CBS-MGM Tie Boosts Home Video

By IS HORIZOWITZ

NEW YORK - The home video retail pipeline-including a possibly significant number of record retailers—gets a substantial boost as the result of CBS Inc.'s initial thrust in union with MGM into that market.

The video marketing picture: see story on page 12.

MGM/CBS Home Video, a new joint venture between the two firms to market prerecorded videocassettes and eventually videodisks in the U.S. and abroad, also contains the ongoing number of marriages between creative, entertainment and/or industrial giants in taking the home video market.

The new entity has access to more than 1,000 films in the MGM library, including such prestigious titles as "The Wizard Of Oz." (Continued on page 55)

SEE MAJOR CAMPAIGN

$6-$10 Mil Drive On NARM's 'Gift' Plan

By IRV LICHTMAN

NEW YORK—The industrywide "Gift of Music" drive sponsored by the National Association of Recording Merchandisers is picking up momentum to the point where the trade group envisions a $6 to $10 million campaign to the consumer.

Though the goal is still on the drawing board, NARM has already set in motion a number of major preliminary steps in this direction, according to Joe Cohen, executive vice president.

The elements include:

• A $250,000 fund to test a consumer or print campaign in four to six cities early next year, with the association now in the process of choosing among at least three advertising agencies to develop the ad thrust.

Dealers Say Blank Tape Sales Climb

By JOHN SIPPEL

LOS ANGELES—Aggressive manufacturer marketing, involving heavy consumer print advertising and in-store merchandising and sales promotions intended to boost blank tape sales, increases that range from 30% to 400% over the past two years for a number of record retailers.

Cardboard accessories boxes in five retail chains, representing approximately 350 outlets nationwide, vie blank tape retail volume continuing to climb and maintaining its position as leader in this type of a tentative merchandise in record/tape stores.

Consumer awareness that you can produce with a blank on a $200 to $300.

(Continued on page 55)

Deep South AOR Radio Warming Up

By GERRY WOOD

NASHVILLE—With the summer season approaching, AOR radio is heating up in the deep South with both, on-the-air ratings and expanded demographics.

Underground-turned-progressive-turned-AOR is now running into what some AOR programmers are calling the Top 40 of the 80s. The changes are purely higher— and in some cases lower—format growth than the once traditional 18-24 male audience: more women listeners and broader music styles within the confines of listener playlists.

AOR programmers in such states as Louisiana, Georgia and Florida claim they're taking a much more serious approach toward compiling playlists than in the past. They also note that the 1970s 18-34 AOR listeners are carrying the format into the 34 and 44.

(Continued on page 21)
The Motels are back in business!

The new album, CAREFUL, exposes a wealth of music and lyrics that sets the MOTELS apart from the rest.

Produced by CARTER
Direction: Ken Fritz/Dennis Turner, Ken Fritz Management

AVAILABLE ON CAPITOL RECORDS & CASSETTES
NEW YORK—It’s not pleasant to work with a cloud over your head, but that’s just the case this week if you’re the Chain Owner, because the FCC is shining a light on your company. The Federal Communications Commission is undertaking an investigation into the licensing practices of the nation’s radio stations, including those of the Country Top Pop in U.S. Overall Sales.

NASHVILLE—Country music, riding the crest of a new national wave of popularity, has now become the nation’s most popular/recorded music in America, according to a just-released exclusive National Assn. of Recording Merchandisers survey reflecting total industry sales during 1979.

In the country leap, country music surpassed last year’s second-place entry—pop music—in the survey and now trails only rock and roll in overall sales. In its wake fall soul and disco, along with other categories such as Mexican, jazz and classical.

The record industry’s gross dollar volume reflected in NARMS’s study shows that a 1.9% loss of last year’s total of $3,676,100,000 (based on retail last price) were racked up by country music, earning gross sales of $437,455,900.

Leading in 1979 marketplace was rock music, although its 37.4% totals were a decline from 1978’s 41.7%. Country scored 11.9% over the comparison year of 1978, allowing it to slide into second place in front of soul music.

Commodore Offer Gospel

By ED HARRISON

LOS ANGELES—The Commodore, a group that can’t be accused of remaining musically inactive, have come up with some gospel surprises on their just-released Motown album “Heroes.”

The superstar group, a mainland

Record Haven chain owner sues CBS for $3 million

By IRV LICHTMAN

NEW YORK—Sam Fitchelberg, a former Record Haven retail and chain store owner, has filed suit against CBS Inc. through Columbia Records in a $3 million action here in U.S. District Court.

The suit centers around the label’s mid-1979 return policies and alleged departures from previous guidelines.

The suit contends, “Fitchelberg’s U.S.-stop business by various ‘unlawful’ practices. The suit claims CBS failed to make good on return authorizations starting in June of last year, forcing Record Haven to pay ‘standard sales prices’ for ‘reduced value recordings.’

Fitchelberg, who claims CBS also cut him off as an account last October, alleges he was the victim of price and credit discrimination fa- cilitated by CBS and-recorded music retailers, although Fitchelberg noted that the defendant ‘has not experienced any unlawful competition but has benefited from faster delivery of product.’

In an apparent reference to a higher r.a. policy instituted by CBS last June, the suit charges that the defendant ‘began to attempt at least one of the requested returns at the standard sales price but has not yet been able to effect a rapid return of the currently popular recordings purchased.”

Claiming violation of Section 3 of the Clayton Act, the suit contends that the effects of CBS’s unlawful conduct are reasonably likely to substantially lessen competition in the market for reduced value record- ings, retailing to independent state commerce in a substantial amount.

General News

FCC WorRyIng RKO

By DOUG HALL

The decision punishes General Tire so severely for alleged activities of years ago in contrast to actions of government agencies with respect to conduct of many other companies that has a much more serious nature.

Ken Frankl, lawyer for General Tire, notes the company can ask the FCC to reconsider its decision or take the matter directly to the U.S. Court of Appeals. Either action must be taken within 30 days after the FCC releases its text of the revocation.

Meanwhile, the FCC announced it would accept comments during the next 30 days on what measures it should take against the radio stations and the remaining TV station.

The FCC voted to revoke the license of KHJ-TV, Los Angeles, WOR-TV New York and WHN-TV Boston for alleged illegal activities of General Tire involving offshore tribals and illegal campaign contributions. General Tire signed a consent decree with the Justice Dept. to settle the suit.

The FCC further charges that RKO “engaged in an improper recip- rocal trade program which was anti-compititive. Knowingly filed (the financial statements) and was not entirely honest and forthright in dealing with the FCC.

The commission first dropped the bomb on RKO in January when it announced its staff was seeking to revoke the three TV licenses. Then the commission announced Wednesday that it was foreclosed by the papers that had been prepared. The text of these papers has not been released, however.

 FCC’s decision to revoke the RKO licenses was made in a four-to-three vote. Some of the dissenters felt the matter was totally critical of the majority’s decision.

And while FCC commissioners who dissented promised to take the commission’s own agency for this decision, broad- casters around the country were also shaking their heads in puzzlement.

But that’s just the FCC’s decision. The Broadcasting division has the right to appeal the ruling of the FCC.

One of the conclusions that the FCC has made is that the FCC’s obligation is to act as a broadcasting division with the other actions of the parent company which it is undertaking to do with radio and TV programming, they ask.

FCC members may elude radio pro- grammers, with the p.s. at the RKO stations, all of whom were instructed not to make any public comments about the situation, equally perplexed.

As one trader commented in Los Angeles, “KJH, as a result of this, has been penalized for something it didn’t do.

We want our rock’n’roll.”

Country Top Pop In U.S.

Record Haven chain owner sues CBS for $3 million

NEW YORK—Sam Fitchelberg, owner of Record Haven retail and chain store, alleges that illegal actions by CBS Inc. through Columbia Records in a $3 million action here in U.S. District Court.

The suit centers around the label’s mid-1979 return policies and alleged departures from previous guidelines.

The label, the suit contends, “strove” Fitchelberg’s U.S.-stop business by various “unlawful” practices. The suit claims CBS failed to make good on return authorizations starting in June of last year, forcing Record Haven to pay “standard sales prices” for “reduced value recordings.”

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 Defaults in the commission plans to revoke three television licenses held by RKO for alleged illegal acts by its parent company and in taking a close look at the 12 radio licenses and one remaining TV license.

General Tire & Rubber, which owns both the TV and radio stations, is listed on any comment from RKO stations, but one program director, who asked not to be identified, commented, “I’m proud to be a part of RKO. They should not have singled us out. They’re implicating some fine folks. I’m not a political crim- inal nor is any of my on-air staff.”

Officially, General Tire comments that the FCC decision “is the most unfair and discriminatory action ever handed down by a govern- ment agency. It could result in the largest single fine ever levied against a broadcast station by the FCC.”

The commission has not yet released its text of the revocation.

In brief, the commission plans to revoke three television licenses held by RKO for alleged illegal acts by its parent company and in taking a close look at the 12 radio licenses and one remaining TV license.

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GENERAL NEWS

CLAIM LAWSUIT HAS NO FOUNDATION—NO MONEY OWED

By ROMAN KOZAK

Kurnit calls the litigation against himself and the other defendants a "fanciful," because he says, with his colleagues owning the rights to Croce material, Croce's wife cannot make a move based on the late singer's life. Also, Kurnit says, as lawyer for the Croce estate he wanted to make sure that Adrian Croce would inherit his father's estate, rather than all the money going to the widow.

NASHVILLE PRODUCERS GO OUT ON THEIR OWN

By KIP KIRBY

NASHVILLE—Nashville producers are going out the route of the independent producer, judging from a survey of local record companies here. Whereas at one time most major labels stationed a full staff of in-house producers at the studio for months, today the situation is greatly altered. A staff producer these days is often the adr executive for his label as well. Depending on the corporate involvement and responsibilities inherent in his job, the in-house producer may handle only two or three of his company's roster with

CHRYSLIS RENEWS

LOS ANGELES—Chryslis Records is renewing its license deal with Capitol Records-EMI of Canada, Ltd. The three-year contract which began July 1 of this year, continues the previous three-year pact with Capitol.

DALLAS DESSERT—Bill McEareeh of RCA Records group Odyssey is offered slices of cake by fellow group members Louise and Lillian Lopez. The cake was presented to the group at a party at Dallas' Beyond II is all for or one of their being given the key to the city, where they were promoting their current LP, "Hang Together."

EXECUTIVE TURNSTILE

CROCE DEFENDANTS DENY CHARGES

NEW YORK—Defendants in the federal court battle over the Jim Croce estate (see Billboard June 7, 1980) are mounting a counter-offensive in the two-year-old case.

In a letter dated July 29, with Jim Croce's widow, is charging Lifesongs Records, Cash West, Blendingwell Music, Cash West, Penni West, and their principals—Phil Kurnit, Tommy West and Terry Cashman—with a number of illegal civil violations.

The defendants deny all, saying they have a "no foundation" and pointing to U.S. District Judge Abraham D. Sofaer's opinion on the case last summer when he denied summary judgment. "Plaintiff makes numerous factual and legal claims. Most seem meritless," wrote the judge.

In papers filed in federal court and in a subsequent letter to Billboard, Kurnit says that he was not an attorney for Jim Croce when Jim Croce was negotiating his management, publishing and recording contracts with the other defendants, and at any rate the contracts were not unfair to Croce. Kurnit says he only became Croce's attorney in 1972.

Though the original recording contract Croce signed with Cashman, Penni West & Sons dates for six years where Croce's royalty was only 10% of wholesale of domestic sales, Kurnit says that in 1971 the contract was extended with 10% in royalties.

Says Kurnit: "The (distribution) deal made with ABC on Jim Croce in 1968 was made in 1972, approximately a year after Jim's royalty rate from us had already increased to 10% of wholesale. The royalty rate we received from ABC was 18% of wholesale, and we paid out 5% of the royalties, more than one-half, to Jim in artist royalties. This translates into approximately a 3% royalty producing fee to us, quite low for the talents and accomplishments of Cashman & West."

Nor, says Kurnit, has Croce's widow been denied the royalties due Croce. He says that as of the end of last year "that a total of $2,336,094 has been paid to us by Ingrid Croce (either directly or to the estate)."

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OUT OF THE BLUE, A BRAND-NEW BAND CUTS THROUGH THE AIRWAVES AND IS GOING GOLD.

THE S.O.S. BAND SINGLE, "TAKE YOUR TIME (DO IT RIGHT)"
FROM THEIR FIRST ALBUM, "S.O.S."
EXPLOSIVE AT ALL FORMATS OF RADIO. ON TABU RECORDS AND TAPES.

www.americanradiohistory.com
NEW YORK -- The operations and information processing committee of the National Assn. of Recording Merchandisers has outlined a number of objectives following a two-day series of meetings, its first, at the Bahia Mar Hotel in Ft. Lauderdale, Fla. These objectives are: to prepare an industry glossary defining terms used within the communication process, to promote uniform product identification by manufacturers including the adoption of UPC/bar code systems, to develop and promote uniformity of content on trade forms and documents, such as invoices and return authorizations.

Also, to recommend the improvement of product flow by means of standard carton counts and uniform placement of carton labels, to provide educational programs directed toward unique information processing and operational needs of the recording industry.

Besides the meeting of the committee itself, it also met with the data processing committee of the Recording Industry Assn. of America of which Art Whitmore of PolyGram is chairman. The focus of the discussion was the creation of a "realistic" vehicle by which merchandisers could present marketing information to manufacturers.

Areas of concern include: cataloging of the different types of costs of available UPC-scanning equipment; the examination of the feasibility of the various optical character recognition type styles; the gathering and evaluation of all types of industry forms and the cataloging of types and sizes of currently used cartons for the purpose of determining the feasibility of a standardized carton. Reports will be made of each of these projects at the next meeting of the committee, set for July.

The NARM operations and information processing committee consists of David Borgenhead of Lieberman Entertainment in Glendale, Calif., the Record Bar; Richard Schneider, Western Merchandisers, and William Treston, Precision Information Management. The meeting was also attended by Joe Cohen, executive vice president of NARM and Charles Ruttenberg, NARM's legal counsel.

Goody Attorneys, Prosecution Have Special Hearing

By RICHARD M. NUSser

NEW YORK -- Attorneys for the defense and the prosecution in the Sam Goody price欺诈 sales case were called before U.S. District Court Judge Thomas C. Platt Friday (6) to review the various motions filed by the defense. The defense has challenged the government's contention that Goody and its two subsidiaries are guilty of the alleged illegal distribution and sale of allegedly illegally duplicated recordings.

Judge Platt ordered the session closed to the public since grand jury testimony was involved in the hearing.

Present were attorneys for Sam Goody Inc., in person, George Levy and vice president Sam Stolon, as well as government prosecutor John Jacobs.

Earlier in the day Judge Platt reserved decision on whether or not to order a trial date for George Tucker, reportedly one of the alleged manufacturers of the allegedly illegally duplicated recordings which found their way into the Goody distribution pipeline.

Platt also reserved decision on whether or not he should grant a hearing to determine whether Tucker's recanted testimony before a grand jury was valid.

2 Labels Added

NEW YORK -- National Label Distributing Co., based in Philadelphia, has added two labels to its roster. They are Fred Spenser's Sho Pro and BSO Records.

We have a complete selection of Digital, Supercod and Direct-to-Disc of every known label.

NATIONAL GUILD OF ROYALTY RECORDERs

ATTENTION!!!

ALL RECORD DEALERS EVERYWHERE!!

WE ARE HERE 365 DAYS A YEAR TO SERVE YOU--BY PHONE, TELEX OR IN PERSON

9:00 AM to 9:00 P.M Daily & Sat.
11:00 AM to 8:00 P.M Sunday & Holidays

We have been in this business for over 30 years.

NO ONE IN THE WORLD CAN MATCH OUR INVENTORY.
WE HAVE EVERYTHING--ALL THE TIME--INCLUDING ALL MAJOR AND OVER 1,000 DIFFERENT MINOR LABELS.

$4.00 ea.

IF YOU DON'T KNOW ABOUT US, IT'S TIME YOU DID.

Come see for yourself. We don't sell any stupid talk about sales. We have the lowest overall prices in the industry every day of the year.

WE WILL NOT BE UNDERSOLD
ALL LP'S AND TAPES

$4.00 ea.

$7.98 Lp's

$6.98 ea.

$9.98 Lp's

$5.25 ea.

We have a complete selection of Digital, Superdisc and Direct-to-Disc of every known label.

NASHVILLE--Countering a barren economy and break travel conditions, the 1980 International Country Music Fan Fair opens in Nashville Thursday (9) with a record number of registrants.

Registration for the four day event totalled more than 14,000--up 10% over last year's attendance. The event, sponsored by the Country Music Assn. and the "Grand Ole Opry," ends Sunday (15) with the Grand Masters Fiddling Championship.

DIRE predictions about the economy and tourist travel had some of the Fan Fair officials EDGE about the attendance for the ninth annual Fan Fair, but Bud Wendell, chairman of the CMA Fan Fair committee, gave the good news on registrations to the committee members Wednesday (4).

Late registrations could boost total attendance to the 15,000 mark, according to Jo Walker, executive director of the CMA. Why a record turnout in a slack period? "Because it's country music's time," says Walker.

The celebrity softball tournament, Monday and Tuesday (9-10) kicks off the country music conclave, along with the Fan Fair Square Dance at 7 p.m. Thursday.

The event swings into high gear Wednesday (11) when it exhibits areas open and the record label shows begin. Plantation/Sun, Monument and a bluegrass show highlight the entertainment. Emphasizing the increasing importance of bluegrass music, the showcase featuring 17 acts will be the largest bluegrass show in Fan Fair's history. Wednesday's activities will be climaxxed by the International Fan Club Organization Dinner and Nashville Fan Fair Registrants Leap 10%

NEW YORK -- As part of the broad management reorganization of Walt Disney Productions, the consumer products division, which includes recordings and music publishing, will be part of a newly created Walt Disney marketing division.

The consumer group is under the direction of vice president Bob Boyd, reporting directly to Vince Jefferds, named as senior vice president of the marketing division.

The marketing division will be responsible for the marketing and sales of all Disney products. Card Walker, who assumes the position of chairman of the board in addition to his role as chief executive officer of the Disney Consumer Products Group, will also serve as president of the marketing division.

In addition to music interests, the consumer products division includes theme park merchandising, retail and character licensing.

Dream Records Pat Carroll's Show

NEW YORK -- Dream Records has recorded the Pat Carroll-starred one-woman hit show, "Gertrude Stein, Gertrude Stein, Gertrude Stein."

Now playing here at the Province-town Playhouse, the show will appear as a two-disc and cassette package in September.

Carroll, who earned the Drama Desk Award for best performance by an actress, will take the show on the road after its New York run.

INTO MARKETING DIVISION

Disney Disks And Publishing Shifted

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SELECTER SELECTS--During an in-store appearance at Music City in Boston, Charley Anderson, bassist for the group Selecter, signs a standup display piece for the group's debut Chrysalis LP "Too Much Pressure."

The ska band is completing its first U.S. tour.

COURT REFUSES CBS PLEA

NEW YORK -- The U.S. Court of Appeals here has declined to rehear arguments by CBS Inc. challenging its decision that the blanket licensing of music on network television does not violate antitrust laws (Billboard, April 18, 1980).

The court's ruling Tuesday (2) leaves CBS the alternative of one last appeal to the U.S. Supreme Court should it wish to pursue further the case it brought against ASCAP and BMI in December of 1969.

The action has already been to the Supreme Court once, following an earlier decision by the Appeals Court that the blanket license was in restraint of trade per se. This was overturned by the highest court and the case remanded to the Appeals Court.

NASHVILLE--Countering a barren economy and break travel conditions, the 1980 International Country Music Fan Fair opens in Nashville, Thursday (9) with a record number of registrants.

Registration for the four day event totalled more than 14,000--up 10% over last year's attendance. The event, sponsored by the Country Music Assn. and the "Grand Ole Opry," ends Sunday (15) with the Grand Masters Fiddling Championship.

DIRE predictions about the economy and tourist travel had some of the Fan Fair officials EDGE about the attendance for the ninth annual Fan Fair, but Bud Wendell, chairman of the CMA Fan Fair committee, gave the good news on registrations to the committee members Wednesday (4).

Late registrations could boost total attendance to the 15,000 mark, according to Jo Walker, executive director of the CMA. Why a record turnover in a slack period? "Because it's country music's time," says Walker.

The celebrity softball tournament, Monday and Tuesday (9-10) kicks off the country music conclave, along with the Fan Fair Square Dance at 7 p.m. Thursday.

The event swings into high gear Wednesday (11) when it exhibits areas open and the record label shows begin. Plantation/Sun, Monument and a bluegrass show highlight the entertainment. Emphasizing the increasing importance of bluegrass music, the showcase featuring 17 acts will be the largest bluegrass show in Fan Fair's history. Wednesday's activities will be climaxxed by the International Fan Club Organization dinner and Show (not included in the $35 registration fee).

Thursday (12) brings shows by RCA, MCA, Elektra, a songwriter's dinner and an international talent showcase at lunch. The CBS show inaugurates Friday (13), followed by a lunchtime showcase, two mixed label shows and Cajun show, which usually is one of Fan Fair's wilder musical events.

Saturday's (14) International show will be cohosted by Charlie Daniels and Ronnie Prophet and will spotlight acts from Australia, Canada, Czechoslovakia, England, Ireland and South Africa.

The softtial journey takes place in Cedar Hill Park, and the other events will be held at the Municipal Auditorium, except for the Grand Masters Fiddling Championship at Opryland.
Amy Holland
the beginning of something special...

Produced by:
MICHAEL MCDONALD & PATRICK HENDERSON

www.americanradiohistory.com
SLOW START, FAST FINISH

Theatre Season Up $12 Mil Over 1979

By RADCLIFFE JOE

NEW YORK—Despite a sagging economy, a weekend transit strike and the highest ticket prices in history (up to $25 for ticket sales and $25 per ticket for musicals), the Broadway theatre round out in 1980 season Sunday (8), with a healthy profit margin.

According to statistics released by the League Of New York Theatres and Producers, Broadway shows grossed $146 million from the sales of 9.8 million tickets during the season just ended. The gross represents an increase of more than $12 million over last season.

Although the season started off sluggishly, a last minute burst of innovative and exciting productions, including such musicals as Cy Coleman’s “Barnum” and the much-acclaimed “A Day In Hollywood/A Night In The Ukraine,” accounted for a healthy 16% increase in the overall gross.

Only 17 musicals opened in 1980 as compared to 38 straight plays. Nonetheless, the popularity of these musicals, including the award-winning “Evita,” “Sugar Babies” with Mickey Rooney and Ann Miller, and the revival of Peter Pan, “Oklahoma,” and “West Side Story,” all played significant roles in helping to boost the fortunes of the Broadway theatre circuit.

Adding a significant financial boost to the season’s grosses were profits from cast album sales. Among the shows which have had LP releases were “Evita,” (MCA), “Sweeney Todd,” “Ain’t Misbehavin’,” and “Okahoma.” (RCA); “Amiee,” “West Side Story,” and “Chorus Line,” (Columbia); “They’re Playing Our Song,” (Casablanca); “Sugar Babies,” (U.A), and “Best Little Whorehouse in Texas,” (MCA).

Music chart successes of “Evita,” “Sweeney Todd,” “Ain’t Misbehavin’,” “Amiee,” “Chorus Line,” “West Side Story,” and “Okahoma,” helped to further stimulate album sales, which in turn reflected on the bright financial picture painted by the League.

Also playing an important role in the healthy profit margin were such holdovers from previous seasons as “Sweeney Todd.”

Certron Earnings Rise For Quarter

LOS ANGELES—Certron Corp., blank tape manufacturers, reports higher sales and earnings for its second quarter and the six months ended April 30.

For the quarter, Certron reports earnings of $95,000, or 2 cents per share, on sales of $5,717,000, compared to earnings of $12,000 on sales of $4,530,000 for the same period a year ago.

For the six-month period, it reports earnings of $180,000, or 4 cents per share, on sales of $11,173,000, compared to a loss of $226,000, or 8 cents per share, on sales of $7,760,000 a year ago.

Tandy Sales Gain

NEW YORK—The Radio Shack division of the Tandy Corp. reported a 20% gain in sales in April 1980 of $333,750,000 compared to $269,572,000 in April 1979. For Tandy consolidated sales for the month were $104,827,000, up 18% from April 1979's $88,873,000.

Handelman Payoff

NEW YORK—Handelman Co. has declared a quarterly dividend of 25 cents on common shares, payable July 1 to shareholders of record June 16.

Market Quotations

As of closing, June 5, 1980

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<th>Name</th>
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<th>High</th>
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Over-the-counter prices shown may or may not represent actual transactions. Rather, they are a guide to long-term trends for which these securities could have been sold or bought on the over-the-counter market. Companies in the four selected regions were chosen at random. Data from Wilh. Penney Inc., Inc., 3801 West Alameda, Suite 100, Toluca Lake, Cali. 91505 (01) 941-3781, and Heredec New York Stock Exchange, Inc.
THE SINGER:
Patti Austin.

THE SONGS:
Isaac Hayes' "Body Language."
Squeeze's "Another Nail for My Heart."
Bob Seger's "We've Got Tonight."
Johnnie Taylor's "(Ooh-Wee) He's Killing Me."
And more!

THE PRODUCER:
Creed Taylor.

THE LABEL:
CTI Records and Tapes.
(Distributed by CBS Records.)

THE ALBUM.
Chicago Retailer Starting See Hear Chain

By ALAN PENCHANSKY

retail buyer and store manager Ken St. Jean. See Hear Inc., the newly begun company, is operating two local area retail outlets.

St. Jean began in the record business nine years ago with Kovottes here and recently was the buyer for the Hegewisch Records chain. He was involved also in the aborted Playboy Plaza, a combined record store and clothes boutique located on Michigan Ave.

