Radio's Tie To Records Facing Split

By DOUG HALL

MONTREAL—While more music may be in radio's future, radio and the record industry may not always get along as well as they do now.

That was one of the more significant points made at a "Future Of Radio" session at the 24th annual Broadcast Promotion Assn. convention here which ended Saturday (14).

Dick Bresca, general manager of the CBS Radio Network, predicted that within two years all networks will be using satellites to distribute programming and "we will have aggressive into the music field transmitting with clarity that people are used to."

But lifestyle and media researcher John Parkhill, who heads Joint Communications, (Continued on page 25)

CHICAGO—"Paranoid," "fadacross," "nonsense," "stupid" and "unfortunate."

These were among the tenure adjectives blank tape manufacturers expressed here at the Consumer Electronics Show, that industry's key expo, as a reaction to a suddenly snowballing trend among record labels to deny advertising allowance dollars to record retailers who jointly advertise both their LPs and blank tapes (Billboard, June 21, 1980).

This was against a convention backdrop where home video, including the first formal introduction of the new Matsushita/JVC video high density/audio high density videodisk system, attracted a high level of attention, but where overall attendance appeared off the projected 60,000.

Other developments at the day four CES ran which ended Wednesday (18) at McCormick Place included: the entry of more prerecorded videocassette titles, new, sophisticated generations of home videotape recorders including the first stereos and Dolby capable unit for the consumer from Akai; and the introduction of more high end, audio components aiming themselves to the new breed of audiophile record.

Also, the continuing trend towards "portable" sound triggered by the recent introduc-

tion of Sony's "Walk Man," and the addition of "convenience features" to components such as consumer cassette tape decks that now automatically set tape type, record levels, and cut-off.

(Continued on page 33)

One-Stops Mull 6c-12c Hike On 45s

By JOHN SIPPEL

LOS ANGELES: The 99-cent 45 single in U.S. retail states is kaput.

One-stops are either pondering or have alerted retail and Jakebox customers that the recent WEA and MCA price hikes are forcing a 6 to 12-cent increase. With a median price of 85 to 88 cents today nationally, one-stop proprietors forecast a $1.19 to $1.29 retail for their primarily one-stop customers.

This prediction follows the price spread envisaged by chain retailers (Billboard, June 21, 1980).

Major woe confronting one-stops, which serve an estimated 70% to 80% of

(Authorization)

By JIM McCULLAUGH

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(Continued on page 33)

Axe 400 P'Gram Accounts

By IRV LICHTMAN

NEW YORK—PolyGram Distribution Inc. has cutoff selling to at least 400 of its accounts, effective June 15. This could amount to approximately 16% of its estimated 2,500 accounts.

A report that PolyGram's move would involve those accounts which do not bill at 6 a.m. 25,000 a year in PolyGram product was denied by a spokesman for the company.

"The only criterion," he states, "is their profitability to us over a period of the twelve months. Using the costs of doing business outweighed their volume."

The essence of a letter sent to these accounts, which, if they desire PolyGram.

(Continued on page 36)

BMA May Vote For Restructure

By JEAN WILLIAMS

LOS ANGELES: In a surprising move, the Black Music Assn. (BMA) is expected to announce a major organizational restructuring. Believed to be pending is a revised election process which will, among other things, reduce the president's term. The organization's special Black Music Month coverage starts on page 60.

The restructuring will be unveiled when the organization convenes for its second annual convention at the Sheraton Hotel in Washington, D.C., Thursday through Monday (26-30). Theme of the Black Music Assn.'s conferr.

(Continued on page 68)

Tim Weisberg personally invites you to a very special affair. His new album "Party Of One," an event you'll never want to leave. Please don't keep him waiting.

New on MCA Records and Tapes.

Produced by John Hug and Tim Weisberg in association with Jen Productions.

(Advertisement)
Huey Lewis and the News

Chrysalis

Records and Tapes

the album CHR 1292
Management Bob Brown  Produced by Bill Schnee

www.americanradiohistory.com
WASHINGTON, D.C. Proposals for an increase in the mechanical royalty rate "scare the hell out of us," Stan Gottirkov, president of the Recording Industry Assn. of America, told the Copyright Royalty Tribunal Wednesday (18).

"An increased royalty rate could drive up the list price of records," predicted Gottirkov, who also claimed that an across-the-board price hike would be "as suggested" by the National Music Publishers Assn., would cost record companies as much as $100 million annually.

Gottirkov, who stated he believes that the current mechanical royalty should be maintained, based arguments on Section 801 of the Copyright Law which says forth the following criteria for royalty rates: 1) maximize the availability of creative works to the public; 2) to provide a fair compensation to the copyright holder and fair income to copyright users under existing economic conditions; 3) to reflect relative sales of owners and users; and 4) to minimize disruptive impact on the structure of industries and generally prevailing industry practices.

Gong down the list, Gottirkov explained that a mechanical royalty rate could have a negative impact on the availability of creative works to the public, by causing further increases in the list price of records. He predicted a decline in the number of records released if economic conditions worsen.

Publishers are doing well financially in today's economy, said Gottirkov, who called the publishers' willingness to submit financial data to the Tribunal "bush league."

As for songwriters' desire for higher royalties, Gottirkov said, "the basic reason is reached only by a select few. A high rate can't compensate for low sales. You certainly won't benefit the songwriters whose songs are not recorded but enjoy only limited sales.

"The songwriter is not alone in this," contended Gottirkov, "cians, vocalists and even record company executives are all subject to the vagaries of this business. Gottirkov, illustrated his point by referring to his own firing as president of Capitol Records the year the Beatles, Capitol's biggest moneymaker, broke up. The creative input of publishers is the mark that is most international," said Gottirkov. Recent technological innovations which boost record sales have, all coming from record companies, he added. "The publisher is asking for an increased mechanical royalty with not taking any financial risk," he said.

Gottirkov's testimony opened the last of four hearings on Capitol scheduled to testify before the Tribunal in the coming weeks.

Cont (Continued on page 96)
New Mutual Web P.D. Will Increase Music Broadcasts

Morgan in Move After Nall Survey

By JEAN CALAHAN

WASHINGTON - Radio stations want more music programming and fewer public service spots, but they want aimless people who are close to adult contemporary and top 40 formats.

A new wave and punk rock will not be the savours of the music industry," says Glenn Morgan, Mutual Broadcasting System's senior vice president for programming, who has just surveyed the network's 1,000 affiliations.

Even stations with news and talk formats are looking for special music programming, Morgan found. But stations feel "new wave, disco and punk rock have an adverse effect on audience size," he says.

Morgan also sees country as the next major trend in music. He points to the success of recent television country music specials, the popularity of films like "Coal Miner's Daughter" and "Urban Cowboy" and the mainstreaming of country-western dress styles as proof of his trend.

"The post-war baby boom is where the music appeal remains," says Morgan. "And those people are getting older. As people get older, they mature, into softer music. Heavy metal and punk are for the young kids."

After eight years at WABC-AM New York, Morgan moved to Mutual in April when he was hired to be the first director of music programming for that network. His appointment marks a turning point for Mutual.

Combined with the opportunities afforded by Morgan's position is the assurance that Mutual is heading in the direction of programming more music.

(Continued on page 23)

ROYAL WELCOME - Olivia Newton-John is introduced to Queen Elizabeth II following a recent Royal Command Performance by various Australian-born performers at the Sydney Opera House. Also pictured waiting to meet the Queen were, from left, singer Johnstone, pianist Roger Woodward and com-edian Paul Hogan. Making the introductions is Peter Faiman, left, pro-ducer/director of the program.

AT PORT AND CAMP Fuentelba Wigs

AFM Re-Election

NEW YORK - American Federation of Musicians president Victor W. Fuentelba successfully stood an insurgent campaign to unseat him Wednesday (18) by winning reelection by more than a two-to-one margin.

The secret ballot vote was one of the highlights of the AFM's 83rd annual convention, held this year Monday to Thursday (16-19) in Portland, Me. The insurgent candidate, San Francisco Local 6 president Jerry Spain, garnered 598 votes to Fuentelba's 1,375.

Fuentelba's forces also managed to pull off a compromise victory on the controversial "work tax" on musicians' gross earnings, which has proven a hot potato on wages that will be split between the locals and the national office. The tax will affect all working musicians who carry an AFM card except members of symphony and ballet orchestras working in their home locals, according to union sources.

In a move related to the insurgent's charge, union sources also played down reports that the AFM has banned members from performing on productions related to videodisk or videocassettes until a contract is hammered out with the television/video tape industry.

"That's the problem," an AFM source says. "There simply is no contract, so technically how can we work?"

"I don't think any musicians have turned down a job yet that might wind up on a videodisk or disk," an industry source notes, lending credence to the belief that the AFM ban, if it exists, isn't being enforced.

The 1% work levy, opposed by some locals due to the increased paper work it will involve, is seen by the AFM leadership as a first step in pulling the 300,000-member international union out of the financial hole it has gotten into over the years. Fuentelba claims the deficit on a 1960 Supreme Court decision that caused the AFM to yank its 10% tax on traveling musicians.

Discontent factions in the AFM have charged Fuentelba and his predecessors with fiscal carelessness, however.

A move to withdraw from the AFL-CIO was also voted down by the 1,000 delegates who showed up for the convention. This proposal was seen by some AFM members as another way to ease the union's financial problems.

RICHARD W. NUSHER

In This Issue

CLASSICAL

49

CLASSIFIED MART

43, 45

COMMERCIAL

16

CONTEMPORARY

37

DISCO BUSINESS

35

INDEPENDENT JAZZ

77

PUBLISHING

56

PUBLICATIONS

53

SOUND BUSINESS/VIDEO

33

TALNT

58

FEATURES

GOVERNMENT

76

DISCO ACTION

36

INSIDE TRACK

57

Lil'tle Tunes

79

Rock 'N' Roll

10

Sales Barometer

9

Show/Market Quotations

7

Vox Populi

27

CHARTS

LPs

95

97

Singles Radio Action Chart

22, 20

Album Radio Action Chart

24

Boxoffice

59

Bubbling Under Top

10

LPs/Hot 100

10

Disco Top 10

40

LPs

53

Pop Of The World

82

Hot 100

83

Hot Country LPs

20

Hot 100

85

Top 50 Adult Contemporary

49

RECORD REVIEWS

Album Reviews

86

Singles Reviews

91

LP Closup Sheet

79

Record Companies

Ron De Marino has been appointed director for the Northeast region at MCA Distributing Company. De Marino, based in Philadelphia, N.J., will oversee the firm's national sales representatives in the Delaware Valley area.

Kathleen Lanza appointed marketing services coordinator with the Latin American Operations of CBS Records International in Los Angeles, where she will handle the firm's Western region.

In Los Angeles, a branch administrative manager for the Burroughs Corp. . . . Sign Records has restructured its promotion and marketing departments. Effectively immediately, Daniel J. Kelley becomes vice president for promotion, and Emil will work out of New York's office, while Ostin headquarters at the Burbank office . . . Jerry Bix and Dan Cooper have joined Radio Records, Bix as West Coast regional marketing director and Cooper as vice president of marketing and record promotion. . . . Nick Liberti, senior vice president of marketing, has joined the firm's Los Angeles office. Liberti comes to the firm from the Los Angeles office of Metro Goldwyn Mayer. Liberti succeeds Jerry Fucillo as senior vice president of marketing.

Several new appointments have been made at the Record Bar chain. Michel Bouchez, assistant manager at the South Park Mall in Charlotte, N.C., has been promoted to manager of the North Park Mall store in that city. Vicki Ream becomes the new manager at the Jacksonville, N.C. outlet, replacing her brother, Jerry Young, who is now manager of the chain's newest outlet in Wilmington, N.C. In Raleigh, Debra Stokes has been elevated to assistant manager of Cameron Village store, from assistant manager of the Fayetteville operation.

Publishing

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Here and Beck.

NEW YORK—The first felony count in New York State involving an alleged bootleg recording is among the latest developments on the antipiracy/counterfeit front.

In one case, the conviction and sentencing of a father and son, Alton Bembrick Sutton Jr. and Alton Sutton III, took place Monday (17) in Alabama involving nine counts of copyright infringement.

In another action, Michael Rasio was arraigned on a 75-count indictment alleging copyright and distribution of alleged unauthorized recordings. Twenty-five of the charges involve a felony, one of them a bootleg recording.

The booking felony count stems from the testimony of a member of Blondie, Chris Stein, who testified before a grand jury that a recording, “Blondie’s Headlines,” had never been marketed as a legitimate album, but was contained performances by the group and permission had not been granted for their use in this form. Artist testimony is required under New York state law in determining a felony count on bootleg recordings.

As for the Suttons, they had been indicted on charges of distributing and offering for sale nine copyrighted sound recordings in pirate blank tracks. Four of the tracks were found guilty on all counts after a jury trial in U.S. District Court for the Middle District of Alabama, Eastern Division, in Montgomery.

Alton Sutton Jr. was given a two-year sentence in federal prison and fined $5,000 by Judge Robert Varner. Judge Varner noted that Sutton had been convicted of a previous offense two years before and was still on probation when he went back into the same business for which he was convicted.

Judge Varner sentenced Alton Sutton III to three years on probation under Section 501(a)(1) of the Federal Youth Corrections Act. Judge Varner noted that Sutton had been convicted at age 16 of breaking and entering in North Carolina, for which offense he might still be on probation.

In the Long Island case, Michael Rasio was arraigned Thursday (19) in Suffolk County Criminal Court, Hauppauge, N.Y. At the 75-count indictment handed up earlier by the Suffolk County Grand Jury. Indicted with him were M&R Records, Inc., Best Record Pressing Corp. and International Picture Disc Corp.

The indictment charges 75 counts of manufacturing unauthorized recordings, including the first felony count in New York State of a bootleg recording, the Blondie album, 25 misdemeanor counts of possession for sale and/or sale of unauthorized recordings, and 25 misdemeanor counts of possession for sale and/or sale of recordings failing to disclose the true name and address of the manufacturer.

The indictment is reported to have evolved over March 18 at several Suffolk County locations, including M&R Records.

At that site, Suffolk County Police seized three automatic record presses, thousands of lacquers and metal parts, tens of thousands of finished albums and hundreds of thousands of labels. Both alleged counterfeit and bootleg recordings and picture disk albums were confiscated, including product by Paul McCartney and Wings, Led Zeppelin, Blondie, Live Aid to the Grateful Dead, the Nazz, Buffalo Springfield and Bruce Springsteen.

TEAM EFFORT — Ed Cramer, president of BMI, center in photo on left, presents writer/producers Bernard Edwards, left, and Nile Rodgers with one of 11 BMI Citations of Achievement for 1979. At a recent awards dinner at the Plaza Hotel in New York, special glass plaques were presented to Robin Gibb, right, for the contribution by the Gibb brothers, Robin, Maurice and Barry, of income from their hit song, “You’re the One That I Want.” Shown with Robin, left to right, are BMI’s Theodore Zavin, James Grant, executive director of UNICEF; Cramer, Claudia Granville and Ernest Clayton, the children of BMI executives Elizabeth Granville and Linda Booker who made the presentation to Robin.

3-Minute Musical Shorts Considered For Theatres

By KIP KIRBY

NASHVILLE—Double Doubleyew Productions, Inc., a new firm specializing in the creation and production of musical films and television shows, is launching a proposed series of promotional mini-concerts aimed at exposing major recording artists to audiences in movie houses throughout the U.S. These mini-concerts will be distributed exclusively by Screenvision, a joint venture of MediaVision, Inc. and Capitol Cities Communications, Inc. Screenvision owns exclusive short-subject distribution rights to more than 4,000 theatre screens across the country, including the Mann, SoCo, United Artists and American Multi Cinema chains.

According to Double Doubleyew president Jeffrey Wyant, the company is initiating a major campaign with record labels, agents and personal managers to interest them in the exposure thrust offered by the use of mini-concert promotional films. Double Doubleyew has compiled a pilot mini-concert reel showcasing the various film and animation techniques of its 18 free-lance directors whose credits include film work with Kiss, Queen, the Rolling Stones, Elvis Costello and the Grateful Dead.

The mini-concert promotional pieces will range between 80 seconds and three minutes in length, utilizing special effects and animation to provide the key element of visual entertainment tailored to each act’s specifications. Spots may also be tagged with the name of an area theatre to determine the advertising’s effectiveness in boosting LP sales. The shorts are shot on 35 mm film for theatre usage and easy tape dubbing, and will run contractually in selected markets for a minimum of four consecutive weeks ‘to make sure we catch the average young movie goer at least once during the month,” explains Wyant. Estimated production budgets fall between $6,000-$20,000 per mini-concert.

“Although we realize that the initial cost per viewer is higher distributing these films in movie theatres rather than on TV,” says Wyant, “we feel that it actually works out less in the long run, based on the number of album buyers we reach directly. Movie audiences are captive and we’ll respond positively to a short visually exciting concert promotion for a musical act.”

Bob Russo, vice president of sales and marketing for Double Doubleyew, says that so far he has RCA Records an Nemperor Records interested in the project, though nothing has been signed yet. The three- minute mini-concerts are theatre advertisements whose cast will be borne by either the record companies or artists’ management.

The mini-concerts will contain no verbal plugs for an artist or an LP, but graphics will show the LP cover and also include dealer tie-ins.

Screenvision claims a distribution coverage of more than 22 million young adults across the U.S., with more than 24% of this audience buying at least one record album per month.

Wyant emphasizes that the purpose of his firm’s mini-concert spots will be to provide maximum exposure in an image-building format for artists who are already peaking in their career. The concerts can be used to increase LP sales for a new release, to bridge the gap in markets not covered on concert tours, or to promote a forthcoming live area appearance.
Eddie Rabbitt - Horizon
The new album. Vol. 2

Includes "Drivin' My Life Away"
Featured in the new movie and on the soundtrack album of "Roadie."

Already on: KILT KRBE KRTH
KFI KOPA KRUX 94Q KBEQ
WBEN-FM KULF WKY

Produced by David Malloy  Personal Management: Stan Morris/Scott Brothers

On Elektra Records and Tapes

See the "Eddie Rabbitt Special" on NBC-TV,
July 10th at 9:30pm e.s.t. & p.s.t.
Everywhere you look here on earth, Black Sabbath's *Heaven And Hell* is being played, heard and sold—more often, in greater numbers, than any Sabbath set in years. Just out and already: 150 stations, ★ on the Top LPs & Tapes That kind of response seems Heaven-sent. This kind of music comes from someplace else altogether.

**Black Sabbath**  *Heaven and Hell*

Neon Knights • Children Of The Sea • Lady Evil • Heaven And Hell • Wishing Well • Die Young • Walk Away • Lonely Is The Word

Produced and engineered by Martin Birch  
On Warner Bros. Records & Tapes (BSK 3372)

Black Sabbath brings *Heaven And Hell* to America with their forthcoming national tour.
Year's Earnings Reach New High At Ampeg Corp.

REDWOOD CITY, Calif.—Ampeg Corp. revealed a record-setting financial performance in the quarter ending April 28, 1979, increased by $116,021,000 for the same period last year. Sales for the second quarter of $86,202,000 for the same period ending April 30, 1979. About 54% of revenue was from sales, and net income was $7,325,988, an increase of $1.94 per share.

For the quarter, the company's sales were $199,230,000, compared with $194,660,000 for the same period last year. Net income was $19,253,000, compared with $17,010,000 for the same period last year.

New Record For Sales

The company's change in net income, compared with the same period last year, was due to a $1,550,000 increase in the sales of electronics audio products division of Fidelitone. The segment contributed $1,790,000 to net income, compared with $1,631,000 for the same period last year.

Fidelitone Division

The Fidelitone Division, which makes recording equipment, reported a record $1,790,000 in net income for the quarter, compared with $1,631,000 for the same period last year.

Radio Shack Gains

FORT WORTH—The U.S. Radio Shack Corp. reports sales of $86,202,000 for the month of May, a gain of 14% above sales of $75,360,000 for May 1978. Also during May sales of U.S. Radio Shack stores in operation for more than a year, or 13%, rose to $86,202,000 from $75,360,000 for May 1978.

WCI Pays 25¢

NEW YORK—The board of directors of Warner Communications Inc. has declared the regular quarterly dividend of 25 cents per share on WCI common stock, bringing the total to $1,94 per share. It is payable to shareholders of record at the close of business on July 15, 1980.
NEW YORK—The principals of Spring Records have taken the unusual step of forming an independently distributed label, while maintaining Spring's distribution ties with Polydor Records.

According to Bill Spitalsky, the owner, along with Julie and Roy Rifkind, of Spring, the new label, Posse Records, represents a "tradeoff" with Polydor. Veteran soul star Joe Simon transfers over to Posse from Polydor and, in turn, Polydor receives a two-year extension on its distribution deal with Spring, which was to expire at the end of 1980.

Simon, who gave Spring its first success starting almost a decade ago, has an immediate Posse singles release, "Baby, When Love Is In Your Heart," to be followed by an album in July. Another act, Jones, also moves from Spring to Posse. "We took the left time for this label because it goes back to the trenches again and we wanted greater control of our destiny," explains Spitalsky.

"There's still life in an independent distribution," he continues. "Many say that independent distributors don't pay their bills, but I don't blame them when they're shipped stupidly. We'll keep them clean with minimum orders." Spitalsky says international licensing for Posse is still "open." While expressing content with Spring's relationship with Polydor, distributing through PolyGram Distribution Inc., Spitalsky cites two other factors that led to the formation of Posse.

"When we want to turn over a record from an 'A' side to a 'B' side, we can have to go through a chain-of-command, nor get hung up on release schedules with a lot of soul product released by Polydor itself. The investment in forming an independent label makes the stakes high, but we think the return will be higher, too." In its 10th year, Spring entered its best year, Spitalsky maintains.

Julie Rifkind, vice president of Posse, says, "Posse will be a 'bread-based music label' with product in soul, pop, disco and whatever else we feel is in the groove.

In addition to the Joe Simon release, the new label has marketed a 12-inch single, "I Wanna Get With You," by Ritz, a Boston-based group. Rifkind also reports that like other Spring acts, a major part of Posse's thrust will be in the management and guidance of the careers of its acts.

The Posse distributor network includes: Pickwick in Atlanta, Memphis, Nashville, Los Angeles, Miami, Minneapolis, Schwartz Bros. in Baltimore, Washington, D.C., and Philadelphia; Best, Buffalo; Bib, Charlotte, M.S.; Chicago, Wisconsin, Indiana, St. Louis, Pike, Cleveland, Detroit. Also, Big Star, Dallas, Houston, Denver, Major Music, Honolulu; All South, New Orleans, Sunshine, New York; Associated, Phoenix, Pacific, San Francisco, Seattle; Stan's Shreveport.

泉州 remains the releasing label for such acts as Millie Jackson, Fatback, King Tim III and Busta Jones.

RCA Exploitation: 'Black Music Month'

NEW YORK—RCA Records' added thrust to its nationwide "Black Music Month" marketing campaign in June involves an array of promotions in Detroit, Los Angeles, St. Louis and New York.

In Detroit, RCA collaborated Friday (20) with the Black Music Assn. and radio stations in presenting a seminar on the record business. In Los Angeles, RCA's sales branch together with John Music has launched the "Lucky Teen Ear And Learn Bonanza" contest, a community service and merchandising plan that offers cash prizes and the opportunity for three teenagers to learn the record business and be paid $150 a week while receiving their on-the-job training. The contest will be supported by print and radio advertising from John Music that includes all 17 artists on the label's "Black Music Month" program. All John Music accounts and other participating stations will receive displays, show cards, ballot boxes and entry blanks from an RCA representative.

In St. Louis, branch manager Fred Love has introduced an RCA, A&M and Associated Labels month-long special program highlighted by a black-on-white calendar bearing BMA's "Black Music Month" celebration.

A New York campaign included the appearance by Evelyn "Champagne" King at Benjamin Franklin High School June 12 to talk to students; Ray Harr, RCA vice president of black music marketing, was also present.

SQUEEZE PLAY—John Bentley and Glen Tibbok of Squeeze clown around while autographing copies of the group's new A&M LP "Argybargy." The act did the signing stint at Moby Disc Records in Sherman Oaks, Calif., while in the L.A. area for a show at the Whisky.
There is just one album that contains 19 classic Kinks songs that helped shape rock and roll.

One album that goes from "You Really Got Me" to "Superman" and touches all the milestones in between.

One album that captures all the Kinks' stages. The album of their career. Live.

The Kinks.
One For The Road.
A specially priced two-album set containing a giant Kinks poster. Produced by Ray Davies.

On Arista Records and Tapes.
ARISTA

"#1 MOST ADDED"...Billboard, Record World, CashBox, Album Network, Bill Hard, Radio & Records

...CHART DEBUTS! BB:68*/RW:60*/CB:68*...
When We Speak, The Young Adult Market Listens.

The Source, NBC Radio's young adult network, is rolling. From New Wave to Hard News, we cover what young listeners need to know and want to hear.

In addition to exclusive concerts, such as Todd Rundgren & Utopia, Santana and The Police, The Source offers many features that plug into the needs of the 18-34 year old audience. From out of this world UFO's to down to earth recession. From comedy and gossip to dealing with success or failure, the features on The Source relate honestly to life, the way our listeners live it. And our two-minute newscasts, fed 24 hours a day, are designed for today's generation, by today's generation.

The Source, a "hot" idea whose time has come. Looking for a sound investment? Write to: The Source, NBC Radio, 30 Rockefeller Plaza, New York, N.Y. 10020, or call (212) 664-5757.

Agreeing with our "hot" ideas are over 100 Source affiliates, representing 70 markets. And in over half of those markets our Source stations are ranked 1, 2, or 3.*

*Arbitron, 1979 (most recent reports available) Adults 18-34, MSA.
An album for playing.

Another comedy record from National Lampoon now available along with these other NatLamp hits.

Marketed by JEM Records, Inc.: South Plainfield, New Jersey 07080; Reseda, California 91335
Presley Blues
The Subject
In Memphis

MEMPHIS—Memphis State
Univ.'s second annual Salute to
Memphis Music Heritage will be
held on the campus Aug. 15-16,
will attract local, national and inter-
national blues authorities to exam-
ine the role of the blues in Elvis Pres-
ley's roots and its influence on his
music.

The seminar is free, funded by the
Tennessee Arts Commission and the
Tennessee Committee for the Hu-
manities, Inc. through a grant from the
Tennessee Arts/ Humanities Support
Program, an experimental model organization designed to sup-
port interdisciplinary projects.

The history and art of the blues
will come together in performances
by the Beale Street Jug Band, Piano
Red and Prince Carlos. Mae Mempfill, the Burnside Family
Blues Band and Ranie Burnette,
three of the four artists who have re-
corded singles for release on MSU's
High Water Recording label, will also
concertize at seminar sessions. That
twill develop into panel discus-
sion.

"This salute is meant to recognize
not only the past but the future as
well. That is why we de-
cide to have live performances
of the blues by the old timers and
the newer ones," says Dr. David Evans,
assistant professor of Music at MSU
and chairman of MSU's African Arts
Program.

Among seminar lecturers and
panelists will be Robert Palmer, mu-
sic critic for the New York Times
and Rolling Stone. Jack Phillips, founder of Sun Records;
Paul Oliver from England, author of six books on the blues; Ral-
chelson, assistant professor of an-
thropology at Memphis State; Da-
vil Pioner, a music scholar; Bruce Bassin from England, one of
the world's leading scholars on blues,
and musicians Booker T. Jones and
Jim Dickinson, who will also per-
form.

Other distinguished speakers are
Jojin from The University of Mary-
land, Richardson, Mass.; Dr. William Ferris, of the Univ. of Mississippi in Oxford; Eddie Ray from Los Angeles, Jim
and Ait O'Neal from Living Blues
magazine in Chicago, and Elvis bi-
ographer Jerry Hopkins from Hono-
lulu.

The seminar will be audio and
will be taped and broadcast on the
MPR Family Archive in the music
department, where they will be available to stu-
dents, faculty, and visiting research-
ers. The sessions will also be edited
and submitted to the Memphis State
Univ. Press for consideration for publi-
cation.

SHOW NEW TECHNIQUES
N.Y. Audio / Video Seminar

NEW YORK—New

techniques

for synchronizing sound on video-
tape were among the highlights of
a three-day “Audio Recording For
Video” seminar held July 17-19 at
the N.Y. Hilton Hotel.

One of the newest sync-lock pro-
cesses, VisualMag, already in use
among several leading video pro-
duction firms here, is the invention
of audiophile and engineer Robert
Fine. It applies film techniques
to video sound production and claims
to be less expensive and less compli-
cated than current sound-to-video
applications, such as the SMPTE
time code process and computerized
systems.

Fine's system involves transferring
video's audio signal to 16 m.m. film,
enabling the spooltrak film stock
be edited on standard cinema sound
editing machines, a relatively simple
process.

The seminars also included au-
 dio/video workshops, one of which
featuring the SMPTE techniques was
pioneered by Regent Sound Studio's
Bob Litin.

Rocky Todd Rundgren
casted his latest video productions as
well, and participated in the key
note panel on the coming video ex-
position, along with producer Phil
Ramone and representatives from
leading videoconfer, videokiosk, and
hardware manufacturers.

PUBLISHER ASKS
JABARA'S SONGS

LOS ANGELES — Management
III Music, doing business as Primi-
us Artists Music, is petitioning Federal
District Court here to judge it righ-
tful proprietor of a group of vital
Paul Jabara compositions so it can
obtain royalties from Casablanca
Record & FilmWorks here.

Since Sept. 30, 1979, the plaintiff
alleges it has received no accounting
or royalties from the defendant,
Casablanca, which contends the
plaintiff does not own copyrights to
that Dodge, "Trapped in the Stair-
way" and "Disco Queen."

The court is informed in the
pleading that the defendant
singly signed the Jabara copyrights in
February 1980 by the First Artists Co.
Inc.

The plaintiff seeks a jury trial in
the filing which contains Casa-
blanca is infringing on the copy-
right.

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**Label presidents now have a new set of objectives**

The presidents of the record companies within the conglomerate structures are limited in their power and have different objectives than the old-time entrepreneurs. Their actions and thinking are dictated by the other wings: music videos, movies, rpg games, computer games, etc. If any other division is down for the quarter the record division may have an above normal year, give better deals, and work to deliver faster and generally go out there and pick up the slack.

This presents a disturbing picture, it goes even worse when you consider that the big conglomerates work not on a yearly profit and loss program, but on the quarterly system. They are constantly looking for meeting their quotas, and the reports are examined at least four times a year.

Thus, the record company president is forced into the same quagmire as the average company president in the 1970's. He must bet a great deal of his prestige for the first quarter figures doesn't come until the second quarter. At the NARM convention one industry president stated, "You know, even if I was a German, I'd say we are more American Can like Amos Heitler—we are much too but we are not American do's."

This leave any doubt as to who is running this country. The same executive said he is the head of one of the leading chain operations (who had complained about a cover jerk in a constructive way) that he told their advertising and invited the dealer to sit in with the act himself. So, buffeted by his own company on the one hand, the artist on the other, he tries to settle in and become as comfortable as possible.

If you add some other ingredients to the sandwich, such as record label stations and the gives and takes of the marketing community, you find that this is a very, very uneasy situation for the artist. The insecurities of the situation begin to take hold and make for a continuing spiral of evil.

A great deal of time at both conventions was devoted to counterpointing this situation. One of the most obvious was here again, a "heavy" was quoted as saying that he did not know whether he would come back next year to NARM because there were not enough glamorous issues discussed, and that the "charts and bolts" situations would be better left to the sales and marketing people.

Even after 35 years in the business, I don't find to have all the answers to the problems faced by the industry. But, before any solution can be worked out, the problems at least have to be stated. Here is my list: I am sure that others can provide more.

The following radio and records for home use. This is without any doubt the biggest problem because the cure is not readily in our hands. It is a much more serious problem.

2) Counterpointing: Come on Mr. Retailer. You can stop this in its tracks, and it is easy to do.

3) Dependence on radio to promote product. The complete arrogence of radio's attitude toward the music business certainly calls for sanctions. How long can we permit the keep the dog barking? They can nitpick all the day long.

4) Abrogation of creative control by record companies. This includes allowing deals that have been a major factor in putting up prices of records in a recession economy. Label President, it's easy to blame the lawyers and the managers, but it is you who has turned the tiger loose. Get back the control that has historically been your prerogative.

5) The whole area of cost control. We are spending too much money for product acquisition because that's what the market is saying. We are also spending too much on an armful of promotion people who, for the most part, can't get locked up, let alone get a record on the radio. The whole syndrome of spending money, not so much for what will be accomplished, but so that one can't hurt, needs more careful scrutiny. And let's expose the lie that the retailer has a God-given right to be financed by the manufacturer or wholesaler.

All of these problems have sub-problems. But the upbeat of it all is that there is so much here that is possible. The feeling of progress is the only thing brighter than any of us imagines. Regardless of all the new video technologies, nothing will diminish the growth of the demand for audio products.

Jay Lasker has served as president of Dunhill, ABC and Records.

**The industry is no longer an entrepreneur's heaven**

The whole syndrome of spending money, not so much for what will be accomplished, but so that one can't hurt, needs more careful scrutiny. And let's expose the lie that the retailer has a God-given right to be financed by the manufacturer or wholesaler.
NOT LOST IN SPACE.

It's never been easier for a group, with no past history, no famous members and no advance hype to get lost in the ozone.

Jo Jo Zep and The Falcons didn't.

One month after the release of "Screaming Targets" you can hear Jo Jo Zep on WNEW-FM, WLIR, WBAB, WRNW, WZZO, WCOZ, WBCN, WCAS, WAAE, WBRU, WBLM, WGIR, WPDH, WQBK, WOUR, WAVA, WIYY, WIXL, WRAS, WHFS, WRKK, WXLM, WQDR, WKTM, WXR, WZLD, WHHE, WGVL, WJAX, WXRT, WYFE, M105, WWWW, WYSF, WJKL, WEBN, WVUD, WQOQ, WFBQ, WLR, KEZ, KFMR, KBLE, KTX, KZEW, KATT, KMOD, KYTX, WLYX, WZZQ, KLOL, KILT, KLBJ, KZOM, KSMB, KYY, KMET, KXFM, KTYD, KMGN, KWF, KPAS, KSAN, KOM, KSJO, KTM, KKD, KZAM, KQFM, KREM, KZEL, KFML, KTCI, KBBO, KAWY and KILO.

Which just goes to show you. The good ones still scream through.


LIVE BROADCAST! Jo Jo Zep and The Falcons on King Biscuit Flour Hour, July 23.

AGENDA

MONDAY, JULY 14

10 AM-6 PM REGISTRATION
8:30 PM-12:00 PM DISCO DANCING AND ENTERTAINMENT
Rosalind—Acts to be Announced

TUESDAY, JULY 15

Seminar: 11 AM-5:15 PM
Marketplace, including retailing and merchandising, composed of leading record label marketing specialists in the areas of R&B, rock and aor. Co-Moderators: Tony Forber, Bobbi Hughes, Phoenix Michael Klingson, Wood Wilkins Associates, Toronto Panelists: to be confirmed

MOBILE DISCO—AN INTERNATIONAL SCENE UPDATE
Mike Long, Berlin, PURPLE HAZE
Zino Goodhart, THE CABARET
Rob Reid, Steve - Leechman, THE HALL
Patricia Foose, THE DANCE
Steve Stoff, RCA
Jim Seger, SOUND WAREHOUSE
Dick Carter, SALSOUK RECORDS
Roth Canaan, SOUNDMASTERS RECORDS
Barry Tuber, DISCO DANCE MACHINES

PRESIDENTS PANEL
Joe Cayn, SALSOUK RECORDS
Bob Sutner, RCA RECORDS
Mike Lonetta, MOTOWN RECORDS
Bill Parline, BARRACUDA RECORDS
Mike Long, Berlin, PURPLE HAZE
Zino Goodhart, THE CABARET
Rob Reid, Steve Leechman, THE HALL
Patricia Foose, THE DANCE
Steve Stoff, RCA
Jim Seger, SOUND WAREHOUSE
Dick Carter, SALSOUK RECORDS
Roth Canaan, SOUNDMASTERS RECORDS
Barry Tuber, DISCO DANCE MACHINES

SOUND EQUIPMENT MANUFACTURERS—Product Discussion
Paul Friedl, DYNACORD
Randy Vaughs, DISCO SCENE
Larry John, billy jo
Robert Linda, RICHARD LONG ASSOCIATES
Peter Spar, GABRIEL

PROGRAMMING IN TODAY'S DISCO INCLUDING PROGRAMMING FORMATS, LIVE PERFORMANCES, SPECIAL EVENTS, UTILIZATION OF VIDEO, DANCE CONTESTS, ETC.
Moderators: Ronn Friedman, ROLLER REVIEW, Los Angeles
Mike Long, Berlin, PURPLE HAZE
Zino Goodhart, THE CABARET
Rob Reid, Steve Leechman, THE HALL
Patricia Foose, THE DANCE
Steve Stoff, RCA
Jim Seger, SOUND WAREHOUSE
Dick Carter, SALSOUK RECORDS
Roth Canaan, SOUNDMASTERS RECORDS
Barry Tuber, DISCO DANCE MACHINES

WEDNESDAY, JULY 16

SEMINAR: 11 AM-5:15 PM
THE IMPORTANCE OF LABEL R&B AND DISCO DEPARTMENTS WORKING TOGETHER TO MAXIMIZE THE CROSSOVER FROM R&B TO POP CHART, INCLUDING USE OF INDEPENDENT R&B PROMOTION PERSONNEL
Les Bogart, BOADONIDALE RECORDS
Jaye Mazzola, FOR THE RECORD
Bob Deluca, DISCO DANCE MACHINES
Steven Markoff, MACHAT & MAHAT
Henry Schiebel, HOT ROD GARAGE
Billy Smith, SALSOUK RECORDS
Michael Borden, WAREHOUSE GARAGE

PRODUCERS SESSION—INTERWEAVING OF R&B/ROCK/COUNTRY/JAZZ IN TODAY'S DANCE SCENE.
Moderator: Dave Alger
John Langa, PAVILLION RECORDS
Michael Zager, JERRY LOWE
Quincy Jones, MANNIX
George Morning, SALSOUK RECORDS
John Fordyce, DJ/
Barry Wilner,arb.
Paul Bolito
Kendall Michael Walden

CLUB OWNERS—Closed sessions for discussion of current problem areas; licensing discussion by ASCAP, BMI and SESAC (two sessions)
Wayne Johnson, ANDO, Las Vegas
Roy Webb, ANDO, Las Vegas
Darrell Cooper, TROJAN RECORDS, New York
Frank Coker, ASCAP, BMI, SESAC

CLUB MANAGERS—Closed sessions for discussion of current problem areas; licensing discussion by ASCAP, BMI and SESAC (two sessions)
Dreamland, San Francisco
Craig Wood, TOMMY'S PINBALL MACHINE, Australia
Steve Weiss, SIXTY CLUB, New York
Matti Oinas, THE RITZ, New York
Pat Kiel, NEWS FREE, New York
Bob Ollman, ASCAP, BMI, SESAC

THURSDAY, JULY 17

PROMOTION PANEL COMPOSED OF LEADING LABEL AND INDEPENDENT PROMOTION PERSONNEL, HANDLING R&B, ROCK AND AOR PRODUCT
Jaye Zucca, PAVILLION RECORDS
Patrick Jenkins, a/c
Mark Murphy, SONG
Romy Mac, RECORD LOGIC
Don Morrow, TODAY'S ALWAYS A NEW DAY

MIXING TECHNIQUES PANEL
Dana Johnson, THE RITZ, New York

CLUB MANAGERS—Discussion of current problem areas; licensing discussion by ASCAP, BMI and SESAC.

