LOS ANGELES—AOR radio in the Northwest markets of Seattle, Portland, Eugene and Spokane is multifarious. Some stations maintain a hard rock approach while others lean towards an adult contemporary soft sound with jazz often finding its way onto playlists. Yet even at Seattle’s KISW-FM, which program director Beau Phillips claims is the only hard rock station in the market, there is now more inclusion of melodic records because the station’s image as a rocker has been forged and the competition has backed off from concentrating on the hard rock sound.

“There is no need to rock as hard anymore,” says Phillips. “We don’t program to the ultra metal element. Now that the FM’s and Top 40’s have gone soft, we don’t need to program to a narrow demographic.”

KZEL-FM in Eugene is also maintaining a hard rock emphasis with acts like Black Sabbath, Judas Priest, and the Scorpions receiving bulk airplay, according to program director Chris Kovarik. She reports that the station has evolved from a free-form outlet to a more mainstream format based on rock. “In the last year we’ve had good reactions to music from the ‘60s and ‘70s like the Yardbirds, Mitch Ryder, the Supremes, Temptations and Blues Magoos,” says Kovarik, with oldies played about once an hour.

“We’re going for a more sophisticated target demographic with an emphasis on older men.”

KZEL is the only AOR outlet in the Eugene market, which gives the station the opportunity to play jazz (to the sax/guitar fusion vein) along with likes of Petc Townshend, Graham Parker, Pat Travers and other new and established rockers.

(Continued on page 21)

Rock Softening On Northwest AOR Radio

By ED HARRISON

Cassette Units In 50% U.S. Homes

By IRV LICHTMAN

NEW YORK—Nearly half of all U.S. households, about 34 million, own some type of audio cassette player, with the highest concentration of ownership among 19 to 39-year-olds, according to a cassette usage study.

The R.H. Bruskin AIM study, conducted last October among a representative sample of 2,500 adults aged 18 and over, indicates that

Washington—The Black Music Assn. is looking to develop satellite chapters around the country with each self-contained unit electing its own top line executive.

This announced new development was launched at the organization’s second annual conference held at the Sheraton-Washington Hotel here Thursday through Monday (26-30).

The chapters are expected to be formed within 90 days after the organization’s next board meeting. A premature live meeting date had not been announced.

The Black Music Assn. pulled together more than 800 representatives from the entertainment industry to top last year’s registration. In a move that apparently shocked the en-

Like Records And Films, Concert Business Droops

This story prepared by Paul Grein in Los Angeles and Roman Kozak in New York.

LOS ANGELES—Like the disk and film industry, the concert mar-

Western Themes Back In Country Hit Tunes

By KIP KIRBY

NASHVILLE—The Western mo-

Mirage Records presents their 1st single release: "Lead On Your Loving," (MG 5612) from the forthcoming LP from Whitesnake, Britain’s power house rock band. Watch for this s"(Continued on page 21)

Western Themes Back In Country Hit Tunes

By KIP KIRBY

NASHVILLE—The Western mo-

Mirage Records presents their 1st single release: "Lead On Your Loving," (MG 5612) from the forthcoming LP from Whitesnake, Britain’s power house rock band. Watch for this s"(Continued on page 21)
The entire globe is rockin' Michael Jackson's hits to the top of the charts, with an album over five-million strong.

Here at home he's got a platinum single ("Rock with You"), a single that's gold and another racing that way ("Don't Stop 'Til You Get Enough" and "Off the Wall").
And now there’s a fourth single, “She’s Out of My Life,” on its way to super smash.
When you live life “Off the Wall,” you’re really living!
WB's Cornyn Tells Tribunal Of Cost Fears

By JEAN CALLAHAN

WASHINGTON—Warner Bros. Records executive vice president Roy Blount Jr. tells the Tri-Borough Royalty Tribunal Tuesday (11) of massive cost increases which worry his company and industry's recession deepens.

In 1979, Warner Bros. Records spent nearly $11 million on Susan Strahm advertising. Cornyn told the Tribunal, up from $1.7 million in 1975, a 69% increase. Every artist's backyard is also high. Last year, said Cornyn, Warner Bros. spent $4.5 million in this area. Independent promotion got more than $1 million of this. The 1975 Warner Bros. spent only $100,000 on independent promotion.