St. Jean is entering into the entrepreneurial ranks with the new company. In May he unveiled a new 1,700 square foot store on Chicago's North Ave. The store has 14-foot old-fashioned tin ceilings, which allow dramatic displays and hardwood floors. Three months of planning and work preceded the opening.

St. Jean was cautioned by some business associates about a startup at this time, but St. Jean dismisses the notion of a long-range industry decline and says sales have been brisk.

"People who told me that are coming in and seeing the movement, the volume that we're doing, and they're having second thoughts," St. Jean explains.

"The only thing I can see that's down a little bit is the 8-tracks," the dealer insists.

The showcase store is located close by several landmarks in Chicago nightlife, including the Earl of Old Town folk music tavern and the Second City comedy revue.

A suburban store in Oak Forest, Ill., also has been purchased by the retailer. The shopping center location formerly was operated by Hegewisch Records.

St. Jean expects prerecorded video software to become an important part of the merchandise mix, though the high videocassette ticket is still something of a hurdle to activity.

"It's hard to open with a lot of video because it's so expensive," St. Jean relates. "I'm not heavy into it yet but I'm getting ready for the future."

According to the dealer, a demand pattern for videotape rental is apparent. "Eventually I'm going to get into rental because everybody wants rental," he explains.

About half of the flagship store's record sales are to r&b customers, with a mix of rock, jazz, classical and Broadway shows contributing to the remainder. Shelf price on $8.98 list product is $7.39, with $7.98 list merchandise ticketed at $6.39.

St. Jean's supplier for records and tapes, video and accessories is Indianapolis' Father's & Sun's. Recently it is one of the first accounts opened in the Chicago market by the Indiana wholesaler.

Shylo Kicks Off Its Own Label

By ROSE CLAYTON

MEMPHIS - Shylo, a country band that has been with CBS Records since 1975, has formed its own company, Destiny Records. "God, Guns, And Guts," its first release on the new label, is being distributed independently and shipped to both rock and country stations.

Ronn Seacoe, who plays lead guitar and vocals on the Shylo cut, says, "We had no quarrel with CBS. Naturally we've enjoyed being on Columbia and are happy about what we did with them. We felt like this record needs to be out now, and it takes months to get things done through a big company."

"God, Guns, And Guts" has nothing to do with the Iranian situation as some people might suspect from the title. The hook actually came from a bumper sticker distributed by the National Rifle Assoc. and affixed to the bumper of Seacoe's 1956 Chevy.

The song was cowritten by Seacoe, his brother-in-law Phil Thomas, who wrote "Colorado Cool-Aid," and his father Don. The Seacoes and Thomas had previously collaborated on another Johnny Paycheck hit "Me And The I.R.S."

Shylo has had several chart records on Columbia, including "Dog Tired Of Catin' Around," "Drunkin' My Way Back Home," "Off Man River (I've Come To Talk Again)," and "I'm Comin' Home To You, Dixie."

The Destiny release is the second record by Shylo's new members.
RIAA CERTIFIED GOLD:
"BIG FUN" the album (4XL 1-3476)
"THE SECOND TIME AROUND" the single (12" 12178)
Produced by Leon Sylvester / Executive Producer: Dick Griffey
BBC-BILLBOARD PROJECT

‘25 Years Of Rock’ For British Radio

LONDON—The British Broadcasting Corp. previewed its ‘25 Years Of Rock’ radio series, produced in association with Billboard, at two special receptions here Tuesday (3) and Friday (6).

The series, for transmission in the U.K. via the BBC’s Radio 1 pop network, is unusual in that it has no narration, but intersperses excerpts from the seminal rock hits of the day with clips from radio and television newscasts and newsreels in a sound montage.

‘25 Years Of Rock’ was devised by Radio 1 executive producer Stuart Grundy, researched by John Tobier and Pete Frame and is produced by Trevor Dann. It begins transmissions here on Sunday June 22 at 7 p.m. and each week’s hour-long episode will be repeated the following Friday. After the initial scene-setting program, each week will cover a year of rock, beginning with 1935 and ending in 1979.

Says Grundy: “This is not another history of rock music, it’s a kaleidoscope of world events since 1935 spotlighting the heroes, the villains, the fashions and the fads as they were seen at the time and the way in which the music of the day reacted to them.”

Acts featured in the series include Bill Haley, Elvis Presley, Bo Diddley, Chuck Berry, the Platters, Johnnie Ray, Ray Charles, Fats Domino, the Everly Brothers, Bob Dylan, the Beatles, Little Richard, the Rolling Stones, the Who, David Bowie, Queen, the Sex Pistols, and Pink Floyd.

The series is being syndicated in the U.S. by Billboard through London Wavelength, a company which has been syndicating BBC programs in the U.S. for more than 10 years.

NEW YORK—The new telephone number for Rasa Action, a non profit booking agency and promotional firm specializing in avant-garde jazz is (212) 473-1175.
VILLAGE PEOPLE
The Original Motion Picture Soundtrack Album

Can't Stop the Music

Includes The Hit Singles
CAN'T STOP THE MUSIC
VILLAGE PEOPLE
GIVE ME A BREAK
THE RITCHIE FAMILY
SAMANTHA
DAVID LONDON

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Composed and Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS
Executive Producer: HENRI BELOLO
Solar’s Dick Griffo Putting His $ Where His Mouth Is

By JEAN WILLIAMS

“...we gross $4 million on 70 dates, we see that a lot of money goes into the community. We use minority-owned limousine and driver services. We have our own concerts and promote with other black promoters. ‘We also use minority caterers, stage managers, black-owned buses and we seek out as many qualified blacks as possible who can provide us with services. The key word is qualified. We’re not just going to hire people. Must have a black background...’ That’s stupid. Our objective is to provide people with jobs and they must be qualified. ‘When we have our shows,” he continues, “we can also see to it that there are black vendors and ticket takers. These people live in the black community and spend most of their money there.”

According to Griffo, “We need black-owned banks, we need black-owned money back into the community.” He notes that there are other things that may be done to turn over the dollar in that area.

“In addition, we started the Donnelly Hathaway Scholarship Fund and this summer we will award scholarships to kids across country.” A portion of the money received from Griffo-promoted concerts is turned over to the scholarship fund.

As at the time the fund was formed, the whispers reported “A Song For Donny,” with all proceeds from the single going to that fund.

Griffo says he’s only doing this for dollars going from black music concerts out of the community being spent in the community. ‘Any black artist who is not sensitive to this, whose only concern is how much is going to be in his pocket, doesn’t need the support of the community. Black radio should work with local music stores, black clothing stores should stock their records and black people shouldn’t go to white-owned stores. ‘Again, this is not a racist view, it’s a matter of economics. Why in the hell should we sit by and watch our own communities suffer? That’s crazy. When other groups help their communities it’s called economics, but when Dick Griffo or some other black says the same thing it’s generally called as racism. ‘It’s time for black artists and business persons to start being responsible for their communities. Whether they live there or not.”

Singer/ Songwriter’s Letter Goes Into the C’right Tribunal Record

WASHINGTON—The propriety of entering into the record of the Copyright Royalty Tribunal’s mechanical rate proceedings a letter from singer/songwriter Craig Minijanian’s attorneys to Warner Bros. attorneys. Once this issue was resolved, RIAA attorney Gary Sherman combined his cross examination into a version which centered on the role of publishers in the contemporary music industry. (Continuing Robinson’s recent copy of Billboard’s Top 200 LP chart.

Sherman asked him to name any singer/songwriters listed in the chart who were discovered by Chappell Music Robinson could only find one artist, Daryl Hall, who fits this description.

Using another recent issue of Billboard, Sherman then asked Robinson whether he was familiar with the publishers of a number of tunes on the Hot 100 chart. Sherman pointed out that many of these hit songs were published by companies formed by singer/songwriters.

Memphis Board Adds 7 Names

MEMPHIS—Music Industries of Memphis, a cooperative organization formed a year ago for the developement of the record industry here, has elected seven members to its board of governors.

Sherman said that a year of two-year terms will begin. Norwood, attorney; Randy Lipman of the Tourist and Convention Bureau; Warren Wagner, Shoe Productions; Evelyn Graves, Alpha Records; Cordell Jackson, Memophone Records; Ward Archer Jr., Cotton Row Productions; and Paulette Wilson, Pyramid Promotion.

Officers, who will be serving the remainder of their year, are David Porter, president; Estelle Axton; Jim Porter, vice president; Bill Frulla, secretary; and Harold Streitch, treasurer.

Other board members completing the second year of their two-year terms are David Porter, president; Estelle Axton, vice president; Bill Frulla, secretary; and Jud Phillips, producer.

N.Y. Security Bill

Continued from page 1

there must be at least six guards per 1,000 patrons, and that at least one-third of the guards must be at the door an hour before and 15 minutes after the current event.

For general admission or festivals the bill mandates that 70% of the admission and concessions be open 90 minutes before the show, and that there be at least seven guards per 1,000 patrons, one-third of whom must be at the doors at least two hours and 30 minutes after the show.

Ken Kwartler, legislative aide to Lehner, says the bill will now be sent to the Senate. “I think the special sessions planned for the fall, the bill may get a vote before year’s end.”

Twins On Batram

SEATTLE—Locally-based Batram Records has issued “It’s The Wave,” the debut single by a new four-man rock group Alley Brat. Unit consists of identical twins Chris and Phil Crohn, Brian East and Steve Carlson.
For complete details on BEAUTIFUL MUSIC on Peters International records, read the June '80 NEW RELEASE catalog which includes news of new classics, international pop, jazz and an up-to-date categorized numerical of 4000 records and tapes, including many imports currently available.

For a limited time "IN-STORE" DEMO TAPE BEAUTIFUL MUSIC on PETERS INTERNATIONAL HIGHLIGHTS FROM THE BEST ALBUMS BY MANUEL, CARAVELLI, POURCEL & DELGADO.


Name:

Street:

City... State... Zip... Phone...

Yes, I do want a DEMO TAPE Cassettes □ 8-Track □
The continuing profit squeeze exerted on the record and tape retailer by the ever-increasing cost of product poses a real threat to our ability to survive in the marketplace. Time and again the retailer has been the poster boy of having to pay for poorly controlled costs of doing business at the manufacturing level.

Compounding the severity of this situation is the increasing trend toward an oligopolistic marketplace, one which is dominated by a few major players. These majors have the ability to structure and distribution powers which their attitude toward retailing bespeaks a shouted out “take it or leave it” position.

Our industry, unlike any other, does not offer the same variety of products. Major producers and suppliers, thus encouraging a competitive wholesale pricing structure. Instead, the record and tape retailer can only buy Billy Joel from Columbia, the Bee Gees from PolyGram, Warner Bros. and Waylon Jennings from RCA.

Major manufacturers seem to be adopting a posture which says, effectively, “If you want it, you have to buy from us.” The retailer is not only faced with the ever escalating cost of salable product, but he is also bombarded by mail order programs, up-selling, insurance, utilities, theft, shipping, and other increasing expenses currently facing all retailers. The combination of these factors makes it ever more difficult for the retailer to support long-range financial management and expansion programs.

I am told that it was some to offer “budget” type lines with name artists, are at best, a token gesture in view of ever tightening margins on the vast majority of top selling, full-price product. The cost and retail prices on these former top-line items force the retailer to decide whether on hand that was originally purchased at a higher price.

This doesn’t mean to imply that those in past years the retailer enjoyed the additional profits on price increases from $5.98 to $9.98 and $7.98 list on this product. As a matter of fact, it was the responsibility of the record companies to adjust and billing and retail privileges to these formerly so-called “windfall” profits. Additionally, these price increases were not the result of a “new economy” to the record retailer to sell the retailer. They were self-serving, and the benefit the retailer only by accident.

Reduced return allowances adopted by most of the major manufacturers during the past year further complicate the problem. In a period of restricted economic growth and re-duced consumer spending, logic would seem to dictate that manufacturers should offer a liberal return and exchange policy to encourage growth and speculative-type purchasing. But instead (aside from some so-called “baby acts”), the majors have limited the return privilege to the point where it is impru-dent for the retailer to purchase product in excess of what he is assured of selling.

In a cautious economic environment, manufacturers should wisely restrict their commitments to new and improved artists and the contract-ual agreements around the previous promises, but also connected with them. Yet this debut product still glosses the marketplace, while at the same time enjoy lengthy hiatus between releases.

Further, almost all of the majors have reduced their promotional activity on retail dav-ances, as well as their promotional and marketing staffs. Not only has this se-verely reduced the majors’ ability to promote new product in the media, but it has diminished his ability to properly promote new and estab-lished artists in-store.

Finally, the majors have begun a ma-jor attack on a segment of retail sales which, in part, has helped to offset re-tailers’ disappearing margins on prere-corded product.

Blank tape sales, not long ago heavily promoted through retail outlets by at least trying to identify the discount and off brands, now are the target of escalating assualts by those same vendors. Refusing to acknowledge the economic and quality considerations of the consumer, the need for additional profit saving margins to the retailer, or the blatant commercial-free broadening of the product line which clearly undercuts the artist, manufacturers, and retailers the majors have sought to lobby against the retailers’ sale of blank tape.

Instead of adjusting strategies to accommodate the prerec-orded buying patterns of the discount and off brands and other groups, the majors have sought to curtail the purchase of blank tape in the 1980-34 year age group whose investments in compo-nent stereo have been curtailed.

The retailer is not guilty of exploiting an untapped market. He is satisfying a strong consumer demand, just as the prere-corded product manufacturer has fulfilled consumer demand over the years for new styles of music.

The most recent round of price increases will affect the inde-pendent retailer most immediately. But multi-store operations too cannot long endure the continuing loss of margin.

We find ourselves in a position now where we may have to reduce our operating costs to the point where our ability to serve the customer will be affected.

**Letters To The Editor**

**Dear Sir:**

I was shocked to read in your recent music pub-lication that the 

"Organizations Lend Helping Hands to Songwriters" and review an exhaustive list of music organizations—

"Reality of the Industry". It just doesn’t add up. Since our organization was formed some 50 years ago (then known as the Songwriters Protective Assn.) no one has been accomplished with any reluctance and as effectively as AGAC. We are the only songwriters’ or-ganization who does not promote a specific single, but rather to the figures they are today (i.e., mechanical, prints, all); no other songwriter group has a writers’ contract, or audit publishers (or as well reported in many issues of your magazine) if, in the present in-stance, represented every writer every day before the Copyright Royalties Board in working to achieve the best possible mechanical royalty rate.

Considering that every member of AGAC is finding this light out of his pocket size receipts, Billboard owes a large-sized contribution to these members as well as to every unaffiliated writer in need of accurate in-dustry information.

**Lewis M. Buchanan**

Executive Director, AGAC

New York City

**Dear Sir:**

Six months ago our station changed its format from rock to country. Before we changed we had little record budget, but still had to do something. Since we changed formats we have gotten a total of three coun-try records.

We have written to the record companies, but it seems as if our letters went to File 13. We are a small station (3,000 watts) but we do have listeners who buy records.

**Ron Jones**

KJNY

Lake Village, Ark.
WHAT-AM Launches Black Top 40 Format

By JEAN WILLIAMS

LOS ANGELES—Mary Mason, vice president of operations for Los Angeles’ KSPORT-FM, has announced that she is leaving the station. Mason had been with KSPORT for the past four years, and her departure is effective immediately.

Wendell, the station’s program director, will assume Mason’s duties. Wendell has been with KSPORT for over two years and has served as the station’s program director since 2002.

Top 40 Stations’ Variety Motivates Tailored Promos

By PAUL GREEN

LOS ANGELES—The increasing fragmentation of radio formats is impacting on the way labels work with radio stations. According to Wendell, Capitol’s vice president of promotion, the biggest reality is that stations are on a budget and not able to have a large presence.

“There are so many different degrees of Top 40 stations and formats of pop to pop adult and MOR—that you have to sell your records to based on limited amount of airplay even if you have a hit. You have to tailor your promotion and marketing and make sure you are reaching more individually and gear your time buys for each specific format,” Wendell said.

That’s not to say there is no way to be successful. “Five years ago it was more uniform with the genres in town played pretty much the same records. If you got a record on one of the Top 40 stations, you could probably get on the others. But today three pop stations in a market might have totally different playlists.”

“You can have a top 10 Anne Murray record that rock stations won’t play or a Greg Spinelli record that won’t play on the pop stations. About 20 Billboard reporting stations never would have played the Knack’s ‘My Sharona’ and it was a hit single of the year.”

“The majors—those that tend to be bigger in years and lots of hits, sometimes even they won’t play every record in the (national) top 10.”

Wendell says that only a handful of acts are exceptions to this format fragmentation, with a core audience extending from AOR to adult contemporary to Top 40. In this elite he places the Eagles, Fleetwood Mac, Bob Seger, Stevie Wonder and Kenny Rogers.

Another development Wendell notices in radio is a hardening on one side and a softening on the other, leaving some acts in the middle of the musical spectrum without a home.

“On the one hand it’s softened up,” Wendell says, “with a lot of old Top 40 stations going pop adult. This opens the door for Glen Campbell, Anne Murray and Dr. Hook records to get played a lot faster.”

But he adds that at the other extreme, radio is getting harder. “In every city you have an AOR top track that plays hot LP records by rock ’n roll acts before they become singles. This lets you get a start on a record. But every once in a while you have to wait a long time to be heard.”

This activity on both sides has squeezed out some acts in the middle, “probably teen records have suffered the most,” Wendell says. “The teen pop idols sort of drifted out.”

Wendell says that, ironically, the tightening of playlists is enabling some records to spurt up the charts faster. “Radio stations aren’t playing as many marginal, ‘we’re recording this’ they’re not taking shots like they used to.”

FRAGMENTATION

Top 40 stations vary widely in their approach to promoting records. Some stations play only hits, while others play a wider variety of songs. This can make it difficult for record companies to determine which stations are best for their records.

“Because of this, the obvious smash single can break through a lot easier than it did in the past. The natural growth of the public’s awareness of the cautiousness of programmers, they’re looking for a hit record and when they find one they don’t sit on it and wait.”

Wendell doesn’t fault stations for tightening their playlists. “They’re just being more selective in programming, sticking to records that are right for them and won’t be dial-out records.”

Wendell rates AOR amongst today’s more experimental formats, in that many will play records that would not meet significant numbers of pop records. He says that in New York, two black powerhouses, WBLS-FM and WKTU-FM, added Dr. Hook’s current “Sex Eyed” before the Top 40 game.

“And we sold a lot of product off their airplay before we had Top 40 play,” Wendell notes.

Wendell renews Capitol’s commitment to secondary stations, or smaller market stations as he prefers to call them. “Smaller stations are being called secondary,” he says. “I heard it called the ‘sixth tier’. We’ve always had the postulate to work them as hard or harder than some of the big city stations. For years we’ve had a smaller markets staff (headed by Sonnala Hill) to concentrate on making them aware of our product.”

“Smaller markets are your base,” Wendell adds. “Their success is a good foundation there, a record won’t fall apart if a big station decides to take it off early because reason. I believe in building a record from the ground floor up, not starting at the eighth claim.”

“Besides, programmers in smaller markets today will be in the big cities tomorrow. And all major radio sta-

Note the popular community worker’s personality. "We’ve had a tight playlist with 10 extras and 10 LPs and we will use the clock system, but we will give a record a chance to break. We’re not going to put a record on and then snatch it off.”

Mason explains that certain mor-

ers will be aired "seasonally." "By this I mean that there are records that will not break at certain time," she says.

"For example," she continues, "I received recently a record from Troy Davis (of Carquerasho Records) called ‘I’m Back And I’m Going To Do It Again’ by Pink Champagne. The record is aarked a hard, Muhammad Ali and his upcoming fiction. I have had Ali on the air and people in this area know we are in Pennsylvania training for the fight, so this is an ideal time to play the record. It might not work if I was not in the area.

"If the fight is postponed, we will put the record on the shelf until the fight is announced again—then we will bring it back. When we realize the timing may (Continued on page 21)
THE SINGLE

MECO

"THE EMPIRE STRIKES BACK (MEDLEY), DARTH VADER/YODA'S THEME"

An exciting production that uses actual sound effects from the movie, along with a brilliant musical adaptation of the original score.

THE SINGLE

JOHN WILLIAMS

"THE IMPERIAL MARCH (DARTH VADER'S THEME)"

From the original motion picture soundtrack album.

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THE SINGLE
BORIS MIDNEY
"LOVE THEME
(HAN SOLO AND THE
PRINCESS)"

A wonderfully light, lyrical and danceable interpretation that's full of magic, from the Boris Midney album "Music From The Empire Strikes Back."

NEW SINGLES.

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**Top Add-Ons - National**

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<thead>
<tr>
<th>Artist</th>
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<td>Keep On</td>
<td>MCA</td>
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<td>Bob Seger</td>
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<td>The Manhattan Transfer</td>
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**Prime Movers - National**

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<td>Pure Prairie League</td>
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<td>Boz Scaggs</td>
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<td>Bobby Vee</td>
<td>It's Still Rock &amp; Roll to Me</td>
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**Breakouts - National**

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**Pacific Northwest Region**

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<td>Meco</td>
<td>The Empire Strikes Back</td>
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<td>Carol King</td>
<td>One Fine Day (Capitol)</td>
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<td>Donnie Elbert</td>
<td>Keep On</td>
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<td>Bob Seger</td>
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<td>Spinners</td>
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<td>Billy Joel</td>
<td>It's Still Rock &amp; Roll to Me</td>
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<td>KIM CARNES</td>
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<td>The Righteous Brothers</td>
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**Regional Breakouts & National Breakouts**

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**WHAT-AM Airing Black Top 40 Format**

Continued from page 17...

Bob Law: Meeting the challenge of FM in black radio.

Bob Law: We will have to do is call and set up an appointment.

Mason says he is in the process of building an executive staff and is looking for an experienced and technically successful program director in the country. The thing is, we're paying our peoples' good money and we're looking for the best.

Mason also sees a trend to more Latin-oriented music developing in the Philadelphia market and plans to grab a slice of the Latin listener market.

She has hired Pablo Gutman to host the drive-time slot, 7-7 p.m. She points out that with the large population of Cubans coupled with the city's own salsa or Spanish-oriented music is on the move.

Gutman, a well known bilingual DJ from New York's WBLS-FM, plays both Spanish and black-oriented music.

On another note, Mason, who reportedly declined the operations manager position several times in the past, took over from Reggie LaRong, who resigned.

Zeppelin Shows

NEW YORK—Led Zeppelin embarks upon its first European tour in seven years from June 17. The 14-date trek takes in concerts in Germany, Holland, Belgium, Austria and Switzerland. Some additional dates may be announced.

**WSM-AM Fights FCC's Cutback**

NASHVILLE—Two avenues of appeal and various methods of reconsideration are being investigated by officials of the Federal Communications Commission in trimming the coverage of clear-channel stations (Billboard: June 7, 1980).

The efforts are targeted to protect the vast audience of WSM's "Grand Ole Opry" in the U.S. and Canada. The FCC ruling would greatly reduce WSM’s powerful nighttime coverage area, confining it to a 750-mile radius.

**Park Concerts On WPLJ-FM**

NEW YORK—WPLJ-FM, the ABC-owned outlet here, has garnered high listenership to many of this summer's popular Central Park Dr Pepper Concerts, which begin July 1. One of the things that WPLJ has broadcast from the park's Wolfman Rink, where the concerts are held for 15 years. The station will join the soft drink manufacturer and promoter Ron Delemer in promoting the concert series, according to WPLJ's program director Larry Berger.

A schedule of live broadcasts will be released in the next two weeks, Berger says.

**WWM-AM Struggles In N.Y. Comeback**

By DOUG HALL

NEW YORK—WWLM-AM, once the "star-studded" station in New York, maybe the "East Coast" is struggling to reestablish itself as a substantial force among black listeners, says program director Bob Law.

Law, a soft spoken, six-foot professional who never played basketball but knows his way around a radio station, is encouraged by Viacom, the new owners of the Woodside, Queens-based station, who are expected to provide the money to upgrade programming, promotion and technical facilities.

Law is hopeful that Viacom will be able to improve upon its highly directional 5 kw signal, which now reaches the WLH-North Sag Harbor, about 75 miles east on Long Island.

He is taking his own steps to give new meaning to the station's "Only Progressive AM Station in The Country" slogan.

Like so many black stations these days, WWRL is moving toward black adult contemporary.

"The standard for AM black radio has been to play the hits, talk hip in rhyme with meaningless chatter. I tell my jocks if they're going to open the mike they have to say something intelligent and they must be positive," Law says.

Still, the station’s ratings have not moved up much.

"The ‘Grand Old Opry’ is still on the air and we’re going to make it sound like a different station every time the jocks change," Law explains, which includes Lou Rawls and Ray Charles.

In observation of Black Music Month, Law is scheduling a "Black Music Anthology" which begins June 16. In addition to special music historical commentary by DJ’s John O’Shea, one of the black artists who founded their own record company in the 1940’s (Excelsior and Exclusive), the program also recorded Joe Liggins and Herb Jeffries among others. Some of these older artists will not necessarily be played, however.

The station's philosophy will be an every bi-hourly feature. Law notes Atlantic Records, was most helpful in supplying some of the important records of the 60s and late 50s.

This feature will be blended with what Law calls "stand-up groups," such as the Spinners, O'Jays, Temptations and Whispers, which Law says are in a resurgence following disco.

He says older groups such as the Ravens will also be played, but not necessarily played.

As for the station's personalities he notes that Vy Higgins is the only woman DJ in morning drive.

"Morning personalities are traditionally male," Law says, but he adds that Vy’s Higgins’ show is different, with informative interviews that range from comedy to roller skating interviews.

Higgins also has a popular phone-in feature called ‘You Are The Critic,’ when listeners are invited to critique movies and television shows.

