Radio Doesn't Request Requests Anymore

By DOUG HALL

NEW YORK - Radio request lines are not what they used to be. Once the backbone of Top 40 excitement, request lines are now an often important ingredient of radio research.

Gone are the days when a listener would call his favorite Top 40 station with a request and within a short time hear not only the record but a playback of his conversation with the DJ.

Today, probably most request lines are run by AOR stations. If a listener asks for a record not on a station's playlist, it simply won't get played. If he asks for a record on the playlist, it will come up shortly in the rotation of records anyway.

There is a lot of variation in how program directors use request lines, but practically no one permits these call-ins to have a direct and immediate effect on what is being played on the station, a Billboard survey reveals.

Why? Because group calling is not only teen, it is particularly young teen, a group these stations don't want to attract today.

Some program directors also fear competition will call up asking for still records or a promotion person will load up the requests for a specific record. (These things have happened in the past.)

One of the most successful programmers in the country today, Bobby Hutchik of KWK, AM/WWW, FM in St. Louis states request lines as being too even too unimportant for research.

"Request lines provide no small a universe. It's very important. We do call-out to sell our music and our artists. Using a direct dialing method (picking numbers at random from the phone book and moving to the next digit of the last unit of the phone number), Hutchik makes an estimated 80 calls a week. (Continued on page 25)

West Germany Eyes Tax On Sales Of Blank Tape

By WOLFGANG SPAHR

BONN - The West German government is planning the introduction of a blank tape levy by the end of this year.

The record industry here has been pressing for a blank tape tax to augment the hardware levy introduced in 1966. With the equipment market nearing saturation, it has long been apparent that the $2 hardware fee went only a small way towards compensating the disk industry's losses from home taping.

Members of the Social Democratic Party here reveal that German Justice Dept. experts are now working on the necessary changes in the country's copyright law. Signs are that consumers will have to pay between 30 and 50 cents more per tape.

Blank tape sales in Germany are currently running around 150 million units per year. Three times the figure for prerecorded cassettes.

Only a few weeks ago, a resolution signed by

(Continued on page 64)

Certron Hikes Ad $ For Dealers Nixed By Labels

By JIM McCULLAUGH

LOS ANGELES - Blank tape manufacturer Certron is stopping its advertising allowances to retailers as a direct response to those record firms which have denied or will deny those dealers ad assistance on joint LP and blank tape advertisements.

Certron is the first known blank tape supplier with such a program.

For the remainder of the year, according to the firm's president Ed Gannan, Certron will offer in its Ferex music tape, provide a maximum up-add allowance of 20% of the product purchased.

Of this allowance, he continues, upon a proof of advertising, at least half must be utilized to promote Certron Ferex 1. The music retailer may, if he elects, use the remaining half to advertise any record by record companies that have eliminated cop-add allowances or, as "proof of advertising," shows that such an advertisement appeared in the same ad as Ferex 1 was heralded.

(Continued on page 74)

Video Spur RCA, PRT British Tie

This story prepared by Peter Jones in London and Adam White in New York.

NEW YORK - The promise and potential of the video market in Britain, for both tapes and disks, is thought to be a major factor in the deal which unites RCA Records U.K. and Precision Records & Tapes (previously known as P&T) in a joint venture here.

Ownership of the new company, which is to be named RCA Records/PRT, is 51% with RCA, 49% with Associated Communications Corp., parent of Precision.

The deal is subject to approval by both parent companies' boards of directors, "and certain other conditions," not disclosed.

(Continued on page 84)

SEP'T. 23-26
L.A. Forum For Gospel

LOS ANGELES - Billboard presents its first Gospel Music Conference Sept. 23-26 at the Biltmore Universal Hotel here. The conference will focus on the relationship between the gospel and secular music industries.

"This is an all-encompassing convention that will bring the gospel and secular industries together," says Bill Moran, the conference coordinator. "The purpose is to assist the gospel music industry in terms of what is needed for it to spread into the secular market and to aid the secular market in terms of what gospel music is bringing.

"It is going to be heavily involved with secular and gospel on every level.

An advisory board comprised of

(Continued on page 44)

Put Your Money Where The Heat Is!

Celebrate Black Music Month with 20th Century-FOX Chi-Sound Records

Manufactured and Distributed by RCA Records

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10th Anniversary

American Talent International Ltd.
888 Seventh Avenue · New York, N.Y. 10019
AFM Pay For Video Software Up In Air

By RICHARD M. NUSSER

NEW YORK—Negotiations between the American Federation of Musicians and the recording industry regarding video software productions are snagged on the issue of whether videocassettes and disks should be separated from cable and pay television usage so far as wages and royalty payments are concerned.

So says Victor Fucilethau, the 30,000-member union’s president who recently won re-election to his second three-year term.

In an interview Wednesday (25), Fucilethau explained the background of the initial round of negotiations held in late April with an industry committee attempting to arrive at a formula governing future productions for home video (Billboard, May 10, 1980).

“What the musicians want is a fair season fee,” he says, “and to participate in some way in royalties on the product.

“Initially we were talking about product that was solely for home use, as photographs are printed today,” he continues. “But the companies said that market wouldn’t large enough to absorb production costs so they wanted the right to use that same product for pay television.”

“Our position now is that’s an entirely new market,” Fucilethau says.

“Besides, we have agreements now with Home Box Office and other pay TV suppliers so we would expect the recording companies to feel free to sign those agreements as well with pay TV.”

(Continued on page 15)

CBS DISTRIBUTING

TSOP Is Reactivated By Philadelphia Intl

By ED HARRISON

LOS ANGELES—Philadelphia International Records is reactivating the Sounds of Philadelphia label, with both lines to be distributed by CBS. The action ends about six months of speculation as to whether Philly International would renew with CBS or seek distribution elsewhere.

The Sounds of Philadelphia label, commonly referred to as TSOP, was originally launched in the mid-’70s achieving success with People’s Choice and Archie Bell & the Drells. The last TSOP release was in October 1976 with Instant Funk’s “Get Down With The Philly Jump,” with the label merging into Philadelphia International in early 1979.

In a manner and fashion similar to the Small Faces and the Who, Funky STL (i.e., TSOP) will be the O’Jays, MFSB & White and the Stylistics, MFSB and Jean Carn, all transferred from Philadelphia International with the exception of the Stylistics who are affiliated with PolyGram.

According to Larry Depet, president of Philadelphia International, the reason for starting up the TSOP label was due to “the abundance of talent on Philadelphia International. The launching of TSOP will create a new identity that will function separately from Philadelphia International,” he adds.

The Philadelphia International roster now consists of Teddy Pendigrue, Teddy Green, and others.

(Continued on page 3)

87 Presley Cuts In $69.95 Limited Package

NEW YORK—RCA Records’ limited run of 250,000 numbered copies of Elvis Presley’s “Revised for Home Video” package, was sold out in 1 LP package,吸毒 7200 copies of the Elvis Presley CD and cassette packages last year, according to company records. RCA plans to market about 150,000 of the LP version, 130,000 of the cassette and 2,000 for 8-track versions.

The tape counterpart, each package holding four tapes, will be housed in a box similar to the LP release so as to contain phonos and a 20-page booklet.

The album will carry a suggested list price of $69.95, with a cost to U.S. accounts of $37.60, with an anticipated equivalent pricing for overseas markets. Naturally, discounting will cut the retail price.

An RCA spokesman insists that sales will be on a “first-come-first-served” basis, but he also indicates that some system of country allocations would be devised for foreign territories. In some countries, like Australia, the Presley legend is particularly strong.

“Elvis Presley,” produced by Joan deary, of RCA’s West Coast staff with the cooperation of

(Continued on page 3)

CBS DISTRIBUTING

6 Multi-Record Albums In Top 30 On LPs/Tapes Chart

By PAUL GREEN

LOS ANGELES—The number of high-priced multi-record sets on Billboard’s Top LPs & Tapes survey is down compared to this time last year—but there are significantly more where it counts, in the chart’s uppermost ranks.

Last year at this time, 18 high-ticket double-disk sets crowded the top 200, 18 of them were in the top 100. This week there are only 14 such sets in the top 200 and just six in the top 100.

But all six of those albums are in the top 30, and three of them jam the top 10. Last year, by contrast, there were only two multi-record sets in the top 30, and only one in the top 10.

Another statistic: three of the five albums which have topped the Billboard chart this year have been double-disk sets listing for $13.98 (the Bee Gees’ “Cradles” on RSO, Donna Summer’s “On The Radio” on Casablanca and Pink Floyd’s “The Wall” on Columbia).

But of the 11 albums to hit No. 1 in 1979, only one carried a last price above $8.98: Donna Summer’s double-disk, “Skyscraper” ($13.98).

All of this suggests that while consumers may be finding it harder to afford one of these expensive packages, if the album is appealing enough, he/she will find a way. Otherwise, increasingly, they’ll pass.

A perfect example of this axiom is Frank Sinatra’s triple-disk collection “ Trilogy” on Reprise, which moves up to a starred number 17 this week despite its steep $29.98 last price.

There are only half as many double live albums on the chart as there were at this time last year, but most of those listed are doing exceptionally well.

Eric Clapton’s “Just One Night” on RSO ($13.98) is now in its third straight week at a starred number two. From this week’s list, a couple of interesting titles stand out. Cannonball Adderley’s “The Best Of” on Capitol is priced shy of $13.98 on Casablanca, while “The Beatles” on Apple is priced similarly.

Last year at this time, Bob Dylan’s “Christians L’P, ‘Welcome To The Club’ ($11.98).”

(Continued on page 3)

CBS DISTRIBUTING

WTFM-FM’s HARD ROCK DUE SOON?

By DOUG HALL

NEW YORK—The sale of WTFM-FM in this market to Helter Broadcasting for $8.7 million could signal a major new round of competition in FM rock ’n roll radio here.

Helter, an aggressively operated chain headed by Tom Hoyt, who makes his office in Chicago with Helter’s WLUP-FM, is sure to fight for a larger share of listeners than the Friendly Front, the appliance dealer which sold the station to Helter, ever did.

Helt’s wisely will not tip his hand as to what format the station might adopt. It will be several months before the Federal Communications Commission gets around to approving the sale. But the soft rock format with elements of nostalgia, which has never won significant ratings, is likely to go.

While there is no indication of

(Continued on page 14)
Summer Is Sued For 42 Million
Casablanca, Rick's Music File L.A. Cross-Complaints

By JOHN SIPPEL

LOS ANGELES—Two local Su-
pere Court cross-complaints seek $42 million in damages from Donna Summer and could threaten her rec-
ing career with the release of a new album. The suits, filed by the label (Billboard, June 28, 1980).

Casablanca Records and Rick's Music, Inc., the Casablanca publishing company, are seeking to enjoin Summer from making a deal with another label and to prevent her from interfering with publishing rights to her songs. The June 20 filing by the Poly-
Gram companies alleges she breached her recording pact and asks for $42 million in damages.

In the second action, the Bogart restraint filing alleges the former Summer personal manager Joyce Bogart asks to be relieved from provisions that agreement with the singer. In addition, Bogart contends she has been deprived of commission payments, totaling in excess of $200,000, due to the publisher's refusal to distribute the singer's albums. The Bogart filing alleges Summer earned $9 million dollars of sub-
scription and invasion of the plaintiff's reputation.

In her late January 1980 pleading against Bogart and her husband, Neil Summer charged she was abused. The suit seeks for $10 million (Billboard, Feb. 9, 1980). In a separate answer to Summer's

Executive Turntable

Record Companies

Le Armstrong exits as Motown's international director in Los Angeles after four years, and his replacement has been previously served in MCA's global department in Los Angeles. He previously worked for A&M in the Los Angeles market and most recently served as national promotion director for EMI/Unistar Records in Los Angeles. Also, Gary Bonat moves in Los Angeles, USA, to national managers role. He was a national promotion director for Curb Records in Los Angeles. He also served as vice president of promotion for Boatwright Enter-

mt in Los Angeles.技术服务, the newly-forming Los Angeles-based entertainment firm. Armstrong was named national promotion director for Chrysalis Records in Los Angeles. Peter Munves takes over the newly-


Publishing

Brenda Andrews is tapped as vice president of publishing at A&M Records in Los Angeles. She joins the company as an executive vice president in 1967 and was previously appointed assistant director of publishing. Andrews has been a sales manager at A&M Records and most recently served as director of A&R at Infinity Records in Los Angeles. She has served as a sales manager at A&M Records and most recently served as director of A&R at Infinity Records in Los Angeles.

Related Fields

Michael Klinek departs his full-time slot as executive vice president of Front Line Management in New York, but will report-

edly continue working with the organization independently on various record promotion projects. Klinek, who joined the firm last August, several months after existing Atlantic Records, where he served as senior vice president. It is in that capacity that he served as the leader in opening the market for the singer. He has served as a sales manager at Atlantic since 1977. Howard Liley is upped to sales manager of A&M's Video-Audio Sys-

tems Division in Redwood City, Calif. He was the product manager for the A&M/helicopters division of Pioneer Electronics, the video/disk marketing director in Moonachie, N.J. He joined the firm last year as a videodisk marketing specialist. Al Rosenblatt in Ana-
heim, Calif., replaces Gabriella Engelbrecht as the district manager based in Anaheim. Bill Sparling as Northwest dis-

trict manager based in Cuyahoga, Calif.; and Jack Arnold as Southeastern district manager based in Greensboro, N.C.

Jere Saperstein takes over as vice president of New York's Madison Square Garden Attractions. He joined the Garden in 1978 as executive assistant to the president.

Huston Hot; Sales Stable

HOUSTON—This oil-rich city en-
dured several days of 100-degree temperatures last week, but these days are expected to be seasonal. The weather can even be so hot that some on the market report have been able to make some sales.

Spearheading the market report are several days of 100-degree temperatures last week, but these days are expected to be seasonal. The weather can even be so hot that some on the market report have been unable to make some sales.

Moss Launches Drive For Classical Assy.

By ALAN PENCKISH

CHICAGO—Country music and black music have their trade associations and marketing strategies to promote the interests of classical music may be in the wings. The new organization specifically identified as the ASSN. for Classical Music, is being styled after Nash-
ville's Country Assy. and is the early support leaders from the classical record industry, major clas-
sical concert artists, and prominent figures in publishing, music education, artist management and concert pro-

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www.americanradiohistory.com
If you like the single, you’ll love the album.
Canadian Brass Rates a Single

NEW YORK—Spurred on by MOR radio play in both the U.S. and Canada, the Moss Music Group is editing a single from its album, “Unexplored Territory” by the Canadian Brass & Friends.

The label, which rarely gets into the singles field, says a number of cuts from the package are being exposed on pop radio, most notably “The Joust,” the subject of the single, which is being edited out of all Canadian

At one Canada station, CFRB, said to be country’s top MOR outlet, “The Joust” will obtain “regular rotation,” a label source reports.

In the U.S., cuts from the album are being programmed by WNEW-AM New York, WSAB-AM Atlanta and WGN-AM Chicago. Besides “The Joust,” the cuts include “Royal Fireworks” and “Amazing Grace.”

According to Julian Rice, Moss Canada marketing vice president, sales are nearing gold, which translates to 50,000 copies sold in Canada. In addition, the CBS Records of Canada-owned 31-store retail chain, A&A, is promoting the album through its national classical manager, Norman Miller.

Before the year is out, Moss Music Group plans to issue two more sets by the well-traveled instrumental group, “A Touch Of Brass” and “Best Of The Brass.” The label recently marketed a singles cut from its “New Day” set by the King’s Singers. The A side is “Money, Money, Money,”

ON TARGET—Peter Gabriel signs autographs and meets fans at Tower Records Sunset Blvd. store in Los Angeles. The appearance tied-in with his Greek Theatre appearance in support of his debut Mercury LP.

N.Y. Pirate Winley Fined $12,500; Says He Will Appeal

NEW YORK—Paul Winley, the first record manufacturer found guilty of unauthorized duplication of sound recordings under the new New York anti-piracy statute, was fined $12,500 and given five years probation. Winley says he will appeal.

State Supreme Court Judge Martin Siecher dismissed the guilty verdict on all counts relating to material allegedly pirated from Nashboro Records. Since the judge ruled there was insufficient proof that the ownership of copyrights to Mahalia Jackson songs were transferred from Apollo to Nashboro. The five remaining counts concerned recordings owned by CBS and Savory Records.

Judge Siecher also ordered Winley to make available to the Recording Industry Assn. of America all books and records so that the RIAA could determine what royalties were due as a result of Winley’s illegal activities. This the judge did on his own, without any prompting from the RIAA, the association says.

Capitol Logo Is Revamped

LOS ANGELES—Reflected the increasing importance of cassette sales and the diminishing impact of 8-track tapes, Capitol is changing its logo from Capitol Records & Tapes to Capitol Records & Cassettes in all advertising.

The label is also adjusting its order forms so the hierarchy is albums-cassettes-8-tracks, rather than albums-8-tracks-cassettes—the long-established industry norm.

“With the actual sales trend shifting to cassette, our emphasis had to shift too,” notes Dennis White, Capitol’s vice president of marketing. “And we wanted to get the people at retail thinking more in that direction.”

White notes that the industry-wide tape mix is now approximately 60% cassette and 40% 8-track. “It varies from release to release and from act to act,” White adds.

Extension To CBS

NEW YORK—CBS Inc. has been granted an extension to July 17, to move against or answer an action in U.S. District Court by Sam Fichtelberg, owner of the Record Haven retail and one-stop operation (Billboard, June 14, 1980). In his amicus action, Fichtelberg charges the CBS Records Division of CBS Inc. with violation of Section 3 of the Clayton Act through its return policies and alleged price and credit discrimination.

FOR THE RECORD

1. On April 5, 1978, District Judge William P. Gray held that Capitol Industries-EMI, Inc. had not violated the securities laws of the United States and that the Minority Stockholders on whose behalf the suit was brought would take nothing.

2. On June 16, 1980, the judgment that the Minority Stockholders represented by Rocco Catena would take nothing was affirmed in an unanimous decision by three Judges of the 9th Circuit Court of Appeals.

The scurrilous charges made against Capitol by the plaintiff under the protection of court pleadings and repeated in this and other trade publications have proved to be false and without foundation. All four Judges who considered the charges found them lacking in merit. Capitol’s uncompromising integrity has been proved. Capitol’s dedication to the highest ethical standards was vindicated.

Our reputation is intact! We hold our heads high!

Bhaskar Menon
President & Chief Executive Officer
Germany has given us superb cars, fine wines, and devilishly good rock and roll.

Germany has given us Lucifer's Friend.

Lucifer's Friend

Sneak Me In

The demonic new album from Germany's hottest rocking export.

Available on Elektra Records and Tapes

Produced by Lucifer's Friend

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Video Interest Links Precision, RCA U.K.

The executive structure of RCA Records/PFT hasn't been revealed, beyond the appointment of Louis Benjamin as chairman. He had been chairman of PFT Records.

Nor are there any details of the fate of the troubled RCA Records factory in Washington, County Dur- ham, or the Precision plant in Malm- shurn. Survivors believe one facility is sufficient for the new company, particularly in view of the depressed state of the U.K. market.

The new partnership benefits both RCA and Associated Communications through more streamlined management and more efficient fa- cilities operating under the RCA Corporation president, Edgar Griffiths, and Associated Communications chairman, Lord Grade, in a joint statement.

Negotiations began earlier this year in London and New York, with a relatively tight veil of secrecy. At one time, speculation suggested that the deal would see Precision hand- ing over RCA Recordings in the U.K. un- der license, and RCA representing Precision's interests in the U.S. By the time the talks broke down, they had embraced the idea of merging and making that known to the world's video field, clearly of interest to both partners, and a joint vent- 

ute emerged as the most satisfactory outcome.

Associated Communications will make available its considerable film and video catalog to the new ven- ture, and RCA will make it part of its foundation in its thrust into the videotape and videodisk market.

For its part, RCA will make avail- able to the new firm those Selectivision videotapes for which it holds patent rights, mostly a catalog of fea- ture films and children's material and other items.

The union of the two companies' distribution networks will create an entity with a 6.8% share of the U.K. album market and a 9.4% share of singles sales in the U.K. market.

For the first quarter of 1980, RCA had a 4% share in albums (behind EMI, CBS, A. Vidor, AAM and Phonogram) while Precision/ Pye wasn't significantly placed. In singles, RCA took a 5.8% share (placed eighth).

The new venture will combine the strength of RCA and its family of record labels, including RCA Records, 20th Century-Fox and Prestige—with the Pye lineup of local talent (the Real Thing, Yardbirds, Mike Baxendale) and licensed labels (including Casablanca and Buddha).

The new division differs from the Wes- led-in unit in that it will not en-gage in marketing, but deal with third parties such as Reader's Digest and Time-Life, among others. Wes- led also may make deals for product other than record albums.

"We've never presented a unified front in the marketplace for Poly- Gram-associated product, but now clients can deal with centralized ac- tivities," explains Fisher. "We see ourselves as a viable competitor in this field."

Currently, Fisher's new division has a 5.5% share of the Cash Record Operations, which is an 11-year veteran in direct market- ing. He was formerly president of Tammworth Music and was involved with the market division of Roulette, Columbia and RCA.

The new unit incorporates the special projects arm of PolyGram Direct Marketing, which recently marketed a promotion package for Lady Diana.

Paraphernalia Sellers Sue Over Ordinance

LOS ANGELES—A group of local retailers seeks court determination of their constitutional rights in a suit against a local ordinance barring the sale of drug paraphernalia.


Mayor Tom Bradley, the City Council, Chief of Police Darryl Gates, Controller Barr PINES and County District Attorney John Van De Kemp are defendants in the Su- perior Court case.

Additional plaintiffs are paraph-ernalia manufacturers and dis- tributors and retailers in other fields.

The pleaders want a court assess- ment of the recent Civil Court ordi- nance patterned after others passed at the local level nationally. The statute requires a retailer put headshop supplies in a room where minors are not allowed.

Sellers & Weisz Get Springboard Assets

NEW YORK—The assets of Springboard International have been acquired by Jesse Sellers, one of the industry's pioneer cutout mer- chandisers, and David West, a West Coast industrial launderer.

Sellers says the deal with Marine Midland Bank and court-appointed trustees amounted to $3 million about $1 million of which went to satisfy various debts of the bank- rupt, verticle distributor.

In addition to album inventory, the assets include Springboard's building at 947 U.S. Highway 1, Railway, N.J., which houses press- ing and duplicating facilities, color separations, photo and artwork equipment.

Sellers, who operates National Mercantile Corporation, indicates that he and Weisz will liquidate these assets. Album inventory sales have been as- sociated to Paul Lipson, industry vet- eran who has worked on the whole- sale level for such labels as London, Pickwick and CTI.

25% Profit Jump By Ampex Corp.

LOS ANGELES—Ampex Corp. reports a 25% profit increase for the fiscal year which ended May 3, to $24,259,000, or $2.12 a share. That compares to $18,171,000, or $1.60 a share, for the year-earlier period.

Revenues for the year advanced 19% to $469,100,000, from $379,900,000.

Fourth quarter profit was up 13% to $6,305,000, or 5 cents per share. From $5,463,000, or 48 cents per share, on increased revenue of $121,200,000, compared with $107,700,000 in the same period last year.

After Testing, TSS Retail Web Ups Tape Prices

NEW YORK—The 31-store TSS Retail World/West is the first to get the price of its prerecorded tape in- ventory, as an aftermath of a month- long test program in outlets (Bill- board, May 24, 1980).

Roy Imber, whose Eloy Enter- prises of Freeport, N.Y., operates the chain, says the test phase did not un- curthmAh resistance to the in- creases.

Under the program, the $7.98 tapes sold for $7.29, to the regu- lar price of $6.50. The program began for the $9.99. Now, all TSS/Record World stores will re- flect the higher prices.

Imber adds that current pricing on LPs, $6.99 for $7.98 and $9.99, will remain the same be- cause “competition at this level calls for it.

When he originally reported the test program, Imber said he was seeking to determine the advisability of taking price increases while cover- ing overhead costs and manufactur- er price increases.

The test program took place in stores in New Jersey, Connecticut and upstate New York.

Video SS Rocket

NEW YORK—Consolidated rev- enues for the Video Store, of Amer- ica for the third quarter ending March 31, 1980, were $3,709,000, a 36% increase over the same period last year. Net income was $212,000, compared to $63,000 for the quarter last year.

Nine-month revenue rose 40% over the last fiscal year to $9,143,000, and net income jumped 97% to $432,000.

Financial Licensing Is PolyGram's Newest Win

NEW YORK—A new arm of PolyGram Record Operations USA soon-to-be-formed to be in the area of licensing recorded per- formances and finished product to third party concerns. This will in- clude direct-mail, television and key broadcast outlets and premium recording services.

According to Irwin Steinberg, chairman of PolyGram Record Op- erations USA, the new unit, Poly- Gram Special Projects has been formed under Abe Weiss.

Fisher, who served as director of special projects for PolyGram Direct Marketing, succeeds him under Abe Weiss, will draw from the cata- logs of Polydor, MFP, Phonogram, Mercury, CasaBlanca, DGG, Philips, London and Verve in making licens- ing deals.

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BARRY WHITE'S
"SHEET MUSIC"

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T-Shirt Seizure

NEW YORK—Following an injunction issued by the U.S. District Court for the Southern District of New York, federal marshals cracked down at Madison Square Gardens last week. The order, issued by Judge Vincent L. Broderick and then renewed by Judge Robert J. Ward, permitted the marshals to seize T-shirts and other merchandise bearing Joe's name or likeness under provisions of the Lanham Trademark Act. The seizures represent an escalation of the battle T-shirt bootleggers. “Some guy would come up and want to buy a shirt,” said someone named Steve, who didn’t want to give it to him, and he would pull out a badge and then take you to a back room where they take the shirts and issue you a summons. They gave you a receipt for the shirts and said if you wanted them back you had to come to court. But you know you’ll never get the shirts back,” said Ralph, still selling shirts on the road for an hour after the end of Monday’s (23) Joeland concert.

“...that’s about the way it happens,” comments Jules Zalon. Joe’s attorney, Zalon says that after the first night’s over he could not believe what happened.

(Continued on page 72)

Rock ‘n’ Rolling

Steelly Dan's LP Is Year in Production

BY ROMAN KOZAK

NEW YORK—Steelly Dan just celebrated its first anniversary recording its new album at the Sound Work Studio in New York. In early April, producers David Katz and Andy Zalon announced in the Billboard that the release date for the LP will be September 26. The band will be on tour and planning to "get the LP done" at the same time, and having every- body tuned into the music at the same time. The chemistry of cutting a track as far as we are concerned depends on having people "in the game" at the same time, and having everybody tuned into the music at the same time.

"...it is too dissimilar from ev- erybody else, but we are more de- manding. We want to take the other guys that who adds that "never, ever," are the songs written in the studio itself.

They are working with chairman Fagen and Becker before and then "we al- low the (other) musicians the free- dom..." says Katz. "To find some- thing of the tunes in the style for which we hired them," explains Katz. Having a studio for a full year can pretty much tie up that studio in various other projects. Steelly Dan LPs are presently centered on the studio.

"...it is taking so long to make the LP...

"We are meticulous in our work and we have had some mishaps," says Katz. "There were some per- sonal problems. Walter broke his leg a while ago, that's hard to say how much that slowed us up since we did continue to work."

The trend in music is to simplify and not complicacy, says Joe. Steelly Dan plays by its own rules.

"We are not part of the trends in any case. We're not in a marketable, applicable fashion," says Katz, who adds the new LP is a natural progression of Steelly Dan's earlier work. The LP has a "luxury of choosing whom it wants, so different musicians appear on dif- ferent cuts. Katz says the basic line up will still be musicians who have appeared on previous Steel- ly Dan LPs, though there are some new musicians from New York involved.