This year, the average spending seeing Warner Bros. $60,000 to $65,000 three years ago, the executive said. Today, Tom Davis, Warner Bros. Cornyn, is between $125,000 and $150,000. Cover art for LP jackets cost between $3,000 and $3,500; for camera-ready work today; three years ago, the same job cost $2,000 to $2,500.

Vinyl has gone up to 1976. Cornyn said. The cost of board- ing which he believes to be $50,000 in the past two years. Shrink wrap costs are up 75% over the last four years and freight rates have risen 18%. This, of course, is most worry, most of the problems on the horizon, Cornyn said. To combat runaway inflation.

PolyGram Restructures For the 1980s

By MIKE HENNESSEY

LONDON—The decision of Cen Solvied to step down from his job as president of the PolyGram Group (see story on page 24) at the end of this year, though widely anticipated, represents a blow to any organization already reeling from substantial setbacks in the U.S. marketplace.

The departure of Solvied, who will be 61 in September, has been, at least in the short term, as encouraging the group's State-side problems. He is internationally acknowledged as one of the most capable leaders of the worldwide record industry.

News Analysis

Takings over from Solvied, Jan. 1, 1981 will be Dr. Wolfgang His, 56, one of PolyGram's four executive vice presidents, whose 18 years of experience with the group should benefit the legal and personnel departments. A much liked personality with a reputation for "cordiality with cost cutting.

(Continued on page 62)

Black Radio Into Service & Profits

By RICHARD M. NUSser

WASHINGTON—The balance between black radio's commitment to the community and its commitment to profits was the underlying theme of the Black Music Asn.'s panel on broadcasting at the organization's conference here last week.

Programming and minority ownership of broadcast properties were the main topics considered at three panel discussions from a two-day session that touched on both topics, as well as the question of what position blacks should take on proposals for government regulation of radio.

Personally I support regulation, but I think the bill is a little bit too big," said Skink Finley, general manager of Sheridan Broadcasting Inc., probably the nation's black-owned but system, summing up what seemed to be the prevailing dilemma.

The balance between an old-fashioned black radio was explained by program director Lee Armstrong of Chicago's WYON-

"Adults like to boogie but they

(Continued on page 19)
The praise for Ray Gomez is loud and clear!

"I love the Ray Gomez. 'West Side Boogie' got instant response."
- Ron Nenni, WPDH

"Everything you wanted in a rock record but no one would record is found on the new Ray Gomez. Start to finish, it's a winner."
- Charlie West, KMOD

"Ray Gomez has himself an excellent record... (It) erupts like Mt. St. Helens spewing volcanic rock licks..."
- Peyton Mays, KZEL

"Ray Gomez is a smoker!"
- Ed O'Connell, WHCN

"Ray Gomez definitely is a contender for flash guitarist of the year."
- Eddie Wazoo, WPLR

"In a year when the marketplace is glutted with one-tune wonders, the Ray Gomez album stands out as a consummate work."
- Dave Logan, WLAV-FM

"Volume." The debut Ray Gomez album has already turned up on:

WNEW, WLIR, WBAB, WRNW, WBCN, WBRU, WBLM, WGIT-FM, WHCN, WCCC, WPLR, WPDH, WQXK, WHFS, WQXM, WJAX, WMAO, WZOK, KFMH, KEBL, KTKQ, KZEW, KATT, KMOD, WLYX, KLBJ, KMAC, KNCN, KZOM, KSMH, KSHE, KICT, XXFM, KMGN, KKAK, KOME, KYUM, KOZ, KLIV, KKDJ, KZOK, KGON, KQFM, KZEL, KFML, KTCL, KBCO, KAWY, KILO

Give the gift of music.
NARM ASSIST

WASHINGTON—Since the National Assn. of Recording Merchandisers aligned itself with the Black Music Assn. more than a year ago, the organizations appear to be committed to raising the economic level of black music dealers.

Proposal: "The NARM/Black Music Assn. (BMA) project was initiated at the joint meeting of the two organizations in 1977. NARM's annual conference in Washington, D.C., last week, covered the convention appears on pages 1, 4, 26, 27 and 28.

WASHINGTON—Since the National Assn. of Recording Merchandisers aligned itself with the Black Music Assn. more than a year ago, the organizations appear to be committed to raising the economic level of black music dealers. NARM was viable throughout the Black Music Assn.'s second annual conference last week. Here, just a week after the black music dealers) "give up the gift of music" audio/visual presentation, followed by an explanation of NARM itself.