Don “Early” Allen, who gets his name from a former early morning assignment, handles the noon show and is followed by another woman deejay, Darrell, who lives things up, at least in the summer, with ‘Darrell’s Skating Music’ for roller skaters from noon to 1 p.m.

She is followed by Gary Byrd from 3 to 7 p.m. and Gerry Bledsoe, who changes the pace to a mellow mood from 7 to 10 p.m.

Bledsoe’s show features a number of instruments and quite a bit of jazz. It’s “stress-less” radio, which Law says listeners require as a change. This is the only shift in the station’s music which is kept on keel by Law and music director Charles Hayden.

"I don’t want the station to sound like a different station every time the jocks change," Law explains, which series consistency. Bobby Jay continues that pattern from midnight to 5:30 a.m. after an hour of religion from 11 p.m.

Law explains he adds about “five records a week” and adds discs and oldies in much the same way he treats news features. He and Hayden music audition on Tuesday after meeting with record promotion people on Monday. To this, he adds, continuing the cycle of year and other factors. For example, “we always spring Can Really Hang You Up The Most” each spring,” he notes.

Law complains that the record industry ‘is in the hands of a lot of old men. They are burying labels which are still an r&b act,” Law says. Law contends “youthful consumers are forcing the old men into the 20th century.”

Law sees his role as throwing out many of these labels and putting together a mix of music which will offer listeners “the more they are looking for.”

He sees the challenge to his AM station as offering innovative listeners will not find on FM. It is these comments that will help WWRL overcome the disadvantages of FM’s stereo and high fidelity.

Law says that black radio could be a "garage truck" of broadcasting. "It used to be assumed that if it was good and clean it was white," he says.

But Law, with the help of Viacom, is out to change all of that. Noting that Viacom owns black-formatted WDIA-AM Memphis and KDIA-AM Oakland, Law reasons, “we have a chance to change black radio on a national basis.”

**On-air Meeting: WWRL DJ Don “Early” Allen points out a script problem in the DJ script book as midday jock Darrell prepares to begin her on air shift. Looking over the situation is program director Bob Law.**
KING-AM Moves To Adult Contemporary

By ED HARRISON

LOS ANGELES—With the increased influx of FM stations and fractionalization of the 18-34-year-old market, Seattle's K-AM changed its format from Top 40 to adult contemporary and is zeroing in on an older target audience.

The new format caters to a 25-34 demographic with hopes of increasing it to possibly 40 by next year, according to interior designer Bruce Murdoch, who is also music director and morning air personality.

Murdoch describes K-AM as a "traditional conservative adult contemporary format."

"Since we're in a transition stage, it would be inappropriate to play Blondie's 'Call Me,' " he says. "Our target audience learns more through music. Females who don't usually like lots of guitars. If a song has hard guitar riffs we'd have to lock one down, but that doesn't necessarily rule it out."

Murdoch is aiming at presenting a "consistent music format" that is important for the station to sound the same during the evenings as well as during the day, he says. The concept is that K-AM is the market's only adult-oriented music station on AM radio. K-AM also plays Top 40 stations playing harder music.

"Our personalities are encouraged to spend time on the air with no real points or present interesting things that relate to our target audience. We spend time with our personalities so they can present proper programming," notes Murdoch.

As an example, Murdoch cites the station's inclusion of "fun tips." In Seattle it is only 80-100 miles away from the Mt. St. Helens volcano.

An integral part of the programming consists of oldies with "strong ones" programmed once every two days and others every 25 or three days.

"We're not programming to teens although it would be swell if they came along."

As in most mornings, it is about 10 records are played per hour with the rest of the time consisting of news and information. The station maintains a tight rotation with the music carefully formatted.

Current local programmed records are Kenny Rogers & Kim Carnes 'Don't Fall In Love With A Dreamer', by Roberta Dupree; Michael Jackson's "He's Out Of My Life;" 'Should've Never Gone Down to The Alley' by Neil Diamond; "Do Right" by Paul Davis; 'Right On' by Terence Hill. Influencing airplay is trade magazine chart information, movement among new albums as well as album and single sales.

"View callouts andattitudinal responses as to the music information that go into the process of making a decision," says Murdoch. In the age of the computer, research is something you can't afford to be without."

Murdoch reports good reaction to the station's new format from the street level. However, because it's still too early, he expects no substantial yardstick for a while.

The station is promoting the change with a television campaign that will continue throughout the remainder of the year. 'We've produced spots that delineate the new format that will come to reinforce the image of the station."

Billboards have also been erected that reinforce the image and feel of the station.

The K-AM personality lineup consists of Murdoch in the 6 a.m.-10 a.m. slot, Tom McKay in the afternoon drive period; Scott Forrest 6 p.m. -10 p.m.; and Joe Cooper in the 10 p.m.-2 a.m. shift. The 2 a.m.-6 a.m. shift is open with weekend personalities filling in. Tim Allen, Lee Smith and Peggy Burkhardt comprise this weekend.

During the 50s and 60s K-AM was one of the major MRO stations. In the early '70s, the format switched to Top 40 although Murdoch claims, "we had a go at "straight traditional," emphasizing more music than personality."

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"We're trying to present a life-style; we're not trying to be new. We're trying to present our audience," says Hill. "Our slogan is '1340 WLOK making it happen."

Hill points out that Thomas will play records from his extensive personal collection. "Together with the collection of Hits is here is the largest supplier of blues records in the area."

One of WLOK's big community activities is it's involvement with local high schools, with the station's Antonio Benson coordinating a group of student DJs who become on-air personalities each Sunday from 7 p.m. to midnight.

According to Hill, the student DJs play the top records from their schools in addition to dispensing information and tidbits about school happenings. Each Sunday Benson selects DJs from different schools.

In still another area, WLOK personnel are still spinning from a relatively high-contest "Stone Soul Picnic" that reportedly drew more than 60,000 persons.

The "Stone Soul Picnic" is said to be the largest single day event in Memphis. Hill says that "This is our annual appreciation gathering to the community. The event is free and open to everyone.

"We had continuous entertainment featuring eight local groups plus K-LOK's "Show Off" Records and Lee Moore from Score Records.

Although other acts are welcome to participate, this is part of our program to help promote Memphis acts," explains Hill.

He points out that several labels participated including CBS, which gave away a limited edition "tall boy," plus RSO, Motown and others.

RUFUS THOMAS HOSTING Memphis WLOK-A Into Blues

LOS ANGELES—WLOK-AM in Memphis is expanding its format to include blues with host Rufus Thomas.

Veteran performer/radio announcer Thomas recently approached the station with an idea for a blues program, says Jack Hill, the station's program director, who liked the idea.

"Although we have a contemporary R&B format, we feel there is a big interest on the air for more blues," he adds. Hill notes that this includes music relative to black heritage.

"Rufus' idea was to have a show that was not commercially over-burdened. He felt the program could be structured more loosely. He would be able to play obscure blues music plus pieces from the artists. He also will give background information on artists," Thomas says on the air Saturday (7). Midnight - 1 a.m.

Blues programs have been tried at many stations, but for the most part they fail. Hill theories there are several realities why such shows are dumped after short stints.

"A mistake some people make when programming blues is that they tend to play only older blues," he says. "You can't continue to do that or you will lose your older blues. They are the audience that will support the format.

"We're trying to present a lifestyle; we're not trying to be new. We're trying to cater to an audience," says Hill. "Our slogan is '1340 WLOK making it happen."

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He points out that several labels participated including CBS, which gave away a limited edition "tall boy," plus RSO, Motown and others.

The station's program director, says the format continues to evolve musically.

"Rufus says, he is not only changing over the past year, but over the past decade: "It has gone from an alternative format to a universal format. The alternative format has become as the format grew up—and now AOR is redefining itself to being different from a universal station."

Petterson believes the 18-24 segment is "not where it's at anymore," and the AOR stations will have to seek the adult audience that wants more than music: "It wants entertainment."

David Sousa, vice president of programming at WQXM-AM, describes programming AOR stations as a lot of "balancing acts and running into repetition problems.

A person physically can't program that much without burning out," says Norm Hale, "so now we people program it."

The input also comes from listeners—telephone surveys and by bringing listeners to the station to give their opinion on songs played for them.

"Ears and research/science and emotion" is the WSOH system, reports Scott. "Research science involves tips sheets, national music trades, local retail store calls and personal surveys.

What is that research showing? Current hot acts burning up the playlists at these stations include Stevie Ray Vaughan, the Clash, Graham Parker, Judas Priest, Blondie, Van Halen, Genesis, Pretenders, Elton John, Molly Hatchet, Fireball. Scorpions, Pink Floyd (a resurgence that has brought renewed interest in the group's early catalog), Tom Petty, Journey, Yes Scaggs, Spyro Gyra, Chuck Mangione, Pure Prairie League and the B-52's.

In this format of change, it's not unusual for once red-hot acts to cool themselves off almost the airwaves. Among those who are suffering declining clout, airing according to the programmers, are Fleetwood Mac, Ted Nugent, Yes, Elton John (down on some of these stations despite his high-charged LP), Led Zeppelin and Bad Company.

NBC RADIO GOES ‘FREE’

NEW YORK—NBC Radio is no longer under the thumb of NBC Television. With the appointment of Irwin Segelstein to the newly created post of NBC Television president, NBC president Fred Silverman, NBC president Fred Silverman, Vern had been reporting to Segelstein when Segelstein was president of television stations/radio.

www.americanradiohistory.com
PROGRAM REVIEW

ABC Country Show Lively

The Oak Ridge Boys, Country Greats In Concert, June 7. Produced by Jim Fitzgerald of Sears/Fitzgerald Productions for the ABC Entertainment Network, 60 minutes.

NEW YORK — Caught in a Green Bay, Wis., concert at the Capitol West Theatre, this lively group of country singers provides a program of sturdy band clappers that includes many of their hits including their most recent, “Leavin’ Louisiana.”

DOUG HALL

NEW YORK — Brock Whaley has joined WMET-FM Chicago as a station announcer. He comes to the station from KAZY-FM Denver, where he was morning person- nel in a similar capacity. He recently took 1,000 listeners to the opening of the film “The Empire Strikes Back.”

* * *

Dan Vernon Gates, former host of the syndicated program “Country Road,” has joined WRG-CFM Columbus, Ga., as program director of the country station. * * *

Scott Marcus is promoting WYCD-FM in p.d. at KXSO-AM Redding, Calif. He continues to handle the midday shift.

KEWI-AM Topeka, Kan., morning man Don Rooney has resigned to take a position in New England. J.M. Greely the p.d. is looking for a replacement. He says he needs, “a topless, creative, funny, smart, experienced man—everything, morning person- 

* * *

Ronald Pancratz is named general manager of WBAR-FM in succeeding Bill James, who has been named senior vice president of the parent company. Pancratz moves up from general sales manager.

* * *

Kid Jensen, Canadian-born DJ who has figured in the top five positions of most popularity polls in Britain since he joined BBC four years ago, has resigned to present a nightly newcast on Ted Turner’s new Cable News Network, Bill-

* * *

Bruce Parsons has joined WEEJ-FM Port Charlotte, Fla., to handle special programming. Parsons returns to the station on which he worked five years after his return to Radio Network shows. Joe Mitchell will star on WYFD-FM Buffalo as part-time announcer. He comes from WAFL-FM Birmingham.

* * *

WABC-AM New York personality Johnny Donovan randomly duplicated another number on Top 40 New York, then axed by his vocal manager. Henry Youngman. Although Donovan quipped “Take your money, please,” Youngman could not identify the amount in the jackpot and did not win — WWW-FM (W-Detroit continued its series of live broadcasts of rare Earth from the local Harbor’s Lounge.

* * *

Musician-arranger-arranger Michael Boddicker was featured on KHS-FM Los Angeles’ “Lifestyle” show, hosted by station music direc- tor Donny Lemos. Boddicker’s Films has completed television taping of “A House of Cards.” Submitted a “morning rock Ron Chapman’s show.” . . . WLS-AJM Chicago jock Larry Lujack served as parade marshal for the 34th annual La Grange Pet Parade, which included 25 marching bands.

“Thank You” THE ALL NITE FUNK BAND “THOUSAND SHADOWS” 12" single E.P.

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Publishing

Sue College For Alleged Photocopies

NEW YORK—The first known legal action by music publishers against a nation’s Literary and Artistic Property (LAP) right holder for the unauthorized making of copies of copyrighted works has been filed by the American Society of Composers, Authors and Publishers against the University of Texas to recover damages for unauthorized copying of its students’ term papers.

ASAPKO is the first organization to bring a suit under the new federal copyright law that came into effect on January 1, 1978, and its refusal to stir the pot.

The suit seeks damages of $50,000 for each infringing work and $5,000 for each copy made by the accused on behalf of three works of Robert B. Winner.

The complaint further alleges that the defendant, a member of the University of Texas at Austin, has engaged in the unauthorized making and distribution of copies of copyrighted works for his own personal use and for the personal use of others.

The case involves a term paper written by the defendant for a research project, and the defendant has been accused of making unauthorized copies of the works in question.

The court has ordered the defendant to cease and desist from making unauthorized copies of the works and to return all copies to the author.

The defendant has also been ordered to pay the author’s attorney fees and costs.

The case is being handled by the law firm of Greenberg, Traurig, and Walsh.

3B, Berardi Bros. Tie With Bourne

NEW YORK—Music publishers have made their first copublishing deal under Bonnie Bourne.

The new firm, 3B Music (ASCAP and BMI) and Berardi Brothers Music (BMI), has been formed by Bonnie Bourne and Bruce Berardi, who have long experience in the music business.

One of the main reasons for forming the new company is the desire to provide better royalty representation for writers.

3B Music will represent over 100 writers and songwriters, including some of the biggest names in the industry.

Regent Grabs Show Songs

NEW YORK—Harry and Gene Goodman’s Regent Music is expanding its film music arm with the acquisition of ASCAP’s Nice, a company that specializes in providing music for TV and film.

The deal includes Nice’s entire catalog of TV and film music, which will now be added to Regent’s library.

The acquisition is part of Regent’s strategy to build its presence in the music industry, and it follows the company’s recent acquisition of BMI’s film and TV music division.

The deal was announced by Regent Music president Harry Goodman, who said: “We are excited to add Nice’s impressive collection of music to our library.

ASCAP Meeting At Nashville Hotel

NEW YORK—ASCAP has announced a special two-day meeting on Saturday, May 13, and Sunday, May 14, that will feature a host of guest speakers and panels on a variety of topics.

The meeting will be held at the Renaissance Nashville Hotel, and will take place from 9:00 a.m. to 5:00 p.m. each day.

The meeting will focus on the latest trends in the music business, with sessions on copyright law, digital distribution, live performances, and more.

The meeting is open to all ASCAP members, and will provide a valuable opportunity for networking and professional development.

Nelson-Chay Words


Their song will be featured in the title song of the film, “Rolling Down,” and “Aranasqua” and “So Far From Love.”
A number of Nashville's most successful producers are independents: Bob Montgomery, Tom Collins, Buddy Killen, Allen Reynolds, Jerry Crutchfield, Brent Maher, Bud Logan and of course, this year's Grammy-winning producer of the year, Larry Butler.

Further, a scan of Billboard's Hot Country Singles chart reveals that at least 75% of all releases are coming in through producers unaffiliated with a record label.

Among the Nashville record company executives still producing in-house are Jim Foglesong, president of MCA, Nashville; Jerry Bradley, RCA division vice president; Jerry Kennedy, vice president of Phonogram/Mercury; Ron Chancey, MCA's vice president of A&R; and Chet Atkins, RCA vice president. RCA also maintains Pat Carter as a staff producer for its label locally.

Jim Bowling, Elektra's director of Nashville operations and Brian Fisher, vice president and head mogul for Ovalion Records, produce acts for their own respective labels while also occasionally cutting an outside project for another producer by special agreement. Bowling is now in the studio with MCA's Merle Haggard and is producing Red Steagall for Elektra.

Frequently mentioned at the top of the list of reasons contributing to the growing trend toward independent production is the measure of creativity and freedom inherent in non-staff positions.

Explaining his decision to leave the security of an executive staff position and resume freelance production, Warner Bros. vice president says, "Obviously you've got a lot more freedom to do what you want in the studio when you're an independent. Right now I'm chasing artists I want you to work with."

"It's easy to paralyze yourself with corporate decisions and red tape sometimes, and in my case, I feel a great deal of my productivity and creativity has suffered when I was behind a desk." 

Producer Crutchfield, who works with Tanya Tucker, Terry Bradshaw and Jody Miller, points out that as an independent there is the flexibility of being selective about the artists you produce. "When you're on the staff payroll and dealing with an entire roster, how can you possibly stay involved personally with every act you're producing?"

Crutchfield comments that he resisted what he terms the inherent "mini-bureaucracy" of record companies' corporate structure, believing that the paperwork serves to stifle creativity and burden working studio time.

"However, with a different viewpoint, MCA's Chancey, producer of Brenda Lee, the Oak Ridge Boys and John Wesley Ryles, among other..." 

Talent Scout: Larry Butler proves that part of his job as an independent producer is discovering new talent as he prepares to launch the career of unknown Sheila Denning. Denning, who obviously has no identity crisis judging from her T-shirt, sent an audition tape to Butler through the mail.

(resume text)
People know Tammy Wynette. They really do. Tammy has been living her life on the country charts since her very earliest hits. Fans have stood by their First Lady through her happiest and saddest times. They like the way they can hear a little bit of her joy, as well as a little bit of her tears, in every song she sings.

Now, as the perfect supplement to Tammy's best-selling book, here are ten more chapters in Tammy's life story... the beautiful album, "Only Lonely Sometimes."

Including the new single, "He Was There (When I Needed You)."

It's new from the Tammy Wynette everyone knows... and loves.

On Epic Records and Tapes.
NASHVILLE—A personalized approach to record marketing coupled with the recent explosive of country music film soundtracks have helped Jan Rhees Nail marketing nail down a foothold in the industry.

In only two years, Rhees has single-handedly built her firm into one of the country's most successful independent marketing ventures. She estimates that her rate of billings has soared 20% each quarter since she founded the company in 1978.

Her clients have included major record companies such as WEA, CBS, RCA, UA/EMI, Phonogram/Mercury, Ovation and Sunbird. Projects she has worked on range from Dottie West's recent crossover single "A Lesson In Lovin'" to Lacy J. Dalton's breakthrough debut, "Crazy Blue Eyes" and Jeanne Pruett's comeback (top 10 hit) "Back To Back" and "Temporarily Yours."

Rhees credits her early success as an independent to producer Bob Montgomery at House of Gold in Nashville, who was responsible in helping her up with a promotional man, Peter Svensen and Bruce Hinton.

Together this tandem trio has proven the effectiveness of concentrated merchandising efforts that involve both radio and retail in the fast-rising country music market.

The team's most notable results so far have been with the pictures "Ev'ry Which Way But Loose" and "Electric Horseman" and the just-released "Bronco Billy."

Says Rhees, "Ev'ry Which Way But Loose" proved the way it represented the first time anyone had fully organized a country music marketing campaign utilizing the maximum involvement of both radio and retail. (The film went on to earn $50 million in domestic receipts and spun off three hit songs and a hits selling LP.)

"As an independent," she emphasizes, "my job is to create excitement on the retail level through records by supporting and implementing the efforts of the label." Her support strategies include obtaining that retailers receive all product and point-of-purchase materials, mailing out copies of singles and albums, and following up with phone calls to reinforce in-store airline, coordinating phoners for artists with store-ac

Southern Belle: A brief stop between planes in the Nashville airport gives Jan Rhees of Jan Rhees Marketing a few minutes to follow up with her retail hit can.

Although the company was initially launched as a one-person operation, Rhees has now added new staff members: Vicki Rowland, Ben Payne and Linda Rogers to assist her. She intends to become more heavily involved with the conceptual aspects of album marketing, product presentation at the retail level, country music soundtracks projects and gospel marketing.

Towards the latter goal, she kicked off her gospel program with Terry Bradshaw's single "Until You," handling both marketing and publicity for the record, which was released on the Benson label but merchandised as a secular mass-appeal product.

Better late than never: Nashville has finally gotten around to honoring the country music business wagons that have vied with the advent of Country Jack's. The club opened with a gate last back the end of May, with a large turnout of Nashville music industry figures. Country Jack's features a mechanical backing but like the one is Gille's, and the Nashville permanent record executives stay away for the club. The plans to feature both live and recorded country-rock/swing music.

Edie Rabbit's new single "Drinking My Life Away," is being released simultaneously on his "Horizon" label, CBS and United Artists. Double platinum from the movie, "Murphy's Bourgie". The song, among others, Ronnie, Royce Cooper and Meat Loaf, and the film is premiering about mid summer.

On the same night of music, "Urban Cowboy" stars Bette Davis, Laddie Davis, Robert Gilly and Johnny Lee appear at a private party at Gille's, while the film the film's world premiere gala benefit last week in Houston. Tickets were $125 and all proceeds went to the Houston Child Guidance Center.

Remember the old "Mary Tyler Moore Show" on television? Elektra's releasing an updated version of the show's theme song by its original singer, composer Sammy Davis. Watch for it on "Country Is All Around" -shopping this week.

MCN's Leon Heim, hit of the big success last winter's "Genevieve Lerner's letter to Carl Reiner's Daughter," is wrapping up a second film in Spain, with a possible sequel project hanging down the line. He's not recording his telling sequence, however, he's promoting his new album, "American Son" by his own headliner appearance July 4th on the "Midnight Special," and will be hitting the tour circuit with his back band, the Cale Brothers, also from Arkansas.

Mercy's Bobby Hicks and CBS' Bobby Bare rocked into the new hours in Garden Grove, Cali., newest country establishment, and for Rocky Robin's Ranch. (KIP KIRBY)

www.americanradiohistory.com
LET'S GET SERIOUS—Jill Scott
(MCA), #90, 70/80

WENNEMANN—Estelle
(Embassy), #85, 70/80

SWEET SENSATION—Stevie B.
(George), #53, 70/80

SHINING STAR—Marvin Gaye
(Republic), #42, 70/80

KEEP YOUR TIDE-U.S. (Atlantic)
(Atlantic), #21, 70/80

GOTTA GET MY HANDS ON SOME—Jelly
(Sparkle), #18, 70/80

LANOLOOT—Lalo Bonus & The Pips
(Atlantic), #17, 70/80

BACK TOGETHER AGAIN—Robert Fisher with Deno Anthropo
(Almo, ASCAP), #16, 70/80

ALL NIGHT THING—Linda & Max
(Coconut), #15, 70/80

CLOSE UP—Diana Ross
(Coconut), #14, 70/80

POWER—Tamia
(Emblaze, Warner Bros), #13, 70/80

LADY—Boz
(87 Records), #12, 70/80

LET ME BE THE CLOCK—Trinidad Robinson
(Emblaze, Warner Bros), #11, 70/80

DON'T SAY GOODNIGHT—Jimmy Smith
(Motown), #10, 70/80

TWO PLACES AT THE SAME TIME—Johnnie Taylor & Skeeter
(Atlantic), #9, 70/80

OVERNIGHT SENSATION—Jerry'Ang
(Emblaze, Warner Bros), #8, 70/80

SITTING IN THE PARK—L.Q.
(Coconut), #7, 70/80

WE'VE GON' OUT TONIGHT—Gino
(Cherry/Red), #6, 70/80

YOU AND ME—Roe Greene
(Coconut), #5, 70/80

GET TO BE ENOUGH—Carroo Thaw
(Emblaze, Warner Bros), #4, 70/80

BEHIND THE GROOVE—Teena Marie
(Contemporary), #3, 70/80

ONE IN A MILLION—Ezio Garma
(Emblaze, Warner Bros), #2, 70/80

GIVE UP THE FUNK—B.T. Express
(Coconut), #1, 70/80

CUPIDS—James Brown
(Motown), #38, 70/80

LET THIS MOMENT BE FOREVER—Johc Myles
(Tea's Spot), #36, 70/80

MINNORS—Al
(Faruish, V.I.), #32, 70/80

COMING DOWN FROM LOVE—Curtis Mayfield
(Coconut), #30, 70/80

JUST US—Ohnibus & Carlotta
(Atlantic), #29, 70/80

SHINE UP THE FEET—Lonnie Audio
(Empire), #28, 70/80

DOES SHE HAVE A FRIEND—LaVern Cox
(Atlantic), #27, 70/80

DON'T PUSH IT TOO FAR, FORCE IT—
Lonny Howard
(Teas Spot), #26, 70/80

LON SO GOING SHOPPING—Pitbull
(Pit Bull E., Enoch), #25, 70/80

SOME OLD STORY—Robbie Crawford
(Ruthless), #24, 70/80

I SHOULD BE YOUR LOVER—Jr. Walker & The First Men
(EMI), #23, 70/80

STARS IN YOUR EYES—Peter & Vine
(Atlantic), #22, 70/80

HANG OUT ON THE係—Bong & The Synge
(EMI), #21, 70/80

BIGGEST PART OF ME—America
(Atlantic), #20, 70/80

JUST BECAUSE YOU'RE A WOMAN—
Brooks & Dunn
(Columbia), #19, 70/80

LOOKING FOR LOVE—Linda St. John's
(Kavin, Warner Bros), #18, 70/80

CABINET—Ray Charles
(Columbia), #17, 70/80

WE ARE THE WORLD—USA For Africa
(Savoy), #16, 70/80

ALL ABOUT THE MONEY—
The Edge
(Atlantic), #15, 70/80

THEhoot—T.K. 

(Continued on page 32)
R&B UPSWING
Southeast Dealers Feel Disk Sales Up By As Much As 15%

---

"There's been a huge boom in sales of r&b products within the last month or so, says Layne. "We're selling to customers who come in already prepared to buy on the basis of what they've heard on the radio."

