Red Cloud, ASCAP)..... 58	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP)..... 33	One Fine Day (Screen Gems-EMI, BMI)..... 61	Somethin' Bout You Baby I Like (Colgems-EMI, ASCAP)..... 24	Train In Vain (Riva, ASCAP)..... 23
All Night Thing (Ackee, ASCAP)..... 63	Call Me (Ensign, BMI/Cockaway, ASCAP)..... 1	Fire Lake (Gear, ASCAP)..... 57	I Don't Want To Walk Without You (Paramount, ASCAP)..... 36	Pilot Of The Airwaves (Ackee, ASCAP)..... 24	Special Lady (H.A.B./Dark Cloud, BMI)..... 89	Twilight Zone (Blackwood/Garden Rake, BMI/Heen, ASCAP)..... 42	
All Night Long (Wow & Flutter, ASCAP)..... 69	Funky Town (Rick's/Steve Greenberg/Rightson, BMI)..... 2	Fool For A Pretty Face (Hudson Bay, BMI)..... 52	I'm Alive (Jet/Unart, BMI)..... 71	Power (Midnight Sun, ASCAP/Book, BMI)..... 33	Stand By Me (Rightsong/Trio, BMI)..... 75	Two Places At The Same Time (Raydiola, ASCAP)..... 44	
A Lover's Holiday (Little Macho, ASCAP)..... 80	Happy Together (Hudson Bay, BMI)..... 51	Headed For A Fall (Warner, ASCAP)..... 40	Inside Of You (Dark Cloud, BMI)..... 76	Real Love (Twist Party, BMI)..... 53	Stomp (State Of The Arts/Rodsons, ASCAP)..... 7	Walks Like A Lady (Weed High Nightmares, BMI)..... 83	
And The Cradle Will Rock (Van Halen, ASCAP)..... 84	Heart Hotels (Hickory Grove/April, ZASCAP)..... 46	Headed For A Fall (Warner, ASCAP)..... 40	It's Not A Wonder (Screen Gems-EMI, BMI)..... 54	Ride Like The Wind (Pop 'N' Roll, ASCAP)..... 20	Stomp (State Of The Arts/Rodsons, ASCAP)..... 7	What's Your Hurry Darlin' (Survivor, BMI)..... 91	
Angel Say No (Tutone Keller, BMI)..... 77	Hold On To My Love (Stigwood, Unichappell, BMI)..... 64	Headed For A Fall (Warner, ASCAP)..... 40	It's Still Rock And Roll To Me (Impulsive/April, ASCAP)..... 38	Rock Lobster (Boo-Fant Tunes, BMI)..... 3	Stomp (State Of The Arts/Rodsons, ASCAP)..... 7	When The Feeling Comes Around (Next Stop/Atlantic, BMI)..... 90	
Another Brick In The Wall (Pink Floyd)..... 17	Hold On To My Love (Stigwood, Unichappell, BMI)..... 64	Headed For A Fall (Warner, ASCAP)..... 40	It's Still Rock And Roll To Me (Impulsive/April, ASCAP)..... 38	Sexy Eyes (April, ASCAP/Blackwood, BMI)..... 55	Stomp (State Of The Arts/Rodsons, ASCAP)..... 7	We Live For Love (Rare Blue/Neil Geraldo, ASCAP)..... 37	
Ashe By Now (Jolly Cheeks, BMI)..... 70	Hurt So Bad (Vogue, BMI)..... 50	Headed For A Fall (Warner, ASCAP)..... 40	It's Still Rock And Roll To Me (Impulsive/April, ASCAP)..... 38	She's Out Of My Life (Fiddleback/Peso/Kidada, BMI)..... 19	Stomp (State Of The Arts/Rodsons, ASCAP)..... 7	We Were Meant To Be Lovers (20th Century/Nearytunes, ASCAP)..... 41	
Back Together Again (Scarab, BMI)..... 66	I Can't Help It (Stigwood, Unichappell, BMI)..... 12	Headed For A Fall (Warner, ASCAP)..... 40	It's Still Rock And Roll To Me (Impulsive/April, ASCAP)..... 38	Shining Star (Content, BMI)..... 81	Stomp (State Of The Arts/Rodsons, ASCAP)..... 7	Working My Way Back To You (Screen Gems-EMI/Seasons' Four, BMI)..... 93	
Biggest Part Of Me (Rubicon, BMI)..... 14	I Can't Tell You Why (Jeddrah/Cass County/Red Cloud, ASCAP)..... 58	Headed For A Fall (Warner, ASCAP)..... 40	It's Still Rock And Roll To Me (Impulsive/April, ASCAP)..... 38	Should've Never Let You Go (ASCAP)..... 29	Stomp (State Of The Arts/Rodsons, ASCAP)..... 7	You May Be Right (Impulsive/April, ASCAP)..... 22	
Brass In Pocket (Al Gallico, BMI)..... 16	I Can't Tell You Why (Jeddrah/Cass County/Red Cloud, ASCAP)..... 58	Headed For A Fall (Warner, ASCAP)..... 40	It's Still Rock And Roll To Me (Impulsive/April, ASCAP)..... 38	Slipstream (Intersong/Timtope/Midsong, ASCAP)..... 90	Stomp (State Of The Arts/Rodsons, ASCAP)..... 7		

# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	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	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE						
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE				
1	1	11	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98	8.98	36	25	21	★	THE WHISPERS The Whispers Solar BXL1-3521 (RCA)	▲	7.98	7.98	7.98	80	2	★	TEMPTATIONS Power Gordy G8 994M1 (Motown)	8.98	8.98	8.98		
2	3	10	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98	8.98	37	37	10		SPYRO GYRA Catching The Sun MCA MCA-5108	8.98	8.98	8.98	72	40	9		SOUNDTRACK Coal Miner's Daughter MCA MCA-5107	8.98	8.98	8.98		
3	2	24	PINK FLOYD The Wall Columbia PC-2-36183	▲	13.98	13.98	38	34	12		HEART Bebe Le Strange Epic FE-36371	●	8.98	8.98	8.98	73	75	10		THE MARSHALL TUCKER BAND Tenth Warner Bros. HS-3410	8.98	8.98	8.98	
4	4	11	LINDA RONSTADT Mad Love Asylum SE-510 (Elektra)	▲	8.98	8.98	39	44	7	★	MICKEY MOUSE Mickey Mouse Disco Disneyland 2504	●	4.98	4.98	4.98	74	76	4		DOLLY PARTON Dolly Dolly Dolly RCA AHL1-3546	8.98	8.98	8.98	
★	5	4	ERIC CLAPTON Just One Night RSO RS-2-4202	●	13.98	13.98	40	95	2	★	GRATEFUL DEAD Go To Heaven Arista AL-9508	●	8.98	8.98	8.98	75	54	14		CHUCK MANGIONE Fun And Games A&M SP-3715	8.98	8.98	8.98	
★	6	6	VAN HALEN Women And Children First Warner Bros. HS-3415	●	8.98	8.98	41	39	8		GRACE SLICK Dreams RCA AFL1-3544	●	7.98	7.98	7.98	76	50	12		WARREN ZEVON Bad Luck Streak In Dancing School Asylum SE-509 (Elektra)	8.98	8.98	8.98	
★	7	15	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK-3383	●	7.98	7.98	42	52	6	★	AMBROSIA One Eighty Warner Bros. BSK-3368	●	7.98	7.98	7.98	77	57	7		SWITCH Reaching For Tomorrow Gordy G8-993M1 (Motown)	8.98	8.98	8.98	
★	8	6	ISLEY BROTHERS Go All The Way T-Neck FZ-36305 (CBS)	●	8.98	8.98	43	43	18		RAY, GOODMAN & BROWN Ray, Goodman & Brown Polydor PD-1-6240	●	7.98	7.98	7.98	78	47	12		GROVER WASHINGTON JR. Skylarkin' Motown M7-933R1	8.98	8.98	8.98	
★	9	39	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98	8.98	44	36	17		RUSH Permanent Waves Mercury SRM-1-4001	●	8.98	8.98	8.98	★	104	4		PEABO BRYSON Paradise Capitol S00-12063	8.98	8.98	8.98	
★	11	18	PRETENDERS Pretenders Sire SRK-6083 (Warner Bros.)	●	7.98	7.98	45	45	32		PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	●	7.98	7.98	7.98	80	81	76		KENNY ROGERS The Gambler United Artists UALA-934	▲	7.98	7.98	7.98
★	12	6	LIPPS INC. Mouth To Mouth Casablanca NBLP-7197	●	7.98	7.98	46	46	6		LITTLE RIVER BAND Backstage Pass Capitol SWBK-12061	●	13.98	13.98	13.98	★	92	23		THE GAP BAND The Gap Band II Mercury SRM-1-3804	●	7.98	7.98	7.98
★	13	6	BOZ SCAGGS Middle Man Columbia FC-36106	●	8.98	8.98	★	51	7		THE JOE PERRY PROJECT Let The Music Do The Talking Columbia JC-36388	●	7.98	7.98	7.98	82	82	13		THE KNACK But The Little Girls Understand Capitol S00-12045	●	8.98	8.98	8.98
★	14	7	KENNY ROGERS Gideon United Artists L00-1035	●	8.98	8.98	48	48	8		G.Q. Two Arista AL-9511	●	7.98	7.98	7.98	83	87	35		KENNY ROGERS Kenny United Artists LWAK-979	▲	8.98	8.98	8.98
★	15	11	SMOKEY ROBINSON Warm Thoughts Tama 18-367M1 (Motown)	●	8.98	8.98	★	58	6		MANHATTANS After Midnight Columbia JC-36411	●	7.98	7.98	7.98	★	NEW ENTRY	ALICE COOPER Flush The Fashion Warner Bros. BSK-3436	●	7.98	7.98	7.98		
★	15	10	THE BROTHERS JOHNSON Light Up The Night A&M SP-3716	●	8.98	8.98	50	41	10		ELVIS COSTELLO Get Happy Columbia JC-36347	●	7.98	7.98	7.98	★	107	2		SCORPIONS Animal Magnetism Mercury SRM-1-3825	●	7.98	7.98	7.98
★	18	17	GARY NUMAN The Pleasure Principle Atco SD-38120 (Atlantic)	●	7.98	7.98	51	53	32		BLONDIE Eat To The Beat Chrysalis CHR-1225	●	8.98	8.98	8.98	★	98	3		MICHAEL FRANKS One Bad Habit Warner Bros. BSK-3427	●	7.98	7.98	7.98
★	17	16	SOUNDTRACK American Gigolo Polydor PD-1-6259	●	8.98	8.98	★	NEW ENTRY	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK-3422	●	7.98	7.98	7.98	87	89	30		FLEETWOOD MAC Tusk Warner Bros. ZHS-3350	▲	15.98	15.98	15.98		
★	18	19	JOURNEY Departure Columbia FC-36339	●	8.98	8.98	★	94	2		SOUNDTRACK Urban Cowboy Asylum DP-90002 (Elektra)	●	15.98	15.98	15.98	88	88	19		THE BABYS Union Jacks Chrysalis CHR-1267	●	7.98	7.98	7.98
★	24	7	JERMAINE JACKSON Let's Get Serious Motown M7-928R1	●	7.98	7.98	★	61	23		SOUNDTRACK The Rose Atlantic SD-16010	●	8.98	8.98	8.98	★	99	4		ANNE MURRAY Somebody's Waiting Capitol S00-12064	●	8.98	8.98	8.98
★	67	2	PETE TOWNSHEND Empty Glass Atco SD-32-100 (Atlantic)	●	7.98	7.98	55	55	10		SOUNDTRACK All That Jazz Casablanca NBLP-7198	●	7.98	7.98	7.98	90	91	27		Z.Z. TOP Deguello Warner Bros. HS-3361	●	8.98	8.98	8.98
★	23	5	GENESIS Duke Atlantic SD-16014	●	8.98	8.98	★	62	6		REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic KE-2-36444	●	11.98	11.98	11.98	★	124	4		DEF LEPPARD On Through The Night Mercury SRM-1-3828	●	7.98	7.98	7.98
★	22	7	THE BEATLES Rarities Capitol SHAL-12060	●	8.98	8.98	57	42	6		EARL KLUGH Dream Come True United Artists LT-1026	●	7.98	7.98	7.98	92	64	24		SHALAMAR Big Fun Solar BXL1-3479 (RCA)	●	7.98	7.98	7.98
★	23	17	DAN FOGELBERG Phoenix Full Moon/Epic FE-35634	▲	8.98	8.98	58	60	25		MANHATTAN TRANSFER Extensions Atlantic SD-19258	●	7.98	7.98	7.98	93	63	12		DAVID SANBORN Hideaway Warner Bros. BSK-3379	●	7.98	7.98	7.98
★	27	16	J. GEILS BAND Love Stinks EMI-America S00-17016	●	7.98	7.98	59	49	12		BILLY PRESTON Late At Night Motown M7-925R1	●	7.98	7.98	7.98	94	90	30		DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	▲	13.98	13.98	13.98
★	25	26	EAGLES The Long Run Asylum SE-508	▲	8.98	8.98	★	74	3		CHANGE The Glow Of Love RFC RFC-3438 (Warner Bros.)	●	7.98	7.98	7.98	95	72	32		KENNY LOGGINS Keep The Fire Columbia JC-36172	●	7.98	7.98	7.98
★	29	4	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	●	7.98	7.98	★	70	11		TEENA MARIE Lady T Gordy G7-992R1 (Motown)	●	7.98	7.98	7.98	★	111	3		DIXIE DREGS Dregs Of The Earth Arista AL-9528	●	7.98	7.98	7.98
★	27	28	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway Atlantic SD-16013	●	7.98	7.98	★	69	6		FATBACK Hot Box Spring SP-1-6726 (Polydor)	●	7.98	7.98	7.98	97	97	88		BLONDIE Parallel Lines Chrysalis CHR-1192	▲	7.98	7.98	7.98
★	31	2	SOUNDTRACK The Empire Strikes Back RSO RS-2-4201	●	13.98	13.98	63	65	11		SKYY Skyway Salsoul SA-8532 (RCA)	●	7.98	7.98	7.98	98	78	16		FESTIVAL Evita RSO RS-1-3061	●	7.98	7.98	7.98
★	32	7	FRANK SINATRA Trilogy: Past, Present and Future Reprise 3FS-2300 (Warner Bros.)	●	20.98	20.98	64	66	7		HUMBLE PIE On To Victory Atco SD-38-122 (Atlantic)	●	7.98	7.98	7.98	99	102	18		UTOPIA Adventures In Utopia Bearsville BRK-6991 (Warner Bros.)	●	7.98	7.98	7.98
★	30	30	CON FUNK SHUN Spirit Of Love Mercury SRM-1-3806	●	7.98	7.98	65	59	17		THE B-52'S The B-52's Warner Bros. BSK-3355	●	7.98	7.98	7.98	100	79	13		ROBIN TROWER Victims Of The Fury Chrysalis CHR-1215	●	7.98	7.98	7.98
★	31	21	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	▲	8.98	8.98	66	56	36		KOOL & THE GANG Ladies Night De-Lite DSR-9513 (Mercury)	▲	7.98	7.98	7.98	101	101	20		SOUNDTRACK The Electric Horseman Columbia JS-36327	●	7.98	7.98	7.98
★	32	33	TRUMP Progressions Of Power RCA AFL1-3524	●	7.98	7.98	★	77	14		BRUCE COCKBURN Dancing In The Dragon's Jaws Millennium BXL1-7747 (RCA)	●	7.98	7.98	7.98	102	93	13		JOHN DENVER Autograph RCA AHL1-3449	●	7.98	7.98	7.98
★	35	7	RAY PARKER JR. AND RAYDIO Two Places At The Same Time Arista AL-9515	●	7.98	7.98	★	106	2		AIR SUPPLY Lost In Love Arista AB-4268	●	7.98	7.98	7.98	103	86	8		GORDON LIGHTFOOT Dream Street Rose Warner Bros. HS-3426	●	7.98	7.98	7.98
★	38	16	THE CLASH London Calling Epic E2-36328	●	9.98	9.98	69	71	5		IAN HUNTER Live/Welcome To The Club Chrysalis CHR-1269	●	11.98	11.98	11.98	104	105	9		DARYL HALL Sacred Songs RCA AFL1-3573	●	7.98	7.98	7.98
★	35	20	PAT TRAVERS BAND Crash And Burn Polydor PD-1-6262	●	7.98	7.98	70	68	7		FIREBALL Undertow Atlantic SD-16006	●	7.98	7.98	7.98									