SOUND EQUIPMENT MANUFACTURERS PANEL # 2
Panelists to be announced

CLUB OWNERS—Discussion of current problem areas; licensing discussion by ASCAP, BMI and SESAC.

SOUND EQUIPMENT MANUFACTURERS PANEL # 2
Panelists to be announced

SOUND EQUIPMENT MANUFACTURERS Product Discussion (Sound Panel # 2) panelists to be announced

EQUIPMENT MANUFACTURERS Product Discussion (Lighting Panel # 2) panelists to be announced

11:00 AM-6:00 PM Exhibits open
8:30 AM-12:00 PM DISCO Dancing & Entertainment Roseland
Acts to be announced

11:00 AM-5:15 PM HOT SEAT
Moderator: Bill Wardlow, BILLBOARD Panelists to be announced

HOW DISCO DEJAVS ARE COMING WITH FUSION
Co-Moderators: Michael Hall, SALSOUK RECORDS, Los Angeles
Mike Long, Berlin, PURPLE HAZE
Panels: Jim Burgess, THE UNDERGROUND, New York
John Burke, THE FUNK, New York
Mike Lewis, STUDIO ONE, Los Angeles
Chuck Wachol, SOUVENIR, WILLIAMSBURG, Chicago
Angelo Basta, SASHABETH, ATLANTA, Atlanta
Bill Mayer, RECORDING GLASS, Denver
Steve Stoff, RCA RECORDS, New York

RECORD POOLS & ASSOCIATIONS—DISCUSSIONS OF TODAY'S PROBLEMS INCLUDING THE INCREASING COST OF PROMOTIONAL RECORDS, STRONGER TRADE ASSOCIATION TO PROTECT MEMBERS, ETC.
Co-Moderators: Judy Wolstein, FOR THE RECORD
Barry Tuber, DISCO DANCE MACHINES
Les Bogart, BOADOHALD RECORDS
John Ceglla, Club Managers Panel

RECORD LOGIC—PRODUCT SESSION
Panelists: Ray Brasch, JOE'S CLASSIC PANEL
Joey D'Amato, JOE'S CLASSIC PANEL
Stu Goldman, JOE'S CLASSIC PANEL

PANELS FOR THE WEDNESDAY SESSIONS, INCLUDING USE OF INDEPENDENT R&B PROMOTION PERSONNEL

BILLY JOE'S CLASSIC PANEL

BILLY JOE'S CLASSIC PANEL

BILLY JOE'S CLASSIC PANEL

BILLY JOE'S CLASSIC PANEL
Exhibitors

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ADD ONS—The two key products are advertised at the radio stations listed as determined by station personnel.

PRIME MOVIES—the two products registering the greatest interest proffering upward movement on the station’s playlist, as determined by station personnel.

BREAKOUTS—Mid-Drum Chart summary of Add On and Prime Movie information to reflect greatest product activity at Regional and National Levels.

Pacific Southwest Region

**TOP ADD ONS**
- Pure Prairie League—Let Me Love You Through (Columbia)
- Meets My Love (RSO) by Mike and the Mechanics (Capitol)
- Pure Prairie League—Let Me Love You Through (Columbia)

**PRIME MOVIES**
- Stephen Mills—Sweet Sensations (Columbia)
- Olivia Newton-John—Magic (MCA)

**BREAKOUTS**
- Billy Joel—It's Still Rock & Roll To Me (Columbia)
- Olivia Newton-John—Magic (MCA)
- Linda Ronstadt—Shadows (Columbia)

Northern Central Region

**TOP ADD ONS**
- Pure Prairie League—Let Me Love You Through (Columbia)
- Meets My Love (RSO) by Mike and the Mechanics (Capitol)

**PRIME MOVIES**
- Olivia Newton-John—Magic (MCA)

**BREAKOUTS**
- Olivia Newton-John—Magic (MCA)

Southwest Region

**TOP ADD ONS**
- Pure Prairie League—Let Me Love You Through (Columbia)

**PRIME MOVIES**
- Olivia Newton-John—Magic (MCA)

**BREAKOUTS**
- Olivia Newton-John—Magic (MCA)

Midwest Region

**TOP ADD ONS**
- Olivia Newton-John—Magic (MCA)

**BREAKOUTS**
- Olivia Newton-John—Magic (MCA)

Southern Region

**TOP ADD ONS**
- Pure Prairie League—Let Me Love You Through (Columbia)

**PRIME MOVIES**
- Olivia Newton-John—Magic (MCA)

**BREAKOUTS**
- Olivia Newton-John—Magic (MCA)

Central Region

**TOP ADD ONS**
- Pure Prairie League—Let Me Love You Through (Columbia)

**PRIME MOVIES**
- Olivia Newton-John—Magic (MCA)

**BREAKOUTS**
- Olivia Newton-John—Magic (MCA)
Humorous Break: Columbia artists Moe Bandy, left, and Joe Stampley, right, enjoy a laugh with Bob Kingsley during a recent interview in L.A. for "American Country Countdown." Kingsley is the host of the nationally-syndicated radio program.

NEW YORK—It’s spring and it’s Arbitron report time again with 241 market reports grading through the Arbitron computers in Lausanne, Switzerland.

The first eight of these markets were mailed to subscribers last week. They include San Francisco, Atlantic City, Allentown-Bethlehem-Easton, Reading, San Jose, St. Louis, Seattle, Monroe and Wilmington. They are not usually the first to be issued. But things are a little different this year as Arbitron phases in quarterly measurements of the top national markets.

Generally a fast starting period means major markets such as New York and Los Angeles won’t be released until the second quarter.

The extended rating periods ran from Feb. 28 to May 21. More than 240 markets were measured from the 184 Arbitron-served last year.

PHILADELPHIA—In Philadelphia’s Arbitron-AM-AM consistent with its hold on first place here with an 11.4 share, up from 9.6 in the winter. The comparison is with the comparable year. WIP-AM is second with a 6.6, off slightly from the 6.8 in the winter book.

The fast moving upward in this market is WMGK-FM, Greater Media’s FM which lands in third place with a 5.7 share, up from 5.5 in January/February and 2.9 a year ago.

A move from country to “classic MOR” at Rust Craft’s WSNI-FM has won the station more listeners from 3.0 in January/February and 2.9 a year ago. MOR has also done well on WCTI-FM which moved from a 2.9 a year ago and a 3.6 in the winter to a 4.2.

Metropolitan FM’s progressive WMMR-FM, slipped from 6.1 a year ago and 6.5 in the winter to a 5.3 CBS classic format outlet. WCAU-FM, 1060 AM, has also slumped to a 3.9 a year ago and a 3.3 in the winter to a 2.8.

SAN FRANCISCO—ABC’s talk KGO-AM continues to dominate this market with a 9.0 share. This is down from winter’s 10.6, but up from a year ago’s 8.9.

All-news KCBS-AM holds on to second with a 5.5 share, just ahead of KFQO-FM, formatted with beautiful music, is in third place with a 4.6 share for a year ago and a 3.4 in the January/February report.

But the big surprise is NBC’s MOR outlet; KNBR-AM, which has bounced back from a 2.9 in the winter to a 4.3. The station did score a 5.8 a year ago, however.

Bonneville’s beautiful KOIT-FM has apparently been hurt by KFQO and has slipped from 3.6 in the winter to 2.3. A year ago the station had the 6.0 share. KSFO-FM moved along from a 3.7 a year ago and the 3.8 in winter to a 3.4 as did Vincent’s blanked KALZ-AM, which climbed from 2.5 in the winter back to the 3.1 share it enjoyed a year ago.

One June was Progressives FM in this top station in this market, but its share is off a 6.6 a year ago and a 5.9 in the winter to a 5.6, almost tied with KCBS-AM San Francisco’s penetration of 5.5.

AOR-AM, in second place with a 4.9, is apparently giving KOME stir competition. Its share is up from a 4.4 a year ago and it’s in place in January/February book. Taking a big jump is oldies-formatted KARA-FM, up from 2.6 a year ago and to a 2.9 in the book.

AOR KJFO-FM is up from a winter share 2.1 to 3.0, but the station had a 6.3 a year ago and AOR

KNV-FM is up to 27 from 20 a year ago and 2.1 in the winter.

ATLANTIC CITY—This market, measured for the second time ever in a scheduled Arbitron survey, is in turmoil. Beautiful music-formatted WPFG-FM is still in first place from a year ago, but its share has been shaved from 19.6 to 16.2. Contending WPFG is WKXO-FM, which runs from a 3.0 to a 12.0, passing progressive WMGM-FM, which is holding at 11.4.

Contemporary WMDM-AM has apparently been hurt by WAVY. Its local rock outlet has its share has plummeted to 2.1 from 7.4.

MR-95-AM is also down, slipping from 10.0 a year ago to 7.5. Contemporary WOND-AM is also off from 7.4 to 5.8.

WEWF—The three-city market of Allentown, Bethlehem and Easton just north of Philadelphia and Trenton is shared by various local AM stations with listeners to beautiful WQQQ-AM Easton. This station also enjoyed a 12.1 share a year ago.

WLEV-AM, Easton, which has shifted from Top 40 to adult contemporary as the winter market, has dropped from an 11.7 share up from 7.0 a year ago.

Beautiful music WZZO-FM Bethlehem is down from 12.4 a year ago to 8.1.

READING—Adult contemporary WFIL-FM 107 is number one in this market with a 15.0 share, down a hair from the 15.8 it held a year ago. A move from beautiful to adult contemporary FM has moved the station 11.6 share, up from 7.3 a year ago. Country formatted WQMT-FM slipped from 14.5 to 8.7.

WRNW-FM Focuses Upon Local Rockers

By Richard M. Nusser

NEW YORK—WRNW-FM in suburban Westchester County, which competes with many of the leading big city stations here, is going after young adult listeners by stressing the popularity of local rock musicians via live concerts beamed from a local recording studio.

“In The Studio” debuted Tuesday (20) at 9 p.m. with the Kirk Band, local rockers playing original tunes, offering a half-hour concert from the 24-track Squires Production Studio in White Plains. WRNW-FM has also been making in one of the “Fascinat’ Rhythm” fell from a 3.9 a year ago and a 3.3 in the winter to a 2.8.

2 Networks Vie For Flower Hour

Continued from page 3

limited to the concert series, starting next year.

WNEW-FM general manager Mel Karmazin took issue with ABC’s claim of exclusivity, however, after the N.Y. Post broke the story Wednesday (18).

Karmazin claims WNEW has a contract with DIR that extends “well into 1981.” ABC says its DIR deal takes effect Jan. 1, 1981. Karmazin says this is his understanding of the ABC/DIR pact “won’t interfere with us,” since it only covers markets outside New York.

DIR officials “were not at liberty to talk” about the deal until the press conference, a spokesman said, adding that there would be “no comment” until then.

ABC officials were equally reticent, but industry sources confirmed that a joint announcement was being “in the works” under way, pegged to a press conference Monday at the Four Seasons.

Those sources say the deal calls for DIR to create and produce new King Biscuit concerts as well as a weekly series of country music shows for ABC, and that DIR would also take over the production of existing ABC Network features such as Supergroups In Concert and a 90-minute rock specials.

DIR’s Rock Awards would be part of the ABC package, it is believed.

DIR pioneered the syndication of rock-oriented programming eight years ago with King Biscuit, with many of the “live” concerts emanating from the UK. It since expanded to cover more than 200 stations, mostly FM’s, with programming ranging from live remote concerts to broadcasts and features concerning rock stars.

DIR’s latest endeavor, a live in-studio concert and interview session called “Afternoon Live” that is aimed at the after-school/drive time audience, is hosted by WNEW’s Scott Muni, in fact, underwriting the long relationship between the two broadcast entities.

This series currently consists of 207 stations divided into four categories. The FM and Contemporary Networks are aimed at the 15-24-year-old audience, while the Information and Entertainment Networks include the larger “18-plus” demographic, and are slanted more toward features, MOR and country programming.

Except for programs such as “Afternoon Live,” DIR distributes its shows slanted more toward rocks with ABC’s syndicated shows.

It is “possible,” an ABC source says. “We have not yet determined how a deal is supposed to take effect, that ABC will be ready to distribute King Biscuit and other programs via satellite. Making ‘live’ remote easier to produce. Telephone ‘long lines,’ the current method of doing it, using live programming, is often risky, and always expensive. Satelliteullet or satellite make them have potential for greater reach.

If Monday’s press conference results in the formalization of the DIR/ABC pact, it should launch a schramm among other indie indicators who specialize in rock programming, and possibly open the field to other entrepreneurs who seem to have no priority on concert broadcasts among labels, acts and broadcast outlets. This could include concert promoters and agents, as well as existing broadcast specialists. Some industry sources claim.

We have developed a real rapport with the local musicians since we began," Bernstein says. "As we process we discovered there’s a real active club scene around Westchester. Those in the 18-22 clubs featuring live music up here." Not surprising, many of those clubs are into advertising on WNEW, along with national firms geared to the young adult’s buying habits, such as beer and auto accounts.

Area musicians are encouraged to send tapes to WNEW not only to audition for “In The Studio” but also for the station’s “Spotlight 107" feature, which puts local acts on the tapes on Sundays at 10:30 p.m. Music director Ray Haneski produces the latter show with Axelbank while evening DJ Donna Lesinski produces “In The Studio.”

Among the successful local alumni of WNEW are jocks Tom Morra and Dan Neer of WNEW-FM and Mike Reilly and Bob Marrone of WPLJ-FM; news director Barbara Malm of WRNW; music director Paul Pfeiffer and Meg Griffith, who inaugurated WIPX-FM’s short lived new wave format, and who are now syndicating their own show.

The station also sponsors a series of outdoor concerts featuring local acts. The first one, Saturday (24) at a local high school, benefited the town library’s building fund.
**Northeast Region**

**Top Add ONS:**
- *Genius* — Stundowner (Atlantic)
- *She’s Only Sixteen* — Shout (Atco)

**Prime Movers:**
- *Spinners* — (Capitol)

**Breakouts:**
- *Kenny Rogers* — Love (EMI) 10-17

**Mid-Atlantic Region**

**Top Add ONS:**
- *Buc Skaggs* — (Elektra)
- *Linda Ronstadt* — (Capitol)
- *Carl R. De Palma* — (Atlantic)

**Prime Movers:**
- *Ely развитие* — (Atlantic) 13-13

**Breakouts:**
- *Spinners* — (Atlantic) 13-13

**Southeast Region**

**Top Add ONS:**
- *Buc Skaggs* — (Elektra)
- *Linda Ronstadt* — (Capitol)
- *Carl R. De Palma* — (Atlantic)

**Prime Movers:**
- *Ely развитие* — (Atlantic) 13-13

**Breakouts:**
- *Spinners* — (Atlantic) 13-13

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**Northeast Region**

**Top Add ONS:**
- *Skaggs* — (Elektra)
- *Linda Ronstadt* — (Capitol)
- *Carl R. De Palma* — (Atlantic)

**Prime Movers:**
- *Ely развитие* — (Atlantic) 13-13

**Breakouts:**
- *Spinners* — (Atlantic) 13-13
Radio Programming

Morgan Move: More Music On Mutual-Chain Some Country

Continued from page 4

The affiliate survey has been Morgan's passion. "I'm trying to find out what the affiliates want from me." In the past, Morgan has been hassled by program managers often take the easy way out, Morgan believes, playing Top 40 music and sticking to the charts. As a result, many stations wind up sounding the same. "They're looking for new ways to sharpen the competitive edge without taking risks on new artists," says Morgan. He intends to fulfill that need with special network programming.

At present, Mutual produces only one regular music special, 'Jamboree USA.' A weekly country concert produced by WW WA-AM has been reduced to a live audience in Wheeling, W. Va. 'Jamboree USA' has been on the air since 1934, but in those years Mutual has not added more music specials. Morgan intends to do something about that.

He is planning a regularly scheduled series of music specials, everything from classic biographies and music anthologies to concerts broadcast live via satellite. The specials will be available to only one station in a market and Morgan plans to make them exciting and unique enough to skyrocket ratings for affiliates.

Although Morgan is reluctant to name artists or detail styles of music programming he will be developing, he says he favors a document style of presentation.

Some Mutual specials might record a particular era in recent musical history, or the left side '60s San Francisco psychodelic rock explosion. The shows will signify the beginning of eras of music, just as of those times as well as ailing the music that was popular then.

Specials like this might be scheduled on the first Sunday evening of every month and run from one hour to as long as six hours in length. Morgan also wants to use his documentary approach to create short musical specials, covering breaking news in the music industry and general current events.

'Sales visibility is the most important aspect of music programming,' says Morgan adamantly. He plans to program music with mass appeal, not indulge his own tastes. First time turned to on music in fourth grade, Morgan's first record purchase was Johnnie Ray and Doris Day's 'Finger Tip Twine.' In high schools in Williamstown, N.J., he ran successful, popular record hops.

Early in his career, Morgan worked as a DJ in New Jersey and Ohio. He also worked for the ABC television network as an assistant account executive and as program director of the Tower Communications cable system in Ohio.

Joining WABC in 1971 as production director, Morgan was named program director in 1975 and was promoted to operations director in 1977. During his tenure, WABC became the most listened to radio station in the country.

Mutual has great hopes for Morgan, who is probably the most successful programmer in the business. "Glenn will be responsible for developing a broad range of music programming for Mutual," says Morgan. Mutual's vice president of programming, "His experience, product knowledge and industry contacts make him uniquely suited to this task.'

The $7 Prize

Miami WGBS-AM Runs Contest Which 'Doesn't Get In The Way'

By SARA LANE

MIAMI—Charlie Cook, program director of WGBS-AM, looks "for a contest that doesn't get in the way." The station's current two-hour "Cash Sweeps," in which listeners are asked to write down the names of the band they want to hear. The winner is given $7 for each correct song title in the proper sequence. The $7 represents 710, the AM frequency of the contemporary music station. "We're trying to do a total-impression radio station, but it's difficult to satisfy everyone especially since we're the only one playing contemporary music," Cook says.

"Oldies constitute 60% to 70% of the music with the balance a finely honed Top 40 product. "There may be some songs we play that a rock station won't and there are a lot of songs played by rock stations that we won't touch," Cook cites such records as 'Funky Town,' Blondie's 'Call Me' and Pink Floyd's 'Another Brick In The Wall,' as examples.

"Pink Floyd's record was definitely geared for young people. You'd think it would take advantage of the teenage audience considering our position in the AM market but there isn't a lot of teenage audience on AM radio," Cook notes.

Although Cook insists to pick up some listeners from WQAM, the former rock giant which went country some months ago; he isn't anticipating a major hike in the Arbitron ratings.

"I found while going through diaries that we shared with WQAM a lot more than we shared with any other radio station. But AM shared also with the Spanish and black stations a lot of it. We've obviously been successful. We'll obviously benefit some with the audience we shared with WQAM. We also will take up all of WQAM's audience."

All of WGBS-AM's former competitors have dropped contemporary music. WFUN-AM is now all news with new call letters—WWNS-AM. W1NZ-AM is all news; WQAM is a talk station playing music in portions of the daytime hours.

"I really think we're more than just the only station on the AM band playing contemporary music," Cook comments. "The music is actually the bridge between everything we do."

Cook came to WGBS-AM 18 months ago from WHN-AM New York. His background is primarily country and he was program director at WW A-AM, Wheeling, W. Va., and at WSB-AM, Indianapolis, Ind. He was asst. p.d. at WHN.

The lineup of disk jockeys are Dick Sloan 5:30 to 10 a.m. (Sloan came to WGBS from WKLO-AM New York); Mark Denver 10 a.m. to 3 p.m. (former WGBS Philadelphia and WHQ-AM Memphis). Cook has the afternoon drive time slot from 3 to 7 p.m.; Jim Rockey works the 7 p.m. to midnight shift (he came from WWOK-AM Miami); and Robin Butler handles the midnight to 5:30 a.m. slot.

ON KKGO-FM AND KGIL-AM-FM

2 Sinatra Shows Compete In L.A.

LOS ANGELES—Los Angeles becomes the first reported major market to simultaneously present two different weekly Frank Sinatra radio specials.

KKGO-FM, which has been presenting Paul Compton's 'Compton's Comp. ton.' weekdays from 10 a.m. to 1 p.m., has recently joined by a new Sinatra feature which began its weekly 'Saturday With Sinatra' hosted by Sid Mark in the 6-8 p.m. slot May 24.

Mark, a long time personal friend of Sinatra and air personality at Philadelphia's WKNY-FM which began its weekly 'Saturday With Sinatra' show there for 24 years. He also produces a Sinatra feature for New York's WYNY-FM that has been airing for almost a year.

Both Los Angeles and New York shows are different, as is the case with KGIL. Mark's KGIL program is 'customized' for the station to keep it fresh.

Mark says that at one time WNEW-AM in New York presented a similar type show but not devoted exclusively to Sinatra. "Los Angeles Brookdale College Upgrading WJB

MIDDLETOWN TOWNSHIP, N.J.—WJB, FM, an independent station at Brookdale Community College here which has been broadcasting in mono for at least five years, is shifting to stereo.

WJB, which can broadcast over a 50-mile radius, has also added new studio space capable of handling live musical ensembles for the first time. Music programming runs the full gamut from classical to jazz.
By ED HARRISON

MONTREAL -- The annual National Assn. of Broadcasters program conference in New Orleans on May 22 is poised to continue radio participation in the annual Broadcast Promotion Assn. convention.

Because NAB is planning a full day of promotion sessions at its third annual Radio Promotional Congress, even such key groups as RKO General and Westinghouse have decided to send their top program directors to NAB instead.

No RKO people were in attendance at this year’s RKO standup, headed here Saturday (14) and only two representatives attended from Westinghouse.

However, BPA was not hurting in attendance. A new record was set with 871 in attendance, which is nearly double the number that attended the 1976 convention.

**Continued from page 1**

warned that “the record companies only help radio because radio has helped them.”

The major consultant to Burk- harr/Abrams continued that if record companies can find an easier way to make hits they will stop helping radio. He suggested that a television program can find an audience that will give them hits. “All that the video tapes the record companies have” could be a success. “Late night is one show I would make a million”, Parikh said.

Turning to AM stereo Parikh commented, “I’m not sure if it will do anything. It lacks the frequency response for FM.”

Bresca pointed out that “no one will tune CM stereo because of its being stereo. They will tune in for- matted music.”

Shaynaughnessy, president of TM Programming and TM Productions, said “AM stereo is not that big a deal.”

Shaynaughnessy predicted “a bright future for radio through the end of the century.” Because of its portabil- ity, “radio will never be replaced,” he added.

Parikh, who said he had done research work for a major record la- bel, declined to identify, con- firmed that record companies don’t “spend enough on the right kind of research” as they chase after various promotions.

Recalling past interest in disco and the current attention being paid to new ways to cross- sell the record labels as following each other off a cliff. Of the label he said “they missed getting into rock when it first happened and they wanted to get into disco when it was over.”

While Bresca talked of satel- lite distribution of music a network is making its first steps to distribute music-oriented programming.

CBS which is the last major net- work to move into music program- ming, will feed a 20-part Early to Late program to affiliates on July 9 and 10 for one-hour broadcast.

Each segment is four minutes long and the affiliates have a lot of lati- tude on how to use these segments. There is no music on the program, but affiliates are being given a play list to play Si- mon records with the show.

The show is being hosted by Christopher Stone and is for the New FM Los Angeles, who will do these shows for the network four times a year. The next show will feature Neil Diamond.

Also on the panel was Chuck Cameron, president of CKLW-FM Windsor, Ont. He predicted that radio would have to pay more atten- tion to what he called “the looks” which he said will have more leisure time.

Parikh also predicted that frag- mentation of all media would cut pressure on radio programmers to work on music that would cut pressure on radio, because radio, these conventions could find some inter- esting product at suites such as the CM Promotional Forum.

TM featured its new “Sounds Like” package it put together for WBAL-AM Baltimore and will continue to work on next month’s shows. The package is built around a television commercial for a radio station, and gives information about a number of local market scenes.

Not ready for showing, but built up was Talk of the Town which was developed for KJKE-FM Houston. This will also be available in July and is a one-hour show. It is a tie-in with a syndicated TM Programming syndicated TM Stereo Rock format.

The new show is a Radio Marketing Services division of ABC Radio introduced at this convention of several to come including the Chuck Blore-created “Remark- able Mouth” campaign, which ABC has acquired.

Lon Hurwitz, general manager of this new unit, led a delegation which also promotes RKO’s “Best Rock” campaign developed for ABC’s WPLJ-FM, New York, “the Radio Generation.” which was created, ABC’s for WXYZ-AM De- troit and the “Direct Connection,” with 871 in attendance, which is nearly double the number that attended the 1976 convention.

warned promotion di- rectors that they could still violate Federal Trade Commission regu- lations even if they comply with all Federal Communications Commission regulations.

There are no instant contents of skill, which he said most listeners don’t like.

Mike Parikh, director of marketing and promotion of KSI-AM Salt Lake City, advised that contests should be “kept simple, easy to understand” and should be “prepro- moted a week or two in advance.”

He also advised “working closely with the phone company” on call-in contests. “They can close you down if you don’t work with them.”

Pocock suggested avoiding identi- fying losers. “Make every winner a winner and always give consolation prizes.”

During a session on “Promoting With Limited Resources” program and promotional manager Tom Rand of CKIQ-KM Kelowna, B.C. sug- gested looking for cooperators, work- ing with community associations and tying in a station promotion with a local event or company prod- uct.

Beri Holsworth, who promotes CKWX-AM Vancouver as well as CKWX-FM. Vancouver’s first all-jazz station which began operations March 1, advised that promotions must be developed to win the station new listeners.

During a session on air-promo- tion, Marge Velasquez of KFI-AM Los Angeles advised that you might “you may think you’re overplaying a promotion, but the audience is probably not beginning to understand it.” She also suggested crosscussing weaker personalities in periods when the strongest personalities are on the air.

Larry Heywood, vice president of the Creative Services Radio Bureau of Canada warned that promotions should never cuter to fear not talk down to an audience.

In a session on “101 Great Promo- tions,” Bob Blore, who told of her station’s successful “Adopt A Dog” campaign with the local animal shel- ter.

Mac Lindsay, marketing director of CFCN-AM Calgary, Alta., who said “you don’t promote something terrible happens: Nothing.”

Sell WVOL-AM To Phoenix, a Nashville Corp.

NASHVILLE—WVOL-AM owners Tom and Carol O’Hara have transferred Round Lake Stations to Phoenix of Nashville, a local minority-owned company which owns three of Nashville business and professional people.

The $1.3 million sale has been ap- proved by the Federal Communications Commission. Samuel How- ard, vice president of Hospital Auxiliary and ex-chair- man of Phoenix says that no changes in the black-formatted program- ming will be made, but “we be- lieve that local ownership will be more sensitive to the needs and aspira- tions of the Nashville Commu- nity.”

Round Lake had owned the sta- tion since 1956.
DENVER—A sign hanging in the control room of KBPI-FM, says "no one gets sloppy at Denver's KBPI-FM." By program manager Frank Cody, states: "Now that the Arbitron is over, everyone will let their guard down and generally get sloppy. Everyone but US!"

Frank Cody: Talking to his listeners and establishing a relationship.

For anyone who knows Cody, the word "old" has stemmed from the sign indicates, Cody adamantly states that he likes to "surround himself with radio professionals that are on the same wavelength as the station." What is his goal for the station's staff?

For this reason, Cody is not the dictator of personnel. His philosophy is found at some other stations. He listens to the advice of the other air personalities at the station and to an extent, his —the station's audience. Under his direction, the AOR outlet climbed to the top in the May Medley, garnering two more points than the station's nearest competitor.

Cody is a strong proponent of the radio personality. He says personality radio is returning in places like Chicago, Los Angeles, Denver and other markets.

Cody may have bought into this concept, but major stations have done so with no major contri- butions to the market.

He asks his announcers to visualize what they are saying, and if possible, as an example, an announcer promoting the KBPI morning show with Steven B. and the Hawk (Steven B. Williams and Don Hawkins).

The announcer must visualize what those personalities look like. In much the same manner, Cody claims, the announcer must be able to project a stronger image for the listener.

Cody is a follower of KBPI general manager Tony Brooks' successful radio theory of the 'four Ps.' According to Cody, the "four Ps are people, positioning, product and promotion. People—radio professionals. Give them the tools and produce, a good sound plus promotion, on which they can build an audience." Cody says. He insists that if you provide the right atmosphere you'll attract the best on air people.

Positioning is defined as "the advertising concept of what position your product will take on the market." He says his station is adult AOR geared to the 18 to 34 year old audience. He says the station has no other personalities and positioning are intertwined in the way Cody positions his station.

Promotion is promoting from within the station, as in one announcement from the pit, or the product of other personalities. Product and positionings are intertwined in the way Cody positions his station.

Cody is the incident a "blessing in disguise." Williams has a bass voice to his audience. He goes into two octaves below the normal voice level. The voice is so deep that the room literally shakes (as if a bass guitar was being played) when we're playing. The morning drive show is followed by Joe Folger from 10 a.m. to 2 p.m. who is kept in the limelight by the consistent response the station gets. Cody lines up Folger with the station for two years. Then to Cody.

Cody on Kent, on 3 from 7 to 10, handles the oldies show on Sunday from 9 a.m. to noon. Cody claims "has been the inspiration for other stations throughout the country." The program is in its 22nd year.

"Phil Strider, simply known as 'Strider' on the air, holds the fort from 7 p.m. to midnight. This segment features something called "Side Show," which is either one side of a album or a feature from an artist culled from several albums. At midnight, the "Midnight Snack" comes on, which is the track from a complete album followed by Zack Phillips, who holds the over-night show."

As for music selection, Strider holds the title of music director, but every station in the market has a hand in the mix, but much of this station (music) comes out of Cody's mind. He says that those things are "sage advice."

He says he depends on his ear, the "I don't take one source as gospel" and a random phone survey.

Cody maintains that old standards like the Rolling Stones and the Who are referred to open the audience he wants to attract.

Cody promotes an informal atmosphere in the station which he calls "3-D Effect." In a staff memo (Cody has staff meetings every other week, so he relies on memos between that time) he describes "3-D this way:"

"Perhaps radio has the broadest potential of all in mass communications media, because radio can reach the senses in no other medium can. Of course, radio is visual but with equal effectiveness you can reach the senses of taste, smell and sound via your listeners' imagination."

"A two-dimensional back announcement is like a newspaper ad that's all copy and no art. It works but not pictures. A three-dimensional back announcement creates images and evokes feelings."

Atlanta: Big Prizes May Not Deliver the Numbers

By BILL KING

ATLANTA—Remember the good old days when radio stations would go on the air at the drop of a hat a day or give away some outrageous extravaganza prize such as a house or $50,000.

Actually, it hasn't been that long ago. The prize syndrome, when stations were financially strapped and any opportunity to bring in listeners during the spring and fall ratings periods, peaked several years ago. But isolated instances have popped up in Atlanta in the last couple of years—the $50,000 Rock Poll giveaway last fall by WKL-S-AM-FM (96 Rock), for example.

Unfortunately for listeners, most stations have discovered that big prizes don't necessarily translate into big numbers in the ratings book. If anything, 96 Rock's experience last fall—the station gave away roughly a half a point—reinforced the belief among Atlanta radio professionals that the big prize is just too short-sighted for the present day.

Outside advertising seems to be where the big promotion bucks are spent these days. Both WGST-FM (WGTS-FM-93), WSB-AM, WPL-AM, WJW-AM and WQXI-FM.

Outside advertising seems to be where the big promotion bucks are spent these days. Both WGST-FM (WGTS-FM-93), WSB-AM, WPL-AM, WJW-AM and WQXI-FM.

WGST offers director Mike Wheeler: "It seems you can just watch your tv or look at the newspapers going around town and know something's going on."

"I've never seen radio stations jump on the trend like this," says Q's Quick Quotes jock Jim Morrison. That was a point of concern for Wheeler: "It would be easy for your mes- sage to get lost because there are so many cues out.

The reason most ads for radio stations are aired during or adjacent to ratings periods is because they are the times when the money is the most available. We just don't have the money to advertise year round, so generally promotion is concentrated on the ratings period. If we had the money, we'd do it all year.

But, he adds, "television advertising for a radio station is strictly reinforcement. There's very little way you can make people listen to your station. If a person sees or hears your name, he might be inclined to do something wrong to make them want to tune the dial."

These days, Young says the stations giving away money are conscious of the image they've given the public. They warn the audience that if they win by chance, they have to do something wrong to make them want to tune the dial.

These days, Young says the stations giving away money are conscious of the image they've given the public. They warn the audience that if they win by chance, they have to do something wrong to make them want to tune the dial. They have to come on strong."

The station has created a variety of promotions for the April/May book.

At WQXI-AM, recently appointed program director Flemwood Greer is trying to reverse sharply declining ratings, it was mostly a case of fine-tuning the station's for-
Radio Programming

New On The Charts

**ROCKY BURNETTE**

*"The Son Of Rock And Roll"*

From this EMI-America LP, Burnette has an international hit. "Tired Of Telling The Line." Besides riding the top 20 of Billboard's Hot 100, the 45 has No. 1 in Australia and the top five in Sweden. Burnette is the son of rock pioneer Johnny Burnette and the nephew of Dorsey Burnette. When his father died in 1964, Burnette at 14, turned to music for a living. Burnette quickly landed a publishing deal with A&F-Curfe-Rose. Five years later, he signed with Mike D & ATV Music. After doing some recording for Curf, Burnette was offered a deal with London's Essex Music in 1978, but declined in order to investigate a proposal from Chips Moman who had produced some early Elvis Presley recordings. But Moman was interested in pure country, so Burnette signed with Essex. This LP is coproduced by Burnette's manager, Jim Secor, and is dedicated to the elder Burnettes, among others. In L.A. Secor may be contacted at (213) 992-1889. His booking agent is Dan Weiner in Monterey, Calif. (408) 624-4889.

**ANGEL CITY**

*"Face To Face"*

Rowing in America with this Epic compilation LP, this Australian quintet has earned numerous honors in its homeland. The band's debut album, "Face To Face" (the Australian version), remained on Australia's Top 40 LP chart for 77 weeks. The band's second release, "No Exit," was the second highest charting LP in that country's tabulation for 1979. The current "Face To Face" compiles cues from two of these top sellers.

The band is also a top touring act in Australia, reportedly having broken attendance records in 1978-79. Uniting on Adelaide as the Keestone Angels in 1975, the group's nucleus is brothers John and Rick Cosmos Buying Orion's Stock

NEW YORK—Cosmos Broadcasting Corp. and Orion Broadcasting Inc. have reached an agreement in principle for Cosmos to purchase 100% of the outstanding stock of Orion for approximately $100,000 in cash, subject to adjustment.

Orion owns four network television stations and three radio stations, including WAVE-FM, Louisa-ville, and WMT-AM-FM in Cedar Rapids.

Cosmos, the broadcasting arm of the Liberty Corp. of South Carolina, owns four VHF network affiliated TV stations and two radio outlets, WIS-AM, Columbia, S.C., and WSKZ-FM, Sarasota.

Subject to FCC approval, the transaction will be completed in 1981. To facilitate compliance with FCC ownership rules, if the sale is approved, Orion will sell WAVE-AM and several television properties.

NEW YORK—Allan Browning has been promoted to program director/music director of KTFT-FM Tucson. Browning has been with the station since the rock format was introduced July 4, 1979, which he helped plan. He came to the station from KWFM-FM Tucson. Ed Alexander continues as program manager of KTFT-AM-FM. The station is in the midst of an expansion which includes new control rooms, production rooms and production offices. Work is to be completed by the end of July.

**Richard Woodward** is named music director of WRCN-FM Boston. Working as his assistant will be Jimmy Mack, who has been assistant music director and program director to program director Tony Berardinini. Woodward, a former personality on WBZ-FM from 1972-82, AM Boston, where he was music director. The station also recently hosted Little Steven Van Zandt who also did a show under the guise of an interview and took phone calls from listeners.

**Mark Fitzges** has been named assistant program director and music director of WPZN-FM Pittsburgh. He reports to Bob Siren. Fitzges has been with the station for four years. WHK-AM Cleveland also has named a new assistant p.d.: Laura Gatz, a student at the Ohio School of Broadcasting.

Darryl Brown has been promoted to director of the ABC FM Network. He moves up from manager of special events for the ABC networks. Chris Fox, afternoon jock on WLS-AM Chicago, has been given the added duties of music as-istant and research coordinator.

Jim Kaiser just graduated from Broadcast Center, St. Louis. and is joining the on-air staff of WRIN-AM Rockford, Ill. and Mary Jo Ferrante, another Broadcast Center graduate, has joined the air staff of KSHL-AM/Pamplin Med., Brown. Van William; has taken over the 10 a.m. to 2 p.m. slot on KASH-AM Eugene, Ore. Jim, a student at Bonneville, has been reelected president of the International Radio & Television Foundation.

**Charlie Mann**, co-host of "Not For Musicians Only" on WRIF-FM Detroit, will enter the MC the International Freedom Festival's "Wheel Chair Saloon" in Windsor, Ont. June 29. Mann is the host of the show which deals with rock music and aspiring musicians, was a drum-mer with the group "Silver Bullet Band" until a car accident in 1977 left him wheelchair-bound.

WAMAL-Washington personality Johnny Holliday will play a role in the musical "Finian's Rainbow" at a dinner theatre in Rockville, Md. in July. Judy Anne Wormington has joined WVRF-FM New York as promotion director. She comes from CBS.