At Port O'Call in Nashville, owner Steve Embere notes that his r&b upswing since February, with now accounting for nearly 25% of total sales volume in four area stores. David Keadle, manager of Birmingham's Oz Records, is scoring 30% of his sales now with r&b, up about 10% over last year's figures. As a result, he initiated a more active, aggressive merchandising strategy within his store, geared toward capitalizing on this increase.

"We're making an effort to go after r&b buyers now," he says. "We give nearly 50% of all in-store airplay to r&b product, and it's really making a difference."

Also making a concentrated effort for their soul sales is Dale Jackson, manager of a Memphis Camelot Records outlet who caters to a primarily suburban and military clientele.

"Some of our hottest traffic right now is a result of r&b product sales."

---

Rogers, Edwards & Ross

The grand opening festivities May 15 featured live performances by West Walton, Johnnie B. Moore, the Boice Street Jug Band, Jessie Mae Hemphill and Danny Green. The event was simulcasts over WAID-FM in Clarksville.

Among the many historical photographs, albums, slide-and-sound programs, books, videotapes and instruments on display are a number of those from the Delta Blues Museum by Memphis record producer Don Nix.

KIP KIRBY

---

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Billboard's June 28th issue will feature expanded editorial on and bonus distribution at the 2nd Annual Black Music Association Conference.

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**FOR WEEK ENDING JUNE 14, 1980**

**Single This Week**

**LET'S GET SERIOUS**

Jermaine Jackson  
Motown 1469

**Give the gift of music.**

---

**Billboard HOT SOUL SINGLES & LPs**

**SINGLES**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE-Artist-Label</th>
<th>ORIGINAL SALES</th>
<th>LAST WEEK</th>
<th>1 WEEK ago</th>
<th>CHANGE</th>
</tr>
</thead>
</table>
| 1 13 | LET'S GET SERIOUS—Jermaine Jackson  
Motown 1469 | 20 | 20 | 10 | |
| 2 13 | FUNKY TOWN—Lips Inc.  
Casablanca 2339 | 23 | 23 | 11 | |
| 3 11 | SWEET SENSATION—Stephanie Mills  
20th Century 2449 (RCA) | 29 | 28 | 9 | |
| 4 14 | SHINING STAR—Manhattans  
Columbia 1-11222 | 30 | 30 | 9 | |
| 9 9 | TAKE YOUR TIME—S.O.S. Band  
Tabu 9-5522 (CBS) | 32 | 32 | 8 | |
| 6 14 | GOTTA GET MY HANDS ON SOME—Fatback  
Spring 3068 (Polydor) | 17 | 17 | 18 | |
| 8 9 | LANDLORD—Gladys Knight & The Pips  
Columbia 1-11229 | 40 | 40 | 4 | |

**LPs**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE-Artist-Label</th>
<th>ORIGINAL SALES</th>
<th>LAST WEEK</th>
<th>1 WEEK ago</th>
<th>CHANGE</th>
</tr>
</thead>
</table>
| 1 10 | LET'S GET SERIOUS—Jermaine Jackson  
Motown 1469 | 26 | 26 | 13 | |
| 2 9 | GO ALL THE WAY—Isley Brothers  
T-Neck FZ 3639 (CBS) | 27 | 27 | 24 | |
| 3 7 | SWEET SENSATION—Stephanie Mills  
20th Century 1-603 (RCA) | 30 | 29 | 11 | |
| 4 12 | ROBERTA FLACK FEATURING DONNY HATHAWAY—Roberta Flack  
Fantasy/Hotney 888 | 28 | 28 | 5 | |
| 5 12 | LIPPS INC.—Mouth To Mouth  
Casablanca NLPL 7197 | 29 | 29 | 5 | |
| 6 9 | AFTER MIDNIGHT—Manhattans  
Columbia JC 36411 | 30 | 30 | 6 | |
| 8 5 | CAMEODIS—Cameo  
Casablanca CDP 2011 | 32 | 32 | 12 | |
BLIND PIG AND FISHING FIELD Initiate Deal

CHICAGO - Blind Pig Records of America, Inc., and Fishing Field Records, based here, have entered into a U.S. and international distri-
bution deal for upcoming and future Blind Pig Product will be manufactured and
distributed by Fishing Field under terms of the agreement.

Blind Pig is a three-year-old label with a blues, r&b and rock focus. The "management" president Edward Chmelicki explains, "should it make it easier for con-
sumers to find us and also free us from having to spend so much time dealing with things like collections and maintaining of the agreements.

Artists on Blind Pig include: Acejef At The Wheel guitarist John Nicholas, Blues harpist Big Walter Burton and Detroit pianist Boogie Woogie Reel.

Gower, Fields, and Flattley, a pro-
duction firm with specialization in video, founded by former Jon Rowe-
man Production principals Bruce Gantner, Paul Gantner and Amsion Fields. Firm has already shot several acts under its new banner, including Christopher Cross and Jeff Beck. Address: 710 N. Seward, Los Angeles 90038. (213) 467-4000.


Blue Island Records formed by Blue Island Music Group with John Owens as president. Headquartered in Nashville, the label will have branch offices in Galveston, Tex. First artists are Isaac Payne Swain and Silent Thunder Band. Address: 814 19th Ave. S. Nashville 37203.

Deborah Rosen Public Relations Inc. established to represent rock band Chicago. Deborah Rosen and Keith Cowan may be contacted at (212) 474-9402.

Call Manna formed by former WRKO-FM New York program dir-
ector Joe Piasek and ex-music director Meg Griffin as a radio pro-
gramming and production company and to produce and promote new rock music. Contact M. Felchetta at (212) 867-1000, ext. 2741.

PERLMAN ON JAZZ RECORD

CHICAGO - The latest performer to cross the dividing line of jazz and
classical is virtuoso violinist Itzhak Perlman. "A Kind of Call - Kiki of Blues," recorded last month in Pitts-
burgh for EMI/Angel, joins Per-
lman with a guitar trio led by pianist and Symphony conductor Andre Previn. Two classi-
cal concerts and a recording were taped at the same time.

The jazz combos, performing previ-
ously arranged material, also consists of guitarist Jim Hall, drummer Shelly Manne and bassist Red Mitchell.

Shelby Meyers of the Arts Section of The Atlanta Journal-Constitution reports that the old vacationing magazine business is now using the Internet to sell concert tickets. "The old big name in concert ticketing is TicketMaster, a giant in the concert industry with 140 branch offices around the country. Others include Phone-a-Seat, the largest ticketing agency in the U.S. and Ticketmaster West, up in the Far West," Meyers writes.

The new children's books being published now are the hardcover, cloth-bound collections of J. M. Barrie's Peter Pan, R. L. Stine's Goosebumps, and The Cat in the Hat, all by Random House. These are not cheap, but they're very popular. Special Edition, in hardcover cloth binding, and the Cloth Edition, in cloth with a plastic jacket, are the same price. The cloth edition is 25 percent cheaper.

We're all children at heart, aren't we? A special edition of a book published for adults, by the way, is The Art of Doing Nothing: A Guide for the Lazy Person, by David S. Wolfe. It's the gift for those who love to do nothing. It's available at most bookstores.

If you're interested in reading the latest on the music business, you should check out the latest issue of Billboard. It's the number one music business publication in the world. Billboard covers the entire music business, from record labels to concert promoters to music publishers. It's a must-read for anyone in the music business.

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**Recording Industry Assn. of America seal of certification as a "million seller."**

**Recording Industry Assn. of America seal of certification as a "two million seller."**

**X**
MUSIC IN
JAPAN '80

Billboard SPOTLIGHT
MORE COMING ’80

WATANABE PRODUCTIONS
1-6-8, Yurakucho, Chiyoda-ku, Tokyo, Japan
Tel: (03) 502-0541  Telex: 2224387

WATANABE MUSIC PUBLISHING CORP.
1-8-10, Azabudai, Minato-ku, Tokyo, Japan
Tel: (03) 353-0531  Telex: 2428644

WATANABE PRODUCTIONS EUROPE
185 Pavilion Road, London SW1, England
Tel: (01) 235-0525  Telex: 8812808

WATANABE PRODUCTIONS-AMERICA
5231 Veloz Avenue, Tarzana, California 91356 U.S.A.
Tel: (213) 705-2534  Telex: 686212

SMS
1-8-10, Azabudai, Minato-ku, Tokyo, Japan
Tel: (03) 353-0931  Telex: J29921

Music Industrial Corporation
1-5 Wakaba, Shinjuku-ku, Tokyo, Japan
Tel: (03) 535-0191

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Slow Growth Calls For
Grasping New Trends In Music

The Japanese economic growth rate in fiscal 1979, which ended on March 31, 1980, was less than a net of 6%, and the prediction for fiscal 1980, which started on April 1, 1980, is that the net growth will be less than 2%. Under such economic conditions, it is only natural that the music and audio industries did not post outstanding records in 1979 and do not expect such a good year in 1980. However, they feel that the increasing popularity of new Japanese singers and groups, especially those in the so-called “new music” field, will mean a good year for concerts by such up-coming artists. The record and tape makers, who saw an overall 7% increase in production during 1979, believe that record production will remain the same but that tape production will increase by 19% this year as compared to a 24% increase in 1979.

Production and sales of audio equipment are expected to remain the same, but production of video tape recorders is expected to go up to three million sets in 1980, as compared to 2.3 million sets in 1979. The total VTR related equipment output is expected to substantially exceed $2.2 billion.

Despite the expected adverse effects from the so-called “second oil crisis” due to the hiking of crude prices by the oil producing countries, the music stores expect to continue to increase sales at the expense of other goods.

The Shinseido Co., which has 147 stores in its nationwide chain, is confident it can up sell sales by 16% and tape sales by 24%.

Publishers and record companies, aiming at the foreign market with a remarkable advance being made by Alfa Records, Magic Orchestra’s disks in the U.S. and Europe, and Sony, also showed significant gains in Europe and the United States on June 21. Toshiba EMI, by prompting Watanabe Music to revue the popular hits of the rock-style Tigress groups of 10 years ago, has had Leslie McOwen record two former Japanese songs composed by Kichi Suyujiyama with the English lyrics written by McOwen himself. The songs, “You Are The Woman For Me” and “Silve, My Love” are being released in Japan, West Germany, France and Italy on June 21.

The Japanese Record Phonograph Assn. for 1979 showed that total record and tape production came to $1.15 billion, an increase of 7%.

Whereas record production showed a 0.5% drop from $758 million to $755 million from 1978 to 1979, tape production was up 24% to $401 million in the same period.

In quantity, the number of LPs and singles rose 1% to 198.8 million, while tapes increased by 82% to 61.3 million.

The ratio between domestic and international content showed a 1% change with international content accounting for 37% and domestic content 63% in the case of disks. The peak for international content was 48% in 1971.

Exports of disks in 1979 were worth $24.96 million, up 6% from the year before, but constituted less than 1% of total production.

The United States took the most with $2.17 million (up 1%), followed by West Germany with $925,000 (doubie) and Hong Kong with $335,000 (down 48%).

Imports of disks continued to increase in 1979, continuing the trend.

(Continued on page 5-16)
Name Artists Continue To Fill Concert Halls

Although more and more Japanese singers and groups are beginning to hold concerts in the huge 12,000-seat Nippon Budokan Hall in Tokyo, the big-name artists from the U.S. and U.K., as well as a few from European countries, are the ones commanding the biggest crowds and the most publicity in the music magazines, sports newspapers, radio and television.

The old standbys continue to come year after year, and are always assured of good crowds. They include the Ventures (Ongakusha), Nini Rosso (Kyodo Tokyo), Raymond LeLever Grand Orchestra (Kyodo Tokyo), Benny Carter Jazz All Stars (Mon Production) and Glenn Miller Orchestra (World Planning Promotion).

Even a stripped down list of the popular singers and groups that performed in Japan between June 1979 and March this year includes such names as Donna Summer, Al Jarreau (Kyodo Tokyo), Harry Belafonte (Universal), Dolly Parton (Kyoto Tokyo), Pat McGinn Band (Udo Artists), Michel Pinaff (Ongakusha), Whitesnake (Global Enterprise), The Tubes (Universal Orient), Santana & Eddie Money (Udo Artists), Bonnie Tyler (Udo Artists), Leif Garrett (Aoyama Music Office), Juliette Greco (Universal Orient), Eric Clapton & His Band (Udo Artists), B-52s (Tom’s Cabin Production), James Brown (Universal Orient), The Stranglers (Tom’s Cabin) and Patti Page (Mon Production) through December.

Since the beginning of this year, Japanese fans have paid for tickets for Foreigner (Universal Orient), Camel (Udo Artists), Eric Carmen (Ongakusha), the Police (Udo Artists), the Knack (Ongakusha), Spyro Gyra (Majesty), J.D. Souther (Kyodo), Julie Andrews (Universal Orient), Abba (Kyodo Tokyo), Japan (Udo Artists), Karla Bonoff (Kyodo) and Dionne Warwick (Universal Orient).

But Japanese stars, many in the so-called “new music” field, are winning more and more fans in this country. They include the Yellow Magic Orchestra, whose “Computer Game” has been on the Billboard soul chart for 15 weeks (as of April 26), and Godiego, which has fans over a very wide age range, from primary school children to adults.

There are also Alice, Chiharu Matsuyama, Masashi Sada, Takeshi Kushida, Southern All Stars, Kais Band, Kaientai and Twist.

Alice, in concerts sponsored by Kyodo Tokyo in the Nippon Budokan Hall (seven days) and in Yokohama, drew a total of 120,000, a number unthinkable several years ago.

Kyodo Tokyo, the agency with the longest history and the most solid reputation in Japan, used to book imported acts exclusively until it sponsored a concert by Eiko Shun three years ago immediately after she returned from a three month stint in Las Vegas.

Jiro Uchino, president of Kyodo Tokyo, points out, “We selected Japanese talent with possibilities of going on to success in the future. We did so on the basis of over 25 years of experience in promoting foreign acts.”

The success of the diversification has been proved by the 120,000 who heard Alice. Success has also been achieved, although not on such a big scale, in the case of Shigeru Izumiya, Panta & Hal, Kai Band, Kaientai and Takeshi Kushida.

“We are serving as a situation creator rather than a promoter.” Uchino explains. “We are now sponsoring as many concerts by Japanese acts as foreign artists. The ratio was 50-50 last year, and it probably will be the same this year, because there is a limit to the number of Japanese artists who can be used in this manner.”

He says that Kyodo Tokyo would continue to bring foreign acts to Japan because Japanese talent must be exposed to good foreign talent in order to improve.

“Abba, of course, was the biggest and most successful group we brought to Japan the past year,” Uchino says with a smile. “We sold 100,000 tickets for 11 concerts, including seven in the Nippon Budokan Hall. We could have filled the Budokan for three more days, but it just wasn’t available.”

Uchino had unique opinions concerning the number of halls. He says, “We’d like to have more concert halls we could use, but the present number may be just right. If there were

(Continued on page J-18)
TAKING THE SILK ROAD WEST

Godiego

KATHMANDU
Almost Half The Population Of Kathmandu
Assembled At Their Concert On Feb 7, 1980

BY WAY OF NEPAL, AFRICA, INDIA....

LONDON
Single: Monkey Magic/Gandhara
Just About To Enter The Top 50 March, 1980

NIPPON COLUMBIA CO., LTD.

JENIKA MUSIC GROUP

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Tel: 479-4588 Telex: JENIKAM J27355

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Video Leaps To World

Domination In Billion Dollar Home Market

Since the first ½-inch cassette video tape recorder was developed in Japan only five years ago, the rapid progress of electronic technology has produced many types of high-performance, low-priced home-use VTRs, including popular systems, multi-functional systems and long-play recorders.

Hara points out, “A wide variety of home-use VTRs has been developed to enable the consumers to choose freely whichever system they like. They include the popular systems omitting some functions to cut down their prices, multi-functional systems equipped with variable speed reproducing mechanism, systems with a built-in micro-computer for advanced booking of television programs over the next seven to ten days and long-playing systems capable of continuous recording for 4½ to 6 hours.”

“Meanwhile,” he adds, “progress has been made in creating new systems through the combination of different video components, such as the attachment of a handy-type video camera to a portable VTR, the incorporation of tuner-timers in VTRs for the recording and reproduction of broadcast programs and home production of software video tapes. Toshiba has developed a video projector with a screen five times larger than a 20-inch television screen for progress in the reproduction of VTR programs.”

The multi-functional VTR is an advanced type of VTR with many functions, which Hara classifies into (1) variable speed reproduction, (2) advanced booking of recording, (3) recording of sound multiplex programs and (4) picture research mechanism.

Two-channel sound multiplex programs for stereo or bilingual telecasting are available in some areas in Japan and will expand to many other areas. New VTRs able to record and reproduce sound multiplex programs have been marketed, but Hara says that users should be careful in their operation, because there are many different types of machines with different methods of operation.

The high-speed picture search mechanism, pioneered by Sony and adopted by other makers, enables the user—by pushing the “rewinding reproduction button”—or “quick feed reproduction button”—to rewind or fast forward the tape at a speed 20 times the normal speed while watching the TV image at the same time. If the user releases the button at a certain image, the speed then reverts to the normal reproduction mode. This mechanism is especially handy in locating a desired spot in a long program.

Recent technological progress has resulted in VTRs capable of continuous recording for 4½ to 6 hours as compared to two hours previously for both the Beta and VHS systems. The Beta system can now record for 4½ hours by cutting the tape speed by one-third and adopting a newly-developed thin cassette tape.

The VHS system uses the same type of cassette tape as before but has cut the speed to one-third of its previous speed. Both systems employ high-density recording with a precision several times the standard recording so that the quality of the images has not been impaired.

(Continued on page J-8)
TRIO RECORDS
one of the most promising sons of
TRIO KENWOOD CORPORATION

READY FOR THE 1980's

Development:
TRIO Records was established eight years ago as a business division of TRIO-Kenwood Corporation, one of Japan’s world famous stereo equipment manufacturers. At the initial stage, TRIO Records’ main activity was to help promote the use of stereo equipment and the development of hardware. But soon the division began to grow and produce records on an ever-increasing scale.

In June, 1979, younger people were advanced to management positions to spur progress, and the staffs of both the domestic and international repertories were greatly strengthened. Thus, all preparations for the 1980’s have been completed.

Labels:
The growth of TRIO Records is largely attributable to its licensed foreign labels.

These include:
- ECM (München/West Germany)
  ECM can be described as a leader in Jazz throughout the 1970’s. In September, 1979, the company marked the tenth anniversary of its establishment and its catalog now includes 150 LPs. TRIO Records has been a partner of ECM for the past eight years. Together, the two companies have built a reputation for the high quality of their products. ECM albums have won many prizes at the Japan Jazz Grand Prix over the past years.
  The awards include high honors in the Critic’s Poll “Best Jazz Album of the 70’s” competition for Chick Corea’s “Return to Forever” album and sixth place for the “Keith Jarrett/Solo Concert” sets. These and other honors have helped enhance the high reputation of ECM in the 1970’s. TRIO Records held a three-month “ECM 10th Anniversary Festival” in relation with sale campaign from November, 1979 through January, 1980. The company plans to invite ECM artists to Japan for special performances.
- LAX (Los Angeles/US)
  Big sales have been achieved in Japan by Lee Oskar (WAR’s harpist) with his first two LAX Records-Far Out Productions albums. The company also has great hopes for B.S.T. (Blood, Sweat & Tears), Aaron, Yutaka Yokokura, Pressure, and Funkedelic all signed to contracts by LAX toward the end of 1979.
- KG Productions of America (Los Angeles/US)
  The Hawaiian rock group, "Kalapana," is a good example for showing the sales power of TRIO Records. The group made some of its most successful early appearances in Japan and album recorded in Japan have helped give it a world-wide reputation. The album “Kalapana” will soon be released in the US. Other licensed foreign labels include Trojan (UK), Flying Fish (US), Phonoco (UK), Alshire (US), Rounder (US), etc.

Licensed/Own:
- TRASH
  TRASH is a special label originated by TRIO Records in November, 1979, for the 1980’s to handle increasingly diversified recordings that have been made. The new label will provide an outlet for the high quality work of rock artists from a variety of companies.

Artists:
Bernie Marsden (from White Snake/UK) CROWCUSS (Stony Plane/Canada) Meteors (Bovema/Holland)
Mainland (JCO/US) Jugando, Mandinc (TCP/Japan)

- PASS Records, a division of TRASH
  This is a personal label established under the TRASH banner to spotlight the recordings of domestic and foreign artists mostly of "New Wave," produced and selected by a certain producer.

Artists:
Friction, Boys Boys, Totsuzen-Danball, etc.

TRIO RECORDS
Record Division of
TRIO KENWOOD CORPORATION

Executive Director: Makoto Oka
General Manager: Taizo Fuji
Executive Chief Producer: Kenzo Inaoka
Int’l Repertoire: Kazuo Harada

Address: Houriya Bldg., 2-1, S-chome, Roppongi, Minato-ku, Tokyo, JAPAN 106
Telephone: (03) 404-4301
Telex: 242 6776 TRIREC J
Cable: TRIODISC TOKYO
Grasping New Trends

Continued from page 13
the upward trend that began in 1976. The number imported in 1979 was 5.8 million, an increase of 20%. They were worth $23.5 million, up 28%.

The Japan Record Phonograph Assn. believes that tape production in 1980 will go up to 73 million tapes worth $484.5 million.

But the biggest happening of the year in the music world, which also was given big play on the city news pages of the main newspapers and on the front pages of sports papers, was the arrest at Narita Airport on Jan. 16, 1980, of Paul McCartney on suspicion of possessing 219 grams (7.7 ounces) of marijuana. Japan has very strict narcotics laws and possession of marijuana can bring a stiff fine and prison sentence.

Over 100,000 tickets had already been sold for the two-week tour, and McCartney and Wings had brought over 11 tons of equipment.

The sports papers, which also carry news about the entertainment world, carried pictures and stories on their front pages. Even the prestigious Ashio Shimbun devoted one third of its city news pages to the story of McCartney’s arrest, including a three-column picture.

The concerts had to be cancelled, and the Japanese Broadcasting Corp. (NHK), the semi-government station, suspended the broadcasting of Wings songs as well as the Beatles songs composed and arranged by McCartney.

Seiji Udo, president of Udo Artists which brought McCartney and Wings to Japan, says, "As the promoter, I can only say that this was a most regrettable incident. Not only the Japan Concert Promoters Assn., but also the record companies, had been looking forward to McCartney and Wings and Abba as the two big acts to give the industry a major shot in the arm. Consequently, cancellation of the Wings tour meant a big loss, not only for my outfit, but for the industry as a whole."

The Wings tour could have been very instrumental in arousing interest in international popular music, which has barely managed to hold the line.

The Abba tour, which was seen by 100,000, is still producing steady disk and tape sales, and many music stores continue to feature Abba displays and corners.

As Udo points out, if the Wings tour had been carried out as scheduled, there would have been a double effect from the impact of both Abba and Wings.

The last year saw two Tokyo Music Festivals being held. The 8th Tokyo Music Festival was held on June 17, 1979, and Rita Coolidge won the grand prize with "Don’t Cry Out Loud," while A Taste of Honey won the gold with "Do It!" and Al Jarreau a silver with "All." The sponsors decided to move up the festival to March in 1980 because night baseball games are being staged in June, resulting in a poor listener rating for the live telecast of the festival. Consequently, they decided on March when there are no night games, hopefully resulting in more people watching the festival telecast.

This year’s 9th Tokyo Music Festival was held on March 30 with Dionne Warwick winning the grand prize with "Feeling Old Feelings." Other competitors included The Stylistics, the London Knights, Patsy Gallant and Claudia Barry. The guest artist was the Commodores.

The international roster of judges, headed by composer Ryuchi Sakamoto, president of the Japan Composers’ Assn., included president Augusto Alguero of FIDOF from Spain, president Bob Austin of Record World of the U.S., associate publisher Bill Wardlow of Billboard of the U.S., chairman Tony Scotti of Scotti Brothers of the U.S., president Salvatore T. Chianta of MCA Music of the U.S. and actress Susan Anton of the U.S.

The 10th World Popular Song Festival sponsored by the Yamaha Music Foundation headed by Genichi Kawakami was held on Nov. 9-11 in the Nippon Budokan Hall in Tokyo. Bonnie Tyler of Britain won the gold with "Sitting On The Edge Of The Ocean" for international artists, while the gold for Japanese artists was won by the Crystal King with "Daitoko" (Big City).

The Crystal King group from Fukuoka on the southern Kyushu island has become one of the most popular groups as a result, with sales of its "Daitoko" disk going well over the million mark.

No particularly outstanding Japanese artist has appeared on the scene, although Alice, Goei, Chiharu Matsuyama, Masasho Sada, Southern Ali Stars, Yellow Magic Orchestra and others who did well in 1979 are continuing to rack up good sales.

Judy Onig, who won the coveted Record Grand Prize with "Miserere!" last year, recorded the song in English and Chinese, and "Love Is Calling Me"—and GBS/Sony held a party in December 1979 announcing sales in Hong Kong and the United States.

Besides the advance into foreign markets by publishers and record firms, the last year saw Japanese artists also working overseas on the basis of their merits.

Former Takarazuka star Noboru Kozuki appeared for five months from April through September 1979 as the star in the Folies Bergeres show in Paris. This followed a one-month guest appearance in September 1977 and then a seven-month run as the star of the show in April-June and August-November 1978. She was the first Japanese performer to be booked for such a long overseas performance purely on the basis of her singing and dancing abilities.

Jazz singer Junko Mine became the first Japanese singer to be invited to the Monterey Jazz Festival on Sept. 15, 1979. Also appearing in the festival was clarinet player Eiji Kitamura, for whom it was the third participation in a row.