MAY 24, 1980 BILLBOARD

★ 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.



## Closeup

**THE CICHLIDS—Be True To Your School, Bold 306 (TK). Produced by Ann Holloway.**

This is one of those important albums that often get lost in the shuffle. Teenagers will relish its boldness, and so will anyone else who cherishes rock'n'roll's lean, mean message. For this LP, from start to finish, is unadulterated rock, expertly delivered by a young quartet (two guys, two girls) which has honed classic riffs into a sharp, extremely well produced and mixed album. There's not a weak cut on either side.

There are plenty of bright new songs here punctuated with thunderclaps of teenage angst, but there are also three covers of vintage rockers bearing witness to the multifarious history of the idiom.

The aforementioned oldies, from Barry Mann and Cynthia Well's "14 Or Fight" (from the movie "Wild In The Streets"), to Nancy Sinatra's "These Boots Are Made For Walking," are more than empty tributes to the past. They are reminders of the link between old and new wave.

The album is remarkable for many things, not least among them the fact that the wonderful vocal harmonies, full of youthful emotions, are mixed to ride atop the melodies—of which there are some, revved for additional excitement. It's a sound ideally suited to car radios.

Erudite is the word for the opening cut. "Missionary Man" bristles with adolescent sarcasm and neatly indicts the course of Western civilization in two minutes and 50 seconds. Delivered at breakneck yet fluid speed, it cuts anything the English new wave has deposited on these shores.

The anti-political "With My Girl" says many of the same things the new wave proclaims, and its wisdom recalls the old Kinks. "Bubble

Gum" is a clever song for driving to the beach at more than 55 m.p.h. and "Jewish Girls" will eventually find its way into a midnight set on a progressive AOR outlet alongside Billy Joel's "Only The Good Die Young."

"Lifeguard Dan" is another summer classic, a Beach Boys' knock-off that's almost too cool for school. The first side concludes with a rousing original called "Ups And Downs," a heavy rocker that recalls the early, raw, Rolling Stones.

"14 Or Fight" opens side two with a remake of the original that ought to ignite some adolescent fuses. "Follow The Trend" becomes an anthem for rock discos. It will be a show-stopper if delivered live.

"These Boots Are Made For Walking" is one of those eternal remakes of a good song, but the vocal is delivered in the very distinctive style that marks this debut LP, and so it becomes a hit all over again. "Did You Ever" allows the band the opportunity to walk in Buddy Holly's boots, slapping a hard rhythm onto a bitter love song.

"Planned Obsolescence" follows with more brilliant lyrics. The relentless beat often compares to the Sex Pistols' stridency, but the lyrics are far superior.

The side appropriately concludes with a full-throttle screaming guitar and percussive remake of "Ubangi Stomp" that says it all about the album's roots. In a better world this entire package would be a smash. In today's climate it may only be a collector's item.

That's too bad, for this is one of the brightest albums to surface this or any other year. The entire production is handled with aplomb and unrelenting sincerity. For sheer rock'n'roll excitement, if for no other reason, listen to (and be) "True To Your School."

RICHARD M. NUSSER

## Lifelines Births

Boy, Eric Lewis, to Frances and Roger Gacon May 11 in Royal Oak, Mich. Father is a talent agent at Diversified Management Agency in South Field, Mich.

\* \* \*

Boy, Che Lewellyn Hashim, to Cheryl and Charles Ward May 1 in San Francisco. Mother is studio administrator at Automatt recording studio. Father is an entertainment industry attorney.

\* \* \*

Girl, Sara, to Charlotte and Jerry Shirley April 24 in New York. Father drums with Humble Pie.

\* \* \*

Girl, Emily Lauren, to Robin Blair, songwriter, and her husband Barry Kobrin May 2 in Los Angeles. Kobrin is singer Robert Goulet's business partner.

\* \* \*

Boy, Jason Ryan, to Denise and Jeffrey Weber April 22 in Los Angeles. Mother is a singer-dancer; father is an independent audiophile record producer with En Pointe Productions.

## Marriages

Lani Fisher, general manager of Swell Sounds, Inc., to Randolph Maylor, musician, May 16 in Las Vegas.

\* \* \*

Kathy Davis, project coordinator of Big Picture Promotions, to Chet Hanson May 7 in Palos Verdes Estates, Calif. He is chairman of Athena Artists and president of Big Picture Promotions.

\* \* \*

Arthur Levy, associate director of media services at Columbia Records in New York, to commercial artist Andrea Hall May 11 in Queens, N.Y.

\* \* \*

Gina Beasley to Alfred Watson April 19 in Cincinnati. They record for Warner Bros. under the name of Watson Beasley.

## Deaths

Willie Johnson, 67, founder of the Golden Gate Quartet which cut more than 100 songs for RCA in the late 1930s and early '40s, in Los Angeles of cancer May 3. He later formed the Jubalairs group and had been retired many years.

## Honor To Newton

LAS VEGAS—Wayne Newton was honored Saturday (17) by the Univ. of Nevada at Las Vegas as he was presented with an honorary doctor of humane letters.

The presentation took place at commencement ceremonies at the Las Vegas Convention Center and is in recognition of Newton's contributions to the school and community.

## Tape One-Man Show

NEW YORK—DRG Records plans to market a one-man-show caster. "Billy Bishop Goes To War" scheduled to open on Broadway later this month. Starring Eric Peterson with a score by Peter Gray, the show is being released by the label in an agreement with Canada's Tapestry Records, which cut the show. Production will open at the Morosco Theatre, replacing the ill-fated "Happy New Year," built around songs by Cole Porter.

## MUSCLE SHOALS SEMINAR

# Economy, New Media Timely Talk Topics

By KIP KIRBY

MUSCLE SHOALS—From publishing to production, pressing to promotion, the third annual Muscle Shoals Records & Producers Seminar touched all phases of the industry during its three-day meet Wednesday through Friday (15-17) at Joe Wheeler State Park.