"We felt we could get more fresh- ness and more diversity of musical ideas if we had some new players.

Yes Networked On NBC Radio

NEW YORK—NBC’s Sound Network is building a lot of pro- gramming around the newly re-organized Traffic Network. As a special fall that will include a live network hookup from Madison Square Gar- den. The Atlantic group will be net- worked live from the Garden Sept. 6, 1971, in a non-broadcasted in- agreement with EDR/Media, which will feed the show on specially or- dered tape and perform the studio line up for stations. The feed is being limited to these stations reportedly because of the high cost of stereo networking.

But the Source will offer a "Yes Encore" program. Similar to the special will be a three-hour magazine-program format that will include music and interviews compiled by the show’s producer Denny Somach. Somach, who is also a disc jockey on WYSP-FM in Philadelphia, put the show together while the group was recording its forthcoming At- lantic album in London this May (Billboard June 21, 1980). The Madison Square Garden broadcast is in an agreement with EDR/Media, which will feed the show on specially or- dered tape and perform the studio line up for stations. The feed is being limited to these stations reportedly because of the high cost of stereo networking. But the Source will offer a "Yes Encore." "It is also a show for the network’s affiliates who will be able to carry the concert in a recorded form.

For further information and rates, call Steve Braeberg (212) 733-7799 or (914) 634-2446

Tennessee Ernie Ford & Brenda Lee Cut New LPs

BY ELIOT TIEGEL

CHICAGO—Another Ernie Ford & Brenda Lee recording, one of the newest companies in the expanding audiofiles recordings field, is to bring back the clock in hopes of providing the most up-to-date sonic excitement.

This month the newly-formed Minneapolis-based company has released albums that combine the pop sound of 20 years ago with the technical production quality found in records made in the last three years.

Popular 1950s and 1960s rock and roll performers such as Jan and Dean, Little Richard, Chubby Checker and Sam and Dave are featured on the albums. The recordings, presenting origi- nal hits, all are very recent vintage using the latest in multi-track recording technology.

The record will carry a $17.98 list price and apparently will be targeted at the true audio buff rather than historic minded rock fan or nostalgia market.

According to Tom Diehl, company president, the idea for the "Rock & Roll Legacy" series is to meet the need for "new and more" (Continued on page 72)

Early Rock Artists Recut Old Hits Audiophile Style

BY ALAN PENCHANSKY

CHICAGO—Audio Engineers, one of the newest companies in the expanding audiofiles recordings field, is to bring back the clock in hopes of providing the most up- to-date sonic excitement.

This month the newly-formed Minneapolis-based company has released albums that combine the pop sound of 20 years ago with the technical production quality found in records made in the last three years.

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According to Tom Diehl, company president, the idea for the "Rock & Roll Legacy" series is to meet the need for "new and more" (Continued on page 72)
CARNegie CEleBRATES 90TH

NEW YORK—The Carnegie Hall debut of four major U.S. orchestras will be recreated during the 90th anniversary season of the famed concert hall in 1980-81. The orchestras are the Boston Symphony, the Cleveland Orchestra, the New York Philharmonic and the Philadelphia Orchestra.

Another recreated premiere will be the touring Czech Philharmonic’s performance of Dvorak’s “New World” symphony, first performed in 1893 at Carnegie Hall.

Violinist Isaac Stern, who will be celebrating his 60th birthday and 20th anniversary as president of Carnegie Hall, will be presented as soloist in four orchestral concerts plus chamber and solo works.

According to executive director Stewart Warkow, Carnegie Hall is in discussion with several companies about record and broadcast productions relating to the anniversary.

BLUES DUES—A $50,000 check from Universal Pictures and Blues Brothers Productions for distribution to children’s charities is accepted by Chicago Mayor Jane Byrne from Blues Brothers Dan Ackroyd, left, and John Belushi. The donation is a gesture of thanks to Chicago for hosting production of the “Blues Brothers” feature film.

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Copyright Tribunal
Listens To Yetnikoff

• Continued from page 3

will be forced to go back to work as “dishwashers and waitresses.”

Higher mechanical rates might even force CBS to drop production on less profitable lines, said Yetnikoff, using classical music as an example. “If the economic punch gets too severe,” he said, “classical is one of the first areas we’ll have to get out of.”

Yetnikoff objected to the National Music Publishers Assn. proposal to set the mechanical royalty rate at 6% of the suggested list price of records.

Many record companies, CBS included, are in the process of getting rid of the suggested list price, he explained. Answering a question posed by Commissioner Clarence James Jr., Yetnikoff said that if forced to decide, he would suggest that the Tribunal somehow determine the actual selling price of records and set a mechanical rate at some percentage of that figure.

Yetnikoff stated that he believes whatever rate the Tribunal sets will become the actual mechanical royalty rate. “It’s not going to be a ceiling,” said Yetnikoff, noting that most Harry Fox contracts call for the “statutory mechanical rate.”

Yetnikoff was followed Thursday (26) by De George Butler, vice president of Columbia’s jazz and progressive music label. He told the commissioners that dramatic changes have taken place in the industry in the last decade.

“Our years ago, material came from publishers and was merely recorded,” Butler said. “Today, the artist is a songwriter as well. Many artists are reluctant to record music other than their own.” Butler said that 98% of jazz artists compose their own music.

TSOP Reactivated

• Continued from page 3

cgrass, Lou Rawls, the Jones Girls, Duster Warner, Jerry Butler, Franiegue, Leon Huff, Dee Dee Sharp, the Futures, Bobby Rush, Silk and Billy Paul.

Depe adds that the reason for transferring Philadelphia International artists to TSOP is to balance the roster so that too many similar type acts won’t be on the same label. Future signings to both labels will follow that philosophy.

Depe will become president of both labels and the current Philadelphia International staff will work product by both labels.

First product on TSOP will be the O’Jays’ “Girl, Don’t Let It Get You Down,” scheduled for release the first week in July, followed by its album “The Year 2000” at the end of July.

McFadden & Whitehead’s “I Heard It In A Love Song” will shortly follow with the Stylistics’ “Hurt’s Up This Way Again” to be released in August. Releases by MFSB (album and single) and Jean Carn (album and single) are expected in the fall.

General News

Steppenwolf Files Lawsuit

LOS ANGELES—Steppenwolf and Steppenwolf Productions seek more than $1 million damages from New Steppenwolf, claiming contractual breach and business interference, in a Superior Court suit here.

The plaintiffs allege that John Goadsby also known as Goldie McFadden and Nick St. Nicholas also known as Nicholas Kasbaum and Kent Henry violated release settlement agreements made in 1977 and 1979.

The amended pact of July 1979 called for the defendants to pay $1,500 to the plaintiffs, along with $875, which covered performances prior to July 1979 and 5% of gross on performances after that date with monthly accountings.

The suit also charges defendants authorized more than one group at a time to perform as Steppenwolf, worked without St. Nicholas and Goadsby and used John Kay’s name without permission. The suit charges these infractions were brought to the attention of the defendants and Steve Greenberg also known as Steve Green of Advent Talent in November 1979.

Big Pink Contract

SAN FRANCISCO—Locally-based 415 Records has closed a studio deal with the 16-track Big Pink Studios of Mill Valley, Calif. The deal calls for production at Big Pink of three albums to be released on the fledgling label.
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Excelsior Records and Tapes, 7500 Excelsior Boulevard, Minneapolis, MN 55426
© 1980, Pickwick International, Inc. Printed in U.S.A.
Last August CBS Records instructed me a new $5.98 price line. The idea of reducing good selling $7.98 albums to $5.98 seemed to confound the fans of ray of hope. Unfortunately, CBS failed to make any allowance for merchandise already in stock, which meant that the consequent shock and surprise on the part of dealers and customers who carry a complete inventory would suffer a heavy loss. When a price increase goes into effect we make no additional provision for merchandise already in stock, regardless of competition, which permits the manufacturer to give a notice increase. Even when our inventory value increases and we can therefore increase our prices, because everything sold must be replaced at the higher cost.

**'Are we really as stupid as manufacturers think we are?'**

To make matters worse, Mr. Sam demands taxes commensurate with the higher inventory value. Furthermore, when a price increase is announced, the Wholesalers are expected to pass on the tax bill at the old price. Thus resulting in a loss of cash out-of-pocket.

Not to say, CBS' action caused a flurry of indignation on the part of subdealers and distributors. Such response failed to move CBS which chose to stall, suggesting that if one did not like it, he could sue.

Nineteen months after the CBS frais, WEA announced a similarly ill-advised $3.98 price policy. Having decided, apparently, that if CBS goes away with the idea, it is disturbing indeed when on a Monday morning, you receive from WEA a shipment: by truck and by mail no notice to individual dealers that prices will be raised to $5.98.

A call to Henry Droz, President of WEA, evoked the response, "that's what you wanted, so you got it." He further called to WEA sales office and learned that it was necessary to staff the sales force, and to branch manager also resulted in the same party line.

Each of these WEA representatives claimed that: unless our catalog is $5.98, our dealers will not carry the stock. Our subscribers, including our own. It is mine if the voice is the wilderness, then the answer is yes.

So a postscript is only to false that RCA, which recently announced its new $5.98 price set, is up in a logical and reasonable manner. Every record record to $5.98 gets a new price, not because of changing the old prefix can be recovered for a credit at the $7.98 rate.

One can only hope that other manufacturers who have yet to launch $5.98 for this will consider this fair and sensible approach.

Jerald Richmond is president of Richmond Records, Inc., a magazine publisher in Pennsylvania, N.J. We're getting here, as a matter of fact, the fan meet and branches outlets in the 150 store chains.

**Articles appearing on this page are designed as a forum for the expression of views of individual contributors. Contributions should be submitted to I Horwitz, Commentator, Billboard, 1515 Broadway, New York, N.Y. 10036.**

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**Letters To The Editor**

**Dear Sir,**

I read many articles in Billboard over the past two years giving reasons (or excuses) for the slump in record sales. The blame has been placed on everyone from bootleggers to bootleggers. None on the sacred cow executives of the major labels.

As an administrator in the Midwest, I have seen time and again when a $2 or $3 in tip price marks the difference between a big LP or a medium-sized seller. To anyone who says the reasons are the fault, who knows, we may survive and do more business without them.

Mike Quick

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Mike Quick
ATLANTA—There are certain traditions in Atlanta radio—and WZGC-FM, better known as Z-93, isn’t one of them.

Look back on the history of radio in this metropolis of the Southeast and you’ll run across mentions of 40 kW clear channel giant WSB-AM, never anything less than number one in the market and fabled Top 40 station WQXI-AM, a powerhouse of national renown back in the ‘60s and early ‘70s as “Quxie in Dixie.”

But Z-93? Why, 10 years ago it didn’t even exist under those call letters. Born out of the ashes of classi
cal station WAGA (AM), Z-93 six years ago started off looking like it was going to set any new traditions, either. A pro
gressive format and the Top 40 format came and went in rapid, un

distinguished succession. WSB ruled overall and Quxie owned the rock audience.

But then came the third format—FM Top 40—now the rise of the younger side of the radio band. And though it was quickly tagged as a temporary phenomenon be
}
cause of its screaming decibels and the fact that it dominated the teen-

age audience, the station continued to grow.

And grow. For the last several years, Z-93 has ranked second only to WSB in the Arbitron ratings. And, no longer consid-
ered just a teen station, Z-93 and its program director are looking to continue their dominance and establish a radio tradition of the future as the city’s leading “mass appeal” contemporary station.

Young, 29, and p.d. of the station for the past three years, Young has spent a good part of his time “fine tuning” Z-93 in an effort to maintain its ratings strength while avoiding everything from adding to the “I love Atlan-
ta” campaign, which we have copyright, to hanging down the placing of the disk jockeys. Day-part

ning more, eliminating some harder rock songs, playing more cuts each week, adding a harder rock

sound to bullies who have been big. If you’re not careful, you’ll end up looking like an adult con-

temporary station.

In addition to trying to keep the playlist balanced, Young has spent a good part of time “fine tuning” Z-93 in an effort to maintain its ratings strength while avoiding everything from adding to the “I love Atlanta” campaign, which we have copyright, to hanging down the placing of the disk jockeys. Day-part

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temporary station.

Heftel Buys WTFM

ABC officials are not denying that Metromedia may have a valid claim. Their explanation is that the deal was firm before a market-by-mar

ket list of current DIR clients was checked out.

“Our first worry was getting the product,” says one ABC source. “It wasn’t about whether one or two stas

wouldn’t be able to carry it.”

WNEW-FM is New York’s lead

ing rocker among upper demographi
ciles. It relies heavily on concert coverage such as that produced by DI

and has already signed with NRC’s Source for additional concert fare.

WNEW-FM is Metromedia’s strongest competition, particularly among the 12-25 age group that make up a si

able portion of the rock concert


programming. Its mix of

easy listening, rhythmic and hip

rock, and ’60s and ’70s classic

tracks has been a successful

combination for the station.

In addition to trying to keep the playlist balanced, Young has spent a good part of time “fine tuning” Z-93 in an effort to maintain its ratings strength while avoiding everything from adding to the “I love Atlanta” campaign, which we have copyright, to hanging down the placing of the disk jockeys. Day-part

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sound to bullies who have been big. If you’re not careful, you’ll end up looking like an adult con-

temporary station.

ABC's WPLJ-FM, was more stoic.

"We'll sit and wait and see and do the best we can."

Heftel operates KYK-FM in San Diego, KGMB-AM Honolulu, WXXS-AM Boston and is in the process of purchasing WLVV

Fairfield, Ohio. The company was founded by Rep. Cecil Heftel (D,

Hawaii), who has removed himself from its day-to-day operations since he has been serving in Congress.

Mass. Stations Sell For $5 Mil

LOS ANGELES—Affiliated Pub

lished its wholly-owned subsidiary, Affiliated Broadcasting, Inc. has ac
quired radio stations WHYN-AM and

WHYN-FM in Springfield, Mass., from the WHYN Station Corp. for $150,000.

The sale is pursuant to the terms of a purchase and sale agreement signed in September 1979. The FCC

approved the transfer of the licenses to Affiliated in April 1980.


www.americanradiohistory.com

Congratulations to these writers of the 92 most performed songs in the BMI repertoire during 1979.

John Farrar
Richard Feldman
Richard Finch
Kye Fleming
Eddie Floyd
Keith Forsey [GEMA]
David Foster
Charles Fox
Roy Freirich
Snuff Garrett
Barry Gibb
Maurice Gibb
Robin Gibb [PRS]
Norman Gimbel
Graham Goble [APRA]
Gerry Goffin
Robert Ian Gomm [PRS]
Jay Graydon
Ronnie Hammond
Carl Hampton
George Harrison [PRS]
Charlie Hayward
Larry Herbstritt
Edward Hokenson
Brian Holland
Eddie Holland
Wayland Holyfield
Paul Jabara
Marlon Jackson
Michael Jackson
Raymond Jackson
Sigmund Jackson
Steven Jackson
Tariano Jackson
David Jenkins
Will Jennings
Steve Joe
Robert John
Larry Keith
Richard Kerr [PRS]
Alfons Kettner
Carole King
Frederick Knight
Bill La Bounty
Cory Lerios
Jonathan Lind
Roger Linn
Harry Lloyd
Nicholas Lowe [PRS]
Cheryl Lynn
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David Malloy
Jim Marshall
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Randy McCormick
Bob McDill
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Jacques Morali [SACEM]
Dennis Morgan
Giorgio Moroder [SUISA]
Rick A. Nielsen
Dolly Parton
Dons Payne
Stephen Perry
Ben Peters
Steve Pippin
Doc Pomus
Elvis Presley
Eddie Rabbit
Gerry Rafferty [PRS]
Charlie Rich
Bruce Roberts
Nile Rodgers
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Bert Russell
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Mort Shuman
Gloria Sklerov
Johnny Slate
Tom Snow
Even Stevens
Al Stewart
John Stewart
Carl Stone
Bruce Sudano
Rafe Van Hoy
John Vastano
Roger Voudouris
Dick Wagner
John Whitehead
John Williams
Allee Willis
Victor Willis
Brian Wilson
Bobby Wood

BMI WHAT THE WORLD EXPECTS FROM THE WORLD'S LARGEST MUSIC LICENSING ORGANIZATION.
New York— Arbitron last week shipped 11 more reports of the 241 due out from its spring sweep. Stations in the New York market were the latest to receive their April/May Arbitron "report cards."

Akron, Baltimore-Washington, Canton, Cleveland, Detroit, Houston, Galveston, Manchester, Sarasota-Bradenton, Worcester and Washington. Following are capsule reports on how these stations fared:

**ARKO**—Contemporary WAKM is continue to dominate this market with double digit share stations. The station scored a 1.9, up its 1.6 in the fall and 1.4 a year ago. Country formatted NSR/WM showed a continued loss of audiences down to 8.9 share from 6.5 in the fall and 3.2 a year ago.

**Baltimore**—MOR formatted WBAL tightened its double digit hold over WTOP, climbing to a 1.3 share, up from 1.6 in the fall and 3.0 a year ago. This was also a good book for Top 40 WRIF, WORF, and WDAY. WTOP continued to dominate this market with double digit share stations. The station scored a 1.9, up from 2.5 a year ago and 3.0 in the fall.

**WNYW**—WM had a slight increase from the 4.2 in the fall to a 6.2 share. A year ago the station averaged a 6.5 before it dropped 3.6 a year ago. WRBZ edged ahead to 9.3 from 9.0 a year ago.

**OR**—The AFM format continues to gain audience as it moves to a 6.2 share, up from 5.2 in the fall and 5.1 a year ago. CBS/WEIZ, which itself "self-destructed" successfully from a fall book of 5.1 to 2.9. A year ago the station had a 3.8 share.

**WOR**—Contemporary WRWY and WBLY continue to trail downward. WRWY is down from a 3.3 in the fall and a 4.0 a year ago. WRBY dropped from 2.4 in the fall of a 4.3 in the fall and 6.3 a year ago. Former disc jockey WGBB/WBLV dropped from a 3.4 in the fall to a 4.4 with its new contemporary format. Its sister station disc jockey oldies network, in a 3.2 share, up from 3.1 in the fall and 3.5 a year ago.

**Manchester**—This market is in a format as contemporary WFRM jumps from a 11.0 share a year ago to 11.4 to capture the top slot. Oldies and WOR-WGWR are 2, 3, with 9.8 and 6.6 and into second place. WOR-WGWR has scored from 11.0/3.5 to 10.6/4.1 in a format. WOR-WGWR-FM was up from 8.7 to 10.0.

**Saratoga**—WBGG-FM continues on its hold on this format. This time around with a 13.3, down from the 13.9 in the winter, but up from the 9.3 a year ago. One of the fastest growing stations in this market is WMAL-FM’s sister, WRQX, which has an 8.8 share.

**Washington**—ABC’s outlet WMAL scored a 19.7 in the fall, down to 13.9 share, up from 13.3 a year ago. In second place is WCAU which is "94.5" FM, which is in a format. This puts them in a tie with contemporary WSBR-FM, which has moved up from 19.9 a year ago.

**Cleveland**—WJW-FM scored enough in its numbers for its beautiful music format to move the station into a commanding 10.8 share, up from 8.8 in the winter book and 9.7 a year ago. But WJW-FM has been gaining listeners, too. The station is up from 2.7 a year ago and 1.9 in the winter to win a 9.0 share. Top 40 WHFZ-FM has been showing steady substantial growth. A year ago the station had a mere 2.3 share, but by winter it was up to 4.3 and the latest winter book brought it to 5.9.

**WNYC**—Contemporary WFME (SW) also continues to gain audience, but it is yet to get back to the 6.3 high it enjoyed a year ago. The station now has a 5.9 share, up from the 4.0 in the winter. Top 40 WHWL-FM is off from the 7.4 a had a 1.4 share a year ago and 5.9 in the winter.

**Detroit**—WIRK continues its double digit hold on the Motor City with its MOR format. The station scored a 13.1 share, up from winter’s 10.8, but down from the 13.3 a year ago. Top 40 WOR-FM is finding success with this format that has been, in its present format. The station scored a 4.6, up from 3.7 winter book share. Contemporary WYZA and Metro tops’ MOR WZMC both gained 4.4. WZMC moved up from a 3.3 in the winter and a year ago. WZMC is up from 3.2 in the winter, but down from the 4.5 a year ago. Golden West’s contemporary WHRM-FM today is down from a 4.0 in the winter to 2.4 a year ago. The station had a 2.0 share.

**Houston**—Discontinue KFRC-FM continues to hold onto number one as its share of listeners edges ahead to 9.8, up from 9.1 in the winter and 7.1 a year ago. Veasey & Company’s KMRX-FM is in second place with a 8.6 share, up from 8.5 in the winter and 9.3 a year ago.

**Manhattan**—This market is in a format as contemporary WAXA jumps from a 11.0 share a year ago to 11.4 to capture the top slot. Oldies and WOR-WGWR are 2, 3, with 9.8 and 6.6 and into second place. WOR-WGWR has scored from 11.0/3.5 to 10.6/4.1 in a format. WOR-WGWR-FM was up from 8.7 to 10.0.

**Sacramento**—WBGG-FM continues on its hold on this format. This time around with a 13.3, down from the 13.9 in the winter, but up from the 9.3 a year ago. One of the fastest growing stations in this market is WMAL-FM’s sister, WRQX, which has an 8.8 share.

**Worcester**—MOR-PWAG continues to hold its first place, this time with a 14.6 share, up from 15.9 a year ago. Beautiful WSBS-FM is in second spot with a 15.0 share, up from 15.4 a year ago. AOR WAAF-FM has a 12.5 share, down from 13.7 a year ago.

**Mail Pizza Music**

Chicago—WLS-AM is mailing tapes of actual on-air programming to two overseas restaurants specializing in pizza. The audio tapes are used to add atmosphere to dining in restaurants—Email Edward and Johansson, South Africa.

**Arbitron Spring Sweep Gives**

**Progress Report Of 11 Markets**

New On The Charts

The KINGBEEs

This trio surfaced on the L.A. club circuit a year ago. After a short seasoning of persistent gigging at virtually every nite, the band was picked up by RSO. Vocalist/guitarist James is the heart of the kitchen. Before teaming up with drummer Rex Roberts and Michael Rummans, bassist, James played with Steppenwolf from 1976-78 during its comeback tour which took him to 42 countries.

All neighbors. James, Roberts and Rummans shared a favorite brand of music: 50’s, Buddy Holly-inspired rock’n’roll. Telling themselves the KingBees, the trio prepared to jump into L.A.’s club circuit and Steppenwolf was planning to tour again, and asked James to return to the road. So the KingBees’ debut was postponed.

Once reunited, the trio landed a spot at Doug Weston’s Troubadour. Now, with a self-titled LP and charted at 45, the band will return to the road this summer, heading East and West Coast club dates.

In L.A., the band is booked by Dan Ferro, (213) 934-9618. It has no manager.

**Davis Knocks Album Giveaways**

Casablanca VP Claims Record Prizes Are Lost Sales

By John Silpep

Los Angeles—With great in dustry sales sweepstakes behind it, Casablanca VP Davey Davis: Station giveaways are lost sales. sales may be made easier for stations to listen to the singles. Maybe they hear several which are good enough to interest the music business to buy the album.

These are stringent times. When a station gives albums away and sometimes it’s up to 100 copies, those are lost sales. I’m not on the sides of singles instead of LP give aways that I think an industry association like NARM ought to produce a universal specially printed card to hold 25 singles. This would make it easier for stations to go on such a giveaway and would cut down on album freebies which directly subtract from local and regional sales,” says the former Mo tosenor vice president.

It’s a just mutual understanding of our needs. Promotion persons yearn to be treated with a measure of respect. We are proud of what we do for a living, getting records played. We must, conversely, understand how important ARB ratings are to radio.

“Sales are hard to come by. Every one counts. Right now Lipp’s Inc. Funky Town is on tops on most radio lists. Give away that album today and you may lose another.

“It’s expensive for us to reserve such a record. both the single and the LP. By the way, if you ever want to do a giveaway, be sure you have a fresh sound,”

Davis often reserves records that stations promote. “You can’t give away records, we are earnestly promoting the side.” Davis insists.

Promotion reps, the executive in si us, must continually strive to create a greater universe of radio contacts as he does. “If I try to spend a great deal of Thursday, after the station list are brought in by me and Barry Logan, in calling new programers and old friends to whom I haven’t spoken recently.”

Casablanca’s promotion department tracks more than 450 stations nationally. Davis says he depends primarily on seven regional persons, plus the backup of the PolyGram Distribution promo staff.

Early in the week, preferably Monday, Davis likes to confer si multaneously with his seven traveling persons and T. J. Lambert, national promotion director, and Michelle Hart and Janice Tully, who jointly administer salesmen in the Hollywood home base.

www.americanradiohistory.com
Southside Johnny and the Asbury Jukes

Love Is A Sacrifice

Featuring the hot new single, "On the Beach"

77 Billboard (Top LPs & Tape)

Produced by: Billy Rush and John Lyon

PHONOGRAPH, INC.
A POLYGRAM COMPANY
DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.

www.americanradiohistory.com
## Billboard Singles Radio Action
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 Appearing weekly on stations like:

WCBS-FM
KZLA-FM
KXAS AM/FM
WBKO
KIRK
KING
KHOW
WASH-FM
KIOA
WZUU-FM
KXTH
WCHN AM/FM
WVOB-FM
WTLB

New York, NY
Los Angeles, CA
San Francisco, CA
Boston, MA
Houston, TX
Seattle, WA
Denver, CO
Washington, DC
Des Moines, IA
Milwaukee, WI
Norfolk, VA
Norwich, NY

WWJN-FM
WGF-FM
WAMW
WAIM AM/FM
WCOS AM/FM
KGQA AM/FM
KZFM
WKAX
WKCM
WAYY
WIXX-FM
WJAE-FM
KDOE
KXIV-FM
KPRQ

New Lexington, OH
Youngstown, OH
Huntington, WV
Anderson, SC
Columbia, SC
Aiken, SC
Charleston, WV
Charlottesville, VA
Spokane, WA
Chippewa Falls, WI
Green Bay, WI
Morgantown, WV
Honolulu, HI
Pensacola, FL

WKBR
KTLY
KXUV-FM
WPPA
KMCK-FM
KGLS
KJOA AM/FM
KCOG
WPSC-FM
WJAM
KZED AM/FM
KRMA-FM
WCLF-FM

Manchester, NH
Binghamton, NY
Anchorage, AK
Fairbanks, AK
Ft. Payne, AL
Shakopee, MN
Tucson, AZ
Sacramento, CA
San Diego, CA
Horn Lake, MS

The 60's are back! In over 100 markets on Soundtrack of the 60's, Murray the K's new weekly salute to the decade that changed our lives...and changed our minds. It's three hours of music and memories from the '60s, produced every week by the people who bring you American Top 40, American County Countdown, Alien Worlds and The Robert W. Morgan Special of the Week.