An interesting phenomenon in the past two years is the steady but strong revival of interest in jazz in Japan. One of the most visible signs is the fact that two jazz musicians known to jazz buffs in the U.S., Sadao Watanabe (sax) and Terumasa Hino (trumpet), have been appearing since last year in tv commercials having no connection with music. Even in the days when jazz was most popular in Japan about 20 years ago, Japanese jazz musicians were never used in radio or tv commercials. Foreign singers and musicians were exceptions, and the most successful tv commercial was the one for Sunoty by Sammy Davis Jr. several years ago.

Kitamura held a two-week program of jazz, with guest singers and musicians changing every day, in the new 350-seat Hakuhinkan Theatre on the Ginza in Tokyo in January, and SRO ticket tickets had to be sold on Saturdays and Sundays.

Terry Carter and the Players played 37 concerts in 34 cities, including Tokyo and Osaka, in April and May this year, and advance ticket sales totalled 60,000.

Sadara Watanabe is holding jazz concerts in the 12,000-seat Nippon Budokan Hall July 2-4, and Al Music is confident it will be able to fill the place every night.

The interesting thing is that many young people, including even some in their teens, are buying tickets for the jazz concerts. This could be a sign that the young people, at whom the record companies, the audio makers, radio and tv are aiming their sales pitch, are looking for new sounds and new experiences.

The music industry as a whole will have to accurately grasp the new changes and trends to keep aloft and advance amid the current severe economic conditions.

Video Home Market

Continued from page 13
there points out, "Recent successes in reducing the size of tape-running mechanism and mechanizing on the use of power, with resultant reduction in the size of batteries, has led to the development of a long-play portable VTR weighing only about six kilograms with batteries (previous portable VTRs weighed nine kilograms). They are becoming popular. However, in order to make VTRs even more popular, the VTR should be incorporated with a video camera which is as compact and low-priced as the existing 8mm cine-camera. To do this, it is necessary to develop a new recording system that can replace the existing Beta and VHS systems. Video camcorders are expected to be made more compact than they are at present by the adoption of a new solid-state pick-up element. Development of such a VTR incorporated with a video camera is expected to materialize within the next five years."
WE CAN'T WAIT
the performance
Cheap Trick

JAPAN
SOUTHERN ALL STARS
&
SPECTRUM

JAPAN JAM'79
THE BEACH BOYS
HEART
FIREFALL
TKO
SOUTHERN ALL STARS
Thank you Everybody
Publishers Face Up To Domestic And International Problems

Masayoshi Akiyama, secretary-general of the Music Publishers Assn., says the publishers face difficult problems, both domestic and international, while Kunihiko Murai, president of Alfa Records, Inc., agrees that the past year has not been a very good year for publishing. His opinion is that difficult conditions will continue for another year.

There are about 400 publishers in Japan, and 90 of the biggest ones are members of the Music Publishers Assn. (MPA), which was established in 1973.

Akiyama lists the problems as: (1) blanket contract for broadcasting use; (2) directly imported records; (3) revision of Article 30 of the Copyright Law with regard to personal recording on tape; and (4) closer liaison with government offices concerned and related organizations as well as education concerning copyrights.

The blanket contract for broadcasting use was signed in March 1978 and will be valid to March 31, 1981. The rate is only 0.66% for the Japan Broadcasting Corporation (semi-Government NHK) and 0.52% for private broadcasting stations with various exceptions allowed. Previously the rate was only 0.11%.

"The 0.62%-0.66% is a far cry from the 2% in the U.S. and Europe," Akiyama points out. "Furthermore, the rate should apply to the gross with no exceptions allowed. We intend to work to achieve the 2% figure although we know it will be very difficult."

If agreement can't be reached with the broadcasting stations by March 31, 1981, it will mean no contract, which could mean trouble for the stations.

In the case of clubs and cabarets which have played music without paying copyright use charges, the Japanese Society of Rights of Authors, Composers and Publishers has taken the matter to court and won several cases so that a good precedent has been established.

The imported records problem is a recent one, aside from the question of imports of pirate disks. Some MPA members favor imposing copyright use charge on all imported disks, but others like Alfa Records' Murai believe it's a question of whether copyright charges have already been paid on the records in the country of origin.

Article 30 of the Copyright Law presently permits personal recording, but as in the U.S., publishers and record companies are worried that if people in greater numbers tape off records and broadcasts instead of buying records, sales of records and prerecorded tapes will be hit hard.

This, of course, is a problem requiring considerable study, it will not be very easily solved since it touches on the rights of individuals.

Akiyama says that MPA must work hard to educate, not only the general public, but also the government officials concerned about copyrights in order to further promote music. The MPA plans to stage various events for this purpose.

He points out that a major problem facing the publishers was the increasing costs of producing master tapes. Recording studio charges have risen, and artists and musicians are demanding higher fees. Artists are asking for secondary use fees also.

Akiyama says this year and next year will be crucial years for the publishers. They must promote more overseas, but they face the language barrier.

But Murai's Alfa Records has successfully negotiated the language barrier with Yellow Magic Orchestra's "Computer Game" single and "Yellow Magic Orchestra" album. As of the end of March 1980, the single has sold 400,000 copies and the album, 200,000, in the U.S. and Europe.

These overseas sales compare with three YMO albums ranking up a total of 700,000 copies in Japan. The YMO is releasing its fourth album on June 5, "Multiplex," and there are already 200,000 advance sales.

YMO's "Solid State Survivor" album, the second one released in Japan, will be released in the U.S. in July by A&M. Alfa Records hopes to open a recording company in the U.S. with A&M in September.

(Continued on page J-18)
TVI enjoy taking on a challenge. That's why our unique broadcasting talents will revolutionize the music business.

You've seen some of our outside broadcasting work on the box. We regularly prove we're just as much at home at Pop Concerts as Wimbledon.

From creative camera work to incredible effects, you can rely on TVI to capture all the atmosphere of a concert—right down to the laser lights reflecting off the sweat beads!

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Telephone: 01 637 2477.
Audio Industry Expected To Hold Steady In ’80

The electronic industry in Japan was barely able to maintain the same level of production in 1979 as in the year before because of a huge 32.5% increase in video tape recorders.

“The outlook for 1980 is more of the same unless ‘new look’ technology is developed during the year and catches the fancy of audio fans,” according to Sadao Kobayashi, director of the engineering department of the Electronic Industries Assn. of Japan.

He explains, “In the audio world, there is something akin to the fashion world. It need not necessarily be a new technology; it just has to look like new technology, and that’s why I call it ‘new look’ technology. Audio boom boxes in the past have been generated by something that caught the fancy of the general public.”

On the domestic market, Kobayashi sees fairly good sales of flat speakers and amplifiers, while record players, three-in-one music centers and hi-fi components should do well in the exports field.

Statistics released by the Electronic Industries Assn. of Japan for 1979 show that production of radios was down 12.8% to 15 million sets worth $406 million, while tape recorders, including those with radio, were down 3.9% to 30.6 million worth $2 billion. Car stereos showed an increase of 1% for 11 million sets worth $567 million.

Production of stereo sets was down 17.4% to 2.8 million sets worth $373 million. Stereo components, including FM tuners, amplifiers, players and speakers, but not including tape decks, were down 11.4% to 18.2 million units worth $1.6 billion.

Production by the electronic industry for home use totaled $9.7 billion, including VTRs and $3.15 billion worth of television sets, a decrease of 1% from 1978. This compares with production for industrial use totaling $11.9 billion, a healthy increase of 15% from the year before.

Exports of electronic products for home use, including TVs and VTRs, came to $6.5 billion, up 7.6% from the year before. Exports of those for industrial use came to $2.5 billion, an increase of 16.8% from 1978. With a 29.2% increase in exports of parts, the overall export total came to $13.4 billion, up 15.5% from the year before.

The radio with cassette deck, which is popularly called “radio-cassette” in Japan, has proved very popular with the young people here, resulting in the big rise in the sales of blank and pre-recorded tapes.

These radios with cassette decks can be seen everywhere—at ski lodges, on the beach, on picnics, in the hands of hikers on mountains. They are just the thing for the young because they are less expensive than the stereo sets, are portable so that they can be taken everywhere and are usable in the mountains and on the beach where no power source is available.

Sony’s system called “Walkman” took the young people by storm and many of them can be seen listening to taped music while commuting to school or work on trains, watching a baseball game or hiking along a mountain path.

This “Walkman” is the type of thing that Kobayashi calls “new look” technology because it is not something entirely new, but an improvement on existing products and technology.

“There have been no major or outstanding developments in audio during the past year,” Kobayashi says, “although there have been minor advances. In the case of players, for instance, direct-drive turntables are now equipped with a quartz lock to keep revolutions exactly 33⅓ r.p.m., resulting in a reduction in wow and flutter.”

“More accurate records are now available because of direct cutting and PCM recording, while pick-up arms are more advanced with less vibration and with inside force cancelers,” he adds. “The cassette tape recorder has been made more compact. The recording-replay head accuracy has been improved; now there are separate combination heads for record-playback.”

(Continued on page 3-18)
The energy of the Super City, Tokyo, explodes at Udo Artists’ concerts. Power, sound, lights of ’80 are there!

We are proud to present best organized concerts ever.

President: Seijiro Udo
Promotion Manager: M. Shimizu
Production Manager: Ishi
Publicity Manager: Akasaka
Tour Manager: Tack
Stage Manager: Yoshi
Tour Manager: Tommy
Assistant Stage Manager: Moon
Publicity: Tetsu
Hiro
Sam

Tokyo Staff: Tae, Yukari, Keiko, Kikuyo, Chieko, Yuri, Atsuko, Misaki
Osaka Staff: Ken, Yasushi, Takachi, Sakaki, Yonaka, Tomoko
Sound Company: Hibino Sound Inc.
Lighting Company: Kyotoku Co.

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Although the sales of disks are not expected to increase this year as compared to last year, the music retailers expect that total sales will go up because of the expected hike in prerecorded tape sales.

But Yoshio Sumiki, the director in charge of music sales at Shinseido Co., Ltd., says that his company’s 147 stores throughout the country are confident they can up disk sales by 16% and tape sales by 24%. “These compare with the 15% and 37%, respectively, that we chalked up in 1979 as compared to the year before,” he says. “We feel that our customer-oriented sales strategy will result in achievement of our goals despite the fact that the record industry sees no increase in production this year.”

Taiji Sado, in charge of the popular music section in the Ginza store of the Yamano Music Co., says his store in the middle of the busy Ginza shopping district will probably maintain the same record volume this year but will see a continuing increase in tape sales, which went up almost 50% in 1979 from the year before.

Quoting figures, Shinseido’s Sumiki says his company recorded sales in 1978 totaling $77 million, which includes musical instruments, sporting goods, books and magazines. The total rose to $93.8 million in 1979, and the company expects that 1980 will see sales of $108.4 million.

Of the total, about $73 million will be in sales of records and tapes.

Sumiki says, “We have a trading department which imports records but the amount is very small. We find that we can fully meet our customers’ demands for foreign music with domestically- produced disks. The quality of Japanese-made disks is the best in the world, and there is a very large variety.

“But we can’t, of course, ignore the fact that there are some record fans who buy only imported disks and some who want records which are not sold in Japan. Consequently, we have what is called the Disk Inn Chain consisting of three stores which only sell imported disks—jazz, rock, soul and classical.”

With 147 stores, Shinseido is easily the largest chain in the country. Record/tape stores range from hole-in-the-wall one-man operations to the Yamano Ginza store, which is a four-story affair with almost 2,400 square yards of floor space.

Shinseido buys records and tapes directly from the record companies, purchasing outright rather than taking them on a consignment basis. “However, we’re permitted to return any where from 10% to 15% and receive our money back.” Sumiki explains.

As for Shinseido’s customer-oriented sales strategy, he points out, “For several years now, the record industry has been aimed at the young people, while the music programs on television give people the impression that only music for young people is available. We feel it is our duty to inform people about the good music that is available. Consequently, we have printed 35,000 copies of a 200 page catalog listing 4,000 selected LPs, including classics, pop, Japanese, jazz, etc.”

(Continued on page J-17)
NICHION, INC.

NICHION's two newest studios will serve you to produce best quality cover recordings of your songs

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Local Artists Dominate

Continued from page J-3

group put out its second song, "Shinkirou" (Mirage), on April 5, and it's being used as the campaign song for Shiseido's summer cosmetics campaign.

The percentage of songs used in TV commercials becoming hits has been 90% in the past, so the Crystal King group is hoping that it will have two hits in a row.

The first Crystal King album of 11 songs, including "Daitokai," was scheduled for release on May 21.


CBS/Bony, Toshiba EMI and Victor continued in the No. 1, two and three spots for two years in a row in sales market share. Their percentages were 15.8, 11.7 and 10.8, respectively, as compared to 16.9, 13.6 and 12.2 the year prior. Below them were Japan Columbia, Polydor, Disco Mate (up from 12th the year before to 6th), Warner Pioneer and Cannon.

The record companies are starting to take steps to export more records and master tapes to other countries. Victor and Alfa Records have already exported master tapes, while Japan Columbia is placing emphasis on exporting Western music records produced in Japan.

Victory is presently exporting the master tapes for about 300 disks. Previously, it was exporting only to those areas where Japanese and people of Japanese descent were living, such as the U.S. and to Southeast Asia, but it is now also exporting to European countries.

Alfa Records has a mutual licensing contract on master tapes with A&M, and Yellow Magic Orchestra disks have proved very popular in the U.S. and Europe.

Western music disks made by Japan Columbia's special PCM recording are being exported in increasingly larger numbers. The Western music disks that it sells total about $2.2 million a year, but exports account for 30% of the total. Most are classical records, recorded in Europe or when artists and groups visit Japan, but it intends to branch out into other music fields, including rock, in the future.

CREDITS


http://www.americanradiohistory.com
Retailers See Increase

Continued from page 3-14

rock and movie scores. Each LP has a picture, its serial number (but not the name of the record firm), list of tunes and a brief explanatory paragraph. With the title 'Shinseido Ever Green Records,' this catalog is given free to selected customers, and the records listed in the catalog have a green belt and the EGR logo on the vinyl cover when displayed in the store. We started this EGR program three years ago and have found it very effective in pushing sales.'

Sumiki continues, "As for the new disks put on sale each month, Shinseido puts a blue belt on the vinyl cover of the ones it recommends as good records. Regular customers, therefore, can tell at a glance which records are recommended by Shinseido; they know from experience that they can trust Shinseido's judgment."

The company has also been printing 60,000 copies of a tabloid eight-page Shinseido Music Town containing disk news, which is distributed free to customers. It's a monthly and contains news about new disks, new singers and lots of info about foreign artists and disks.

The 990 Shinseido employees are strictly trained to give good service, not only when selling, but in getting feedback from customers after sales so that the information can be used in future sales.

The chain, with 104 of its 147 stores in the capital sphere (Tokyo and its surrounding prefectures or provinces), is expanding at the rate of 10 stores a year and is investing $9 million a year in new facilities.

Whereas Shinseido has not increased sales space for tapes, Yamano's Ginza store, which caters to office workers and students as well as older people, upped space for tapes from 20% of total floor space to 30% during the past year.

The first floor with 396 square yards of floor space is devoted entirely to popular music, and Billboard's 'Hot 100' and "Top LP's & Tape" lists are prominently displayed. Saito says customers show great interest in the Billboard lists and many buy the records in the rack under the lists.

Yamano's stores, like those of the Shinseido chain, hold autographing sessions, not only by Japanese singers, but also by visiting foreign stars and groups.

Saito says that Victor and Crown were to raise their LP prices from $11 to $12.33 as of May 21 and that other record makers will probably follow suit soon. "I don't think the price hike will hit sales too much," he says, "but customers will be more selective, buying only those records they really want."

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Audio Holds Steady

Continued from page J-12

We're hearing more and more of Udo. He's a phenomenon in Japan. He's been playing a huge role in the pop music world. His concerts are always sold out and his records sell in huge numbers. He's a great performer and his music is very popular in Japan.

Publishers Face Up

Continued from page J-13

We're hearing more and more of Udo. He's a phenomenon in Japan. He's been playing a huge role in the pop music world. His concerts are always sold out and his records sell in huge numbers. He's a great performer and his music is very popular in Japan.
YELLOW MAGIC ORCHESTRA: 1st album "YELLOW MAGIC ORCHESTRA" (SP-736) available on A&M. 2nd album "SOLID STATE SURVIVOR" (SP-4813) coming soon!

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Superb music that captivates
Striking a responsive chord
VICTOR/JVC creating an exhilarating,
long lasting experience in more
ways than one
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<th>Rank</th>
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<td>Andy Gibb &amp; Olivia Newton-John</td>
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<td>&quot;Train in Vain&quot;</td>
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Big Crowds & Good Music At Berkeley Fest

BERKELEY—The 14th annual Univ. of California Berkeley Jazz Festival, held May 22-31, was an overwhelming success, both artistically and at the boxoffice. Student producer Tony Krantz's imaginative packaging of artists with relatively compatible styles into four concerts in three different venues paid off well. All four concerts soldout in advance.

Besides two freetime concerts—by L. Shankar and Zakir Husain and by the Heath Brothers—the festival lineup consisted of a Thursday night solo performance by Keith Jarrett in the 2000-seat Zellerbach Auditorium ($30-$50 a ticket), Friday night set of modern mainstream artists in the 3500-seat Berkeley Community Theatre ($5-$10) and two weekend shows, a Saturday evening concert of predominantly crossover musicians and a Sunday afternoon fusion bill, both held outdoors in the 8500-seat Greek Theatre ($9.50-$10.50).

To true believers, pianist Jarrett's 25 hours of extended untitled improvisations were nothing short of musical ambrosia as evidenced by four encores, but to these ears, they were meandering, self-indulgent and ultimately boring.

Drummer Art Blakey and his Jazz Messengers kicked off Friday's concert with a gorgeous gospel-imbued treatment of James Weldon Johnson's "Lift Every Voice And Sing" (the Black National Anthem) highlighted by James Williams' McCoy Tyner-influenced piano work and a thunderous drum solo by hard bop's grand old man. Other selections included two Wayne Shorter compositions on a Brazilian theme. Pianist Oscar Peterson followed with a typically flawless set of four solo piano pieces, including "Old Folks" and an Ellington medley. Guitarist Joe Pass was up next with " Ain't Misbehavin' " and " When Sunny Gets Blue," demonstrating his ability to play lead and rhythm at the same time. Peterson returned with Canadian bassist Jim Hughart in tow to wind up his segment with several cooking pieces that hardened back to the piano-guitar-bass sound of his '50s trio.

By Lee Hildebrand

Intense Moment: Stanley Clarke, Herbie Hancock and Carlos Santana prove they are master musicians as they play at the Berkeley Jazz Festival.

Drummer Art Blakey and his Jazz Messengers kicked off Friday's concert with a gorgeous gospel-imbued treatment of James Weldon Johnson's "Lift Every Voice And Sing" (the Black National Anthem) highlighted by James Williams' McCoy Tyner-influenced piano work and a thunderous drum solo by hard bop's grand old man. Other selections included two Wayne Shorter compositions on a Brazilian theme. Pianist Oscar Peterson followed with a typically flawless set of four solo piano pieces, including "Old Folks" and an Ellington medley. Guitarist Joe Pass was up next with " Ain't Misbehavin' " and " When Sunny Gets Blue," demonstrating his ability to play lead and rhythm at the same time. Peterson returned with Canadian bassist Jim Hughart in tow to wind up his segment with several cooking pieces that hardened back to the piano-guitar-bass sound of his '50s trio.

After more than 34 years as a professional vocalist Betty Carter continues to be one of the most versatile and unique vocalists on the scene. Phrasing like a horn player (the influence of trumpeter Miles Davis was easily detectable) while delivering lyrics with precision, she capped off Friday by incorporating more original material than before into her mesmerizing performance.

Her new trio, led by pianist Mulgrew Miller, followed her comprise meter shifts with dazzling skill throughout.

Andy Narell, a Berkeley-based musician who has introduced the Caribbean steel drum to jazz as a lead instrument, opened Saturday's fare with a refreshing set that included Miles Davis' "Seven Steps To A Breakdown," a Brazilian number by Egberto Gismonti. The prickly tones of Steve Engquist's guitar perfectly complemented those of Narell's drum.

Though second drummer Chris (Continued on page 70)

Starlight In Philly Shines

PHILADELPHIA—With Charlie Geter's Emerald City in nearby Cherry Hill, N.J., enjoying a new lease on life as a rock music dance hall after a fling as a disco, the long-closed Starlight Ballroom in the Kensington section of the city is looking for the same kind of uplift.

David Carroll, who operates the more intimate Hot Club in center city here, where new wave bands were first introduced to the local scene, has leased the Starlight as a rock dancing emporium. With a fresh coat of paint, a large stage and a high decibel sound system, the Starlight, accommodating up to 600 patrons opened recently with Johnny Thunder's Gang War and the Warm Jets, with Lea Summers, WXPN-AM deejay, spinning records between dance sets.

Stressing the rock dancing environment, with local, regional and national new wave acts on weekends, Carroll plans to feature mid-week the "corporate rock" being pushed by the record companies. Carroll first started in 1977 book- ing new wave acts at the Hot Club and reportedly it was here that many bands like the B-52's, the Talking Heads, the A's, the Reds and the Romantics first played.

The Starlight Ballroom, closed for many years, played host to such diverse talent over the years as the Dick Clark Revue and Eydie Gorme.

Since the drinking age in Pennsylvania starts at 21, the nearby Emerald City has a bit of an edge because of the legal drinking age, the Jersey side is 19. Emerald City is also much larger, accommodating up to 10,000 people.
LATIN AMERICA STARS COVER 15 U.S. CITIES

NEW YORK—The Latin America Super Show is on a tour through 15 U.S. cities in Texas, California, New York, Illinois, Arizona, Colorado and New Mexico. The tour started June 6 and a total production cost of $1.5 million and looks to a potential audience of 27,000 per show, the first time Latin artists will receive this royal treatment.

The Superstars Show features Vicente Fernandez, winner of Billboard's Talent in Action Award for 1979 (Dec. 22, 1979), Jose Luis Rodriguez, Angelica Maria, Emmanuel Raul Vale, Juanin Faria, Enrique Yazzie, "El Polvo," Queta Jimenez "La Priza Linda," Los Dandys, Iris Chacon and her ballet, the Maestros Juventud Azteca and David del Toro, orchestra and chorus conducted by Enrique Talavera and Pedro Weber "El Chaliguruma" as MC.

The tour, sponsored by the Adolph Coors Brewing Co. of Golden, Colo., started in San Antonio's Hemisfair Plaza. Its 16,000 seat capacity has been sold out since the middle of May. The tour will move to New York's Madison Square Garden June 15 and concludes in Fresno's Selland Arena July 6.

From the first time in the history of the Garden prices for a Latin musical show will go up to $15, while the lowest will be $7.50.

New Pa. Venue

CHADDS FORD, Pa.—The Brandywine, an after-hours club and baroque facility in this suburban community between Philadelphia and Wilmington, Del., has become a new concert venue for the area.

Concerts are promoted by William Honney and his Joniance Productions based in nearby Ardmore, Pa., with attractions including Joe Cocker, New Riders of the Purple Sage, Edgar Winter and an area favorite in Nan Mancini and Johnny Dance Band.

The Brandywine, with a seating capacity of 1,600, boasts a large stage, comfortable dressing rooms, and provides its own sound and lights.

Honney, who has been booking talent and promoting pop concerts for the past 40 years, aims to bring in a steady parade of name attractions.

Switch For Zadora

LAS VEGAS—Warner-Curb recording artist, Pia Zadora has changed producers and musical directors from country to adult-contemporary. At the same time she is signing numerous bookings.

Producer Jim Tract, in association with Richard Perry, is set to produce Zadora's upcoming LP which will sig her career and image more toward her ballad style, claims Tino Barone, her manager.
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SMOKEY ROBINSON
Greek Theatre, Los Angeles
Admission: $17.50, $10.50, $7.50
Two decades after his first hit, Robinson not only proved he has staying power (although there have been lengthy spells between hits), but the years have been good to him. Having seen Smokey perform numerous times as a member of the Miracles, and personally feeling his in-person vocals fell somewhere between weak and thin, I approached the show expecting little.
But quite tracably, on the opening night of his two-night stand May 23, Smokey proved that he indeed sings for the audience.
In addition to his superb vocal skills, he fully works an audience. What I saw at the Greek.
The SRO crowd was in the palm of his hands when he struck the first word of "Tracks Of My Tears". Robinson knows that with his assurance, familiarity and balance are the name of the game—and he gave it both.
The singer/songwriter, backed vocally by Quiana Neal on background vocals and an eight-man band, sang nearly 20 tunes in about 90 minutes.
Smokey's humility and audience appreciation, coupled with his apparent love of his craft, could only understate the staunchest cynics. There were no props or gimmicks—just a lot of music—and fan.
We ran through "Get Ready", "I Want To Be Your Love", "Quiet Storm", "Crushin'", "Bad Girl", "Tears Of A Clown" and "Shop Around", among others. He smoothly blended both the old and new for perfect balance.
The show, at times, appeared unstructured. That's when the fun began. He asked for requests from the audience and tried to accommodate as many as possible. His tightly knit, well-rehearsed band never wavered. It apparently knows the entire Robinson book.
It was cold at the outdoor theatre and people were seen huddling together attempting to get (or stay) warm. But they were there from the moment Smokey said, "This is the world's biggest pyramid" to its final "goodnight!"

RODNEY CROWELL
Poets Music Hall
Memphis
Admission: $3-56
Crowell, a guitarist and singerwriter who blends articulate songwriting with commercialism in his music, supplied the fire and flash too often missing from his records when he and his Cherry Bombs heated up the 400 seat club May 24.
Sustained by excellent in-hocous acoustics, Crowell's 70 minute set included a strong mix of new songs of "But What Will The Neighbors Think" with more familiar hits like "Leavin' Louisiana In The Broad Daylight", "Oh A Real Good Night" and the shimmering ballad, "I'll Con Gain Control Again."