Nearly 400 industry members converged on this scenic resort location to participate in this year's seminar, centered around the theme, "The Record Business In A Changing Economy." Panelists during the sessions addressed a variety of subjects. These included the growing role of independents in all aspects of the industry; the on-going struggle to break new artists; the effectiveness of cable and satellite television as marketing tools for record sales; the burgeoning home video market; and ways to maintain creativity in the current economical situation.

The seminar officially opened Wednesday afternoon with a presentation by the Copyright Service Bureau, led by attorney Walter Hofer of the organization's New York office, and featuring Gitte Hofer, Gerard Tournier and David Simmons.

Four major areas were touched on during the discussions. These were the artists performance fee now up for legislation; a Recording Industry Assn. of America study, submitted to the Copyright Royalty Tribunal, indicating that publishers now receive smaller percentages than before the royalty rates were increased; the double taxation situation on monies taken out of foreign markets; and home taping's drastic bite into the profits of the recording industry.

Also touched on were the differences between overseas and U.S. methods of royalty rates.

Thursday morning led off with a session titled, "New Perspectives In A Changing Economy" with the panel consisting of Bobby Colomby, vice president of a&r Capitol Records; Hofer and Simmons of the Copyright Service Bureau, and independent producers Ron Haffkine and Jim Ed Norman.

The two-hour open forum spanned such topics as the runaway success of independent labels and distributors in the U.K., the need for stronger cooperation between major label promotion personnel and hired independents in the U.S., ways to scale down production costs, and the EP's potential as an effective sales tool.

As a producer, Norman noted that, "It's harder these days to place

new artists, but as a result, it's forcing us to come up with more innovative ways of recording."

Colomby touched on the effects of record piracy and counterfeiting when he said, "Record companies can no longer afford to jump on every bandwagon and go with long-shot new acts. We have to cut budgets somewhere. And this year, we saw a whole new situation when our returns didn't bear any resemblance to what we originally shipped out."

Simmons emphasized that at MIDEM this year, it was the major labels which had cut back the most while the smaller independent European labels offered the biggest displays.

"In Europe, it's the independents now who are listening to new product, who are willing to take chances. And if you can break in Europe as an artist, it gets your foot in the door with the big U.S. majors."

The afternoon session was titled, "Video: Sight And Sound In The '80s," moderated by Lola Scobey of Wishbone, Inc./Flying Colors. The two panelists were Chuck Azar of Instant Replay, a video magazine for home entertainment systems, and producer Terry Woodford also of Wishbone/Flying Colors.

In her opening remarks, Scobey emphasized her concern regarding the "laissez-faire attitude of major record companies in jumping into the video recording field, waiting until the public clamors for product instead of leading the way into the field."

She also noted that although the majors are concentrating their efforts on developing expensive video and rock acts with proven youth appeal, demographic studies show that the majority of the million-plus home video owners in this country are actually "upper income people in the 35-55 age range who could care less about watching Blondie on video."

As a result, she offered the suggestion that record companies also concentrate efforts on producing video for artists like Frank Sinatra or Chet Atkins "instead of spending \$250,000 for an artist who lacks appeal for older audiences."

The final day's session extended the theme of "New Perspectives In A Changing Economy," with a six-man panel comprised of attorney Owen Sloane from Los Angeles, Charlie Fach of MusiVerse, Inc. in Nashville, Lynn Shults, Nashville director of operations for EMI/UA, Walter Hofer, Ron Haffkine and Bobby Colomby.

## Morris Won't Restructure Atlantic

Continued from page 4

The big question at Atlantic is not what new direction Morris will be taking, but what will become of Atco with the powerhouse removed. Atco vice president Reen Nalli becomes the nominal head of the label, but Morris will probably be watching things closely. It could also be that Atco might slip back to inactivity with the major acts moving to Atlantic.

Atco's role has been to feature acts with great individuality such as Numan. But this is really Morris' philosophy and he's sure to take this thinking to the Atlantic helm.

As Morris was elevated to Atlantic president senior vice president and

general manager, Dave Glew, was promoted to executive vice president and general manager, and executive vice president Sheldon Vogel was named vice chairman.

Both of these moves are clearly consolation prizes in the power shifts. Neither executive adds new duties, but Vogel moves from the third floor, the financial center, to the second floor, where the other action is.

## MXR Moves Plant

NEW YORK—MXR Innovations Inc., an audio development and manufacturing company, is moving to a larger facility at 740 Driving Park Ave., Rochester, N.Y. 14613. (716) 254-2910.

## Executive Turntable

Continued from page 4

1977. . . Warren Syer, one of the founders of High Fidelity Magazine and former president of the ABC Leisure Magazine Group, joins the Historical Times Publishing Co. in Harrisburg, Pa., as president. . . Leroy R. Hester, formerly video product engineering manager of Memorex Corp., named manager of the InterMagnetics technology and development group in Santa Monica. Also at InterMagnetics, Natasha Vaynerov is now manager of the firm's video project research group. Vaynerov was a research scientist at the Institute of Cinema Photography in Moscow. . . Olson Sales becomes Northern California and Northern Nevada representative for MXR Innovations Inc., an audio components firm. Sales will be based in Foster City, Calif. . . Gordon Faulteroy now communication director for the Gemini Experience Record Pool in Philadelphia. He was a disk jockey at the Impulse Disco in Philadelphia. . . Two appointments at JBL in Northridge, Calif.: Ken Lopez joins as Western regional sales manager. He was manager of Don Wehrs Music City in San Francisco. And John Robbins becomes OEM sales manager, a new post. He is a 20-year veteran of the pro and consumer electronic fields and has held posts with Superscope and U.S. Pioneer. . . At Conceptual Entertainment in San Francisco, John Warnken is made event coordinator while Erik Nielsen is now artist relations and publicity director. Warnken was an executive assistant at Conceptual while Nielsen was with Sylvester Management/Honey Productions. . . Donna Shore joins Music Matters Public Relations in Van Nuys, Calif., as an account executive. . . Hendel Joel comes to the Press Office Ltd. in Los Angeles as West Coast operations director.

## Performance Royalty Bill

Continued from page 1

would be split among the tens of thousands of musicians who perform on records annually, finally signed. "When you divide the money among all these performers, I wonder is all this effort worth the trouble?"

Only Representatives Tom Railsback (R-Ill.) and Herbert Harris (D-Va.) seemed to side with Danielson in support of a performance

royalty.

Mark-ups continue Wednesday (21) when the Subcommittee is expected to begin considering amendments to the bill before voting on whether to pass HR997 up for consideration by the full House Justice Committee. It is too early to predict how long mark-ups will take but the bill's chances to reach the full Committee before Congress adjourns for the summer appear limited.

# TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
105	103	61	<b>SUPERTRAMP</b> Breakfast In America A&M 3708	▲	8.98	8.98
★	NEW ENTRY		<b>CAMEO</b> Cameosis Chocolate City CCLP 2011 (Casablanca)	7.98	7.98	7.98
★	NEW ENTRY		<b>MAC DAVIS</b> It's Hard To Be Humble Casablanca NBLP 7207	7.98	7.98	7.98
108	112	10	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Live Bullet Capitol SKBB-11523	7.98	7.98	7.98
★	118	6	<b>RODNEY FRANKLIN</b> You'll Never Know Columbia NJC 36122	7.98	7.98	7.98
110	110	5	<b>ROBERT FRIPP</b> God Save The Queen/Under Heavy Manners Polydor PD-1-4266	7.98	7.98	7.98
111	113	10	<b>HAROLD MELVIN &amp; THE BLUE NOTES</b> The Blue Album Source SDR-3197 (MCA)	7.98	7.98	7.98
★	125	10	<b>DR. HOOK</b> Sometimes You Win Capitol 500-12023	7.98	7.98	7.98
★	121	9	<b>BOBBY CALDWELL</b> Cat In The Hat Clouds 8810 (TK)	7.98	7.98	7.98
114	114	26	<b>JEFFERSON STARSHIP</b> Freedom At Point Zero Grunt BZL1-3452 (RCA)	8.98	8.98	8.98
115	115	48	<b>THE CARS</b> Candy-O Elektra SE-507	▲	8.98	8.98
★	127	7	<b>PATTI LA BELLE</b> Released Epic JE 36381	7.98	7.98	7.98
117	122	9	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Nightmoves Capitol ST 11567	7.98	7.98	7.98
118	120	10	<b>WILLIE NELSON</b> Stardust Columbia JC 35305	7.98	7.98	7.98
119	83	13	<b>ANDY GIBB</b> After Dark RSO RS-1-3069	8.98	8.98	8.98
120	123	9	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> Stranger In Town Capitol SW 11698	7.98	7.98	7.98
★	132	5	<b>SQUEEZE</b> Argybargy A&M SP 4802	7.98	7.98	7.98
122	84	15	<b>RONNIE LAWS</b> Every Generation United Artists UA 1001	7.98	7.98	7.98
123	96	33	<b>STYX</b> Cornerstone A&M SP 3711	▲	8.98	8.98
124	73	12	<b>SISTER SLEDGE</b> Love Somebody Today Cotillion SO 16012 (Atlantic)	8.98	8.98	8.98
125	85	7	<b>JOHN STEWART</b> Dream Babies Go Hollywood RSO RS-1-3074	7.98	7.98	7.98
★	188	2	<b>PURE PRAIRIE LEAGUE</b> Firin' Up Casablanca NBLP 7212	7.98	7.98	7.98
127	128	5	<b>JIMI HENDRIX</b> Nine To The Universe Warner Bros. HS 2299	7.98	7.98	7.98
128	100	24	<b>LYNYRD SKYNYRD BAND</b> Gold & Platinum MCA MCA 2-11008	▲	12.98	12.98
129	109	33	<b>HERB ALPERT</b> Rise A&M SP-3714	▲	8.98	8.98
130	126	56	<b>WAYLON JENNINGS</b> Greatest Hits RCA AHL1-3378	▲	7.98	7.98
★	164	2	<b>ISAAC HAYES</b> And Once Again Polydor PD-1-6269	7.98	7.98	7.98
132	129	100	<b>THE CARS</b> Elektra GE-135	▲	7.98	7.98
133	133	12	<b>VAN HALEN</b> Van Halen Warner Bros. BSK 3075	7.98	7.98	7.98
134	108	18	<b>THE SPECIALS</b> The Specials Chrysalis CHR 1265	7.98	7.98	7.98
135	117	30	<b>ANGELA BOFILL</b> Angel Of The Night Arista/GRP 5501	8.98	8.98	8.98