Exclusive radio licenses to air Soundtrack of the 60's are available in many markets now. Call Watermark at 213/980-9490 for the Soundtrack of the 60's brochure and demo cassettes.
Billboard Singles Radio Chart

July 5, 1980

Continued from page 20

WHE - Indianapolis
LINDA RONSTADT - Can't Let Go (Atlantic)
CHRISTOPHER CROSS - Sailing (WB)
KIM CARNES - More Love (EMI) 15-4
BILLY JOEL - It's Still Rock & Roll to Me (Columbia) 5-2
MOR - Minneapolis
GENESIS - Musterdournd (Atlantic)
JASON BONDEEU - Beardless (Atlantic)
CHARLIE KANE - One Fine Day (Capitol) 22
CHARLIE DANIELS BAND - In America (Capitol) 24-5
KIM CARNES - More Love (EMI) 15-4
TED WYB - St. Louis
CHRISTOPHER CROSS - Sailing (WB)
FRED KNOWLEDGE - Why Not (Stout Bros.) 11
BILLY JOEL - It's Still Rock & Roll to Me (Columbia) 14
ROBBIE CAROLE KING (WVBF) - Stand (Atlantic) 2
KIM CARNES - More Love (EMI) 15-4
KSLD - San. Louis
LINDA RONSTADT - Can't Let Go (Atlantic)
ROB HARRISON - Family (Essex) - That Love You's Gonna Find Again (Atlantic) 2
CRAIG YABLE - The Best Side (Columbia) 2
KIM CARNES - More Love (EMI) 24
KDFX - San. Diego
GENESIS - Musterdournd (Atlantic)
PETE TOWNSHEND - Let My Love Open the Door (Atlantic) 3
CHARLIE DANIELS BAND - In America (Capitol) 24-5
BILLY JOEL - It's Still Rock & Roll to Me (Columbia) 14
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THE KINKS - Stone (EMI) 15-10
WPPR - Albany
JOHN PAVLO - Tell Me (Atlantic) 17-5
CHRISTOPHER CROSS - Sailing (WB)
KIM CARNES - More Love (EMI) 19
CHRISTIAN LIGHTFOOT - Dream Street (WB) 19-6
WTAL - Albany
ROLLING STONES - Emotional Rescue (Rolling Stones) 20-1
JACKSON BROWNE - Backyard (A&M) 15-10
GENESIS - Musterdournd (Atlantic) 14-7
OLIVIA NEWTON-JOHN - Magic (MCA) 12
WFTY - Beverly
BERNIE MARSH - Into The Night (Polydor)
ALTIMATE - Take Me Little Rhythm (Atlantic) 22
GENESIS - Musterdournd (Atlantic) 14-7
OLIVIA NEWTON-JOHN - Magic (MCA) 12
WPLG - Miami
BERNIE MARSH - Into The Night (Polydor)
JACKSON BROWNE - Backyard (A&M) 15-10
GENESIS - Musterdournd (Atlantic) 14-7
OLIVIA NEWTON-JOHN - Magic (MCA) 12
WOFY - Rochester
LINDA RONSTADT - Can't Let Go (Atlantic)
PETE TOWNSHEND - Let My Love Open the Door (Atlantic) 3
BILLY JOEL - It's Still Rock & Roll to Me (Columbia) 14
ROBBIE CAROLE KING (WVBF) - Stand (Atlantic) 2
KIM CARNES - More Love (EMI) 15-4
WQCB - Rochester
BILLY MARSH - Into The Night (Polydor)
ROLLING STONES - Emotional Rescue (Rolling Stones) 20-1
GENESIS - Musterdournd (Atlantic) 14-7
LINDA RONSTADT - Can't Let Go (Atlantic)
WFCO - Baltimore
PETER TOWNSHEND - Let My Love Open the Door (Atlantic) 3
BILLY JOEL - It's Still Rock & Roll to Me (Columbia) 14
ROBBIE CAROLE KING (WVBF) - Stand (Atlantic) 2
KIM CARNES - More Love (EMI) 15-4
WCAC - Chicago
BILLY MARSH - Into The Night (Polydor)
ROLLING STONES - Emotional Rescue (Rolling Stones) 20-1
GENESIS - Musterdournd (Atlantic) 14-7
LINDA RONSTADT - Can't Let Go (Atlantic)
WOSU - Fargo
BOB SCAGGS - Jo (Columbia) 20
MARRIATTS - Saving Star (Columbia)
CHARLIE DANIELS BAND - In America (Capitol) 24-5
KIM CARNES - More Love (EMI) 15-4
WKY - Nashville
AIR SUPPLY - All of My Love (Atlantic)
JACKSON BROWNE - Backyard (A&M) 15-10
GENESIS - Musterdournd (Atlantic)
OLIVIA NEWTON-JOHN - Magic (MCA) 12
W奥斯卡 - Atlanta
LINDA RONSTADT - Can't Let Go (Atlantic)
BILLY MARSH - Into The Night (Polydor)
GENESIS - Musterdournd (Atlantic)
OLIVIA NEWTON-JOHN - Magic (MCA) 12
WHMY - Miami
LINDA RONSTADT - Can't Let Go (Atlantic)
BILLY MARSH - Into The Night (Polydor)
JACKSON BROWNE - Backyard (A&M) 15-10
GENESIS - Musterdournd (Atlantic)
OLIVIA NEWTON-JOHN - Magic (MCA) 12
KJMS - Memphis
ROLLING STONES - Emotional Rescue (Rolling Stones)
SANDY BROWN - Stand (Atlantic) 20
LINDA RONSTADT - Can't Let Go (Atlantic)
BILLY JOEL - It's Still Rock & Roll to Me (Columbia) 14
ROBBIE CAROLE KING (WVBF) - Stand (Atlantic) 2
KIM CARNES - More Love (EMI) 15-4
WHYI - Charleston
PETER TOWNSHEND - Let My Love Open the Door (Atlantic) 3
BILLY JOEL - It's Still Rock & Roll to Me (Columbia) 14
ROBBIE CAROLE KING (WVBF) - Stand (Atlantic) 2
KIM CARNES - More Love (EMI) 15-4
WNCX - Huntsville
BILLY JOEL - It's Still Rock & Roll to Me (Columbia) 14
ROBBIE CAROLE KING (WVBF) - Stand (Atlantic) 2
KIM CARNES - More Love (EMI) 15-4
WOMC - Chicago
LINDA RONSTADT - Can't Let Go (Atlantic)
BILLY MARSH - Into The Night (Polydor)
JACKSON BROWNE - Backyard (A&M) 15-10
GENESIS - Musterdournd (Atlantic)
OLIVIA NEWTON-JOHN - Magic (MCA) 12
WEOS - Orlando
ROLLING STONES - Emotional Rescue (Rolling Stones)
JACKSON BROWNE - Backyard (A&M) 15-10
PURE PRIZE LEAGUE - Let Me Love You Tonight (Casablanca) 20
WYNF - Baton Rouge
CHRISTOPHER CROSS - Sailing (WB)
BILLY JOEL - It's Still Rock & Roll to Me (Columbia) 14
ROBBIE CAROLE KING (WVBF) - Stand (Atlantic) 2
KIM CARNES - More Love (EMI) 15-4
WMHG - Birmingham
LARRY GRAHAM - In a World Where Love Is Real (Atlantic) 14
WANDERING LIGHT - Rollin' Stones (Atlantic) 19-5
MARY JOHNSON - Stomp (A&M) 14
PERRY FARRELL - Take Me Out (Warner Bros.) 16-12
CHARLIE DANIELS BAND - In America (Capitol) 24-5
WMFY - Miami
LINDA RONSTADT - Can't Let Go (Atlantic)
BILLY MARSH - Into The Night (Polydor)
GENESIS - Musterdournd (Atlantic)
OLIVIA NEWTON-JOHN - Magic (MCA) 12
WEKZ - Richmond
AIR SUPPLY - All Of My Love (Atlantic)
JACKSON BROWNE - Backyard (A&M) 15-10
GENESIS - Musterdournd (Atlantic)
OLIVIA NEWTON-JOHN - Magic (MCA) 12
WEAA - Atlantic City
AIR SUPPLY - All Of My Love (Atlantic)
JACKSON BROWNE - Backyard (A&M) 15-10
GENESIS - Musterdournd (Atlantic)
OLIVIA NEWTON-JOHN - Magic (MCA) 12
WFMU - Mt. Laurel
BILLY MARSH - Into The Night (Polydor)
GENESIS - Musterdournd (Atlantic)
OLIVIA NEWTON-JOHN - Magic (MCA) 12
WMYR - Waco
LINDA RONSTADT - Can't Let Go (Atlantic)
BILLY MARSH - Into The Night (Polydor)
JACKSON BROWNE - Backyard (A&M) 15-10
GENESIS - Musterdournd (Atlantic)
OLIVIA NEWTON-JOHN - Magic (MCA) 12
WYMS - Muncie
ROLLED STONES - Emotional Rescue (Rolling Stones)
JACKSON BROWNE - Backyard (A&M) 15-10
PURE PRIZE LEAGUE - Let Me Love You Tonight (Casablanca) 20
WZNL - Knoxville
CAROLE KING - One Fine Day (Capitol) 22
MEO - Empire Strikes Back (RCA) 22
OLIVIA NEWTON-JOHN - Magic (MCA) 12
WZLX - Chicago
LARRY GRAHAM - In a World Where Love Is Real (Atlantic) 14
WANDERING LIGHT - Rollin' Stones (Atlantic) 19-5
MARY JOHNSON - Stomp (A&M) 14
PERRY FARRELL - Take Me Out (Warner Bros.) 16-12
CHARLIE DANIELS BAND - In America (Capitol) 24-5
WMFY - Miami
LINDA RONSTADT - Can't Let Go (Atlantic)
BILLY MARSH - Into The Night (Polydor)
GENESIS - Musterdournd (Atlantic)
OLIVIA NEWTON-JOHN - Magic (MCA) 12
WZQZ - Waco
LINDA RONSTADT - Can't Let Go (Atlantic)
BILLY MARSH - Into The Night (Polydor)
GENESIS - Musterdournd (Atlantic)
OLIVIA NEWTON-JOHN - Magic (MCA) 12
WMZY - Athens
LINDA RONSTADT - Can't Let Go (Atlantic)
BILLY MARSH - Into The Night (Polydor)
GENESIS - Musterdournd (Atlantic)
OLIVIA NEWTON-JOHN - Magic (MCA) 12
WZRL - Atlanta
AIR SUPPLY - All Of My Love (Atlantic)
JACKSON BROWNE - Backyard (A&M) 15-10
GENESIS - Musterdournd (Atlantic)
OLIVIA NEWTON-JOHN - Magic (MCA) 12
WZSU - Tuscaloosa
LINDA RONSTADT - Can't Let Go (Atlantic)
BILLY MARSH - Into The Night (Polydor)
GENESIS - Musterdournd (Atlantic)
OLIVIA NEWTON-JOHN - Magic (MCA) 12

www.americanradiohistory.com
BOB KORNHEISER
1916–1980

It was 22 years ago that Ahmet and I took Bob to lunch at The Esso House to persuade him to come to work for Atlantic as sales manager.
The year was 1958, and in retrospect everything was young and innocent: Atlantic Records, rock and roll, the record business, and, in some quaint way, so were we ourselves. The music was still in our lives—in every sense of the word. Locations like “singer” and “song” had not yet given way to euphemisms like “artist” and “product.” The business in the music business was still personal and manageable. We were close, even intimate with each other and our compatriots: distributors, disk jockeys, competitors. We knew what our distributors looked like: individuals with recognizable faces, families, living habits, quirks and idiosyncrasies. Small was pretty—a perfect setting for Bob Kornheiser.

Bob was an instant success. There was no overview of the company, no notion of long-term direction, no strategy. There were only tactics: put the key in the door and see what tomorrow brings. And, of course, there were no manuals on how to be a sales manager for a budding and extremely fortunate rhythm & blues operation that Ahmet used to like to call “Lucky Records.”

And so Bob helped us to navigate: by guess and by God, improvising, inventing, and bluffing when necessary, together we developed a style: Atlantic Records and Bob Kornheiser.

Bob was a reformed songplugger, and one of the very few who made the transition from the remote broadcast and Guy Lombardo to the hot record and Bobby Darin. The vanished breed of songplugger held certain charms and idiosyncrasies. Their dress, their idiom, their humor—and many of them even had musical ears—marked them as men of grace and style—and such an attractive man was Bob Kornheiser.

We hired him away from Archie Bleyer at Cadence, and there he learned the basics of the game called independent record distribution. He made friends, truly friends and not just customers, with all of the independent distributors who had so much to do with the first successes of Atlantic people like Jim Schwartz, Johnny Kaplan, Paul Glass, Max Silverman, Henry Stone, and so many other pioneers. Like these hardworking, creative men, Bob didn’t distinguish between work time and living time—there was no cutting off after leaving the office.

And here was a man about whom nobody could or would want ever to say a bad word. “Nihil nos bonum”—the ancient proscription against disparaging those who have passed on—would be totally superfluous here today. You see, Bob was that rarity, a nice man. He was a genuine conservative in the real sense, cherishing all the good things that he acquired on the way to his life at Atlantic. He was a conservative but immaculate dresser; a fine figure of a man in his impeccably clothes. He was also cool and temperate, gentle and easy in a hurry hurried where the preferred style seemed to be a rauous, rowdy cynicism. He believed in giving our customers the benefit of the doubt, and his candor, kindness and openness served him and us very well.

And this old-fashioned gentility extended to Bob’s ethic and morality as well. He avoided the obscenities and curses that many of his vocation found necessary to communicate basic thoughts. A long-time bachelor, he was always a decent man, this, again, in an environment where excess was practically the order of the day. A man’s man, he enjoyed companionship and socializing, but some of the new habits that began to be voguish in a frenetic business were not for him.

And then came Ingrid. It was as though Bob’s life until Ingrid was only marking time, preparation and prelude for this beautiful marriage. Those who have been close to them know what a model of constancy and devotion their marriage was. His thoughts were always of Ingrid and their home, and the two were inseparable.

Kindness, then, and integrity and loyalty, these were the hallmarks of Bob Kornheiser. He will be missed by all of us here today, and by many others, both for himself and for that moiety of character and decency he brought to our world. Our world is that much poorer now that he is gone.

JERRY WEXLER. June 24, 1980

The Atlantic Records Family mourns the passing of a trusted friend and talented associate.
<table>
<thead>
<tr>
<th>Region</th>
<th>Top Add-Ons</th>
<th>Top Requests/Airplay</th>
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<tr>
<td>Western Region</td>
<td>* HENRY PAUL Band—Feel The Heat (Atlantic)</td>
<td>* ROSSINGTON COLLINS Band—Anytime Anyplace Anywhere (MCA)</td>
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<td>BLUE OYSTER Cult—Catscratch (Atlantic)</td>
<td>* BLUE OYSTER CULT—Catscratch (Atlantic)</td>
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<td>BOSTON—Silver Bullet (Capitol)</td>
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<td>SILENTERS—Rock &amp; Roll Enforcers (Precision)</td>
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Radio Programming

Radio Request Lines: They're Only a Memory

Continued from page 1

these 300 are selected based on ini-
tial questioning for further inter-
views.

But Hattrick is the exception.

More typical is John Gehron of
KOLD-FM in Chicago. When asked
the calls, “We get some good infor-
mation on the demographic and sex
appeal of some songs among our
feedback on our contests and pro-
motions. Often we can clear up some
confusion that might have been raised
by a particular announce-
ment.”

WLS is typical of stations that en-
courage call-ins. They concentrate the
effort at night when the audi-
ence is younger. Gehron notes
“Tommy Edwards asks the phones
pretty heavily in midday.”

Bobby Cole, program director at
KLWW-FM in San Francisco, says
he’s turned the situation around so
the station is running “studio lines”
calls to keep lines going, so the call
ask can listeners to call in and ex-
press their opinions about specific
records. “Our jocks are not in a situa-
tion where they can play requests,”
Cole explains.

Pat Holiday, program director at
CWLW-AM, just over the border
in Windsor, Ontario, from Detroit,
says, “We’ve got about 350 to 400
request lines because we’ve gotten
away from the younger listeners.
Adults don’t call on request lines.”

But KLWW still takes requests by
phone. “We just say thank you for
calling. We don’t make a commit-
ment to play the records,” Holiday
says.

Dave Benson, program director at
WPRB-AM in Princeton, N.J., uses
request lines for the “emotional feed-
back they give the jocks.” Benson also
does a lot of the music programming
in house because he can’t get everyone
in the station to use this information
in programming although it doesn’t
outweigh our research and our instincts.

Bill Garcia, program director at
Top 40 WDRQ-FM in Detroit says
the calls “are another piece of the
puzzle. The AOR stations (contem-
porary) are playing a good ballad
we’ll hear about it in the phone
requests.” Garcia notes that negative phone
calls influenced him to drop “Funky
Tongue” by Lipps Inc. The opposition
from the phones was so strong that
the station was going back to its aban-
doned disco format. Garcia says he
doesn’t track negative requests too
soon after “American Top 40” played it
didn’t notice any significant change.

The station regularly plugs its unique
request lines over the air. 591 ROKK
and 591 ROLL. But Mi-
chaelile argues that request lines “have
more affect on programming in the
past.”

WKTI-FM New York assistant
program director Carla Cone says
the leading station in the Big Apple
finds the request lines useful to
“test new product. We’ve just in-
cluded more rules, like saying we’re
interested to handle the overflow,”
says. “We look at this input along
calling requests from record shops and
discs.”

Pauline Matthews of KQQQ-FM in
Los Angeles says her request lines
are “vital as a research tool,” but she
adds, “we try to play some of these
records on the air.”

Charlekind, program direc-
tor at WMCR-FM in Philadelphia
explains by a request lack of songs
for specific programming such as the
“Moonworld Block” when working
Nights. “We could use more talk
request a four-second block by one
artist.”

The station also does weekend
request shows and something it calls
“MRRChimes,” half-hour seg-
ments of previously broadcast
concerts that can be requested.

Kendall, and a number of other
programs in the market, use the report-
ing sales of albums in the hundreds a
year ago are now reporting 10
and 15 units, which Kendall finds too
small to be significant.

WABC-TV New York operations
director Jay Clark uses requests for
special programming: “The Top
Final Five” and “Top 40 in 7".
Gestures in 6 p.m. and the top five favor-
ites are played at 10 p.m.

Clark will also run a more than
five-hour countdown based on call-
ins July 4 of the “Top Summer Sounds.”

WRKO-AM Boston program direc-
ator Donna Halperrn agrees that request lines “are important as they used to be.” she says. “People are too passive and too busy today to call a station.”

The teen Top 40 stations used to
do this but now it’s been taken over
by the AOR stations. They’re doing
everything the Top 40 used to do, but
although they might not like to ad-
m it.”

John Regs of WBFR-AM in Bos-
ton says his station uses the call-ins
for research, but he reasons. “It’s
“Thank you for bearing with us,

On behalf of the entire staff at Billboard Magazine, we want to apologize to those readers who have encountered difficulties with their subscriptions and to those who may not have heard about it in the near future. Circumstances beyond our control have created the kind of confusion only computers are capable of rendering! We are currently adapting to a new subscription service bureau and until this process is complete, service may be less than perfect. We assure you that our entire circulation staff is now deployed in an effort to bring these matters to a swift and successful resolution.

If you have a question about your subscription, please call 212/764-7376 in New York or 213/273-7040 in Los Angeles.

Thank you for your patience.
NEW YORK—"This is probably the most massive marketing effort the company’s ever done," comments Sam Kaiser, director of Atlantic’s promotional field operations.

With a plan coordinated by Time Erin, vice president of album promotion and Vince Faraci, vice president of pop promotion, Kaiser directed the fanning across the country of 32 promotion persons to 100 stations in 28 markets.

could set up screenings for their listeners, WMMR-FM in Philadelphia conducted such a promotion and threw in a block party, too. Local bands played at the WMMR party including WMMR DJ Michael Tarsen’s the Deftones.

To top it off Atlantic is sending two old police cars used in the film cross-country with special tie-ins and visits to record shops and radio stations. This event will while they were in town playing at the Paradise. Also at WBCN, Rick Nielsen of the band the Cheap Trick won the station following the group’s Boston Garden appearance. Nielsen donned an extra eye which read "You Let It." Cheap Trick’s new single from the “Roadie” soundtrack.

WABX-FM in Detroit presented Rachel Sweet in a live broadcast from Bookie’s Club 870. It was the first live broadcast from Detroit’s premier new wave club.

KGL-AM-FM in Los Angeles will give away 10 copies of Frank Sinatra’s "Trilogy" LP as part of its July 4 special music broadcast commemorating the first anniversary of its KIFC, Blues and Big Bands Too format.

KREM-AM-FM in Spokane, Wash, declared Ted Nugent’s concert there as “Ted Nugent Day” with the mayor of Spokane presenting Nugent with the key to the city. Nugent also appeared at Eucalyptus Records for an in-store and autograph session with KREM-FM’s “a scream machine” was set up to find who had the loudest rock’n’roll howl. The station turned its afternoon to pairs of tickets to the show along with copies of his newest LP “Scream Dream.”

Rainbow Records and San Francisco’s KFRC-AM sponsored a “King Bee For A Day” contest. A stage was constructed in the Rainbow Records parking lot where contestants performed for one minute.

The grand prize winner won a vacation to London for two while second place winner received a record a week for a year from Rainbow and third prize winner received 10 albums. Judges were Mark McKay, KFRC interim program director and Bob Gallant, KFRC local talent.

More than 10,000 persons were in attendance at WKDF-FM’s fourth annual “One For The Sun” concert, making it the largest crowd ever at Hermoniti’s in Nashville, site of the event, according to station director of promotions and air personality Carl P. Mafely.

Headlining were RSO’s The Rockers and RCA’s Mac Meclanfly. Local artists included Wipeout Brothers Band, Dave Perkins Band, Mac Gayden, Benjamin Waters Band and Jacksonville’s Curtiss Walls Band. The Daniels Band, Connie Bramlett and Wet Willie’s Jimmy and Jack Hall appeared in surprise guest sets.

Promoted by WKDF and Wendi’s House, the day-long concert was for the benefit of the Hank Snow Child Abuse Foundation. According to MacNelly, more than $20,000 was raised for the foundation.

2 Trenton Stations Given WKWX Calls

NEW YORK—The Federal Communications Commission has granted the call letters WKWX to two Trenton, N.J. outlets, formerly known as WBUD and WTRT.

WKWX-FM are currently programming the same adult contemporary/personality format until a new transmitter is installed to allow the AM station to adopt its own format. William A. Musser is general manager of the stations.

NEW YORK, N.J. — Jonathan Schwartz in New York and afternoon drive man Bob Fitzsimmons is out.

Schwartz, who left the station with some of the station’s weekend hosts Sunday (6) with a special show from 9 a.m. to 2 p.m. In following weeks he will resume his list of appearances on Saturdays from 10 a.m. to 2 p.m. and Sundays from 9 a.m. to 2 p.m.

When Schwartz left in the spring it was officially announced that he was taking a leave of absence to work on a book to be published by Doubleday called “Carnegie Hall.”

But press reports, including an item in the Wall Street Journal, reported Schwartz was fired for criticizing Frank Sinatra’s new “Trilogy,” album. WNEW General Manager Jack Thayer, at the time, denied these reports and said that those who published them “would wind up with egg on their faces.”

Until a successor is named for Fitzsimmons, Bob Jones is scheduled to start at 4 p.m. shift to 6 p.m. and Stan Martin is filling in from 6 to 8 p.m.

Jim Low a who had been taking weekends is in the 8 p.m. to midnight shift.

Added to the station lineup is WDIZ-AM Bridgeport morning man Tom Whalen in weekend and overnight shifts and veteran jock Bud Haley who used to work with Thayer at KLAC-AM Los Angeles where Thayer was general manager there, also in weekend and overnight shifts.

Dean Tyler, former program director of WIP-AM Philadelphia and WNEW-AM New York is serving as corporate programming consultant to KLJ-AM Dallas. Tyler is helping the station look for a program director. He has also been building a new on-air staff. The station was recently acquired by Susanqannah Broadcasting and is building new studios in suburban Arlington.

KYNO-AM-FM Fresno has a new on-air lineup. Austin Harris, 6 to 10 a.m.; Shawn Demor, 10 a.m. to 2 p.m.; Roscoe & Romero, 2 to 6 p.m.; Kidd Krackleaf, 6 to 10 p.m.; Bobby Gomez, 10 p.m. to 2 a.m.; and Eddie Monson, 2 to 6 p.m. The station is programmed by John Lee Walker. The station recently paid out $10,000 to a listener who correctly identified the 10 96-FM Superstars in a name game.

Bill Shedd will become general manager of WPK-AM/WKXA-FM in Washington as soon as the Federal Communications Commission approves the sale to Norman Wain’s Metropolis Communications.

He was previously associated with Wain as operations manager of WIXY-AM/WDKO-FM in Cleveland and was national program director of Pacific & Masters Broadcasting.

Elizabeth Satchell has been promoted to program director of WJKR-AM in Newark, where she has worked for 18 months as public relations and news director. Veteran morning man Herb Oscar Anderson substituted for Harry Harris at WJXT-AM. When Harris was on vacation was the last week of June.

Tim “Star” Marsh takes on the added duties of late-night announcer at KPSI-AM in Palm Springs, Calif. He has been serving as weekend personality and continu-
Publishing

Mazur’s Complex

NEW YORK—Irwin Mazur, formerly direct or executive vice-president for April-Blackwood Music and who was Billy Joel’s manager for eight years, has left the publishing, production and personal management firm.

The company, which is called Amazin’ Music, which includes two publishing firms, Amazin’ Music (ASCAP) and Blackwood Music (BMI).

Mazur reports three artists/writer deals, including Gerard McMahon who as a writer has penned two film scores, “The Addams Family,” which includes the Tavares hit, “Haddie,” and “Crazy.”

McMahon is also represented on the new kiss album with “Is That You.” Mazur says he will announce a label affiliation for McMahon shortly.

Another publishing tie involves Randy Hadsley, who has had material cut by the Carpenters and Charlie Rich among others.

And he presides over an employment deal, Mazur handles artist Gina Canico.

Mazur also runs to name staffers and set up offices in Los Angeles.

ASCAP Gives Tri-City Awards

NEW YORK—ASCAP-clearing writers and publishers of top 10 singles between July 1, 1978 through Dec. 31, 1979 were honored at a ceremony in the Tri-city celebra-
tion.

Receptions for the awards, involving 120 songs, will be held July 9 in New York at the ASCAP Building, 130 W. 42nd St.

ASCAP President, Roy Scrivner says the tri-city awards format was conceived “since so many of our members frequently visit the music cities, we didn’t want to think about their attendance by fixing a time and date in one city.”

Besides its members, ASCAP plaques will also go to artists, labels and producers of hit songs which reached the top 10 on the pop, soul and adult contemporary charts pub-

Bradley Handling New Folio Series

NEW YORK—Columbia Pictures Publishing, the publishing wing of Columbia Pictures, has released another folio series. The first folio in the series was released last year. The Columbia Books has announced “Rolling Stones For Easy Guitar,” volume 1 and 2 (1979), 500 Top Chord Songs, Book 3 (1986) (85).

The Blackwood folio includes “Braddley’s Popular Piano Teaching Pieces,” level one; big note paper ($2.95), level two, big note paper ($3.25), level three, big note paper ($3.50), level four, big note paper ($3.75), “Braddley’s Colorful Play the Hits (Big Note)” ($3.95).

Bradley has also marketed Billy Joel’s hit, “It’s Still Rock & Roll To Me.”

Leonard Feicht: “It looks like a long, hot summer.”

Leonard Feicht, former president of the National Music Publishers Association, presided at the 19th annual meeting held Tuesday (24) focused on those meetings.

Before a gathering of about 200 publishers at the Plaza Hotel, much was discussed about the results of la-

Mazur” in the past, the company was called Amazin’ Music, which includes two publishing firms, Amazin’ Music (ASCAP) and Blackwood Music (BMI).

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tion.