SELECTER
Diplomat Hotel Ballroom, New York
Admission: $8.50
The bank of white balloons at the Diplomat Hotel near Times Square was filled with young fans Memorial Day to see Selecter, a British punk rock band led by singer Paul "You " Rickie, and the band's male vocal was a tight fit in the spacious ballroom.
White lightning fast fingers frisked across the keyboard as bassist Gary "Ban" Hall and singer Paul "You " Rickie, the most obvious reference to The Prodigy, up a tight, well written set of music that had already transformed the old punk rock style staples such as guitar and drum solos which only capped life from the performance.
Selecter was accompanied by Gaiety and Europe, opened with a blistering eight song, 60 minute set that any band could only dream of. Selecter's World War 3 shows Atlantic clothing and hairstles of Nigel "Crowd Control" "Ashes To Ashes" and "This Side Of Life" appear as an American soul band however. The music is excellent reggae. It transcends the musical limitations of the genre to reach a more spiritual feel.

MEL TORME
Mar's, New York
Admission: $15
Everything was just right to say that performer gets better and better, but that is exactly what Torme demonstrated during an impeccably paced and carefully chosen selection of songs on this club date May 27.
The crooner, with a shuffle of a swing with a swing, "Watch What Happens" and easily glided into a wide range but tasteful medley that included "You And Your Night And The Music" to a brief "Feelin' Groove."
His perfectly executed "New York State Of Mind" had Brooklyn following the happy "Pick Yourself Up." He brought fresh newness and drama to "All The Things You Are," but he stopped the music to look into the faces of the audience about what they've been. He answered with a clever rewrite of Cole Porter's "You're The Top."
He introduced an appealing song he wrote with Jerry McGee, "Love Of The Real Thing" and another high of the evening with a "Foggy Beach" melody while accompanying himself on piano. "Blue Moon" got a full treatment as he sang two unceremonial Larri Hart lyrics before Rog and ert settled on the moon tunes.

JIM CARROLL BAND
Old Waldorf, San Francisco
Tickets: $5
Carroll, after Peter Tosh only the second act to be signed to Rolling Stones Records, drew crowds of hundreds of the half hour club on May 22 as he and his guitar/bass/drum trio Carroll & Company heighten with a gatsby ensel recording of "Sweet John." Both are consummate New York street post punkers who followed the hard-rocking atitude on stage with autobiographical songs of urb an tension and psychological dramas.
Whereas Reid, however, has a lighter manner that seems suited to his songs due in his style, Carroll is a much more straightforward rocker. He keeps the pace clean and steady and makes the guitar sound lower powered by his strong and able band—chopped up the material with lots of ligh but intertions. The set was superbly played, building the slowing climax provided by his best and wildly infusive song, "All My Friends Die." - JACOB MACKOE

www.americanradiohistory.com
NEW YORK—Disco operators across the U.S. show confidence in the future of the industry in spite of the bearish economic climate.

The results of a Billboard poll of 5,300 disco operators across the nation show that a vast majority have upgraded the sound, lighting and decor of their rooms, and a significant number have expanded their floor space.

According to the statistics, 72% of the club owners polled laid out sums of money up to $50,000 to upgrade the audio components in their rooms, which is five times higher than what was laid out as much as $60,000 on better lighting.

Although the percentage of those redecorating their space was somewhat smaller, the amount of money they spent (upwards of $390,000 in some cases) was significantly greater.

Billboard researchers found that the expenditure for club improvements was not done out of desperation to hold a dwindling clientele. In fact, more than 46% of those polled emphasize that business actually improved over the last 12 months. Another 50.5% report that their clientele remains stable, while 19% complain that business is down.

One significant shift reflected in the poll is the drift away from a conventional disco music format. At least 11% of all club owners polled have now added rock or some type of fusion disco sound to their repertoire. The use of live talent is also on the increase, up to 48% from 36% last year.

The drastic cutback of free promotional records by recording companies to disco deejays is also reflected in the poll. Some 36% of all club owners say they are inputting a record into their slot machines rather than continue a monthly deal that the bands receive.

Also, more club owners have instituted an admission fee policy. 75% this year as opposed to 70% last year. Conversely, however, fewer club owners are imposing a minimum charge on their clients. Last year 61% of all club owners required a player to drink minimum. This year that figure is up to 82%.

In spite of the ups and downs of their business, the number of mobile operators is growing. Last year only 12% of those polled were in the mobile business. This year that figure is up to 21%.

Although the turntable and amplifier markets have remained pretty stable over the past year, the survey reveals that in other categories the equipment buyers are now choosing their options over a wider variety of brands.

In turntables, Technics remains the undisputed leader with 69% of the market. Garrard runs a distant second with a mere 4%. In the amplifier field, Crown and BGW still battle each other. Last year the two companies tied for a 17.3% share of the market. This year BGW shows a slight increase with 15%, with Crown close on its heels with 18%.

The chart which last year controlled a 31% share of the tape deck market has since slipped to 15%, with a large number of competitors including Pioneer, Akai, Sony, Technics, Revox, JVC, Hitachi, Dokoder

and Nakamichi enjoying a share of the market.

In speakers, the story is pretty much the same with JBL losing its commanding lead of the market. The firm’s dominance is now strongly challenged by Cerwin-Vega and Altec, with club operators also showing a preference for such brands as Electro-Voice, GLL, Bose, Klipsch and Gauss.

In phonograph cartridges, Stanton’s commanding lead has slipped, but so too has Shure’s, its closest competitor. Challenges are now coming from such products as Audio-Tech m, and Picker (a division of Stanton). The same story is true of headphones. Last year, Koss held a 33.7% of the market, followed by Sennheiser with 18.8%. This year Koss’ share of market has slipped to 20.1% with Sennheiser going down to 6.9%

The rest of the market is shared by a broad range of brands including Pioneer, AKG, Sony, Audio-Tech and Realistic.

The growing acceptance of a wide variety of brands is also reflected in the lighting products. Last year, Leather was the runaway leader in the field of mixers with a 25.9% share of the market. This year that share is down to 14%. GLI, the firm’s closest competitor, also slipped from 14.1% last year to 9% this year. Bozak was the only firm in this category to show an increase in market share.

Chasers/sequencers, color organs, dimmer boards and strobes are still the big favorites among club owners. In spite of the nationwide push on video it has not gained greater acceptance in the clubs. However, it has not lost ground from its 14% share of market either. The much-touted lasers are, however, a disappointment, slipping from 7% last year to 3% this year.

Everybody Wants To Dance

- Continued from page 17

spice and it works because it’s non-competitive.

He sees this fusion going in several directions. “Dance music has wide appeal. Why is the black kid buying Pink Floyd and the white kid buying Michael Jackson?” he asks. His theory is that this wide range of music can work better as a radio format. “Disco burned out in radio programs,” Caviano says.

But Caviano argues that radio programmers still keep in touch with local discos. He advises them to listen to the records for the records that are the most melodic and have the best hooks.

Caviano reasons that a programmer has to do his homework. “but you can go with your gut if you are selective. You can take a chance on what you feel in your gut. However, the clubs are important because a programmer has to follow more than store reports. Then to dance rock club opening up each week,” he says.

Caviano suggests that this new fusion “is breaking down barriers.” He points to KKS-FM in Los Angeles, which was losing some of its white listeners.

“it had to get them back and hold the blacks,” he recalls. So the station expanded its dance mix, Caviano says. “They added an ingredient that gets them all. Everybody wants to dance.”

Clubs Buy Electric Microprocessor Unit

LOS ANGELES—Cybernetic Data Products, manufacturer of computerized electronic moving signs, has moved into the disco field. The Chatsworth, Calif., company has sold its model 6000 microprocessor unit to four U.S. clubs and several overseas firms which sell electronics equipment to discos in their territories.

The unit, which sells for $1,995, flashes inputted messages on a continuous basis, using a keyboard for preprogrammed messages and two-inch letters using red light emitting diodes.

One operator, the Firehouse in Kansas City, will install five units within its restaurant/club complex with a central programming station located in the manager’s office. The signs, which are 30 inches in length and stand seven inches high, are out of sight of the keyboard unit. The operator can program individual messages on all five units, explains Michael Roman. Cybernetic Data’s executive vice president for sales.

The company claims 1,000 units can be hooked up via phone lines into a network of message points.

The 1-year-old company’s expansion into discos comes on the heels of its having one of its units field tested by a San Fernando Valley retail chain.

The first disco customers include N Touch in San Francisco, Jeechels in Salt Lake City, Skateland in Kansas City and the Firehouse, according to Max Fox, Cybernetic’s marketing executive vice president.

Initial club usage involves spinning popular records as long as buyers are Kramer, a top dancer in the club or a special event slated for some time in the future.

By using microprocessor integrated circuit chips, the model 6000 can utilize nine visual effects including straight lettering. By contrast, a cheaper model 2000 ($1,395) only offers straight lettering.

The company is offering its units on a sale or lease basis (leasing runs to $90 a month).

The unit can be programmed to flash a message, advertising pitch, or whatever its owner wants and this message recycles repetitively until someone stops and starts a new message," explains Roman.

(Continued on page 34)
NEW YORK—The much anticipated release of the original motion soundtrack album, "Can't Stop The Music" is now available. The Village People who star in this upcoming summer release have increased their commercial appeal with the "12 inch" single cut from the album. "Liberty" and "Magic Night" are typical of the group's established formula. No excitement or musical level seems to prevail on these selections.

The current 12 inch 33 1/3 r.m. "Can't Stop The Music" is the only selection of the group. Comprising in the movie with the Village People is the Kithchen Family. Two of the cuts from this Columbia album, "Give Me A Break" are included on the soundtrack.

"Single Man" stands out as the group's best effort. Bass oscillations and a pulsating rhythm track issue this 4:59 cut as a possibility for its next 12 inch release. Both the Village People and the Kitchen Family albums are produced by Jacques Morali.

Tristar's current "Low Injection" is the sister of the group's first album on Elektra. The group's emergence on the disco scene as formidable talent is heard at all selections. Design will "I Feel" at 8:34 to be a funky midtempo rocker with a straining percussion break. "Big City Rocker" is more pop-oriented and should do well commercially.

"If You Can't See It" is a beautiful ballad with a demo on the band's recording contract. Producer Allen Richardson and Fred Wesley have utilized the group's lyric to its best advantage on this recording.

Ricky Foster, head of the Rocky Mountain Disco Pool in Denver has commissioned his mixing and producing efforts with Steve Cooper's label. This upcoming 12 inch titled "To Love Again" by Shue Shiva. It will appear on the Denver-based Cabbage label. The 12 inch 33 1/3 r.m. clock will run 5:30. Foster describes the tune as a rock/vio disco synthesis effort.

BOSTON
This Week
1. GLOW OF LOVE—all-change/Warner-MRC (LP)
2. DYNAMITE—JUMP TO THE BEAT—Stevie Lafftan—Peoria (LP)
3. HOW JUST IS YOUR LOVE?—A&M (LP)
4. GIVE ME A BREAK (12-inch)
5. TOUCH ME WHERE IT'S HOT—Stevie Lafftan—Peoria (LP)
6. TOUCH ME WHERE IT'S HOT—Stevie Lafftan—Peoria (LP)
7. GIVE ME A BREAK—Stevie Lafftan—Peoria (LP)
8. TOUCH ME WHERE IT'S HOT—Stevie Lafftan—Peoria (LP)

LAKE WASHINGTON
This Week
1. GLOW OF LOVE—Stevie Lafftan—Peoria (LP)
2. DYNAMITE—JUMP TO THE BEAT—Stevie Lafftan—Peoria (LP)
3. HOW JUST IS YOUR LOVE?—A&M (LP)
4. GIVE ME A BREAK (12-inch)
5. TOUCH ME WHERE IT'S HOT—Stevie Lafftan—Peoria (LP)
6. TOUCH ME WHERE IT'S HOT—Stevie Lafftan—Peoria (LP)
7. GIVE ME A BREAK—Stevie Lafftan—Peoria (LP)
8. TOUCH ME WHERE IT'S HOT—Stevie Lafftan—Peoria (LP)

LOS ANGELES
This Week
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8. TOUCH ME WHERE IT'S HOT—Stevie Lafftan—Peoria (LP)

PHOENIX
This Week
1. GLOW OF LOVE—all-change/Warner-MRC (LP)
2. DYNAMITE—JUMP TO THE BEAT—Stevie Lafftan—Peoria (LP)
3. HOW JUST IS YOUR LOVE?—A&M (LP)
4. GIVE ME A BREAK (12-inch)
5. TOUCH ME WHERE IT'S HOT—Stevie Lafftan—Peoria (LP)
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7. GIVE ME A BREAK—Stevie Lafftan—Peoria (LP)
8. TOUCH ME WHERE IT'S HOT—Stevie Lafftan—Peoria (LP)

MONTREAL
This Week
1. GLOW OF LOVE—all-change/Warner-MRC (LP)
2. DYNAMITE—JUMP TO THE BEAT—Stevie Lafftan—Peoria (LP)
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7. GIVE ME A BREAK—Stevie Lafftan—Peoria (LP)
8. TOUCH ME WHERE IT'S HOT—Stevie Lafftan—Peoria (LP)
Rock Disks Making Dents In Current Disco Top 100

LOS ANGELES—While r&b may be the strongest influence in disco today, there is also a significant influx of rock on a number of charted hits.

Warner-distributed Sire has three rock-oriented acts on this week's Disco Top 100. All represented by cuts from their maiden albums. Three songs from The Pretenders' album—"Brass In Pocket," "Mystery Achievement" and "Precious"—drop to number 32; two R&B tunes—"One Step Beyond" and "Madness"—jump to number 76; and M.S.'s "New York, London, Paris, Munich" LP dips to number 96. "Brass In Pocket" by the Pretenders is at top 15 on this week's pop singles chart; "Pop Muzik" by M hit No. 1 last November.

The hottest rock-related track on the disco and pop charts is still Blondie's "Call Me" from "American Gigolo." On the disco list the Polydor soundtrack falls to number 28, while on the pop survey the Chrysalis single holds in the top 10 for the 12th straight week.

Three other hot rock titles climbing the disco chart are Gary Numan's "Cars" on Arista at number 56, Pink Floyd's "The Wall" and "Run Like Hell" on Columbia at number 57 and the J. Geils Band's "Come Back" on EMI at number 69. Pink Floyd's LP had been No. 1 on the pop chart for 15 weeks, while Numan's single is also in the top 10.

A rock-r&b-disco hybrid sound is represented by Machete's RCA/Hologram 12-inch disk "Is It Love," which dips to number 54 on the disco list.

PAUL GREEN

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Pool Suing Label Over Alleged Ad

NEW YORK—In an unprecedented move, the Phoenix-based Southwest Record Pool has slapped Midsong International Records and its owner Bob Reno for breach of contract in failing to pay plaintiff the sum of $225 for goods and services rendered.

The suit, filed in Arizona Justice Court by Bethancourt and Fuller, attorneys for the plaintiff, claims that Midsong and Reno have "failed and refused to pay the debt arising out of a Midsong ad in the pool's newsletter in spite of repeated requests."

Scott Tuchman, director of operations for the Southwest Record Pool, laments that being a non-profit organization every penny counts in the pool's operations.

Tuchman claims his pool has spent more than 50 hours and 26 long distance telephone calls trying to get the money from Midsong.

Southwest Record Pool is asking the court for compensation, attorney's fees, and court costs in the action.

Forum Exhibits Rising; Now 42

NEW YORK—Exhibitor booth commitments continue to be received for Billboard's eighth International Disco Forum, to be held at the Sheraton Centre here July 14-17.

In addition to the 22 sound and lighting firms and equipment manufacturers named in last week's issue, 20 more exhibitors have been confirmed in this past week.

These include Body Graphics, Kruger Associates, Lights Fantastic, Science Fiction, Roctron, Crown Industries, Kremsa, Varacon Electronics, Custom Lighting, Light Em Up Let's, G & D, Disc Jockey Accessories and New York Sound Labs.


More than 300 pre-registrations have been received for Disco 8. Those wanting more information about the conclave should contact Salpy Tchalekan or Nancy Falk in Billboard's L.A. office.

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Billboard's International Disco Forum 8
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Los Angeles, California 90069

Please register me for Billboard's International Disco Forum 8 at the Sheraton Centre Hotel in New York City, July 14-17, 1980.

I am enclosing a check or money order, in the amount of (please check):$315 REGULAR RATE for all categories: Club Owners/Managers/Franchisers, Record Company Personnel, Equipment Manufacturers, Exhibitors, Promotion and Marketing, Managers, Artists and Radio Personnel.

$235 for Disco DJs, Disco Forum Panels, Students, Military, Spouses.

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Address

Telephone ( )

Expiration Date

Signature

Registration does not include hotel accommodations or airfare. Registration substitutions may be made. 10% cancellation will be applied 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.

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5 Ohio Record Pools Merging

Continued from page 33

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BAARN—Because of its more competitive price and its apparent better quality, the videodisk is likely to ultimately take the lion’s share of the home video market. Disk and prerecorded videotape, however, will coexist for a long time to come. That is the view of Jim Zalsman, president of PolyGram’s video division who recently returned from fact-finding visits to the U.S. and Japan.

Says Zalsman: “People have been telling me for the last 10 years that we are on the threshold of a video breakthrough. Certainly there is a video era coming—but exactly when and in what dominant configuration are questions that are still unresolved.”

“The battle of the systems is still being fought, and until it is decided, we will have a bottleneck in the flow of software. There is a real ‘chicken and egg’ situation, in that there will be no software explosion until we have a substantial penetration of hardware—but in respect of the disk, there can be no large-scale penetration until a wide range of mass appeal software is available.”

Zalsman feels that his video Catch 22-style impasse will continue until ventilated “slowly and painfully” by the inevitability of gradualism. “I think we shall see a continuing development of industrial and educational software—because this is not so price-sensitive as general consumer programming—and then, as hardware penetration increases, a steady build-up to a market. One thing is certain, it will be a costly process of development and evolution.”

Asked for his views on the kind of video programming which will have mass appeal, Zalsman says: “I have no idea—and I’m not really too concerned about this question because the consumer will tell us in the end and we shall learn by trial and error. After all, phonograph records have been in existence for 80 years and we still cannot predict exactly what a consumer will buy.

“However, some things are already clear. First of all, in the music industry there is a tendency to think mainly in terms of musical programming. The videodisk is not simply a record with pictures. It is a completely new configuration in communications in which music will play an important, but not a dominant role—perhaps 20% to 30% of the total market.

“Secondly, I think there will be a substantial market for feature films. Now, people have said to me, ‘Who will want to buy a feature film on videodisk?’ I think, if once, the interest is largely dissipated’. But you could use that same argument in respect to the sound record. The fact is that people do want to buy certain specific titles from time to time and they make no measure of how often they will play those records.

“Out of, say, 6,000 album titles which are released every year, the consumer may buy nine or 10, so he is making a very refined choice. I think the same refined choice will be made in the matter of video software. There will be some special films that consumers will want to possess, even though they may play them only two or three times in their lifetime.”

Zalsman sees the future development of disc software in terms of two key thresholds. “The first will be when there is a penetration of hardware of about 3%. At this point it would become worthwhile for the big dealers to stock a range of software, in broad variety, in order to attract the maximum number of customers.

“The second threshold will arrive when there is a sufficient penetration of players to start making programs specifically for the home video market.”

Zalsman sees great potential in what he calls “entertainment” —a combination of entertainment and instructional programming. “For example you could make a videodisk of a certain ballet and then add illustrations of all the ballet positions. I think we should be able to start making programs of this kind when we have anything from 15% to 25% hardware penetration.”

Although Zalsman agrees that videodisk programming will necessarily be as broad in range and scope as that of major television networks, he notes that while television companies are geared to “lowest common denominator” programming, videodisks are not necessarily going to be software that appeals to a mass audience.

First, product will consist of “24 or 25 titles, primarily MGM feature films, and are due for release on VHS and Beta consumers before the end of the year. They will be marketed in this country by a sales force under the organizational umbrella of the CBS Video Enterprises Division.

Videodisks will figure in 1981 releases, says Cy Leslie, president of the CBS division, who estimates that as many as 70% of both cassette and disk should be in the marketplace within a year of operation. On the sales level, early plans call for “hitting all outlets that now handle home video,” among them photo dealers, video hardware merchants, and the growing number of video software specialty stores, as well as traditional record and tape dealers.

However, the long-time record orientation of Leslie, founder and former chairman of Pickwick International, as well as the organizational positioning of his division under the CBS/Records Group head by Walter Yentoff, indicate that participation of record retailers in the home video market. Polygram’s video division has a number of sales and marketing initiatives planned.

The more than 25 Music Plus stores here sell Maxell best, states buyer Norton Young. The store also handles Memorex and Scotch. Young points out Maxell’s progressive packaging change in going to a black and silver or gold package along with the distinctive “music in motion” logo. Young recalls custom-made four-foot-square color blowups of Maxell product for the West Los Angeles store as a grabber merchandisingwise. A Memorex blue and yellow three-dimensional floor display that held 36 units also picked up business.

In 1979 Maxell cooperated with Music Plus in providing 5,000 T-shirts which were publicized and given out at an Aztec soccer game as a promotional exercise.

Memorex continues a deluxe inner record sleeve promotion with Music Plus. wherein the local chain.
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Blank Tape Sales Rising

• Continued from page 35

All five tape boxes find store reports indicate consumers are becoming increasingly brand and quality conscious. "The more it costs the better they figure it records and the better it sells” is a universal comment. All tape manufacturers feel blank tape makes them able to provide high quality products:

Men and women personal use conjunction with sales and clerks to make them well known.

- The tape player or casette player will be more and more personalized and the saleability of new product than do the record/cassette counterparts.

- The tape player or casette player will be more and more personalized and the saleability of new product than do the record/cassette counterparts.
Currency Shift Knocks Out BASF's New Plant

LOS ANGELES—BASF is phasing out its recently opened 21,000-square-foot facility in nearby Fountain Valley, Calif., on the outskirts of Los Angeles.

The facility was opened in December and will be the first of several BASF facilities to be opened in the Los Angeles area. The company has also opened a new facility in nearby Inglewood, Calif., and plans to open another in the future.

The new facility will produce 1,500 tapes per day, with an initial capacity of 10,000 tapes per day. The facility will also be expanded to produce 25,000 tapes per day in the future.

The facility will employ 100 workers and will be the largest BASF facility in the United States.

The facility is located on the site of a former military base and was built by the company to meet the demand for tapes in the Los Angeles area.

The facility will produce tapes for a variety of applications, including audio and video recording, and will be the only BASF facility in the United States to produce tapes for the entertainment industry.

BASF is a leading manufacturer of polymer products worldwide and has more than 100 facilities in the United States.
For the 1st time ever, the video cassette is launched simultaneously with the album. (All the best tracks, including "Let's go round again.") SHINE is just one of our many titles featuring major artists. Order yours now.

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A VCL Pre-Recorded Video Cassette

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VHS Beta VHSi
Zalsman: Videodisk Will Prevail
Battle Of The Systems Still Being Fought, He Says

- Continued from page 55

videodisk producers should ultimately go after specialist minority audiences because they are not dependent on gathering big audiences to advertisers.

"If I make a videodisk about the finer points of trout fishing and I can sell it to, say, 2% of all trout fishermen who are anxious to perfect their technique then, by the time there is a sufficient penetration of hardware, I can sell a hell of a lot of videodisks.

"The degree in which you can go into special programs is governed by the penetration degree of the hardware.

As to the extent to which home videodisks will do the same reaping of leisure expenditures by consumers, as home video becomes more widespread, but he sees it as posing no real threat to any other entertainment medium.

"Some people have suggested that when home video becomes really well established, television networks will be reduced to putting out news, current affairs and sport. But I think this is nonsense.

"There will be times when a consumer will want a particular show at a particular hour of the day in the office, will be content to sit down and allow his viewing to be determined by whatever the network is offering. On other occasions he will decide to play a videodisk of a feature film, or maybe to rent a golf instruction videotape."

Zalsman does not, furthermore, see home video as a damaging competitor to the cinema. "The consumer will not say to himself, 'Shall I go to see such and such a film at the local cinema or shall I buy the videodisk or videotape?' There will not be an either/or situation--because when you go to a cinema, you buy the ambiance as well as the movie. "What may well happen, in fact, is the people who go to the cinema, in say 1985, to see the future equivalent of 'Saturday Night Fever' are very likely to buy a videodisk or videotape of the film to watch it again at home, and as when they wish, at their leisure.

"On the sale of copyrights and royalties on video software, Zalsman admits that the question is fraught with problems. "Some inflated figures have been quoted, mainly perhaps because of fear that people who have stopped watching home video develops. But it is important to point out that if agreement can't be found between the record and the software producers, then it will open the way to piracy on an apocalyptic scale."

"As increasing penetration of hardware is achieved, there will be a growing demand for software--and if there is a software vacuum because of a deadlock in royalty negotiations, then you may be sure that the pirates will do their best to fill that vacuum."

Turning to the audio-only use of the Philips compact disk, Zalsman confirms that PolyGram will be supplying software for the disk. "We feel that there are tremendous advantages over the conventional disk and as PolyGram is one of the largest independent creators of audio software, we shall be one of the first companies to jump on that bandwagon."

Zalsman believes that the 4-inch compact disk will ultimately supersede the conventional disk. "But obviously there will have to be a long period of coexistence before the present disk system becomes obsolete. The compact disk is so much handier to use and its reproduction is superior to the previous. Because of its size, I think it also has an in-car application, though this has so far been the necessary vacuum."