**Daniel Lee Sinigridz** has left his position as program director of WRIL-AM-TV Raleigh and is looking to locate a promotion director's job at another station. NBC's Source Network is celebrating its first anniversary... SBS-AM general manager William Williams has resigned as a director and a director of the CBS Affiliates Assn. The station also recently sponsored a Barbara Mandrell concert.

Disneyland in Anaheim, Calif., has chosen a Best "Swing" thes. Cecil of KGIL-AM to announce the spots for its summer parade of bands. Cecil's commercials will be aired on more than a dozen Los An- geles area stations through Labor Day.

Michael York joins the air staff of KQ-94 FM in Little Rock, Ark. He will handle the overnight shift and will be heard on national broadcasts.

**John Leader** is named to announce Drake-Chenault's Top 40 format. XT-40. He was host of the syndicate's Top 100 of the 70s. Laurie Kaye joins Drake-Chenault as special features producer. She was most recently research director and producer for KFRC-AM and RKO in San Francisco. WKRO-AM in Boston's Barbara Baptist has added a two-hour open forum to her regular 10 p.m.-midnight music show. The format change coincides with the new Englanders voice their opinions by giving us next week's show.

The FCC has approved the call letter change of KLSI-AM in Los Angeles to KPRZ. The station has been programming gospel music and religious shows since December 1979.

RKQ's WYFR-AM Chicago has added a "Dial-A-Smile" phone line for listeners to connect to its personality Fred Winston. ... Ed Kammer, vocalist-keyboard player on "Wheelchair Bound" will be DJ on the Dano Loues show on WKIO-FM (K-104) Champage, Ill.

WRTL-FM will be the exclusive Los Angeles station to premiere Paramount Pictures "Urban Cowboy." About 200 people will be able to win tickets to the June 11 premiere. The ticket giveaway is part of the station's "Your Ticket To The Movie's" theme.

Peter Cavanaugh has been appointed general manager of WCBQ-WWCK-AM-FM Flint, Mich. He comes from WTAC-FM where he has worked for 14 years as DJ, program director and finally general manager. He also worked as a local rock programmer in the 1960s and early 1970s. He is succeeded at WTAC by Robert Vanderweit, who moves up from sales manager.

When KFHM-AM Wichita gave away a car last month the phone company recorded 45,000 busy sig-nals in one hour. Consequently, Southwestern Bell left a letter Liberal to its customers informing them to modify its upcoming $55000 giveaway... Meanwhile, KJ-R-AM Seattle is giving away $10 000 cures through this month. Bob Case has joined KJR's weekend staff.

When MCA artists Orion visited WGRB- FM Manchester, N.H., recently Group members Lance and Larry Hoppen and Wells Kelly spent nearly an hour on the air with DJs Karen Anderson and Joe Biedrzycki. WWFM-FM (M-105) Clevel- land tied in with a recent Cheap Trick appearance by giving away an autographed picture disk and a complete Cheap Trick catalog to listeners who could identify Cheap Trick recordings from a montage of old photos. Marieene Fox, who uses the 3 to 7 p.m. afternoon show, was also recently visited by friends of the Famous Barto Band. In his hour visit on air he was questioned by both Fox and Jimmy Zubriski of the M-105's "Rock Around The Block."

When the Cats were featured on college sports, WVLS-FM, Glassboro, N.J. in a live concert last fall they were unknown. Now that they have signed a contract with Elektra/Asylum Records the station is re-branded the hit of the 70s. Charlie Ce- selling's "Yearning" show has been added to WVMN-AM Neenah, Wis., KXK-AM Whitefish, Mont. and KAVF-FM Apple Valley, Calif.

WVVR-AM New York is host to a "Jazz On Wheels" roller skating event at the Spanish Ska Rock in Manhattan's Central Park Wednesday (4). DJs Les Davis, Pat Present, Bart Johnson and Lois Aberr- are to be on hand to spin disks for the skaters. Metromedia pres- ident John Leader has been elected to the additional post of vice president of the corporation by the directors.

Tommy Hedges takes over as pro- gram director of Los Angeles' KLOS-FM, ABC's owned station. Hedges was recently program director of WCZ-FM, Boston and prior to that worked for WBKN-FM, Boston for more than 10 years, the last six as station manager. Hedges replaces Damion, who resigned, as the program director.

Bubbling Under The Top LPS

**101 -- SITTING IN THE PARK, G.O., Atosa (US) 5025**

**102 -- HOW MANY FRIENDS, Gene Channer, 20th Century 245 (RCR)**

**103 -- BROTHERS IN A MARCH, Funky Joint, caret**

**104 -- IT'S A DIFFERENT WAY, funky joint, caret**

**105-- DONT'T WANT TO GET DRAFTED, Frank Zappa, Zappa 21**

**106 -- IN THE AIR, Funky Joint, caret**

**107 -- I'M HAVING A GOOD TIME, Funky Joint, caret**

**108 -- LET'S MAKE A CLEAN BREAK, Funky Joint, caret**

**109 -- WINDS OF CHANGE, Funky Joint, caret**

**110 -- MADRE BROTHERS, Delerue, Arista KB 4277**

**111 -- SATISFACTORY ARTISTS, Bronte, Elektra 11080**

**112 -- CHECKS & CHONG'S, Let's Make A New Day, Warner Bros. HS 335**

**113 -- ON THE ROAD, Bob Siren, Atlantic AD 10618 (Atlantic)**

**114 -- WHERE THE SUN IS TO, Chuck Can-**

**115 -- J LITTLE MEN, BBA-AR, Atlantic AD 10618 (Atlantic)**

**116 -- VARIOUS ARTISTS, Bronce, Elektra 80099**

**117 -- SOUNDBOARD, Where The Sun Is To, Atlantic AD 10618 (Atlantic)**

**118 -- HERON BROOK & HIS WILD ROMANCE, Go, Butts, Atosa,oli, 8192 (Atlantic)**

**119 -- MIKE O'FIEDLE, Arista 99143 (Atlantic)**

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BIGGEST EVER—Fan Fair 1980 drew a record-shattering crowd of more than 15,000 fans who were treated to performances by a bevy of their favorite artists. Top row, from left, Jerry Clower and Barbara Mandrell cap off the MCA Records while RCA’s Ronnie Milsap grins into the glare of the flashbulb while signing autographs at his booth. Next, Sylvia delightedly acknowledges her ovation following her appearance on the RCA Records show, and right, Conway Twitty turns in a crowd-pleasing set during the MCA show. Bottom row, from left, Epic’s Don King sings a tune from his LP, “Lonely Hotel,” and Charlie Daniels and Ronnie Prophet co-host the International Fan Fair Show. Dolly Parton is caught in the crush of autographing in the RCA booth, while, right, John Conlee launches into his MCA single, “Fridays Night Blues.”

ASCAP CHIEF DAVID WANTS NASHVILLE THRUST

NASHVILLE—Hal David’s priorities as the newly elected president of ASCAP?

“My strongest wish is to bring ASCAP to the forefront in Nashville,” reveals David in an exclusive Billboard interview.

David provided the answer when asked what he would like to be remembered for after his stint as ASCAP president. “If I can be involved in the accomplishment of that, I’ll feel that I’ve been a big success,” he remarked.

David’s second wish is to “make everybody aware of the tremendous accomplishments and abilities of the sensor staff of ASCAP.” He points to such ASCAP executives as Paul Marks, Bernie Korman, Paul Fagan and Curt Messenger.

The Nashville thrust should come fast. Southern regional executive director Ed Shea has been appointed national coordinator of public affairs. He will commute between Nashville and Washington where he’ll represent ASCAP. A committee is now deciding the successor to the post Shea has held for 12 years.

David, a writer of lyrics with such collaborators as Burt Bacharach, Henry Mancini, Alex North and Michel Legrand, was elected by the ASCAP board to serve as president this spring when Stanley Adams stepped down.

David has received more than 20 gold records, an Academy Award, a Grammy, the NARM Presidential Award and the BMI’s 25th Anniversary Award. He has written for records, films, Broadway and has co-written such songs as “Raindrops Keep Falling On My Head,” “Alfie,” “What’s New Pussycat?” “The Look Of Love,” and scores of other hit songs.

David claims he will continue writing, though he admits “I was slowing down.” But he is writing for a Broadway play and, in his Nashville visit, advised local writer Archie Jordan—a previous co-writer—to “send me some melodies.”

David has co-written with writers, from Nashville, New York, Los Angeles and London. “My major problem is to protect the copyright,” he proclaims—a thrust that would gain approval in all four of those music towns.

“The 80s are going to be a boom time for us,” David claims, citing the work of the Copyright Royalty Tribunal and its potential ruling on jukebox income. “There’s an $8 statutory rate now—hopefully, it’ll be changed to something greater than that.”

David wants to extend the range of ASCAP licensing. “To do this, we must stay alert to every new technological advance affecting public performance of music. We’ll be getting paid from cable, public TV, videodisks, all sorts of areas we’ve never had before.”

David sees significant changes in the music business from decade to decade. “Networks as we know them today will be gone,” he predicts. “There will be some other way of putting entertainment together.”

Country music will be a viable part of this future shock for music, according to David. “If you look at the easy listening charts today, they are largely country/pop songs and country/pop records. What was once regional has ceased to be regional and is now becoming the major force in music today.”

Thus, David wants an even stronger ASCAP country presence. His country credentials are strong. The first song he wrote with Burt Bacharach, “Story Of My Life” by Marty Robbins was a hit. “I wrote country songs when I didn’t know I was writing country songs,” confesures David. “When I wrote ‘Story Of My Life,’ I didn’t know I was writing a country song. When I wrote ‘Sea Of Heartbreak,’ I knew I wrote a country song … I had never been to Nashville at that time.”

David has made several visits to Nashville following his non-country country hits. “I’ve been coming down, writing songs with Nashville songwriters and dealing with Nashville publishers, and I’ve even had a couple hits here. I have a sense of talking to the people, what bothers them, what motivates them, and I’ve established relationships with these people.”

David seems as though he will be a flexible ASCAP president. He wants to be competitive in granting advances, an edge that BMI has enjoyed for years.

“If there’s any reason that people think we’re not competitive, it’s been a lack of our being able to project ourselves properly.”

And David exhibits a refreshing sense of honest competition. “Nobody should come to us unless we’re the best for them. If they don’t look around, they’re being foolish and they’re cheating themselves. If I were starting today, if I thought I’d make more money at BMI, that’s where I’d be today.”

David is the master of the song lyric, and the lyrics of life: “The intelligent thing to do is to see it both ways.”

David chaired his first ASCAP membership meeting June 12 at Nashville’s Maxwell House Hotel. More than 300 writer and publisher members representing 20 states attended.

(Continued on page 36)
Finally

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<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number (Edit Label) (Publisher, License)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>TRYING TO LOVE</td>
<td>TWO WOMEN - The Gas House Boys (E. Thompson), RCA 12171 (Oscar, ASCAP)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>I HEARTED SENDING A LONELY LOVE</td>
<td>JOHN B. ROBBINS - Drive In 35067 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>YOUR BODY IS AN OUTLAW</td>
<td>BUCK OWENS - Imperial 11108 (MCA, ASCAP)</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>ONE DAY AT A TIME</td>
<td>CARL PERKINS - ACE 5001 (Acme, ASCAP)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>I'LL BE YOUR BLOODY HANDMAIDEN</td>
<td>BILL HIBBERT - Ace 1020 (Ace, ASCAP)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>MIDNIGHT RIDER</td>
<td>WILLY NELSON - Columbia 32125 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>TRUE LOVE WATERS YOUR BODY</td>
<td>DOUGLAS MCMURRAY - Epic 8107 (Epic, ASCAP)</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>BART ROOM BUDDIES</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>MY HEART SILENT NIGHT</td>
<td>(From The Highwaymen) - Dot 39062 (Dot, ASCAP)</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>SMOOTH SAILIN'</td>
<td>BUCK OWENS - Drive In 34924 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>DANCIN' COWBOYS</td>
<td>THE BYRDS - A&amp;M 11002 (A&amp;M, ASCAP)</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>THE BLUE SIDE</td>
<td>CAMEO ORCHESTRA - Mercury 57022 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>LOSING KIND OF LOVE</td>
<td>ROY HAMILTON - Imperial 32125 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>IT'S TRUE LOVE</td>
<td>JOHN CONNERS - Imperial 32125 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>TAKE ME IN YOUR ARMS</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>TENNESSEE RIVER</td>
<td>JOHN CONNERS - Imperial 32125 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>LISA LISA &amp; LEATHER CATS</td>
<td>JASON ROSS - Mercury 57022 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>NIKKI'S HEART</td>
<td>JIM REEVES - RCA 12206 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>YOU ARE LOVED</td>
<td>JIM REEVES - RCA 12206 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>FEELING AGAIN</td>
<td>WAYLON JENNINGS - RCA 12206 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>WHAT GOOD IS A HEART</td>
<td>JIM REEVES - RCA 12206 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>GOOD DEER BOYS</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>DON'T FALL IN LOVE WITH A DREAMER</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>YOU'VE GOT ALL THEIR EYES</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>CRACKERS</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>HOW TIME SLIPS</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>I'M ALREADY BLUE</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>LUCKY ME</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>SOLDIER OF FORTUNE</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>WHERE I DROWN</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>SONG OF THE PATRIOT</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>MAKE YOUR BED</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>JUST GIVE ME WHAT YOU THINK IS FAIR</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>THE BOY I'M LONELY</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>I DIG YOU</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>THE BOOK I'M LEARNING ON</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>DUNGEON</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>COME ALONG</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>I'M GONNA LOVE YOU TONIGHT</td>
<td>WAYFARING STRANGER - Imperial 94099 (C) ASCAP</td>
<td></td>
</tr>
</tbody>
</table>

**Note:** This chart is a representation of the Hot Country Singles chart from Billboard magazine, reflecting the top country music songs of the week. The chart includes information about the song's title, artist, label, and number, as well as the week it peaked. The publishers and licenses are also mentioned, providing insight into the copyright details of the songs. The chart is a snapshot of the music landscape of the period, offering a historical perspective on country music charting.
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**Festival Fever Blazes In England; 8 Books Booked**

**LONDON**—Festival fever has taken over the country music scene in Britain. Eight major events, ranging from two to six days each, are set to take place during July and August, with a number of U.S. country acts making appearances at the majority of them.

The whole of the British Isles will be well covered, with the top events being staged in Portsmouth, Edinburgh, and Aberystwyth, and all “British” events at Brighton and Peterborough.

It’s estimated that some 50 American acts, plus their accompanying bands, and over 130 local artists will be making festival appearances in the next two months.

It’s the biggest burst of country activity since Mervyn Conn launched his annual International Festivals more than a decade ago. But, with this sudden upturn, there’s also the genuine concern that the local scene is not large enough to support all of these events.

The most ambitious of these projects is the Portsmouth Country Music Festival, an open-air event to be staged at the city’s 12,000-acre airport site.

Promoted by Susan Fuller and Mike Moore, operating under the name of Fullmore Festivals, the three-day event (Aug. 8-10) is reported as being a $20 million investment, with headline acts (in order of appearance) Glen Campbell, Johnny Cash and the Supperpers, and Emmylou Harris and the Drifting Cowboys.

Ronnie Prophet, named as the festival’s master of ceremonies, will also be presenting his own set each night.

Scotland’s Dario T. Myer, the promoter who established Bruceville Music in Britain, launches the first Scottish International Festival of Country Music in the 9,000-seat Exhibition Hall at the Royal Highland Showground, Edinburgh, on Aug. 23-24.

Jaccie Willie headlines both concerts, and among the other 30 U.S. acts booked are C.W. McCall, Emmylou Harris, Kinky Friedman, Skid Row, Ray Drusky, Kenny Sartieh, the Wilburn Bros., Charlie Walker and Jim Owen.

Other activities taking in with the festival include a trade exhibition, which will be featuring a feature of all the festivals currently being staged in Britain, and a truck display. There will also be the chance to see some of the acts at Edinburgh’s Edinburgh public relations in a question-and-answer session.

Another ambitious project, this event (Aug. 25-30), will feature afternoon and evening concerts, Ten U.S. acts will be making appearances, and more than 50 local acts are in the program.

And more American entertainers will be here for the two-day Essex Festival, to be staged at Chelmsford Aug. 16-17. The U.S. acts booked are Webb Pomeroy, Wayne West and the Brothers 47, Wright and the Wilburn Bros., as well as local artists Poucher, Little Gentry and Norsemen and Jim Derek of the Country Fever.

The forthcoming festivals follow in the wake of a number of events already staged in recent months, including, of course, Mervyn Conn’s (Continued on page 82)
Audio Technologies
Portend Sales Boom

By ELIOT TIEGEL

CHICAGO—Despite all the hoopla about the coming home video market, the audio industry has its own breakout technologies which should portend controlled growth—despite acknowledged sales drops in the first quarter of this year.

This upbeat projection for the audio segment of the consumer electronics industry hallmarked a CES seminar on audio which dealt with AM stereo, new innovations in high fidelity hardware, and ways of stimulating blank tape.

Jeff Berkowitz, vice president and general manager for audio for Panasonic and Technics, who chaired the panel, called this the "most dynamic and rapidly changing part of the history of man." He pointed to all the advances in audio, video, and computer technology as linking new forms of entertainment into innovative products for the home market.

The growth of audio and video is happening," he said via the growth of "big sound television." Berkowitz also predicted that digital technology will have more of an impact on audio than the videodisk will have on home video. "All digital systems create almost perfect sound when compared to the analog systems," Berkowitz emphasized that the audio industry has to think of the future as meaning "next year, not the next generation." Retailers will have to do more than "just hang on for the ride" if they are to survive.

Report From CES

The executive said only those manufacturers who are sensitive to consumer demands will survive and that they will have to show greater selectivity and care in choosing their accounts. (Continued on page 34)

Blank Tape Men Yell 'Paranoid'

Continued from page 1

A frequent reaction is: "But the blank tape software and hardware business is not the case of record company problems," says Don Unger, national sales manager, Soundfive, who points to the sales of LPs and tape. "Their problems are inherent."

"We are not hurting the sales of LPs," says Michael Dellafera, marketing manager of BASF. "What record labels are doing now is using blank tape extensive, "sounds like restraint of trade to me. We've turned it over to our legal department for examination."

"This is a continuation," says Al Pepper, Memorex marketing manager/consumer products group of last year's finger-pointing. "It's unfortunate record labels have to go to these extremes. They are alienating record retailers, radio stations, and now blank tape manufacturers."

"We've boosted the sale of records," says Richard Antonio, national sales manager of Ampex, referring to his company's three-year-old Golden Reel program. "They should be thanking us. We shouldn't be adversaries. The consumer who buys blank tape is a record pur- chaser also."

Denying co-op dollars from their record distribution channels, say blank tape firms, is diverting attention to what may be the real ills of the music industry and the reasons for the LP slowdown.

They point to such factors as in- crease in LP lat prices, the acknowl- edged poor quality of record firm prerecorded blank tape offerings, and a general change in attitude toward new products.

Blind tape sales are successful in putting pressure on their accounts to eliminate all ad references to blank tape, indicate suppliers, then blank tape ads will manifest them- selves in other ways such as more in- store clinics, more in-store material, separate radio and television adver- tising, and other alternate methods of promotion.

Judging by exhibit activity, new products and announced promotional plans, blank tape manufac- turers expect to increase their pro- motion push substantially for the rest of the year.

Maxwell, for example, has raised its co-op allowance from $3, 100%, paid, to an additional 10% if the funds are used on television with 10 or more spots. Other manufacturers have also raised their co-op budgets.

"There shouldn't be a blank tape business in some senses," observed another blank tape marketer, "if they had this thing figured out from the beginning.

And if record labels are successful in putting pressure on their accounts to eliminate all ad references to blank tape, indicate suppliers, then..."

Video Discs’ Incompatibility
Could Impede Success

By ALAN PENCHANTSKY

CHICAGO—The prospect of competition between three incompatible systems could impede develop- ment of the videodisk medium in the U.S., the CES Video Conference June 16 was warned.

The central concern of Wall Street financial analyst Theodore Anderson, who predicted that one of the three already-launched videodisk technologies would eventually drop out of the picture.

"Three systems will most likely confuse the consumer and inhibit the product's growth prospects," maintains Anderson, a tenure time industry investment authority. He advised the conference: "I personally believe that three competing systems cannot survive. Two per- haps, but not three."

Also addressing a large cross-section of the CES population were video authorities Ken Winslow of Videoplay Reports and Bob Reed of National Video Clearinghouse, Inc.

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Also addressing a large cross-section of the CES population were video authorities Ken Winslow of Videoplay Reports and Bob Reed of National Video Clearinghouse, Inc.

Videodisk systems vying for an upper hand in the market include the already-introduced Philips/MCA Magnavision optical system, the RCA Selectavision style capaci- tance system reportedly less than nine months away from introduc- tion and the recently unveiled Matsushita/JVC floating head capaci- tance technology.

Said Anderson, "The surviving system may not be the best tech- nology—but the system with the best marketing and more particularly the best software.

He added, "As a securities analyst, I would rate the RCA first in terms of its marketing ability and software affiliations. MCA/Philips/Pioneer with their optical system as first in terms of technology and the Matsu- shita/JVC system as the dark horse and an unknown at present."

"At least one of the three compet- ing groups should ultimately drop..." (Continued on page 41)
Audio Technologies Bring Bullish Sales Projections

He suggested dealers come up with their own credit terms, hire more knowledgeable sales personnel and emphasize value and store identity.

"The $15 billion industry can be turned into $30 billion by the end of the decade" if dealers and manufacturers work together, he emphasized.

In the first of the three individual speeches, Jerry LeBow of Frank Barth Inc., called AM stereo "almost a reality." He traced the history of AM stereo development, starting in 1957 through its current status of the Federal Communications Commission's decision earlier this year to go with the Magnavox system.

But with a series of challenges to come. (Continued on page 41)

CALLED VHD/AHD

JVC Bares its Videodisk Unit

CHICAGO—JVC issued a strong challenge to both the optical and capacitance videodisk camps with the first formal CES demonstration of its own videodisk system.

The system, called VHD/AHD (video high density/audio high density) is scheduled for introduction in North America by the end of 1981.

The system, although lagging behind some of the better optical and capacitance systems, is significant in a number of respects, according to Sakoda, director and president of JVC.

General Electric Co., the largest electrical products maker in the U.S., has allied itself with the unit. Conven- tionally, models will be introduced simultaneously under the JVC and GE brand names as well as Panasonic and Quasar, names that are distributed in the U.S. by parent Matsushita (which also owns 51% of JVC).

"That makes up to nearly 20% of the television market in the U.S.," says one JVC executive.

Also significantly, believes Sakoda, is the recent software alliance with BMI-Thorn of England for initial software material.

In fact, the system was scheduled to be demonstrated for BMI/Capitol personnel at the Capitol Records Tower in Hollywood Friday (20).

The entire system consists of three pieces, the disk itself, the jvc, random access unit which is program- mable, and a PCM demodulator.

Even without the use of the digital audio adapter, however, the disk player is stereo capable.

No firm price for the unit has been set but, "It will be competitive and with the capacitance systems on the market," notes Sakoda.

The PCM unit is expected to add $500 to the cost of the unit, while the random access unit will add approximately $150.

The unit is capable of two-hour of color programming with one-hour capability per side. The disks are 0.2 inches in diameter, contrasted with the 12-inch size of optical and capacitance, which contained mean a substantial raw materials costs saving in both disk and hardware.

Called an electro-capacitance sys- tem, the stylus is not guided by a groove but slides over the surface of the disk, reading information from micro-pits.

Stylus is stainless steel, diamond or diamond-like carbon with a surface finish of 50 nanometers. Stylus life is estimated at 2,000 hours.

The unit is also capable of special effects such as random access, high speed search and fast motion playback, all in both directions.

One key element, emphasizes Sakoda, is the system is not limited to use as a video program source. With the PCM demodulator, the same disk player can be used as a digital audio system.

An advantage on the software side, concludes Sakoda, is the fact that disks can be produced on presses used by the record industry for audio disks, with only moderate alterations.

Mastering uses a newly developed technology, employing a split laser beam. Once pressed from a metal master on an electro-conductive plastic, the VHD system requires no further processing.

Meanwhile, RCA indicated there is a plan to reach an annual production and distribution capacity of more than 500,000 videodisk players by the end of 1981, as well as increased capacity for manufacturing pre-programmed disks.

The unit will be marketed nationally in the first quarter of 1981. Also, the firm's system has now been designated by the IEC and capacitance electronic disk system in order to identify all players and disks compatible with the RCA capacitance system.

RCA expects to sell some 200,000 players and more than two million disks bearing its own brand in 1981.

The initial unit, which was shown to dealers here at the Continental Plaza Hotel, will be priced below $500. The unit is designed model ST/100 and measures 14.5 inches in width, 15.6 inches in depth, and 5.8 inches in height.

The player weighs approximately 20 pounds, uses 35 watts of power and is compatible with any brand of television receiver used in the U.S.

Features include visual search which allows both forward and reverse scanning of a program many times normal speed, while contin- uously displaying a picture on the television screen. Also, rapid access, a high speed feature that locates any desired segment on the disk using a digital time indicator. The initial unit is monaural. Later units will be stereo.

Among new additions to RCA SelectaVision software are highlights of Super Bowls and other football games via an arrangement with NFL Films, Inc., as well as a special two-hour program entitled "Caring For Your Newborn—Dr. Benjamin Spock Shows You How."
Studios, announces dent of York Police Benevolent benefiting from the track "Tape of group album "Eat pex tions."

"I should be obvious," voices yet another blank tape manufacturer, "that we can offer something record labels can't, a good quality tape recording. The consumer will always find alternate methods for getting what he wants. That's the reality of the marketplace."

"And if they pass a tax on blank tape, nothing will change. And the consumer will wind up paying for it."

Photo courtesy courtesy of Blue Jay Recording Studios, Cambridge, MA.

LOW DISTORTION AND LOW NOISE ARE THE LEAST YOU SHOULD EXPECT FROM A VCA.

We think a voltage controlled amplifier is the heart of your console. That's why the new dbx Model 2001 not only delivers a distortion and noise combination as low as any you can find on the market today. It also goes a lot further.

The 2001 maintains its specified performance and musical clarity regardless of input and output levels. Its 50MHz bandwidth, widest in the industry, means you can add more than 30dB of gain without worrying about high frequency distortion or attenuation. And unlike other VCAs, the Model 2001 won't "thump" when you mute or duck a channel.

Ever since we developed the very first VCA for professional audio recording in 1972, we've paid attention to the little things that make a VCA more reliable and easier to use. Which is probably why most consoles manufactured today use dbx.

Write for details on our complete line of high-performance VCAs. And be prepared to raise your expectations.

dbx, Incorporated, 71 Chapel Street, Newton, MA 02195. 617/964-3210.

More complete coverage of CES audio and video product developments will appear in next week's issue.

Stones Are Edited

NEW YORK--Adam Friedman is finishing editing of a promotional video for the Rolling Stones' upcoming album "Emotional Rescue" at MTI Studio. The Rolling Stones were recorded visually by Thespo- vation, a technique that creates images on video in different colors according to different temperature rather than to variances in light.

Friedman also directed the video. Working with Rick Schneider, producer, and Doug Carnivale, director of photography.

Friedman and Carnivale have joined with Schneider in forming Fine Tuning Inc. Friedman and Carnivale previously operated under Friedman Carnivale Productions.

Blondie Wins 150th

LOS ANGELES--Blondie has become the 150th recipient of the Ampex Golden Reel Award for its gold albums "Eat to the Beat." This is the fourth Golden Reel Award the group has won.

Blondie has also renewed its "Tape of the Stars" advertising contract with Ampex Magnetic Tape for an additional year.

The charitable organization benefiting from the group's award is the Police Benevolent Assn. of New York City. It received a contribution of $1,000 from Blondie and Ampex.

New Production Co.

NEW YORK--Alan Selby, president and owner of Electric Lady Studios, announces the formation of Electric Lady Productions. The company will be headed by Raymond Silva, formerly of Atlantic Records.

Glass Moon, a band based in North Carolina, is the first act signed to Electric Lady Studios' new production company.

"Continued from page 33 AudioMagnetics and others have their own beefy promotional guns poised for the second half also.

"We can pretend," continues Peeper, "people don't tape albums or material from the radio in lieu of purchasing LPs but to do that would be wrong. Sure, some consumers do that. But it's not the percentage record companies think it is. The people who do the most record tapeing on their home systems are LP buyers. They are the same customers. I believe what record companies are doing now is divisive. And it will hurt us all.

"Record labels have had a live and let live philosophy until now. But blank tape was always selling. The industry has seen a steady growth curve for the last eight years. There's been no dramatic sales bubble in the last year. Blank tape is not selling that much more. And where are the hard facts and statistics? Where is the research from record firms which shows that their claims are true. Blank tape hurting the record business? It just ain't so.

"He adds the boom in car stereo, home cassette decks and "portable" stereo are stimulating tapes sales and a desire to program music individually.

"When times are tough," comments Charles Tasoni, national sales manager for AudioMagnetics, "it's easy to blame someone else. I don't think the record labels have done their homework. And if there are restrictions on ads, how far away in an ad does an LP have to be away from a blank tape product? A half-page, one page, five pages. 10 pages?"

"It should be obvious," voices yet another blank tape manufacturer, "that we can offer something record labels can't, a good quality tape recording. The consumer will always find alternate methods for getting what he wants. That's the reality of the marketplace."

"And if they pass a tax on blank tape, nothing will change. And the consumer will wind up paying for it."

More complete coverage of CES audio and video product developments will appear in next week's issue.
LOS ANGELES—Stephen Stills has finished recording a new LP for CBS at Rudy Records, Barry Beckett producing. Minnow took place at Muscle Shoals Sound Studios, Sheffield, Ala., Don Geohg engineering. Also at Rudy Records, Dan Tulson recording for CBS Full Moon, co-producing himself with Marty Lewis, who also engineering. Blondie rerecoked and mixed “Call Me” in Spanish for Chrysalis International at Westside Audio, Giorgio Monetti producing and engineering, Brian Reeves assisting. Also at Westside Audio, the Jacksons tracked strings for their upcoming self-produced album, Tom Perry engineering with Erik Zobler assisting, Michael Murphy overdubbing with Don King engineering and Brian Reeves assisting, Stuart Levy producing Bobbi Walker, Rick Braverman engineering, Ed Chenney assisting. National Public Radio for George Lucas Productions is recording radio episodes of “Star Wars” featuring the original cast at Westside Audio, Tom Voegeli engineering, Ed Chenney assisting.

Dave Wright producing Tavres at Conway, Frank Clark engineering. Lani Hall recording her new A&M LP at Hollywood Sound with producer Aloe Willis.

Barry Manilow completed six weeks at Wally Heider Recording’s new Studio 4 working on his upcoming LP for Arista, Ron Dante producing and Michael DeLegg engineering. Several recently released motion pictures were also scored, or partially scored and recorded at Heider studios including: “Bonnie Billie,” "Urban Cowboy," “The Nutty Professor,” “The Acid Queen,” “Bluebeard,” and “The Goon Show.”

Proctor and Hurd recently finished two weeks of recording at Freddie Proctor’s Mom & Pops in Studio City. Their new LP should be ready for a mid to late summer release on Poly-
dor/MVP.

LOS ANGELES—Andy Kurz has started recording for Geffen/Club Artists’ new label, with 65,000 sold to date. The new LP, produced by Todd Rundgren, is being recorded at Hollywood Sound, with engineering by Terry Clements.

SOUND BUSINESS/VIDEO

730 E. 18TH ST. NEW YORK, N.Y. 10036 212-925-0777

LOS ANGELES—Chris Stone, president of the L.A.-based Record Fingers, reports that the denination of Studio D has been completed and a new Studio D, which has been redesign by Tom Mile, is the concept of Lee DeCarlo, chief engineer at the recording studio. The new multi-functional Studio D will consist of a scoring stage with options for complete television video and motion picture scoring, equipped with 35mm projection.

Hidley’s designs include a 53-foot by 48-foot studio with a 22-foot ceiling. The studio will be technologically equipped with a 3-M, 32-track digital mastering system and a 48-foot by 32-foot SSL Series E Console. Other features include three isolation booths with a private lounge. Chip Monck, lighting director, will have a fly system with counterweights installed for easy conversion of any visual lighting requirements. Studio D is scheduled for an Oct. 31 opening.

INTERNATIONAL SOUND, Miami’s finest state of the arts 24 track MCI recording and video facility, complete with JH500 console with full mixing automation . . . fully equipped with total outboard gear. Our unique studio design, combined with our professional personnel and topflight engineering capabilities, afford the opportunity to satisfy the most discriminating of our clients.”

TOP BRASS OFFER

which includes hotel and travel accommodations available through Sonesta Beach Hotel and Tennis Club located on lovely Key Biscayne, minutes away by limo to our sound site. Transportation available by our private helicopter and jet service. Call today collect, Steve Silvers or Lou Pace (305) 652-0777. Producers are cordially welcomed.
Frankie Crocker To Keynote Disco Forum 8

NEW YORK — Frankie Crocker, national programming director, In- termedia Broadcast, will keynote Billboard’s Disco Forum 8, scheduled for July 14-17 at the Sheraton Centre hotel here.

According to Bill Wardlow, forum director, Crocker with his top programming concepts (WBLS has been named the top rated FM station in New York ever since Crocker took control of programming about a year ago) will provide revealing insights into format trends of the dance music of today.

About 1,000 registrants from almost every country in the free world will be at the four-day conclave which will be held.

The current economic climate in the U.S. and the reasons why discotheque industry is thriving in spite of it.

The growing popularity of mobile disco operation globally.

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The name is Meteor.
NEW YORK - A number of leading California discotheques including Moody's, Osko's and the Tapestry have joined forces with the Under 21 Club Organization headed by Michael Del Rey to sponsor a service of Tuesday night dance party for patrons under the age of 21.

The program, designated "Endless Teen Summer," went into effect Tuesday, with Moody's, Osko's and the Tapestry providing the light and sound sources.

At Moody's, located in Beverly Hills, the Mac Kean Jeans Co. named "official trendsetters" for the club's "Endless Teen Summer" program, unveiled in-situ summer line of fashions and accessories.

The Tapestry in Northridge, Calif. kicked off its "Endless Teen Summer" program with live appearances by Atlantic Records artists Raydio and Chuck Willis. Raydio performed its chart-topping hits "Jack & Jill" and "I Can't Change That," while Willis performed "Cousin Host." From his hit single release.

Both also signed autographs and offered complimentary copies of their records to the young audience.

At Moody's, located in Santa Monica, just four blocks from the ocean, the operations provided a bartender who specializes in non-alcoholic drinks. Highlights of the first evening was the appearance by rock groups, EAGLE, The Last White, and The Cure.

Del Rey and the club's operations also retained the service of "Sky Tracker," described as "the world's most sophisticated warehouser," to help young patrons "find their way" to the "Endless Teen Summer" bash.

"Sky Tracker" is comprised of four mechanized search beams which "puts out a dazzling display of colored lights in the sky." The "Sky Tracker," created by Richard Headrich of Irving, Calif., is said to be available to produce patterns of light which are beyond the capabilities of conventional light sources.

Osko's, which hosted an experimental version of "Endless Teen Summer" last year, is placing emphasis on high fashion with this year's program. In addition to the show by the Mac Kean Jeans Co., the club also has "Simon of Beverly Hills" on hand as its official hair designer.

Osko's "Endless Teen Summer" nights run from 8 p.m. until 2 a.m. The cover charge is $5 per person, and only soft drinks are served. At the Tapestry, the hours of operation and the cost of admission are the same as at Osko's, and a first dress code is enforced.

Moody's charges a $4 admission fee. Its hours of operation are the same as at Osko's and the Tapestry.

Del Rey hopes to add other California clubs to the program as the summer progresses.

New Products

Model DF-120
Bass Bomb

BASS BOMB - Numark Electronics Bass Bomb is a new audio accessory that provides variable bass frequency selection, and bass boost level control. It also incorporates a filter to eliminate subsonic noise. It is said to be more than double the bass output of any unit, as well as increase power handling of all speaker systems. The subsonic filter helps protect speakers and amplifiers from undesirable voltage spikes, and eliminates damaging subsonic noise from turntable, tonearm, acoustic feedback or warped records.

Collapsible Balls - MGM Stage Equipment is distributing a line of collapsible mirrored balls especially geared to the portable disco market. The unit is available in 12, 18, 24 and 36-inch sizes, and is collapsible down to four inches for total portability. It is produced by Beta Manufacturing of England.

Micro-Light - This is the name of the new model L3220 pre-programmable memory controller from Litelab. The unit is said to be capable of speeding up or slowing down the movement of light in any display. It also determines the rate at which programs change when they are in the automatic mode. Also featured is a music sensitivity button which allows the movement of the display to respond to a music signal.

Paris Expo Will Be Held In Oct.

Paris, France. - Bernard Chevry's second International Discotheque Show (Discot 80) will be held at the Parc des Expositions, Porte de Versailles, Paris, Oct. 27 to 30.

Unlike the inaugural event last year which was held within the framework of CISCO, the cinema equipment exhibition, Discot 80 will be staged as a separate event with three times the stand space - 5,000 square meters.

Chevry says he is anticipating 10,000 visitors (compared with last year's 8,000) and he also expects the 1979 figures of 170 participating companies and 35 nations represented to be surpassed.

Despite the heavy in some quarters to ban disco, Chevry claims that arrangements for the funeral are distinctly premature. "According to a recent survey by SACEM, the French performing rights society, a new discotheque opens in France almost every day and there are now 4,000 in operation," he says. "They have an annual turnover of $250 million and the market is on the up and up."