Receptions for the awards, involving 120 songs, will be held July 9 in New York at the ASCAP Building, 130 W. 42nd St.

ASCAP President, Roy Scrivner says the tri-city awards format was conceived “since so many of our members frequently visit the music cities, we didn’t want to think about their attendance by fixing a time and date in one city.”

Besides its members, ASCAP plaques will also go to artists, labels and producers of hit songs which reached the top 10 on the pop, soul and adult contemporary charts pub-

Bradley Handling New Folio Series

NEW YORK—Columbia Pictures Publishing, the publishing wing of Columbia Pictures, has released another folio series. The first folio in the series was released last year. The Columbia Books has announced “Rolling Stones For Easy Guitar,” volume 1 and 2 (1979), 500 Top Chord Songs, Book 3 (1986) (85).

The Blackwood folio includes “Braddley’s Popular Piano Teaching Pieces,” level one; big note paper ($2.95), level two, big note paper ($3.25), level three, big note paper ($3.50), level four, big note paper ($3.75), “Braddley’s Colorful Play the Hits (Big Note)” ($3.95).

Bradley has also marketed Billy Joel’s hit, “It’s Still Rock & Roll To Me.”

‘Mmm’ NY Song Prize Winner

NEW YORK—Jonathan Hel-

Tennison and Leon Bryant, and a third award, produced by Krell, was presented to David Bernstein for his song “Simple Life.”

A panel of judges voted on the nine award songs at the grand final held here Monday (23) following the presentation of each song by its composer.

During the program, two proclama-

July 5, 1980 BILL BIRARD

AGAC’s ASKAPRO Takes To the Road

NEW YORK — The American Guild Of Authors & Composers is taking its New York-based ASKAPRO seminars on the road.

In the first of a series of “out-of-
town” programs, AGAC will con-
duct a full day of hour-long panels and workshops for the yearly Connecticut Songwriters Assn. Sat-

Virtually all of the workshops are designed to familiarize the new artist and composer with the structure of the music business and to create an awareness in the new writer of the tools he will need to be successful in the music business.

The day’s activities will open with an overview of songwriting as a career by veteran writer George David Bill, box 8244, New York, N.Y. (212) 832-5365.

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Judas Priest, U.K. Heavy Metal Band, Simplifies Sound For '80s

By SHAWN HANLEY

Judas Priest, superstars in the U.K. and archetypal heavy metal band, is moving to update its layered, hard-rock sound to bring "heavy metal for the '80s." By simplifying its often over-dubbed, multi-tracked recordings, heavy metal traditions the band is injecting a fresh, spontaneous sound, says guitarist/lead singer Rob Halford.

In recording its fifth and latest Columbia LP, "British Steel," the English quintet literally wrote the numbers on the sheet to make sure the band sounds like the band.

"In this way we've achieved a 'live' sound which is what Judas Priest is all about. Now we have a whole new outlook on recording," Tipton says.

Tipton credits last year's successful "Unleashed in the East," the only first live recording, as the spark that reminded the band that spontaneous, impulsive recording carries a long lost appeal.

"We were always looking to improve our stage technique. All the other bands in heavy metal bands are musically stagnant," asserts Tipton.

Judas Priest is currently supporting its "British Steel" - its highest ranking U.S. release to date — on a 33-city headlining tour which began May 25 in Fl. Worth and ended in Pittsburgh, July 15.

The tour will take the band to venues ranging in capacities from 3,000 to 15,000 and will introduce the band to secondary markets like Phoenix and Salt Lake City. Touring the states for the fourth time, Judas Priest's previous U.S. run, in September 1979, was a 10-week opening gig for Kiss. Subsequently, the group went on to support Queen on its additional world tours headlining clubs and small halls for the first time.

The band is prepping for state-of-the-art stage theatrics ranging from smoke bombs to bathfuls, a bellcose statue that cards Judas Priest and a leather-headed identity, all of which contributes to its emergence as a major drawing power in the U.S.

Topping these attention-getters is the ceremonious entrance to each show. Helmed vocals by Rolf Hals-

Judas Priest performs for soldout crowds, offering a variety of theatrics, ranging from smoke bombs to bullwhips.

In Support of the LP, the group embarked on its most successful U.K. tour last March (tickets reportedly sold out as early as November's which was preceded by a busy European tour. For all of the last U.K. tour rumbles were first heard of a heavy metal resurrection, which has been quickly discounted as a "press thing."

"There's always been a demand for heavy metal. It's just the press belief that it died down. There may indeed by new bands, especially in England, but this is mostly because the club circuits have reopened to heavy metal. But we're totally unfazed by any of this, though, as we're selling out headlining tours in England and abroad (Europe and Japan) for years. From our point of view, it's never lapsed."

In 1973, when guitarist K.K. Downing and bassist Ian Hill formed the nucleus of Judas Priest in the industrial city of Birmingham, England, a myriad of heavy metal bands were popular in the U.K. and the U.S.

The band quickly built a following along the Midlands club circuit, and was signed to Decca's Gull Records in 1974. In the following two years, three albums were released on Gull.

Feeling that a larger label could promote it more effectively, the band switched for a new home after the release of its third LP. After a brief time, CBS picked up the group for worldwide release.


In September 1979, Dave Holland stepped in as the drummer. Through heavy metal's early years and now during its resurgence it has been routinely criticized as "mindless headbanging music," Tipton ob-

JULY 5, 1980 BILLBOARD

MANAGES HIMSELF

Billy Squier Denies He Is Heavy Metal: Prefers a Heavy Rock Tag

LOS ANGELES—Hand rocker bassist Billy Squier, who played his debut solo album released at a time when heavy metal seems to be enjoying a new wave, doesn't want to be labeled heavy metal. He prefers to call himself heavy rock.

Heavy metal takes on a theatrical component, Squier says, as is the case with the group's 1978 release "Get Up and Live." But Squier says he thinks heavy rock is what's happening right now. Foreigner and that style of AOR rock should continue for the next couple of years. Heavy metal tends to be plodding.

With his solo LP, "The Tale Of The Tape," Squier is getting airplay, Cavally's Squier is doing better on his own than he ever did when he was lead singer for Frank Zappa, a band managed by the high-octane Ancon orchestra.

"I put Piano together because I always wanted to have a band," explains Squier. "I wanted to have that stage presence and have that band without it." Squier's success without a manager is largely due to his recent career steps by himself. By his own admission, he has never considered himself a manager, but rather a therapist who needs a manager to handle his career.

In "Making It," Squier says: "I want to have that stage presence and have that band without it." Squier's success without a manager is largely due to his recent career steps by himself. By his own admission, he has never considered himself a manager, but rather a therapist who needs a manager to handle his career.
Auditoriums (Under 6,000)

1 GRATEFUL DEAD—John Bauer Presents/Monarch Entertainment—The Center Arena, Saskatoon, Man., June 15
   6,000 $10.00 $11.00 $60,000
2 JIMMY BUFFETT/LIVINGTON TAYLOR—Bill Graham Presenters/CALE, The Greek Theatre, Berkeley, Calif., June 22
   8,462 $9.50 $9.65 $80,400
3 PETER GABRIEL—San Diego, Calif., June 29
   8,615 $10.00 $10.15 $86,500
4 HEART/IN HUNTER BAND—Don Law Company, Cape Cod Colis., South Yarmouth, Mass., June 30
   7,290 $8.50 $8.63 $63,038
5 HUNTER BAND—Monarch Entertainment—The Center Arena, Saskatoon, Man., June 15
   6,220 $10.00 $10.15 $62,220
6 HUNTER BAND—Monarch Entertainment—The Center Arena, Saskatoon, Man., June 15
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   7,290 $8.50 $8.63 $63,038

Eagles Wing It For a Politician

LOS ANGELES—The Eagles are set to play a benefit concert July 31 for Sen. Alan Cranston at the Los Angeles Convention Center. Tickets to the Larry Valton-promoted show, slated at $12.50, $10 and $7.50, went on sale Monday (20). The Eagles’ last local date was a soldout four-night stand at the Forum in Inglewood in May.

The group’s benefit date will come on the heels of a successful tour of outdoor stadiums in the East and Midwest which began June 14 and continues through June 29. The Northeastern leg of the tour has long been the Eagles’ toughest market, but that seems to be changing as the band’s music has gradually become a hit. The Eagles have only played to 140,000 fans in two days at concert venues 85 miles apart—and at $15 a ticket.

The headlining band a featured, however, is Little River Band. The group is the hit-band of the ‘70s, with hits like “Lady Love,” “Pink Cadillac” and “Sundown.”

Mighty Diamonds

PHONE BILL

Civic Auditorium, Santa Monica, Calif.

Admission: $7.50. 30 day advance sale.

All of the reggae and ska acts to come through in the past several months, the most satisfying has to be the Mighty Diamonds. Frontman Yabby You’s soaring yet cool vocal style, reminiscent of the best R&B groups of the 1950s and 1960s, overcame a reggae blast rezoned its 12-song, 25-minute set to fantastic heights.

However, the most surprising aspect of the show was not the Mighty Diamonds’ excellence but the fact they drew such a large crowd in the 2,000 capacity, with seats removed on the floor for dancing hall). The band receives no airplay on commercial stations or press attention and Los Angeles is not known as a reggae town. This was the first Strictly Rockers International: a new reggae concert promotion firm, event sponsored in Los Angeles. However, the people there June 14 and dancing to fourteen nights of “Night and Day,” as an introduction to the band’s first album, “Kung Fu.”

But the Mighty Diamonds, who were formed in the late 1960s, are a potent new force in the reggae world. The group’s lead singer, Donald “Dino” Dahlberg, who is considered the most important reggae musician of the past decade, is an excellent vocalist with a powerful stage presence.

The band’s setlist included such recent hits as “Drum Fire,” “Happy Life,” and “Jamaica.” The Mighty Diamonds are known for their strong vocal harmonies and energetic stage presence, which has been honed through years of touring. Their music is a blend of traditional reggae with elements of rock, blues, and soul.

The Mighty Diamonds’ performance was a high point of the reggae festival, and their set received a standing ovation from the crowd. The band’s energy and passion were infectious, and the audience was left enthralled by their music.

The Mighty Diamonds’ success is a testament to the enduring popularity of reggae music. Despite the challenges of the music industry, the band has remained true to its roots and continues to captivate audiences around the world. Their recent tour in Los Angeles was a highlight of their career, and they left a lasting impression on the city’s music scene.

The Mighty Diamonds’ sound is a unique blend of traditional reggae with elements of rock, blues, and soul. Their music is characterized by strong vocal harmonies and a powerful stage presence, which has been honed through years of touring. Their recent tour in Los Angeles was a testament to their enduring popularity, and their performance was a highlight of the reggae festival.
**Jazz**

**Los Angeles Playboy Concerts Pull 34,000**

JUNE 14, 1981: BILLBOARD

**Jazz Beat**

**Eats / Music Club Opening In N.Y.**

**New York—Bechet's**, described by its management as a jazz restaurant and music club, opened on Third Avenue between 17th and 18th streets in the city's East Side area. The establishment features a variety of local blues and jazz performers, including the legendary Billie Holiday.

**Jazz Beat**

**Heavenly Names At Robin Hood Dell**

PHILADELPHIA—Jazz will dominate the city's Summer Festival of Stars started at the Robin Hood Dell East, a park venue accommodations with outdoor activities, theater, and concert settings.

**Heavenly Names At Robin Hood Dell**

A succession of concerts in July and August will be launched July 7 with Sarah Vaughan joined by Arther Hailey and the Detroit Symphony Orchestra. Also that month will be the Philadelphia Jazz Festival starring local jazz favorites such as Bob Brookmeyer and the Philadelphia Jazz Workshop. The festival will also feature local and national artists, including Horace Silver, Eddie Palmieri, and Willie Bobo.

**Heavenly Names At Robin Hood Dell**

The concerts kick off with an organizational featuring Bill Doggett, Trudy Pitts & Mr. C. and Houston Person & Sonettes. This concert will be followed by Bob King and Charlie Jackson (4); Nancy Wilson with the Duke Ellington Orchestra (9); and the Count Basie Orchestra with Barbra Streisand and her trio (18). The festival will also feature local and national artists, including Horace Silver, Eddie Palmieri, and Willie Bobo.

**Heavenly Names At Robin Hood Dell**

Tickets are priced at $2 and $3 for general admission. $5 for reserved seats. All concerts are held at the bandstand.

**Heavenly Names At Robin Hood Dell**

In addition to the concerts, there are two gospel concerts, emceed by local radio's My House. The Mighty Clouds of Joy and Gospel Splenders are the July 9 and 10 events, and the Rev. Maeve Woods and the Christian Tabernacle Choir appear Aug. 20, yet the high point was when he brought on "special guests" Dizzy Gillespie on trumpet, Lenny Breau on drums and Stanley Clarke on bass. At this point the set became "electric." The final concert featured Herbie Hancock's nohting powder. His cycle featured a rock and soul version of jazz. The debut was with the pianist and her son, equally impressive on piano and voice. The big band entry of the day was the Toshiko Akiyoshi/Lew Tabackin band, featuring magnificent talent on piano and Tabackin equally impressive on guitar. "How The Moon," with Grappelli soloing on violin, was a standout. The concert featured a variety of jazz styles, from traditional to modern, and highlighted the talents of many jazz musicians.
### Billboard Hot 100 (July 5, 1980)

#### Title - Artist - Label

<table>
<thead>
<tr>
<th>No.</th>
<th>Week</th>
<th>Title - Artist - Label</th>
<th>No.</th>
<th>Week</th>
<th>Title - Artist - Label</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>COMING UP (Live At Glasgow)</strong> - Paul McCartney and Wings</td>
<td>35</td>
<td>50</td>
<td><strong>LET MY LOVE OPEN THE DOOR</strong> - Peter Townshend</td>
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<tr>
<td></td>
<td></td>
<td><strong>FUNKY TOWN</strong> - Lipps Inc.</td>
<td>36</td>
<td>10</td>
<td><strong>THEME FROM NEW YORK, NEW YORK</strong> - Frank Sinatra</td>
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<td></td>
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<td><strong>THE ROSE</strong> - Bette Midler</td>
<td>37</td>
<td>9</td>
<td><strong>ASHES BY NOW</strong> - Rodney Crowell</td>
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<td></td>
<td></td>
<td><strong>IT'S STILL ROCK AND ROLL TO ME</strong> - Billy Joel</td>
<td>38</td>
<td>7</td>
<td><strong>WALKS LIKE A LADY</strong> - Journey</td>
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<td></td>
<td></td>
<td><strong>LITTLE JEANIE</strong> - Elton John</td>
<td>39</td>
<td>40</td>
<td><strong>ATOMIC</strong> - Blondie</td>
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<td></td>
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<td><strong>AGAINST THE WIND</strong> - Bob Seger &amp; The Silver Bullet Band</td>
<td>40</td>
<td>8</td>
<td><strong>CLONES</strong> - Alice Cooper</td>
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<tr>
<td></td>
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<td><strong>STEAL AWAY</strong> - Robbie Dupree</td>
<td>41</td>
<td>9</td>
<td><strong>KING OF THE HILL</strong> - Rick Pitre &amp; Oak Mercury 78049</td>
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<td></td>
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<td><strong>CUPID</strong> - Spinners</td>
<td>42</td>
<td>8</td>
<td><strong>SOMETHIN' 'BOUT YOU BABY I LIKE</strong> - Glen Campbell &amp; Rita Coolidge</td>
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<tr>
<td></td>
<td></td>
<td><strong>BIGGEST PART OF ME</strong> - Ambrosia</td>
<td>43</td>
<td>8</td>
<td><strong>A LOVER'S HOLIDAY</strong> - Change</td>
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<td></td>
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<td><strong>LET'S GET SERIOUS</strong> - Jermaine Jackson</td>
<td>44</td>
<td>7</td>
<td><strong>EVERYTHING WORKS IF YOU LET IT</strong> - Cheap Trick</td>
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<tr>
<td></td>
<td></td>
<td><strong>LET ME LOVE YOU TONIGHT</strong> - Pure Prairie League</td>
<td>45</td>
<td>8</td>
<td><strong>ALL NIGHTTHING</strong> - The Invisible Man's Band Mango 103 (Island)</td>
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<td></td>
<td></td>
<td><strong>SHINING STAR</strong> - Manhattans</td>
<td>46</td>
<td>51</td>
<td><strong>JO JO</strong> - B.B. Scaggs</td>
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<tr>
<td></td>
<td></td>
<td><strong>SHE'S OUT OF MY LIFE</strong> - Michael Jackson</td>
<td>47</td>
<td>52</td>
<td><strong>INTO THE NIGHT</strong> - Benny Mardones Polydor 2091</td>
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<td></td>
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<td><strong>MAGIC</strong> - Olivia Newton-John</td>
<td>48</td>
<td>53</td>
<td><strong>MAKE A LITTLE MAGIC</strong> - The Dirt Band United Artists 1356</td>
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<tr>
<td></td>
<td></td>
<td><strong>TIRED OF TOEIN' THE LINE</strong> - The Eurythmics</td>
<td>49</td>
<td>54</td>
<td><strong>ALL OUT OF LOVE</strong> - Air Supply Arista 0520</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>ONE FINE DAY</strong> - Carole King</td>
<td>50</td>
<td>55</td>
<td><strong>TAKE A LITTLE RHYTHM</strong> - An American Band Columbia 4684</td>
</tr>
</tbody>
</table>

#### Additional Information

- **Recording Industry Assn. of America seal of certification as a “million seller.”
- **Recording Industry Assn. of America seal of certification as a “two million seller.”
- **New Entry**
- **Debut**
- **First Week**
- **Peak Position**
- **Weeks on Chart**

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**FOR WEEK ENDING JULY 5, 1980**
**General News**

**Multi-Disk Albums**

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  - **REDWOOD STUDIOS**
  - **SOUND STAGE**
  - **SOUND STAGE II**

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  - If you are interested in working with us, please contact us.

- **REPRESENTATIVES WANTED**
  - FANTASTIC NEW LINE OF INCENSE, incense sticks, cabinet boxes, and more.

**9 Venues Used For Newport Jazz Event**

- **NEW YORK.** The Newport Jazz Festival began with three week-long concerts here Friday (27) with a special luncheon hosted by New York Mayor John Lindsay and his wife Grace Minnison residence.

**8 Presley RCA LPS**

- **Col. Tom Parker, Presley’s manager, contains 87 performances by the artist, of them 3 had been released before.**

**MISCELLANEOUS**

- **LEARN TO PLAY DOBRO OR SLIDE Guitar. Easy method written on cassette tape by Bob Moore.**

**QG Record Store Dispute Concludes**

- **NEW YORK.** - U.S. District Judge Edward Winter of the Southern District of New York, has dismissed the suit by the group of action in a suit over rights to material recorded by GQ on Arista. He ruled the claims all involved acts not in the public domain.

**RCA Fiedler LPs Using Airline Show**

- **NEW YORK.** Music in the Air,an airline service that provides a special group of acts to the service on long-distance flights, has signed a deal with the late Arthur Fiedler included in the new 3 LP set from RCA Victor.

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### Billboard Top LPs & Tape

**FOR WEEK ENDING JULY 5, 1980**

| # | Artist-TITLE-Label | Sales 
<table>
<thead>
<tr>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BILLY JOEL Glass Houses, Columbia FC 36384</td>
<td>16</td>
</tr>
<tr>
<td>2</td>
<td>ERIC CLAPTON Just One Night, RSO RS-2-4202</td>
<td>10</td>
</tr>
<tr>
<td>3</td>
<td>PAUL McCARTNEY McCartney II, Columbia FC 36511</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>BOB SEGER &amp; THE SILVER BULLET BAND Against The Wind, Capitol S00 12041</td>
<td>17</td>
</tr>
<tr>
<td>5</td>
<td>WINWOOD STANDFORD The Empire Strikes Back, RSO RS-2-4201</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>PETE TOWNSHEND Empty Glass, Atco SD 02-100 (Atlantic)</td>
<td>9</td>
</tr>
<tr>
<td>7</td>
<td>JERMAINE JACKSON Let's Get Serious, Motown M7-92281</td>
<td>13</td>
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<td>COMMODORES Heroes, Motown SB-932M1</td>
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<td>LIPS INC. Mouth To Mouth, Casablanca NBLP 7197</td>
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<td>PINK FLOYD The Wall, Columbia PC-2-36183</td>
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<td>SOUNDCHECK Urban Cowboy, Asylum DP 90002 (Elektra)</td>
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<td>GENESIS Duke, Atlantic SD 16014</td>
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<td>T. D. JUBERG Scream Dream, Epic PE 36404</td>
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<td>14</td>
<td>LINDA RONSTADT Mad Love, Asylum SE-510 (Elektra)</td>
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<td>KENNY ROGERS Gideon, United Artists L00-1035</td>
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<td>JOURNEY Departure, Columbia FC 36399</td>
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<td>ISLEY BROTHERS Go All The Way, T-Neck T Z 36035 (CBS)</td>
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<td>BLACK SABBATH Heaven And Hell, Warner Bros. BSK 3372</td>
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<td>CHANGE The Glow Of Love, RFC RFC-3436 (Warner Bros.)</td>
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<td>JUDAS PRIEST British Steel, Columbia JC 36443</td>
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<td>PETER GABRIEL Peter Gabriel:Mercury SM1-3848</td>
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<td>PAT BENATAR In The Heat Of The Night, Chrysalis CHR 1236</td>
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<td>WAYLON JENNINGS Music Man, RCA APL-3002</td>
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<td>GRAHAM PARKER &amp; THE RUMOUR The Up Escalator, Arista AL 517</td>
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<td>EAGLES The Long Run, Asylum SE 508</td>
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<td>PAT TRAVERS BAND Crash And Burn, Polydor PD-1-6202</td>
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<td>GARY NUMAN The Pleasure Principle, Atco SD 39120 (Atlantic)</td>
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<td>THE BROTHERS JOHNSON Light Up The Night, A&amp;M SP 3716</td>
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<td>THE S.O.S. BAND S.O.S., Tabu NJ2 36332 (CBS)</td>
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<td>J. GEILS BAND Love Stinks, EMI America S00-17016</td>
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<td>RAY PARKER JR. AND RAYDIO Two Places At The Same Time, Arista AK 9519</td>
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<td>GERRY RAFFERTY Shapes And Ladders, United Artists LT 1039</td>
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<td>ROBERTA FLACK FEATURING DONNY HATHAWAY Atlantic SD 16013</td>
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<td>ISAAC HAYES And Once Again, Polydor PD-1-6280</td>
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<td>AMIN FADAKAR American Gigolo, Polydor PD-1-6259</td>
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<td>37</td>
<td>AL JARREAU This Time, Warner Bros. BSQ 3434</td>
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<td>THE INVISIBLE MAN'S BAND Mango MLP 6536 (Island)</td>
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<td>MICHAEL FRANKS One Bad Habit, Warner Bros. BSQ 3427</td>
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</tbody>
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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.**
AFM Video Software Pay Remains Unresolved

Continued from page 3

they are patterned after existing tv/ video tape contracts so far as session fees are concerned.

"But," he adds, "the recording industry doesn't agree.'

Fuentesalba says the union has no objection to arranging a deal for videodisks and cassettes similar to present agreements governing audio recording sessions.

But there's another element.

The International Conference of Symphony and Opera Musicians says Fuentesalba, wants royalties paid to the individual musicians who participate in making the original disk, rather than collect payment based on the number of sessions worked and the total number of disks or cassettes sold, which is how the special payments fund under phonograph agreement works.

These funds are paid from a central fund.

"The symphony musicians feel their product will have a longer shelf life than that of a rock group, for example," Fuentesalba says. "We have decided not to participate in our round of negotiations, but to conduct a separate discussion.

The recent video talks weren't suspended because of any deadlock on a specific issue. Fuentesalba notes, but rather because after the initial groundwork was arranged, both sides ran out of time to hold further discussions.

"We all had other things to do," he says. "So we agreed to resume in the fall." A new round of talks is set for October, he says.

Fuentesalba says the current talks between the recording industry and the Screen Actors Guild in Hollywood can provide some indication as to what directions future AFM discussions on the video issue will take.

"At least we'll have an indication as to how far the companies are willing to go on this," he notes. "Union agreements are usually somewhat compatible with each other."

A possible difference in a SAG deal with recording producers over an AFM pact might touch on how much musicians get paid for residual use of the performance, as Fuentesalba points out. SAG contracts provide that their members get a better deal on contracts for single production because it calls for royalties based on the size of the market in which the jingle is used.

So far as other problem areas are concerned, Fuentesalba still hopes to have the AFM exempted from provisions of the federal laws that regard traveling bands as being independent contractors. The AFM would like to see them defined as employees of whoever was paying them for purposes of collective bargaining between, say, club owners, and the bands.

The AFM's relationship to its local unions is another problem, Fuentesalba admits, particularly Los Angeles' Local 47, which has a lock on a great deal of the work being done in regards to music in sound recordings, video and film.

"The basic problem there is some of the officers in the local feel that whatever they decide should be adopted without question by the rest of the membership," Fuentesalba complains.

"There's consequently a lot of misinformation on many issues," he claims. "Each local can't make its own rules. The international has to be able to negotiate for everyone because the product is used everywhere. We can't have unfair competition among our own people."

Timed Right! Aimed Right!

Billboard's Home Video Market Update.

Billboard's issue dated August 30th will contain a special in-depth look at the entire Home Video picture. Your advertising message in this expanded editorial section will have the advantage of being included in the kind of update only Billboard is equipped to do, week in, week out.

Everybody with interests in the home video field finds themselves in the same position: A NEED TO KNOW posture concerning the entire Home Video Market. Billboard accepts its responsibility to keep its worldwide circulation informed, educated and up-to-date with the latest developments, marketing trends and the potential of where this new market is going. Our weekly Sound Business/Video section, Billboard Top 40 Videocassette Chart along with this expanded editorial section on Home Video will give you the ammunition you need to give your product the exposure it deserves.

On-target editorial coverage attracts...on-target advertising timed right generates action. Contact your Billboard Advertising Representative today and reserve your choice space for maximum results.

Award To Newton

LAS VEGAS—Wayne Newton received the Distinguished Citizen of the Year award from the Clark County chapter of the National Conference of Christians and Jews at a dinner Tuesday (24) at Caesar's Palace.

The organization presents the award for meritorious achievement that furthers their goals of improving human rights and fostering brotherhood and justice.

Issue Date: August 30, 1980
Advertising Deadline: August 15, 1980

Contact Ron Willman in New York (212) 764-7350 or Joe Fleischman in Los Angeles (213) 273-7040 for a media kit and Audio Equipment Brand Retail Preference Study.