Joe Cohen, NARM's executive dir., advised conference attendees at the "Improving The Distribution System For Black Music" sessions of the need to build upon the efforts of all organizations that follow—these programs may only benefit them.

Charging the session was Ted Hushon of Ted's One Stop, with panelist Calvin Simpson of Simpson's Wholesale, Joe Simon of Phonogram Record Distribution and NARM's Patrick Gorlick.

Cohen stressed the crowd by announcing that his organization is developing local chapters in all areas where NARM's regional meetings are held. He encouraged the dealers to become involved with these chapters.

Simpson suggested that not enough attention is given to black music dealers by branch managers. He urged them to visit each dealer in an effort to open lines of communication.

Simpson insisted "the record industry wants black dealers to expand because they give it a better success. However, he cautioned that there is generally an attitude among manufacturers that blacks don't pay their bills."

NEW A&M VICE PRESIDENT

Minor Wants 'Real' Music Company

By Jim McCullough

LOS ANGELES—"We plan to get back to being a real music company," says Minor, who took over two weeks after assuming the post of vice president, executive director of promotion at A&M Records. By that he means a label which doesn't specialize in any one thing.

Minor, who reports to Harold Childs, senior vice president for the label, was former promotion chief at EMI-America/UA Records. He assumed his new position June 18.

"We're looking to be a singles label, an LP label or a label with just a certain kind of music," he continues, "but a good music label. We're also looking to be as consistent as possible. For example, the new Herb Alpert single 'Beyond' is applicable to pop, rock, MOR and black formats and we are emphasizing it that way."

"Just as importantly," he adds, "we want to exploit all the acts on the label and keep a consistent flow of good music."

(Continued on page 53)

Black Retailers See & Hear Tips To Lift Their Economic Position

By Jean Williams

He suggested all dealers obtain financial statements to show prospective creditors. He also pointed out the advantages small dealers have in buying from one-stop as opposed to going directly to manufacturers.

Simpson noted that small volume dealers will get stronger if they buy largely from one-stop as opposed to spreading their purchases over five or six distributors. The panel also cautioned the group against mailing material to labels."Always take it," said Ware. Chandler pointed out that the trend now is up-tempo, positive love songs.

While Chandler dealt with building songwriters, George Schiffer, president of Corporate Affairs Ltd., chaired the "Building Careers Of Artists" session.

Joining Schiffer as panelists were Capitol's Don Mac Phonom's Bill Hayward, attorney Paul Marshall, Jody Weng of Associated Booking Agency, Vernon Slaughter of CBS Records, concert promoter Bill Washington and Perry Johnson of WCAM-FM in Philadelphia. The group outlined career plans (Continued on page 53)

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Executive Turntable

Record Companies

Coen Solleveld, 14-year president of the PolyGram Group, leaves that post to become a member of the company's shareholders delegation Jan 1. 1981. Simultaneously, he will join the supervisory boards of the management holding companies, PolyGram B.V., the Netherlands and PolyGram GmbH, West Germany. In other PolyGram Group Management changes, Dr. Wolfgang Hix, executive vice president of PolyGram since 1978, moves up to deputy president. On the first of next year, Hix will step up to president and chief executive officer. Based in Hamburg, Hix has been with Polygram since 1962. Also, Karl-Heinz Busacker, now a member of the management committee of Philips GmbH, Hamburg, will succeed Dr. Johannes Van Der Velden as executive vice president for finance and administration of the PolyGram Group in Hamburg. Dr. Van Der Velden will resign this role, which he has held since 1964. This year. He will remain available to the PolyGram Group as an advisor... Bill McCaffery, PolyGram's national album promotion director in New York, exits to take over as album promotion manager at RCA Records in Los Angeles. Formerly with CBS Records, he was the top account executive at PolyGram. His new post is the result of the merger of the two companies. McCaffery will report to Steve Crossman, PolyGram's vice president of promotion. McCaffery moves up to director of sales, special products at CBS Records in New York. Previously based in Cincinnati, he was sales representative for the Columbus market... Ralph V. Caputo joins CBS Records International as associate director of business affairs for Latin American operations in Coral Gables, Fla. Previously, he was the media council to the executive staff of PolyGram's Latin American operations. Previously working for Atlantic in Palm Coast, Fla... DavidWerchen exits his post as business affairs vice president and director of law for Phonogram/Mercury in New York. Prior to his affiliation with PolyGram, Werchen was the senior vice president and chief counsel of Mercury Records, a Warner Music Group firm. In New York, lettuce for the Columbus market... Ralph V. Caputo joins CBS Records International as associate director of business affairs for Latin American operations in Coral Gables, Fla. Previously, he was the media council to the executive staff of PolyGram's Latin American operations. Previously working for Atlantic in Palm Coast, Fla... David Werchen exits his post as business affairs vice president and director of law for Phonogram/Mercury in New York. Prior to his affiliation with PolyGram, Werchen was the senior vice president and chief counsel of Mercury Records, a Warner Music Group firm. In New York, lettuce for the Columbus market...
Candy Stripe Records