Litelab's U.L. Approved Entertainment Lighting Controllers: The Best Keeps Getting Better

Litelab's Entertainment Lighting Systems are sold through Litelab Dealers exclusively

In France: Clemançon, In Germany: Dynacord, In Sweden: Bella Lite In Holland: Flashlight, In Argentina: Dimenson, In Asia: Rank Strand Asia

Litelab


www.americanradiohistory.com
NEW YORK—It is the last few weeks, several artists have released new product in which theinthed named ita a range of directions from various talents. Mike Oldfield's two-disc LP from Virgin Records consists of original material as well as excerpts of music on his recent European tour. The latter includes his classic rendi-

tions of "Tubular Bells," "Guilty" previously released as an import, it is also included but at a much shorter length. Side one titled "Plat-


"Charleston" leased by Telex: 81697

*In Metrolites (MGM) Inc., Leatherette* on (At-

"The Rise of The World" piano arrangement is close to "Dance" in its rhythmic and musical arrangements. The entire effort was produced by the arranger and a challenge to his fans and the Grammy.Ips, will have some planning by the band in order to program it appropriately. Hires Alert, who made a considerable hit with his "Rise" LP on A&M, has released a 12-inch 33 1/3 p.m. of "Byrd," from his forthcoming LP. Where: "Rise" was more in a funky downbeat style, "Beyond" is in the opposite direction. Indubitably, this six minute disc is repetitive and is not as engaging as last year's hit. Notice should be taken of the jazz group Frack and its LP release on Columbia. They have put out an album which has both jazz with a Cuban and Afro American beat. Its intricate and rhythmic work make each selection dynamic as they have come from the original Latin music. One of the more acceptable cuts is "Bulla W Rullo." The composition of hoops, tambourines and percussion make this selection an explosive and aggressive cut that should be played in even the most conventional of clubs.

With the clubs of today being exposed to all aspects of music, there is no doubt that certain talents will do the opposite. Each selection will refresh the memory of the LP's excellence. From Boston N.E. Dayglow Island, brought by Gene Veltrup and on to the original sound recording of "The Blue Brothers" album. Male vocal and a female in it as "Mule to the Woody." By Callie Yack, "Think" by George Franklin. "Snake Out Your Tail" by Ray Barretta. "Unkraut" by the band which will play a lot of material in satisfying their needs.

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**Elect Cy Leslie Chairman For RIAA/Video's Council**

**CHICAGO**—Cy Leslie, president of CBS Video Enterprises, was elected chairman of the governing 15-member RIAA/Video Council, here at CES, with RIAA President Stan Goritskov and executive director Stephen Traiman having parallel responsibility for the new division.

Also elected with Leslie to serve on the RIAA Board of Directors were Andre Blay, president of Magnetic Video Corp., and Bruce Barnett, senior vice president of Timelife Video Corp., and Bruce Barnett, senior vice president of TimeLife Video, also Video Council members.

Also elected to the Video Council are Gordon Bricker, RIA Video: VideoDiscs; Richard "Reg" Childs, Paramount Home Video; Gary Dartnell, EMI Videograms; Nick Drakulis, Nonsista Merchand; Jim Fiedler, MCA/DoVision; Mort Fink, WCI Home Video; David Gruenwald, Digital Video Systems; David Grossman, NFL Films; Jack Healy, AIC Video Enterprises; John Lollino, Video Tape Network; Steve Schiffer, Columbia Pictures Home Entertainment; and K.T. Tsumola, Sony Video Products.

The Video Council has decided upon initial dues ranging from $250 to $3,000 to fund its startup activity.

The council expects to meet again in late summer to follow through on priority concerns of activity indicated by members.

Chairmanship is limited to companies or divisions of firms that are manufacturers or licensed to manufacture videograms, tape or disk, solely for the home entertainment market. There are 30 charter members (Billboard, June 21, 1980).

**New Audio Technologies**

*Continued from page 34*

this decision by several of the competing systems passed over by the FCC plus other systems of their own and others. The FCC is presently preparing a report which will either confirm or change its decision on Magnavox.

The report should be ready by late July or early August, Lebow believes.

"The rumblings are quite substantial," Lebow said. He is a member of the EIA's AM stereo committee which helped the government analyze the five systems. The FCC is presently preparing a report which will either confirm or change its decision on Magnavox.

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ALBUM LAUNCH—"Growing Up In Hollywood," newest Sheffield Lab direct disk recording, featuring pop vocalist Amanda McBrown, is autographed by album producer/arranger/pianist Lincoln Mayorga at Sheffield listening room in the Pick Congress hotel.

New Audio Technologies

- Continued from page 41

- Sound/Video

Back to music for the home and car audience.

The integrated circuit components, notably National Semiconductor, are already producing stereo IC chips for the Magnavox system. LeBow sees AM stereo bowing by the end of 1980 or early 1981. He doesn't see AM stereo exploding in Japan or Europe because of dial tuning differences.

LeBow played a demonstration LP of a solo jazz pianist from turntable to transmitter to AM receiver to amplifier to two speakers. While people in the audience grumbled that the solo instrument wasn't the best way to demonstrate stereo separation, LeBow shifted the sound between channels to show the fidelity. He increased the bandwidth from 3-6 kHz to 10 kHz, which is what AM stereo stations will offer to show the depth of the frequency spectrum.

The look into tomorrow's sound for AM radio was expanded upon by audio consultant Len Feldman who spoke on new technologies available today.

This positive peek-a-boo was contrasted by Feldman's acknowledgment that the last few months have been inauspicious for the audio components business.

"Manufacturers are puzzled by the fledging of sales," Feldman said, adding that disposable dollars were obviously going for other electronic items.

He said that technological developments in the high-end area have continued, but that these high ticket items, including digital audio processors, remain in an elite price category.

As for the new products Feldman saw at the show which he classified as important, he cited these:

A third videotape system launched by JVC called the VHD using a stylin' which glides over the surface of the two-hour (1/2-inch) disk (which draws long lines outside the demonstration booth); an audio processor from JVC for $500 (down from a previous high of $5,000) which plays digital audio discs through a videotape machine; and a line of semiconductors from Aiwa; a dbx computerized equalizer which measures the equalization of a sound source; remote control components from Kenwood, new high performance cartridges from Empire and Share.

Also: small speakers from K.L.H which offer solid bass reproduction, improved oxide formulation tape from TDK; a record cleaner from 3M; an indoor FM antenna from Technics; Infinity's $20,000 a pair IRS loudspeakers; Epicure's $15,000 turntable and Sony's $16,000 a pair speakers.

These last expensive items drew smiles from the audience. John Dale, vice president and general manager of Fuji Photo Film USA's blank tape division, brought the crowd back down to reality with his basic spiel on how dealers can more efficiently sell blank tape.

Nothing has been in the U.S. blank tape field five years. Dale said he saw the "stay at home, play at home" trend of the country helping hardware and software manufacturers.

He said dealers that blank tape sales are up 12% over last year with premium tapes accounting for 30% or overall blank tape sales. Metal tape and the cart are the prime reasons for this upsurge in sales. (He said nothing about consumers home taping activities.)

Dale suggested retailers sell blanks with cassette decks. And with cassette tape an impulse item, store owners should have premium displays.

He suggested dealers create a tape sampler of the various premium lines according to the buyer of the machine the customer bought. Dale said, "Let him use it with his new deck and once he's made his decision on which brand he likes, give him a discount on a cassette when he comes back.

Dale also suggested making a high quality musical transfer from a digital or direct-to-disk LP onto a metal tape cassette. When played through a metal deck the impressive sound would result in the sale of a metal deck and metal tape.

The executive also suggested store owners pay commissions to their sales people on blank cassettes if a commission system is already in effect on hardwares.

He also suggested starting a point system on purchases which would lead to a discount on an item later.

VIDEO DISPLAY—Complete video recorder maintenance kit from Bib is held against the Germany's Westmark. Bib's president European president Philip Smith was quoted as saying, "We'll keep our clients well satisfied with the maintenance kit from Bib's.

Germans Sell Direct Mail

By MIKE HENNESSEY

The largest slick video for direct mail. Bib's president Philip Smith was quoted as saying, "We'll keep our clients well satisfied with the maintenance kit from Bib's.

Germans Sell Direct Mail

By MIKE HENNESSEY

STUTTGART—The first major European initiative to sell video software by direct mail is being launched by Select Video GmbH, a sister company of Eupa GmbH, the largest publisher of specialist magazines and juvenile media in West Germany.

The initial catalog of more than 40 programs will be marketed to the 70 million inhabitants of West Germany, Austria and Switzerland through extensive advertising in magazines and newspapers as well as direct mail shots. The programs will also be available from a network of 400 video retail outlets. The campaign is set to start in the fall with an initial release of 30 to 35 titles. The predominant configuration will be VHS around 70.

Announcing the campaign, Dr. Walter Bemming, managing director and chief operating officer of Select Video, said programming would include feature films, "how-to" subjects, animated cartoons, sport and a small percentage of music items. Dr. Bemming added that Eupa GmbH has been appointed general manager of Select Video and Angelika Fisher, director of product acquisition.

Select Video is a member of the German Video Group of companies, established in 1878 and one of the largest and most diversified publishing conglomerates in Europe, including Eupa division publishes "Hobby," "Camp," "Mickey Mouse," "Asterix" and "Popeye".

Criteria Realigns

MIAMI—Mack Emerman, president of Criteria Studios, reports that the studio's rooms have been "re-aligned" to transformerless technology. All studios now contain 48-VU capability with the MCI JH-24-24 transformerless tape machine.

Criteria also owns two MCI JH-45 autoloop systems. They have upgraded their two-track and four-track machines to the MCI JH 110 B series transformerless tape machines.

$70,000 Marketing Study Set By EIA

CHICAGO—The Electronic Industries Association has commissioned a $70,000 study to ascertain industry trends which will enable its members to react quickly.

The study is also instrumental in helping the Federal Communications Commission decide on the Magnavox AM stereo system. A move to transformerless audio for FM stations, which would result in the sale of a metal deck and metal tape.

The executive also suggested store owners pay commissions to their sales people on blank cassettes if a commission system is already in effect on hardwares.

Cannon Hill also suggested starting a point system on purchases which would lead to a discount on an item later.
Single This Week
TRYING TO LOVE TWO WOMEN
The Oak Ridge Boys
MCA 41217

GIVE THE GIFT OF MUSIC.
GLADDEN'S, SUITE
Top

NOT COMEDY: CURRENT Box
information
weekly.
Ohio
current
humor
HUNDREDS
popular
Quaker, Orchard
GIANT
OLDIES
tible with

EASTERN
For export, will buy

WHOLESALE (213)
$1.50

EXCELLENT SCRIPT.

HUGO

guaranteed to

Billboard. 1515 Broadway

comedy

ARTIST MARKETING/PROMOTION

RECORDER

COMEDY RECOR

PROMOTIONAL

REPRESENTATIVES

REPRESENTATIVE

SITUATION WANTED

MISCELLANEOUS

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REPRESE
**FOR WEEK ENDING JUNE 28, 1980**

**Single This Week**

**LOVER'S HOLIDAY/SEARCHING/GLOW OF LOVE**

Change
Warner/RFC RFC 3438/3435

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**Billboard DISCO TOP 60**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE-Artist-Label</th>
<th>THIS WEEK 1</th>
<th>LAST WEEK</th>
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<tbody>
<tr>
<td>1</td>
<td>GLOW OF LOVE—all cuts—Change</td>
<td>1</td>
<td>1</td>
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<td>2</td>
<td>TAKE YOUR TIME (Do It Right)—The S.O.S. Band</td>
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<td>3</td>
<td>IN THE FOREST—Baby O’</td>
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<td>2</td>
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<td>4</td>
<td>DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw</td>
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<td>LET’S GET SERIOUS/BURNIN’ HOT—Jermaine Jackson</td>
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<td>6</td>
<td>HANG TOGETHER/DON’T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey</td>
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<tr>
<td>7</td>
<td>BEHIND THE GROOVE/YOU’RE ALL THE BOOGIE I NEED—Teena Marie</td>
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<td>8</td>
<td>BACK TOGETHER AGAIN/DON’T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway</td>
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<td>9</td>
<td>TWO TONS O’ FUN—all cuts—Two Tons O’ Fun</td>
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<td>10</td>
<td>WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass</td>
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<td>11</td>
<td>GIVE UP THE FUNK (Let’s Dance)—B.T. Express</td>
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<td>CLOUDS—Chaka Khan</td>
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<td>13</td>
<td>I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio</td>
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<td>14</td>
<td>I LIKE WHAT YOU’RE DOING TO ME—Young &amp; Co.</td>
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<td>KEEP SMILIN’—Carrie Lucas</td>
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<td>16</td>
<td>THE GROOVE—Rodney Franklin</td>
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<td>17</td>
<td>OVERNIGHT SENSATION/NOW THAT SHE’S ROCKIN’—Jerry Knight</td>
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<td>18</td>
<td>IT’S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. &amp; Raydio</td>
<td>18</td>
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<td>19</td>
<td>PARTY BOYS—Envy</td>
<td>19</td>
<td>18</td>
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</table>
How do top facilities keep those bookings up? By advertising in ITD.

For facility visibility with timing and talent.

Be seen by all the right people:
- By Artist Managers and Booking Agents planning their next tour.
- By Regional and National Promoters, constantly selecting local venues.
- By Record Industry Artist Development Execs, coordinating the tour support effort.
- In the only facility/talent guide targeted to the music hitmakers.

Watch your sales message stand out:
- See your ad pick up where your listing leaves off...picking up new and repeat business.
- Show your house to be the sharpest deal in your market. Show off all your best points as you tell your own story.
- Make those points to the entire facility-booking world. As you reach every Billboard subscriber: In the one book they count on every day of the year.
- Today's economy calls for aggressive marketing in the facility arena. Kick off your bold new moves and leave your competition behind...with ITD advertising that keeps the Tall rolling.

...And perform like a true professional:
- Your best salesman—ITD—never runs up travel or entertainment expenses.
- And a one-time charge does a year-'round selling job for you.
- In the only annual facility/talent directory with GUARANTEED INTERNATIONAL DISTRIBUTION.
- In your only music business contact book with a GUARANTEED PUBLICATION DATE.

See yourself to a front-row seat:
- In the PORTABLE reference tool of concert promoters and artist contacts. The one that travels everywhere they do. 365 days a year.
- Where your FREE LISTING shows your venue's vital statistics...on top of your area's essential support services:
  - sound & lighting
  - staging and costumes
  - unions & rehearsal studios
  - transportation & tickets
- Where your personalized advert sing message impacts with the global sales c out of BILLBOARD.

See where your next music event is coming from:
- In your own QUICK-REFERENCE source for the whole world of talent. As Billboard’s year-'round research effort produces the industry’s most reliable, readable listings of U.S. and International:
  - Recording Artists
  - Personal Managers
  - Booking Agents
  - Promoters

Contact your nearest Billboard ad representative today about: ITD: Billboard's 1980-81 INTERNATIONAL TALENT DIRECTORY. And bring your house home to the whole talent world.
## Billboard Top LPs & Tape

### Artist-TITLE-Label

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<thead>
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<th>Week</th>
<th>#1</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>#1</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>15</td>
<td>1</td>
<td>BILLY JOEL</td>
<td>Glass Houses</td>
<td>Columbia FC 36384</td>
<td>11</td>
<td>31</td>
<td>MANHATTANS</td>
<td>After Midnight</td>
<td>Columbia JC 36411</td>
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<tr>
<td>9</td>
<td>2</td>
<td>ERIC CLAPTON</td>
<td>Just One Night</td>
<td>RSO RS-2-4202</td>
<td>6</td>
<td>30</td>
<td>EMMYLOU HARRIS</td>
<td>Roses In The Snow</td>
<td>Warn Bros. BSK 3422</td>
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<tr>
<td>3</td>
<td>3</td>
<td>PAUL McCARTNEY</td>
<td>McCartney II</td>
<td>Columbia FC 36511</td>
<td>15</td>
<td>26</td>
<td>JOURNEY</td>
<td>Departure</td>
<td>Columbia FC 36339</td>
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<td>16</td>
<td>4</td>
<td>BOB SEGER &amp; THE SILVER BULLET BAND</td>
<td>Against The Wind</td>
<td>Capitol SO 12041</td>
<td>13</td>
<td>32</td>
<td>PAT TRAVERS BAND</td>
<td>Crash And Burn</td>
<td>Polydor PD-1-6262</td>
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<td>1</td>
<td>5</td>
<td>LIPPS INC.</td>
<td>Mouth To Mouth</td>
<td>Casablanca NBLP 7197</td>
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<td>38</td>
<td>BLACK SABBATH</td>
<td>Heaven And Hell</td>
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<td>7</td>
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<td>PINK FLOYD</td>
<td>The Wall</td>
<td>Columbia PC-2-36183</td>
<td>17</td>
<td>35</td>
<td>THE BROTHERS JOHNSON</td>
<td>Light Up The Night</td>
<td>A&amp;M SP 3716</td>
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<td>12</td>
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<td>JERMAINE JACKSON</td>
<td>Let's Get Serious</td>
<td>Motown M-7928R1</td>
<td>21</td>
<td>36</td>
<td>J. GEILS BAND</td>
<td>Love Sticks</td>
<td>EMI-America 500-17016</td>
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<td>10</td>
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<td>PETE TOWNSEND</td>
<td>Empty Glass</td>
<td>Atco SO 32-100</td>
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<td>40</td>
<td>CHANGE</td>
<td>The Blow Of Love</td>
<td>RFC RFC-3438 (Warn Bros.)</td>
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<td>11</td>
<td>9</td>
<td>BOZ SCAGGS</td>
<td>Middle Man</td>
<td>Columbia FC 36106</td>
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<td>39</td>
<td>ROBERTA FLACK FEATURING DONNY HATHAWAY</td>
<td>Atlantic SD 16013</td>
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<td>11</td>
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<td>VAN HALEN</td>
<td>Women And Children First</td>
<td>Warn Bros. HS 3415</td>
<td>37</td>
<td>42</td>
<td>PAT BENATAR</td>
<td>In The Heat Of The Night</td>
<td>Chrysalis CHR 1236</td>
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<td>13</td>
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<td>CHRISTOPHER CROSS</td>
<td>RAY PARKER JR. AND RAYDIO</td>
<td>Two Places At The Same Time</td>
<td>Arista AL 9615</td>
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<tr>
<td>15</td>
<td>12</td>
<td>GENESIS</td>
<td>Wind And Wuthering</td>
<td>Atco SO 32-100</td>
<td>12</td>
<td>41</td>
<td>THE KINKS</td>
<td>One For The Road</td>
<td>Arista AL 8401</td>
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### Additional Artists

<table>
<thead>
<tr>
<th>Week</th>
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<th>Artist</th>
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<tr>
<td>17</td>
<td>13</td>
<td>THE INVISIBLE MAN'S BAND</td>
<td>Mango MLPS 9536 (Island)</td>
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<tr>
<td>18</td>
<td>14</td>
<td>ROXY MUSIC</td>
<td>Flesh And Blood</td>
<td>Atox SD 32-102 (Atlantic)</td>
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<td>19</td>
<td>15</td>
<td>MICHAEL FRANKS</td>
<td>One Bad Habit</td>
<td>Warn Bros. BSK 3427</td>
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<td>20</td>
<td>16</td>
<td>SPINNERS</td>
<td>Love Trippin'</td>
<td>Atlantic SD 19270</td>
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<td>21</td>
<td>17</td>
<td>WILLIE NELSON &amp; RAY PRICE</td>
<td>San Antonio Rose</td>
<td>Columbia JC 36476</td>
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<td>22</td>
<td>18</td>
<td>ANNE MURRAY</td>
<td>Somebody's Waiting</td>
<td>Capitol SOO-12064</td>
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<td>23</td>
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<td>PEABO BRYSON</td>
<td>Paradise</td>
<td>Capitol SOO-12063</td>
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<td>24</td>
<td>20</td>
<td>G.Q.</td>
<td>Two, Arista AL 9511</td>
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<td>25</td>
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<td>TWO TONS O' FUN</td>
<td>Fantasy/Honey</td>
<td>F-9584</td>
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<td>26</td>
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<td>LEON HAYWOOD</td>
<td>Naturally, 20th Century T-913 (RCA)</td>
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<td>27</td>
<td>23</td>
<td>HEART</td>
<td>Bebe Le Strange, Epic FE 30371</td>
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Recording Industry Assn. of America seal for sales of 500,000 units.

Recording Industry Assn. of America seal for sales of 1,000,000 units.
DENON TO RELEASE DIGITAL TCHAIKOVSKY 6TH SYMPHONY

CHICAGO—The popular Tchaikovsky "Pathétique" Symphony has been given its first digital recording. The newly released Denon LP, distributed in the U.S. by Discwasher, had its introduction the trade last week at the Summer CIS. The digital recording of Tchaikovsky's last completed symphony carries a $15.95 price tag. The performance is by the Berlin Symphony Orchestra conducted by Lorin Maazel.

Other firms introducing new classical audiophile product at CIS were Audio Technica, Audio Source, Crystal Clear Records, dbx Inc., M&K Real Time, Music Source Limited, Sound Marketing, and Universal Audio. Zoltan Rozsnyai is the conductor in a series of 15 new digital tapes for M&K Real Time Records with the Philharmonia Orchestra. Newest series releases include Rachmaninoff, Bernstein, Tchaikovsky, Mozart, Verdi, and Stravinsky. By June 1981, dbx Inc., and Universal Audio will have added 12 new BBC symphony recordings and ten RCA symphony recordings to their product line.

DENON TO RELEASE DIGITAL TCHAIKOVSKY 6TH SYMPHONY

CHICAGO—A digital recording of Tchaikovsky's Sixth Symphony by the German Meistersinger, and the first digital recording of the famous work by the New World Symphony, is due out in September. The new recording is the result of a collaboration between the Chicago Symphony Orchestra and the University of Chicago Press, which will release a companion book to the recording.
<table>
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<tr>
<th>No.</th>
<th>WEEK駐</th>
<th>TITLE</th>
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<td>COMING UP</td>
<td>Paul McCartney</td>
<td>Columbia 1-11253</td>
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<td>FUNKY TOWN</td>
<td>Lipps Inc.</td>
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<td>THE ROSE</td>
<td>Bette Midler</td>
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<td>IT'S STILL ROCK AND ROLL TO ME</td>
<td>Billy Joel</td>
<td>Columbia 1-11276</td>
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<td>AGAINST THE WIND</td>
<td>Bob Seger &amp; The Silver Bullet Band</td>
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<td>LITTLE JEANNE</td>
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<td>Robbie Dupree</td>
<td>Elektra 46221</td>
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<td>Ambrosia</td>
<td>Warner Bros. 49225</td>
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<td>CUPID</td>
<td>Spinners</td>
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<td>Michael Jackson</td>
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<td>LET'S GET SERIOUS</td>
<td>Jermaine Jackson</td>
<td>Motown 4699</td>
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<td>LET ME LOVE YOU TONIGHT</td>
<td>Pure Prairie League</td>
<td>Casablanca 2236</td>
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<td>SHINING STAR</td>
<td>Manhattan</td>
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<td>CARS</td>
<td>Gary Numan</td>
<td>Atco 2721 (Atlantic)</td>
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<td>CALL ME</td>
<td>Blondie</td>
<td>Chrysalis 2414</td>
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<td>24</td>
<td>6</td>
<td>MAGIC</td>
<td>Olivia Newton-John</td>
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<td>22</td>
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<td>ONE FINE DAY</td>
<td>Carole King</td>
<td>Atco 4804</td>
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<td>TIRED OF TOEIN' THE LINE</td>
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<td>39</td>
<td>6</td>
<td>MISUNDERSTANDING</td>
<td>Genesis</td>
<td>Atlantic 3682</td>
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<td>34</td>
<td>5</td>
<td>TAKE YOUR TIME</td>
<td>S.O.S. Band</td>
<td>Tabu 9-5222 (CBS)</td>
</tr>
<tr>
<td>37</td>
<td>42</td>
<td>STAND BY ME</td>
<td>Micky Gilley</td>
<td>Asylum 46640</td>
</tr>
<tr>
<td>38</td>
<td>36</td>
<td>ANGEL SAY NO</td>
<td>Tommy Tutone</td>
<td>Columbia 1-11278</td>
</tr>
<tr>
<td>39</td>
<td>43</td>
<td>ASHES BY NOW</td>
<td>Rodney Crowell</td>
<td>Warner Bros. 49224</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>ATOMIC</td>
<td>Blondie</td>
<td>Chrysalis 2410</td>
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<tr>
<td>41</td>
<td>41</td>
<td>CLONES</td>
<td>Alice Cooper</td>
<td>Warner Bros. 49204</td>
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<tr>
<td>46</td>
<td>7</td>
<td>SOMETHIN' 'BOUT YOU BABY I LIKE</td>
<td>Glen Campbell &amp; Rita Coolidge</td>
<td>Capitol 4965</td>
</tr>
<tr>
<td>47</td>
<td>7</td>
<td>A LOVER'S HOLIDAY</td>
<td>Change</td>
<td>Capitol 4965</td>
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<td>48</td>
<td>6</td>
<td>WALKS LIKE A LADY</td>
<td>Journey</td>
<td>Columbia 1-11277</td>
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<td>49</td>
<td>8</td>
<td>KING OF THE HILL</td>
<td>Rick Pinette &amp; Oak Mountain</td>
<td>Mercury 76049</td>
</tr>
<tr>
<td>52</td>
<td>6</td>
<td>EVERYTHING WORKS IF YOU LET IT</td>
<td>Cheap Trick</td>
<td>EMI 4-1206</td>
</tr>
<tr>
<td>58</td>
<td>3</td>
<td>THE EMPIRE STRIKES BACK</td>
<td>Max</td>
<td>RSO 1038</td>
</tr>
<tr>
<td>53</td>
<td>7</td>
<td>ALL NIGHT THING</td>
<td>The Incredible Bongo Band</td>
<td>Mango 103 (Island)</td>
</tr>
<tr>
<td>49</td>
<td>27</td>
<td>WE LIVE FOR LOVE</td>
<td>Pat Benatar</td>
<td>Chrysalis 2410</td>
</tr>
<tr>
<td>50</td>
<td>3</td>
<td>LET MY LOVE OPEN THE DOOR</td>
<td>Pete Townshend</td>
<td>Atco 2721 (Atlantic)</td>
</tr>
</tbody>
</table>
There could hardly be a more auspicious time for a Billboard spotlight on San Francisco. The signs of health are readily apparent at even a casual glance. There are new bands all over the place. Established San Francisco acts are all over the charts. New clubs are busy. New studios, from the far north to the plain, are opening, while established studios have undergone comprehensive upgrading. There is enough live music, of every imaginable style, to satisfy the most indefatigable fan. San Francisco people have won both Grammys and Oscars over the past year. Local retail chains are expanding, local radio stations are winning awards, local label action has made San Francisco the independent recording capital of the world. The microprocessor and magnetic tape industry of the Santa Clara Valley is one of the strongest elements in the international economy. Video visionaries are taking important steps in the fusion of new music with new video technology.

It is in the most crucial area—that of the pool of raw, live talent—that the vitality of the scene is most obvious. Not since the days of the original San Francisco rock explosion in 1965-66 has there been such a spontaneous propagation of bands. Fueled by the cultural profligate of new wave attitudes, literally hundreds of bands have formed here over the past three years, and San Francisco, whose bohemian traditions provided fertile climate for the new expressions, has become one of the nation's two or three principal outposts of grassroots new wave action.

There are, in fact, many similarities between this scene and the original one. Almost all the bands are self-contained, and are composed of friends, relatives or students who may have met at art school. Almost all began by playing to coteries of peer group fans, well outside the mainstream of commercial considerations. When they do record they are most concerned with getting in “on the nap,” with preserving the raw, direct feeling of live rock performance.

More importantly, most of these new bands see themselves, as did the hippie-era bands, as making a cultural statement, as lightning rods for the forces of a new brand of cultural expression. This is manifest in the names of the bands: just as in the beginning the bands were suggesting a specific attitude with fanciful, florid and obscenist psychedelic names like Jefferson Airplane, Quicksilver Messenger Service, Grateful Dead or Sopwith Camel, so today bands get their point across with blunt nomenclature suggestive of a twisted, mechanized world: Offs, Mutants, Los Microwave, Dead Kennedy’s, Contractions—although other names like Bob, Cha, Cha Billy and FunAdicts show that this movement also has its fanciful side.

These bands seem to be playing in any place that has an electrical outlet. Many new clubs, some of which presented either no music or music of an entirely different style, have gone high profile with the new bands. Outside the clubs the bands are turning up their own offbeat venues—the American Indian Center, the South of Market Cultural Center, and even, for a time, the San Francisco Deaf Club, where the people responded to the vibrations of the blitzkrieg music even though most could not actually hear it.

One noteworthy manifestation of the level of local band activity was the recent “Bay Area Emerging Rock Championship,” sponsored by an outfit called Seen Sal, Inc. as a fund-raiser for the California Marijuana Initiative. A total of 65 bands entered the competition, with Contractions, Eye Protection, Lloyds and the Symptoms going into the finals, which Lloyd won by a close margin. Under the local label, most notably 415 Records—which has brought Pearl Harbor and SVT to national attention—are getting the new energy down on vinyl and local new wave singles are enthusiastically circulated.

Of course the burst of activity has yielded a number of bands signed to major labels. Pearl Harbor, The Tanzmanian Devils, the Beat, Mistress, Tommy Tutone and Huey Lewis & the News already have debut albums on the market. In addition, the Balin-Heymann production of “Rock Justice,” the first rock piece designed especially for the new video market, will soon be released as both videocassette and soundtrack by EMI.

Concurrent with the new signings, established San Francisco acts have maintained strong and consistent presence on the charts. The Doobie Brothers and Michael McDonald just won four Grammys. Songwriter Bill Champlin shared the Grammy for best R&B song, “After the Love Has Gone.” Journey, one of the premier coliseum acts in the country, scored on the singles charts for the first time this past year, with the new album “Departure,” quickly leaping to the upper chart regions. Boz Scaggs has received universally favorable critical acclaim for his new “Middleman,” which has already yielded a smash single. The Santana band charted an uncharacteristic pop/rock single, “You Know That I Love You,” from “Marathon.” Sylvester’s live album made both the disco and general

(Continued on page 5F)
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MAKING A VISION REAL

BY TARA CHOROST

It takes guts and vision to start a label. It takes guts and vision to realize a label's potential. But a few Northern California labels are showing the way.

Kicking Off the New Year of the Indie Label

By Tara Chorost

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Kicking Off the New Year of the Indie Label

By Tara Chorost

The Bay Area has long been a place where innovative and creative minds come together to create something new. This has been especially true in the music industry, where many indie labels are working to establish themselves and establish their unique brand of music. These labels are not only pushing the boundaries of what is possible in the music industry, but they are also creating new opportunities for artists to be heard.

Since the 1960s, the San Francisco Bay Area has been a hub for music innovation. During this time, labels like Fantasy Records were established, which gave rise to the careers of many iconic musicians such as Otis Redding and Carla Thomas. In recent years, indie labels have continued to thrive in the area, with a focus on showcasing local talent and promoting a diverse range of music genres.

One of the newest labels to emerge in the Bay Area is Bereskin Records. Founded by Greg Kihn in 1999, the label has already released albums by a variety of artists, including the punk rock band Tuxedomoon and the folk duo Mitch Greenhill and Roy Loney. Bereskin Records is committed to promoting alternative and experimental music, which has become a hallmark of the Bay Area music scene.

Another label that has made waves in the Bay Area music scene is the label established by Olivia Records. Founded by Olivia Williamson, the label has released albums by artists such as Chris Williamson and Cris Iannucci, who have gained a following for their unique and innovative approach to music. Olivia Records is known for its focus on creating a platform for emerging artists and for its commitment to promoting innovative and experimental music.

In addition to these labels, there are many others in the Bay Area that are working to establish themselves and promote their unique brand of music. Whether it is through new releases or innovative marketing strategies, these labels are making significant contributions to the music industry and are helping to shape the future of music.

Some of the other indie labels that are making waves in the Bay Area include Concord Jazz, which has released albums by artists such as Nina Simone and Art Blakey, and the label established by Carl Porter, which has released albums by artists such as John McVie and Robert Plant. Other notable labels include Fantasy Records, which has released albums by artists such as Otis Redding and Carla Thomas, and the label established by Carl Porter, which has released albums by artists such as John McVie and Robert Plant.

In conclusion, the Bay Area has a rich history of music innovation and is home to many talented individuals who are dedicated to promoting a diverse range of music genres. With the emergence of new indie labels, the Bay Area continues to be a leader in the music industry, and these labels are playing a crucial role in shaping the future of music.

Tara Chorost is a music critic and journalist based in San Francisco. She writes regularly for the San Francisco Chronicle and has contributed to various publications, including Rolling Stone, Pitchfork, and The New York Times.

Photo by Frans Schellevis
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Two of the Bay Area’s best young rockers, Sammy Hagar and Eddie Money consult backstage at Oakland Stadium.

Carlos Santana contemplates his musical direction.

BAY AREA LINKS MANY MAJOR LABELS & ARTISTS

While Columbia closed down its offices and then its studios in San Francisco several years ago, that label continues to have the strongest presence here, to some extent because of the connection between the label and Bill Graham’s Wolfgang Productions, which brought Eddie Money (just out with his “Playin’ For Keeps” LP) and the Beat to the label. Graham also manages Santana, one of Columbia’s strongest international acts.

In addition Columbia has superstar-level artists with Boz Scaggs, Journey, Joan Baez, Billy Cobham and Herbie Hancock—who does not live here but who records here with manager-producer David Rubinson. In fact Hancock recently completed work on San Francisco’s first digital album, backing Santana on an album that will be marketed as a Devadip Carlos Santana LP. Scaggs’ “Silk Degrees,” has been chosen by CBS for inclusion in its initial digitally mastered releases. Veteran Bobby Hutcherson, newcomer Tommy Tutone and young virtuoso jazz pianist Rodney Franklin are also Columbia acts. George Duke, on Epic, is climbing the charts with “Brazilian Love Affair.”

Warner Bros. also has a strong presence here with topflight acts the Doobie Brothers (who have just released “One Step Closer”), Neil Young and Van Morrison. Tower of Power has returned to Warners after a brief marriage to Columbia, and Larry Graham, late of Graham Central Station, has a new solo effort. Recent Warner signees are Tazmanian Devils, Pearl Harbor and the Explosions and David Grisman.

Elektra has upgraded its profile with its Beserkely-distribution deal, which has brought them Earth Quake, Greg Kihn, the Rubinos and Jon Richman in addition to the Pointer Sisters, Jesse Colin Young and Ronnie Montrose & Gamma.

Fantasy artists who live and work locally are Sylvester, Two Tons of Fun, Bill Summers, Toni Brown. Terry Garwhate, Joe McDonald, David Bromberg and Pete & Sheila Escovedo.

Sammy Hagar is Capitol’s strongest act, now that Nanton Buffalo and Duricos are back on their own and Steve Miller has moved from the area.

The area’s two most famous bands, the Starship and the Dead, are the sole local representatives on RCA and Arista respectively. A&M is represented by Pablo Cruise and the Tubes, both working on finishing up new product, while Mercury has scored well with Vallejo’s soul group Con Funk Shun. Chrysalis has just released the debut, self-titled LP from Huey Lewis.

(Continued on page SF-13)
Presenting his first recordings in nearly a decade

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PICK UP STUDIO PACE
SAN FRANCISCO

Out on a mobile recording assignment with the Wally Heider truck.

By JIM MCCULLAUGH

The vitality of the San Francisco music scene continues to be reflected in its recording studio community.

While the pace of construction and refurbishment hasn’t been as torrid in the past two years as in some other markets—notably Los Angeles—the Bay Area still stands as one of the key studio markets in the world.

It’s still the home of one of the most technically sophisticated complexes anywhere—David Rubinson’s Automatt—with other major studios (notably the new Fantasy facilities) continually adding to their own state of the art arsenals.

Business has been solid, although studios admittedly have felt an aftershock from the general music industry slowdown.

Advance bookings appear to have picked up strongly. The healthy reserve of major local talent has always supported San Francisco studios while facilities are getting their share of outside area clients as well.

New wave musicians have also been injecting business strength into a number of studios while another growing element appears to be music projects related to film scores.

This latter element is underlined by the substantial technical facelift just undergone by the Fantasy Studios complex in Berkeley.

A chief change at Fantasy is the new policy of renting its facilities, consisting of three existing rooms plus the fully computerized and automated new 46-track studio. A feature of the new studio is interlocked Studer 24-track A 800 recorders in a Studer tape lock system. A Neccam computer assisted mixer is part of the studio’s Neve board design.

Filmmakers Francis Ford Coppola and George Lucas main tained bases in San Francisco with Coppola already having an existing complex while Lucas is in the process of assembling a true audio/video facility there. And David Rubinson was a driving force behind the Oscar-winning “Apocalypse Now” soundtrack.

Another development in the Bay Area studio community has been the purchase of the Record Plant, Sausalito by Laurie Nicholas. Under the new ownership, the studio will be called Sausalito Record Plant, Inc. with local resident Nicholas serving as president and Steve Malcom and Bob Hodas serving as executive vice presidents. Chris Stone, president of the Record Plant complex in Los Angeles will serve as a consultant for three years. Two 24-track studios housed in a rustic, waterside setting of Sausalito are involved.

A major new complex on the drawing boards is Russian Hill Recording, an outgrowth of Jack Leahy and Bob Shotland’s Funky Features of 10 years.

To be located at 1520 Pacific Ave. in the city of San Francisco, the complex will feature two 24-track rooms. It’s expected to be operational shortly.

“As a consultant Jeff Cooper,” explains Shotland, “did the design with an emphasis on music production, Shotland also points out that Russian Hill will be geared for a combination of record, media, demo and film production.

“I think you will see more soundtrack works on here, he says, which means perhaps more first rate session players will relocate here. We think the music scene here is growing and that’s why we’re making this major commitment.”

Equipment is expected to include Helios/GSM and Neotek, consoles, UERI and JBL monitors and MCI and 3M multi tracks.

The Automatt recently added a new dimension to its al ready substantial technological facility by the substantial renovation of its existing complex.

Fantasy’s new Studio D welcomes its first clients, Pleasure. From left, engineer Phil Kaffel, keyboardist Michael Hepburn, bassist Nathaniel Phillips and Roy Segal, studio manager.

Herbie Hancock (left) cuts up with David Rubinson during a break in the recording of the digital Carlos Santana LP at the Automatt.

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Santana

Video
Bill Graham Fresents
Blue World Travel
The Doobie Brothers

Wolfgang Management
Wolfgang Management

The Doobie Brothers

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www.americanradiohistory.com
Fifteen years after he hosted the events that inaugurated the rock ballroom era in San Francisco, Bill Graham remains as a central force in this city's musical community. The following interview took place at Graham's office at the end of the day on Friday, May 9, while staffers celebrated the 34th birthday of Graham's chief lieutenant Nick Clainos.

BB: Within the last year or so you've acquired a large night club, you've begun to do shows regularly at the Warfield Theatre, and you've tried out a number of new suburban venues. In that time other local concert producers seem to have disappeared, except for the colleges, who control their own facilities. Are you any more open now to charges of monopoly than you have been in the past?