The Weekly Authority in Sound Business/Video Coverage
<table>
<thead>
<tr>
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<th>TITLE - Artist - Label</th>
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<td>Motown 469</td>
<td>LET'S GET SERIOUS - Jermaine Jackson</td>
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<td>Columbia 1-1129</td>
<td>LANDLORD - Gladys Knight &amp; The Pips</td>
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<td>RCA 20th Century 2449</td>
<td>SWEET SENSATION - Stephanie Mills</td>
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<td>Motown 7-08281</td>
<td>A LOVER'S HOLIDAY - Change</td>
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<td>FUNKY TOWN - Lipps Inc.</td>
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<td>Atlantic 3664</td>
<td>CUPID - Spinners</td>
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<td>Epic 9-50872</td>
<td>I DON'T GO SHOPPING - Patti LaBelle</td>
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<td>DOES SHE HAVE A FRIEND - Gene Chandler</td>
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<td>Arista 0949</td>
<td>LET ME BE THE CLOCK - Smokey Robinson</td>
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<td><strong>BEAT WORKS</strong>—Jimmie Mason</td>
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<td><strong>GOT TO BE ENOUGH</strong>—Funk Shun</td>
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<td><strong>I'M SO HOT/TRY MY LOVE</strong>—Dee Cee's Lasalle</td>
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<td><strong>YOU'RE THE FIRST/DOESN'T ONLY HAPPEN AT NIGHT</strong>—Duane E. Ellen</td>
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<td><strong>POW!—The Temperature</strong></td>
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**Billboard Top 60**

Tabu 9-5522

S.O.S. Band

TAKE YOUR TIME

Give the Girl

Single This Week

FOR WEEK ENDING JULY 5, 1980
**AGENDA**

*Panelists/Moderators to be Confirmed*

---

**MONDAY, JULY 14**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tr>
<td>10 AM-6 PM</td>
<td><strong>REGISTRATION</strong></td>
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<tr>
<td>8:30 PM-12:00 PM</td>
<td><strong>DISCO DANCING AND ENTERTAINMENT</strong> Roseland Acts to be Announced</td>
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**TUESDAY, JULY 15**

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<tr>
<th>Time</th>
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<tr>
<td>11:15 AM</td>
<td><strong>KEYNOTE SPEAKER: FRANKIE CROCKER</strong></td>
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<tr>
<td>11:45 AM</td>
<td><strong>COFFEE BREAK</strong></td>
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<tr>
<td>12:30 PM</td>
<td><strong>MARKETING PANEL INCLUDING RETAILING AND MERCHANDISING COMPOSED OF LEADING RECORD LABEL MANAGEMENT SPECIALISTS IN THE AREAS OF ROCK, ROCK AND AOR, Pop, Country and Western, Soul, and International</strong> Moderator: Ray Ford, BILLBOARD MUSIC REPORTS Co-Moderators: Ken Campbell, VITALITY RECORDS; Ray Cardenas, RCA RECORDS; Michael Hort, CASABLANCA; Tom Ray, TAJ; Keith Carlos, ORANGE RECORDS; Barry Shank, WARNER BROS. panelists to be confirmed</td>
</tr>
<tr>
<td>1:30 PM</td>
<td><strong>MOBILE DISCO—AN INTERNATIONAL SCENE UPDATE</strong> Moderator: Dick Sheppard, TOWARDS INTERNATIONAL DISCO SOUNDS Product Discussion: Steve Stott, WARNER BROS.; Dee Joseph, PRIMA</td>
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<tr>
<td>3:45 PM</td>
<td><strong>LUNCHEON</strong></td>
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**WEDNESDAY, JULY 16**

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<tr>
<th>Time</th>
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<tr>
<td>11:12 AM</td>
<td><strong>THE IMPORTANCE OF LABEL RAB AND DISCO DEEJAYS TO POP CHART: INCLUDING USE OF INDEPENDENT RAB PROMOTION PERSONNEL</strong> Ray Harris, RCA Announces: Roseland</td>
</tr>
<tr>
<td>1:30 PM</td>
<td><strong>PRODUCT DISCUSSION (Sound Panel # 2)</strong> panelists to be announced</td>
</tr>
<tr>
<td>2:30 PM</td>
<td><strong>DISCO EQUIPMENT MANUFACTURERS—PRODUCT DISCUSSION</strong> Peter Abravanel, LIGHTING EQUIPMENT; Dan Schlesinger, SOUNDBOARD; Dave Seiler, ARIADNE records; Bob Brand, DANCE ATTRACTIONS; Gene Farrell, FARRALANE; Fred Charney, R.F.I.D.; Joe Cayre, SALSOUL RECORDS; Dee Joseph, PRIMA</td>
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**THURSDAY, JULY 17**

<table>
<thead>
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<td><strong>COFFEE BREAK</strong></td>
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<tr>
<td>12:30 PM</td>
<td><strong>LUNCHEON</strong></td>
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<tr>
<td>2:30 PM</td>
<td><strong>WEBER'S SESSION—INTERWEAVING OF R&amp;B/IB/COUNTRY/JAZZ IN TODAY'S DANCE SCENE</strong> Moderator: Herb Alpert, AAA Announces: Roseland</td>
</tr>
</tbody>
</table>
IONAL DISCO FORUM 8 CENRE/NEW YORK CITY
uring Rock/Fusion Music

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THE RITCHIE FAMILY          GRACE JONES          IRENE CARA

W AR                          KOOL & THE GANG

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CHECK YOUR AIRLINES FOR SPECIAL SUPER SAVER FARES!!
<table>
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<tr>
<th>Track 9-5522</th>
<th>S.O.S. Band</th>
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<tr>
<td><strong>TAKE YOUR TIME</strong> Single This Week</td>
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**LOOKING FOR LOVE—Candi Staton**

**WARM LEATHERETTE/BULLSHIT—Grace Jones**

**LET JUST BEGIN TO LOVE YOU—Dondre**

**DO YOUR THINGS—Pop It—All Hudson & His Way**

**CDP—The Spinners**

**MURPHY BROTHERS—an**

**YOU GAVE ME LOVE—Cowan Heights Affair**

**LET'S GET IT OFF YOUR MOUTH—Cameron**

**SUGAR ROASTED LOVER—The Fades**

**THE BRAZOS—(stuff below)**

**Jaay Knight**

**OVERTIGHT SENSATION/NAWH SHE'S ROCKIN'—**

**THE GROOVE—Rodney Franklin**

**SPACE—Shiel & Division**

**RAY CHARLES & HIS JAMS**

**A TASTE OF BETTER LOVE/Bougie Bougie—**

**HOOKE ON YOUR LOVE—Pretaste Alemas**

**GOOBER—Ey Pockr & A Raydo**

**IT'S TIME TO PARTY FOR THOSE WHO LIKE TO**

**GIVE ME A BREAK—The Ashby Family**

**PARTY ON—Pete Energy**

**I LIK WHAT YOU'RE DOING TO ME—Young & Co.**

**THE GREAT SEVEN—George Adams**

**SIT IN ON ME/PLAY OUTLA/Your love is A**

**I LOVE YOU, DANCER/IT AGAIN—Voyage**

**UPDATE DOWN/Let's Come Out—Raja Ross**

**FACE/REDDERS—Soundtrack—Various Artists**

**I'M OK, YOU'RE OK—American Odyssey**

**JUST HOW SWEET IS YOUR LOVE—Grize**

**TOUCH ME WHERE IT'S HOT/Pop Shoo Wah—**

**TWO TONS O' rust—Two Tons O' Fun**

**альные-Red Cat/Red Cat**

**BACK TOGETHER/Always/Do Me Wait 100**

**SWEET SENSATION—Singing Mills**

**AM I NEXT—Across Eyes**

**STANDS IN YOUR EYES/For It—People Handock**

**BEHIND THE GROOVE/You're All The Boogie I Need—**
Boston Orch. Plays New Works

CHICAGO—Twelve newly commissioned works will be presented by the Boston Symphony Orchestra during its 100th anniversary season, 1980-81. Firstruns to be premiered are Leonard Bernstein's "Fanfare" and "Symphony No 2" penned by British composer Peter Maxwell Davies. Other commissions went to Americans John Harbison, Leon Kirch- nider, Donald Martino, John Corigliano, Peter Lieberson, Roger...
First Gospel Music Conference
To Be Held In L.A. Sept. 23-26

Continued from page 1
leading executives in both the gospel and secular industries has been estab-
lished to select panelists and choose specific topics for the conference.

These topics have not been formed yet, but Moran says general subjects will include: breaking gospel onto contemporary radio stations, effec-
tive talk penetration of gospel product, the exploitation of what big
major retailers see as major in gospel, showcasing black and white gospel
product and the role of gospel artists on secular television.

Kirt Burkhardt, president of Burkhart/Abrahms: Dave Sholin, na-
tional music coordinator for KJR Radio; Pierre Gouette television
producer (Grammy Awards) and artists Andrace Crutch and the Rev.
James Cleveland have confirmed they will speak at the conference.

Other panelists are being lined up.

Members of the advisory board are: Dave Bernware, president of Da-
vil Bernware and Associates; Ray Bruce, president of Edfor; ORAL
Ralph Carmichael, president of Livingstone Music Inc./Live Records.

Bob Conturri, president of Sonnie Records; Mike Cowart, executive
vice president of the Benson Co.; Ted Dekker, chairman of the board,
Pickwick International.

Also Gil Friesen, president, A&M Records; Bill Ray Hearn, president,
Sparring Records; Al Hobbs, general manager of WTLK-FM, Indianapo-
lis and chairman of the Gospel Announcers Guild; Bruce Lundvall, presi-
dent, CBS Records Division; Gentry McCrory, director of operations
Luminar Records; Fred Men-
delshon, vice president, Savoy Rec-
ords.

Also两ier, senior vice president of records/music, Word Records.
Jim Myers, president, Gosp-
el Music Assn.; vice president,
SESAC; Al Schiller, L.A. at-
torney; Mike Scott, owner, presi-
dent and general manager, WACG-
FM, Atlanta; Dave Sholin, national
music coordinator, KROK Radio, and Calvin Simpson Jr., president of
Simpson Wholesale Inc., Detroit.

Executives from the retail and recordlabel industries are expected to
be added to the advisory board.

Conference fees are $300 for those registering prior to Aug. 25. $330
after Aug. 24 and $250 for students, panelists and spouses.

Registration materials are now $35 higher. Additional
information may be obtained from Salaps Tchekalesek or Nancy
Falk (at (213) 273-7600).

$30,000 Prize Money

NASHVILLE—The Music City
Song Festival and Gospel Music
Association have announced the
1980 gospel music competition, awarding more than $30,000 in cash and prizes to its winners. The competition has been open to professional and ama-
teur songwriters, lyricists and ama-
teur vocalists for the last six years.

Finalists were chosen from each of the categories: contemporary, traditional, inspirational, black and country gospel music and were
judged by gospel artists and industry professionals.

Judges for the festival were recording artist James Blackwood, Paul Johnson, president of Paul Johnson Music Productions; Len Kinlaw, National Quartet Conven-
tion, composer; and composer/arranger/composer Jimmy Osmond.

Grand prize winners are Dave Meece, of Leaven, Ohio; an artist for Mirich Records, who will win $3,000 in the professional songwriters
category; Dave Caperton, of Vancouver, Wash.; and Lynn Edward Keesee, who will split $5,500 grand prize money in the amateur writers' division.

Other grand prize winners in-
clude: the Rev. Thomas D. Rook
of Lakeland, Fla.; professional lyric
vision: Janice B. Baker of Winch-
ter, Ind.; amateur lyrical division;
Clyde Watkins of Oakland, Calif.; ama-
teur vocal division; and Daystar from Eph-
rata, Pa., took the group vocal divi-
sion.

First prize winners were: Micki
Futman of Shreveport, La.; profes-
sional songwriting: Tony D. Rook of
Lakeland, Fla.; professional lyrical di-
vision; Janice B. Baker of Winchester, Ind.; amateur lyrical division; Clyde Watkins of Oakland, Calif.; amateur vocal division; and Daystar from Ephrata, Pa., took the group vocal division.

Gospel Scene

BY SHARON ALLEN

Star Song Records will soon complete the dramatized recording of "The Living Bible." The project will encompass the recording of the first
half of the Old Testament. Among the tapes to phonograph on the project are members of the Duff City Gospel Choir founded by Donn
Donner Players.

Recently, Robert Hale performed with his wife, Inga Nether, and Luciano Pavolini of "La Bontà" in celebration of the 150th anniversary of the San Diego Opera.

Dean Winder, former member of the vocal duo Male & Winder, suffered a minor stroke recently while he was in Los Angeles. He is recovering at home in Miami. His 20th
date this year has been canceled. Several dates are being performed by Robert Hale & Ovid Young, but most concerts have been rescheduled.

Truth was featured at the Southern Baptist convention in St. Louis recently. The group plans to return to Europe in mid-80 for their first European tour. It is expected to draw Christian artists from all over the country.

Sungwriter, recording artist and President of the Herald Inc., Inc. (Now called Ron Lewis recently was recognized with honors listings in both the U.S.
Outstanding Personalities Of The South Day in England Directory D/International Biography lists a who's who of artists, who have recently contributed to the world.

Ed Savo, the founder and lead singer of the Jazznatics, recently released an album which is now appearing as a single throughout the Midwest. The Traveling Travelers, an all-female 12-member group, have recently reorganized and will be appearing throughout the Midwest. The group is currently working on its first national record release.

Buck Ram & the Patells appearing at the December meeting of the Religious Communica-
tions of the Baptist Church, made a tour appearance at the end of a video and side presentation on music as communication. The group recently returned from a tour in South Africa.

Some new releases include:

HONORED LADY—Denise Fitzgerald receives the Will Rogers Memorial award in a black-tie event sponsored by the chamber of commerce in Beverly Hills.

Ralph Carmichael, left, president of Light Records-Lexicon Music, was musi-
cal director and wrote a special salute overture. Joining Carmichael are singer Mike Douglas, center, and Jimmie Baker, right, ABC TV producer.

"Freedom Festival" July 4 At Opry

NASHVILLE, WAGM-AM, in conjunction with Opryland USA, will present "Freedom Festival" July 4 at the Grand Ole Opry. With more than 50 per-
songs attending the "Freedom Festival" in 1979, Opryland officials have decided to make it an annual event.

Schedules are to appear at this year's Festival are: Larnell Harris, the
Crane Family; the Nashville Gospel Ensemble; and the Grand Ole Opry.

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Buck Ram & the Patells appearing at the December meeting of the Religious Com-
Listen to the new Jerry Butler album and remember the best love you ever had.


By JEAN WILLIAMS

LOS ANGELES—The International Entertainment & Record Promotion Co. has adopted “taking it to the streets” as its operating theme.

The L.A.-based firm, headed by Marrell Grigsby and Frank Minn, has tied into local schools with 19 student DJs. It has also enters associations with rock music pools in Florida and Grigsby is going to Texas.

“We believe the people best attuned to record buyers are record buyers,” says Grigsby. “That’s why we have 19 DJs at the schools. They play records during lunch hours, which obviously boosts sales and interest in the artists.”

Among the acts International Entertainment & Record Promotion Co. is presently working with is Arista’s Waters. The group’s most recent LP is “Watercooler.”

The 20-person band consists of Maxine, Julia, Luther and Viv. Waters, also L.A.-based, is well-known in area panter and senior high schools as the group frequently visits school and talks to the students about the music industry.

According to Luther, “We tell students how they can get into the business, pointing out both the positives and negatives. We also conclude our visits with a question and answer session.”

The group not only attempts to educate students about the record industry, but it performs at school proms.

The Waters family has been performing as a group for more than a decade. It admits, however, it has not scored heavily as a solo act.

Group members are best known for their background vocal work, recording with such acts as Donna Summer, Rita Coolidge, Glen Campbell, Herbie Hancock, Barry White, Peaches & Herb, Neal Diamond, Dolly Parton, Barbra Streisand, Thelma Houston, Denise Williams, Ethel Merman, Barz Scaggs, Michael Jackson, Quincy Jones, Frank Sinatra, Lou Rawls, Tavares, Temptations, Merl Griffen, Leon Haywood and numerous others.

With such impressive credits, one wonders why, as a solo act, the group has not broken through.

Luther says, “We didn’t know what it took to produce a record; we didn’t take the time to do it—now we do. This is one of the reasons we’re here today to share what we want to get into this business. We now know where we made our mistakes and if we can avoid them, we can try to avoid the same mistakes, we will.”

The Waters’ schedule is so tight as background singers, and the demand on their time is so great it’s difficult to schedule time for in their own career with a shoo-horn. “However, we’re managing to do it because we’ve got to,” says Luther.

Grigsby notes that both he and Luther have roles in Neil Diamond’s upcoming film, “The Jazz Singer” and are looking to become more involved in movies.

International Entertainment in conjunction with Andrae Montell, an independent promotion rep, are (Continued on page 48)
Kid Creole Eminently Eclectic
Group Replaces Dr. Buzzard's Original Savannah Unit

By ROMAN KOZAK

NEW YORK—August Darnell and Andy Hernandez, two members of Dr. Buzzard's Original Savannah Unit, are bringing a new band, the Coconuts, into the fold. The Coconuts are incorporating elements of calypso, funk, disco and new wave into a new band. The new band is called the Coconuts. The new band's debut LP is expected in July on Ze Records.

Unlike the Savannah Band, which faced a live audience only once in its career, Kid Creole is a performing entity, playing new wave-orientated rock clubs in the Northeast. However, they say two musicians, the Savannah Band and the Coconuts, are "family" that will come together again for other recording projects.

The Savannah Band released in January an LP, "James Monroe H.S. Presents Dr. Buzzard's Original Savannah Band Goes To Washington." But new wave clubs won't host the act any more. "We go to the Family Theater in Boston," says Darnell. "It's a place where we can play and not be alone." New wave clubs have a "closed circuit system," says Darnell. "We can't play to the public because we're closed circuit."

POSSIBLY A NEW LABEL

Gospelier Cleveland Headed To CBS?

LOS ANGELES—First Warner Bros. moved into the rhythm and blues field with Andre Crouch last year. Now CBS is reportedly looking to make a firm commitment to moving into the rhythm and blues arena by hiring superstar James Cleveland.

This action is the result of an increased awareness by the secular labels that big bucks can be made with rock projects—recently proved commercially.

Journey Faces Suit

NEW YORK—Aynsley Dunbar, drummer for the San Francisco rock act, is suing Journey, the band he played with from 1974 until 1978 for $32,000 in California Superior Court in San Francisco.

In his cross complaint, Dunbar charges breach of employment contract, breach of fiduciary duty, contract fraud and intentional interference with contracts. Dunbar charges he was unfairly fired from Journey and that he was not paid all the royalties due him.

Nightmare Productions, which handles Journey's business affairs, calls the charges "unfounded and unreasonable."

According to a knowledgeable source, CBS is reportedly looking to form a new label and is attempting to lure Cleveland into bringing acts to the label.

Cleveland is well-known for presenting new talent and usually appears on their recordings.

While Andre Crouch at Warner Bros. is possibly the world's most popular black contemporary gospel artist, Cleveland holds that is a distinction in the traditional area.

Crouch is also signed to Light Records, while Cleveland, for many years, has been with Savoy.

CBS label Epic recently moved into the gospel area by signing the Reverend Clouds of Joy who formerly cut for ABC, Ultravox.

Dual Records Live

LOS ANGELES—Don Rader (fingerprints) and Ron Christie (guitar) will be recorded live at the Great American Music Hall in San Francisco by Jet Danger Records for an upcoming album. It is expected to be called "Duo." Joining them will be Kevin Brandon (bass) and John Perret (drums). The recording will be made July 10.

Hernandez says part of the reason for the Savannah Band's at least ten-year split was the lack of a new LP. The first LP was disco, subsequent LPs, though danceable, were more directed toward a "90s generation," and were difficult to market.

At the same time the band was leaving both RCA and Tommy Monza, its manager, and going with the Entertainment Co. and Elektra. Motola, however, still manages Darnell, personal manager, and represents Kid Creole.

A future project for Kid Creole will be a film, "Off The Coast Of Me," which will be a musical fantasy produced by Motola's new Champion Entertainment Films.

"Kid Creole draws more on reggae and calypso, the music of the islands," says Darnell. "The Savannah Band touched on it, but Kid Creole has it more." Darnell says describing his new music. It is also influenced by new wave, both in terms of the music itself, and the venues where Kid Creole will play.

"When we decided to do live shows, we saw that the so-called black venues were given to white car gos who got onstage, opened their mouths, and pretended to sing to recorded music. We wanted no part of that. It is a step backwards to the dark ages. It was a question of what values are available for us to play," says Darnell.

What is available is the new wave circuit. There, says Darnell, the audience "embrace the music even if it is played at a less than the totally intense manner of much of new wave. But Darnell makes clear, he plays music that he likes and commercial considerations are secondary.

"August Darnell is not on a commercial trip and he will never be on a commercial trip," says Darnell. "We're not for all the record executives in the world, not for mom or dad, or anyone. It's not what I say it because I can financially."
**Soundtrack Hits Hot Country LP Chart**

**By KIP KIRBY**

**NAZIIVELLE—Predictions about the gangbusters impact of country music movie soundtracks are becoming a reality. An impressive 25% of the top 20 LPs this week have been spurred by motion picture soundtracks, demonstrating explosive sales and airplay.**

**Dominating the upper ranks of the album chart are RCA's "Coal Miner's Daughter," "Urban Cowboy," on Asylum, Columbia's "Electric Horseman," on United Artists and Elektra's recent entry, "Brezon Billy." Also, "Gid- don," Kenny Rogers' hit from his first LP, is reportedly undergoing buildup at the time for either movie or Broadway musical units.**

"Urban Cowboy," already certified gold, is rapidly streaking toward platinum status with reported sales of more than 800,000 in its seventh week on the chart. Also gold is "Electric Horseman," while "The Gambler," a made-for-television film that may now become a full-length movie as well has been certified gold, with reported sales of more than four million units.

"Brezon Billy," heading into its fourth chart week, is approaching the reported 200,000 sales mark. And "Coal Miner's Daughter" raced up the charts this week after 15 weeks of chart activity.

Singles pulled from these albums are not dragging their heels, either. "Drivin' My Life Away," Ronnie Milsap's "(I'm) Holding On" from "Brezon Billy," and backed with "I'm Gonna Do Everything I Can," is the RCA report of the week. "Midnight Rider," pulled from the fast-selling "Electric Horseman" LP, and "Coal Miner's Daughter," has reportedly sold nearly 90,000 copies throughout the Elephant's lineup.

Although the just-released "Rodeo" soundtrack hasn't turned up yet on the country album chart, its mixture of rock and country songs makes it a likely contender for several more chart positions. "Lady," Loretta Lynn's album, charted in March, was produced by Ron Brown and Joe Moscheo. John McCarthy was re-elected in the associate category.

**Newsbreaks**

**LOS ANGELES—In a novel promotional campaign to support Weekend Hot, the just-released, grown on Firstline Records (formerly Frontline Records), the label is mailing out approx. 10,000 individually hand-painted ceramic frames with a painting of the artist in glass. The pictures reference to the graphics on the LP cover and are being sent to country radio stations and industry trade publications. The title of Greene's new album is "You're For The Taking."**

**NASHVILLE—More than 100 country singers have been mailed out by Gold Dust Records to announce the label's first release, "Swee Ole Lady," by artist Pat Everette. The label claims it made the Gold Dust logo with a promotional push announcing the record. Coordinating the effort is Frank Mull of Multi-This in Nashville with Scott Furr handling marketing for the single.**

**WHEELING, W.Va.—Orlando Records' Leon Everett performed recently at Jazzbonne USA here Joe Train, along with RCA's Ronnie Milsap, Everett sang his latest single, "You're For The Taking."**

**TULSA—Four celebrity players have been announced for the annual Rock Clark Celebrity Golf Classic, Sept. 13-14 at Cedar Ridge Country Club in Tulsa. Foster Brooks, Jimmy Dean, James Garner and former Dallas Cowboy Lee Roy Jordan will play in the weekend tournament to benefit the Tulsa Children's Medical Center.**

**NASHVILLE—Tom T. Hall and his wife Dixie will be invited guests of President and Mrs. Carter when they attend the Democratic National Convention in New York City Aug. 11-15. The Hall's invitation comes as a result of their continued support of the president's re-election campaign.**

**LOS ANGELES—Up artist Charles McClain recently taped up a three-weeks "CBS Sports Spectacular's" off-road racing competition McClain and seven other celebrities who included Patrick Duffy of "Dallas" and Larry Wilson of "Chips" competed against each other in four-wheeler drive-offs. Air dates are in early August.**

**$13,000 Netted In Music City Invite**

**NASHVILLE—More than 150 tennis players representing music business centers throughout the country teamed up for the seventh annual Tennis Invitational, held at the Maryland Farms Racquet and Country Club in Brentwood, Tenn. An annual benefit this year's invitational donated proceeds of near $13,000 to Nashville Memorial Hospital. Participants were guests at a pre-tournament cocktail reception hosted by Frances Preston, vice president of BMI, Nashville, and chairman of the event, immediately following the thirty-day play schedule, a cocktail buffet and awards party was held at the Mt. Airy Tennis Club. The event was open to the general public and the most popular musical entertainment for the evening was the Piggies, a new group under Collins direction. Among the winners in the various team categories were Allen Dick / James Dick, Phil Ellett / Frank Williams, Chuck Sullivan / Carl Brown, Jaystock / Joe Stock and A. Lynn / T. Lynn / R. Lynn / C. Lynn / D. Lynn / E. Lynn / F. Lynn / G. Lynn / H. Lynn.**

**Country**

**George Jones at Top Again After 5 Years**

**NAZIIVELLE—For the first time in more than five years George Jones is back atop the Billboard Hot Country Singles chart with a solo effort.**

The Epic artist hit the No. 1 position on his first LP, "Loves Gonna Hold On," released by Epic in 1954. "Shorty's Here," that same year, was also Top 5, but "Loves Gonna Hold On" was Jones' solo hit that stayed on the charts since "The Door," No. 1 charted at No. 1 Oct. 19, 1974. These days, George Jones is back at the top of the Billboard Hot Country Singles chart with a solo effort. But the Epic artist hit the No. 1 position on his first LP, "Loves Gonna Hold On," released by Epic in 1954. "Shorty's Here," that same year, was also Top 5, but "Loves Gonna Hold On" was Jones' solo hit that stayed only for the first two weeks of the year. Jones hit the Billboard chart at No. 4 with "White Light," where "Oh" and "Stop Loving Her Today." Although there are no official plans at this time for a soundtrack to be released, "Loves Gonna Hold On," the album's release, "Honeysuckle Rose," which marks the first release of Osborne's Willie Nelson as a starring leading role, debuts in Austin (Thursday), with the label topping the soundtrack shipping in early January.

Among the country artists who have already released their "Coal Miner's Daughter" LP are not dragging their heels, either. "Drivin' My Life Away," Ronnie Milsap's "(I'm) Holding On" from "Brezon Billy," and backed with "I'm Gonna Do Everything I Can," is the RCA report of the week. "Midnight Rider," pulled from the fast-selling "Electric Horseman" LP, and "Coal Miner's Daughter," has reportedly sold nearly 90,000 copies throughout the Elephant's lineup.

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**COMEBACK ON CHART**

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NARAS—Officials have been chosen to serve a consecutive two-year term for the local chapter of NARAS. Elected to serve the various musical categories within the organization is Jim Witcher, President; Vern Jennings, Vice President; and Ron Renner, Secretary. Vocalists/singers: Sherri Kramer and others; Producers: Bob Montgomery, and others; Owners of music: Larry Lion. -Re-elected to serve on the committee are Shelly Kent, Joe Slocum, Bob Montgomery; and Mothers/musicians: Lottie Long. -Re-elected to serve on the committee are Shelly Kent, Joe Slocum, Bob Montgomery; and Mothers/musicians: Lottie Long. -Re-elected to serve on the committee are Shelly Kent, Joe Slocum, Bob Montgomery; and Mothers/musicians: Lottie Long. -Re-elected to serve on the committee are Shelly Kent, Joe Slocum, Bob Montgomery; and Mothers/musicians: Lottie Long.

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Mickey Gilley's world, and the people who frequent it, are getting plenty of national publicity these days.

But "Urban Cowboy" is, after all, just a movie.

Here's what's real. A new Mickey Gilley album, including his gorgeous interpretation of Buddy Holly's "True Love Ways," the beautiful title cut, "That's All That Matters," and much more of the mellow honky-tonk sound that's all that matters to Gilley's fans.