Another major advantage of the compact disk, according to Zalsman, is the fact that the risk of its being pirated is minimal. "You need an investment of millions to make a master and manufacture the disk. Any potential pirating would have to commit himself to an immense initial outlay. When we first started making master units, we knew from the start that anyone who had about 5,000 guilders so spare could make pirate cassettes. "Pirates, we know now make conventional vinyl records--and for the time being they have to lay out a good deal more and are committing their crimes on a more professional basis with an investment of 10,000 guilders. But when it comes to the compact disk, the situation is very different because the necessary investment is huge and the skills highly specialized.

Tour Response
TOKYO--The Village People's recent tour of Japan drew fewer people than expected, according to Terry Lollback, spokesman for Universal Orient's Kazuhiro Chiba, despite a major publicity drive being conducted. "We were looking at 30,000 fans turned up for 10 concerts, including two invitation-only shows."

But Tsuneoishi Kamijo, manager of PolyStar's promotion division, claims that the tour is paying dividends in disk sales. The soundtrack to "Can't Stop The Music," featuring the Village People, has been released here to strong initial business, he says.

KUALA LUMPUR--The Asian Music Industry Assn. (AMIA) held its inaugural meeting in this Malaysian capital April 25, attended by industry representatives from throughout the Southeast Asian region.

The group was formed earlier this year as part of the new Asia Pacific Regional Council created by the International Federation of Phonograms and Videograms (Billboard, Jan. 26, 1980).

Its aim is to deliberate common problems affecting the five member countries--Singapore, Malaysia, Thailand, Indonesia and the Philippines--with particular reference to record and tape piracy, considered the single biggest obstacle to the record industry's financial health and growth.

The Kuala Lumpur meeting was attended by Datuk Lew Sip Hon, Malaysian deputy minister of trade and industry, and Tomoko Katsumi, head of AMIA members to find ways of preserving and popularizing ethnic and folk music of the region, and, if possible, to develop it into an internationally acceptable art form.

"Western music has settled quite comfortably among Asians," he said. "Now there's a dire need worldwide to develop a greater interest in local repertoire."

Datuk Lew admitted that although Malaysia is not a member of any of the international copyright conventions, amendments are being formulated to strengthen the local copyright act to make it more difficult for anyone to infringe protected works. He also spoke of the possibility of introducing stiffer penalties for offenders.

But the deputy minister reiterated that music must be available at a price within the reach of the man in the street, a point he emphasized last year when addressing Billboard's first Asian Music Industry Conference in Kuala Lumpur.

"As long as the prices of records and tapes are beyond the reach of the average consumer, the incentive to copy original works by unscrupulous companies is reduced."

Aussie Disk Group Criticized
SYDNEY--The Australian Record Industry Assn. has poured scorn on the music lobby against the acceptance of a Copyright Tribunal recommendation for an increase in the mechanical copyright rate from 5% to 6.75% (Billboard, May 31, 1980) and been slammed by the Australian Copyright Owners body as an attempt to use the federal attorney general, Senator Durack, and his department, as "an instant court of appeal."

The copyright owners group fears that the attorney general will be used as a mini-tribunal, though no significant new grounds of evidence has been produced.

R. Lollback, spokesman for the Australian Music Publishers Assn., one of the four member bodies in the Australian Copyright Owners, claims that record company earnings of price increases are totally misleading.

"Without open profiteering," he says, "the proper increase resulting from the tribunal's recommendations would be 51 cents per record, or less than 6% of the total cost."

This figure would comprise 13 cents in dealer's margin, 8 cents in sales tax, 6.4 cents in matrix fee, 19.7 cents in mechanical royalty and 3.1 cents in manufacturer's share of the wholesale price.

Lollback points out that the EMII-licensed price rise from $8.50 to $8.99 introduced during the tribunal hearings was virtually the same as that recommended by the tribunal.

SWEET TOOTH: Australian band Paul Kelly and the Dels cut the celebratory cake at Mushroom Records flanked by managing director Jon Henry, at head of table, to mark their new deal with the label. The Melbourne group's first album will be produced by Jo Camilleri of Jo Ze Povel and the Falcons and Martin Arminger of the Sports.

June 14, 1980 Billboard
BBC Hurt By Musicians’ Walkout

Record Industry Losing Vital TV Promotion Vehicles

Continued from page 3

of the Musicians Union, has participated, by refusing to allow an interview featuring himself to be broadcast, saying he wants it off the air until the dispute is settled.

In another incident, a popular vocal group, the Kings Singers, were due for record for the BBC, but on arrival at the studios talked to pickets and decided not to carry out their engagements during the strike.

In fact, all 40,000 members of the union have been instructed not to work for the BBC, although the effect of this may not be immediately apparent, because of the large stock of recorded material available.

The axing of five in-house BBC orchestras, and approximately 130 musicians, was part of a planned £250 million economy drive to be spread over the next three years. In addition, Musicians Union general secretary John Motion has accused the BBC of breaking "non-strike" agreements with his union, and agreements over the sums spent annually on music.

This deal provided for music spending of around £250 per year, providing needletime hours (the amount of time recordings were broadcast) were proportionately cut.

But BBC chiefs say that the Corporation increased needletime after agreement with Photographic Performance Ltd., which collects the record royalties, and that the Musicians Union was "an insignificant signatory" to this deal.

As to the continuing effect of the strike, it seems likely that the prestigious annual Promenade concerts, due to be held at the Albert Hall, will be abandoned unless the strike ends.

The Bee Gees have already rejected a suggestion that an outside consortium, involving Capital Radio, the London commercial station, should take over presentation of them.

But this involves a further development of the angry dispute. The BBC is said to be considering legal action against various existing orchestra staffs if they play in public. Staff musicians have been working in other orchestras in the Union, that although their contracts with the BBC were suspended, the BBC orchestra musicians have not stopped them playing for anyone else.

Meanwhile, there are daily instances of musicians pulling out of BBC bookings. The New Seekers, who were booked to appear on a BBC broadcast in Northern Ireland at a few minutes notice, losing a £1,000 booking prize. In an earlier dispute, player Jack Brymer, pulled out from introducing a two-hour "Music for Peace" programme.

At the Bath Festival, the English Chamber Orchestra agreed to play for the Corporation for £300, but when the BBC decided to use an independent orchestra and record the concert for future transmission

Observers see this turning into a long, bitter struggle. The BBC says that it won't withdraw its economy plans. The Musicians Union says it's 100% solid in its strike determination.

Union pickets are handing out leaflets saying, "The issue is the employment of musicians. The BBC is sucking a third of its musicians and listeners out of circulation, not because the BBC needs more music. More of its output will consist of records."

"More than 60% of BBC radio output is music, but less than 5% of radio demand is music."

"The intended and motivation of buyers of the bulk of the two product categories is the complete opposite, so this kind of consumer testing is useless and pointless."

French Rock Tie To Honda

PARIS—French rock is to get a huge boost through a major national promotion, led by Patrice Marcon in conjunction with motorcycle manufacturer Honda. The campaign, being arranged by R.A. France, is introducing a new musical genre, "motor-rock," but the promo base- is mainly electronic, including as Telephone. Starshooter and Jacques Higelin.

The national pull is the result of the obvious interest between motorcycles and the 14-25 age group which is most strongly attracted to rock music, according to recent research. The promotion will feature the release of an IGG label, in many of its exports to Germany and the U.S.

Honda musically aids which controls two retail outlets, the classical specialist branch in Amsterdam, and another in London.

The company has moved into new offices in Nieuwkoop, in the West of Holland, Dutch record company Agrap. set up three years ago through Nuis, is also newly housed, in Oterloose, in East Holland.

LONDON—Following a six-month-long recording dispute, the forming Right Tribunal is expected to decide on new fees in "needle- time" payments, on behalf of independent local radio stations in Britain (Billboard, March 1, 1980). It will make its decision in time to end the round of the current month. But as it seems likely that the deliberations will result in a percentage royalty rate near the 75 of the U.S., increased fees are likely.

On the other side were claims for "a purely nominal fee," but the eight independent Radio Contractors, representing the 19 commercial radio stations.

HONG KONG—There's been criticism in the press here recently of inferior profits from international labels. Local Asian groups are exported, and said to be getting less than 10% of their American or European U.S. pressings. Many hit albums are reportedly managed in Singapore; Taikoo Sino and Thaialand, and customers, with no standard of local comparison, are not aware of the inferior product.

As for what they buy, Japanese pressings, on the other hand, are said to be often better than the original U.S. versions.

AMSTERDAM—Daily airplay of Jay and the Americans' 1965 U.S. hit, "Cara Mia," by NOS radio deejay Piet Verbeek, is garnishing a tremendous response here that EMI Holland has rush-released a reissue of the single. (This is the European United Artists.) Now it's shaping up as a major hit this summer, and will be followed by a compilation of the group's greatest hits, including "She Cried," "Come A Little Bit Closer" and "This Magic Moment."

Meanwhile, Pim van der Kolk, head of EMI Holland's promotion department, is busy trying to trace the act's lead singer, Jay Black, for promotion purposes.

SYDNEY—RCA Records Australia is releasing an assemble edition of the single track recorded by the late Elvis Presley—including alternate takes and interview sessions that in an exhaustive repackaging project. This will comprise a four-volume single albums per volume, and 40 disks in all) entitled "Elvis... The Legend," to retail at $100 per volume.

It comes in a gold-embossed box with 12-page booklet, containing photographs and session information.

HELLSINKI—The use of rock and disco music as a means of luring passengers into the Finnish banks has reached remarkable proportions here. Not long ago, a bank in the town of Oulu, was promoting a disco event on its own premises. Several thousand youngsters showed up at this "rock concert" in the presence of Suomen Yhdyspankin and Osuus- pankki have been using more peace- ful means of promoting customer acquisition. Both banks have produced their own-brand pop and rock albums with the hope of offering a new incentive to open new accounts. Both banks have offered their own-brand pop and rock albums with the hope of in- offering these free incentives are cur- rently being examined by a market- ing tribunal.

New Aussie Album Charts

SYDNEY—The Australian publishers of Rolling Stone magazine have joined forces with Sydney rock radio station ZM to produce a weekly national top 50 album chart. This is used in each monthly edition of the magazine, and as the basis for a weekly Sunday night "countdown" format program on ZM. Previously, the only national chart was compiled by David Kent, and issued, to subscribers, as the Kent Music Report. The Rolling Stone chart claims to be more accurate than Kent, as it follows the procedure of weighting each state's figures to allow for population differences. However, its sampling is believed to be narrower than Kent. "We claim a complete accuracy for the first 30 entries only," says Rolling Stone staff Paul Comet Thompson. "The final 20 are ranked as close as possible in order of sales.

The new chart compilers make every attempt to confirm their placements with record companies, but admit that most firms are reluctant to give out sales figures. The most obviously cooperative is CBS, which has openly supported the alternative chart since its inception.
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
ADVERTISING DEADLINE: 27 JUNE 1980
BRUSSELS – Delayed statistics coming from the first quarter of 1979 confirm the Belgian market's trading slump, signalled earlier this year by a sharp drop in retailers' personal furnishings and company bankruptcies. Sales for January-March were down to approximately $17.25 million (300 billion French) from $19.8 million (380 billion French) in the first quarter of 1979. The statistics originate from industry organisation Syndicat de L'Industrie Belge d'Enregistrements Sonores & Audio-Vissuelles (SAEBA), and they were delayed because of computer problems within various member companies.

Selling 86.26% of the total Belgian record trade, notes that 1979 sales were roughly $86.25 million (3,500 billion Belgian francs) about 22% down on sales in 1978.

In market share for the first quarter, Polydor is still the leader with 23.8% of sales, followed by EMI (17.9%) and CBS (14.2%). Biggest increases were made by WEA (now 10.9%) and RCA (7.9%).

The top 10 for the three months under consideration, are as follows:

1. WEA
2. CBS
3. EMI
4. Polydor
5. MCA
6. RCA
7. Philips
8. CBS
9. RCA
10. Polydor

In eyes of the music, Barclay (7%), Ariola (5.7%), and Interscope (2%) are not yet members of the SABESA network.

Malaysia Confab Tackles Common Problems in Asia

Continuous from page 59

burly bashing will always flourish, no matter how strictly the law is enforced.

The conference then plunged into a seven-hour, closed-door session to formulate the program and policies of the Asian Music Industry Assn., and its combined efforts to bolster the region's fledgling music industry.

Topics discussed included the possibility of interchange of repertoire, and the development of regional artists within Southeast Asia that could appeal to the annual AMIA music festival (the first to be in 1981), and the recording of music in languages other than English to cater to the area's markets; choosing a common language to afford opportunities for product interchange, and the establishment of a fund to award scholarships to deserving music students.

Commenting on the closed-door session, Mr. Beh said that the association's primary aim is to emphasize to member nations the importance of implementing international copyright conventions. None of the five, except Thailand, are signatories.

Among those attending the April 25 meeting from Malaysia were Dr. Beh, Mr. Shokan, and Mr. Ahmad Sa'id (head of the Malaysian copyright committee) who advised the association's legal advisor (the Malaysian Assn. of Phonograph Producers and Distributors).

Among those representing other countries were Singapore's John Forrest (EMI) and S.P. Sim (Cos-d6), Japan's Tokugen Yamamoto (EMI-Japan), and Leo Hiroyuki (the Philippines' James Day and May) and Richard Gordon, the latter legal advisor to the Philippines' Operative Society of the Record Industry (PAR), Hong Kong's Steve Neary and Tim Harcourt, and RFPI's director of anti-piracy in London, David Gibbins.

From SABESA figures for 1979 on the various distribution channels it is clear that wholesalers have built their imports into the Belgian market, despite a persistent barrier between them and the record companies.

Actual record sales present a dismaying picture. In 1979, album sales in Belgium were 13.9 million, as sales in 1978 were 13.9 million. A publication outlining the trends in Belgium in detail is an inquiry report "Le Marche du Disque et de la Cassette en Belgique," available from Crisp, rue de L'Exposition, 100 Bruxelles. It includes import and export figures, sales and market consumers. OUTLOOK Arabesque

Billboard (Benelux) has already covered another important publication, "The Magic of Pop Music," from the Service of Communication Sciences of the University of Leuven. Useful information comes from "The University Center for Communi- cation, Van Evenstraat, 2a, 3000 Leuven, Belgium.
Aussie dwelling rock crease might have board members hiking. SACEM. But total Young Situated Groups that than increase a hour state it. Aussies, Mi-Sex, Chris Peka and Keys, while a score of other acts have used it for other purposes, for example. Split Enz, TMG, Ayres Rock, Kevin Borich and others. However, Drumheller realizes that the small-scale Australian industry has limits as to the number of high-class studio cuts available, and so is looking out of the country for a large part of its future custom.

"I want the industry to be seen on the same level as the Manor or Caribou Ranch," he explains, "so facilities that aren't in a city that they can't be duplicated anywhere in the world. "Once one major international artist comes here to do an album, I think we'll be knocked over in the rush. Munich, Zurich and Jamaica have a lot of their novelty is. It's the ease with which the Northern hemisphere winter!"
ROME—The market for recorded classical music in Italy has grown significantly over the past 10 years, with a notable spike in 1979. The current market growth is 12%, but it is expected to stay at that level for at least the next few years. The growth is attributed to a combination of factors including increased demand for quality classical music, the growth of hi-fi and videocassette markets, and the development of international competition.

The Italian market is currently experiencing a significant growth in classical music sales. According to market research, the market for classical music in Italy has grown by 12% in the past year, with a projection for a 15% growth in the next year. The market is estimated to be worth approximately €250 million in 2013.

Italy is the second largest market for classical music in Europe, after the United Kingdom. The Italian market is dominated by major record labels such as Sony, Universal, and Warner Music. However, independent labels such as Nautilus and Nautilus are also gaining market share.

The growth in the Italian market is due to several factors. First, there is a growing interest in classical music among younger consumers, who are more likely to purchase classical music on vinyl and digital formats. Second, the Italian government has been supportive of the classical music industry, with initiatives such as the “Programma Cultura e Musica” aimed at promoting classical music in the country.

The success of Italian classical music has also been due to the growth of the international market, particularly in North America and Japan. Italian labels such as Nautilus have been successful in exporting their music to these markets, leading to increased sales in Italy.

In conclusion, the Italian classical music market is experiencing significant growth, with a projection for a 15% growth in the next year. This growth is due to a combination of factors including increased consumer interest, government support, and successful exports to international markets.
U.S. Beachhead For U.K.'s Rough Trade

ROD MAN KOZAK

NEW YORK—Rough Trade, the independent English record label which started life in 1976 as the punk rock store in London, has established a beachhead in the U.S. with record label, distribution, import, and retail service, all operated from a record shop based in San Francisco.

First release by Rough Trade in the U.S. is "For Rough Manger Must We Tolerate Mass Murder" by the Pop Group. Upcoming will be LPs by Pere Ubu, Joy Division and a Rough Trade compilation LP. These and other future domestic releases will be manufactured in the U.S.

The U.S. arm of Rough Trade will also be importing material from the parent company's 50-disk catalog and product by such U.K. labels as Factory, Mute, Industrial, Zero, Object, Chaos and Rasper.

According to Allan Sturdy, who runs the three-person U.S. Rough Trade operation, this U.K. recording company has sold far more editions of retail albums than in the U.S., and with such 'good local independent labels as A&M, Epic, Rhino, and Interscope, who "wish to avoid being aborred/forget by major label distirbution.

The company also plans to work in assisting and promoting independent bands and groups from England and to import and display slides, videos and films of such acts.

"The news in the record business is "moratorium,"" says an execu-tive with an important rock-orie-nted label. "While I believe most telling their people there is now a moratorium on signings. They are not selling any new product, and they're selling their distributed labels not to sign anyone either.

"This has never happened like this before. We have had momentary recessions and complaints about too many releases in the pipeline, but that isn't the case now. It is because business is so bad, and record companies have lost so much money on some of their past signings that they have adopted this morato-rium."

"It is still possible for a new band to make money. According to the Interna-tional Record Syndicate book- ing agency Ads & Defences, a tour made a profit with the band doing 60 shows in 50 cities in the U.S. selling 50,000 tickets and clocking 23,000 miles. Most of the traveling was done in a 2.75-ton van before it broke down, accommodating all the gear, all the band members, the roadies and a driver.

"For those who can afford to travel in a bit more style, the way is that "Lisa" by the group Combs Gates, the sales agent. The four-engined jet, which origi-nally cost $12,000, was redesigned to handle 27 passen-gers in luxury. The plane, which contains a master bedroom and a fully-equipped kitchen, can make trans-Atlantic flights.

"Todd Randgren's Utopia and the Warner Qube system set up a test program Thursday (5) where cable subscribers were given a chance not only to see a three-hour Utopia show, but also to contribute to the music.

Qube is Warner's experimental two-way cable system. Under the proposed test program the Qube audi-ence was given a "musical menu of modules of a song." They were offered, bass, drum and guitar pos-sibilities, as well as a choice of various accompanying visuals. Through the two-week test period viewers could vote for combinations most pleasing to them, with the final piece of music assembled on the Qube computer according to the votes tallied almost instantly.

The program will later be edited for a two-hour special to be seen on the pay cable Nickelodeon network. The special will also be distributed abroad by Utopia.

"By promoting his new single "OK 50%" Fereder Park West week-ly has embarked on a club and pub tour, where in order to see the artist, fans have to buy a copy of the record and bring it with them to the shows. With the disk, admission is free.

Just Friends First Band Plays a French Deal

NEW YORK—Just Friends Dis-tribution, newly formed company specializing in importing records from foreign markets, has negotiated its first deal, the release in France via Disc A2 of Steve Van Zandt's Un-touchables' debut album.

The New York-based company is representing several other acts, including local singer Randy Edgeworth and the Nathaniel Names from Connecticut and Just Friends, from its own production wing, Klein Toes.

The company has its own record ing studio, Fox Recording, fully equipped with video facilities. Part of the Stew Lane deal with Disc A2 includes a videotape of the band.

"We try very potential li-censees with a complete package," says Just Friends Distribution's Pet-er Van Raalte, one of four partners in the firm. They are Van Raal-ter, Ronni Abinott and Barnard Fox.

Tact For Basie

CHICAGO—Jazz great Count Basie is expected to take a brief re-lease from his musical endeavors after an overnight stay in a Chicago hospital last week. Basie was treated for exhaustion at the St. Luke's Masonic Hospital and released Wednesday (4).

"The band leader told reporters he would take a short rest and then rejoin his band. Basie's illness is not gen-erally severe, and he is expected to make a full recovery.

JACQUES TALK—Jacques Morali, left, chats with Merv Griffin on his television show about the filming of "Can't Stop The Music," the Village People opus which he scored.

WASHINGTON—The National Assn. of Broadcasters small market radio committee has indicated it is opposed in principle to any legis-la- tion that would require broadcasters to pay royalties to performers for records played over the air.

It further indicates that any exemption to the bill now pending in Congress "would not make it more palatable."

At its recent semi-annual meeting, the committee also discussed the dif-ficulty encountered by some small market stations in complying with equal employment opportunity regulations, indicating that it is often hard to attract qualified personnel to some areas of the country.

The committee also indicated that new engineering information is needed on AM/FM allocations, par-ticularly the proposed 9 kHz chan-nel spacing.

Memphis NARAS Group Elects Fries

MEMPHIS—John Fry, owner of Ardent studios, is the newly elected president of the local chapter of the National Academy of Recording Arts and Sciences. He had been serving as national trustee for the local chapter.

Fry is advisory/consultant for the architectural and engineering sub-committee for the College of Com-munication and Fine Arts building at Memphis State and is on the Mu-sic Industries of Memphis board of governors.

Other officers include: Joe Dixon, first vice president; Warren Wagner, second vice president; Dr. Richard Ranta, secretary, and Evelyn Graves, treasurer.

Le Brouck has been elected national treasurer and David Petersen is the national vice presidential candidate and legal counsel.

Governors' terms have not expired and who will remain on the board for 1981 include: Joe Dixon, Warren Wagner, Ward Archer, John Fry and Harold Srech. * Continued from page 64

GROUP DIPS INTO GOSPEL

For 36 years, Bob Bosch has been the "teacher on the track," with Lionel Richie's vocals upfront, com-bines contemporary gospel with a more traditional sound. The opening maintains a pop sound in its vocal and instrumental arrangement before moving into a traditional James Brown, Michael赵, Lester Sisms complete with 29 "heavenly" voices for a chorale effect.

Ahmed "Jesus Is Love" won't be released as a single (at least not yet, though down the line it is fea-tured in a Motown's national sales manager, it is being serviced as a 12-inch pro-motional copy to all radio formats that program white or black manager.

The 12-inch record, containing a 5:26 version of the song and a 3:04 version, is primarily designed to expose the Commodores to a new audience and increase the group's ever-changing-versatility.

Motown intends to ship the 12-inch records to go-getting deejay gram-mers that explains what the record is about and why it is being serviced to that form. At press time, the letter wasn't completed so de- tails are available.

Another report, local, the record will be additionally shipped to all r&b stations that have gospel pro-gramming (at least) as well as to the second Top 40 stations, espe-cially those stations in the mountain states of Montana, Idaho, Wyoming and Idaho that program some gospel. The records will be specific-ally directed to the attention of gospel show personalities.

The flip side of the 12-inch is "Mighty Spirit" which has a tradi-tional r&b arrangement but a gospel message in the lyrics. "Jesus Is Love," written by Li-onel Rich and supported by pro-ducer James Anthony Carmichael's horn arrangements.

Calif. Paraphernalia Bill Gets Group Okay

SACRAMENTO—Record stores and head shops which stock drug paraphernalia would have to hide such items from view of miners under a bill approved on July 2 by the Assem-bly Criminal Justice Committee here.

Under the provisions of the bill, which was sent to the Assembly Ways & Means Committee, shops would be able to set up a separate room for paraphernalia where only adults, or minors accompanied by a parent or guardian, would be allowed.

The bill would provide for civil, rather than criminal, penalties for failure to comply with the law.

The bill was written by Sen. Rob-ert A. Percival (Republican, Cali. ). It was opposed by the California At-toorneys For Criminal Justice, which said a bill of "drug para-aphernalia" has been called into question in the courts as being un-constitutional.

Soccer TV's First

LOS ANGELES—Initial release from TVI Records will be "Soccer" by the group of the same name, with Royal B. Jacobs. The association will be released simultaneously with the single "Dancing Game."
KISS—Unmasked, Cassette: RCA CL12723, Produced by Gene Simmons & Paul Stanley. This KISS album is one of their most successful releases, reaching #8 on Billboard’s Hot 100. KISS has recorded 31 studio albums, their first being released in 1974. Gene Simmons, the lead vocalist, has a deep, raspy voice that is often the driving force behind their hard rock sound. This album features tracks like “Shout It Out Loud” and “Rock and Roll All Nite,” which embody the band’s iconic image.

KIX—One For The Road, Arista G241801, Produced by Jay Davies. The Kix worked best in a live setting and this specifically two-disc set captures them in all of their glory. It is the group that was formed after the Monterosso break-up and was not able to achieve the same success as their predecessors. The album features tracks like “Shame,” “Cold as Ice,” and “Scream from the Heart.”

KING COMET—The Thrill, Columbia J36499, Produced by Bill Berman & Feghat. This album features the lead vocalist, King Comet, who has a distinctive voice that is often cited as one of the best in the genre. The album includes tracks like “Don’t Let the Sun Go Down on Me” and “Sweet Thing.”

KIND OF BLUE—The Complete Studio Recordings, Vol. 1, 2 & 3, Blue Note 82740. The Kind of Blue is widely regarded as one of the most influential jazz albums of all time, featuring Miles Davis on trumpet. Tracks like “So What” and “Blue in Green” showcase Davis’s mastery of the instrument.

KING CRIMSON—Red, EMI/Parlophone 2523, Produced by Ian McDonald. The album features the lead vocalist, Greg Lake, who has a powerful and soulful voice that is often credited as one of the best in the genre. The album includes tracks like “21st Century Schizoid Man” and “Larks’ Tongues in Aspic.”