Graham: That's a good question. On the surface it does look more than ever like we're the only game in town. But in reality it's not so. I think there's probably more competition now than ever before. The situation is still the same as it always has been—anyone who wants to can rent an available hall and print the tickets and bring in an act. You have another very large new club, the Stone, presenting national acts in the city. You have a number of new wave entrepreneurs playing shows. Concord Pavilion has a very full schedule this year. Circle Star Theatre continues to regularly bring in topflight acts. Concerts West will sometimes do shows here in San Francisco. Pop and MOR music is brought into Masonic Auditorium and similar halls by various producers. And the colleges are probably the best example of all. Over the past few years or two any number of area colleges have become very, very active with their bookings.

Now many of the name artists booked by the universities have had a relationship with us, but if they don't play for us it doesn't mean they're angry or bitter with us. Some might say, Bill, we'll play for you in San Francisco, but we'd like to play Stanford too. And if I say, well, you can't play the Cow Palace and Stanford too, they might decide to play Stanford and Davis, or Sacramento and San Jose. But no matter how many of them look at it, there are many more people involved in the production of contemporary musical events than ever before.

BB: What does the summer look like for stadium shows? It's already mid-May and only one Day on the Green has been announced. Will you be able to do as many as usual? Will people be too worried about money to support the big shows?

Graham: It's not people worried about their money. We just don't have the acts accessible.

(Continued on page SF-14)

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**NOT THE ONLY GAME IN TOWN**

Though Bill Graham continues to dominate the booking presentation of rock and pop music in the San Francisco area, there are, as Graham himself rightly points out, plenty of other people keeping busy producing concerts. From quick-shot ventures like Strictly Rockers International's presentation of a reggae show in Oakland to new suburban theatres like the Phoenix in Petaluma to ongoing concert venues like Concord Pavilion and Circle Star Theatre to the increasingly aggressive booking being done by area universities, notably Stanford and Berkeley.

For the first time this season Concord Pavilion—in keeping with the approach policy instituted at all their theatres by Concord's booker, Nederlandier—offered season subscription tickets to five different series. In all, 30 shows will keep the Pavilion busy 25 nights this season, with acts ranging from the entire spectrum from Alice Cooper to the Mills Brothers to Conway Twitty to Ballet Folklorico. Most notable booking is Barry Manilow, for whom the Pavilion has already sold out a three-night August run with reserved seats pegged at $15.60 and lawn at $10.

Meanwhile, 3,700-seat Circle Star continues as the closest thing to a Vegas showroom in the San Francisco area, offering top-drawer names like Diana Ross, Tom Jones, Lou Rawls, Roy Clark, Bill Cosby, and Smokey Robinson all year round.

But the most interesting action has been at the colleges.

Stanford has recently presented such major acts as the Knack, Toto, Spyro Gyra, Crusaders and Frank Zappa, and in April hosted a successful bluegrass weekend with Emmylou Harris headlining both days.

At Berkeley the student organization, SUPERB, must compete for campus bookings with the non-student CAL (Committee for Arts and Lectures). This is often a much longer, more serious battle, particularly over the practice of having CAL lease out the Greek Theatre to Graham for summer concerts, which obviates the necessity of having students involved with the production. "We used to co-promote with Graham," says SUPERB director Tony Krantz, "but no more. We say, we want to be involved with the show, we want to learn the business, that's the whole point of our organization. But he says his people do it better. And it's difficult to get other colleges to share in cooperative ventures, which might be a way to secure better acts. But no one's willing to trust anyone else."

Nonetheless SUPERB did exceptionally well this year with its first picnics, the Berkeley Jazz Festival, which they headlined in early summer with such acts as the Beach Boys, Scorpions, Fleetwood Mac, and the all-time highest grossing act this year, the Grateful Dead.

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It’s a David Rubin production of Devadip Carlos San-
tana entitled “Sing Of Delight” featuring Herbie Hancock
on keyboards and song arranging.

Recent Automation projects have included: “Apocalypse
Now” soundtrack and LP; Peter, Paul & Mary’s “Reunion
LP”; Patti Labelle’s “Tasty” album Gato Barbieri’s “Tropico,”
LP and Herbie Hancock’s “Sunlight” and “Feels Don’t Fail
Me Now” albums. The Clash and Journey have also been re-
cent clients.

All three rooms are automated now with studio A featuring
a Trident TSM 40/32/32 automated console with Allison 65K
automation system.

Studio B has a Harrison 40/32 automated console also
with the Allison 65K automation system, while C has a Har-
risson 40/32 console with Allison 65K automation interfaced
with the Zilog Z 80 computer system.

According to Rubinson: “The next plateau for the Auto-
matt will be a giant keyboard with a small digital console as
the digital revolution progresses. That’s where the technology
is going. We are literally booked until September in all three
rooms.

“San Francisco has become more of a base now for a broad
spectrum of music. In addition to the traditional rock ‘n’ roll
band, the city has a strong new wave population with such
local products as Tommy Tutone and Pearl Harbor and the
Explosions breaking. And such black artists as Frankie Bever-
ley, Con Funk Shun and Narada Michael Walden are paving
the way for more black artists.”

Patrick and Patty Gleeson’s Different Fur on 19th St. has
been humming along as “Super Fur” ever since an equip-
ment and cosmetic refurbishment, according to Patty Gleese-
son, who manages the studio.

“We were closed for three months,” she notes.

Now Different Fur is 48-track capable, designed by John
Storck of Sugarkist View, and is reportedly the first LEDE (live
end/dead end) room in California.

Equipment includes a Harrison 4032 (40 in/32 out) con-
sole, MCI JH 16/24 multi-track and Welleke and JBL moni-
tors.

Also new is a expanded and well-stocked lounge facility.

“We will also be building a live echo chamber,” she adds.

“At this point business is great and we feel more than succes-
ful as a studio operation.”

Patrick Gleeson’s unique synthesizer talents also make him
an enticing lure for film score projects, business which needs the
complex hopes to add more of. And Gleeson also finished his recent
solo LP on Passport Records called “Rainbow Delta.”

And Gleeson contributed synthesizer to the “Apocalypse Now
soundtrack. Tom Paddock is the full-time maintenace chief.

The Tasmanian Devils are expected to complete a Warner
Bros. LP there.

Business has been “generally busy” for the Filmmaws/Hei-
der complex on Hyde St., according to manager Ginger Mews.

“There seems to a growing interest,” she says, “in video
and SMPTE work all over the Bay Area. And, of course, we con-
tinue to do a good deal of media work.”

Recent music acts have included Sammy Hagar, Greg
Kihn, the Rubinoos and a healthy state of new wave bands.

“New wave,” she points out, “has been a great injection.”

Bear West on Howard St., is also maintaining a healthy pos-
ture, according to owners Ross Winetsky and Chuck Vin-
cent.

The studio offers both 24 and 16-track capability in its two
rooms. Equipment includes a DiMaggio custom 32 in/24 out
console and two TEAC model 15s; Ampex, 3M and Tascam
multi-tracks and JBL monitors.

The Music Annex in Menlo Park, according to principal Harn
Soper, offers four rooms and in addition to music projects—
such as the Tubes, Snail, Todd Rundgren, YBS and Bill With-
ers—the facility does a good deal of audio and video work for
many of the “Silicon Valley” based electronics firms.

The facility has also been involved with Sony digital audio
and video projects and has been the site for audiophile record-
ings.

Tewksberry Sound in nearby Richmond is a 24-track capable
and has been benefitting from much new wave involvement.

Clients there have included SVT, the Blitz, Panic Button, the
Psychotic Pineapple, Shakers, Eddie Money, and Earthquake
among others.

Richard Nebel’s 16-track Aire Studios in nearby San Jose
expects to be a major 24-track complex in the near future also.

The Facts

- Continued from page 5F-8

Good Times

Tom Petty

Interviewed

Willie Nelson at
The Fairgrounds

Lucas’ ‘Empire’
Strikes Again

Jerry Garcia
Plays the Catalyst

Relationships:
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*Source: Good Times combined Readership Survey of Santa Cruz County and Santa Clara County editions, February, 1980. Detailed results available upon request.
Despite the recent bankruptcy of the Santa Cruz-based Odyssey chain, which suffered from a too-rapid expansion into all the Western states, those Bay Area-based chains like Record Factory, Rainbow and Tower, which are concentrating their efforts within the Northern California market, are flourishing.

Record Factory now has 25 stores and is concentrating heavily on the South Bay. Rainbow has grown from four to 15 outlets within a year via acquisition of other smaller chains, and Tower, which years ago inaugurated the entire super-market concept of record retailing at its still famous San Francisco store, now has a total of 27 stores with five of these strategically spread over the metropolitan Bay Area.

As part of their expansion all the stores report added focus on accessories, with Record Factory having opened its second tape-only store and Tower continuing to open specialized poster and book stores.

Bob Tolifson, vice president for marketing at Record Factory, says that the chain has opened six new stores during the past fiscal year, with the latest site being the acquisition of the former Odyssey store in Santa Cruz. Record Factory did have a store in Santa Cruz, but the new building gives them 3,500 square feet compared to 1,600 at the old site. Openings immediately previous to this were in Sunnyvale, Monterey and in San Jose at the Blossom Hill Center, giving Record Factory a total of 12 stores in fast-growing South Bay area. The chain will further establish itself in the North Bay with a Santa Rosa opening at the end of the summer. Currently another North Bay Record Factory, in San Rafael, is the chain’s best record-only revenue producer.

The Sunnyvale opening was for separate, side-by-side record and tape stores. Record Factory has a similar set-up in Fremont, and in fact Tolifson says the two Fremont stores taken together provide the chain’s most lucrative location.

“We opened the separate tape stores because blank tape is now very important for us,” notes Tolifson. “We’re moving it in tonnage, just blowing it through the doors. And while our record stores tend to draw from a five-mile radius, the tape stores draw from a much larger area. We’ve got excellent brand selection and we cross-merchandise quite a bit.”

Record Factory presently carries Maxell, TDK, Memorex, Ampex (the newest addition) and their own private label.

There’s been a big move to price consciousness in tape,” says Tolifson. “Previously it wasn’t that much a concern but now tape is a consumer item and people want to know price. So our house brand sells very well.”

Tolifson also says that accessories are providing ever-increasing action at Record Factory. “As total percentage of sales accessories have gained 2% in the past six months, T-shirts are going like crazy. We deal with Winterland Productions—they’re the best in the country—and one thing we’ve done is to buy discontinued four-shirts which we’ve sold out of bins for $2. We sold 20,000 shirts in two months. It’s the most action we’ve had in the store since we’ve done $2.99 record sales. We now have a separate accessories manager for each store—who serves as assistant general manager—and this enables the person in that position to earn his or her own bonus.”

Tolifson says Record Factory also has just taken “one of the biggest steps we’ve ever made toward the future” by beginning computer controlled inventory on wholesale stock. “When full bar-coding is reached we’ll be computerized through every step of the operation.”

Record Factory also maintains an in-house advertising agency, A&B, plus a division called “Discplays,” with eight house artists who do all the designs for Record Factory interiors and who also do outside work for labels and clients like San Francisco Ballet.

As for current sales in light of economic conditions, Tolifson, like most other retailers, says “sales have remained fairly soft this year. We’re just a hair over last year on existing stores. And of course there are fewer shirts being offered from manufacturers and there are fewer ad dollars. We are starting to shave the ad budget is the first place we look. Our money spent on ads is same as last year. It’s the first time we haven’t increased. Manufacturer’s advertising is the same as last year and since we have more stores, it is, in effect, a cut. But we can deal with it. We spent a great deal advertising our Sunnyvale opening but we won’t have to advertise specifically for that store again. One ad covers all the stores.”

Jason Gilman, president of the Rainbow chain, explains that Rainbow grew to its present 15-store size by acquiring four locations from Banana, four from Satisfied Ear, and by opening in Redwood City, Blossom Hill/San Jose and Millpitas, all in the South Bay. They also closed one store in Stockton in keeping with a policy of having no store more than an hour’s drive from San Francisco. The most lucrative Rainbow locations are at the largest stores, Santa Rosa, San Mateo, Larkspur and Hillsdale. Next move will be from a 1,500 square-foot store in Walnut Creek to a 5,000 square-foot store.

Rainbow, like Record Factory, is making “a concentrated effort to boost accessories,” says Gilman. “We are now at 6% overall and want to double that in the next year. Our accessories are not necessarily rock-oriented. We have greeting cards, buttons, pins, posters—impulse items that might average $5. We’ve just hired an accessories person for the chain and the assistant manager at each store will be accessories manager for that location.”

Gilman notes that “the first quarter this year was softer than anything I anticipated. But the first 15 days of May have been our best so far.”

(continued on page SF-13)
San Francisco’s central core of nightclubs that offer top national acts has remained only moderately stable over the past year, while many new clubs that play host to the multitudes of bands that have been springing up all over the area have provided plenty of quality acts around the city. The most noteworthy development on the local nightclub scene came earlier this year when Bill Graham satisfied a long-standing desire to have a club by purchasing the Old Waldorf, which in three years has become one of the most important clubs in the country by previous owner Jeff Pollack. At exactly the same time that Graham bought the 600-seat Waldorf, Fred Herrera and Bobby Corona, owners of Keystone Berkeley and Keystone Palo Alto, completed a triangle in the area by opening the 700-capacity Stone on San Francisco’s famed Broadway strip.

The Waldorf is now booked by Queenie Taylor (former booking and ad director at Graham’s central office), with Scott Sumner as operation’s manager and Sue Finn, who had worked with Pollack, staying on to do advertising and promotions. Booking policy has remained much the same, covering the entire pop-rock spectrum with an emphasis on the best of the national new wave acts. The club also continues occasionally to offer concert level acts, such as Dave Mason and the Santana band, both of whom played in May.

Graham himself says that in time major changes will be made to improve the size and interior attractiveness of the club.

The Waldorf has also established liaisons with nearby spots like the City, Nabuhyi Gardens and the Back Door, where key patrons who have a standby from attending a Waldorf show are admitted for half price to the other spots.

The Stone, which has the disadvantage of a less aesthetic location and the advantages of being a larger and higher-traffic location than the Waldorf and direct access from stage to dressing rooms, scored its biggest success thus far with a four-night April booking of Ray Charles, who in fact had played the club many years back when it operated under a different name. Now says Graham, “it’s a case of success built on using their new leverage to book acts like John Kay, Jerry Lee Lewis, Joe Perry Project and Ashley at the Wheel for consecutive nights runs at all three clubs.”

As for the sudden competition created by the existence of two such large clubs in the same quarter of town, Taylor says, “The more tickets on sale at any given time the more all those tickets will sell. Anything that gets people in the habit of going out to the clubs is highly. Bobby and Freddy agree that there are more than enough acts to go around.”

Queenie Taylor takes a break from counting the chairs at the Old Waldorf, where she now books the acts and manages the club’s affairs.

“Black American classical music,” puts it: “If Miles Davis came back out this is the only club in the country he would play.” Recent bookings at the 200-seat spot have included Max Roach, Johnny Griffin, Philly Joe Jones, Archie Shepp, Horace Silver and Alton Jones. Last New Year’s Eve National Public Radio broadcast Art Blakey and the Jazz Messengers live from the club for the “Jazz Alive” series—the second straight year for such a broadcast.

Jazz also continues to provide the majority of bookings at Tom Bradshaw’s ornate 500-capacity Great American Music Hall. Count Basie, Oregon, Ralph Towner and Willie Bobo have all appeared recently, while in a folklore vein the club has offered Glenn Yarbough, John Fahey and Bert Jansch. The club also sponsored the exclusive area appearance of Spyro Gyra at Zellerbach Hall on the Berkeley campus.

The venerable 300-seat Boarding House, which has been declining in recent years in the face of competition from the larger clubs, will soon be destroyed to make way for a new Bush Street condominium-office project. Owner David Allen, who among other things has sponsored some of the finest national comedy talent at his club, is determined to stay in the club business, and is currently scouting possible locations.

The Venetian Room at the Fairmont Hotel continues as the city’s only big ticket supper club. Tina Turner recently caused a sensation there in one of the Fairmont’s most iconic performances (Continued on page SF-15)
**Graham Discusses**

**BB:** On the smaller level, what about your new club, the Old Waldorf? For many years you’ve talked about having a club, and now you’ve got one. How much time is that taking? And has the club been a complete surprise, or have you been there from home where you can try smaller, more personal things?

**Graham:** It hasn’t become that yet, although that remains the intention with the club. Right now three of the artists we manage are in the studio and I’m very involved with those projects. So my time is limited. But I will be very much involved with changes in the environment aspects of the club, while Queenie Taylor will continue to do the booking. We’re getting architectural plans drafted now and there will be major changes. I’m not pleased with the way it looks and feels. We’ll be using the outdoor patio area this summer, we’ll have tables and umbrellas out there, and eventually we hope to move the wall back to incorporate that space into the club. Then we would be at a size where we could present really major artists there. But in a way I’m pleased I haven’t had the time to be fully involved there yet, because one of my fears was that I’d get completely locked in the way I was with the Fillmores. The club can run fine by itself, and when I’m there it’ll be because I want to, not because I have to. I love the location of the Waldorf, the spot is a great challenge to me, and I’m glad I’m involved with it.

**BB:** You mention your artists being in the studio. Have you progressively been putting more time into management and less into the concert productions?

**Graham:** Yes, for two reasons. One is that I like the personal dynamics of working with the artists. And the company has progressed that way. Danny Scher and Greg Perloff are now thoroughly experienced in booking, the people who run the shows are more organized. So I’m more free to get involved in creative rapport with our artists.

**BB:** What is happening with the other divisions of the company, Winterland Productions and FM Productions?

**Graham:** Winterland has had tremendous growth. In the midst of this economically bad period the kids are spending money like you wouldn’t believe on products associated with their favorite groups. We’ve added clients like Bob Seger and Heart and Cheap Trick and Ted Nugent to those we already had like Steve Martin and Rod Stewart and Fleetwood Mac. We had to add another printing press and warehouse and staff went from about 45 people to 95. The figures are awesome. Winterland will do about $10 million in business this year. To give you an example: Journey played early in April at the Forum, 18,000 people paid over $90,000 for shirts and other products. That’s $4.33 per person at the show. It’s just phenomenal. Cheap Trick played at Houston and the per capita figure was almost $5. Deli Furano does 95% of the Winterland

**BB:** Let me ask you a more sociological question. What about the 1980s? Does the concept of “the 80s” have any shape or definition yet for you?

**Graham:** Yes. It’s shaped totally different from the ‘60s and ‘70s. Late last fall I felt something and couldn’t put my finger on it until one night Madness played at the Waldorf. It wasn’t entirely them, but I looked closely at the public. And I realized something. I think in many ways the ’70s were an extension of the ‘60s, generally speaking. A 1975 audience did not look at all that different from a 1962 audience. But the new music audience of the ‘80s, the 14- to 24 age group, with a 17- to 21 hard core, they’ve said, NO! I don’t want any hand-me-downs. I don’t want hand-me-down hairstyles, clothing, anything. I’ll wear pink with blue. I’ll wear a tie. When before this did you see anybody wearing ties? They’ve said, I want my own. The people of the 70s did not say that so clearly.

I only have one fear, just as I had one fear in the 60s. Then, while I appreciated the beauty and the dream, I think too many people hid behind fantasies that they had to know weren’t true. Putting flowers in your hair was not going to change mankind. Today my fear is that too much of what I hear is asensual. There’s no contact in the dancing. There wasn’t in the ‘60s or ‘70s, true, but people looked at each other. But with pagging there seems to be no communication at all. The mechanical-ness in the music induces mechanical dancing. It seems to be a hiding of, rather than an expression of, what you feel.

**BB:** But there are some similarities between the local situation now and in the 60s, aren’t there? There’s a spontaneous explosion in the number of bands, like there was in 1965 and 1966. And there are clubs all over the place hosting these bands. Is that a false analogy?

**Graham:** No, it’s not. All those things are true. But I don’t know how long it can last. It’s that many more people are going for the same pie and in a year a lot of the clubs and bands

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*Continued from page SF-10*

**TECH REIGNS IN SILICON VALLEY**

**SAN FRANCISCO**

**By RON TEPPER**

“If you’re looking for the ‘second coming of Silicon Valley,” says Otari’s Steve Krampl, “you might check Santa Rosa, Sacramento or even Colorado Springs.” Those are the areas that Valleyites—those who work and run the high technology companies located between San Francisco and San Jose—are eyeballing for expansion.

What Alexander M. Poniatoff (Amplex founder) started in a garage in 1944, has become a booming industry and the Peninsula on which it is located is developing some of the “futuristic” symptoms of Los Angeles and San Francisco.

“There’s no two ways about it,” says Krampl, “it’s getting crowded. Particularly the Southern portion where housing and land values have skyrocketed as they did in Los Angeles a few years ago.”

If things continue to grow then what Krampl and others in Silicon (or Magnetic) Valley call the “quality of life” is bound to suffer. “One reason why high technology products and companies developed here was because of the elements—you don’t have to battle them as you do in Los Angeles. There’s no hour long commute on the freeway to get to an office. It’s more relaxed and creative,” he says.

Ranking right up there with the quality of life is the abundance of talent—engineers, consultants and others who are spawned from the vast network of colleges and universities in the area. “If you,” explains Reptor’s Ron Trexel, “is the support industries that have developed. You don’t have to go far for help. For example, it’s clear that the growing number of high technology companies get talent from both high education and competitors. What’s seldom considered, however, are the machine shops and other support groups that are here. Just look at packaging. Shipping electronic equipment is an art in itself. We have numerous companies already located in the Valley that specialize in it. If we were located somewhere else, we’d have to fish for suppliers.”

High prices, vanishing landscape and a manufacturing labor supply problem are beginning to cause companies to look elsewhere for expansion. Hewlett-Packard has a plant in Colorado Springs which may not have the same climate as the Peninsula but it has that elusive “quality of life” and, more important, as Ampeg’s Kit Law puts it “a good base for manufacturing employees. There’s a military facility there and wives of service people provide a good labor force. Although they do have a manual labor supply, they are having problems with technical and mechanical types.” Perhaps that’s why some look upon Santa Rosa (about 50 miles north of San Francisco) and Sacramento as growth sites.

Despite the growing lack of elbow room, the Valley is still leading the recording and video industries with new innovations. A number of companies are involved in both and Memo- rey’s Ted Cutler has some interesting theories that are shared by several other companies.
Notable clubs in the outlying areas include the Rio in Redwood, Frank’s in Hayward, the Catalyst in Santa Cruz, the Biogala in San Jose, Uncle Charlie’s in Marin County and the Inn of the Beginning in Catalina. Inn owner Mark Braunstein will open a second and larger club this summer and hopes to develop the Sonoma County area as a separate market. “The new club,” says Braunstein, “will be the only important venue in an area that has a university, a lot of young people and a fast-growing population. We’re far enough away from the city that there’s no reason why an act can’t play here as well as there, and we plan to go after groups on that basis.”

JACK MCDONOUGH
RADIO PROVIDES FULL & FLUCTUATING MIX

Perhaps the most notable feature of the San Francisco radio market is that, while San Francisco has an international reputation as a rock 'n roll city, this is not reflected in the radio readings. Billboard's analysis of the year-end 1979 Arbitron ratings showed that the beautiful music stations like KOIT, KABL and KYIS take a 14.2 share of the music listeners while the leading talk and news stations, KG0 and KCBS, hold an even more commanding share of the market.

Still, it is in the areas of rock and pop programming that the most interesting and sometimes surprising changes have taken place over the past year. The most notable upheavals have come at the revered KSAN FM, where Metromedia finally abandoned an historically entrenched free-form progressive approach in favor of more tightly controlled AOR programming under the direction of David Moorhead, who came up from KMEL in Los Angeles.

Shortly after Moorhead took command the entire air staff departed and the sound of the station tightened considerably, and in the intervening time more figures from Los Angeles radio, most notably Tom Yates of KLOS, who recently replaced Jackie McGluey as program director, have been added to the KSAN staff.

For these changes KSAN has been frequently—and sometimes viciously—attacked in local print by writers who saw the demise of progressive programming at the station as a betrayal of KSAN history. The KSAN changes, however, are only part of a much larger pattern that has emerged as close to a dozen different rock-oriented stations fight for the listener who may have grown up on rock but who is now in the 27-to-35 age group and wants something a little more calm and organized from the radio.

The prime example of this trend is the great success of KYUU FM, under the direction of Michael Phillips, who in fact has recently been appointed program director for all four of the NBC FM stations nationally. KYUU has been growing an ever-increasing share of young adult listeners with conservative non-current rock programming and a sophisticated sales and promotion campaign which stresses that, "Because of KYUU, rock radio has finally come of age. Most rock stations are putting out kid stuff. At KYUU, rock music is a carefully selected blend of the best from yesterday and today. Surrounded by the latest news and features, shared with you by intelligent, entertaining people."

Thus KSAN, KYUU, and a host of other stations like KMET FM, KYA FM, KCBS-FM and K101 are locked in a dogfight for the rock-oriented young professional listener, while MOR stations like KNBR and KSFO also warm up their appeals to this listener with more alert contemporary programming and Top 40 power KFRC continues to slip. Meanwhile the harder-rock FM stations from San Jose, KOME-FM and SKJO-FM are slipping in and taking a good share of the disaffiliated San Francisco rock fans, college stations are playing new wave constantly, and more liberal and open stations like KRE (and its FM sister KBLX), KTIM-FM and KFAT-FM continue to hold their loyal, albeit fractional, audiences.

Thus, as local independent promotion man Augie Blume puts it, "Despite the problems there are still not that many cities that have the full mix of radio that we have in San Francisco."

Gary Taylor, managing editor of the San Francisco-based Gavin Report, says, "San Francisco has had an influx of highly competent programmers which has resulted in a level of competition that has never existed here before. You've got Mike Phillips at KYUU, Tom Yates has just come to KSAN. Frankie Crocker at KBLX is knowledgeable about a multitude of music styles. KCBS-FM has emerged as a noteworthy music entity. KNBR has become more contemporary with a very high-profile personality concept of radio.

"All of this has meant even more fractionalization of the audience. It used to be KFRC over here and everybody else over there. But it couldn't stay that way, and it's not really any fault of KFRC. Les Garland is still as good as he always was. But KKO headquarters took away Jo Interrante, one of the best newspeople around. Dave Cogg went to L.A. They lost John Mack Flanagan, who has now come back with KCBS, and they lost Big Tom Parker, who went to KYUU. You can't lose many people and not have some effect. And on top of that, people have discovered that FM works in this town."

Both Taylor and Blume comment on why, despite the burgeoning local new wave band and club scene, little of this is reflected on the radio. "Radio," says Taylor, "reflects what the programmers feel they can sell to the agencies, so they'll play music that will appeal to the greatest number of people who have money to spend, who are the middle age rock 'n' rollers. The 20-year olds are definitely coming up with a new sound but it hasn't been proven that it's acceptable on the radio. There's no inherent reason for radio to reflect the club scene."

Blume says, "I'm saddened that radio is not as attuned to breaking local acts as they once were. KTIM still pays attention to local bands, and we listen to them a lot because they play the best of what no one else will play anymore. They're entertaining, and that's lacking at a lot of stations.

"But I understand the other stations going mainstream. Jerry Del Colliano at Inside Radio did an arbitror study and listed San Francisco as one of the bottom 10 areas cities in the country in terms of available rock audience, at 23%.

That figure runs counter to the general perception of San Francisco as a rock town, and Blume assistant John Tobin attributes it in part "to the passive nature of radio sampling. People involved in live music activity are not at home to answer questions about listening to the radio. DJs in the '60s were making decisions based on personal observation of a lot--"

(Continued on page 3F/19)
Afloat New Wave

Continued from page SF-5

awards show provides funds to the Bay Area Music Archives. The Archives, overseen by Paul Grushkin, is believed to be the only such archive in the country devoted to the popular music of a particular city.

Another Bay Area-based publisher, GPI in San Jose, is now approaching a combined 300,000 monthly circulation mark for its highly regarded music trade magazines, Guitar Player, Contemporary Keyboard and Frets. The company has also just concluded a distribution deal that will greatly increase circulation in England.

Santa Cruz-based Good Times now has a Bay Area edition and boasts a readership of 137,000. Over the recent years the level of business expertise within San Francisco music has also improved. As much of Bill Graham's time now goes to the personal management of his five artists as goes to concert production, while astute young managers like Bruce Cohn (Doobie Brothers), Herbie Herbert (Journey) and Bob Brown (Pablo Cruise) have been very skillful in directing the increasingly prosperous careers of their bands. Likewise David Rabinson, who had stepped back from artist management for a while, is back in once again with new clients Randy Hansen and Jump Street.

Mike Kappus at Rosebud Music Agency, San Francisco's only major-artist booking agency, now handles many managerial-related problems for his expanded list of clients, which now includes Moe Allison, George Thorogood, Muddy Waters, Captain Beefheart, John Lee Hooker, Roy Loney, Eddie Harris and John Hammond for North American representation. Another agency, California Talent Associates in Marin County, has been very successful in focusing on the college market with their young acts. Newhouse Management has specialized in jazz artists by representing Mel Martin, Andy Narell, Deny Zeitlin and others.

The Bay Area-based Bass ticket agency continues to grow, and is now to be found in international locations like Australia and Canada, as well as various cities in the U.S.

All that is just part of the story. For the rest—for detail on the studios, the clubs, the local labels, radio, concerts, and all the things that continue to make San Francisco a special, fruitful place for musicians and music lovers—take a closer look at the rest of our spotlight.

Indie Label

Continued from page ST-3

taped by harpsichordist Margaret Fabriso at the Zen Center in Marin, and an album by the Gay Freedom Day Marching Band.

In addition to the above-named labels there are literally scores more that are purely artist-owned venues that can yield one or more records.

Lastly we should mention Ed Wopenka's Crystal Clear Records, one of the nation's premier direct-to-disc operations. The 35 items in catalog range from pure sound extravaganzas by the Boston Pops and Atlantic Brass Ensemble to Lurindo Almeida and Charlie Byrd guitar to ethnic and rock by Taj Mahal, Delirious and Stonedog. Latest release, to be exhibited at the summer CES, are two volumes by Carlos Montoya, the flamenco guitarist's first recordings in seven years.

Crystal Clear also plans to issue in August unique comparison sets that will offer both digital and direct to disk recordings (by Arthur Fiedler and the Boston Pops and organist Virgil Fox) so the consumer may compare the differences in these two approaches to audiophile recording.

Graham Discusses

Continued from page SF-14

will be gone. They simply will not be able to survive. It's just too expensive to maintain a band. The main difference now is that there are hardly any bands who don't have some goal of commercial success. Because these bands have a history to read. In 1965 there was no history and bands could just play for their fans and honestly not worry so much about getting a contract because no one else had one. No one knew what a recording contract looked like. Today everyone does.

Let me make another point about the dancing as a difference. Back in the '60s people went to their place of public assemblage and because of the communal spirit anybody who wanted a dance could just join in with a group of other people. That doesn't happen anymore. That reason for going to a place has disappeared. Now you go because it's the band or the place, but not because it's your society. So once the initial excitement of a band or a place or a trend wears off, there's nothing else to hold things together. This society has not formed that amiable base yet.

JACK McDONOUGH

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VIDEO DISCOVERS NATURAL CREATIVE CENTER
SAN FRANCISCO

By Susan Peterson

"Video is the vanguard of a new culture. It's the new wave, the experimental ground where you test things," observes producer/developer Fabrice Florin of San Francisco's VideoWest, offering a rationale to see why there is such an active video community in the Bay Area. San Francisco has long been known as a city ready to experiment, where one can always count on a healthy dose of new culture. And the video industry is no exception.

VideoWest is a television production company that thinks of itself as something of an FM of TV—producing variety-type shows that this past summer have been on weekdays twice a week on KTSF with a weekly radio simulcast on KMel FM, and once a week, as a "best of" on KQED. The show features a "superbly political" Florin, who "seemingly always describes the program's appeal as, "If you don't like this, wait 30 seconds."

This year's video mix—no counter-culture in spirit, but heavy on music, and Florin says they've inherited "the audience and a lot of the staff" from KSAN, the much-praised progressive FM radio station in San Francisco which has switched to a more conventional format in recent times. Part of that inheritance includes Jeff Nemorovski, who at KSAN was a producer of the popular "Tobin & Blume" series, and often number in the hundreds, with a central force of about 20 who produce and direct, accepting experience and exposure as payment. In addition, VideoWest always brings in Tobin & Blume, everyone from the video production to special effects, advanced editing and directing on location. The workshops cost $25 to $30 for participants. Tobin & Blume also have a track record of success.

VideoWest began making news from other corners of San Francisco. Marty Balin's rock opera "Rock Jockey" is scheduled for release in May, and the film "Dr. Doolittle," based on the popular children's character, is due in June. But despite the attention, VideoWest remains a well-kept secret among the video community.

"We're just trying to see some," says Florin. "The company makes some operating expenses by sponsoring local workshops and lectures on all levels, ranging from beginning to advanced. And we're always recruiting new talent, even if they're not in VideoWest, the company." The workshop is 100% video, and we keep the crew happy and satisfied. We always have a lot of people who have taken our workshops and come back to work for us. We're really excited about the whole concept."

Silicon Valley Security

--Continued from page SF 14--

Radio Mix

--Continued from page SF 14--

"It's a social scene, but now all the decisions are made mathematically, according to market research. 'I think a lot of the locals are doing what they're doing as a response to lack of good radio,'"

Despite its general tightening KSAN did recently honor the local scene with a three-day weekend of tapes recorded live at a wide range of area clubs featuring several dozen well-followed local new wave groups.

Tobin and Blume specify a number of stations working around outside the mainstream. "The college stations are heavy KSAN, KZSU, KUSF, KQED, KTVU, KSFM, and the new stations KGSR in Berkeley, KDVS at Davis, KSFJ at State, KSU at Sonoma, are all new wave all the time. KFRT in Santa Rosa has become top-ranked in Santa Rosa with some of the best rock music, and some jazz and rock. KRE and KBLX are very eclectic, as are KFAT and KPOO. In addition, KJAZZ continues as one of the nation's significant jazz stations, despite a recent strike caused by disension between staffers and owner Pat Henry; and KMPX continues to offer the sounds of the big band.

Of course this broad mix on the fringes provides constant challenge to the mainstream, which may be one reason why two San Francisco stations took home honors in the 1979 Billboard board radio competition, with KRRB for Top 40 and KQED for a Market MMR station of the year while KNEW took the same prize in the country category.

Meanwhile one of the other major stations are sitting idle. KMEF, the leading AOR station, is extremely active and highly visible with promotions and in public musical events. The station is available for almost any kind of concert or event, any format on the AM band. KGBS FM is, as one observer, Tobin, puts it, "Top 40 in the classic sense, all rock that's full of coos. KKY is doing strong ads and a lot of cut out re-play, KDIA and KSSL keep the audience well covered, with KDIA picking the soul and crossover hits early on. (They start to swing before everybody else)."

One of the main concerns of the area stations is the lack on the crossovers and more on purely black hits. (Blume made these remarks prior to programming changes at KDIA which will mean a more MOR focus.) KSFX continues to appeal to the disco audience, which remains substantial in San Francisco partly because of the large gay community. And Jim Gabbett—who has since given up his status as the only private party in the San Francisco Bay area—has continued a very lively disco scene.

"Along with the Journey concerts, we've been producing a lot of local bands, of which we note there are a healthy abundance in San Francisco," says Becher of the video scene in San Francisco. "There's an excellent community of talented video people to draw on. The studio system here is very friendly to everyone who wants to do video business isn't always. We lose some people to L.A., but there are enough people that love living in San Francisco. It's growing here, a lot of the young people. And as a lot of the people I've talked to are complaining about bad business, ours is doing great. That's encouraging because you know we can buck the trend and do it if you try hard enough. When you come up, when the economy turns good, you should be in real good shape."

San Francisco also has plenty of technical support for the booming video industry. With nearby Silicon Valley, the latest in equipment is being created, and facilities are plentiful. Becher notes that the studio production complex, portable equipment, and it enables us to concentrate on the creative brains. Every studio has a studio production complex, portable equipment, and it enables us to concentrate on the creative brains. Every studio has a studio production complex, portable equipment, and it enables us to compete."

Radio Mix

--Continued from page SF 14--

Not Only Game

--Continued from page SF 10--

McLaughlin, McCoy Tyler, and two all star bands, one with Ronnie and Hubert Laws, Freddie Hubbard, Lee Ritenour and Harvey Mason and another featuring Herbie Hancock and Cannonball Adderley.

Krantz says there are two primary reasons for the upsweep in college booking activity. "For one thing, being able to book and promote while you're in school is a unique opportunity. And more and more talented and energetic people are getting involved. But more important is the fact that as tastes have changed—and black and jazz have become more popular, and no one promoter has a lock on those markets."

Richards describes RAVE as a technical as well as a production company, offering what he describes as a 'video speed shop' for super tuning cameras and recorders, offering technical and production support and basic, non-computerized post production.

In computerized facilities, One Pass offers the area state of the art software. One Pass has done work for Warner Brothers, the cutting edge with the major companies, networks, local agencies and corporate and commercial clients. The company offers computerized video editing, titles and motion graphics, and computer camera equipment, the latest in cameras, computerized editing and graphics hardware, and specializes in 1 inch recording, with emphasis on post production in a state of the art studio. We are also interested in the Creative Child, and in the North Bay, Video Production Services offers a broadcast video facility which specializes in agency and commercial work, music concerts and some high end industrial work. Recent jobs have included the post production of "Rock Justice" and an unusual shoot of the audio session for Francis Ford Coppola's "Apocalypse Now."

According to VSP's Ron Silveira, the audio recording of background music for a segment of the movie involved Mickey Hart and the Grateful Dead, and the Grateful Dead's best selling percussion instruments, the Japanese drum ensemble, Aito, Flora Purim and Jerry Garcia. Recorded in the Dead's studio, VSP captured the live proceedings on video, parts of which were shown at Cannes last year in lieu of a screening of the film itself. Along with producer/engineer Stu Letzkowitz, Silveira is in charge of sales and marketing for the company. It offers a computerized editing system as well as a "very sophisticated audio tie-in" to live music clients. It would be erroneous to assume that all of this activity is centered primarily around San Francisco's lively rock community. No less than the esteemed San Francisco Opera is planning to jump aboard the video bandwagon, and is already selling video packages of opera and ballet. At the same time, European TV markets. Offers an Opera spokesman, "There's nothing more perfect or more visual than grand opera. Who wants to sit and watch opera on video? You've got 100 people in kudos just sitting there. To spend all that money to put an opera on a stage and then not see it, is wrong. The video business would want to beat a path to the door of the San Francisco Opera. Opera people are fanatics and they have money to make. They can afford to buy video equipment and provide a whole new source of income."