**TAKES YOU OUT TO THE BALL GAME CONTEST:**
Just Qualify — Then Win Automatically:
We’ll Buy— The Tickets (Team Of Your Choice): The Refreshments: Even a Souvenir Baseball!

### **CANDY STRIPE TAPES**

**FREE BASEBALL TICKETS**
Candy Stripe
Buys You 1 Ticket with Every $200. TDK Order
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SA C60  2.39 ea.
SA C90  2.89 ea.
NEW Premium Tape by TDK on Sale
OD C60 — 2.50 ea.
OD C90 — 3.50 ea.
SAX C90 — 4.50 ea.
METAL
MAR C60  7.29 ea.
MAR C90 10.29 ea.

### **SOUND GUARD**

Preservation Kit .......................... 5.99
Preservation Refill ......................... 2.99
Stylus Care Kit ............................. 5.99
Cleaner Kit ................................ 5.99
2 oz. Cleaner Refill ........................ 2.99
Total Care System .......................... 9.99
NEW BUDGET SIZE!
Record Cleaner Kit ....................... 3.69

### **FREE Refreshments with**

**Mallory DURACELL**
Alkaline Batteries earn 3' per package (NO LIMIT)

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### **CANDY STRIPE**

**FREE**
Baseball with Purchase of $500. or more

### **EXTRA BASE SPECIALS**

**SONY**
EHF Cassettes C60 1.49
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CAPITOL or TRACS
8-Tr. 90 Min. 4 Pack SPECIAL 4.19 ea.
Head Cleaners 8-Tr. or Cass. BONUS 39¢ ea.

### **RULES**

1. Buy The Product.
2. Buy Tickets To Games Of Your Choice.
4. Attach Ticket Stubs (We Will Pay Up To $6. Each) And Amounts Of Refreshments Earned And Souvenir
5. Baseball Request (If Earned) To A Photo Copy Of Qualifying Invoice And Mail To CANDYSTRIPE.
6. You May Substitute Any Sports Ticket Other Than Baseball, We Will Pay Up To The 1st $6. For Each Earned, And For
7. Earned Refreshments.
8. Baseball with Order of $500. or More
9. **Refreshments — See Ampex & Duracell Boxes for Details**

We Reserve the Right to Limit Quantities — Not Responsible for Typographical Errors
NEW YORK—Although the tie-in between Ron Alexenburg's new Handshake label and the Arola International Group is for foreign representation, U.S. distribution remains a prime concern. At Alexenburg, according to sources close to the development, it is "very close" to a CBS pressing and distribution deal (Billboard, May 31, 1980). It's understood that one of the critical issues of segregation is that of CBS terms for a distribution fee. Also said to be a factor in CBS dealings is a similar one for Neil Bogart's Broadwalk operation. Peter and Trudy Mescia's Hanus Productions of Germany are providing financing for the Alexenburg label.

In the unlikely event that the Handshake-CBS deal falls through, Alexenburg could take his label through independent distribution, most probably through distributors currently handling Arola/Arola product. Alexenburg's international licensing agreements extend to markets other than Canada, Australia, Japan, and the Latin American countries.
ON TOUR

July
11 MONTREUX  THE PARADISIO
12 AMSTERDAM  THE PARADISO
17 LONDON  THE PARADISE
20 BOSTON  THE PARADISE
21 NEW HAVEN  TOADS
22 LONG ISLAND  MY FATHERS PLACE
23 NEW YORK  THE RITZ
24 CINCINNATI  FIFTH FLOOR RECORDING STUDIO
25 TORONTO  EL MOCOMBO
27 SAN FRANCISCO  DAY ON THE GREEN
28 SAN FRANCISCO  OLD WALDORF
29 LOS ANGELES  MADAME WONGS
30 LOS ANGELES  THE ROXY

August
5 AUCKLAND  MAIN STREET
Live Broadcast with Radio Hauraki Auckland
and Radio WINDY Auckland.