KING DAVID—The Essential Collection, Volume 1, 2 & 3, Rhino 49602. The album features the lead vocalist, King David, who has a distinctive voice that is often cited as one of the best in the genre. The album includes tracks like “Lambchops” and “Streets of London.”

KING CRIMSON—Larks’ Tongues in Aspic, EMI/Parlophone 2523, Produced by Robert Fripp. The album features the lead vocalist, Robert Fripp, who has a distinctive voice that is often cited as one of the best in the genre. The album includes tracks like “21st Century Schizoid Man” and “Larks’ Tongues in Aspic.”

KING CRIMSON—Islands, EMI/Parlophone 2523, Produced by Robert Fripp. The album features the lead vocalist, Robert Fripp, who has a distinctive voice that is often cited as one of the best in the genre. The album includes tracks like “21st Century Schizoid Man” and “Larks’ Tongues in Aspic.”

KING CRIMSON—Starless and Bible Black, EMI/Parlophone 2523, Produced by Robert Fripp. The album features the lead vocalist, Robert Fripp, who has a distinctive voice that is often cited as one of the best in the genre. The album includes tracks like “21st Century Schizoid Man” and “Larks’ Tongues in Aspic.”

KING CRIMSON—Deceit, EMI/Parlophone 2523, Produced by Robert Fripp. The album features the lead vocalist, Robert Fripp, who has a distinctive voice that is often cited as one of the best in the genre. The album includes tracks like “21st Century Schizoid Man” and “Larks’ Tongues in Aspic.”

KING CRIMSON—Red, EMI/Parlophone 2523, Produced by Robert Fripp. The album features the lead vocalist, Robert Fripp, who has a distinctive voice that is often cited as one of the best in the genre. The album includes tracks like “21st Century Schizoid Man” and “Larks’ Tongues in Aspic.”

KING CRIMSON—In the Court of the Crimson King, EMI/Parlophone 2523, Produced by Robert Fripp. The album features the lead vocalist, Robert Fripp, who has a distinctive voice that is often cited as one of the best in the genre. The album includes tracks like “21st Century Schizoid Man” and “Larks’ Tongues in Aspic.”

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Look no farther than Helen Reddy!

Take what you find—her sparkling new studio album.

Features the new hit single "Take What You Find".

Producer and Musical Director: Ron Hoffkine
International Promotion Coordinator: Bobby Heller

Available on Capitol Records & Cassettes.
MECO–Empire Strikes Back (Medley) (3:02); producer: Meco Mirandia, Tony Bingman, Lance Quinn; writer: J. Williams; publisher: Mills Music, Inc. ASCAP.


JOE DONOVAN–Take Me Home (4:53); producer: Ed Fox (Tower Tunes) (MCA 7012). Atlantic’s
tamely tempered the Who’s delivery, a light, upbeat pop cut culled from his latest LP. Vocal harmonies and jazzy instrumentation and dimension as Townsend’s stealthy stringing sporadically raises the lush means.

Jimi Hendrix; writer: J. Hendrix, G. Simmons, P. de 1966.

KISS–Shout It Out Loud (2:45); producer: Ray Cooper; writers: V. Hufford, N. James, J. W. Howard; publisher: Similar Sounds/EMI. Atlantic 57278.


BROOKS & DUNN–As Good As I Ever Been (2:56); producer: Kix Brooks, Ronnie Dunn; writer: T. Jones, J. May, N. Timmins; publishers: Atlantic 572274.


T.F. (Baby) I Can’t Get Over Losing You (3:33); producer: Michael Jackson, T. Jones, L. Thompson; publisher: Motown/One Hits. AMC 2243.

MAXI JOHNSON–The Best Of You (3:37); producer: David Buller, T. Jones; publisher: Warner/Reprise/Warner Bros. AMC 2244.

MATT MORGAN–H slight peaks through the layers of crunch backing track, the infectious “Betcha Bottom Dollar” creation. 

TRAVIS TRICK–Just To Hold You In My Arms (3:33); producer: Todd Sucherman; writer: J. Punch, L. Green; publisher: ASCAP. Eger 866680.

VOCAL BAND–We’ve Had Our Moments (3:15); producer: Joe Nichol, R. Conley, R. Braddy; writer: D. Dix, J. Wise; publisher: Sure-Fire, BMI. Eger 866.053.

DANNY THOMAS–Maria (3:55); producer: Danny Thomas; writer: Jimmy Ruffin; publisher: ASCAP. Eger 866680.

DAVE Clark–I’ll Have A Laugh With You Tonight (1:35); producer: Sir Everard Shakes; writer: Shakes’ Rockin’ Revolution; publisher: Sure-Fire, BMI. Eger 866.053.

MARIANNE FAITHFULL–Trelawny (3:35); producer: Jim Proctor; writer: D. Keith, S. Brown; publisher: BMI. Eger 866680.

JIMMY DURANTE–Ain’t No Other Man (2:47); producer: Buddy Hilliard; writer: J. Durante; publisher: ASCAP. Eger 866680.

SOPHIE MASON–(Love Me) Tender (4:06); producer: Robert Altman; writer: J. P. Richardson, M. Stevens; publisher: Sure-Fire, BMI. Eger 866680.

THE ROLLING STONES–(I Can’t Get No) Satisfaction (4:06); producer: Keith Richards, D. Richards; writer: D. Richards, J. Jagger; publisher: One Hit/MBM 20th Century Fox 1032.

JACKSON 5–Can’t Stop Loving You (3:38); producer: Jimmy Jam, Terry Lewis; writer: P. Flect, R. Metzler; publishers: Motown/One Hits. AMC 2243.

ANGELA–Good Vibrations (3:28); producer: Phil Spector; writer: S. Marley, R. Young, J. Barry; publisher: ASCAP, BMI. Eger 866680.

BOBBI LANE–Will You Love Me When I’m Gone (3:19); producer: Mike Chapman; writer: A. Green; publisher: Ensign/ASCAP. Eger 866680.

BOBBY GILLESPIE–The Only One (3:15); producer: Bobby Gillespie; writer: P. Mynn, D. Flicker; publisher: Ensign/ASCAP. Eger 866680.


GLEN CAMPBELL–I’ll Carry You Home (2:53); producer: Glen Campbell; writer: L. Brice, R. White; publisher: Ensign/ASCAP. Eger 866680.

MIKE RAY – Leave It All Behind (3:19); producer: Mark Manuel; writer: R. Alatorre, D. Kracher; publisher: ASCAP. Eger 866680.

DANIEL LIONE–Come He Was (3:55); producer: Daniel Lioné; writer: J. W. Edwards, R. Hanes; publisher: ASCAP. Eger 866680.

AARON TRESSLER–You Ain’t Got What It Takes (3:26); producer: Aaron Tressler; writer: J. Jones, J. Miller; publisher: ASCAP. Eger 866680.

JAMES BROWN–This Time (3:06); producer: A. Brown; writer: T. Jones, J. R. Miller; publisher: Ensign/ASCAP. Eger 866680.

JIMMIE RODGERS–Love Has Made A Fool Of Me (3:18); producer: Jimmie Rodgers; writer: S. Johnson; publisher: Ensign/ASCAP. Eger 866680.


BROOKS & DUNN–As Good As I Ever Been (2:56); producer: Kix Brooks, Ronnie Dunn; writers: T. Jones, J. May, N. Timmins; publishers: Atlantic 572274.


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A Classic.

From *Ramblin' Man* to *Luckenbach, Texas* to *Good Hearted Woman*, Waylon's songs are classics!

His new *Music Man* album is no exception. *Theme From The Dukes Of Hazzard*, the hit single *Clyde*, Steely Dan's *Do It Again* and Jessi Colter's *Storms Never Last* all stack up to a classic Waylon.

Waylon—everyone's *Music Man*.
Jazz

Berkeley Fest Clicks At Gate
And Is Artistic Success As Well

*Continued from page 49*

Parker recently departed from Stuff, his absence was hardly felt as the ace New York combo hurtled its way through some rock-solid funk. Guitarist Eric Gale's ringing B.B. King-like tone easily overlaid the sound and more subdued tones of guitarist Cornell Duffield, but it was pianist Richard Tee and drummer Steve Gadd who emerged as the band's stars, especially during two segments in which the two shared together, achieving a remarkably full sound, while the other laid out. Chick Corea, a good start, executing wondrously efflent lines on the electric piano backed by drummer Tom Brechlin (who's got some percolating sound). Corea's current band also featured two fine horn players, particularly trumpeter Al Vizzutti who dis- played a warm middle register with occasional riffs into the stratosphere. The set came overly fluid, however, following the entrance of tenor saxophonist Steve Lathan, a vocalist of limited ability.

Guitarist Lee Ritenour was the standout of the Friday's con- cluding all-star jam. His author- ized attack blew the others away, excepting Chick Corea and Ronni Laws who put the chilil crowned in a party grove with "Always There." Trumpeter Freddie Hubbard was too preoccupied with slight sound problems to get down to serious business, while flutist Hubert Laws remained subdued for the most part. The rhythm section consisted of Jorge Dalto, Dave Winfield and percussionist Ralph Macdonald. Sunday's concert began with-
Screen Gems/Colgems-EMI Music Inc.
is proud of our 20-year association with the songwriting talents of
Gerry Goffin & Carole King

AVAILABLE ON CAPITOL RECORDS & CASSETTES
JERMAINE JACKSON

"LET'S GET SERIOUS"

BILLBOARD'S #1 R&B SINGLE,

5 STRAIGHT WEEKS, IS NOW RISING UP THE POP CHARTS!

www.americanradiohistory.com
As saxophonist, later took over Burke's signed to performing and one Burke residence. Mrs. Burke died of cancer at St. Martin of Tours Church for Roman Catholic rites. Interment was at Holy Cross Cemetery.

Burke's birthplace was Scranton. He relocated to Chicago, where he led a crack swing band just as Les Brown and Johnny Long had led Duke bands before him. And Brown became lifelong friends in North Carolina, maintaining their undying friendship until the moment of Burke's death.

It was the summer of 1939 that Sonny became a star. "I believe," he told me, "that good music will find a market despite the rock 'n' roll situation. I've saved a few dollars over the years. Now it's time for me to put something back into music."

Burke recorded Les Brown's band, Dick Haymes, Frank Sinatra Jr., the orchestra of Nelson Riddle and other talents which he was convinced belonged up on the charts. His million dollar program was raving and graphics and assignment made me write annotation. He hired veteran sideman "ex-lead" to help oper- ate the business end of the venture. But Daybreak failed. "It was a case of inept management and the Top 40 stations refusing to pro- gram our masters," Burke said later. He dropped about $100,000 but in- sted he never regretted the loss.

Burke had been a member of ASCAP since 1942. His compositions included "Midnight Sun," "Black Coffee," "They Were Doing The Mambo," "It Lied," "How It Lied" and "Somebody Bigger Than You And I," all of which were re- corded by prominent singers and bands.

"For all his success producing Crosby and other stars over the years, it was his recent work with Si- natra on "Trilogy" that pleased Johnny. The three im- mense orchestras led by Billy May, Don Costa and Gordon Jenkins cou- pled with oversampling, the graphics, annotation, overdubs and other in- gredients posed a gigantic challenge to Sonny. Jenkins' complicated 'The Future' composition de- manded a 150-piece symphony or- chestra as well as performance, choirs, an ensemble so large that Burke had to take over the Shrine Auditorium in Los Angeles to accommodate the troupe.

Counting technicians, more than 500 participants participated in the mak- ing of "Trilogy." "Frank had not been happy with his records of the 1970s," Burke said when "Trilogy" was released last March. "He hadn't made an album in five years. I wanted him to do some songs he wasn't comfortable with. He's a mature, sophisticated, elegant kind of guy and the music he records should fit his image."

I frankly told Sinatra what I thought, honestly, as a fan. I con- vinced him his style wasn't coming across on vinyl, and he agreed, but it took a long time to achieve what we had in mind because he did a lot of personal appearances, including a trip to England. But, with patience, it all came together. There was a place and place for all kinds of music today," Burke said.

"I think Sinatra's time is here again, if ever it actually went away."

Joseph F. Zerga, who operates three publishing firms in Vienna, Austria, and Las Vegas, to Manuela Viktorina Stinner May 29 in Vienna. Zerga was in the ad department at Capitol Records, Los Angeles, throughout the 1950s before he moved to Los Angeles and published books which publishes and operates the Lion Babb record label in Vienna.

Karen Duckett, former recep- tionist at Billboard's Los Angeles of- fice, to Nicholas Marucci, computer coordinator in Billboard's chart re- search wing, June 7 in Devon, Eng- land.

Carmen Brown, a personality at St. Louis KMFM-FM, to Randy Bender May 30 in Los Angeles.


Marriages


Dave Mason, singer, to Diana Fa- lye June 1 in Malibu, Calif. Mason is an original member of Traffic.

Terry Ellis of Chrysalis Records to Moabell Dicker, at Torto in the British Virgin Islands last month. Ellis is senior ad department at Elektra Records.

Deaths

Arthur C. Nielsen, 83, founder-di- rector of the marketing research firm best known for Nielsen TV ni- tation ratings, June 1 in Winnipeg, MB. He founded the A.C. Nielsen Co., in 1923 and remained active in the operation until 1979.

Ted Shapiro, famed composer of "If I Had You," "A Handful Of Stars," "Starlight Souvenirs," "To You" and numerous other popular tunes, May 26 in his Miami home. Shapiro was Sophie Tucker's accom- panist for 49 years and appeared with her often on her tours and in film. At one time he operated his own publishing firm. He is survived by his widow, a son and two daugh- ters.

San Antonio

SEeks SALSA MUSIC

CBS Inti Opens Puerto Rico Branch

NEW YORK—Discos CBS Inter- national, formed in January 1980 to manage CBS's Latin product in the U.S. with Ron Chaimowitz as vice president and general manager, has opened a new subsidiary in Puerto Rico. Sales manager Enrique González is temporarily supervising the operation and reporting directly to Juan Antonio Estevez Jr., the East- ern Regional president and promotion manager in Miami. Discos CBS Internacional de Puerto Rico will distribute CBS Latin product and is also talking with local talent—Yolanda Monge and Danny Rivera, among others—about their joining the new company.

"We know Discos CBS is weak in salsa product," says Chaimowitz, "and we are looking for salsa groups to open up our repertoire.

Chaimowitz also informs that Dis- cos CBS International has the exclu- sive rights for distribution in the U.S. and Puerto Rico of the new Aba LP in Spanish. "Gracias Por La musica" ("Thanks For The Mu- sic") which includes his "Chi- quita." Elsewhere in Latin Amer- ica Aba is distributed by RCA.

Hurtt Launching Philly Gospel Label

PHILADELPHIA—Philly Hurtt, who has an impressive track record as a writer and producer for the likes of the Village People, The Spinners and the O'Jays, has turned his tal- ents to the gospel field.

With Bette McCall as his first artist, Hurtt has launched his own gospel label here, Gospel Gems. Among McCall's gospel group he names Voices Of Praise. Hurtt put together the label's

San Antonio (Pop)

NEW YORK (Pop)

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Title &amp; Artist</th>
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<tr>
<td>1980</td>
<td>1 MANDOLO TORRES</td>
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<td>1980</td>
<td>2 MANDOLO SOTO</td>
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<td>1980</td>
<td>4 RAMON ALAYA</td>
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<td>1980</td>
<td>5 NELSON RENDON</td>
<td>RCA/Chaimowitz 6071</td>
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<td>1980</td>
<td>6 LITTLE JOE Y THE FAMILY</td>
<td>RCA/Chaimowitz 6071</td>
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<td>1980</td>
<td>17 PEDRITO FERNANDEZ</td>
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Note: Figures are rounded to the nearest million.


**Billboard Hot 100 (June 14, 1980)**

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<td><em>Love in Every Language</em></td>
<td>Newspaper</td>
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<td><em>Summer Days</em></td>
<td>Newspaper</td>
<td>4</td>
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<tr>
<td>5</td>
<td><em>Can't Help Myself</em></td>
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**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 5 positions / 31-40 Upward Movement of 6 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 that are normally moving with a star. In such cases, products performing on the chart without the required upward movement noted are regarded by Industry Assn. Of America of seal of certification as "millon sellers." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)


**HOT 100 A-Z (Publisher-Licensee)**

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**For Week Ending June 14, 1980**

**Chart Bound**

LOVE THE WORLD AWAY—Kenny Rogers

MAKE A LITTLE MAGIC—The Dirt Band

Liking top singles reviews, page 68

A reflection of National Sales and programming activity by selected dealers, one-stops and stops compiled as the Charts Dept. of Billboard.

www.americanradiohistory.com
STAR PERFORMERS: Stars are awarded on the Top Lps & Tape chart based on the following upward movement: 1-10 Strong Increase in sales / 10-20 Upward movement of 4 positions / 20-30 Upward movement of 6 positions / 30-40 Upward movement of 9 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. (Star indicated by bullet.) © Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Star indicated by triangle.) Recording Industry Assn. Of America seal audit available and open to all manufacturers.
These are only some of the reasons
You owe it to yourself to attend: WORKSHOPS / SEMINARS

SONGWRITER'S FORUM—Chaired by Len Chandler, Co-Director of the
Alternative Chorus: Songwriters Showcase
MARKETING SURVEY OF BLACK MUSIC: A Research Presentation by
Music Retailer—Chaired and Presented by Sid Davis, Editor of Music Retailer
CAREER BUILDING—Chaired by George Schiff, President, Corporate
Affairs Limited
ALL ABOUT RECORDING STUDIOS—Chaired by Joe Tarsia, President,
Sigma Sound Studios, Inc
ALL ABOUT RECORDING AND PUBLISHING DEALS—Chaired by
Louise West, Kendall Minter, Attorneys, Jones Michell & Cherot and
David Franklin, Attorney, David Franklin Assoc.
CONCERT PROMOTION: HOW TO PRODUCE AND PROMOTE BLACK
MUSIC CONCERTS—Chaired by Bill Washington, President, Dimensions
Unlimited Inc.
BLACKS IN THEATRE—Co-Chaired and Moderated by Ossie Davis,
Producer and Woodie King, Jr., Producer

BLACK MUSIC:
SOUND
FOR THE EIGHTIES

BLACK MUSIC ASSOCIATION
2ND ANNUAL CONFERENCE
JUNE 26-30, 1980
SHERATON WASHINGTON HOTEL,
WASHINGTON, D.C.

ASCAP, BMI, SESAC: THE IMPORTANCE OF BELONGING TO A
PERFORMING RIGHTS SOCIETY—Chaired by Earl Shelton, President, Mighty
Three Music
MAKING IT IN THE MOVIES: A FILM BUSINESS GUIDE—Co-Chaired
by Actress Beverly Todd and Actor C. L. Williams
THEY ARE YOU—A Panel—Chaired by
Abner, Music Industry Consultant and
Corporate
Finance Association
A Host of M, AFTRA, EQUITY, SAG: THE DIFFERENCES AND BENEFITS
OF INDUSTRY UNIONS—Moderated by Lenore Love, Director of
Membership Education and Communication, Actors Equity Association
PROGRAMMING BLACK MUSIC IN THE 80'S—Co-Chaired by
Imo Maddox, Senior Vice President, KMJU Radio and Bill Speed, Radio & Records
BANKING REALITIES FOR THE SMALL BUSINESS OWNER IN THE
80'S—Co-Chaired by Rayfield Russ, Assistant Treasurer, Pickwick Inter-
national, Inc. and Tommy Gones, Executive Director, National Bankers
Association
WHAT MAKES A HIT: HOW TO PRODUCE AND RECORD THEM—
Chaired by James Mtume, Producer

PANELS OF RESOLVE
MUSIC INDUSTRY TRADE ASSOCIATIONS AND HOW THEY MESH—
Chaired by Joe Cohen, Executive Vice President, National Association of
Recording Merchandisers
BLACK MUSIC IN TELEVISION—Chaired by Chuck Smiley, Vice Presi-
dent, Theatrical Motion Pictures and Television Affairs for ABC-TV
BLACK MUSIC CONCERT PROMOTION: A MODEL CODE OF ETHICS
AND PROFESSIONAL CONDUCT—Chaired by George Schiff, Presi-
dent, Corporate Affairs, Ltd.
FCC, BLACK RADIO AND THE BLACK COMMUNITY—Co-Chaired by
George Ware and David Hong, Assistant Professor, School of Commu-
nications at Howard University
PLAN FOR IMPROVEMENT OF PROSPECTS FOR STRENGTHENED
MERCHANDISING ABILITY THROUGH FINANCIAL DEVELOPMENT
—Co-Chaired by BMA Board Members, Calvin Simpson and Jim Tyrell
CONSUMER PRINT MEDIA RESPONSIBILITY TO BLACK MUSIC
ARTISTS—Co-Chaired by Regina Jones, Chairman, SOUL, and Joe
Moore, Music Consultant, New York Daily News
DEVELOPING BMA'S AWARDS AND HALL OF FAME—Co-Chaired by
Ewart Abner, Music Industry Consultant and Dave Clark, National Promo-
tion Director, Malaco Records

ARE YOU GOING TO BE SOUND FOR THE 80'S?

AGENDA HIGHLIGHTS

- WHAT IS BMA? An Audio Visual Presentation. Courtesy of RCA Records
- KEYNOTE ADDRESS by Walter R. Yetnikoff, President, CBS Records
  Group. "BLACK MUSIC: SOUND FOR THE 80'S!
- 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
  Featuring: 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

PLEASE NOTE:
For additional Conference Information Contact:
BMA Membership Department
1500 Locust St., Suite 1005, Philadelphia, Pa. 19102
(215) 545-8600

www.americanradiohistory.com
### Top LPs & Tape: A-Z (Listed by Artists)

<table>
<thead>
<tr>
<th>ARTIST</th>
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<td><strong>AC/DC</strong></td>
<td>Highway To Hell</td>
<td>Capitol</td>
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<td><strong>Sonny &amp; Cher</strong></td>
<td>Sonny &amp; Cher</td>
<td>Monument</td>
<td>16163</td>
<td>7.98</td>
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<td><strong>The Isley Brothers</strong></td>
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<td>King</td>
<td>11695</td>
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<tr>
<td><strong>Bobby Darin</strong></td>
<td>Dreamsville</td>
<td>Liberty</td>
<td>11751</td>
<td>7.98</td>
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<td><strong>The Who</strong></td>
<td>Tommy</td>
<td>Decca</td>
<td>1878</td>
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<td><strong>The Beatles</strong></td>
<td>Abbey Road</td>
<td>EMI-Capitol</td>
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<td><strong>The Rolling Stones</strong></td>
<td>Sticky Fingers</td>
<td>Columbia</td>
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### Top LPs & Tape: List of New Releases

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### Top LPs & Tape: Last Week

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### Top LPs & Tape: Suggested List Price

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**URBAN COWBOY**

35-Song Score Has Top Name Talents

by PAUL GREEN

HOUSTON—"Urban Cowboy," the Paramount film which premiered here Thursday (5), has been drawing mixed reviews but its soundtrack has already proved quite popular. The 35-song score is unique in that it draws on four sources of music. The Charlie Daniels Band, Donnie Ray, Johnny Lee and Mickey Gilley are all seen performing live from the stage of the film's nightclub, Billy Bob's Shaggy, the film's music coordinator, "It works better when the music is against the scene."

Azoff says that he originally planned to use both the Charlie Daniels Band and Waylon Jennings in concert spots in the film but there were scheduling problems with Jennings, so Daniels was used instead.

Azoff also notes that he was unable to secure the Waylon and Willie song. "'Mama's Don't Let Your Babies Grow Up To Be Cowboys,' perhaps because it had just appeared in the film 'Electric Cowboys,'" Azoff adds.

Full Moon has two soundtrack albums upcoming, though neither have a distributor set at this point. "Cowboy" is already sequenced and mastered by Billboard, and "Kiss the Tune" is sequenced and mastered by Craig.

The music in "Urban Cowboy" was sequenced and mastered by producers for use in the various film versions, either scoring or acting. The music is "an experiment," a film based on the Eagles' classic, will be made, but not for Warner Bros. as previously announced.

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CALLING ALL GIRLS!
(AND YOU GUYS TOO)

Be on the lookout for one sly musicmaker. Hilly Michaels knows every trick in the book and uses it to foment frenzy wherever he goes. He's got a record that just won't quit, full of devious pop-rock rascally hooks, criminally disarming songs that will detain you for hours.

Hilly Michaels

CALLING ALL GIRLS

Produced by Roy Thomas Baker and engineered by Ian Taylor for R.T.B. Audio Visual Productions Inc.

Management: Hooker Enterprises Inc., 444 East 75th St., New York, N.Y. 10021
On Warner Bros. Records & Tapes (BSK 5431)

A Warner Communications Company ©
EVERYONE WANTS THE BLUES!

JOHN BELUSHI  DAN AYKROYD
THE BLUES BROTHERS

THE ORIGINAL SOUNDTRACK RECORDING ON ATLANTIC RECORDS AND TAPES

Featuring the single, "GIMME SOME LOVIN'!

OPENING JUNE 20TH AT THEATRES EVERYWHERE.

THE BLUES BROTHERS ON TOUR

JUNE 27  Koplur Creek Music Theatre, Chicago
30  Mann Music Theatre, Philadelphia

JULY 1  Forest Hills Stadium, Forest Hills, NY
3  Merriweather Post Pavilion, Columbia, MD
4  Performing Arts Center, Saratoga Springs, NY
7  Blossom Music Hall, Cleveland
8  Pyle Knots, Detroit
10  Coliseum, Memphis
12  Hofheinz Pavilion, Houston
13  Convention Center, Dallas
15  Red Rocks, Denver
17  Concord Pavilion, Concord (San Francisco)
26-AUG. 1  Universal Amphitheatre, Universal City, Calif.

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