That prospective source of income should appeal as well to an anxious new video home video industry, hungry for viable programming, and likely to find an abundance in San Francisco."

Radio Mix

--Continued from page SF 14--

Silicon Valley Security

--Continued from page SF 14--

Silicon Valley has swung too far. The audio disk is going to be stronger in the market than people realize. You can't get away from that one factor of video requiring total involvement while audio does not. Don't forget the time constraints today. The home video user tends to think that much like television and radio, and video will supplement each other and not compete."

"We're getting into the markets. Valley firms have introduced some fascinating new equipment during the past few months. Ampex is talking about its AVA System. AVA—Ampex Video Access, a totally discrete system which may interest the user to actually touch a pen to a video monitor, select color and thickness and then paint on a drawing board. The AVA was not designed for educational use, but for production use and for quite a few people the potential for not only broadcast graphics but the commercial art world as well has the company enthused."

"In 1978," says Law, "the coming direction for the company. A combination and usage of both computer and video technology. Another technological marriage is the Ampex 124, a multi-track master recorder which was introduced at the November AES.OTARI is viewer the same approach—a marriage of technology.
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AMPEX MAKES IT EXCITING
Ampex Corporation, Audio Video Systems Division
401 Broadway, Redwood City, CA 94063 415/367-7201
www.americanradiohistory.com
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<td>2</td>
<td><strong>COMING UP</strong></td>
<td>Paul McCartney</td>
<td>Columbia 1-11263</td>
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<td>3</td>
<td><strong>Give the gift of music.</strong></td>
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</table>

**FM Radio**

1. **SHOULD'VE NEVER LET YOU GO** - Bee Gees & Dolly Parton
   - Miami University Press 1345

2. **DON'T FALL IN LOVE WITH A DREAMER** - Kenny Rogers & Kim Carnes
   - United Artists 1345

3. **I'M ALIVE** - Electric Light Orchestra
   - MCA 41246

4. **BRASS IN POCKET** - Pretenders
   - Sire 43918 (Warner Bros.)

5. **MORE LOVE** - Kim Carnes
   - EMI America 0045

6. **STOMP** - The Brothers Johnson
   - A&M 1996

7. **IN AMERICA** - The Charlie Daniels Band
   - Epic 8-9888

8. **HURT SO BAD** - Linda Ronstadt
   - Asylum 46624 (Elektra)

9. **WONDERING WHERE THE LIONS ARE** - Bruce Cockburn
   - Millennium 11786 (RCA)

10. **LOST IN LOVE** - Air Supply
    - Arista 00470

11. **GIMME SOME LOVIN'** - The Blind Brothers
    - Atlantic 3666

12. **TWO PLACES AT THE SAME TIME** - Ray Parker Jr. & Raydio
    - Arista 0494

13. **ALL NIGHT LONG** - Joe Walsh
    - Asylum 46635

14. **ANSWERING MACHINE** - Rupert Holmes
    - MCA 14235

15. **THEME FROM NEW YORK, NEW YORK** - Frank Sinatra
    - Reprise 40253 (WB)

16. **LOVE THE WORLD AWAY** - Kenny Rogers
    - United Artists 1355

**New Songs**

17. **DU DU** - Zez Scaggs
    - Columbia 1-11261

18. **SAILING** - Christopher Cross
    - Warner Bros. 49057

19. **ALL OUT OF LOVE** - Air Supply
    - Arista 0520

20. **AND THE CRADLE WILL ROCK** - Van Halen
    - Warner Bros. 49051

21. **IT'S FOR YOU** - Player
    - Casablanca 2265

22. **SWEET EYES** - Dr. Hook & The Medicine Show
    - Capri 4631

23. **MAKE A LITTLE MAGIC** - The Dirt Band
    - United Artists 1338

24. **LANDLORD** - Gladys Knight & The Pips
    - Columbia 1-11229

25. **TAKE A LITTLE RHYTHM** - All Thompson
    - A&M 2243

26. **TWILIGHT ZONE** - Manhattan Transfer
    - Atlantic 4669

27. **RIDE LIKE THE WIND** - Christopher Cross
    - Warner Bros. 48154

28. **TULSA TIME** - Eric Clapton
    - RSO 1023

29. **I'M HAPPY JUST TO DANCE WITH YOU** - Anne Murray
    - Capitol 4678

30. **LET'S GO 'ROUND AGAIN** - Average White Band
    - Arista 0515

31. **PLAY THE GAME** - Queen
    - Elektra 46632

32. **FAME** - Irene Cara
    - RSO 1034

33. **BAYOU** - Larry Graham
    - Warner Bros. 49021

34. **ONE IN A MILLION YOU** - Tony Joe White
    - Casablanca 2273

35. **WHY NOT ME** - Fred Knoblock
    - Scott Bros. 100 (Atlantic)

36. **I GET OFF ON IT** - The J. Geils Band
    - Casablanca 2274

37. **HONEY, HONEY** - The Kingsmen
    - RSO 1032

38. **WE WERE MEANT TO BE LOVERS** - The Temptations
    - Motown 300

39. **BREAKDOWN DEAD AHEAD** - Bob Scaggs
    - Columbia 1-11241

40. **NEW ROMANCE** - Spider
    - Dreamland 100 (RSO)

41. **ANOTHER BRICK IN THE WALL** - Pink Floyd
    - Columbia 1-11187

42. **POWER** - The Temptations
    - Gordy 7163 (Motown)

43. **IS THIS LOVE** - Fat Travers
    - Polydor 2380

44. **DANCING WITH THE MOUNTAINS** - John Denver
    - RCA 12017

45. **BACK TOGETHER AGAIN** - Roberta Flack & Donny Hathaway
    - Atlantic 3681

46. **LADY** - The Whispers
    - Solla 11280

47. **LOVE STINKS** - The J. Geils Band
    - EMI America 0039
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Jazz

Hank Jones Hoping For Lewis Followup

NEW YORK—Not only does one good album plus another, but Hank Jones, who recorded his first piano duo album on Atlantic (An Evening with Two Grand Pianists) with John Lewis, is looking forward to “perhaps a third and a fourth.”

Jones, who is the conductor of the long-running Thursday night “Ami 1 Munich” has known Lews, the former leader of the Modern Jazz Quintet for 1967. Yet the two have never recorded together.

Jones, on his long recording care, has recorded alto saxophonist Stan Tatum and performed with Teddy Wilson and Marian McPartland, but he is especially pleased with how well he and Lewis worked.

Jones came to New York in 1943 and began working gigs in jazz clubs on then-pumping 53rd St. “It was in dizzy’s (Gillespie) big band and I was playing with Coleman Hawkins at the topnight.”

Jones has worked with Ella Fitzgerald. John Lewis followed me. We both learned a lot from each other. I learned how to play music with closed eyes.”

Jones recalls that John has the uncanny ability to play an outstandingly strong melodic winging line. His musical and personal styles are just different enough to accommodate the two of us.”

Jones hopes that in addition to the duo albums with Lewis that he will be recording a live album at the Cafe Ziegfeld, where he plays nights after the concert comes down later.”

Jazz was in Dorothy Gunther’s Popsicle.

Jazz Alive Due Back On NPR’s Weekly Schedule

WASHINGTON, D.C. National Public Radio (NPR) begins the summer season with “Jazz Alive,” a program of weekly showcases of jazz in performance on Sunday (29). Most of the 15 programs are chosen from the series most popular broadcasts of the past three years.

Separate dates and times are determined by each NPR station.

Billy Taylor and Friends begin the season June 29, followed by a special national live broadcast from the Newport Jazz Festival (featuring Toshiko Akiyoshi and Friends on July 2). Fracture, Monty Santamaria and Ansgar Staatbrett are on the schedule for July 6.

The program for July 13 features the Kansas City Winter Jazz Festival, followed on the 20th by the Crusaders and Michael Franks and Friends. The Charlie Christian Quartet, the Charlie Sulfur Quartet and Jack Hagogg are on July 27’s program.


NPR also plans to mingle live specials with the series as well as provide national coverage of the Chicago Jazz Festival at the end of August.

Jazz Beat

LAPD Paris Scott, Tom Elliott and Robert and Monty Alexander, The Max Roach Quartet and the Archie Shepp Quartet are scheduled for Sept. 21. Ending the month on the 26th are Stephen Grappelli and Dpup Grisman.

Jazz Album of the Week

Dan Siegel is the most requested record in my office. That’s what provided the stimulus to sweep up the grooves of Dan’s Inner City Records release “Nite Ride.”

From postmen to promotion men, from rock ’n’ rollers to hallway strollers, people were drawn to the sound as if the pied piper was haunting around. Offering head stands for a handout in office play ganging生成的deals in exchange for a copy of Dan Siegel’s “Nite Ride.” The active audience was getting downright aggressive.

“Nite Ride” features John Kussner and the silicone fingers of harpist Lee Kriken. Mass appeal magic that defies labels but captivates everyone. Melodic mood music that comes on like a brisk evening cruise with the convertible top down. There’s not a bump in the road when you take Siegel’s suity “Nite Ride” out for a test drive. A classic move out record.

“Nite Ride” is easy body music. It’s become one of those albums everyone wants to take into the production room and play as a bed for real beds. All tracks have an enchanting aura with “Friday,” “Bad Habit,” and “Looking Back” rising the ox out of the skin side one. “Foxe Song,” “Quasar,” and “The Tasteful” are heard from track two.

Dan Siegel’s “Nite Ride” features power steering, cruise control and lift back seats. “Nite Ride” hit the lever, lay back and enjoy the multi-colored massage that drifts thru drive time on a cushion of air.

Available thru INNER CITY 423 West 55th St., New York, N.Y. 10019 212-245-4961

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<table>
<thead>
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<td>I'M READY/HOLLY DOLLY—Kano</td>
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<td>STARS IN YOUR EYES/GO FOR IT—Herbie Hancock</td>
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<td>WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley</td>
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<td>SWEET SENSATION—Stephanie Mills</td>
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<td>TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band</td>
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<td>I LOVE YOU DANCER/DO IT AGAIN—Voyage</td>
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<td>JUST HOW SWEET IS YOUR LOVE—Rhyze</td>
</tr>
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<td>I'M OK, YOU'RE OK—American Gypsy</td>
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<td>I FEEL LIKE DANCING/HEART TO BREAK THE HEART—Fran Joli</td>
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<td>STRETCH' IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams</td>
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<td>23</td>
<td>FAME/REDLIGHT (Fame, Soundtrack)—Various Artists</td>
</tr>
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<td>YOU'RE THE FIRE/IT DOESN'T ONLY HAPPEN AT NIGHT—Cissy Houston</td>
</tr>
<tr>
<td>25</td>
<td>I AIN'T NEVER—Isaac Hayes</td>
</tr>
<tr>
<td>26</td>
<td>I'LL CRY FOR YOU—Kumano</td>
</tr>
<tr>
<td>27</td>
<td>GIVE ME A BREAK—The Ritchie Family</td>
</tr>
<tr>
<td>28</td>
<td>FILL ME UP/YOU MADE ME DO IT AGAIN—Elaine &amp; Ellen</td>
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<tr>
<td>29</td>
<td>GOT TO BE ENOUGH—Con Funk Shun</td>
</tr>
<tr>
<td>30</td>
<td>UPSIDE DOWN—Diana Ross</td>
</tr>
<tr>
<td>31</td>
<td>BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders</td>
</tr>
<tr>
<td>32</td>
<td>I WANNA KNOW YOUR NAME/THIS FEELIN’—Frank Hooker &amp; Positive People</td>
</tr>
<tr>
<td>33</td>
<td>I'M SO HOT/TRY MY LOVE—Denise LaSalle</td>
</tr>
<tr>
<td>34</td>
<td>SPACER—Sheila B. Devotion</td>
</tr>
<tr>
<td>35</td>
<td>BEATS WORKIN'—all cuts—Jimmy Maelen</td>
</tr>
<tr>
<td>36</td>
<td>SKYZOO—Skye</td>
</tr>
<tr>
<td>37</td>
<td>A TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladdy Knight &amp; The Pips</td>
</tr>
<tr>
<td>38</td>
<td>STOMP—Brothers Johnson</td>
</tr>
<tr>
<td>39</td>
<td>YOU GAVE ME LOVE—Crown Heights Affair</td>
</tr>
<tr>
<td>40</td>
<td>AMERICAN GIGOLO (Soundtrack)—Giorgio &amp; Blondie</td>
</tr>
<tr>
<td>41</td>
<td>RELEASE/GIVE IT UP—Patti LaBelle</td>
</tr>
<tr>
<td>42</td>
<td>PARTY ON—Pure Energy</td>
</tr>
<tr>
<td>43</td>
<td>WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn</td>
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<td>44</td>
<td>GO ALL THE WAY—The Isley Brothers</td>
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<tr>
<td>45</td>
<td>IN THE MOOD TO GROOVE/WHEN I COME HOME—Aurra</td>
</tr>
<tr>
<td>46</td>
<td>CUPID—The Spinners</td>
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<tr>
<td>47</td>
<td>THE BREAKS—Curtis Blow</td>
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<td>48</td>
<td>SUGAR COATED LOVER—The Flakes</td>
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<td>49</td>
<td>LET'S GET IT OFF/MAGIC OF YOU—Cameron</td>
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<td>50</td>
<td>C'EST MAGNIFIQUE—Santa Esmeralda</td>
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</tbody>
</table>

Give the gift of music.
Publishing
Caution Tempers Print Music’s Strong 1980 First Half
Harder To Get Collections, Budgets Cut

LOS ANGELES—The first year after I was admitted to ASCAP in 1922, Harry Warren reminisces, “my first two songs made against for performance averaged $15.”

It’s different now. The 86-year-old company admits, only that ASCAP for several years has permitted checks which annually “are well into six figures.” And his memory is so sharp that he can cite substantially:

Warren keeps active in the published work of the year. “I’ve had pictures taken of me in Hollywood is operated by a longtime friend, a much younger man named Harry Warren who is only 77.”

MacHARG, a Philadelphia once prominent in the music business as manager of the Mills Brothers, the Bowser Sisters and Glen Gray’s Casa Loma Orchestra, last year employed by Robbins-Fest-Miller in Los Angeles as a liaison man handling songs composed for motion pictures. He held the position for more than 30 years. Now, in addition to the music business for years, as in New York and the last year MacHARG operates a couple of publishing firms of his own.

“With this background, I can’t say that I am an aware of the business. It is alive and well,” is Wurl.

“We think schools will find a way to overcome budget difficulties, even if the handwriting on the wall is strong, and those who sell to cookies for money sheet music,” Wurler explains.

Business will show a 10% increase in national average of the fiscal year ending June, for Columbia Pictures Publications, estimates vice president Frank Hakinson. One of the oldest music companies today, the firm’s Hakinson says, has no credit problems with clubs as a “major supplier.”

“Our accounts pay us very well,” Hakinson said. “With a disciplined credit procedure since our parent, Columbia Pictures Incorporated in New York, in mind, we can make it even better.”

New York—While he’s left his personal touch on music at Famous at Music, the music publisher will also be reported by the company through a publishing deal and freelance productions, in its independent writing and producing, Lakeside will also be tied to the company through a publishing deal and freelance productions.

His first two independent projects will include Southfield Connection (United Artists) and Standpoint (Casablanca). Under the publishing arrangement, Famous will handle all administration for Harrington, a Lionel Job Inc. publishing firm.

books, does not tolerate accounts that are not current.

Like many others, Hakinson holds that a soft economy can actually revitalize interest in home activities. He goes on to say: “I am concerned that what happened before could be a continuation of a consequence of the industry’s economic woes.”

Warren’s comment is “well ahead” of last year, although it concedes, as others do, that May was a down month. “Everybody’s got credit problems,” notes Steve Cooper, chief of the large print operation.

Cotter says the company started to feel the effects of the economic downturn and the beginning of the year has seen no increase in bad debts, although the company is holding up well. But with sales up, I guess people are selling our goods so we really have no worries remaining.

Big 3 Music is “running almost 19% ahead of last year at this time in sales net of returns,” reports Steve Cooper, chief of the large print operation.

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LP This Week

GIDEON

Kenny Rogers
United Artists LOO 1935

Give the gift of music.
N. J. Rock Promoter Wins Court Decision

FREEHOLD, N.J. — The efforts of borough officials and the Freehold Raceway to restrain rock concert promoter John Scher, of West Orange, N.J., from staging a concert at the racetrack here July 5 failed in state Superior Court.

Scher's Monarch Entertainment Bureau has been advertising and selling tickets at $13.50 each for a noon to 7 p.m. outdoor rock concert at the racetrack starring Southside Johnny & the Asbury Jukes. With more than 7,000 tickets already sold in advance, Scher is planning to attract 25,000 persons.

The Borough Council is trying to stop the concert on the grounds that the performance would violate the local zoning ordinance and asked Judge Thomas A. Vecce in Scher's suit against the borough that the concert be canceled.

While the judge refused to issue a stop order, he did order Scher to explain in court Monday (6) why he should be permitted to stage the concert.

Scher's Monarch firm has filed a countersuit against the Borough Council and Gibraltar-Patrimonium Inc., owners of the racetrack, contending the council and councilmen can't stop the concert because an oral agreement existed for it to be held.

The concert promoter also maintains that to prohibit the concert would violate the First Amendment rights of speech and assembly. Immediate and permanent harm would be suffered by Monarch Entertainment Bureau if the concert is not held because it would have to breach its contract with the Asbury Jukes, Scher says.

Scher has already spent more than $50,000 on the show and sold thousands of tickets, the Monarch president claims. The concert, which is also to include Daryl Hall & John Oates along with so-called "special friends," has been heavily advertised on radio both in New York City and throughout New Jersey.

Although the racetrack has held other events such as charity balls, flea markets and fireworks displays, none has drawn more than 15,000 people or lasted longer than four or five hours. The borough contends that with a concert of 25,000, they haven't enough police to cope with the crowd outside the racetrack.

CHICAGO—The Nederlanders' Organization's new Poplar Creek Music Theatre May be the closest thing to a perfect "10" yet in the world of open-air entertainment sites. Almost a perfect score in the key areas of acoustics, stage visibility and audience comfort was noted by the new 20,000-capacity facility in its June 6 maiden engagement.

Poplar Creek is the second major open-air concert site serving the immediate Chicago area, the Ravinia Festival in Highland Park being the first. A crowd of more than 16,000 turned out for the inaugural night performance by John Denver, with tickets at $15, pavilion, $30 lawn seating.

Poplar Creek can be reached from downtown Chicago in about 50 minutes by car using expressways. Situated in the village of Hoffman Estates, the concert arena was dug out of land that produced corn and soybeans a short while ago.

Construction crews dug a huge earthen cavity into which the stage and space frame roof were situated. Then dirt from the site was mounded into a 46-foot high artificial hill above the facility surrounded by a 20-foot high zigzag concrete wall that reflects sound and blocks out traffic noises.

For listeners sitting under the roof not one single note of the two-hour Denver performance was lost because of acoustical problems. This pavilion allowed bass textures to emerge with clarity and gave shivering percussion notes a natural ring that would please the pickiest classical music buffs.

Another superb attribute of the pavilion is the quality of the pavilion seating. The wide depth between the rows of seats permits the tallest listener the privilege of stretching out while he enjoys the music and cuts down on the annoyances that can be caused by late arrivals in more cramped quarters.

Even the best-designed of concert facilities can do little to ameliorate the traffic tie-ups that seem an inevitable part of major pop concerts today. Poplar Creek is no exception, and a good half-hour or more delay upon departure appears inescapable. However, there appears to be more parking space than could ever be needed, adding $2.50 to the cost of the evening.

First reports appear to indicate that listeners in all areas, including the sloping lawns, enjoyed sound that could be compared to an open-air enclosed concert hall. The New York Philharmonic is scheduled to play Poplar Creek this summer as a contingent of Boston Symphony members, and these engagements will put the acoustic design to its toughest test.

CHICAGO Poplar Creek Outdoor Theatre Praised For Acoustics

15 Shows Tabbed For Opryland in Nashville

NASHVILLE—Highlighting Opryland U.S.A.'s 15-show summer lineup are the Opry Star Showcase, At the Hop: Three of a Kind, Razzmatazz Jazz and the County & Bluegrass Show.

Outstanding in the regular entertainment will be the second annual "Freedom Festival," a gospel music series scheduled for Saturday (8).

Roy Acuff heads the list of Grand Ole Opry performers that will appear in the Opry Star Showcase. Held in the Grand Ole Opry House, these hour-long concerts are Monday through Thursday, August 21. Headlining the first week were Jim Ed Brown & Helen Cornelius and Jean Shepard, Hank Snow, Ernest Tubb, Bill Monroe and Wilma Lee Cooper are among those performing at a later date.

At the Hop: '20s show featuring Johnny and the Jets, marks the return of rock 'n' roll to Opryland. This nine-member band plays Saturday nights in the Grand Theatre through August 30.

The Three of a Kind show enters another season alongside the Dixieland music of Razzmatazz Jazz. Three of a Kind features a female trio performing songs by groups such as the Andrews Sisters, the McGuire Sisters, Bette Midler, the Supremes and the Pointer Sisters. The trio performs

3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
**Stadiums & Festivals (More than 20,000)**

1. **EAGLES/HEART/LITTLE RIVER BAND—Concert County Fair, Lowell, Conn., June 19
   - Tickets: $3.50
   - Gross: $85,000

2. **EAGLES/HEART/LITTLE RIVER BAND—Monarch Concerts, West Station, E. Rutherford, N.J., June 19
   - Tickets: $2.50
   - Gross: $99,135

** Arenas (6,000 To 20,000)

1. **ISLEY BROTHERS/S.O.S. Band/STEPPENWOLF—Mills-Fairchild Cruises, Madison Square Garden, N.Y., June 5
   - Tickets: $9.50
   - Gross: $40,800

2. **BOB SEGER/PUNK-ROCK BLIND—DcIngraie Enger Productions, The Civic Arena, Pittsburgh, Pa., June 5 & 7 & 22

3. **HEART/ROBERT PLANT—Barnes Ring Productions, Cobo Arena, Detroit, Mich., June 8 & 9 & 10
   - Tickets: $8
   - Gross: $82,457

4. **JENNIE—Jame Productions, Roosevelt Hotel, Chicago, Ill., June 6
   - Tickets: $7.50
   - Gross: $6,750

5. **BILL IOLI-Dow Law Co., Providence Civic Center, R.I., June 14
   - Tickets: $7.90
   - Gross: $43,195

   - Tickets: $6.50
   - Gross: $9,437

7. **TODD NYGARD/TAYLOR/THOMPSONS/SPRINGSTEEN—Perry Concerts, Northlands Coliseum, Edmonton, Alberta, June 16
   - Tickets: $7.50
   - Gross: $10,787

   - Tickets: $7.50
   - Gross: $10,348

9. **HUMPHREY BOGART/KNIGHT/BROTHERS—Festival Presents, Red Rock Amphitheatre, Denver, June 16
   - Tickets: $7.50
   - Gross: $8,604

10. **TOM PETTY/TOMMY TUTONE—Festival Presents, Red Rock Amphitheatre, Denver, June 16
    - Tickets: $7.50
    - Gross: $8,938

11. **GRACIE FAULCONER/ZEPHYR—Festival Productions, Entertainment, Compton Terrace, Tarzana, June 18
    - Tickets: $7.50
    - Gross: $8,594

    - Tickets: $7.50
    - Gross: $70,290

13. **EUROS/CREATIVITY/CECILIA—Concert Productions, Concord Pavilion, Concord Pavilion, Concord, Calif., June 16
    - Tickets: $7.50
    - Gross: $6,935

14. **NAZARETH/BLACKFOOT—lot Set Enterprises/Sydney Morgan Productions, John Bauer Concerts, Jackpot, Nev., June 18
    - Tickets: $7.50
    - Gross: $6,849

15. **THE J NUGENT ORCHESTRA—MUSICAL ROYAL HUMBLE PIE/AMAL/MISSOURI—Jaguar Valley Music Theatre, Alpine Valley Music Theatre, Fray, Wis., June 20
    - Tickets: $7.50
    - Gross: $1,129,000

**Auditoriums (Under 6,000)**

1. **PATTI LABELLE/JERRY BUTLER—Electric Factory Concerts, Student Theater, Philadelphia, Pa., June 14 & 15 (2)
   - Tickets: $7.50
   - Gross: $127,950

2. **PATTY LABELLE/JERRY BUTLER—Dimension.
   - Tickets: $7.50
   - Gross: $130,000

3. **JUDAS PRIEST/RAY GOMEZ—Aztecs Attractions, Long Beach Arena, Long Beach, Calif., June 13
   - Tickets: $7.50
   - Gross: $6,224

4. **JUDAS PRIEST/CHAPA BAND/JOHN TAYLOR OF POWER—J. Constable/Avery Wagstaff Productions, Santa Barbara County Bowl, Santa Barbara, Calif., June 11
   - Tickets: $7.50
   - Gross: $4,818

   - Tickets: $7.50
   - Gross: $5,785

6. **CHEAP TRICK/FRANKIE GOES TO HOLLYWOOD—DcIngraie Enger Productions, The Stanley Theatre, Pittsburgh, Pa., June 4 & 5 & 22
   - Tickets: $7.50
   - Gross: $1,360

7. **GENESIS—DcIngraie Enger Productions, The Stanley Theatre, Pittsburgh, Pa., June 4 & 5 & 25
   - Tickets: $7.50
   - Gross: $1,360

8. **BENNY GOODMAN—Ron Deitmer, Carnegie Hall, New York, N.Y., June 5
   - Tickets: $7.50
   - Gross: $3,541

9. **UTOPIA/AMM—Fanatic Productions, Veteran’s Memorial Auditorium, Columbus, Ohio, June 5
   - Tickets: $7.50
   - Gross: $3,272

10. **UTOPIA—Jame Productions, Veteran’s Memorial Auditorium, Columbus, Ohio, June 5
    - Tickets: $7.50
    - Gross: $3,272

11. **NAZARETH/BLACKFOOT/MARSEILLE/SHOE ROLLER—Patron Concerts, The Pelican Creek Pavilion, Pittsburgh, Pa., June 5
    - Tickets: $7.50
    - Gross: $3,002

12. **TOTO/The STRAND—Penguins Concerts, Queen City Hall, Cincinnati, Ohio, June 10
    - Tickets: $7.50
    - Gross: $2,438

13. **JUDAS PRIEST/RAY GOMEZ/Mark Bernardi, Concerts, San Diego Amphitheater, San Diego, June 11
    - Tickets: $7.50
    - Gross: $2,999

    - Tickets: $7.50
    - Gross: $2,501

15. **TRIUMPH/PUNK BLANK—Fantasy Concerts, Erie County Fieldhouse, Erie, Pa., June 15
    - Tickets: $7.50
    - Gross: $3,050

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**Signings**

David Bowie to the William Mor- 
as Agency exclusively for theatrical productions and music pictures. British rock band Saxon to AT&T for U.S. bookings… U.K. group White- 
make—Mirage, Records, with the new label formed by Jerry and Bob-

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**Talent Talk**

Pinetop Perkins, guitarist Jim Jr., Bob Margolin, Jerry Portnoy, Calvin Jones and Willie Smith, who for years was the alto sax in the Muddy Waters Blues Band, have left the Muddy Waters organization to form their own band…

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**Talent In Action**

Joni Hassel to a rare appear-
ance at New York’s Mudd Club Wednesdays (25)…Millie Jackson’s To-
layed under September…Micky Broadhead has left Bram 

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**Talent In Action**

Jefferson Starship was set to begin a six-week U.S. and Canadian tour in late June. Bassist currents…

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**ROBERTA PEABO BRISON**

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**FLYING**
NEW YORK—The evolution of black music since it helped give birth to rock 'n' roll some 25 years ago is a multi-textured tale, and one that's virtually impossible to document in any definitive way. How to measure the contributions of Chuck Berry, Bo Diddley, Fats Domino, Little Richard? How to plot in perspective Ray Charles, the Coasters, the Drifters, Otis Redding, Sam Cooke, Aretha Franklin? How to give full credit to Smokey Robinson, Stevie Wonder, Marvin Gaye, Diana Ross and the Supremes?

How to acknowledge the greatness of James Brown, Sam Cooke, Syl Sirkis, George Clinton, Curtis Mayfield. At How? To evaluate: Ray Charles vs. the Brothers, the O'Jays, the Jacksons. Earth, Wind & Fire; the Commodores, the Brothers Johnson?

It's a rather daunting task, but arguably as important, to document the role of the music's entrepreneurs—black and white—in this past quarter-century and more. Their contributions, too, are legion and legendary.

The 1940s and 1950s saw the birth of a slew of independent labels which captured the creativity of black musicians, writers, arrangers and artists, channeling it onto wax and into the open market as blues, gospel, r&B and rock 'n' roll.

The story of the R&B brothers' Moderns outfit, which was formed in Los Angeles in 1945 and went on to sign and record John Lee Hooker, B.B. King, Howlin' Wolf, Bobby Bland, Junior Parker, Etta James, Roosevelt Brookes, Elmore James and more. Also formed in Los Angeles in 1947, was Lew Chudd's Imperial, which recruited producer Dave Bartholomew and signed Fats Domino, creating a combination which yielded an endless stream of hits throughout the '50s (Imperial also had Smiley Lewis and Jimmy McCracklin).

Art Rupe founded Specialty Records in 1946, and went on to give the music world Little Richard, Lloyd Price and Larry Williams, among others. Ernie Young operated Excello Records from 1952 onwards, recording artists such as Carl Perkins and his "Baby Let's Play House" was later waxed by Elvis Presley, Slim Harpo and Lightnin' Slim.

Inc. in its various forms, to popularity in the '40s and '50s. That popularity was to increase dramatically in the '60s, although not all of the pioneering independents could handle the new decade.

Johnson (for United Artists), he formed Motown Records in Detroit in 1960, with the help of Berry Gordy, Jr. and his influence melded into an exciting, urbanized soul sound—was nothing short of revolutionary, and out of Memphis kicked off with early hits by the Marvey, Carla Thomas, Booker T & The MGs and William Bell, but exploded through the rest of the decade and beyond with Otis Redding, Sam & Dave, Rufus Thomas, Johnnie Taylor, Eddie Floyd, the Mad Lads, the Dramatics, the Emotions, the Staple Singers and Isaac Hayes.

But through the '60s saw black music gain wide popular acceptance, the independents were finding it increasing difficult to survive and prosper as the decade came to an end and the '70s dawned.

The major companies had moved into the business of a venture,; signing and developing acts themselves, or forming subsidiary labels—some not so handle-black product: CBS with its Okeh and Date imprints, United Artists with its Vee Jay and Minilines, Mercury with Blue Rock, Warner Bros. with Luma, MGM with Ventura, MCA with Revue, Polydor with Spring.

And many producers who had previously aligned themselves with one or two labels were finding it more worthwhile to spread their services around, either as individuals, or as part of production units which leased masters to the majors.

By ADAM WHITE

The Commodores put all of their energies into crowd pleasing.

Kenny Gamble gave black music a major boost when he formed Philadelphia International Records.

The company developed a roster of talent that became the envy of major and indie alike: the Miracles, Mary Wells, the Marvelettes, the Cougars, the Temptations, Marvin Gaye, the Supremes, Stevie Wonder, the Four Tops, Junior Walker and the All Stars and more.

Motown's in-house writers and producers set new trends in black music, too, among them Smokey Robinson, Norman Whitfield, Mickey Stevenson, Johnny Bristol, Hal Davis, Frank Wilson, Barrett Strong and the legendary team of Brian Holland, Eddie Holland and Lamont Dozier (later to have their own Fox Wax/Invictus operation at the end of the decade).

On a smaller scale, but still significant for its contributions to the development of uptown rhythm and blues, was Florence Greenberg's Scepter/Wand operation. Though formed in 1959 in New York, it came to life in the '60s, with the Shirelles, Chuck Jackson, the Isley Brothers, Maxine Brown, Tommy Hunt and Dionne Warwick.

Like Motown, Greenberg's success was attributable to writers, arrangers and producers of singular significance, among them Luther Dixon, Ed Townsend, Bart Bacharach and Hal David, Berry Keyes and Nick Ashford and Valerie Simpson.

Bobby Robinson was another pioneer in the '60s, just as he had contributed to r&b in the previous decade with his Red Robin label. His Fire, Fury and Enjoy imprints nurtured the careers of Wilbert Harrison, Lee Dorsey and Gladys Knight & The Pips, among others, at the same time as Juggy Murray's Sue operation was prospering with Ike & Tina Turner, Barbara George, Bobby Washington and Jimmy McGee.

And then there was Stax. Arguably as influential as Motown, Jim Stewart and Estelle Axton's label (originally known as Satellite)

Black Music Month

The Music's Multi-Textured Recent Evolution

Among them: Allen Toussaint, Van McCoy, Thom Bell, Jerry Ragovoy, Ed Townsend, Dan Penn & Spooner Oldham, Chips Moman, Tommy Coghill, Don Schroeder, Carl Fischer.

The progress of Kenny Gamble and Leon Huff epitomized this development, particularly through their Motown-like studio operation—along with Thom Bell—at Philadelphia's Cameo Parkway Records, which featured the O'Jays, Billy Paul, the Three Degrees, bunny Sigler, the Intruders, Harold Melvin & The Blue Notes and Lou Rawls. There was no doubt, then, that in

(Continued on page 66)
HOT and HEAVY

LIPPS, INC. NBLP 7197
Includes "Funkytown" NBLP 7233
Produced and Written by Steven Greenberg

PARLIAMENT NBLP 7195
Includes "The Big Bang Theory" NBLP 7250
Produced by George Clinton
For Thang, Inc.

CAMEO NBLP 7201
Includes "We're Goin' Out Tonight"
Produced by Larry Blackmon

RANDY BROWN NBLP 7210
Includes "We Ought To Be Doin' It" NBLP 7204
Produced by Homer Banks and Chuck Brooks
For World Productions

BOBBI WALKER NBLP 7227
Includes "Something About You" NBLP 7224
Produced by Stirling Alan Lave and David Blumberg lor C.C.L. Productions

JOHN & ARTHUR SIMMS NBLP 7231
Includes "That Thing Of Yours" NBLP 7228
Produced by Glen & Contingent

PATTIE BROOKS NBLP 7235
Includes "Change Your Style Of Love"
Produced by Michael Fagan
WE TURNED THE SPOTLIGHT ON BLACK
THE GOLDEN OPPORTUNITY

"You'll Never Forget Our Tunes"
The Mighty Three Music Group

A Sure Thing...
BLACK MUSIC ASSOCIATION

The Mighty Three Music Group
309 South Broad Street, Philadelphia, Pa. 19107
Black Music Month
15 ‘Soulful’ Milestones For Decade Of 1970s

By PAUL GREEN

LOS ANGELES—The past 10 years have seen extraordinary growth in the field of black music. In the '60s, it was primarily a single medium— jazz, but now such acts as Earth, Wind & Fire, the Commodores, Steve Wonder, Diana Ross, the Isley Brothers, the Brothers Johnson, George Benson and Chic regularly make their way onto the top 10 on the pop album chart.

Michael Jackson’s “Off The Wall” album, produced by Quincy Jones, has just become only the fourth album in recent history to yield four top 10 singles. Just as significant, the LP is now in its 42nd consecutive week in the top 20. Ten years ago, the Isley Brothers enjoyed chart-topping singles, but their album sales, while brisk, lagged behind.

Did Black music achieve its peak of mass acceptance over the 1970s? The answer is a qualified yes. Significant symbolic and substantive—socially and politically—important are developments in black music that propelled the genre to new heights.

- July 10, 1971—Marvin Gaye gets his first top 10 album with “What’s Going On,” perhaps the first unified, thematic black LP to reach a wide audience. Gaye’s chilling songs of urban despair and political naivete marked the maturation of black music generally and Motown specifically, as its top acts gained greater creative freedom over their work.

- Subsequent Gaye albums were also theme projects, celebrating the joy of sex (“Let’s Get It On,” 1973) and the pain of divorce (“Here, My Dear,” 1979), but this was probably the peak of his creative energies.

Isaac Hayes, whose smash “Theme From Shaft” won two Grammy Awards and an Oscar.

- Oct. 26, 1971—Al Green’s “Tired Of Being Alone” is certified gold, beginning a streak of seven consecutive gold hits that would continue through “Her Own Thing” (Come And Take Me) in August 1972.


- May 13, 1972—The penetration of black music onto pop radio playlists is reflected in a week’s hit list, with 100 black acts accounting for all of the top eight slots.


- Al Green’s “Look What You Done For Me,” and Aretha Franklin’s “Day Dreaming.”

- Sept. 9, 1972—The O’Jays’ “Back Stabbers” hits No. 1 on Billboard’s soul singles chart, officially bump music their way to No. 1 on the pop charts. The breakthrough marks the increasing dominance of the black music market by major record companies. By 1976, black music would be the No. 1 label of the year on both the singles and album charts. Warner Bros. would top both year-end chart summaries in 1976.

- June 12 and 19, 1976—The increasing commercialization of black music is dramatized by the disco hit, “(Sittin’ On) The Dock Of The Bay” by Otis Redding. A few weeks later, the Temptations’ “P-P-P-Peppermint” peaks at the top of the pop album chart.

- May 11, 1979—Peaches & Herb’s “Reunited” is certified a platinum single, marking the arrival of the white ballad after a lengthy dominance by dance rhythms. disco worked its way to number one for several more months, but at long last songs of quieter intensity again had a chance to top the hit parade.

- Oct. 6, 1979—The Commodores’ country-tinged “Sail On” peaks at the top five on the pop chart and the top 10 on the soul survey, minimizing the influence of the black supergroup’s mastery of various styles and its audience’s increasing receptivity to diverse sounds.

The act had previously hit the top 10 with songs ranging from the raucous, r&b approach of “Brick House” to the soft, exquisite balladry of “Three Times A Lady.” When its 10th album was released in June 1980, embracing gospel themes and rock rhythms, the group’s acceptance increased, hitting a new peak with its ultimate expression.

In all, 116 LPs by black acts have cracked the top 10 on Billboard’s pop album chart from the beginning of 1970 to the present form the Trailblazers’ “P-P-P-Peppermint” to Jermaine Jackson’s “Let’s Get Serious,” which jumps four spots this week to number eight.

- Barry White, who paved the way for the disco boom of the 1970s.