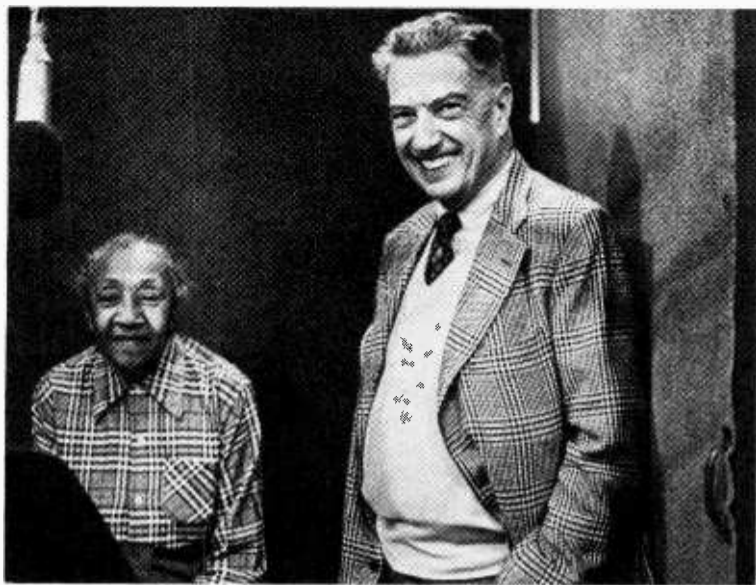
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
136	130	40	<b>AC/DC</b> Highway To Hell Atlantic SD 19244	▲	7.98	7.98
137	137	15	<b>NAZARETH</b> Malice In Wonderland A&M SP-4799	7.98	7.98	7.98
138	139	4	<b>BERNADETTE PETERS</b> Bernadette Peters MCA MCA 3230	7.98	7.98	7.98
★	184	2	<b>LEON HAYWOOD</b> Naturally 20th Century T-613 (RCA)	7.98	7.98	7.98
140	141	75	<b>DOOBIE BROTHERS</b> Minute By Minute Warner Bros. BSK 3193	▲	8.98	8.98
141	143	35	<b>MOLLY HATCHET</b> Flirtin' With Disaster Epic JE 36110	▲	7.98	7.98
142	142	4	<b>JUDY COLLINS</b> Running For My Life Elektra GE-254	7.98	7.98	7.98
★	154	2	<b>TWO TONS O' FUN</b> Two Tons O' Fun Fantasy/Honey F-9584	7.98	7.98	7.98
★	NEW ENTRY		<b>TOMMY TUTONE</b> Tommy Tutone Columbia NJC 36372	5.98	5.98	5.98
145	149	5	<b>CHARLIE DORE</b> Where To Now Island ILPS 9559 (Warner Bros.)	7.98	7.98	7.98
★	155	6	<b>HERBIE HANCOCK</b> Monster Columbia JC 36415	7.98	7.98	7.98
★	157	5	<b>KLEER</b> Winners Atlantic SD 19262	7.98	7.98	7.98
148	150	9	<b>THE CRETONES</b> Thin Red Line Planet P-5 (Elektra)	7.98	7.98	7.98
★	181	2	<b>BRAM TCHAIKOVSKY</b> Pressure Polydor PD-1-6273	7.98	7.98	7.98
★	166	4	<b>CRYSTAL GAYLE</b> Favorites United Artists UOA 1034	7.98	7.98	7.98
151	119	19	<b>SPINNERS</b> Dancin' and Lovin' Atlantic SD 19256	7.98	7.98	7.98
152	151	312	<b>PINK FLOYD</b> Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	7.98	7.98
153	131	38	<b>LED ZEPPELIN</b> In Through The Out Door Swan Song SS-16002 (Atlantic)	▲	8.98	8.98
★	165	3	<b>GLASS MOON</b> Glass Moon Radio Records RR 2003	7.98	7.98	7.98
155	156	5	<b>RODNEY CROWELL</b> But What Will The Neighbors Think Warner Bros. BSK 3407	7.98	7.98	7.98
156	116	23	<b>HIROSHIMA</b> Hiroshima Arista AB-4252	7.98	7.98	7.98
157	158	6	<b>BILLY JOEL</b> The Stranger Columbia JC 34987	7.98	7.98	7.98
158	148	29	<b>PEACHES &amp; HERB</b> Twice The Fire Polydor/MVP PD-1-6239	8.98	8.98	8.98
159	159	7	<b>BILLY JOEL</b> 52nd Street Columbia JC-35609	7.98	7.98	7.98
160	144	28	<b>TOTO</b> Hydra Columbia FC 36229	8.98	8.98	8.98
161	138	51	<b>DIONNE WARWICK</b> Dionne Arista AB 4230	▲	8.98	8.98
162	161	10	<b>RACHEL SWEET</b> Protect The Innocent Stiff/Columbia NJC 36337	7.98	7.98	7.98
163	163	8	<b>MIKE RUTHERFORD</b> Smallcreep's Day Passport PB 9843	7.98	7.98	7.98
★	172	9	<b>CROWN HEIGHTS AFFAIR</b> Sure Shot De-Lite DSR 9517 (Mercury)	7.98	7.98	7.98
165	168	30	<b>BOB JAMES &amp; EARL KLUGH</b> One On One Tappan Zee/Columbia FC 36241	8.98	8.98	8.98
166	134	34	<b>KENNY ROGERS</b> Ten Years Of Gold United Artists UA-LA 835-H	7.98	7.98	7.98
167	169	5	<b>THE GREG KIHN BAND</b> Glass House Rock Beserkley BZ 10068 (Elektra)	7.98	7.98	7.98
★	180	3	<b>LOU REED</b> Growing Up In Public Arista AL 9522	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
★	190	2	<b>NEIL SEDAKA</b> In The Pocket Elektra GE-259	7.98	7.98	7.98
170	170	3	<b>CHICK COREA</b> Tap Step Warner Bros. BSK 3425	7.98	7.98	7.98
171	171	3	<b>PUBLIC IMAGE LTD</b> Second Edition Island ZWX 3288 (Warner Bros.)	11.98	11.98	11.98
★	183	2	<b>SPIDER</b> Spider Dreamland DL-1-5000 (RSO)	7.98	7.98	7.98
173	174	59	<b>JOURNEY</b> Evolution Columbia FC 35797	▲	8.98	8.98
174	147	12	<b>THE DRAMATICS</b> 10½ MCA MCA-3196	7.98	7.98	7.98
175	176	4	<b>THE SELECTOR</b> Too Much Pressure Chrysalis CHR 1274	7.98	7.98	7.98
176	153	10	<b>K.C. &amp; THE SUNSHINE BAND</b> Greatest Hits TK 612	7.98	7.98	7.98
177	145	29	<b>RUPERT HOLMES</b> Partners In Crime Infinity INF-9020 (MCA)	7.98	7.98	7.98
★	186	2	<b>SYREETA</b> Syreeta Tamil 17-372R1 (Motown)	7.98	7.98	7.98
179	160	28	<b>PRINCE</b> Prince Warner Bros. BSK 3366	▲	7.98	7.98
180	182	2	<b>10 CC</b> Look Hear Warner Bros. BSK 3442	7.98	7.98	7.98
181	185	3	<b>ANGEL CITY</b> Face To Face Epic NJE 36344	7.98	7.98	7.98
182	167	20	<b>NEIL DIAMOND</b> September Morn Columbia FC 36121	▲	8.98	8.98
★	NEW ENTRY		<b>OZARK MOUNTAIN DAREDEVILS</b> Ozark Mountain Daredevils Columbia JC 36375	7.98	7.98	7.98
★	NEW ENTRY		<b>BLOW FLY</b> Blow Fly's Party Weird World WWX 2034 (T.K.)	7.98	7.98	7.98
185	140	12	<b>GIL SCOTT-HERON &amp; BRIAN JACKSON</b> 1980 Arista AL 9514	7.98	7.98	7.98
186	146	5	<b>RED RIDER</b> Don't Fight It Capitol ST 12028	7.98	7.98	7.98
187	187	3	<b>KENNY ROGERS</b> Kenny Rogers United Artists UALA 689	7.98	7.98	7.98
★	NEW ENTRY		<b>JERRY KNIGHT</b> Jerry Knight A&M SP 4788	7.98	7.98	7.98
189	193	7	<b>THE MOTORS</b> Tenement Steps Virgin VA 13139 (Atlantic)	7.98	7.98	7.98
★	NEW ENTRY		<b>GLORIA GAYNOR</b> Stories Polydor PD-1-6274	7.98	7.98	7.98
191	178	41	<b>COMMODORES</b> Midnight Magic Motown M 8926	8.98	8.98	8.98
192	199	18	<b>YELLOW MAGIC ORCHESTRA</b> Yellow Magic Orchestra Horizon SP-736 (A&M)	7.98	7.98	7.98
193	136	9	<b>MASS PRODUCTION</b> Masstpiece Cotillion SD 5218 (Atlantic)	7.98	7.98	7.98
194	192	8	<b>THE FOOLS</b> Sold Out EMI-America SW 17024	7.98	7.98	7.98
195	189	14	<b>THE RAMONES</b> End Of The Century Sire SRK 6077 (Warner Bros.)	7.98	7.98	7.98
★	NEW ENTRY		<b>FLOYD CRAMER</b> Dallas -RCA AHL1-3613	7.98	7.98	7.98
197	196	28	<b>BEE GEES</b> Greatest RSO RS-2-4200	▲	13.98	13.98
★	NEW ENTRY		<b>PHOTOGLO</b> Photoglo 20th Century T-604 (RCA)	7.98	7.98	7.98
199	135	11	<b>LA. BOPPERS</b> L.A. Boppers Mercury SRM-1-3816	7.98	7.98	7.98
200	175	8	<b>MELISSA MANCHESTER</b> Melissa Manchester Arista AL 9506	7.98	7.98	7.98

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	136	Crown Heights Affair	164	Jimi Hendrix	127	Manhattan Transfer	58	Rush	44	Temptations	71
Air Supply	68	Mac Davis	107	Leon Haywood	139	Melissa Manchester	200	Mike Rutherford	163	The Babys	88
Herb Alpert	129	John Denver	102	Hiroshima	156	Chuck Mangione	75	David Sanborn	93	The B-52's	65
Ambrosia	42	Neil Diamond	182	Rupert Holmes	177	Manhattans	49	Boz Scaggs	12	The Brothers Johnson	15
Angel City	181	Dixie Dregs	96	Genesis	21	Teena Marie	61	Scorpions	85	The Beatles	22
Pat Benatar	45	Doobie Brothers	140	Gil Scott-Heron & Brian Jackson	185	Mass Production	193	Neil Sedaka	169	The Clash	34
Bee Gees	197	Charlie Dore	145	Humble Pie	64	Harold Melvin	111	Bob Seger & The Silver Bullet Band	1, 108, 117, 120	The Cretones	148
Blondie	51, 97	Dr. Hook	112	Ian Hunter	69	Stephanie Mills	26	Shalamar	92	The Dramatics	174
Blow Fly	184	Eagles	25	Isley Brothers	8	Mickey Mouse	39	Frank Sinatra	29	The Fools	194
Eric Clapton	5	Fleetwood Mac	87	Jay McInnis	24	Anne Murray	89	Sister Sledge	124	The Gap Band	81
Bruce Cockburn	67	Fatback	62	Jermaine Jackson	19	Nazareth	137	Sky	63	The Greg Kihn Band	167
Judy Collins	142	Festival	98	Michael Jackson	9	Willie Nelson	118	Grace Slick	41	The Joe Perry Project	47
Commodores	191	Firefall	70	Bob James & Earl Klugh	165	Gary Numan	116	SOULTYRACKS		The Knick	32
Con Funk Shun	30	Firefall	70	Jefferson Starship	130	Ozark Mountain Daredevils	183	All That Jazz	55	The Marshall Tucker Band	73
Alice Cooper	84	Grateful Dead	40	Waylon Jennings	130	Ray Parker Jr. & And Raydio	33	American Gigolo	17	The Motors	189
Chick Corea	170	Van Halen	6, 133	Billy Joel	2, 157, 159	Tom Petty & The Heartbreakers	31	Coal Miner's Daughter	72	The Ramones	195
Elvis Costello	50	Daryl Hall	104	Journey	2, 157, 159	Pink Floyd	3, 152	The Electric Horseman	101	The Selector	175
Floyd Cramer	196	Herbie Hancock	146	K.C. & The Sunshine Band	176	Peaches & Herb	158	The Empire Strikes Back	28	The Specials	134
Christopher Cross	7	Emmylou Harris	52	Earl Klugh	57	Bernadette Peters	138	The Rose	54	The Whispers	36
Rodney Crowell	155	Molly Hatchet	141	Kool & The Gang	66	Photo Glo	198	Urban Cowboy	53	Toto	160
		Isaac Hayes	131	Kleer	147	Billy Preston	59	Pete Townshend	20	Two Tons O' Fun	143
		Heart	38	Jerry Knight	188	Pretenders	48	Pat Travers Band	35	Tommy Tutone	100
				L.A. Boppers	199	Prince	179	Robin Trower	32	Triumph	82
				Patti La							



ALBERTA'S LP—Veteran singer Alberta Hunter listens to tracks from her just released "Amtrak Blues" LP on Columbia with producer John Hammond.