MICKEY GILLEY,
"THAT'S ALL THAT MATTERS TO ME"
INCLUDING THE SINGLE, "TRUE LOVE WAYS"
ON EPIC RECORDS AND TAPES.

Produced by Jim Ed Norman and Jen Productions.
Booking Agency: The William Morris Agency
151 El Camino Drive, Beverly Hills, California 90212
(213) 274-7451

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LUCY DALTON

Carefully Coordinated Fanning Pushing New Artist To Renown

By KIP KIRBY

NAKESVILLE—The snowboarding career of Lucy J. Dalton is a textbook case of what carefully coordinated planning, a record label and booking agency can do to launch a new artist.

Only a year ago, Dalton was cooking crepes in a Canadian restaurant. Now, 12 months later, she has been voted the most promising new female vocalist by the Academy of Country Music, opened shows for artists ranging from Christopher Cross to Johnny Cash, and she's charted a string of television credits that include Tom Snyder's "Tomorrow," the "Today" and "Sha Na Na." "Dinah" and "Mike Douglas.

Yet the acceleration of Dalton's career is a climax to more than a decade of struggling and performing, which is why she jokes, "If I'm an overnight success, at least I make a 'longtime overnight success.'

Dalton grew up in Pennsylvania listening to country radio. She majored in art during a short-lived college career, dropping out to pursue a singing career. She ended up in Los Angeles singing rock n' roll, developing an edgy, powerful, hard-throated voice that charact-

erizes her charged vocal style today. Eventually Dalton linked up with David E. Wood, who helped her form a L.A. in which she was interested in crossing into artist management.

He took her into the studio to cut four sides, one of which was her original "Crazy Blue Eyes," later to become Dalton's first single for Columbia. The tape brought production offers, recalls Dalton, from "Willie Nelson to Mick Jagger," but she signed with Columbia in Nashville because she felt that Billy Sherrill was the right producer for her material.

Columbia ignored the usual "wait-and-see" stage when new talent is on the horizon, and within days after the debut LP was finished, the label was showcasing her in Los Angeles for booking executives and directors, and five days after the album's release in February, she was on tour across the U.S.

Within 60 days, Dalton had appeared in 26 out of 20 top preferred markets, headlining clubs like the Lone Star, the Other End, the Palomino, Bogart's in Cincinnati, Gilley's and the Waldo in San Francisco.

Working closely with Variety Art-

ists in Minnesota, which signed her for bookings, Columbia also provided tour support designed to tie Dalton's showcases into high sales markets for extra emphasis and impact.

Believing her husky singing style and visual appeal ideal for TV spots, Columbia and Fox are now focusing attention on more guest appearances following her success on "Today" and "Tomorrow."

Upcoming Dalton shows are scheduled to include tapings for "American City Limits" and "The Midnight Special." And she and her six-piece band, the Dalton Gang, are also set for live video shoots in Memphis, Grizzly Dirt Band, Pure Prairie League, Ronnie Milsap, the Oak Ridge Boys, Willie Nelson and Michael Johnson, further reinforcing her across-the-board appeal to audi-

ences.

Although her distinctive gutter-wrenching vocals and gruff punch have helped make Dalton's career one of the fastest rising in country music, the performer is still im-

patient for success.

"When you've been performing for as long as I have," notes Dalton with a wry glint in her eye, "things happen so fast. I don't want to end up one of country's only singing grandmas."

Dalton has just wrapped up her second album to be shipped in Sep-

tember, and her latest single, "Los-

ing Kind Of Love," peaked at 14 on the Hot Country Singles chart.

LOWERY NAMED PRESIDENT

Foundation Announces New Officers

NAKESVILLE—The Country Music Foundation has announced its new officers who will serve for the 1981-83 term.

Bill Lowery of Lowery Music was elected president, with Ralph Emery of Peer-Songwriters NKG/Emmylou Harris as serving, and Joe Tailbot of Joe Tailbot Associates will serve as treasurer.

The Country Music Foundation's new trustees are Frank Jones, chairman of the board; and William Denny, Cedarwood Publishing; Richard Frank of Barksdale Wha-

tley, Gibson, Frank, Denny and Milom; Jim Foglesong, MCA Rec-

ords; Wesley Rose, Acuff-Rose; Frances Bock, Music of Landon; Connie

Bryan; Joe Gaby; and Joe Tailbot.

Bill is director of the Country Music Foundation. Legal counsel is Mike Milom.

Foundation officers discussed plans at its board meeting for ar-

ranging computerized access to in-

formation on the Country Music Foundation Library and Media Center's records and other holdings. And plans are underway for a new exhibit titled "This Is Country Mu-

sic," which will feature a multimedia spotlight on contemporary country music.

This exhibit is to be shown for the 1981 season in the Country Music Hall of Fame and Museum, operated by the foundation.

Jamboree July 19

NAKESVILLE—Epic artist Ronnie McDowell has set July 19 for an an-
nual "Strawberry Jamboree" held in his hometown, Portland, Tenn. Headlining this year's event along with McDowell are Buddy Bare, B.J. Wright, Karen Wheeler and Hovie Lister and the Statemates. Host will be Tommy Carter. WSDK-FM in Nashville will cosponsor this year's event. Proceeds will go the the Hands of Adult Children's Services in Gallatin, Tenn.

SWEETENING PROCESS—Melissa Dean, right, adds her own touch of "sugar" to Dave Rowland during a recent performance of Dave & Sugar on an upcoming Tammy Wynette syndicated television special. The show, which also features RCA's Tom T. Hall, includes songs from the new LP, "New York Wine And Tennessee Shine." On the left is Sugar's other member, Sue Powell.

1980 BILLBOARD
**Country**

**Chart Fax**

By GERRY WOOD

Charley Pride moves from No. 5 to 2 and looks like a good bet to grab No. 1 when the George Jones record "He Stopped Loving Her Today" drops. Also showing up with potent gains are threatening top spot are John Conlee at No. 3, Mickey Gilley at No. 5 with "True Love Ways," Merle Haggard/Clint Eastwood at No. 7, the Bellamy Brothers at No. 9 and Crystal Gayle at No. 10.

Gonwy Twitty cracks up the mightiest move of the week with a "1-3 Never Seen the Likes Of You" leaping from No. 6 to No. 3 - a 17 position rise. The Ronnie Milsap record moves 15 spots. George Jones/Johnny Paycheck 12 spots (a great week for Jones), and the Porter Wagoner/Dolly Parton rise up 11 points to number 51.

Another country music/motion picture song hits the chart. "Moody And Gay" by Merle Haggard makes the highest debut of the week at No. 62. It's from the "Brisco Billy" movie that has also scored with two more singles currently on the chart - "Bar Room Buddies" and "Cowboys And Angels."

Jeanne Pratt proves her strength is sustaining, making a debut at No. 69, and Ed Bruce's classic cowboy lament, "The Last Cowboy Song," arrives at No. 75.

**Whoo's On First?** No. 1 at WHIO-AM, Orlando, is clearly "Love Me With a Heart Attack," a prescient Billboard chart-topper. New entries include Jackie Ward and John Denver at KBKY-FM, Anchorage, and John Cowan captures No. 4 with "Tenderly Nightgloes." It's also tops at WNBC-AM, Wayzata, Minn., where the album of the week is by Don Williams, Jet Williams, John Anderson, Dwayne Emminger, Naas, is going with Kenny Rogers/Kim Carnes as No. 1. Hank Williams Jr. reaches the top at WBBM-AM, Huntsville, Ala., with "Ain't Lazing LKAC-AM, San Bernardion, Calif., tells "San Room Buddies" by Haggard and Eastwood at No. 1. And appearing with Billboard on George Jones' No. 1 are such stations as WMMN-AM, Columbus, Ohio, WAFM-AM/FM, Milford, Del., and CKLL-FM, Windsor, Ontario.

On the LP side, Kenny Rogers stays No. 1 with "Gideon," while strong moves are chalked up by Waylon Jennings, Willie Nelson/Ray Price, Hank Williams Jr., Alabama, Bellamy Brothers, the Oak Ridge Boys, Floyd Cramer and the hillbilly test new entry, Jerry Jeff Walker with his "Best Of" album.

Congratulations go to Waylon Jennings for his impressive LP chart accomplishment. His "Greatest Hits" album has been on the charts for more than a year -62 weeks to be exact - while "What Goes Around Comes Around" scores its 14th week of activity, "Music Man" moves to its 11th week and "Outlaws," only two weeks on the chart, makes the biggest upward move of all the week-from No. 64 to 36.

Those four albums represent a combined chart life of two years.

**Song Festival Accepts Entries**

**Nashville** - The 1980 Music City Song Festival is now accepting entries in the categories of country, easy listening, and rock/sdb. Separate competitions exist for songwriters, vocalists, lyricists and guitar and piano players, with a cash and recording prize fund of more than $50,000 to be awarded.

Those interested in the 1980 festival may write for information at P.O. Box 17990, Nashville, Tenn., 37217, or call 1-800-251-1790.

The Nashville-based festival has announced its 1979 winning country song, "No Ordinary Woman," performed by the winning writer, Byron Gallimore of Puryear, Tenn. The record will be released by Little Giant Records.

In the "On, No. It Was Burden To Happen" Dept! The current pyramid scan craze has spawned a record, aptly titled "The Pyramid Song." The song's out by LP. C. Rodgers/Malcolm on the Scott Brothers label and the lyrics explain how to play and how to pay.

An interesting and effective way of blending rock and country music in a movie is illustrated by the hilarious new film, "Romeo." Starring Meat Loaf, the film manages to mix in songs by Eddie Rabbit, Jerry Lee Lewis, Roy Druskin combined with horn, and the Oaks/Barry/Davis band with those by Sue Sadek and the, Teddy Pergendorfer, Jay Ferguson and Pat Benatar, among others. On top of that, the Warner Bros. spoof also features live concert segments starring Hank Williams and Asleep At The Wheel with appearances by Gregg Allman and Alex Cooper. You may not learn the secret behind the scenes (life stories of roadies, but the music's great and the laughs are frequent.

Ethel Merman donned uncharacteristic pigtails and ruffles for her recent "Mee Now" TV taping here in town, letting out a brassy, threnody-tressed version of "Doing What Comes Naturally" on the set with Roy Clark and Buck Owens. The former Broadway star admitted she might like to record a country album in Nashville, adding, "Why Not? - I've done everything else."

Glenn Morgan, director of music programming for the Mutual Broadcasting System, took time out to pay an in-person visit to "Mamboose USA" in Wheeling, W. Va., the weekly country radio show centered in Wheeling and featuring a network of affiliated stations. Headlining the program that evening was Ronnie Milsap.

Watch for a possible movie version to be made of Hank Williams Jr.'s autobiographical book, "Living Proof." Rehearsals are rumored to be underway... Hank just celebrated his 31st birthday and his third wedding anniversary. The date of the July wedding, Williams is appearing with Sue Sadek at a festival sponsored by WFLM-FM in Montgomery, Ala. This follows a

**T.G. TAPES—Warner Bros. artist T.G. Sheppard tapes "Backstage At The 'Grand Ole Opry.'" The show, hosted by Bill Anderson, will be syndicated and begins airing in September.**

**LET'S GET BACK TO THE BASICS**

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JULY 5, 1980 BILLBOARD
Van Leeuwen Assumes ITA's Eindhoven Post

NEW YORK—The International Television Association's full-service Euro-
pean office in Eindhoven, the Neth-
erlands, will be directed by Jack van
Leeuwen, effective Aug. 1.

Van Leeuwen assumes his post with ITA after 27 years with N.Y. Phillips
Olivetti & lampenfabrieken, where he served since 1960 as gen-
eral manager of magnetic tape activ-
ties. He had previously been area
manager for professional audio and
consumer recorders.

The appointment of van Leeuwen was made June 14 by Henry Brief,
executive director, at the Euratope
home video conference at the Bella
Center in Copenhagen.

It was also announced that ITA
would hold its first European Home
Video Seminar, June 21-23, 1981 at
the Marriott Hotel in Amsterdam.

Van Leeuwen had previously been
introduced to members of the newly
formed ITA European advisory
board, which held its first meet-
ing in Copenhagen. The board con-
sists of representatives from each
European country in which there are
ITA members. The newly formed com-
mittee was chaired by Arnold Norregaard, ITA's vice president for Europe.

Van Leeuwen, who has been tasked to Brief, will make his ITA office
at Merckelbaan 2a, 5624 KR, Eindhoven. His duties will include
maintaining close liaison with ITA
member companies in Europe, cre-
ating new members, communicat-
ing publicly, coordinating com-
munity activities, and assisting in
the arrangements for the ITA seminar in Amsterdam.

"I don't see how professional
managers at record companies can
make the kinds of claims they are
making, particularly in light of the
growth statistics the industry has en-
joyed."

According to figures made avail-
able by the Recording Industry
Assn. of America,Gamma indi-
cates, prior to the advent of blank
record cassettes in 1966, record sales (LPs and singles) in 1959 were $603 mil-
lion and grew to $862 million in 1965, an increase of $259 million or 43%.

After the introduction of cassettes, record sales were $959 million in 1966, growing to $2,734,000,000, an increase of $1,774,000,000 or 185%.

"It would appear," Gamma points
out, "from these growth statistics, covering only records, that the argu-
ments of record companies are ridicu-
ulous."

Again, citing RIAA figures, Gamma
indicates that sales of records in 1970 were $1,182,000,000 with prere-
corded tape accounting for sales of
$478 million, a combined total of
$1,660,000,000.

Moving to 1978 RIAA figures, record sales were $2,734,000,000 while prerecorded tape sales were $1,398,000,000 for a combined total of
$4,132,000,000.

The eight-year increase for records
was $1,552,000,000, or 131.2%,
$920 million or 19.2% for prerec-
corded tape. That represents a com-
bined eight-year increase of
$2,472,000,000 or 449%.

"The presence of music now can be
more easily enjoyed as a result of the intro-
duction of the compact cassette
while walking, jogging, camping,
boating, flying, at beaches and in
the car, thus stimulating an industry
that until the introduction of the
compact cassette was an infant in
volume to today's $4 billion industry
in the U.S. alone in 1978.

"How can these sophisticated en-
tertainment business leaders criti-

cize the blank tape industry in light of
the above statistics, not to men-
tion other business opportunities
created through the attainment of
such growth?"

"There would not be a hi indus-
try today if we were still recording
on wire or complicated reel to reel

tape. We are not saying that compact
cassette have done it all. However,
the catalyst of the compact cassette

can never be argued by any music
executive in their ivory towers."

The executive of the Los Angeles-

NABISCO FUNDS NEW FIRM

General Entertainment Co. Looks
To Market 500+ Cassette Titles

NEW YORK—With reported fund-
ings of $25 million and logistical
support by the Nabisco Co., a new
firm plans to rack 30,000 non-record
retail outlets with an initial lineup of
500 to 600 adult market prere-
corded cassettes.

The project has been in the testing
stage for almost a year (Billboard,
Sept. 29, 1979).

The company, General Entertain-
ment Corp., operated by Sam Att-
enberg, founder of Sine Qua Non Rec-
ords, New York, has, in a little more
than a 12-year background in mass
marketing, says its annual volume should reach $50 million following
national saturation early next year.

The cassettes, recorded on BASF's
normal bias tape, will retail at either
$3.99 or $4.99, depending on licens-
ing terms with labels.

According to Attenberg, agree-
ments are in the works for product
—mainly in the MOR and adult
contemporary areas—with most ma-

By Irv Lichtman

Billedown photo by Allan Panensky

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GROWING UP IN HOLLYWOOD TOWN—McCreom, Mayfield, Scealer Lab 13, distributed by Scealer. This direct disc offers production technical merits at the same level that it is shining and commissioning. The sound's high-define, rich, and soft tones, alongside the distinctive arrangement of the high-frequency component, make this a definitive choice for those who appreciate the subtleties of sound clarity and realism. The presentation is delivered with the utmost care, attention to detail, and precision in mastering.

CHIBASSO: CONCERTO FOR PIANO, VIOLIN, AND STRING QUARTET—Israel Mazzota, Cleveland Orchestra String Quartet, Telarc 20-30694, distributed by Audio-Technica, $15.95.

A sprawling Romantic work that needs committed performers totally immersed in the idiom to carry it off. It is only partially realized here. There is no gauzing of the professionalism of the musicians, but the line edge of ensemble honed by long experience playing together is understandably not too evocative. Mazzota, with his playing of the Adagio in G minor before, shows that he's well schooled as a violinist, although his wife, the pianist Israela Margulis proves a more interesting performer. Perhaps for reasons having more to do with microphone placement than the otherwise clear Soundstream digital recording, pickup of the quartet provides only an occasional glimpse beyond a rather opaque texture.

Mazzota's participation is a commercial plus that will attract second glances in record books.

Audiophile recordings for review should be sent to Alan Sondheim, Chicago and New York.

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Sound Business/Video

New Products

Toshiba’s LVR Introduction is Likely in 1981

CHICAGO—Toshiba still plans to introduce its LVR (longitudinal video recorder), although initially only to the commercial/industrial marketplace.

The unit, on display here at the recent CES, is a “third generation” LVR, an improved version of the ‘bulgy box’ fixed head VBR model V-2000. The system is incompatible with VHS and Beta configuration videocassette machines.

Tape length is 135 millimeters on the V-200, and the tape speed is 5.5 meters per second. The 300 tracks run longitudinally on a 9-inch tape.

The main advantage of this system, according to the firm, is fast access to any track, 8.4 seconds to scan from track number one to track number 3000, and 0.03 seconds from one track to another, and digital tape indexing to any of 300 tracks.

Fujı Cassettes Bow

CHICAGO—Fujı introduced its new “fine grain” Berıdo VHS and Betamax cassettes here at the just concluded CES.

The formulation, according to John Dale, vice president and general manager, is a third generation videocassette and is designed to withstand increased stresses imposed by the demanding features of the new generation of VCRs.

2d GENERATION BARED

New Sophistication: VHS And Beta Units

CHICAGO—Home videotape recorders—in both VHS and Beta configurations—continue to reflect increasing sophistication as evidenced by new generation product introductions here at the just concluded Consumer Electronics Show at McCormick Place.

Trends see more programming and picture scan features as well as an emphasis on longer playing times, interface with pulse code modulation devices, and better sound.

Toshiba, for example, is offering a combination of the VCR/TV (pulse code modulation- videocassette recorder) called the PCM-D1, which offers digital sound in tandem with a compact VCR system.

The unit meets the Electronic Industries of Japan Ann’s home use PCM standard which uses 44,056 kHz sampling frequency and 14 bit linear quantizing. The unit also claims a dynamic range of better than 85 dB, frequency response from DC to 20,000 Hz plus or minus 1.5 dB, and distortion less than 0.03%.

Toshiba’s new V8000 Beta format with new videodisc Super Scan which operates 40 times faster than the play mode, thus giving the user the quick access to any part of a tape, while visually monitoring the recording on a television screen.

The user keeps the picture fixed on the forward or reverse scan button for Super Scan speed. When the chosen section of tape approaches, the user releases the scan control to slow down the speed to regular Beta Scan—17 times the normal viewing rate—and stop at the selection.

The firm is also introducing a new low light video color camera, model J5, with automatic continu-

ous focusing, with the focus of the camera automatically adjusting to maintain a clear picture when shoot-

ing a moving object.

Sanyo’s new Betacord VCR-500 videocassette recorder at a suggested $1,195 lists remote feature, five-hour playing time and high speed forward and reverse scan with picture. In addition, the model offers freeze frame with single frame advance.

Also, the unit features five-hour recording capacity and a 24-hour pre-programmed recording function.

In a related development, Sony is offering a new 19-inch color television that includes a five watt amplifier, two-way speaker with separate bass and treble and loudness control which combines with an audio output jack that allows the viewer to put television sound through his high fidelity system.

Suggested retail, $779.95.

Sony claims its new SL5800 Betamax is its most advanced VCR to date. It includes variable Betascan, a new generation of Betascan, which allows the user to search, backward and forward, at any desired speed from five to twenty times normal with a simple knob operation on the remote commander control.

Standard features include freeze frame, variable slow motion (from stop to 1/2 normal speed), and frame by frame viewing.

Designed as the sister model of the SL-5600, it also features a 14-day, four events programmable timer, three times normal speed fast play, automatic tab marker and logic-controlled function keys.

Akai’s extended play ActiVideo VHS videocassette recorder, the VP-7350, allows both two-hour and six-hour play and recording, and a new ActiVideo tuner-timer, the VU-7350, capable of recording six events over seven days on any channel.

JIM McCULLAGH

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Disco Business

An Arguable Point: When Did It Start?

By Paul Grein

LOS ANGELES—What was the starting date of the disco boom? That depends on whom you ask. Many would point to the back-to-back No. 1 positioning of the Hues Corporation’s “Rock The Boat” and George McCrae’s “Rock Your Baby” in July 1974 as disco’s big breakthrough in the U.S.

Others would argue that a resurgence of interest in disco was apparent the previous year, when “Soul Makossa” hit the top half of the pop chart in versions by Afriquet and Manu Dibango. That same year disco rhythms were homogenized and popularized by Barry White in the first of a string of top 10 pop and R&B hits.

Both answers would be historically short-sighted. Billboard has actually been cataloging disco records for more than 15 years.

The magazine’s first survey of “discotheque records” recommended for club programming appeared in the issue dated Feb. 27, 1976. It featured a number of disco tunes (Sam Cooke’s “Shake,” Elvis Presley’s “Do The Clam,” Dee Dee Sharp’s “Dance, Dance, Dance,” and Jackie Ross’ “Jerk And Twiie”) and a raft of then current top hits.

These included four No. 1 singles representing the biggest influences in pop music of the day: Phil Spec (whose “You’ve Lost That Lovin’ Feeling”), Lennon-McCartney (the Beatles’ “Eight Days A Week”), Motown (the Supremes’ “Squiggle”) and “The Name Of Love”) and the British invasion (Wayne Fontana & the Mindbenders’ “Game Of Love”).

The wide range of repertoire played in clubs now was reflected on the list 15 years ago. The recommended songs spanned rock (the Moody Blues’ “Go Now”) and the Ventures’ “Till Then,” as well as the Ventures’ “Ride My Saw Horse” (Martha & the Vandellas’ “Nowhere To Run”) and pop (the Four Seasons’ “Bye Bye Baby” and the Beach Boys’ “Do You Wanna Dance?”).

Not all the disks listed were by established pop names. It also included artists of fleeting fame, like Shirley Ellis (“The Name Game”), Teri Lopez (“Lemon Tree”) plus the Hallibutball, Bill Black’s Combo, the Nashville Teens, Dick & Dee Dee and the Grasshoppers.

Six months later, on Oct. 23, 1965, Billboard began listing preferred dances steps to the hits. The reader was invited to do the step to the Toys’ “Lovers Concerto,” while the Iggy was the suggested dance for Herman’s Hermits’ “Just A Little Bit Better” and the Byrds’ “Turn! Turn! Turn!”

The mashed potato was suggested from Len Barry’s “1-2-3” and Barry McGuire’s “Un-Painted Ocean” and Julia War’s “Herman’s Hermits’ “Just A Little Bit Better” and the Byrd’s “Turn! Turn! Turn!”

The disco was the most popular dance on the October 16, 1965 chart, being the suggested step for the Rolling Stones’ “Get Off My Cloud,” the Gentrys’ “Keep On Dancing,” the Lovin’ Spoonful’s “Do You Believe In Magic,” the Vogues’ “You’re The One,” the Four Seasons’ “Let’s Hang On,” the Supremes’ “I Hear A Symphony” and Roy Head’s “Treat Her Right.”

Next in popularity was the monkey, recommended for the Casuaways’ “Liar, Liar,” Dino, Desi & Billy (Continued on page 59)

NEW YORK—One of the newest rock discos in this state started out as something of a cottage industry supported by friendships and a dedication to the future of the club business.

“J.B.’s Rockin’ disco in Wellsville, N.Y., emerged out of the ashes of another club, Muddlin’ton, when two friends, Elke Kreeger and Ian farston, rekindled an 18-year friendship to form E.B. Goodimes, Inc., the parent company of J.B.’s Rockin’ disco.

According to Kreeger and Fanton, a former band and later individually, E.B. Goodimes was able to purchase the building which housed Muddlin’ton and use it in formulating plans for the creation of J.B.’s Rockin’ disco.

Together with Bill Levy of Seneca Sound Systems, who played a pivotal role in helping to rekindle the relationship between the old friends, Kreeger and Fanton worked out a business strategy, requirements and a budget for renovations and opening of the room.

“We were committed to quality but had limited financial resources,” states Kreeger and Fanton. “Consequently we were forced to buy our own equipment, and to build our own systems in order to maximize results.

Levy and Seneca Sound were contracted to design the look and sound systems. Some $25,000 was budgeted for sound with another $5,000 reportedly invested in lighting equipment.

J.B.’s Rockin’ system features quad amplification and four-way Atlantic speaker components. Also used are four Seneca Sound subwoofers, each with two Altex 412-8LF speakers, four Altex model 51A8 speakers, four Altex 515a speakers, model 51A8B speakers, and four Altex model 51AHB speakers. The speakers are used for the club. Crown amplifiers, including three model PS420, one computerized, and one model D150A, deliver 3,500 watts of power to run the speakers.

The rest of the sound components included crown model 2-8 equalizer, crown model VFX-240 electronic crossovers, dbx model 500 sub-harmonic synthesizer, dbx model 305 dynamic range expander, dbx model 165 limiter, OM Labs model 620 mixer, three Technics model SL-1200MKII turntables, Shure model SC-30ED cartridges, and a Shure model SM-59 microphone.

Levy explains that full volume frequency response on the system falls within plus or minus 2 dB from 25 Hz to 18 kHz. Power bandwidth is said to allow full output level even at 25 Hz.

For the lighting effects Levy and Seneca used Varoxon’s model 883 computerized, three color starburst, and 228 feet of wirelight receded into the oak dance floor and controlled by a Litetel model L4000Z controller. Augmenting the system are a raiment system using another model 4000Z controller, four light shifters, eight single spinners.

The disco’s sister floor, the Rockin’ Diner, has been an arguable point: When Did It Start? A Rock Club In Rural N.Y. State

Singles

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Advertising Deadline: July 8, 1980

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Billboard’s July 19th issue will feature an expanded editorial section on “Disco, The Recession Proof Industry,” and will be distributed with Billboard’s Disco Forum B, July 14-17, Sheraton Centre, New York City. Where the leaders in all trends will gather in force to participate, discuss, exchange ideas and be totally involved in the world of disco in all of its aspects. The place for your advertising message for multiple results.

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TOP ACTS AT DISCO FORUM

NEW YORK—A number of top recording artists including War, Grace Jones, Richie Family, Kool & the Gang and Irene Cara will entertain registrants to Billboard’s upcoming disco convention scheduled for July 14-17 at the Sheraton Centre hotel here.

They will perform nightly at Roncel Ballroom during the entertainment segment of the four-day conflag.

According to Bill Wardlow, conference director, guest artists invited to perform will represent the popular dance music formats now being programmed in the clubs. Three groups will perform nightly.

Other participants with whom registrations are underway include the Four Tops, B-52s, the Brothers Johnson and Jermaine Jackson.

Access to the entertainment will be available free to all conference registrants. These are expected to number close to 1,000 and will come from every state in the U.S. as well as from such countries as Australia, Japan, Europe and South America.

www.americanradiohistory.com
**Disco Mix**

**BY BARRY LEBEDER**

NEW YORK—Warner Bros. has released four exceptional records covering a wide spectrum of musical material. One of the most pleasant surprises comes from the Carly Simon LP, "Come Upstairs." Running a short 4:18, the "Come upstairs" track is a bright and catchy tune.