In addition to Jackson’s hit, three other LPs by black acts have hit the top 10 on the pop album chart in 1980: “The Whispers” on Solar, the Brothers Johnson’s “Light Up The Night” on A&M and the Isley Brothers’ “Go All The Way” on T-Neck.

Three other top 10 albums by black acts were released in 1979: Donna Summer’s “On The Radio,” Stevie Wonder’s “The Secret Life Of Plants” and Michael Jackson’s “Off The Wall.”

The track records these artists have established are the current strength of black album activity. The Brothers Johnson have now hit the top 10 with three of their first six albums, and the Isley Brothers have cracked the top 10 with four of their first five A&M LPs, while Donna Summer has made No. 1 with her last three releases—two double-disc sets.

The Isley Brothers have cracked the top 15 on the pop chart with every studio album they have released since “3 + 3” in 1973, while Steve Wonder has hit the top five with every package of new material since “Talking Book” that year.
LEAD MAJOR CONCERT DATES
Black Promoters Bemoan Flight Of Hot Talent To White Firms
By ROMAN KOZAK

NEW YORK — In a nutshell, the biggest problem facing black promoters is that many black acts, when they reach a certain stature and popularity, are looking for the crossover market, frequently choosing to go to white promoters for their major concert dates.

Some black promoters are gearing up to do something about it. Los Angeles-based Dick Griffey, of Dick Griffey Productions, says the problem is going to be on the agenda for the Rev. Jesse Jackson’s Operation PUSH convention in New Orleans, July 14-19, when future action will be planned.

“We will be planning boycotts and demonstrations (against major acts playing for white promoters).

Sometimes you have to slap some of your own first,” says Griffey. “Black music is the only national music form that black people have. We don’t own any oil, the phone company, the army, or the New York Stock Exchange.

“All we have is the music which earns billions of dollars, and we have to try to maximize our opportuni- ties for getting it. If an act grosses $150,000 a show, $140,000 comes from the black community and then it doesn’t go back to that community.

“That is why there should be black entrepreneurs, and there should be black managers and black booking agencies. And the black artist should be sensitive to the problem. If they are not, then the black community should not support them,” concludes Griffey.

— B.B. King, left, and Stevie Wonder share a private joke.

The Evolution Of Music Since ’55
• Continued from page 60
The 70s, black music became a major league game—as it is in, this year's first black玛格丽特.

There are still bright and talented entrepreneurs whose contributions make the music as vital and alive as it today.

George Clinton springs to mind, someone who—we believe, is brilliant, his record is the ‘70s.

We see the kind of music that was the product of the post-war independence, though he does it under the sign of the industry’s three majors.

One of the pioneers of radio is his WEA (Funkadelic on Warner Bros.) and PolyGram (Parliament on Casablanca).

The late Otis Redding sang his way into the hearts of millions.

The Commodores constitute another example of the new wave of black artists/entrepreneurs. Through their Commodores Entertainment Corp., the group expects to gross more than $10 million in 1980 from touring, recording, publishing, licensing, transportation, management, concessions, sponsorship, fan club and investments.

Thus, the industry has changed dramatically since the glory days of Aladdin and Apollo, Speciality and Sun, King and Chess. Many of those original entrepreneurs would probably agree with Hunter Hancock, one of the black radio legends, who observes in Arnold Shaw’s “Honkies And Shouters” that changes have robbed the industry of its enjoyment.

He’s speaking of the time he left radio in the late ‘60s, but the lesson might still apply. “It used to be a ball,” he says, “playing what you wanted to play, and what people wanted to listen to, discussing what you wanted to say. But those days are long past.

Sometimes you have to slap some of your own first,” says Griffey. “Black music is the only national music form that black people have. We don’t own any oil, the phone company, the army, or the New York Stock Exchange.

“All we have is the music which earns billions of dollars, and we have to try to maximize our opportunities for getting it. If an act grosses $150,000 a show, $140,000 comes from the black community and then it doesn’t go back to that community.

“That is why there should be black entrepreneurs, and there should be black managers and black booking agencies. And the black artist should be sensitive to the problem. If they are not, then the black community should not support them,” concludes Griffey.

— B.B. King, left, and Stevie Wonder share a private joke.

Where Is Music Heading? Some Make Guestimates
By RICHARD M. NUSSE

NEW YORK — Where is black music headed in the 80s? “Into more sophisticated grooves,” says the Crusaders’ Joe Sample.


“Hopefully it’s headed in a direction where it will be seamless, labelless music capable of crossing over in the best sense of the word,” says saxophonist/tenor saxophonist Oliver Lake, noted for his work with the World Saxophone Quart, among other groups.

Says Quincy Jones: “I think black music in the 80s will continue to show the evolution we have seen in all the various forms. Funk, jazz, rock, R&B will continue to be the dominant force in the economy. We’re getting a hybrid of all the different genres of music.

These music veterans agree that the music is indeed expanding, and adding for future stars as a broad-based category that will defy narrow definitions.

“I don’t say that it’s all jazz but when it comes to defining music and putting it into words,” says Lake. “It’s always a spiritual thing, whether you’re doing disco or something else.”

From Lake’s point-of-view as a leading jazz innovator, he hopes black music continues to develop in accord with Max Roach’s belief that jazz “is black music.

“The idea is for it to transcend all labels,” he adds, “so it invites all people to listen to it.”

Earl Shelton deals in the pop field and sees black music being “appreciated by more of the masses,” and performed by artists of any color.

“A mature writer wants to write a great song,” says Shelton. “And that kind of song will suit many different artists, not just a Lou Rawls or a Teddy Pendergrass, but also a Barry Manilow and an Anne Murray.

Joe Sample agrees, believing that current trends toward greater nar-

tive music in black music will proliferate.

“There’s a return to the Tin Pan Alley type of song,” he says. “The days of 16-bar vocals and modal sounding things are waning down and harmonies are taking over.”

Sample says this lends itself to “Cole Porterish” stylings.

Where Is Music Heading? Some Make Guestimates

B.B. King, left, and Stevie Wonder share a private joke.

Joe Sample of the Crusaders takes a strong stand on the future of black music.

What about third world influences such as reggae music?

“It will get absorbed into the black rhythm and blues of this country,” Sample believes.

Famedoudo Don Moye, noted percussionist with the groundbreaking Art Ensemble of Chicago, says “expansion is what’s happening,” and points to the Art Ensemble’s own band of black artists as a key to the future.

“Our music stretches from ancient times to the last,” he says. “The total projection of all the musical forms that make up black music.

“Our music is an outgrowth of forms already laid down, but by imposing our own personalities on it we give it new forms,” he says.

“We make this music seem avant-garde,” Sample concludes. (Continued on page 72)
ON THIS ANNIVERSARY, ATLANTIC, ELEKTRA-ASYLUM AND WARNER BROS. RECORDS ARE PROUD TO SALUTE THE PRICELESS CULTURAL CONTRIBUTIONS OF 60 UNINTERRUPTED YEARS OF RECORDED BLACK MUSIC IN AMERICA.
A Music Unaffected by Economy
Sales Hold Up, Perhaps Improve, Despite the Crunch
By ED HARRISON

LOS ANGELES—While the effects of a deflated economy are taking a toll on the sales of rock, pop, disco and other product, black music sales are flourishing.

In fact, black music has prospered consistently throughout the years without any noticeable slack periods, a feat, that in times of economic uncertainty such as the present, is an enormous achievement considering the fluctuation of contemporary product.

With fewer discretionary dollars for entertainment, black music has survived the fate suffered by manufacturers of rock product, motion pictures, restaurateurs and others involved in production of goods and services that aren't among life's necessities.

At one time, there was only a select group of albums by black artists that went platinum or gold despite heavy sales by countless others.

A perusal of Billboard's Top LPs & Tape charts now often finds black artists selling all or a portion of a number of more potent acts instead of a select few that had mass appeal.

Chic, Chaka Khan & Rufus, the Whispers, Smokey Robinson, Ray Parker & Raydio, Isley Brothers, Stephanie Mills, Spinners, Michael Jackson, Jermaine Jackson, Bar-Kays, Dramatics, Peabo Bryson, Hood & the Gang and the Brothers Johnson are among those relatively new to mass audiences which has resulted in skyrocketing sales figures.

States Oscar Fields, Elektra/Asylum vice president: "The economy reflects in the music. If the economy is down, then it reflects in sales. But the average black record buyer has always been in an economic crunch. His lifestyle doesn't change nor does his buying habits.

"The average black record buyer feels that records are the best form of entertainment since they do a lot of home entertainment."

Ray Harris, a vice president at RCA, concurs: "Black music as far as the people are concerned is one of our natural resources. Blacks have a tendency to spend money on black product because they don't have the funds to enjoy other kinds of home entertainment. They get their value out of the price of a record as opposed to going out to dinner since they don't have the money to do so. Black music is recession proof," says Harris.

Notes Fields. "Music is heritage. Blacks grew up on music and it is a major part of their lifestyle, more than the average pop buyer." Another factor contributing to the steady and ever increasing sale of black music is the fact that more non-blacks are becoming aware of the music and reacting to it favorably.

"Non-black buyers, regardless of ethnic background, are buying black music," says Harris. "There are more people dancing. They are appreciating the jazz values. Born-again Christians are getting into gospel music, which incorporates black music in various forms. Black music is growing and will continue to be a profit center for the industry."

Says Fields: "We're finding more and more white people into rock getting into black-oriented music which is why 'R&B' keeps growing."

Offers Bunky Sheppard, 20th Century-Fox vice president: "When selling a record, you are selling a constant rhythm whether it be disco or an uptempo record. There is more soul in black music."

Organizational Restructuring Surprise Move

Black Music Month

DON CLAY PRESIDENT
Illinois Committee Perks Up Chicago
By KAREN KELLY

LOS ANGELES—The 10 members of the Illinois Black Music Committee plan to provide interested citizens of the Chicago area with educational and informational programs pertaining to the music industry. And to assist with some of the educational efforts, Chicago's inner-city schools by providing them with musical instruments, band uniforms and various scholarships, says Don Clay, president of the committee and staffers at Barneys One-Step.

The committee was established May 1 solely to prepare events for Black Music Month, as June was so designated by President Carter last year. Clay says the committee will be perpetual, however, because its members have recognized many needs and ways in which they can provide assistance to institutions (especially schools) and individuals in the community.

"We will be a perpetual committee because we found there are so many things to do in the music industry. For example, he recently met with several school principals in the area and learned there are many things lacking in the schools—from educational programs to job counseling to musical instruments—because the money is not available to provide them.

"We are pointing at the schools because this is where the kids need help," Clay states. "If the city can't afford something we'll try to raise the money." Though the committee's emphasis at present is on the schools, Clay says that eventually, if on-line organizations of the committee come to help for assistance, the committee will consider giving it. He emphasizes, however, that one area they will positively avoid is politics.

The first item of business on the committee's agenda was the Black Music Month Seminar scheduled to take place June 17 at the University of Chicago in Chicago.

Last June, when President Carter inaugurated the annual 800 black music industry leaders to the White House for a celebration in honor of black music, Clay, Barrel J.

Barney, committee treasurer and Keith Jackson, a national product manager at RCA, realized that most programs, seminars, forums and conferences in the music industry-oriented educational events are for the few are consumer-oriented—aimed at people interested in pursuing careers in the music industry. Clay reports that they decided that for Black Music Month this year they would produce a free seminar paralleled by industry executives who would offer insights into jobs in the music business.

Applications for the four-day seminar were distributed at record stores throughout the city and at the Kennedy King College. Clay reports the response was "tremendous. Based on the returned applications, more than 1,000 people were expected to attend each day. From students to music accountants to foremen to clerks, proving to Clay there is much interest and need for programs of this sort.

Clay says he hoped the seminar would have been "receptive for the attendees, alleviating some of the ignorance people have of the actual workings of the music industry."

The committee president notes he received much positive feedback from "the companies concerned to participate NARM, Motown, Capi
tol, CBS, Progress, WEA, RCA, BMA and MS agreed to send speakers.

Opening day speakers were scheduled to be Joe Simore, president of the National Association of Record Merchandisers and Joe Cohen, executive vice president, both spokesmen on the American Association of Record Organization and their roles in it.

Representing Motown was Ben Sheink, Midwest regional sales manager, telling the Motown story and showing a corresponding film. Harold Davis, the Chicago branch manager of Progress, was scheduled to speak on the function of the distributor's role.

Wednesday's planned speakers included: Billy Greene, a salesman for Capitol, speaking on the sales aspect of the record industry; Granville White, associate director of.

(continued on page 72)
YOU'VE GOT OUR SOUL FOR A SONG!

Capitol Records

EMI America

United Artists Records
New York — Black retail and wholesale entrepreneurs are waging a successful battle against a national economy, despite the reality of a much higher proportion of unemployed than other areas of the country.

This is even more apparent in auto-industry-related sectors of the country, like Detroit and Toledo.

In a cavalcade of black-owned outfits, the impression is that strong radio ads are drawing customers, as are special promotions. In some cases, a downward trend in multiple purchases is being offset by a growing customer base. Some also declare they are aware that increased sales of blank tape can be measured in the state of the economy.

“We’re going through some bad weeks and some good, but basically, we’re holding on,” declares Dorothy Simpson, who along with Calvin Simpson operates Simpson’s retail and wholesale outlets in Detroit. “It was rough for a period up to last Christmas, but it’s much better now.”

The retail store, which opened in 1967, is selling more blank tape than before. “All Detroit people come here to buy their tapes,” he says. “Their ‘hurt’ by industry sales trends every 8-track tapes, which sometimes means all or nothing sales.” “Our customers are still buying and we’re helping in the industry to make them available.”

Interestingly, she says the firm really lives to sell out merchandise on the basis of the trends on the basis that there’s no display space available to devote to this merchandise.

Drusilla Noble runs a single retail outlet in Toledo, another area of the country hit by massive layoffs in the auto industry, most specifically in her case the Chrysler and Chevrolet plants.

Besides local radio time, business at the two-year-old establishment, which also sells jewelry, is maintained by special promotions. One of them involves a free album for every 10 purchases at a lower price, including some extra discounts in inventory.

For some time, she had kept a pricing policy of $6.98 for both $7.98 and $8.98 product, although recent prices have been raised to $7.98.

For additional identity in the

Music Directions

Continued from page 56

garde to some people is that they have no identification with those forms.”

The growing sophistication of the market and the advent of black music can go in any direction the individual artist wants it to go.

“I have a feeling the trend of progressive jazz stars recently participated in a New Music in America concert series at the B.B. King’s in New York,” says Siempre. “They drew crowds for two days with a mixture of pop/punk/rock/new wave and avant-garde forms.

“It was standing room only for two days,” he recalls. “It was standing room only in a way that the music was.” If you give people a chance to hear the music they’ll respond.”

Radio Ads, Promotions Succeeding

Sonny Rollins, left, McCoy Tyner, center, and Ron Carter, the Milestone Jazzstars, sign autographs and chat with fans at a San Francisco retail outlet.

Blind Tape Sales Help Up Grosses

The Ladera Center unit, 3,400 square feet compared to the original store’s 1,400 square feet, represents a broader line, including pop and classical, owning to its “fascination” to people” claim.

This also impacts on pricing. Crowder notes, with the South Shore operation charging a dollar less for both $7.98, $8.98 and $9.98.

The Young Sound Center operates three stores in Philadelphia, the third of which was just opened by James Cephas in the new Hamilton Plaza. The chain, too, relies heavily on radio (plus newspaper) advertising, including special promotions tied-in with NARM’s “Gift of Music” drive.

Cephas credits a better Mother’s Day-Father’s Day period this year because of the “Gift” approach-including canvas bags with the log.

Others note that customers are less likely now to buy multiples on the order of four to six albums on good weekend business, but he says he’s spread his customer base, reting this to more extensive advertising.

“Right now, there’s a real upsurge in the economy, I’m looking forward to a great 1983,” he forecasts.

Richardson also notes a number of unusual aspects to his Music Scene outlets in Atlanta. Not the least of these is the opening of Music Scene 2 in the Chas ten-15 square miles, Mr. V., the music store, where he carries albums, records, and have 8-track configurations.

The First Music Scene was acquired by Richardson & Co., a distributor of ten years ago, which bought the outlet. Richardson had worked there for six months after a two-year association with Erskine, City. He is president of R&R Inc., parent of the retail units.

Also, Richardson claims to sell two or three black rock artists’ tickets in Atlanta, referring to his operation as “records, tapes and tick.”

Richardson claims that while he carries some basic crossover inventory, he’s also selling R&B with the shows through some of local shows. He also has “feature days” for sale for jazz and R&B, and additionally sponsors local concerts once a month with WIGO-AM and hosts other special events, concerts and so on.

By being “straight, head-up RB within a clean-cut, sharp environment,” Richardson says he’s better able to “define his operation” and insure himself a good inventory turn.

He adds that he does more than offer his customers a “shrine here” and those of RB sounds, he claims broad-inventory retailers in the area do. He says they may play some certain songs, but the percentages eventually diminish to the point where they become meaningless.

Richardson believes he carries enough of pop—Punk, Ford, for instance—for he will not turn anyone away— but the emphasis is “setting the right mood and atmosphere” for RB product. And as for the state of business under this climate? “It’s great,” he declares.

Richardson is proud of the fact that he has been awarded a NARM scholarship through the Black Music Association in the area of retail management.

Defining the Music a Necessity?

Black Music Month

Retailers, Wholesalers Beating Soft Economy

By IRV LICHMAN

The Commodores, Michael Jackson and Earth, Wind, & Fire have managed to bring black-styled music to a San Francisco retail outlet.

By KIP KIRBY

Simpson-Doe, director of press and information, special markets, at Atlantic Records, admits she doesn’t care for labels but acknowledges that the term black music is a more simplified term than either the outdated “soul” or the more restrictive “RB.”

“Sure, it’s a sensitive area,” says Doe, “but the crossover success of many black acts is doing a lot to broaden across-the-board airplay and eliminate the need for labels like ‘black music.’ There’s really no other way to put it, the phrase ‘special projects’ is often used, but that doesn’t say much, does it?”

Nashville songwriter/artist Thomas Cahn, who heads up his own publishing company, Sweet Baby Music, is pleased by the efforts of the Black Music Assn., to pull together various facets of the industry under a general category.

“I’m proud of the fact that there’s an area of music called black music that is so popular,” he observes. “But I don’t think that a black artist should be labeled to where he can’t brandish any kind of music he wants. A good song and a good artist should be a hit whether they’re black, white or Tejano.”

Further helping to demolish the lines of demarcation are the broadcast-based successes of artists such as Fat Joe, Seagars, The Bee Gees, Kenny Loggins, the Doobie Brothers and Amos Brown on black-oriented radio stations.

By the same token, artists such as the Commodores, Michael Jackson and Earth, Wind, & Fire have managed to bring black-styled music to a San Francisco retail outlet.

By IRV LICHMAN

The Commodores, Michael Jackson and Earth, Wind, & Fire have managed to bring black-styled music...
QUINCY JONES PRODUCTIONS
is proud to support the BMA
and is grateful for the
support its members have given.

MICHAEL JACKSON  "Off The Wall"  EPIC
Don’t Stop Till You Get Enough
Rock With You
Off The Wall
She’s Out Of My Life

RUFUS & CHAKA  "Masterjam"  MCA
Do You Love What You Feel
Any Love
Dancin’ For Your Love

THE BROTHERS JOHNSON  "Light Up The Night"  A&M
Stomp
Light Up The Night

Produced by Quincy Jones
for Quincy Jones Productions Inc.

Produced by Quincy Jones
for Quincy Jones Productions Inc.

A LABEL WHOSE TIME HAS COME

The Debut Single is
"Give Me The Night"
by George Benson

www.americanradiohistory.com
It Took a Long Time, But Now Gospel Music Is ‘Discovered’

By Gerry Wood

NASHVILLE—Retailers, radio and top name venues are discovering the dramatic growth and financial profits of gospel music. Behind the trend is a healthy influx of record company promotion dollars—in some cases, by as much as 40%.

“People are becoming more aware of better quality product,” says Fred Mendelsohn, vice president and general manager of Savoy Records, the New Jersey-based label that sometimes scores with more than half the records on Billboard’s 35-position Spiritual LPs chart.

Mendelsohn says gospel records are no longer being considered strictly for a local market. Instead they’re pushed with “national impact and promotion” in mind.

Savoy has seen a “sizable increase” in its promotion budget, adds Mendelsohn, adding, “Some radio stations have started to open their eyes to the importance of black gospel.” He points to such markets as Newark and Washington where gospel radio is expanding.

Besides radio promotion, Savoy has started providing promo videocassettes of its artists, and furnishing the tapes to black television shows.

“Toward the end of last year,” says Mendelsohn, explaining Savoy’s hefty roster that contains such standouts as James Cleveland, Donald Vail, Myrna Simmons and Genobia Jeter.

Though the “basis remains the churches,” says Mendelsohn, there seems a greater increase in the use of major concert halls by black gospel acts, citing such venues as the Montreal Forum in Detroit, McCormick in Madison Square Garden and Carnegie Hall in New York and Washington’s Kennedy Center.

“The retailers are getting into the financial benefits of gospel,” agrees John Daniels, executive director of the Tomato Records gospel department. “The reason? The gospel companies are realizing they have to put money into promotion.”

The avenues of promotion include

- in-store efforts, artist autograph sessions at retail outlets and radio spots buying sometimes in conjunction with artist appearances.
- Daniele reports a 40% increase in promotion monies for black gospel at the New York-based label. Daniels believes the venues will improve dramatically when gospel and its getting more airplay and attention nationwide than ever before,” says Lowe.
- Says TK plans to put more promotion money into its gospel product, and he cites another retail advantage: “Gospel will sell three to five years after it’s released, whereas R&B will sell six months—and that’s it.”

“Low returns. That’ll grab the attention of a record industry that has been shipping platinum and returning gold.

Gospel Roots has been represented on the charts by two Dixie Hummingbirds LPs and an album by the Fountains of Life Joy Choir.

Larger, and more intelligent, audiences are cited by Lowe as reasons for the trend toward better venues. “They used to be in churches mainly, but now they’re moving to larger auditoriums.”

Also leading the way with innovative promotional campaigns is the Word Records family in Waco, Tex. Andrae Crouch, Walter Hawkins, Truaine Hawkins and Joysey Divine on Light Records, are charting along with another Word label, Myrrh Records, with Billy Preston.

The Word labels have been spending significant promotional dollars to back its artists.

More promotional money for gospel product has been under recent discussion at Nashboro Records, according to music director and general manager of the Nashville firm “We will, by degrees, do more promoting.”

“Last year was the biggest year we’ve ever had, and this year is matching last year’s pace,” reports Howell: “We’re in a good position because catalog items are maintaining a steady base.

The Gospel Keynotes are the hottest Nashboro act and Howell also confirms the trend toward larger auditoriums for such groups as the Keynotes.

The black gospel boom is enough to send hard-core record retailers and radio programmers into a robust version of the first verse of the ‘Battle Hymn Of The Republic.’ And the refrain is yet to come.

Many Opinions Given On How To Refer To Music

- Continued from page 70

sicc on the highest slots of Top 40 radio.

Says Gilchrist: “Today, black music means a basic feel, a certain groove, and that is something that appeals to any consumer, regardless of his ethnic origin.”

Gilchrist refers to a period in the mid-70s. When he says, black music began changing after a “sicker more uptown format” and alienated some of its audience.

“Just because we’re seeing a return to the more elemental forms of R&B, he suggests, ‘geared toward black audiences.”

Adds Columbia’s Tim-Dan Costa, “When you talk about ‘black music,’ you’re talking about gospel, you’re talking about jazz, progressive fusion, pop, R&B, straight blues, ‘black music’ is actually all kinds of music that appeals to blacks.”

Although the brunt of the responsibility falls on the record companies and radio stations, program director Fred Harvey of WVOL-AM, Nashville’s only black radio station, views the situation a bit more broadly.

“It goes beyond trying to identify the artist’s origin,” he points out. “A label like ‘black music’ represents the definitive target demographic you are trying to reach. We don’t care what the music is called, we care who the music reaches, and we’ll play anything that our listeners like.”

As a result, WVOL has played Pink Floyd, Amorosa and the Bee Gees. “Can you call the Bee Gees black music?” Yet their sound is definitely appealing to black audiences everywhere.

The boundaries of label limitation are continuing to fall although, as many note, the music itself is stronger than ever.

The Rev. James Cleveland continues to be known as the king of gospel.

The Jackson Southernaires are enjoying their second LP on the Jackson, Mississippi-based Malaco Records. The group is riding the gospel boom.

Aretha Franklin, who earned the tag first lady of soul, broadened her appeal to become one of the most celebrated performers of the decade.
"BMI struck the mother lode when it brought black music, one of the true idioms of American root culture, into the mainstream of popular appreciation"...

Paul Ackerman, the late and esteemed observer of the music scene, said in 1973 in assessing the role BMI has played in the development of American popular music. From the start in 1940, BMI opened its doors to new writers, those yet unheard, and through it has come a continuing stream of extraordinary people, many of them black. The first hit songs we licensed in 1940 included many written by black songwriters who had taken advantage of their first opportunity to share in the rewards of musical creativity. Through the years, as BMI has gradually become the dominant force in music licensing around the world, many black writers and publishers have made this success possible. We and America are in their eternal debt.
Blacks Praise NARM Management School

- Continued from page 3

Girls. Graduates receive continuing education units.

To facility the validation of the program is George Daniels of George’s Music Room in Chicago. Daniels’ name was submitted to BMA for the scholarship by Calvin Simpson of Simpson’s Wholesale in Detroit. He attended the Chicago session.

According to Daniels, “Since attending the school I have changed my entire method of operating. I got a better look at the academic end of doing business. It’s funny that I had to go to college to learn how to sell records but that’s exactly what happened.

Daniels, in business seven years, recently moved into a new 1,700 square foot location. “My store is so bright, clean and well worked, new customers are attracted merely based on the attractiveness of the window displays.

“I found out exactly what problems I was having with my employees. We often didn’t know how to best utilize our employees. I was having cut cases, which were actually problems I had been facing for months. The problems were solved in a few minutes. I wish all blacks could go to the school. It’s a damn day,” says Daniels.

“Classes were held from 8 a.m.-8 p.m. After classes were over for the day, I would ask my employees to hang out and continue the discussions. The program also encouraged camaraderie among the students in the class and I was a bit stiff at first.

“Some of my classmates are major dealers in the business. I know the names of them but we had never met. We’re now communicating often. Since they’ve been around longer, I continue to take some finance classes.

“Discipline notes that booking practices is another area dealt with at the school.

“Being coming out of the class, I have a budget control which creates less speculative buying. Prior to the school, I just ordered records. If a salesperson came in and told me the product was good and I should stock it, I purchased it. Now I no longer deal with promotion hype.

“I deal heavily in catalog. Now I index all catalog products so I will know when and how to order. As for oldies, I have set up an index system with a 500 book number list for inventory control.

“The last day of school we turned the entire room into a record store. It was set up as the consumer is automatically led to the product.

“You often go into a record store where you see posters up but they don’t encourage people to touch the product. We formerly had posters everywhere.

“There are no more situations at George’s Music Room where a passerby can’t store there and make displays but not just any type of displays.

“Planning in advance, the maximum time a display will hold a customer’s attention is 10 seconds. It’s imperative that we use our customers’ displays. Now we can see all our oldies, which are selling the fasters. People are beginning to like to touch the product. We now display products for 30 hours.

“I learned, and it works, that only product that’s selling should be displayed. In the future, we may place the display in the store and just use a display. It leads the customer to the product and it motivates him to buy.

“Displays should be kept simple. I can’t think of a better way to sell than to have people read them. They should never be slapped on a wall just because there is space or you may like the salesperson. It may sound elementary but we need to operate on the basis of friendship. If we’re to survive, we must operate as businesspeople. We have to be concerned with our customers. We must practice what we preach.

“Maintain our display to the area of merchandising, he goes so far as to match his displays with the color of the product. But we need to know but people are attracted to things that are appealing and uncomplaining. This is what we have to wake through a bunch of stuff to understand what they’re interested in.

“We also now make by the order, not by the shelf, that we produce a product. We make sure that we have the perfect product for the customer. We make sure that the product is not only on display, but also on the shelf, as well.

“Also, we now make browser boxes out of LP jackets. And we recycle, recycle, recycle our display boxes.

“We use what’s available. When it’s time to break down a display, we take what we can from another display and construct another display. But it’s important that displays are only built for a short time. We use what’s available.

“Maintain our displays to the area of merchandising, advertising and utilization of time. Most of us waste so much time and we’re totally unaware of it. We are taught the meaning of ‘time is money.’

He points out that as a result of the school his attitude about being an employer has altered. “I had to change my attitude to get the best result for my employees. I used to say, ‘I brought my buyer, Claudia Stone, more into the business. It’s my job to assist the employees for whom I have salesmen. I am no longer looking over her shoulder monitoring. I have learned to trust people and give them control of their own creations and if you let them make decisions they will take full responsibility for them.”

There are three instructors at the school this session, including Gerald Richardson of Atlanta’s Music Scene, Thomas Ziegler of Ziegler Enterprises, and Gerald Richardson of Atlanta’s Music Scene.

Mills Album Given RCA

- Continued from page 68

LOS ANGELES—20th Century-Fox attributed a brisk sales and take it to them marketing approach for Stephanie Mills’ “Sweet Sensation” album.

“We coordinated our efforts with those of RCA–our distributor—in shipping out posters, flyers, streamers, in-store displays, television and radio spots, bus strips, a two-way radio program and a full ad,” says Mont Weinert, label vice president.

Weiner reports he is working with Jack Cole and his staff through the 20th Century-Fox, NBC, and Decca labels. She last week was in Los Angeles appearing at a Big Ben’s store and doing a radio and on-air show.

Weiner, who masterminds 20th Century-Fox sales and marketing, admits he is currently looking at the “Sweet Sensation” album. He notes that NARM has pulled all the stops in behalf of Mills, whose first LP, “The Way We Live,” is reportedly nearing platinum with sales said to be more than 500,000 units.

The Mills campaign is probably the most expensive ever staged by 20th Century-Fox. Mills first became prominent as the star of “The Wiz” on New York’s Broadway.

Religion Attracting More Entertainers; a Trend Seen

LOS ANGELES—In recent years there has been a strong influx of entertainers embracing religion.

Many black artists, air personalities and those operating at the label end of the business have not only embraced religion, but have gone on to become ministers.

Among the many are singer Johnny Otis, best known for his recording of “Hand Jive,” who opened his own edifice in L.A.; Freddie Knight, who gained national attention for his rendition of “Please Don’t Take Her She’s All I Got,” in New Orleans; Johnnie Taylor also became a minister and Al Bell, who for many years operated the Stax label is now the Rev. Bell.

Philadelphia’s Solomon Burke, who recorded among other tunes, “If You Need Me,” opened a church in L.A.; air personality Del Shields is a minister in New York and Bill Summerson, owner of WOLO-AM in Louisville, has been a minister for some time.

Al Green became the pastor of a $350,000 church in Memphis, which he reportedly recently sold; saxophonist Joe Lutcher, brother of famed singer Nellie Lutcher, is an evangelist in Los Angeles; and Cliff Byrd, also a saxophonist of the 40s and 50s has become bishop of his own church in Louisville. Lutcher is possibly going for his recording “If the Moon Could Talk.”

Contemporary R&B acts are now including gospel tunes on their LPs. Most recently the Commodores included “Jesus Is Love” on its latest LP. The group apparently is so pleased with the cut, although it is presently not in release as a single, that two versions of the tune are included on a promotional 12-inch.

Phillip Bailey of Earth, Wind & Fire is gearing up into the studio to cut his first gospel-oriented LP, reportedly with the vocal help of the Edwin Hawkins Singers.

The late Florence Ballard, back of sled, Diana Ross and Mary Wilson, the original Supremes, take time out for a sleigh ride.
Philadelphia, did around women's group. There working with years ago a

SWEET SENSATION—Stephanie Mills
(1. Miller, R. (Local), 20th Century 2604 (US))

LANDLORD—Stevie Knight & The Pgs
(1. Jackson, S., 20th Century 3205 (UK))

FOOKY TOWN—Go, Inc
(1. Ivey, C., Motown 1039 (US))

SHINING STAR—various
(1. Guster, F., Richard-O, Canada 11122 (Can))

CUPID—Stevie Wonder
(1. Wonder, S., Tamla 5435 (US))

SITTING IN THE PARK—various
(1. Stewart, A., Atlantic 1683 (US))

THREE CHORDS & THE TRUTH—various
(1. Krissy, S., Atlantic 1683 (US))

YOU AND ME—various
(1. Awbey, P., Fontana FM 222 (US))

WE'RE GOING OUT TONIGHT—various
(1. Backer, J., Tenderloin FM 1029 (US))

BACK TOGETHER AGAIN—various
(1. Martin, P., Foxy FM 26 (US))

POWER—various
(1. Guest, B. & Guest, J., Foxy FM 26 (US))

CLOUDS—Claude Khan
(1. Lawrence, J., Elektra 45216 (US))

GOTTA LET MY HANDS
ON SOMEBODY—various
(1. Carter, C., Cotillion 45020 (US))

OVERNIGHT SENSATION—various
(1. Carter, C., Cotillion 45020 (US))

LIGHT UP THE NIGHT—various
(1. Morris, S., Tamla 5493 (US))

LADY—various
(1. Mothers, G., Atlantic 1683 (US))

BEHIND THE GROOVE—various
(1. Murray, G., Atlantic 1683 (US))

TWO PLACES AT THE SAME TIME—various
(1. Knight, L., Atlantic 1683 (US))

LET ME BE THE CLOCK—various
(1. Nelson, S., Lam Research Ltd)
Cookin'... with "Jam."

The hot new single from their very special album, SPECIAL EDITION,...

Produced by Ron Banks for Baby Dump Productions

On Elektra Records and Tapes
NEW YORK—Veteran record executive Ewart Abner will receive the Black Music Ass'n's first Award for Excellence and Leadership in the Entertainment Arts Industry at a luncheon gathering in Washington, D.C., during the BMA second annual conference June 26-30 at the Sheraton Washington Hotel.

Abner, whose career stretches from Veselav in Chicago, where he was general manager and president, to Motown Records, which he headed until 1973, is associated with the careers of artists ranging from Stevie Wonder to virtually the entire Motown roster, including the Jack-

Ewart Abner Receiving BMA Award

Jacksons Battle For Chart Lead

LOS ANGELES—It’s Jackson versus Jackson on this week’s pop charts as brothers Michael and Jer-

Jacksons Battle For Chart Lead

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Jacksons Battle For Chart Lead

LOS ANGELES—It’s Jackson versus Jackson on this week’s pop charts as brothers Michael and Jer-
GREEK SIDE—Southside Johnny meets with PolyGram Records president BobSherwood backstage at the Greek Theatre in Los Angeles following his performance with the Asbury Jukes.

N.Y. MUSICAL REVIEW

76 Trombones Slide Again With ‘Music Man’ Revival

NEW YORK—There are a number of musical shows on Broadway this summer and high up on the list among the top ranking “Barrum,” “A Day In Hollywood/A Night In The Ukraine,” and “Blues in the Night,” is a remake of “The Music Man,” with Dick Van Dyke.

The show, at the City Center Theatre, is a reflecting extension of the joyous madness that explodes on this city each summer. It is chock full of detectable songs and dances and the exquisite chicanery that has made it a favorite with audiences of all ages. As Robert Preston burst on the scene with the original version in 1957.

When Meredith Willson’s music is not inviting the audience to jump up and march down the aisle to “Seventy-Six Trombones,” his lyrics are urging them to sing along with the ever-popular “Will You Remember Me” or the humor in his book is ticking their ribs till the tears roll from their eyes.

From the first rousing burst of the band as it delivers the refrain on “Seventy-Six Trombones” to the equally up-tempo “Shelly the Golden Glow,” the air is one of excitement in the air and a carnival feeling reminiscent of warm summer days with snow cones and cotton candy, and the fair grounds beckoning an irresistible invitation in the background.

Van Dyke is like the icing on the cake, endearingly ruggish, full of filig-

N.Y. MUSICAL REVIEW

‘Blues Brothers’ Movie In N.Y.

Continued from page 10

Even the fact that the Blues Brothers, in their car, listen to a tape of “Sam & Dave’s Greatest Hits,” was part of the origina

cred, Big payday,” emphasizes the chubbish manager.

The tour, which will begin late this month, will play mostly mid- sized theatres but no arenas.

“We turned down arenas for this tour,” says Brillstein. “Dannny said, ‘Let’s try it (small) this time. See if it is right. Then we will go on a big tour. Jerry Weintraub is doing the tour. I only get the best. And he was beg-

ing us to do arenas, because they don’t make any money on theatre sales.”

The tour and the LP should work at cross promotion. But, notes Brillstein, “Three million people buying a Blues Brothers LP is not enough to make a $25 million movie work.”

Consequently, the producers of the film are looking for the mass audi- ence, with mass advertising, mass media exposures and international sales, especially in Europe and Japan.

“I really think that despite the stup- id R rating,” our audience is be- ing sold the idea that for a musician making his first film it’s nice to see,” says Brillstein.

The Blues Brothers Band, in- creased to 11 for the upcoming tour, also owns part of the profits of the tour. “Own, you hear the word? Own Profits. Percentages. Own-

Irma Sokoloff, president of Great Southern Co, a rock’n’roll merchandis- ing group, is a daughter of Davis Stewart June 5 in Maccan, Ga.

Bob Marken, owner of Cracking Productions, a New York-based video music production services firm, to Deborah Houd Elk in recently in New York.

Robert Caplin to Lisa Jackson, hostess with the Boston Pops Orches- trava, June 15 in Cambridge. Caplin is son of Arnold Caplin, president of Biograph Records.

Marriage

Phillip Stevens, singer-actor, to Jerry David, singer of the album recording group June 13 in Los An- geles. The Rev. James Cleveland offici- ated. The marriage was performed at Capitol Records.

Girl, Kim, to Ulla and Kevin Mi- sevis June 14 in New York City. Fa- ther owns Fist-Funk Records and Colyer Avenue Recording Studios.

Deaths

Bob Nolan, 72, singer and one of the founders of the Sons of the Pioneers and a noted songwriter, June 15 in Los Angeles of a heart attack.

Nolan composed hundreds of songs, “Tumbling Tumbleweeds” and “Cool Water” among them. He was a member of ASCAP, the Songwriters Hall of Fame and the Cowboy Hall of Fame. He leaves his widow, Clara, a daughter and two sons.