## Newton Hoping For Aladdin Turnaround

By HANFORD SEARL

LAS VEGAS—Entertainer Wayne Newton and his manager Jay Stream formally signed a contract to buy the trouble-plagued Aladdin Hotel Sunday (11) as a first step to turn around the financially-burdened Strip facility.

Although no details have been released regarding the \$105 million contract's language, it is believed that the entertainment policy will remain in force under the present management.

Reports have been circulating that new booking directions may include the signing of such Broadway musicals as "A Chorus Line" and "Annie" in the 7,500-seat Theatre for the Performing Arts.

No decision has been reached yet regarding the 800-capacity Bagdad Showroom which temporarily closes Monday (19) with Lola Falana and Rip Taylor as the last booking.

Sources close to Newton, who is still under a two-year contract with the Summa Corp., report that it will be a matter of weeks and months before final settlement of the hotel's future, which must be cleared by the Nevada Gaming Commission and U.S. District Judge Harry Claiborne.

### TERRY WILLIAMS (of the First Edition)

Has Already Sold More Than Five Million (that's 5,000,000)!!!, And Maybe You Never Heard Of Him. Just Ask . . .

**KENNY ROGERS**  
Blame It On  
The Night  
IAS-504

You Are About To Hear From  
**TERRY WILLIAMS**  
ON  
**INTERNATIONAL**  
**ARTIST**  
**RECORDS & TAPES**

Former Hotel Sahara executive Ed Nigro, who had been managing the Aladdin Hotel for the several months, tendered his resignation Wednesday (14).

Nigro had spearheaded a financial plan to purchase the hotel with Johnny Carson. Aladdin stockholders and owners rejected the Nigro/Carson offer for unknown reasons. Newton's party re-entered the picture after that deal fell through.

The Aladdin has been open and operated by the state during the last year after all top executives at the hotel were found guilty by a Detroit grand jury of having alleged hidden ties with underworld figures.

Newton opened Thursday (15) at the Frontier Hotel for a five-week engagement in his first public appearance since purchasing the Aladdin.

## Court Reverses AFM Decision

LOS ANGELES—The California Court of Appeals has reversed a lower court ruling here which upheld a \$53,290 judgment, which had been previously arbitrated by the American Federation of Musicians against rock concert promoter Bill Graham.

The Court reasoned that the AFM in-house arbitration procedure, which made the judgment, was without merit and would be unenforceable under state and Federal law.

The Court remanded the case to the Los Angeles Superior Court for appointment of a neutral arbitrator.

Macklin Fleming, the acting presiding judge of the second appellate district, made the ruling.

A key issue in the case is a union's right to enforce contract provisions calling for such arbitration against non-union members.

The case dates back originally to 1973 when Graham contracted with artist Leon Russell and his booking agent, David Forest, to promote concerts at the Ontario Motor Speedway and the Oakland-Alameda County Stadium.

## Zilch-Polydor Deal

NEW YORK—Polydor Records has signed an agreement with London-based Zilch Records to distribute its product worldwide, except in the U.K., France and Australia. First release under the pact will be a single and LP by Sean Tyla, former member of Ducks Deluxe.

## Inside Track

Huddles in bungalow five of the Beverly Hills Hotel last week among Michael Roshkind of Motown Industries and Charlie Koppelman and Marty Bandier of the Entertainment Co. may have set the spark for the eventual buyout of the label's Jobete Music. Even if there's a handshake on the deal, don't expect a negotiation of this magnitude to be finalized before some months pass. . . . Midsong International reportedly is shifting its base of operations to the West Coast. Midsong recently terminated its head of promotion, so LAX Records' staff is helping out by working some Midsong product. LAX is based in L.A.

Will any public concert do as well as the first one at the soon-to-open Crystal Cathedral, Garden Grove, Calif.? Beverly Sills' farewell concert there last week grossed more than \$4 million. Contributions of \$1,500 each week per seat accumulated that amount. Dr. Robert Shuller, pastor of the Garden Grove Community Church, announced some time ago that occasionally the new \$23 million edifice would be utilized to stage concerts.

An era or more ends with the closing of the David Rosen one-stop, Philadelphia. The Rosen family, brothers David and Harry, go back to 1947 when they got into jukebox and record wholesaling there. At one time, the Rosens were the strongest independent distributor in the area. It's understood that Harry Rosen's recent siege of poor health accelerated the demise of their one-stop. . . . Bill "Rocky" Conti inked to do the soundtrack for MGM's "The Formula," which will star George C. Scott, Marlon Brando and Marthe Keller. The mystery-thriller picture is being readied for a Christmas 1980 release.

The Record Merchandising bankruptcy action in Federal District Court, L.A., moves slowly onward. Capitol Records recently petitioned the action be moved from its present Chapter XI posture to Chapter VII. The Chapter VII designation would probably have meant quicker liquidation of the firm and its assets. Fellow creditors turned down the Capitol proposal. Now there's hassle over the legal firm representing the creditor. Capitol points out the firm previously was allied with the Sid Talmadge/Sam Ricklin operation. The contention is under advisement. . . . Former label founder/boss Jay Lasker is reportedly writing a book of memoirs. He certainly has lived a frothy tale with stops at Decca, VeeJay, Dunhill, ABC and Ariola Records.

Ken Glancy's frau, Maida, collaborating with Ettore Stratta, the independent record producer, in a cookbook, "Harmony In The Kitchen," containing the favorite recipes of such as Frank Sinatra, John Denver, David Bowie, Steve Sondheim and many more. . . . Frank Sinatra Jr. subs for pop when the Frank Sinatra Musical Performance awards are made Monday (2) on the

UCLA campus. "Ol' Blue Eyes" is in Gotham City, directing and appearing in "The First Deadly Sin."

Stellar songspinnners Alan and Marilyn Bergman will be saluted Sunday, June 1, at the Music Center Pavilion, L.A., benefiting the Southern California ACLU chapter. Bea Arthur, Joel Gray, Jack Jones, Melissa Manchester, Carmen McRae and Barbra Streisand perform to an audience that forks over \$10 to \$50 per ducat. For \$250, a limited number of show/supper tickets are available. . . . Word from the NARM board meeting in Dallas late last week was the new prerecorded tape packaging innovation suggested by Lieberman Enterprises' Harold Okinow would make for a bigger, less pilferable package, containing far more graphic and word-sell on its surfaces. Jim Ladwig of Album Graphics, Chicago, who conceived the package, feels the print-on-board concept could slash present cassette packaging cost by 200% to 300%. Will NARM confirm the Diplomat Hotel, Hollywood, Fla., as site of its 1981 convention after this board meet?