A slight country/rock feeling is enhanced by the artist’s enticing vocals. A slightly tempo and progressively building tracks are indicated by a heartbreaking beat.

The labels’ tour de force of Andre and Simons also need only their name on a record to have it played. Their latest 12-inch single p.m. offering, "Love Don’t Make It Right," is from a future LP titled "A Musical Affair." Moderately paced and sweetly sung, the repetitive lines are designed for dancing. Sincere sparkles as usual with waiting vocals and flirted responses with equal appeal.

The beat on both many tracis of the group’s album "Freedom Of Choice" is fast, plugging and danceable. The current 12-inch 32.r.p.m. contains three selections, all of which should find acceptance among rock enthusiasts. "Gates Of Steel" at 2:37 contains the current group's style as the international heavy metal race. Also included on the Epitome is "Mr. B’s Ballad" and "Who" both under three minutes yet powerful enough to prevent any dulness from coming into their performance.

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**Billboard SPECIAL SURVEY**

*Compiled from Top Audience Response Records in the 15 U.S. regional lists.*

**NEW YORK—**An enterprising California-based mobile disco operator has embarked on a plan to establish what may be the country’s first religious discotheque.

Gary Bonds of the Music Express, mobile music service in Santa Rosa, is working on a plan to establish a disco which programs "religious music with a danceable beat." The club will be dedicated to "Christians of all ages who love dancing but are uncomfortable in conventional discos."

Bonds, who describes himself as a Christian, discloses that his inspiration for the concept developed out of conversations with some of the younger members of his congregation, who expressed dissatisfaction with the fact that there are no clubs programmable, inspirational dance music. "There is a serious need out there," he states, "and I hope to fill the gap."

Bonds states that there are two obstacles standing in the way of his realization of his ambition: finding a financial backer for his project and lining up with record companies specializing in the release of danceable religious music.

Even if Bonds’ obstacles cannot be hurdled, he plans on circumventing them by working closely with the increasing number of musicians specializing in danceable religious music, and by offering his concept to Christian audiences through the facilities of his mobile disco operation until he is in a position to establish a fixed location club.

Special interest discotheques are not new. In the few short years since the disco business regained popularity in this country, enterprising business people and social groups have successfully established clubs catering to the needs of senior citizens, handicapped children and young adults. There are also rock discos catering to music discos, and discos in black communities programming gospel alongside R&B and other conventional music formats.

**George Benson’s latest effort from Warner Bros., "Sat Me The Night," is also a 7:08 45-r.p.m. from the LP. Producer Quincy Jones has given the artist an up-tempo pop melody and a tightly-constructed arrangement that blends well with his expressive vocal style.

The Commodores continue to produce one polished effort after another. Their latest 12-inch effort from MCA is perhaps one of their finest efforts to date. "Shout At Me!" at 8:14 highlights their work with a backbeat tempo and sexual vocals by guest artist Bill Withers. Keyboard and sax instrumentation are given emphasis on this tight jazz production that is perfect for a late evening rendezvous.

"Sunday Red Eyes," the title tune is also a beautiful blend of lush orchestration with the group’s steady jazz work. "Last Call!" at 4:40 has a slight Latin flair to its containing beat. Within Felder, Skip Hopkins and Joe Sample are the Commodores and have produced a potent combination of talent. Countin’ and mainstream jam that will please their fans.

The Manhattan is the name of a disco in Hong Kong and its music is all American. The idea George Maples and Gary Carlock are finding most effective is a response to "Cars" by Gary Numan. Atmo. "Come Back" by J. Geils, EMI, and "Was That All Three We" by Jean Carn, P-Funk. The club’s top 40 list contains such current favorites as Jermaine Jackson, Stephanie Mills and Blondie.

It was reported that Bonds has started a successful Christian radio program called "The Gospel Express," which is broadcast on Sunday at 6 p.m. on station KJAM (950 kHz). Bonds plans to open the discothecae on a limited basis in the Los Angeles area in mid-September.

**The Manhattan is the name of a disco in Hong Kong and its music is all American. The idea George Maples and Gary carlock are finding most effective is a response to "Cars" by Gary Numan. Atmo. "Come Back" by J. Geils, EMI, and "Was That All Three We" by Jean Carn, P-Funk. The club’s top 40 list contains such current favorites as Jermaine Jackson, Stephanie Mills and Blondie.
**APPROVE DRAFT BILL**

**Greek Lawmen Close To Antipiracy Action**

By JOHN CARR

ATHENS—After years of delay, bureaucratic confusion, accusation and counter-accusation, the Greek parliament finally came round to approving an antipiracy draft bill No. 19, which provides for strict penalties for pirates and official stamps on all cassettes.

The bill was voted in the form of an amendment to a water bill on the reproduction of ancient Greek works of art. The hope is that it will be passed not by a president from now by the president of the republic.

The official stamps will be distributed to the record companies by a non-profit organization to be set up for the purpose, and will be affixed to all legal audio and video cassettes. Comprising the organization will be representatives of cassette production companies, both importers and exporters included, and unions representing artists.

Alan Boxer, head of EMI's Middle East operations and spokesman for the local branch of the International Federation of Producers of Phonograms and Videograms (IFPI) says: "On the face of it, the proposed law seems to be a good one."

What it adds up to is that convicted pirates will face jail terms for second and subsequent offenses, and those terms will not be convertible into financial penalties. In fact, they will entail concurrent fines of $7,000-$20,000 for blank tape violations, and double those amounts of fines for piracy of records.

The stamp requirement will be retroactive to all cassettes and video tapes on the market on the day the antipiracy bill was voted.

IFPI executives here believe piracy barriers now have finally been given a legal weapon that will radically cut down the current 75% share of the cassette market grabbed by the pirates.

Another encouraging sign is that record industry sources, as the vigor shown by the new Greek minister of culture, Andreas Andreadopoulos, in office just a month and in whose jurisdiction antipiracy action lies.

**Ariola Creates Stir in Brazilian Market**

By JOAO LUIZ DE ALBUQUERQUE

RIO DE JANEIRO—Ariola Records has moved into the $350 million Brazilian market with an aggressive program of artist acquisition which has some of its competitors complaining about "unethical" conduct.

The main talking point has been the manner in which the company signed one of this country's most respected and successful singer-songwriters, Chico Buarque, away from the Philips label.

Buarque's deal is for two albums, each reportedly worth $1 million, an amount unheard of in Brazil aside from Roberto Carlos' contracts with CBS. In addition, claims the local press, at least two-thirds of that sum was given as a transfer fee, not as an advance.

Between Dec. 31, 1979, when Buarque apparently informed PolyGram of his intention to hop labels, and March 17, when Ariola Brazil was officially launched with a press conference at the Parque das Exposições, Century night club in Sao Paulo, the latter firm signed nine other acts, including Buarque's partner, Caetano Veloso, Nascimento, Toquinti & Vincius de Moraes, Ney Matogrosso, Moraes Moreira and Galpão 2.

Thus has Ariola's move into this market sparked criticism from all sides, and PolyGram has served notice that he still wants Carlos, and will make a renewed pitch when the singer's current contract expires.

"We decided we should start our activities in Brazil with the best we could get," explains Segura, "so we were looking for artists with talent and something to say. Chico Buarque and Milton Nascimento fit that philosophy perfectly."

"They are the other artists we wanted to come to Ariola not just because of the money, but because they all felt we were offering excellent working conditions, with the best promotion, marketing and sales teams available."

Another factor, reveals Segura: "That the artists would see their product released in markets outside Brazil."

Responding to charges that the company's debut has been marked by "unethical" conduct, Segura says, "I don't know what these people understand by the term 'unethical'."

Segura feels that his critics don't like Ariola because "the artists only don't like having to deal with competition, with the forces of the free marketplace. They want to avoid competition," he says.

"I think it's logical to compete for an artist one year before his contract...

(Continued on page 63)

**Melodiya Ups Production**

MOSCOW—Russia's Melodiya Records will increase its annual output from the current 200 million units to 300 million units within the next five years, in an effort to meet the increasing demand for its products by Soviet consumers.

The company's output spans light music, the classics, folk recordings and documentary and political material. The Ministry of Education orders some four million disks annually for use in schools.

There will be investment in new pressing plants, and research into technological improvements to yield better quality productions and improved sleeve standards.

The so-called "artistic board" of Melodiya was called in next to the choice of music to be recorded and the styles to be emphasized, workers along with composers, editors, ushers, and various artistic societies and unions. Their proposals are then forwarded to the Ministry of Culture.

Melodiya executives also select exportable repertoire, and decide what to import. In the latter field, the company has links with such multinationals as CBS, EMI, RCA and PolyGram.
MUSICIANS STRIKE HORSES
U.K. Industry Losses Promotional Exposure

LONDON—During the first weeks of the Musicians Union strike in Britain, which started June 1 and as yet shows no sign of ending, BBC radio is estimated to have lost some five hours of music per day.

And there are now clear signs that local record companies, with the decreasing influence of the effects of the industrial action, are taking advantage of this and offering up opportunities for promotion of new product becoming scarce.

The song plugger, involving 500 new BBC staff musicians with 41,000 other union members instructed to blacklist any songs in the public domain, has hit axing of five of the corporation’s in-house orchestras (Billboard, March 20 Tropo-capital, America) with reducing time slots.

Television loss of live music is substantially less than radio: merely six hours in the first two weeks of the dispute.

The BBC Radio 1 pop network, a sad to have known prerecorded material to last a week or so, and maintains that the balance of live sessions to be used in output are replaced.

This in respect, record companies, anticipate to see an increase in the percentage of studio recordings at the BBC for with forthcoming product releases.

The Musician’s Union has massive public support for its action on behalf of the orchestras, insisting that arranging and listening has written in magazine.

"Top Of The Pops," the main BBC chart-action show has not appeared since the start of the strike. Record companies feel that new young buyers are forced to listen from the bun on live sessions.

The promotion concern from London’s Royal Albert Hall are due to begin July 17 but union officials apparently see little hope of them going ahead. The BBC, meanwhile, are planning to hand the concerts over to another body, such as Lon- don’s commercial station, Capital Radio.

But if the general public as yet feels any effect of the strike, the BBC is seen as using its “undecided” to promote music programs without paying for them, but the corporation says it is paying, though the payments have not yet passed through.

In the international music community, support seems to be building for the union. Conductor Andre Previn has said, “Suddenly, the BBC is going to tarnish its musical reputation. If it is orchestras now, why not another five in a few years?”

The union have been having discussions re- his BBC offers of work, including the Boston Symphony, the Los Ange les Philharmonic and the Canadian National Philharmonic. The union received a check from the London Symphony Orchestra for proposin fees from a Festival Hall concert.

But Audrey Singer, managing director, insists that with the view that the orchestra cuts, with 172 jobs lost, are in an equitable share situation, and the relaying of presenting just 8 percent of the corpora tion’s total music budget.

Rough Deal For Consumers in France, Reveals Survey

BY HENRY KAHN

Paris—The French Consumer Union, having turned its investiga tive spotlight on the thorny topic of disk retail prices in France, concludes that the consumer gets a raw deal.

But the association took it as its re search base the playing time of the music, involved in an invidious kind of comparison.

In spending large sums on various kinds of disk, the user is found, as an example, that a single by local yvus Dante costs the customer $1 per minute of music, while a new Johnny Haliday single, costing the same, provides music at a rate of roughly 30 cents a minute of music.

Warsaw Congress

WARSAW—the Polish branch of the International Society for Music Education, which was invited by UNESCO to forge links between composers, technologists and musi cans of different countries, is estimated to total the body’s 14th World Con gress July 6-12. Around 1,500 to 16 members congress are expected to attend.

Phonogram Contests

LONDON—Phonogram U.K. has implemented staff cuts which affect 11 people in the promotion and press departments. Managing direc tor Ken Mattingley attributes the move to the stagnant state of the record market here.
HAMBURG—In just six years as a separate entity within the German music marketplace, RCA Records Germany has built up a market share of 6.7% and, if television-promoted product is counted in, the figure hits a remarkable 8.5%.

On the talent side, the German branch of the multinational has established such new artists as Bac- kuna, Klaus Hoffmann, Lucia Dalla, Bonnie Tyler and Ingolf Craven in Germany, and also taken U.S. super- star John Denver to new heights in his native country.

But what particularly pleases managing director Hans-Georg Baum is that the fact national repertoire has developed to 50%, thus achieving independ-ence of the U.S. repertoire supply.

Furthermore, Baum, with 30 years’ experience of the record industry, sees the pressure of competition from parallel imports easing off because the price gap between individual national markets has nar- rowed substantially. Talks between Baum and Bob Summer, president of RCA Records Inc., have been confirmed this, but both were concerned at the sales explosion of blank tape.

Baum says that the RCA Germany’s repertoire line is in line with projected profit mar- gins because it keeps a tight rein on new product releases and by doing so, has cut the proportion of each year’s test market were offered to are re- jected,” he says. “We’ll go with a re- lease only if the whole RCA team has faith and determination to give it the maximum back-up.”

Record companies are increasing product from handleader Anthony Ventu- ra and big-name repertoire from the Hemmingsen). This is reflected in the temporary hits, give RCA a regular chart success.

But, Baum says, “We’ve always refused to pay out excessive sums for well-known artists. Anyone who does sign know he can feel com-}

Ariola Stirs Brazil Market ● Continued from page 61

east four years before. It’s effec- tively what to pay one can pay. I am willing to discuss Ariola’s contracts.”

In addition to its roster of tal- ent, Ariola Brazil is handling four compilations for the Brazil market: MCA, Arista, Island and Hansa— with American Carlson Danin as international representative manager.

New Imports Ban In Britain

LONDON—Following the “warring” ban on British imports (Bill- board, June 28, 1980) from the Me- chanical Copyright Protection Society over imports of North Amer- ican-manufactured copies of Bob Dylan’s “Savage” album, further bans on albums have been imposed.

Included is the “Kandani” sound- track featuring the Electric Light Or- chestra and Olivia Newton-John, and “Rhythm of the Night” by the recently-formed MCA disk.

As in the case of the U.S. ban, the society’s concern has come at the in- tention of the publishers concerned, April/Feb for the music soundtrack and Leeds for the Crusaders. Inter- preters are again warned that action will be taken against any firm bringing in copies of the records from the U.S. or Canada.

INTERNATIONAL RCA Developing In Germany Under Baum

JAPAN (Country Musica List) As of 6/30/80

This Week

1 1 DORINCING ALL NIGHT/ Monte & Raine

2 2 CHERISH/tony, The Troggs

3 3 RIDE ON TIME/Tatsuro, Arif (Trikens)

4 4 MICHAEL/Manhattan Transfer, Tatsuro and Tetsuko Yamauchi

5 5 MAYA/Naoko, Aki Sato, Rika (Swe)

6 6 OLYMPIC 2000, Jihun Sajci, NYC (GRL)

7 7 TECHNO POLICE, Yellow Magic

8 8 WINARTEKU/SUHANATO, Los Caballeros (Tokyo)

9 9 AME-FU-JO, Ayako, Yemachi, Tosa

10 10 KYON, Yoshimi Inoue, Cemon

11 11 SHINROSS, Kiyoshi Kuroda, Aidar

12 12 SHIHASE SAGASAKA, Hindu, Ryo

13 13 NEW KALOSU/TAKAWAKI, Atsushi (Nakatani/Nakatani)

14 14 CALI, Tatsumu, Otsuka

15 15 NEW YORK DOLPHINS, Ian, Columbia

16 16 YOUKAI-SHI, Stevia, Don, Boets, Aidar

17 17 FUKASAYA, Benny, Wamer Bros

18 18 FOUR TRACK, Boveno S, Clark, Philips

19 19 NEW MAE KI, Kenny Kuhl, CBS

20 20 B-LYSTEIN, Dobe, Matsumak, Top, CBS/Sony (Nakatani/Net)

ALBUMS

1 MULTIPLES (Hajime, Magic, Orca)

2 SOLID S MOUROU, Yellow Magic, Orca

3 KANCO, Mike, Wamer Bros

4 CILLA BLACK, Shanghai TV

5 SUBURU, Tatsuo Tanuma

6 ROMAN, Chiharu Matsuyama, North Orange

7 MCA, Paul McCartney, Teichiku EM

8 T. Jardine, Don, Alfa

9 TO CHI KA, Katsumi Watatani, Teichiku

10 MIDDLE MAN, Boggs, CBS

11 PUBLIC RECORDS, Yellow Magic, Orca

12 NEW TOKYO KAYAKU, Yamato, Matsuoka, Teichiku-EM

13 MCI COOL (TOKYO, Moome, Yangma, CBS/Sony

14 GI-JIM, Mana, Meka, Sony

15 NOHNO, Tatsuo Watatani, Flying Disk

16 MIGL00, Tatsuro Yamashita, Arista

17 ASHOKA III, Arhitect, Victor

18 LIP, Offspring, Express

19 IN FOCUS, Nakajima, Ani Yaku

20 FIRST, Thursday, Orca Orchestra, Afi

AUSTRALIA (Country Kent Music Report) As of 6/30/80

This Week

1 TURNING JAPANESE, Urobor, United Artists

2 COMING UP, Paul McCartney, Parlophone

3 THREE ON THE LINE, Rocky Burnette, Emi

4 CALL, M.C., Chrylzap

5 BRASS IN POCKET, Prettenders, Sire

6 THE BEATLES / ROLL, ROLL, ROLL, Veterans, Emi

7 NEW CAN’T STOP THE MUSIC, Village

8 NO SECRETS, Angels, Epic

9 PEOPLE, Mi-Sex, CBS

10 SPACE WARRIORS, New, RCA

11 SKINNY GIRLS, Alan O’daly, Polydor

12 ROCKABILLY, Major Matchz, Mushroom

13 WORKING MY WAY BACK TO YOU, Talking Heads, Polydor

14 LET ME OUCR, Jimmy Fleg, Polydor

15 GOING FOR A LIVE FISHING, Polydor

16 SUM OF JAMAICA, Goombay Dance Band

17 NEW COMING UP, Paul McCartney, CBS

18 NEW CARA MAI, Ray & The Americans, United Artists

19 NEW CRAFT GUITAR, Hahn The Knife and The Crazy Cats, Philips

ALBUMS

1 McCARTNEY II, Paul McCartney, Polydor

2 HEY, Julian Iglesias, CBS

3 MAX OF MONEY, M. Anzila

4 WOMEN AND CHILDREN FIRST, Van Morrison, CBS

5 WHAT’S ANOTHER YEAR, Johnny Logan, Epic

6 I’M ALIVE, Electric Light Orchestra, Afi

7 ANAKUI, Osia Newton-John/EDO, CBS

8 FUNKY TOWN, Locus Inc., CBS

9 NEW BILL ON CHEESE, Alan Sapon, Sonet

10 NEW FRIEND JACK, Sonny Bono, Sonet

11 RHYTHM TALK, Jocks, Philadelphia International

BELGIUM (Country Billboard/Bretzel) As of 6/30/80

This Week

1 SCOUTING FOR THE WILD, Andrew, Polydor

2 COMING UP, Paul McCartney, Parlophone

3 GETAWAY, Jet, Polydor

4 THE BOUTIQUE LIGHT UP, Cranial, Emi

5 THERAPY, John Barry & Kati McDonald, Emi America

6 MORGAN, Sunny, 457270

7 NEW CHEAP WINE, Colin Chas, Meca

8 LOVE AT FIRST NIGHT, Ken Hart, Emi

ALBUMS

1 MACCABEES, Rolling Stones, Polydor

2 LA MIRADA, Paul McCartney, Emi America

3 I’LL BE YOUR FRIEND, Joe Cocker, Polydor

4 OLOF, Jimmy Fleg, Polydor

5 GETAWAY, Jet, Polydor

6 NEW Come Out, Groovy, CBS

7 NEW STILL THE BEST, Jimmy Logan, Epic

8 NEW ONE STEP BEYOND, Malish, Sire

9 NEW FLESH AND BLOOD, Roxy Music, Polydor

SWEDEN (Country All Gilbert) As of 6/17/80

This Week

1 WHAT’S ANOTHER YEAR, Johnny Logan, Epic

2 NEW MORE REGGAE FOR THE MAD AIRVASS, CBS

3 JUST NG, Taurus Letin, Polydor

4 BRASS IN POCKET, Prettenders, Sire

5 ROXY MUSIC, Sire

6 I’LL BE YOUR FRIEND, Joe Cocker, Polydor

ALBUMS

1 LYLENE TIDER, Parlophone

2 3 PEACEFUL NIGHTS, Andy Fairweather, Polydor

3 THE WALL, Pink Floyd, Harvest

4 THE WALL, Pink Floyd, Polydor

5 ALL THAT YOU NEED, Chris Rea, CBS

6 SOLO, Phil Lynott, Vertigo

7 THE SUNSHINE, Roxy, Sonset

8 VAKHEL FJILAH, Anne ‘Lucas’, Philips

9 NEW RICHARD, Paul McCartney, Emi America

10 THE UP ESCALATOR, Graham Bonnet, CBS
New Japanese Label: Tokuma Named Chief

BY SHIG FUJITA

Tokyo—Japan Record is a new company formed here by Tokuma Music Publishers, the Scobu distribution group and ex-Philips Koki Miura.

Tokuma is a music presiden-
t, Yasuyoshi Tokuma, while
Marcia, being apparently still has a con-
tract with RCA Records U.S.

The new company was to have been launched last September, but
one of its acts, the 5001 Band, was
two suites for television commercials
which, says Miura, "have been on the air since June 1.

It appears that it has made more sense to announce the forma-
tion of our company this month.

The two jingles recorded by the 5001 Band are "At Home" for Coo-
cos and "Cry Cry Cry" forQP

Mayonnaise.

The new venture is to gob-
$4.5 million during its first year.

The staff is young (average age
26), partial to rock music and speaks English. Miura is emphasizing the
importance of these three ingredi-
ents. "We want to produce records that will keep up with changing
trends."

The company, which will crank
up full-scale operation next year, will boast a roster of five acts, solos
and/or groups. Miura targets
sales of at least 50,000 albums per

He has been delivering the last jingle of Japan Record, December, when he departed Phi-
lips after five years; prior to that, the exclusive was with King for eight years.

"We have scours and

"German Ready To Tax Blanks

Continued from page 1

IO5 artists was sent to Justice Min-
ister Jochen Vogel, calling for an

this drain on profits from home

selling.

Now it appears that the argu-
ments of the record industry have
prevailed against those of the pow-
eful blank tape manufacturers' lobby, led by the giant BASF com-
pany, which has claimed that hun-
dreds of jobs would be lost following the introduction of any tape.

A similar struggle is going on
between blank videotapes, tapes and

-land recently showed that 70% of vid-
tapes, says the report, show
hardware owned by tapes from televi-
sion, with music shows as the sec-
ond, most popular source behind
Westerns and strips.

The average owner had six blank videotapes, says the report, and

359 are interested in buying prere-
cored tapes. Half of what was re-
sold was erased and put back in
a box of black videotapes.

New Retail War Heats Up In Britain

Our Price Expands To Compete With Virgin And HMV

LONDON—Britain's major record retail chains are hotting up as those chains become
more aggressive in the British market.

Intensifying the competition is the fact that the U.K. market is severely depen-
dent upon the sales of music, with retailers
vying for shrinking sales.

The Our Price chain's recent pur-
chase (for around $3.3 million) of
the 41-store Harlequin operation gives that London-based business
57 outlets now, with purchasing power
unrivaled by any other independent retailer in the London and Home
County market.

The two heavyweight national re-
tail companies, HMV and Virgin, according to one observer, are
acting as "judge and jury" to our
OWN Price, and to seek each other as direct competitors in the rest of
the country. There are firm
exclusion plans for both chains.

Ian Gray, marketing director of
HMV, admits that the chain's repre-
sentation in the HMV/Our Price chain is
area low, but adds, "We are a na-
tional chain, and will remain so."

He reveals that the firm has ac-
quired a large new site in the North of England, though more de-
creted, we are continuing. When this
opens, it will bring the number of HMV outlets to 37 nationwide, with
about 3,000 staff employed.

The Our Price chain opened its first store in Birmingham, and when
work is complete, the store will include
500 sq. ft. devoted to books.

"In the big stores we have found that experiment that there is a
good youth market for books—not just music books—which is not being
served by bookshops. Our full-
line book departments contain
about 2,000 sq. ft.

Mandy denies reports that the Virgin store in the North London Brent Cross center is to close, and

Meanwhile, Our Price's takeover of
the Raffles chain is going ahead, and

retailer, has been taking over, however. Some, per-
haps five or six, will be sold off.

The Harlequin name will disap-
ppear, and Our Price has set aside
more than $500,000 to refurbish and re-

The Virgin chain in York-
shire is closing the record depart-
ments in eight of the smaller of its 25
outlets, which principally sell elec-
tric goods such as televisions and
washing machines.

German Music

SYDNEY—The soundtrack album
of EMI's "Can't Stop The Mu-
sic" movie has gone platinum in Australia (50,000 sales), the first glo-
tal territory to do so.

International Briefs

• SYDNEY—First product from
WBF Records, the new label formed by WBF Records Board manager Glenn Wheatley, will comprise sin-
gles by John Farnham (his first recording for the label) and Mark
Gillespie. Albums from both these artists will follow. Farnham's ongoing chart
record ("Old Kentucky Home") and Gillespie's set "Traces" will be released
and marketed in Australia and New Zealand by EMI Records.

• LONDON—The British Over-
seas Trade Board is increasing its fi-
nancial support for U.K. partici-
pants at trade fairs and exhibitions.

• RIO DE JANEIRO—The Rio/
Montevideo Trade Fair and the Riaz
Tape Fair will be held here Aug. 17-25 at the 20,000-seat Maracanazinho gymnasium, local
sources say. The show's sponsors are
Alcolea Cooper, Genesis, Rick Wake-
man and Sergio Mendes, among others. A planned performance at the event are Charlie Byrd, Pat Meh-
ney, Weather Report, George Duke, Al Di Meola, the Art Ensemble of Chica, Gary Burton, John Mc-
Laughlin and David Sanbor, plus the
toors. Our Price has set aside
$250,000 to refurbish and re-

The Harlequin name will disap-
ppear, and Our Price has set aside
more than $500,000 to refurbish and re-

The Virgin chain in York-
shire is closing the record depart-
ments in eight of the smaller of its 25
outlets, which principally sell elec-
tric goods such as televisions and
washing machines.

Austrian Law Changes Will See Levy On Blank Tape

BY MANFRED SCHREBER

VIENNA—A fundamental amend-
ment of Austria's copyright law is to be enacted this summer, which will introduce a levy on blank tape, ensure fee payments by cable tele-
vision companies, and regulate par-
allel imports.

Copyright society Austro-Mech-
a is to receive 10% of the purchase
price of every blank tape sold, and a
similar scheme will operate on
videocassettes.

But society director Helmut Stein-
metz comments: "I am of the opin-
ion that it would be better not to mark out a certain percentage for ev-
ery tape. It would be more important to find out through negotiations what would actually be ade-
quate, and more sensible to relate royalties to the playing time of the tape, with a certain rate per minute."

Though Austro-Mechana has
urged amendment for years now, the
sudden urgency in modifying the
copyright law has arisen from a dif-
cerent cause, namely the threat by West German RIAS companies that they will institute proceedings
against Austrian cable tv companies for transmitting German programs without paying royalties.

The draft of the amendment now stipulates that tape companies have to pay an "adequate fee" to foreign copyright owners of foreign television programs.