Maury Clark, 40, Southeast pro- motion manager for Motown Rec- ords, June 2 in refusing his death. He had been working for 14 years at WGV in Charleston and is program direc- tor and is survived by his widow, Deirdre, and 14-year-old daughter, Shanta.

Jared, 40, orchestra leader and drummer, June 2 in Allentown, Pa. He left no survivors.

Henri Etikman, 82, violinist, con- ductor and music publisher, June 12 in Philadelphia at 12 of a heart attack. He leaves his widow, Sadye, a daughter and two grandchildren.

Gary Sebor, 42, vice president of production and manager of El Mar Plastics, makers of cassettes, in Gar- den Grove, Calif., June 12 of a heart at- tack. He leaves his widow, Beverly, a son and a daughter.

Theme by Manilow

LOS ANGELES—Barry Manilow is composing his first theme song for a motion picture, the new 20th Century-Fox release, “Tribal War.”

Manilow will also produce and record the theme, “We Still Have Time,” which is scheduled for full release by Arista.

Bruce Sussman and Jack Feld- man are collaborating with Mani- low on the film project. Ken Wann- berg will compile the film’s musical score.

FINISHING TOUCHES

LOS ANGELES—Finally, after months of hard work on the film “A Time to Love and a Time to Die,” the film is ready for its public showing. The film is directed by John Landis and stars Dan Aykroyd and Kurt Russell.

The film is about a group of friends who are preparing for a marathon. The marathon is to be held in a small town in the Midwest.

The film is a mixture of comedy, drama, and romance. The story is about a man who is trying to win over a woman who is already in love with another man. The man is played by Kurt Russell and the woman is played by Dan Aykroyd.

The film is set in a small town and the story is told through flashbacks and flashforwards. The film is shot in black and white and is shot in a realistic style.

The film is a hit and is being shown in theaters all over the country. The film is also being shown on television and it is making a lot of money.

The film is a success and it is a great film. It is a film that everyone should see. It is a film that will be remembered for a long time.
Greek record companies have got to do something radical in order to survive. Ever since Value Added Tax on records was introduced, the industry has been almost exactly 15% more expensive. Since then, there has been consumer resistance, and sales have dropped off. But since February this year, a new trend has been a further big dip in sales volume.

"All I'm trying to do is make record companies see how they've pushed dealers into a corner. I don't want to stick badges all over my stores, or install Space invaders. I'm a record dealer. It has been suggested that I collaborate with the record companies to stimulate trade. By selling slow-moving product at very low prices, we've had to close the shops at nine o'clock in the morning."

He reiterates that the record library scheme is also proving very popular, and attracting people into the shops involved. "It's easy to administer and it does pay its way."

Of course, I know it's an encouragement to home taping, and I don't underestimate the damage caused by that. In fact, I think it's even worse than the British Phonographic Industry says it is. But there's no much jazz music in the air, free, these days that the old record buyer is becoming something of a rara avis. The only signal is the answer, in my view," says Ames, referring to the possibility of the market for new jazz and downbeat signal on recordings to foil home tapers.

"It's either that, or we end up with an industry which is producing only for a lending market."

By MIKE HENNESSEY

**Hong Kong Income Up**

HONG KONG—CASH, the apt acronym for the Country Artists and Services Union of Hong Kong, held its annual general meeting here earlier this month.

"The society was formed some 2½ years ago with the object of handling performance and broadcast rights in musical works. It has begun to convince users of music of the existence of copyright, although it's still facing a formidable task in ensuring that the proper fees are paid."

The revenue of the Society has increased by some 43% during the last year, and amounted to $1.4 million ($57.5 million Hong Kong dollars) from sources, with an increase in total licensing revenue of 35%.

CASH has allocated $30,000 for the seventh Asian Composers' League Conference, which is to be held in Hong Kong in 1981. This is in addition to an earlier grant of $30,000.

The League conferences are held in different cities of Asia, and provide a valuable meeting ground for those working in the region's music industry.

Other grants were made to finance the attendance at the Seoul conference of a Hong Kong composer, and the attendance of a composer at the International Rostrum of Composers in Paris, organized by UNESCO, at the 300,000-plus sales level, but argues: "With sophisticated research and expert promotion, you can calculate your results pretty accurately and get the kind of profitability that certainly could not be achieved without the aid of television advertising."

One way for record companies to stem the losses is through the present financial doldrums, Schellevis believes, is to concentrate on getting bigger sales from fewer titles—"and a merchandising can help achieve this."

"The record industry, historically, has set its sales targets too low. In Holland, for example, if a record by a new artist sold 3,000 copies then the conventional response was that this was a very promising start. If it did 10,000 then it would be seen as a real success. But if it reached 20,000 it was considered a big success. The company may have spent a small lot of time, trouble and money in promoting that record—but, at the end of the day, in a market of 12.2 million, a sale of 20,000 represents a penetration of only 0.14%.

"This makes it clear that if a musician's career includes an 11-year spell embracing merchandizing, advertising and marketing with Procter & Gamble, contrasts the record industry in this respect with manufacturers of other mass market products."

"If you are launching a new toothpaste or toilet soap in Holland and mounting a big campaign, then you'd be looking for a minimum penetration of 5% of homes, which represents a sale of 235,000 units—more than 10 times the so-called 'success' figure for a record in Holland."

Arguing that television merchandising covers a wider spectrum of consumer motivation than other forms of promotion, Schellevis points out that a tv campaign reaches a large number of potential customers to whom a record store is an alien environment and whose record players have 'fallen asleep.' He sees no reason for record companies to be uneasy about the possibility that through tv merchandising they may be selling the idea of possession rather than the delights of musical distinction and appreciation.

Schellevis agrees that there is a sense in which the record industry has been dissipating the "fossil fuel" of the last 15 years, and that it has to package it for tv exploitation but thinks that the danger of the repertoire mines becoming exhausted is so remote as to be virtually non-existent.

"There is an enormous abundance of repertoire around the world which can be repackaged, re-edited and compiled in various interesting ways," he says.

Although many people see long-term dangers in the increasing concentration on tv merchandising—in Holland, for example, it is currently estimated that 50% of album sales are accounted for by tv-promoted product—Schellevis does not share their apprehension that the trend could inhibit the development of new talent or the viability of less fashionable product which, nevertheless, has high artistic integrity.

However, he does acknowledge that the industry must exploit all possible means of selling product (Continued on page 82)
**Platinum Disks**

**PARIS**—The French record industry association, Syndicat National des Producteurs d'Édition et Audio-Visuelle, is to introduce a platinum award for singles sales over one million, and a gold award for album sales over 400,000 units. Gold disks will continue to be given for single sales of 100,000 copies, and LP or cassette sales of 100,000.

New regulations are being drawn up to apply to these awards, and the Syndicate has warned that it intends to clamp down on publicity copy which uses the words "gold disk certified by SNPEA" without justification. This will be regarded (and treated) as abusive advertising.

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**International Briefs**

**LONDON**—The annual general meeting of the British Phonographic Industry, which takes place Thursday (21), includes the organization's antipiracy presentation. 

"1980 -- The Year of the Phonographic Piracy!" assesses the recent round of court and legal action against illegal operations, and brings an up-to-date account about efforts to contain bootlegging, piracy and counterfeiting in the U.K. Also on the agenda is a general discussion on video, on the charts, on the still-growing problem of home taping, and on current negotiations with the Musicians Union.

**SYDNEY**—Australian Crawl, hot new rock band under the management umbrella of Glenn Wheatley, has suffered a string of "un announces" with tracks from its debut album, "The Boys Light Up." Clues of obscene lyrics have prompted a spread of broadcast exposure on radio and television of the title track. Ironically, two other songs were affected by the ban -- were written by Justices James Robinson, a federal arbitration court commissioner, who is father of the group's lead guitarist, Brad Robinson. He worked on the songs. "Indisputable" has since been banned from all Australian radio.

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**International Slump, Riots Affect Korean Record Market**

By JAMES WADE

SEOUL -- It's been a business as usual -- although not quite as usual -- on the South Korean music scene, despite the civil disturbances in the capital and destructive riots in several provinces, which drew scarce headlines in the West.

In other words, the Koreans are suffering fewer losses than is their neighbor, the Chinese, whose economy is so turbulent that an international dimension of "life these days" which hits a country with no war, no floods and no mineral resources especially hard. But the music field isn't singing the blues any louder than the rest of the economy.

Student demonstrations are almost at an end in Korea, dating back to the Japanese occupation days, when only the students had the cohesion and organization to act. And if the public passively backs the students, as in 1960 when overage president Syngman Rhee resists, why suppress them with masses of bloodshed, things happen. But the public reaction is slow and judicious, which left the students out on a limb.

Police-student clashes have an almost ritualistic appearance, though they are seldom violent. But try telling that to foreign visitors caught in a cloud of tear gas, while riot police looking like a regiment of Darth Vader clones chase students, who resist with fusillades of paving stones.

Tourism is down 30% and that excludes a lot of foreign groups of students, laboring overseas, too -- a blow not to Korea's competitors, Taiwan, Hong Kong, Singapore and ports Singapore.

"You don't know what a tour does to the economy any good either."

The favorite student song in the hectic, two-month period of demonstrations was "We Shall Overcome," borrowed from the U.S. civil rights movement, but the lyric proved a false prediction. Now with all college tours canceled, the lyrics mean nothing.

The only cancellation late of late has been the classical cellist Mstislav Rostropovich, who is returning to his country, which has its own classics -- Philharmonic and Radio -- and its own musicians, who won't play the underdog, considering his early experiences in the Soviet Union, but this was good work, and his no-show could have been a coincidence.

Naturally, retail sales were down during the demonstrations and riots in the big cities, and the insulation at Kwangju, the nation's fourth largest city in the South, where 120 were killed in clashes with troops, put on a commercial damper for months to come.

But, in general, Korea seems to take these turmoils in their stride, and get back on their feet as usual. The biggest interest these days is in the fortune of the financially erratic and drilling in the ocean South of Korea. This could be a big economic boost for Korea, and change the current money-losing climate into a triumphant major.

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**RCA's Bob Cook Retires; Veteran Of Global Marts**

By ADAM WHITE

NEW YORK -- "You can almost see the recession if you can persuade international acts to come to your market. Their presence can make the difference between selling 5,000 and 100,000 copies of a record."

Robert Cook is speaking about Australia, but the logic holds true for many foreign music marketers.

And no one knows the local markets better than Cook, who has spent the last 25 years looking after RCA Records' interests around the world.

He has helmed its subsidiaries in Argentina, Canada and Australia, and was most recently vice president for all the company's disk operations in the Far East and Pacific. The Far East.

Cook retires this month, after a total of 37 years with RCA. He joined the firm in 1943, working in the personnel research department. In 1955, he moved over to the international division, rising to manager of manufacturing and engineering, a post he has held ever since.

In 1964, he transferred to Argentina to become president of RCA's subsidiary; the transaction calls what local repertoire was the dominant force, taking 75% of the market. The company had made two gambles on its acts, a reflection of how popular that music was--indeep--indigenous to Argentina--was at the time.

He also reminisces about how record companies signed contracts with local disc jockeys to try to get their product, "The key is that they owned the program," he explains. "So we went out and sold advertising. RCA would contract for $10,000 for a three-hour show."

Cook professes to have liked such arrangements. "You had control of your records, and you gave a fair shake to each of your artists."

From Argentina, Cook moved to become vice president and general manager of RCA Records Canada in 1964. Faced with a different set of problems to those of his previous post, Cook recalls the company's lack of local repertoire to serve the French-speaking market. One of his first decisions was to initiate an ad drive to recruit the necessary talent.

As to the Canadian Content regulations, which is to say that the owning country, the RCA veteran believes that quality in programming can be found in Canada, he recalls that CanCon is a "sensible" approach to the issue.

He also notes the difficulty which Canadian labels faced.

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**Publishers in Case Against Town Council**

LONDON -- The "anonymously" delivered package of tortured sheet music from the Music Publishers' Assn. here has led to an unusual court proceeding in which the publishers seek damages and costs against a local town council.

Involved is the Wolverhampton District Council, and the association accused the council of threatening to ban its music from performing at all council-sponsored functions. The Music Publishers' Assn. here has led to an unusual court proceeding in which the publishers seek damages and costs against a local town council.

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**Wider Distribution Is Set For Blondie's Tidal Wave**

LONDON -- Blondie's "Eat To The Beat" video is the first software release from Brent Walker Video Ltd., new video arm of the British film distribution company whose major recent movie successes include "The Stud" and "The Bitch."

"The Eat To The Beat" video, cassette, which has been on sale in the U.K. for some time, comes to Brett Walker Video through a deal made with Raymond Goldsmith of Film-a-Disc. However, Goldsmith's agreement with Sony to market the program only in Betamax format will run its term, and only after Aug. 1 will the release appear in all formats.

To complicate matters further, the Blondie video now seems likely to revert to Chrysler's distribution for record dealers through the Tandem sales force. Brent Walker director Ed Simons has said that sooner than put its own reps on the road the new company will look for the best distributor for the particular type of product involved; with music videos being distributed by the record industry.

Tony Hale, ex-IPC Video marketing director now heading up the new Brent Walker operation, observes: "There are a large number of outlets that want 'Eat To The Beat' as a Sony product so it won't be selling only to its hardware outlets. We hope to give it a wider distribution."

"Our packaging will be different as we'll be using vinyl cases. We feel that with the price of the product it will be the quality of packaging and duplication that will be selling it."

Hale stresses that Brent Walker does not intend to build up a large catalog and will only release well-known titles or artists. This is in line ---

(Continued on page 85)
**French Publishers Visit Russian Copyright Agency**

By VADIM YURCHENKO

MOSCOW—A high point of the activities of Soviet music publishers in Russia was the visit of the Russian music publishing house VAYP this year—the visit was the recent visit by a delegation of French publishers, led by SIAE Director-General Marc Segretain.

The delegation went to Moscow at VAYP's invitation to discuss business matters of the cooperation between the two agencies promised in last October's agreement. Afterward, both sides reaffirmed their mutual interest in promoting musical exchange, and outlined measures for achieving greater usage of each country's musical works.


VAYP's deputy minister for culture, Vasily Kukharyuk, received the delegation, which went on to have meetings with VAYP chairman Boris Pankin, head of the State Press and Publishing Union of the U.S.S.R., and with directors of Sovetsky Kompozitor Press, Mossovet Press, and Novy Stil Publishing.

The French visited the headquarters of Melodiya Records, and had talks with director-general Piotr Shabanin. They also went to Lenkom, meeting Composers' Union officials and attending concerts at the Lenkom Music Spring series.

French music has been widely used in Russia over the last decade, both in concert halls and on Melodiya recordings. Bondeville's opera "Madam Bovary" was premiered at Novosibirsk Opera and the Moscow Operetta is rehearsing Michel Legrand's "Le Comte de Monte Cristo" for the 80th anniversary of the JVC video disk system in the U.S.

The firms are collaborating to form a software management company in other countries as a full range of product for the system, covering entertainment, commercial and educational fields.

French music publishers have a high commercial interest in the distribution of Soviet works overseas. Chief representatives of distributors are Boboys & Hawkes in the U.K., Ricordi in Italy, Hans Sikorski in Western Germany, Universal Edition in Austria, Chant Du Monde in France, Fazer Musicin Finland and Japan-Soviet Music in Russia.

Hans Sikorski has sole rights for the exploitation of Soviet works not only in the West, but also in Iceland, Sweden, Switzerland, and the Scandinavian countries.

In the Netherlands-based publisher G. Schermer represents VAYP and has issued several series of Russian music—piano music, twentieth Century composers and so on.

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**International Thorn-EMI Steps Up Home Video Activity**

By MIKE HENNESSEY

LONDON—Thorn-EMI's growing involvement in the home video market was evidenced by two announcements last week. By forming a link with a local television rental company to enter the in-store video field, the company has indicated that the group would be demonstrating, for the first time, in London and Los Angeles that the videocassette disk system developed by JVC.

The in-store video venture involves the association of British Radio Condor Ltd., another company in the Thorn group, local card renters throughout Britain will be offered VHS videocassettes and tv sets as special rental items with a service of half-hour cassettes promoting EMI artists.

Announcing the project, John Bush, Thorn-EMI's managing director, said, "This is a way of passing on to the dealer benefits which Thorn-EMI and EMI have to offer.

Graham James, managing director of Radio Condor Rent, said his company welcomes the opportunity to exploit this new in-store promotion and will provide displays for the chain's outlets to assist in the move into the video market.

French music publishers have a high commercial interest in the distribution of Russian and Melodiya recordings. Bondeville's opera "Madam Bovary" was premiered at Novosibirsk Opera and the Moscow Operetta is rehearsing Michel Legrand's "Le Comte de Monte Cristo" for the 80th anniversary of the JVC video disk system in the U.S.

The firms are collaborating to form a software management company in other countries as a full range of product for the system, covering entertainment, commercial and educational fields.

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**Japanese Hits Steal Home Video Activity**

**JAPAN**

**Japanese Hits Steal Home Video Activity**

**HOLLAND**

**Japanese Hits Steal Home Video Activity**

**MEXICO**

**Spanish Hits Steal Home Video Activity**

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**Dylan album: U.K. warning**

LONDON—British record importers have received a stern warning from the Mechanical Copyright Protection Society that action will be taken against any organization bringing in from North America any copies of the new Bob Dylan album. "Saves,"

Graham Churchill, commercial operations controller of the society, said in a circular letter to importers that it has been told by Big Ben Music in the U.K. that the only other Dylan songs in the U.K. that it is "not prepared in any circumstances to grant a license for the sale or hire for sale of any copies of the album manufactured by CBS Records Inc. in the U.S. or in Canada."
Piracy Tightens Grip In Nigeria

Will The Industry Unite To Battle Illegal Operators?

Billboard's correspondent in Nairobi, Joe Anthony, has recently travelled through West African music markets, and he is filling a series of reports for us, looking at the second such dispatch, from Nigeria.

LAGOS—The current downturn in economic growth in Nigeria has not only affected the Nigerian music industry generally but has had some disturbing effects on piracy.

Where previous piracy was unopposed, the present menace comes in the form of counterfeit recordings and sophisticated-looking, low-cost cassettes. In a market that is currently experiencing a great divide between international and local repertoire, this is seen as having devastating consequences.

Many of the records currently being illegally pressed and duplicated are those of local artists, while sales are down from the peaks of the last four years. A number of the distributors, whose role is crucial to the record companies, since it is through them that the companies sell their product and sell it in Nigeria's outlying states. These firms are now seeing their gross takings reduced because they find stores well stocked with territory which should be exclusive to them.

The pirates are now estimated to have produced between 10 and 15 million records generally agreed is a 50% drop in sales volume among the established Nigerian record companies. With potential sales estimated at around six million albums in this market, the piece which piracy is taking is conservatively valued at $40 million per annum.

But the long-term effects of this developing could herald a new era of the record industry in Nigeria. For there has been such a rush to break the grip of piracy. With a new attack on those who counterfeit records, there will also be a corresponding assault on cassette pirates.

These have long been a common feature on the local business, but they've been discouraged as the legitimate companies were either too busy to fight them or fearful that any action would be too severe to be taken on the ground, given the ineffective police and legal systems of this country.

Nevertheless, the government might be interested in a new dimension to the problem. This involves piracy by local artists, who are sophisticated and better packaged than locally produced illegal tapes, and which are now used as a sideline to legitimate operations.

Throughout the country, the government might be interested in a new dimension to the problem. This involves piracy not only by local artists, who are sophisticated and better packaged than locally produced illegal tapes, and which are now used as a sideline to legitimate operations.

Another problem is more long-term. There have recently been two factories commissioned in Nigeria, Phonodisc and Iyanda, and these are soon to be launched. With Record Manufacturers of Nigeria, jointly operated by EMI and Decca with Nigerian participation. One other plant is said to be starting up soon.

The increase in local pressing capacity and the decrease in sales will, it's thought, exacerbate the sore need for record companies to survive in this market, it's clear that this rare opportunity is too precious to be squandered.

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Ariola International chief Dorus Sturm, top, and Burdon's manager, Michael Conradt, look on.

Tokyo Discos Still Popular

*Continued from page 80*

"Because of Japan's particular circumstances, it is evident that discos will continue to remain popular," observes Tanimoto, "and that newer ones will be springing up even more.

In opening the Giza (March 20) and the Lexington Queen (April 7), we have opened two discos in places where even those who can't dance can enjoy themselves. We have wanted to offer a place where people can mix and communicate.

Proving the point, Giza has been open less than three months, it already attracts large crowds: 500 nightly Mondays through Friday, and 1,000 on Saturday. There are anybody for about 20 people, it becomes overcrowded after 8:30 p.m.

In line with our policy of offering something new, Giza and Lexington Queen offer "sushi" bars, a first in discos here. Other discos have buffet style tables from which customers can pick up whatever they want to eat.

"Sushi bars are proving very popular," says Tanimoto, "and there will probably be other discos adopting us soon."

Tanimoto also brought discos from the U.S. to perform in both the new discos.

As for the music played in his nine-disco chain, Tanimoto explains: "Until last year, the records being played were 100% American. This year, however, 50% come from the U.S., 35% from Britain, and 15% from France. In Europe, we have two such sources, but in Japan, we have taken the local market that we're most interested in.

The Lexington Queen, like the Samba, Chakras Mandala and Blue Shell in the same chain, attract the older crowd than those who frequent the Giza and Samba. It has been about 12 or 13 years since the first discos appeared in the Roppongi area. The Lexington Queen now is in the third year and no one going to them is in their thirties and forties. They don't go to go to places filled with teenagers and those in their twenties.

"Consequently, places like Samba, Blue Shell and Lexington Queen are popular with people in their thirties, forties and even older. In Japan, discos are one of the principal forms of entertainment, at least not in Japan, for several years yet."

*Eat' Vitage*  

*Continued from page 81*  

with the company's movie policy of putting large marketing and promotion budgets behind new albums and a few selected titles.

We hope to have no wish to be catalog builders. I think that would be disastrous. It is a new market: what does a dealer do if a distributor offers thousands of albums, and an album is not on the top of the stock list? What the public wants at the end of the day is hit. It is impossible to deal in millions of albums. It might be certain that a dealer will be looking to distribute its own film even if the film doesn't sell.

As Ruggles says, most of the success of the video of "The Bitch" and "The Stud"—which he marketed with IPC Video for Brent Walker—came from the $1.25 million advertising campaigns for the films.
After reorganizing business affairs, Cook embarked upon a program to acquire foreign repertoire to augment product coming from RCA companies elsewhere, even though he was aware of the difficulty of making a $500,000 to tour Abba in Australia and New Zealand.

As RCA's marketing manager, Cook was another tour where costs were almost prohibitive. It's a big risk for promoters. With venues costing over $200,000, you need to do four or five shows even to break even. You need to sell in the order of 200,000 people to make the tour pay off.

"That's what has held the Australian market back. There is nothing I can do about the price of tickets, but I think we can do something about the quantity of tickets.

In fact, the economics of the record business in general today also look bleak, as he surveys his 37 years of experience with RCA. "The cost of doing business now is the biggest problem facing it, and I think that's a concern for the entire industry, the problems of returns and so on."

He also believes that there's a shortage of new artists among the majors, with a lack of creative energy and a lack of willingness to invest in new artists at the front line. And Cook's verdict is that RCA has not been as proactive as some of the majors in developing new talent.

And though Cook will be watching from the sidelines (as he plans to sell his stake in the EMI company), he will be watching the labels and helping the company with the common problems. And Cook's view? That it can, and must, be done.

Wizards Go To Pop

Changing the band's name to the Wizards, Young, who has handled hits by John Paul Young and AC/DC.

In the wake of the Air Supply hit, Porter is working with the popular independent production offers. He's currently in L.A. cutting an album for Scotti Brothers, the band of John Schon, star of CBS-TV's hit "The Dukes Of Hazzard."

And he also produced Survivor's Scotti Brothers single "Rebel Girl" currently bubbling under the U.S. Hot 100.

Wizards' origins date back to 1970, when radio veteran Kent Sparks was given an assignment by an Atlantic Records executive to form an 'album band,' with a hit single and a hit album. Sparks had his hands full as the head of the new label. As an editor, he had been signed as an artist to Festival Records in Australia in 1968, and he had been signed as an artist to Festival Records in Australia in 1968 (and as an artist to Festival Records in Australia in 1968).

In 1971, Porter bought out Sparks, changed the name to the Wizards and moved the label headquarters from Melbourne (Australia's number two music capital) to Sydney, to its top music spot.

Wizards' most successfulalbums to date have been by Marcia Hines, Danny Davis, Big Country, Chuck's, the band of a Capitol Records executive. The band of a Capitol Records executive. The band of a Capitol Records executive.

TORONTO—The first commercial management of a Gold record now is being undertaken by Canada RCA, with initial catalog titles being pre-sold for an expected July 10 release.

George Burns of RCA Distributing says the company was able to sell the same as those laid down to the U.S. trade earlier, except prices are more competitive. The average price spread is up 5 percent to 10 percent.

MCA has given the manufacturing trade an order for 10,000 copies. A total of 24 titles are included, and the record label is offering a 10 percent discount off the first 10,000 copies.

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GEORGE JONES & JOHNNY PAYCHECK--Double Trouble, Epic. 35783. Produced by Billy Sherrill. Some occasionally raucous renditions of country and rock songs highlight this album, the payoff from the "Proud To Be" and "Tearin' True". Fuits. Lines and Paycheck are a good pairing, and seem to understand each other's styles. The record is slick, with the drums and bass driving and the electric guitar providing the instrumental tracks effectively. Best cuts: "Drinkin' Fish In The Middlin," "Kabibble,' "Kansas City." 


Best cuts: Take your pick.

GEORGE HARRISON--All Things Must Pass, Apple. 1401. Produced by Phil Spector. This double-LP pop set provides the LP group out of the work this group of Grateful Dead/San Francisco veterans put on the soundtrack of "Apostrophe." Led by drummer Mickey Haddie and Bill Kreutzmann, with the addition of Auto Nova, Phil Lesh and others, the LP captures the free, fluid mood of the studio and the extensive and highly imaginative use of primitive percussive instruments. Best cuts: Your choice.

RHYTHM DEVILS--Play River Music, Passport PS85484. (JEM). Produced by Mickey Rabb. This direct percussive LP, coproduced by the band, is the highlight of this LP group out of the work this group of Grateful Dead/San Francisco veterans put on the soundtrack of "Apostrophe." Led by drummer Mickey Haddie and Bill Kreutzmann, with the addition of Auto Nova, Phil Lesh and others, the LP captures the free, fluid mood of the studio and the extensive and highly imaginative use of primitive percussive instruments. Best cuts: Your choice.
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| 17 | 4 | I CAN'T GET OVER LOSING YOU—
(P. Gaines), Curtom-RSO 1035 [Curtom / RSO, BMI]

| 16 | 2 | HOUSE PARTY—Fred Wesley
(F. Wesley), Curtom-RSO 1037 [Mt. Airy, BMI]

| 20 | | LOVE ME, LOVE ME NOW—Curtis Mayfield
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**Pop**

- Fred Knoblock—“Why Not Me” (4:30); producers: James Bouler, Raymond Anderst; publishers: Songwriters United Artists, ASCAP/Whitfield Churchill BMI, Scottsboro S82000 (Atlantic).
- Lynn Toler—“Rebel” (3:30); producers: Bobby Orlando; publishers: Chrysalis/Mammas ASCAP Vanguard VS65321.

**R&B—The Boys Are Back In Town (2:22); producers: Lonnie Simmons; publishers: Charles Wilson, Lonnie Simmons, Simmons Family Inc. “Time” Video. publisher: Tella Telly Music BMI. Experience America BMI. 1962.

- Love unlimited—“If You Must Say So” (4:02); producer: Barry White; publishers: B. White. T. Young, P.Vallejo; Five Sevens/Bo De Ubale BMI. Unrealized Gold 199314 (Columbia).
- Brecker brothers—you go toสีer (3:45); producer: Barry White; publisher: Bowery BMI. Anaca 215314.
- Fred Wesley—House Party(3:51); producer: Fred Wesley; publishers: F. Wesley. BMI. ARV BMI. RSO Arista BMI. 1981.

**Jazz**

- Duke Jordan Trio—Change A Piece. Steeplechase SCR-1135. produced by Nino Betk, Benomon's piano solo contains some of his original compositions and is the last October in Copenhagen. He’s one of the giants of the band. The group is in the studio in the fall under the guidance of a new producer. Jocke Pyck’s “Take This Job And Shove It.”

**Funk**

- Teddy Pendergrass—“Can’t We Try” (3:45); producers: Teddy Pendergrass, John R. Bailey, writers: R. Miller, K. Hech; publisher: Stone Diamond BMI. Philadelphia Ltd 2193107 (Casablanca). Pender's vocal power is emphasized by the high key on this sultry, soulful number.

**Country**


**Special Survey—For Week Ending 6/28/80**

- Johnnie Logan—What’s Another Year (3:20); producer: Bill Welte; writers: J. Healy; publishers: Country Songs BMI. Chrysalis BMI. 1980. He’s sure to sound with at least top 40 format with this solve. traditional, original.
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**Star Performers:** Stars are awarded on the Top LPs & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 8 positions. Previous weeks’ 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 Asia. Of America seal for sales of 1,000,000 units. (Seal indicated by bullet.) Recording Industry Asia. Of America seal for sales of 500,000 units. (Seal indicated by triangle.) Recording Industry Asia. Of America seal audit available and conform to all manufacturers.
General News

One-Stops Consider 6c-12c Singles Hike

Continued from page 1

all the nation’s retail locations and more than 90% of the jukeboxes. It is how to handle wholesale pricing when only two major vendors have jumped to $1.69 list. It is even more perplexing when a check of the WEA and MCA’s new price lists shows most one-stops paying 10 cents more for WEA singles and 12 cents more for the new MCA $1.00 series.

Further complicating the situation is the fact that a majority of U.S. one-stops are not on the computer. If a one-stop has to hand-label the new three-tiered pricing, it is possible that hundreds of singles can often ship mistakenly priced at the $1.69 retail level and vice versa.

Then there is the problem of physically handling product wholesaling at possibly three different price levels. “I have 14 route salesmen working nationally,” Bud Oncorl, president/founder of Mobile Record Service, Pittsburgh, states: “We ship each of them singles which they sell and personally deliver to primary operators. With WEA, for example, distributing more than 25 different singles lines, all in different sleeves, and then the multiple lines handled by MCA, how does this route person know what is at one price level and what’s at another?”

Gerry Richman, Richman Brothers, Pennsauken, N.J., and Noel Gamblin, Sound Unlimited, Chicago, and Mile-Hi One-Stop, Chicago, both say that single pricing is a mess that they are trying to go up by 4% or 5%. “Bad timing” is the way Gamblin describes the WEA/MCA $1.69 pricing.

Liebertman Enterprises finds the problems compounded. “We operate three essentially original one-stops while the rest are retail in the main,” Harold Okinow reports. “Can you imagine the difficulty when we are pricing out, say, 100 pieces and, perhaps, 23 of that number are $1.69?”

Whether to go up on just WEA and MCA or to lump the $1.49 and $1.69 together and work out an average higher price is a one-stop issue, say Ed Stein, Central Records & Tapes, Hartford, Conn., Billy Emerson, Big State, Dallas, and Jeff Boyd, Vinyl Vendors, Kalamazano, Mich. “I don’t think it’s fair to penalize the other labels by working out an average increased price overall,” Bill Norman, Bib Distributing, Charlotte, opines.

Lenny Silver, Best & Gold, Buffalo, which operates several one-stops in the East, was irritated enough to rush off a letter of complaint to Henry Droz before he left for a business trip here last week. “With our customers reporting more and more 45 rpm releases, we all need to increase a 20-cent price list to increase them to consider dropping singles.”

“We have a unique one to go up. I would have been forced to cut sharply in my buying from them.” Terry Woodward, Waxworks, Owensboro, Ky. notes. Emerson is so chagrined he suggests singles he deleted for safe to consumers. “Why not just manufacture singles for sales to juke and oops for radio promotion? Nobody makes money on them,” the Texas one-stop executive assures.

Ruby Zedman, Rhody Record & Tape Service, Warwick, R.I., and Altec Distributing’s Martin Gold are taking more of a wait-and-see attitude. “I want to keep my accounts liquid,” Zedman explains. “But it takes more manpower and is costlier to handle a single when different prices are involved.”

Gold, who operates out of Burlington, Vt., is even more cautious. He canvassed his accounts by mail with a questionnaire. He and his brass intend to meet this weekend to determine how much their case will be.

“Vigil, Music Center Dist., Birmingham, reports he will go up probably but is awaiting the return of his son, John, before making a definite decision.

Peter McDermott, Pete’s One-Stop, Dedham, Mass., is playing it even closer to the belly. He is going to absorb the 3c to 3½ price boost, until he gets a better handle on the problem. “I find it hard to understand why MCA Records increases its price at the same time they offer 10 live with 100 purchased on several new releases.” McDermott points out.

UCLA Extension

Music on the Radio in the 80’s: Is the Record Industry Losing Its foothold?

Mike Harrison, broadcaster, musicologist, radio personality, KMET-FM
Terry Haurigan, Vice President, Programming, Mutual Broadcasting System
Al Hershkowitz, Program Manager, WIP-AM, Philadelphia
Art Laboe, Senior Vice President, Air Personality, KRLA
Jay Lowy, President, National Academy of Recording Arts and Sciences, Vice President, Jovote Music Co., Los Angeles
Ruth Meyer, Director of Program Development, NBC Radio Network, New York
Dave Moorhead, Vice President, West Coast Operations, Metromedia
Michael O’Shea, National Program Director, Golden West Broadcasters, KMPC
Gary Owens, On-air personality, KMPC
Michael Sheehy, Program Director, KNX-FM
Dave Sholin, National Music Coordinator, RKO General
Bonnie Simmons, National Promotion Director-Albums, Verve
Bill Wardlow, Chart Director and Associate Publisher, Billboard

Fee: $85

You may enroll at the door. For further program information contact Arts, UCLA Extension (213) 825-9064.

PolyGram’s Accounts Cut

Continued from page 1

product, must turn to either one-stops and/or racks, at a higher price, states that the decision was the result of "various factors affecting our country and industry.”

The letter goes on to state that a “certain evaluation of the structure and the accounts serviced directly by PolyGram required certain changes.”

The distributor for the Polydor, Phonodisc, Joda, and Casablanca labels then suggests that purchases be made through local one-stops and jukeboxes.

The letter ends on a hopeful note, indicating that PolyGram is a desirous of continued accounts and would allow it to “service you directly again.”

PolyGram’s legal advisors have apparently taken the position that the company is not in violation of antitrust laws, which can be circumvented by documentation that its expenses in servicing accounts directly offsets profitability.

The distribution company’s stance here may also reflect the belittling at the company that has received the “consolidation” of its branch system from 13 to six major servicing areas. The PROUSA label arm of PolyGram Corp. is also expected to reveal certain centralized moves in the near future (Billboard, June 21, 1980).

Other distribution organizations report that no massive moves of this sort are planned, including RCA-A&M, Capitol, WEA and MCA. A comment from CBS was not available at press time.

The WEA organization, however, has a minimum billing of $30,000 a year for accounts which would eliminate them to volume discounts.

One retailer affected by the PolyGram decision has threatened to “get as many other retailers involved as I can find” to collectively boycott PolyGram product. Ed Harlow, owner of Underground Records of San Jose, Calif., who says he does less than $25,000 a year billing with PolyGram, claims that he can get only about 15% of PolyGram product through one-stops, since about 85% of his needs from the company are currently items he says are never available through one-stops in his area.

Harlow, who further notes that he has a “full page” three-page letter to the distributing firm, says he could have lived with a policy of “minimum orders, so could get my feet into the door. They wouldn’t even allow me to buy product before the cutoff date of June 15.”

Royalty Proposal

Worries Gortikov

Continued from page 1

Tuesday (17), the copyright owners finished their list of witnesses with the testimony of Pierre Ranter, an economist who had prepared an economic/sociological profile of the songwriter for the American Guild of Authors and Composers.

Ranter stated that inflation has brought mechanical royalties of their buying power, even with the suggested increase. He proposed an 8% increase of mechanical royalty rate based on “an evaluation of inflation and what is required as a minimum to protect these people from the ravages of inflation current and coming.”

"Inflation has decimated the purchasing power of the mechanical royalty rate which has changed little since 1909," said Ranter.

www.americanradiohistory.com
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*The table above represents a sample of songs listed in the magazine. For a comprehensive list, please refer to the original source.*
Bob Feud has officially departed his slot as division vice president, RCA-USA, raising speculation again that ex-CBS nash Jack Craigio will return stateside after a stint at RCA U.K. spce fun ‘n’ games and then the evening varied seafood bath.

Charlie Barnett is selling his publishing catalog to Michael Goldsen. National PR agent Bill Denny and former GRT executives Jerry Hutchison and Chuck Duncan preparing to enter the duplicating business in Nashville. Al relevant music for the Bank of America, the representative supervising the GRT bank-ruptcy action in the Bay area.

Walt Fead has officially departed his slot as division vice president, RCA-USA, raising speculation again that ex-CBS nash Jack Craigio will return stateside after a stint at RCA U.K. spce fun ‘n’ games and then the evening varied seafood bath.

Denver’s 1,400-seat PARIS THEATRE, the latest in the chain of the same name, will be the new location for the city’s annual music festival, which has been running for more than 50 years. The festival features a variety of local and national artists, and the PARIS THEATRE has been known for its intimate venue and excellent acoustics. The festival is a major event for the city, attracting music lovers from around the country and providing a platform for local musicians to showcase their talents. This year’s festival is expected to be one of the most memorable, with a lineup that includes some of the biggest names in music. The festival is free to the public, and tickets are available online. The PARIS THEATRE is a wonderful venue for the festival, and the city is looking forward to a successful event.
Rhapsody: Poetic, emotional, rapturous, ecstasy

Blues: Melancholy, lost love and blue Mondays...

...The Crusaders, Stax Kooper, Joe Sample, and Wilton Felder are the epitome of musical sophistication. Their new album "Rhapsody And Blues" is a wonderful collage of energy, emotion and musical poetry that will last forever.

Produced by: Wilton Felder, Stax Kooper and Joe Sample, for Productions, Inc.

MCA Records salutes the Black Music Association and invites you to celebrate Black Music Month.
WARNER BROS. RECORDS IS PROUD TO PRESENT THE NEW ALBUM

Come Upstairs

Produced by Mike Mannieh (BSK 3443)
On Warner Bros. Records & Tapes