The more than 80 Camelot stores are highlighting a catalogwide Beatles' product sale through Saturday (31). . . . Though the numbers still aren't there even when an album bursts into the top 10, U.S. label executives are encouraged by the mounting interest in new acts by consumers. The often lower royalty percentages accorded the novice groups reflect favorably on bottom lines. . . . Now that the Ed Sullivan tv shows are set for fall reruns, maybe oldies' collation albums will move out as youngsters see some of the greats of the past in action on the tube. Sullivan's talent coordinator Vince Calandra introduced many disk immortals. . . . Word from Minneapolis is that Jack Eugster, named to replace the departing Dave Ehlen at Pickwick, will concentrate on rackjobbing exclusively and not also oversee indie distribution as Ehlen did. . . . Nabisco is testing sales of prerecorded cassettes in some 50 grocery and convenience-type stores in the Binghamton, N.Y., area, with a universe of 15,000 outlets thought possible once the program goes national. Cassettes in 150-title racks are offered at \$3.99 and \$4.99. Repertoire is secured under license from major labels. The Nabisco scheme, in the planning stages since last year (Billboard, Sept. 29, 1979) is being implemented by Sam Attenberg of Sine Non Qua Productions with the help of Bill Bell, formerly with the Columbia Record Club and most recently with Springboard International. . . . Ed Rosenblatt isn't talking about the spreading report he will ankle his long-time Warner Bros. sales chief post to become president of the new David Geffen label. Still more smoke there about Donna Summer and Elton John coming aboard as initial artists. Wanna bet Lou Dennis or Russ Thyrett are the odds-on favorites to replace Rosenblatt?

## STEVE GREENBERG MAN BEHIND MUSIC Lipps Brings Disco High On Chart

By PAUL GREIN

LOS ANGELES—In the nine months since the Knack's "My Sharona" blasted to No. 1 and signalled the resurgence of pure rock 'n' roll, many have been proclaiming the death of disco. But the top two spots on this week's Hot 100 are held by dance floor smashes: Blondie's top-ranked disco rock smash "Call Me" is backed up at number two by "Funky Town," a synthesized disco novelty by Lipps Inc. on Casablanca.

Even more surprising than the fast movement on the Lipps Inc. single is that the act's debut album climbs to a starred number 11 on this week's Top LPs & Tapes chart.

"I love disco," exclaims Steve Greenberg, the composer, producer, arranger and instrumentalist for Lipps Inc. "Funky Town" is definitely geared to the dance floor; all my testing and reaction took place initially in discos. I like to do that because of their sound systems: if you can get a record to sound good on one of those systems and also get it to sound good on a radio speaker, you've got it made."

There are signs Casablanca hopes to break Lipps Inc. in the same way it launched its previous disco pop phenomena. The label wants to release the act's second album in late September, rather than wait until January, after a third single might have run its course.

"Casablanca is geared toward getting those first couple of albums

out boom-boom-boom," says Greenberg. "They did that with Donna Summer and the Village People. They like to work it that way—if the producers can handle it."

The Lipps Inc. album is also like the first Village People LP in that it contains only four cuts.

One of the tracks, "Rock-It," was the tune that got Lipps Inc. signed to Casablanca last June. It was released as a single last summer, but "did nothing," in Greenberg's phrase. It will be re-released as the followup to "Funky Town" in about three weeks.

Greenberg, 29, is halfway through cutting the second Lipps Inc. album at Sound 80 studios in Minneapolis, his home town. He reports that the album will "move a little bit away (from disco) but still be within the realm.

"We'll have seven tracks instead of four," Greenberg says. "And there will be one ballad, 'There They Are.' The album will be a little more rock-edged, though 'Funky Town' to me has a rock edge. And the songs will have quite a bit more lyric content, not that 'Funky Town' doesn't; it says a lot in its few lines."

"Funky Town" mixes bass, guitar and drums with some synthesized parts over the vocals. "I like that combination of electronic and conventional rock instruments," says Greenberg. "And I like every instrument to be clear. That's my approach to recording; cut down on

the instrumentation and arrangements and simplify to get a sound people can connect with."

In addition to his other studio roles, Greenberg plays almost all the instruments on the album. The only other musicians on "Funky Town" are lead vocalist Cynthia Johnson and guitarist Tom Riopelle.

Greenberg admits that his control over every aspect of his music and career is a bit "obsessive" and says he's now negotiating with a manager and agent to take some of the load. A tour is planned to coincide with the release of the second album, in which Lipps Inc. hopes to open shows in "major concert arenas" for the likes of the Commodores or Ashford & Simpson. There will be six players onstage to re-create the sound Greenberg and one or two others get in the studio.

Greenberg says he's received a lot of television offers, but has declined them. "We're waiting for the second album to do the full promotion," he says. "I think the record company would prefer that: we want to be completely ready artistically. We're definitely working for a career as opposed to just a record."

While the novelty aspects of the single might cause some to label the act a likely one-shot, Greenberg says he hopes the LP's success will cause critics to take a second look. "When the album is selling gold and better, I would think people would have more respect for it than that," he says.



MERCURY  
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# Scorpions' new album, "Animal Magnetism," will attract huge crowds.

SRM-1-3825



SCORPIONS "ANIMAL MAGNETISM"

## So will their American tour.

5/23 San Francisco, CA	6/13 Madison, WI	6/26 Dallas, TX	7/9 Charlotte, NC
5/24 San Bernadino, CA	6/14 Milwaukee, WI	6/27 Houston, TX	7/10 Columbia, SC
5/25 Los Angeles, CA	6/17 St. Louis, MO	6/28 Baton Rouge, LA	7/12 Columbus, OH
5/27 Portland, OR	6/18 Kansas City, MO	6/29 Shreveport, LA	7/13 Largo, MD
5/28 Seattle, WA	6/19 Denver, CO	7/1 Memphis, TN	7/16 Niagara Falls, NY
5/29 Spokane, WA	6/20 Denver, CO	7/2 Nashville, TN	7/17 New Haven, CT
6/7 Duluth, MN	6/21 Albuquerque, NM	7/3 Atlanta, GA	7/18 Providence, RI
6/8 St. Paul, MN	6/22 Phoenix, AZ	7/4 Lakeland, FL	7/19 Boston, MA
6/11 Omaha, NB	6/24 Midland, TX	7/5 Jacksonville, FL	7/20 Portland, ME
6/12 Des Moines, IA	6/25 San Antonio, TX	7/6 Miami, FL	7/25 Chicago, IL

Produced by Dieter Dierks for Breeze Music

MANAGEMENT: Direction-Peter Mensch in association with David Krebs and Steve Leber, for Contemporary Communications Corp.  
BOOKING AGENT: DMA



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THE SOUND TRACK

# Roadie

**BANDS MAKE IT ROCK,  
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Side 1

Cheap Trick  
"Everything Works If You Let It"

Pat Benatar  
"You Better Run"

Joe Ely Band  
"Brainlock"

Alice Cooper  
"Road Rats"

Side 2

Teddy Pendergrass  
"Can't We Try"

Eddie Rabbitt  
"Drivin' My Life Away"

Stephen Bishop & Yvonne Elliman  
"Your Precious Love"

Jay Ferguson  
"A Man Needs A Woman"

Side 3

Styx  
"Crystal Ball"

Sue Saad And The Next  
"Double Yellow Line"

Blondie  
"Ring Of Fire"

Alice Cooper  
"Pain"

Side 4

Roy Orbison & Emmylou Harris  
"That Lovin' You Feelin' Again"

Jerry Lee Lewis  
"(Hot Damn) I'm A One Woman Man"

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"The American Way"

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