NIGHTMOVES TELEVISION BROADCAST
Live Simulcast with 92.3 EON FM, 2MMM FM
and 4MMM FM

IN U.S. AND CANADA
COLUMBIA

IN AUSTRALIA AND NEW ZEALAND
ALREADY GOLD
THINK TANK

InterMagnetics Corp. Will Explore Magnetic Tape & Electronic Fields

LOS ANGELES—InterMagnetics Corp. has formed an internal global think tank division to explore new developments in the magnetic tape and electronics fields. "The idea is to create a new generation of products or technological breakthroughs so InterMagnetics can go head-to-head with both American and foreign companies," explains Terry Wheelock, InterMagnetics president, who formed the new organization.

Speaheading the scientific group is Jim Ward, formerly of RCA Corp. and for several years director of InterMagnetics' international technology staff. He will be joined by Lorry R. Hester, formerly of Memo- 

res and Dr. Natasha Vankov, formerly a research scientist at Russia's Institute of Cinema, Photography and Film in Moscow.

The company will draw talent from its personnel in its manufac- 

turing facilities in Hong Kong, Singa- 

pore, Thailand, the Republic of China (Taiwan), India, Egypt, Tur- 

key, Indonesia and Tramakai (Af- 

rica).

Explains Wheelock: "My concept is to bring together all our foreign partners and establish an interna- 

tional group to create new prod- 

ucts and services for our core business." "Until recently, all our technology has been developed from within our company. We now want to incubate contributions from our joint venture 

partners to stay ahead in the technology game," Wheelock says.

When asked what the Santa Monica, Calif., company has doubled its development budget and is beefing up its staff, Plans also involve consult- 

ing with other firms.

5,000 Attend Cal Stereo Auction

LOS ANGELES—The beams of large searchlights flooded the sky, a blimp hovered above, music per- 

meated the air and people—including a sprinkling of celebrities—streamed in from all directions. You could almost have thought you were at a rock concert.

Instead, it was the scene of Cal Stereo’s recent Warehouse Auction and Sale held for the greater L.A. area at the chain’s warehouse in Tor- 

rance.

"It was more than just an auction and sale—it was an event," says Tom Campbell, a nationally-known radio and television personality and spokesman for Cal Stereo for more than five years. "It was almost the spirit that you would see at an intermission of a concert."

Campbell, who terms the week-

end (June 27, 28, 29) a record-break- 

ing promotion, estimates that more than 5,000 people were in attend- 

ance. The $500,000 worth of merchandise such as recei- 

vers, turntables, speakers and car stereo equipment, was sold. The promotion was designed to create sales in in-

dustry that has seen serious sales drops.

"The reason you have a sale is naturally to make sales. It was a selling event, there’s no question," Campbell says. But, he adds, "They’re (people) looking to save money and they want to enjoy themselves at the same time. This was an event where they could have fun—no pressure, no hassles—and it was a chance to save money.

Both elements were there, the entertainment element—people watching other people, the excite- 

ment of an auction—and also the im- 

mediacy of really strong savings. I think that’s what customers are look- 

ing for and I think that’s why it was so successful."

Campbell served as an auctioneer, selling off merchandise every 30 minutes during the weekend-long oper- 

ating hours, which ran Friday, 6 p.m. to midnight; Saturday, 10 a.m. to midnight and Sunday, 10 a.m. to 8 p.m. He estimates that at one point he even took a $400 receiver and auction- 

ed it off for $1. Cal Stereo was assisted by guest auctioneers Arista, a disk jockey at KLOS-FM, Strawberry Jan, a DJ from KEZY-AM-FM and Danny Martinez, a KHU-AM DJ, as well as several people from the crew. Also on hand was the Balloon People from KRLA-AM who added to the festivities as they passed out balloons and little prizes to the children. Dr. Georgean, president of Or- 

chardan, maker of car stereo, was present as well as representatives from Pioneer, Rotel, Nako, BSR, Ken- 

wood and others to demonstrate their merchandise. More than 100 Cal Stereo employees worked serv- 

icing the customers as the 11 stores in the L.A. area continued for the weekend to participate in the event.