What constitutes an adequate fee is likely to prove something of a boomerang at first—how to be sold on the
basis of reciprocity. This is to say that it will depend on how much, for example, a British video tape cable tv com-
pay to Austrian copyright owners.

Austro-Mechana recently took court action against a parallel import-
importer and won a Supreme Court de-
cision that importers have to pay royalties, under pain of prosecution and punishment under copyright law. It was thought this might lead to similar decisions on behalf of record companies as well as the rights owners, thereby bringing to an end the illegal import of cheaper copies from foreign coun-
tries.

1980 BILLBOARD
Mechanical To Change In Mexico

MEXICO CITY—The member companies of EMMAC, the organization of Mexican publishers, are entering into an association with 15 major record companies of AMPROFON, the local disk industry grouping, which will boost the mechanical royalty rate here to 8% of 100% of the wholesale price.

The formal agreement, reportedly set to be signed this past week, represents an overall increase of between 12% and 20%. Verbal understandings were reached last month by both sides.

Details of how the mechanical rate will work on singles, albums and tapes have not been revealed.

The new pact, announced through 1985, replacing the previous agreement, which was in force for two years. Negotiations for the new rate began last November.

Previous arrangements netted 6.8% for the publishers, on the basis of 8% of 90%, coming to a 7.2% gross take (less certain deductions such as breakage and loss).

Commented one insider on the new deal. "The record industry has been operating under such a mountain of compromises for the past 50 years. It's time for progress, and change, in this decade."

German LP By Gabriel

HAMBURG—A German-language version of Peter Gabriel's latest album is the object of a major Phonogram promotion drive here.

The ex-Genesis star is among the few artists of international stature to make parallel recordings in English and German.

Entitled "Ein Deutsches Album," the disc is already on sale alongside its English equivalent, which has reportedly sold 30,000 copies.

According to Phonogram, the new program was only the company to show significant interest in the project. "Atlantis thought this would be commercial suicide," he says. "They dropped me and returned the album to Charisma, which was then able to get a deal with Phonogram. But the only strong backing came from Hamburg."

Gabriel, who has been praised for his German press both for his initiative and his pronunciation, says the idea came from live concerts overseas.

"I found audiences appreciated it when I did introductions and maybe a song or two in German or French. It would have been interesting to re-release the album in French, too, but I think perhaps the French people take their language seriously to have it prostituted by some foreigner."

Phonogram timed the release with some care, to maximize sales. The English single, "Games Without Frontiers," was issued six weeks in advance; hitting the charts just as the English album was ready to ship.

The German premiere of the single came out of the beginning of June, and the German LP appeared three weeks after the English record.

Chappell Deal

LONDON—Chappell Music has finalized a three-year publishing deal with Saitri Music, covering the U.K. and Eire. Around 300 copyrights are involved.

Blind Tape Tax Must Come, Says Sikorski

HAMBURG—In the year when blank tape sales worldwide are expected to hit the one billion mark for the first time, a leading international publisher has given renewed warning of the dangers to the record business.

Dr. Hans Sikorski is vice-president of the International Federation of Popular Music Publishers and vice-chairman of GEMA, the West German copyright society. "Home taping," he says, "is the one topic that occupies the thoughts of everybody in the music industry, and publishers find themselves right in the middle of this problem."

Sikorski argues that present copy-right law no longer copes with realities of a market transformed by technological change. But without a shift in laws or regulations standing of the problem, he adds, it will be left to the pressure needed to achieve any worthwhile change in existing legislation.

Hence the need for a worldwide campaign alerting the public to the necessity of protecting creators and artists. "If we do not do everything in our power, then we may find that the artist's desire to see music going to hell has come true, not for religious but for legal and economic reasons."

For their part, West German publishers are passing to the Federal Minister of Justice and the Legal Committee of the Bundestag the contents of a resolution adopted at their recent annual meeting. The aim of the resolution is to secure amendment of relevant sections of the copyright law.

Estimates indicate blank tape sales in West Germany this year will reach 200 million units, worth around $570 million. In 1978 100 million cassettes were sold, and 1979 150 million. "Our country is the most booming market anywhere for blank tape," observes Sikorski, "which is not so remarkable when you consider that we have one of the world's biggest producers here, in BASF."

West Germany is usually thought to be more fortunate than most countries in at least having a hardware levy with which to offset revenue losses. But in fact, set at a maximum of 5% of manufacturer's price, this allowed GEMA to collect only a little more than $4 million last year.

"It is obvious that this equipment levy cannot be a proper compensation on its own for the damage that occurs through the use of blank tapes," says Sikorski, and provides a simple calculation to illustrate the point.

For instance, in 1979 had been subject to the minimum mechanical royalty of 60 cents, the total revenue received due to GEMA would have been $90 million. 50% of it going to the publishers. In fact European surveys show the average cassette is used 2.1 times, by erasure and re-recording, so that this were also taken into account, the amount realized would have been over $180 million.

Sokorski applies a similar analysis to the U.S. market. "In America, where 42% of the world's sound cassettes are sold, sales have been falling by 5 to 10% annually. Perfectly reputable record companies have got into difficulties, and I feel that big firms like PolyGram have been forced not only to shake up management, but to consider the destruction of vast numbers of albums. Disparate actions such as these must have reasons beyond mere market-agreement errors, and in fact it is the almost incredible uproar of blank tape sales that is the worry."

"Sales this year will be well over 300 million, and surveys show only 6.5% of the public do not use them to record from the radio, television or pre-recorded sound carriers. The loss of turnover to the U.S. industry exceeds the $1 billion mark."

Sikorski also implicates home taping in the flood of sham albums that are shipped from North America to Europe, with damaging consequences for the industry there.

On the basis of a U.S. license of 2.25 cents per title, and an average of 11 titles per blank cassette, Sikorski suggests a hypothetical revenue of $67 million is being lost to American publishers. This figure ignores the revenue Sikorski points out: "The Harry Fox Agency that collects royalties on behalf of the publishers. If this revenue has in total is in reality much higher, maybe even double as high."

OSznta Am Hermann

BUDAPEST—The Hungarian Television Company's international conductors competition, attracting 49 entries all under 35 years of age from 17 countries, was won here by Gerald Oszonti, from Holland, who leads the Bournemouth Sinfonietta.
FRANZ KAFKA'S "The Metamorphosis" offers a surreal view of the absurd and the mundane. The transformation of a young man into a giant bug is not only a commentary on the nature of existence but also a critique of the oppressive social and familial structures that surround him. The book is a rich tapestry of symbols, metaphors, and allegories, each of which adds layers of meaning to the story. It explores themes of alienation, identity, and the search for meaning in a world that often seems devoid of purpose.

In Kafka's account, Gregor Samsa wakes up one morning to find himself transformed into a giant bug, a metamorphosis that has turned his room into a battlefield. His family, once fond and loving, now avoid him in terror. His father, a businessman who prides himself on discipline and order, becomes a symbol of the rigid and unyielding society that oppresses Gregor. His mother, helpless and out of place, retreats into a wallow of wretchedness. His sister, once playful and carefree, becomes a character who is distant and otherworldly.

Kafka's use of the insect as a symbol is particularly striking. The bug's six legs, for example, represent the six directions of the compass, suggesting the idea of a world that is not circular but linear, a world of square and rectangular shapes. The insect's antennae are the symbol of man's reach and curiosity, as well as the point of contact between the two species. The bug's wings evoke the idea of flight and escape, as well as the idea of the body's desire to transcend its limitations.

The story is not just about a physical transformation, but also about a spiritual transformation. Gregor's journey is a journey of self-discovery, a journey of the soul. It is a journey in which the reader is invited to reflect on the nature of existence and the meaning of life. It is a journey that is both personal and universal, a journey that is both timeless and contemporary.

In conclusion, "The Metamorphosis" is a masterful work of literature that explores the human condition in a unique and unforgettable way. It is a book that will continue to inspire and challenge readers for generations to come.
Sheila AND B DEVOTION

king of the world

INCLUDING THE HIT Spacer

New Album Produced by CHIC

CARRERE
The new chic sound for the 80’s is here! It’s Chic’s newest trendsetter, “Real People.” On Atlantic Records and Tapes.

Produced by Nile Rodgers and Bernard Edwards for the CHIC Organization, Ltd.
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<th>Number</th>
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STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, result in a number of products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above - Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) A Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.
Closeup


A review of a new Roxy Music LP must begin with the cover. For this is a band led by a former art student who is a Bazille and who is, despite some notable failures ("Viva Roxy Music") Roxy has always succeeded in making covers that reflect its music.

The cover of "Flesh & Blood" shows three superimposed pictures of a blonde girl in a pool, who is probably trying to throw a javelin. She is an artist with the face of an angel, more dangerous "lookin'" than any of Roxy's black coca on its second LP. This suggests that the same color theme of the LP will be the fascination and worthy fear inspired by beautiful and powerful women, and the damage they can inflict upon males. But this is a pretty morose album. Ferry the obvious musical and philosophical leader of Roxy Music, uses this LP to show the vulnerability beneath his outward appearance. He, the matinie idol handsome to be almost a parody, wearing his heart on his sleeve, has a personal tempestuous and treacherous core, alone and grown cynical on a smoky street.

The image is strong, it doesn't need a picture, and there are no pictures of the band. Only the lines are on the inside outlay, all the lines of no less than five, including Ferry, who collaborated on the cover.

That may also be the theme of the original Roxy Music only. Ferry, guitarist Phil Manzante and sax player Andy Mackay are a little more Enos or Eddie Jobson doing the weird sounding stuff. Ferry has taken over this LP, and he does the LP, the shape of which he does not have the just the same edge.

The LP begins with "The Midnight Hour," one of Wilson Pickett classic, which has a totally new electronic arrangement here. Yet the song is sticking its head out of voice and intensity. Ferry's promises/ threats/ seductions of what he will do with his loved one at the midnight hour seem likely to go unfilled.

And by the next song, the midtempo, "Oh Yeah." Ferry is already alone in his car with "a hand on the radio" ... drowning the sound of my roxy." Ferry bravely holds his chin up a few times, but the LP gets no happier as it progresses.

"Same Old Scene" is the LP's rock/dance number, the Blondieish electronic beat defining Ferry's voice which he was sounding as he is torn between "young love ... so extreme," and "maybe we should try the name again and try.

"Flesh & Blood," the title tune, is a midtempo rock that is one of the LP's better songs, which shows Ferry's synthesizer work to best advantage with Ferry getting in a few good guitar licks as well. It is a woman's lib song about a "perfect 10" who is a friend, and wants only to be loved for her mind. Ferry obviously knows what a woman like that can do to an otherwise good man.

"My Only Love," which ends the first side, is another midtempo, somewhat dreamy song. Roxy never really rocks hard on this LP, and former drummer Paul Thompson is missed. This song is a tribute to a lost love. Ferry knows he is being foolish about all this, if only there was a little more humor or irony here.

Side two continues the first side's themes. Roxy tries "Over You" and Ferry just isn't, though he is struggling manfully to forget his lost love. The song has a good instrumental break with Ferry's keyboards interact with what sounds like MacKay's electronically altered sax. "Eight Miles High" is the second cover tune on the LP. It and "Midnight Hour" are the first time Roxy has done anyone else's songs on it's own LPs. It is Ferry, on his solo LPs, who does all the covers. This may be an indication of the extent to which Ferry has taken over Roxy. That may not be so good. It was once the tension between Ferry and the other musicians which made previous LPs sparkle so.

At any rate this is a sleek Concord version of the old Byrds song. It makes the original sound somewhat jungly in comparison but hardly any less "daring. Rain Rain Rain" is a sadistic little song, and not the LP's best. The singing and the music seem tired rather than seductive, and the image of getting high in the dreary rain, or despite the rain, doesn't really work. But it and the final two songs of the LP, "No More Delight," and "Running Wild" do really make the point that hedonism and escapism are not substitute for love.

Both contain a couple of great lines. "No more Delight" has a real feel of not a feel in the latter, and "If you dream come true I could even pretend I'm in love again," which ends the LP.

The two songs contain some of the LP's best playing. There is still magic when this group manages no more together. But if only they cheer up a little. ROY ROMAZAK

RIAA Certified Records

Gold LPs

Stephanie Mills’ “Sweet Sensation” on RCA. Disk is second gold LP.

Kansai “Song For America” on Kistrine. Disk in it's sixth gold LP.

Eric Clapton’s “Just One Night” on RSO. Disk is fifth gold LP.

Singles

The SOS Band’s “Take Your Time” on Tabu. Disk is first gold single.

R Kelly’s “Hurtin’ Me” on Arista. This is first gold single.

* * *

Merchandise Seizure

Court date on the summonses is Monday (30) but Zalon expects few of those served to show up. Following their recent crackdown at a Steyr concert, not one of 30 vendors appeared in court. The vendors, some times as many as 300 at a major show, rarely even bother to identify themselves or stay in one place for a long time. Many fellow tourists, vying their way from stage to stage.

The purpose of the crackdown is not so much to gain court convictions against Zalon, so much as it is to actually seize the merchandise and make it more difficult for the vendors of illicit merchandise to do business. Most of the seizures are the dozen or so shirts that a vendor carries on him, though on the first night the contents of two vans were also seized, says Zalon.

For the last crackdown there were six suitcases and 10 other men hired to seize the alleged illicit merchandise, says Zalon. Their costs are paid for by the act that uses them, at about $14 an hour. ROY ROMAZAK

Rock Hits For Audiophiles

* Continued from page 10

Messes were issued, with figures expected to be comparable for the other night.

He says the seizures are part of a campaign since February to use the trademark laws to crack down on bootleggers, rather than relying on the traditional anti-polling, and vagrancy statutes that are rarely enforced by local authorities.

Styx, Rush, J Geils Band, and the Eagles have all in recent months used this tactic to go after the bootleggers, who appear stronger in the Northeast.

At an average concert at Madison Square Garden it is estimated that the bootleggers do as much as 7 percent of the business, the legitimate businesses within.

“They are itinerant peddlers basically dealing with a captive audience,” says Zalon. “It is as if sometimes we are just a little stand in front of Van Halen’s and selling t-shirt watches,” adds Zalon, architect of the recent crackdown.

* * *

Riaa Certified Records

Gold LPs

Stevie Wonder’s “Songs In The Key Of Life” on Motown. This is first gold LP.

Kenny’s Honor—United Artists’ Kenny Rogers receives an award for creative achievement from Henry Rosenberg, president of the Music & Performing Arts Foundation.

Lifelines

Births

Girl, Ivy Monier, to Gail and Dennis Perceull June 18 in Nashville. Father is managing supervisor at Woodland Sound Studios.

Boy, Nicholas James, to Susan and Ed F. Tucker June 23 in Los Angeles. Father is an independent record producer.

Boy, Zachary, to Julia and John Arrias June 5 in Los Angeles. Father is a song engineer who has worked with Barbara Streisand and Bob Seger.

Boy, Nathan Jackson, to Catherine and Jack Orbin June 19 in San Antonio. Father is assistant producer for Stone City Attractions; mother is the financial director of the firm.

Girl, Andrea Marie, to JoAnn and John Gallie June 5 in New York. Father is a production manager with RCA Records.

Marriages

Scott Minner, engineer at Mint Sound Studios, White Plains, N.Y., to Jill Allison Mitchell June 29.


Linda Hargrove, songwriter and former RCA artist, to Charles Bartcholmes June 21 in Nashville.

Doug Isaac, director of the contemporary music division of Regency Artists, to Lynda, an executive assistant at International Creative Management, June 7 at Catalina Island, Calif.

Deaths

Bob Kornheiser, 63, recently retired as vice president and international management at Atlantic Rec Roots in New York, June 22 after a long illness. He joined the label in 1958 as assistant to the then executive vice president, has been involved in gold record promotions of many artists including the Rolling Stones and Jimi Hendrix.

He composed "Stingers In The Night," "Spanish Eyes," "Swooning Safari," "Blue Midnight" and other global hits for the label, and also has been involved in 30 gold albums with Motown, which he has been affiliated with since 1971. He lives in New York with his wife and two daughters.

B. Starnin Neerjes Jr., 51, vice president of Ford, head of Canaan Records, June 18 in Greenwich, Conn. He had been with Ford 28 years and was in Greenwich producing an album for Jimmie Davis when he died.

Richard Perna, 37, saxophonist with the Lamon Cranston Band, of a heart attack June 9 in Denver.

Nicholas Ruffino, 13, son of Tony Ruffino, president of Ruffino-Vaughn Productions, concert promoter, of a brain tumor June 19 in Birmingham, Ala.

Kenny’s Honor—United Artists’ Kenny Rogers receives an award for creative achievement from Henry Rosenberg, president of the Music & Performing Arts Foundation.

Lenny’s Honor—United Artists’ Lenny Krayzelburg receives an award for career achievement from Moshe Koven, president of the Film & Television Foundation.
### TOP LPS & TAPE

**A-Z LISTED BY ARTISTS**

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**SUGGESTED LIST PRICE**

- **LP**
- **CASSETTE**

**TOP LPs & TAPE**

Covered in this report are the Top Lps & Tape, which are the records and tapes that have reached the top of the sales charts and are currently popular. This report provides information on the top selling albums and tapes, including artist names, album titles, and suggested list prices for both LPs and cassette tapes. The data is sourced from Billboard, a weekly music publication that tracks the sales of records and tapes in the United States. The report is updated weekly and provides insights into the current trends in the music industry.
AND THEN... PolyGram's Maynard Ferguson converses with New York Yankee star Reggie Jackson at Yankee Stadium. Ferguson played the National Anthem and received a golden horn from the Mon-treal Expos who exposed the Yankees that night. Ferguson was in New York recording his upcoming LP.

**PolyGram Promoting Chipmunks Return As Punk Rockers**

MINNEAPOLIS— PolyGram is launching a full-scale promotional effort behind its just-released "Chipmunk Punch" Excitior LP. The album brings back the original quintet & the Chipmunks in an updated format singing such songs as "My Sharona," "Good Girls Don't," "How Do I Make You" and "Call Me." The album project was a week prior to the LP's release at a party in Nashville, where the record was presented to PolyGram regional sales staffers. The company has retained Kleeys-Primo Promotions to spearhead its radio campaign, supplementing this with independent promotion in 25 key national radio markets.

Don Johnson, vice president and general manager of PolyGram Records and Michael Mathews, director of marketing for three-weeks three-month marketing thrust to reinforce the album's sales. The initial phase involved shipping both the LP itself and the first single, the Chipmunks' version of Billy Joe's "You May Be Right." The album, "Crazy Little Thing Called Love," will be released across the country.

This is being followed by advertising at the radio level supported by a reported $50,000 ad budget. Stage three of the promotion involves national television advertising plugged into a reported $300,000-$400,000 budget.

PolyGram is planning national trade ads and heavy in-store display programs utilizing streamers, two-by-two-foot merchandising posters with the LP's cover art, 12-by-15-inch shipping posters, and self-contained pre-printed shipping cards with hand-held rear-use. "We're not promoting a children's album," explains Johnson. "We feel that 'Chipmunk Punch' is coming into the market at a time when both radio and consumers would like some fun in their music," adds Ross Bagdasarian, son of the original creator of the Chipmunks, who served as consultation on the project. The album was produced by Steven Vining, A&R director for PolyGram. Excitior Records is significant in that PolyGram is now the new label for PolyGram which will issue new material and not reissues. The STK 12 line will go through normal PolyGram channels and will also consist of material never before released in the U.S. from foreign licenses. Six more releases are due in August.

**Natural Breaks**

PolyGram, RCA Events At BMA Meet

WASHINGTON—The second annual Black Music Assn. conference opened here Thursday (28) with a PolyGram-sponsored well-received reception for eight student groups and an RCA talent showcase.

PolyGram underwrote the cost of bringing the eight students to the conference as observers. They were sponsored by the association's education committee. PolyGram chief David Steinberg reminded the students of the importance of black music to the industry's economic growth. "PolyGram has a substantial investment in black music," Steinberg said, pointing to its increased dominance in radio and sales.

PolyGram vice president of R&B Bill Haywood told the students and a crowd of about 100 it was vital that the industry develop "new blood" because "some people in the industry are blind to the new changes" taking place.

As reported at the recent CES in Chicago and covered by Billboard on p. 41, the Federal Communications Commission is waverering on its decision to allow the Magnavox AM system to be the U.S. standard for electronic communications. This comes as the FCC is reconsidering its April vote to hear their arguments before issuing a final, written order.

What's the bottom line? The industry is perfectly key to businesses in a country spanning a cross-country swing to get a bird's eye view of retail. He's asking for input as well as giving it. He also brooked the premise of the new LP's, the Rolling Stones, the Cars, Jackson Browne, Queen, the Doobie Brothers and George Benson are either shipping or will soon ship. Track here: CBS is having bush, top small brass meetings to Montreal.

But it's the same old song: Retailers are grumbling because three of those blockbuster album packages—Rolling Stones, Jackson Browne and Queen—have been examined in some instances to key radio stations and independent in-store. A. Edward, general manager of the three-store Warehouse chain in Houston, claims that KILT-FM there played the Stones album in its entirety late Tuesday (23) while he only played side-dominant Dick (12-Nex) on the album, will sell the few tracks and make a decent level. Edwards says, "They can't even sell it." Edwards notes that the same problem happened in his area with Frank Floyd's "The Wall" and the Kinks' "One For the Road." He doesn't mind radio playing isolated cuts, one hour a day or ten minutes, "It's the full pacts of the album in its entirety without commercial interruptions. My suggestion is to provide radio with an edition that allows albums to sell System with six songs periodically. If radio will not buy the album, it's available at retail."

And speaking of the stones: "Emotional Rescue," the Stones' recent album, unique trackable device on it with which will make genuine albums and tapes stand out from any possible counterfeit copies," notes Atlantic, WE and Rolling Stones Records. All Atlantic field personnel, as wea WEA branch managers, sales managers and sales staff will be spot checking stocks out all over the country for pretend copies. Radio programming will allow album's new promotion is unlikely to make breaks new record with the real label promotion every week. In Atlanta, Florida stations are taken on radio can boost catalog sales, providing the recording has been released. Sunshine state retailers are reporting an upsurge of sales of the album. The "Royce In Full Bloom" LP on the Warner Bros. label, sparked by frequent airing of the "Washing on A Star" cut.

L.A. is also promoting the original cast LP's should note that the stage version of the 1973 London musical "The Rocky Horror Show" is being re-released in the U.S. for the Florida stations. "Shin-dig" is following the hot album. Lou Adler's Ode label carried both the stage and seven versions here.

Jim Larkin, Los Angeles media and retail manager on Long Island who doubles as frontman for a hand called the Psychotic Frogs, pulled off a stunt that has earned him a serious groove in the Miami area. He's riding on a Grand's normally tight-lashed WABC-AM outlet by alerting his fans to phone in enough requests to make DJ Howard Hoffman's "Top 5 At 10" nightly request feature. Larkin, a band hand in a classic rock disc to the station, in case it didn't have it in its library. Sign of the times: Filmways has closed its Wally Heider Recording facility in San Francisco, citing depressed Bay Area recording business. Affected, however, is Filmways/Heider's nine Hollywood recording studios.

Artists are abuzz with the advertising side with an industry's equivalent of a Grammy, for its radio spots. It's official. Giorgio Moroder will produce the next B.S.O. "Best of B.S.O." N.Y. Philips and Sony report that cooperation between the two firms has led to further improvements in the optical digital audio disc system announced in Philips in March 1978. The two firms intend to submit it to the digital audio disc standardization conference in Japan in an effort to obtain global acceptance for the system. The Philips/Sony company will release its music programs in this format, while CBS/Sony Japan will be releasing both CBS and Sony repertoire on the digital compact disk. Terry R. Bechtley, marketing representative for DiscoVision Associates, noted the month launch of the Assn. Of Independent Music Publishers Convention (25) with a demonstration of that company's optical videodisc. Mickey Goldfinch, the publishing group's president, wants his organization to keep abreast of any options Sunday night.

Think mastering engineers aren't kept busy? Jazz producer Eric Miller just cut 14 LP's in a row over a two-week period at his studio. They will be used in a celebrity screening of the film 'Kiss One for the Road' videocassette at the L.A. Roy Roxy (7) Monday. When Kenny Rogers was presented with a special award at last year's "Bee Gees" video project, he described the prize as "the most incredible thing ever happened to me. Each member of the EMI/UA promotion team was also presented a similar plaque. MCA Records' Creative Services Dept. filmed a special video of the recording for Rossington Collins Band's Saturday (21) concert at the Fox Theatre in Atlanta, which launched its first major tour.

RSO's Kingfish played Friday (20) to a reported crowd of more than 5,000 at the Venice Beach Pavilion, in honor of "Rolling Stone Day in Los Angeles," a bene- fit for the U.S. Olympic athletes. . . . Music Plus, the 21-street record store chain in Southern California, in cooperation with the San Francisco Giants, presented an All Star World series on the NL, a Los Angeles Giants v. San Francisco, Arts Council, soccer game Wednesday (25). The Howie Jones + the band fame, Music Plus and the team. Helped boost the fan response. Tessa and other promotions may have also boosted the players. The visiting N.Y. Cosmos fell 2-0 before 27,000 fans.

**Suit Summer Fees Demand $42 Million**

Joyce Bogart was more than pleased to receive lesser amended commission agreements upon whom Susan Munn, according to Suna Munn became commissioner of Summer in February 1978 through the cut-off date of June 30, 1978. The Cassablanca Records and Rick's Music cross-claim asks the court to determine the rights of the litigation in a lawsuit which has developed since early 1980.

On Feb. 14 Summer repaid her remaining loan of which Cassablanca allegedly owes to March 15, 1982. In addition, Cassablanca accuses Bogart of failing and refusing to deliver albums owed for the cut-off timespan.

The label also asks the court to enjoin Summer from dealing with Bogart in establishing a new label contract.

The cross-complaint asks the court to determine the validity of the key-man clause in her contract, which provided for termination in 16 days notice if Nei Bogart, ex-wife of Cassablanca's executive officer.

Rick's Music wants Summer to live up to her songwriter's contract, which she repudiated March 10. In September 1977 Summer agreed to a deal in which Rick's Music provided her with 50% of its net income from sub-publishing of certain of collaborative compositions, the suit claims.

Rick's Music sub-publishing agreement.

L.A. and Summer for jazz and salsa on Monday nights.

**Monday Night Mixture**

**Village Gate Combines Salsa & Jazz**

NEW YORK—The Village Gate a Greenwich Village club that has jazz and Latin jazz institution, is now offering a salsa and jazz on Monday nights.

The salsa/jazz series, in conjunc- tion with WLIB-FM's "Salsa Party" band successful and will continue indefi- nitely, with a salsa/jazz concert planned for July 2 at Carnegie Hall, says Arthur Dlugoff, owner of the Village Gate.

The shows are booked by D'Lugoff himself and by Roger Dawson, from WVRW who acts as host, and independent producer. Jack Cook, as 550,000 admission buys a show by a jazz act and a Latin act, with a relatively light audience expectation.

There are two sets and patrons can dance to the music. The act will depend on their relative popularity, says Dlugoff, but nobody works for the door, they are guaranteed payment. "We take the gamble," says Dlugoff.

Some acts that have appeared on this series include David "Fathead" Newman, Stan Getz, Tiio Pinate and Eddie Palmers. Palmers is ex- pected to headline the Carnegie Hall date.
QUEEN

The Game

The New Album.

Includes
"Crazy Little Thing Called Love"
and
The new single "Play the Game"

On Elektra Records & Tapes
Produced by Queen
"Boulevard"
E-47003

The first single.

Jackson Browne
Hold Out

The new album on Asylum Records & Tapes.