In addition to free parking and admission, the first 300 patrons who came in each of the three days was given a coupon to receive a $5 dis- 

count on any merchandise pur- 

chased over $25. This was the first such Warehouse Auction and Sales that Cal Stereo held in the L.A. area. Two others have been held, one in Bakersfield and the other simultaneously at the Riverside and San Bernardino stores. As a result of the success en- 

counters, Ed Shapiro, pres- 

ident of Cal Stereo, decided to present one in L.A.

Data Quarter’s Sales Escalate

NEW YORK—Data Packaging Corp., a manufacturer whose products include cassette and 8-Track car- 

tridge cassettes, reported a gain in net sales for its second fiscal quar-

ter ending May 31 as compared to a year ago, although net earnings de-

creased. The company, headquartered in Cambridge, Mass., reports sales of $9,814,000 for the most recent quar-

ter, as compared to $8,381,000 in the comparable quarter in 1979. Net earnings were given as $485,000 as against $806,000 for the corresponding period a year ago.

The sales increase during the quarter was attributed primarily to activity in Data Packaging’s com- 

puter and medical products wings. The company anticipates further in- 

creases during its third quarter, although it says profit margins "will continue to be adversely affected by the current inflationary economy."
You’ve heard him before.

A man whose instincts, sensitivity, and extraordinary talents have won him a highly acclaimed reputation as a singer/songwriter.


ENGLAND DAN SEALS. “STONES!”
On Atlantic Records and Tapes. SD 19275
Transporting Dispute

Goodyear Court Rule On Charge Nears

By Richard M. Nuss

New York-A court ruling on whether or not the defendants in the Sam Goody Inc. counterfeiting case can be charged with transporting stolen property under federal anti-racketeering laws is expected by the end of the month. Court sources indicate the decision, which can have an effect on future prosecutions of alleged traffickers in illegal sound recordings, is being prepared by U.S. District Court Judge Thomas C. Platt in response to defense claims that federal law specifically makes interstate transport of counterfeit recordings a misdemeanor, while Goodyear officials are charged with the stricter provisions of the anti-racketeering statute, a felony.

In a related matter, Judge Platt ordered RSO Records to answer a defense subpoena calling for information on discount price structures with the proviso that the information be kept from public scrutiny. The defense claims the defense.

(Continued on page 53)

Georges' Honkeys - George Duke huddles over sheet music with, from left, Jack DeJohnette, Maceo Parker and a Page of Taste on Capitol while producing the Capitol group's third album "Twice As Sweet" at Westlake Audio in L.A.

Vegas' Showrooms Suffer In Recession

By Hanford Seall

Las Vegas - Higher fuel costs, a sparsely-attended convention schedule and the countrywide economic recession are being blamed for half/full hotel main showrooms.

According to a Billboard survey of the major Strip resorts, the first two weeks of June found many dinner and midnight shows poorly attended, putting retail_SP on the truth that this city is recession proof.

Although a detailed report will be released Monday (7) by the Las Vegas Convention Authority comparing the first four months of 1980 with last year, many hotels are experiencing employee layoffs.

Bob Schmuck, executive director of sales for the Las Vegas Convention Bureau, claims a light convention schedule for the traditionally heavy tourist season, but admits the 1981 and 1982 seasons have heavier bookings because of convention cancellations.

Some casino officials admit Atlantic City's own gaming industry plus higher plane fares here and a sluggish economy, have taken some of the Northeast tourist business here, although 90% of Southern Nevada's business comes from the Southern California.

The majority economic situation at the Aladdin Hotel leads the list of major, troubled operations.

"There's been so much controversy at this hotel, it's hard to tell if it's the recession or courts or what, but we have been affected," says Peter Anthony, the outgoing Aladdin's entertainment director.

Anthem claims that he recommended lowering the Bagdad Showroom minimum of $7.50 and $15.90 for the soon-to-be-reopened venue prior to his resignation Wednesday (2).

L.A. Judge Ceases Paraphernalia Law

Los Angeles - A Superior Court judge has hedged the petition of Jack J. DeJohnette and ruled the recent Los Angeles ordinance banning drug paraphernalia sales is unconstitutional, vague, and too broad.

Judge Jerry Pacht has invited the city to appeal his opinion. Such challenging similar drug paraphernalia laws in such other Southern California communities as Thousand Oaks, Westminster, Orange and Torrance are pending in the courts.

Beverly, Sweat & Team is set to re-open the smaller room, which seats 800. July 21 to be followed by such acts as Lola Falana, Vicki Carr and the Hudson Brothers.

The financially troubled operation has been the subject of five separate sales efforts involving both Johnny Carson and now Wayne Newton during the past year after several former owners were found guilty of mob connections.

As for business in the showrooms, "this period is traditionally a slow time of the year, but, it's lighter than usual and not as big as in the past," says Walt Karr, entertainment director for the Summa Corp. Hotels.

Kane presides over both the Frontier and Sands hotels, where such artists as Tony Bennett, Dionne Warwick and Roy Clark perform.

The Sahara Hotel's astute entertainment boss, Alan Baer, adds di- mension to Karr's remarks:

"There's no real way you can prepare for this type of thing. Everyone's feeling it up and down the Strip. We've been slower than busi- ness than the situation warrants," reflects Baer.

Showroom minimums at the Sahara range from $16.50 to $29.50 depending on the artist for the $600-capacity Congo Room, a basic truck for most hotel casino operations except where a Frank Sinatra or a Barry Manilow would be $35 a person.

"We haven't really felt any slow-down yet here since we have super- stars, but business has been dead at some hotels," says Tony Zoppo, the Riviera's entertainment chief.

At $22 to $25 the Riviera offers such names as Kenny Rogers, Melissa Manchester and Barry Manilow, among others.

Meanwhile, in the other hotels, major names such as Liberace at the Las Vegas Hilton and Engelbert Humperdinck at the MGM Grand have been drawing sold-out houses while it's been reported that Cher experienced low house counts at Caesar's Palace.

Singer/composer Paul Anka allegedly cancelled several shows at Caesars for unknown reasons recently, although his contract lan- guage allows him the freedom to do so.

The last serious recession to effect this entertainment capital occurred in the late 1960s when the local housing market and hotels overbuilt, causing a major economic setback.

Texas Heat, Winds Give Disk & Tape Sales a Push

This story prepared by Kirk Kinley in Nashville

Dallas-Blistering hot winds coupled with a scorching heat wave caused by a stalled high pressure front may be frustrating previously record-settingtemperatures, but for the music industry, it's business as usual.

Toll roads report in-store traffic holding steady and--in some cases--even rising as swelling customers send more time browsing among the bins.

Ron Sydor, assistant manager of Sound Warehouse, explains that "people who might not really be shopping for an album are coming in now to escape the heat for a few minutes--and leaving with a record."

Tim Schuller, assistant manager at Valley View Mall's Sound Town, says that customers are complaining "like crazy" about the heat but are still coming in more frequently than usual.

Morning and afternoon sales for Dallas record retailers have fallen off considerably, but even cooler, at least cheaper air temperature increases the baking heat traffic picks back up. And stores such as Sound Warehouse which keeps its doors open as late as midnight are finding business heavier than normal.

Notes Hilary Stear, assistant manager of Sound Town in Redbird Mall's Diapolaza, Dallas location: "People seem to be buying more rec- ords because they're staying inside more and getting restless for entertain- ment."

Freestanding locations are the hardest hit, since multi-outlet stores have the distinct advantage of mall air conditioning to boost business. Peaches' manager Bruce Boyd says that his store's business is off approximately 15% during the heat wave, although Sound Town reports sales down by as much as 25%-30% daily.

Although Arlington-based Zebra Records (owned by Disc Records) is a freestanding location, it is also seeing a major drop for area concert tickets which helps bring in business. "Our traffic's been helped a lot by the recent in-store appearances of the Who, Foghat and Ted Na- gents," says manager John Candas.

New releases by the Rolling Stones and Jackson Browne are surging current sales, along with the huge success of the "Urban Cowboy" and "Blondie's" movie soundtracks.

Bloom Distributors (which owns eight Sound Warehouse locations throughout the Southwest) is running a special tie-in with the Willi Nelson holiday picnic in Austin.

Five of its stores are promoting the complete Nelson catalog in a month-long in-store display featuring a four-by-six-foot autographed state flag.

Although people are concerned by the gravity of the unrelenting 100 degree temperatures, most are trying to cope with at least a sense of humor:

KBOX AM's program director Jack Weston reports that his station has been receiving "tons of requests (Continued on page 59)"

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**ChicagoFest Acts Bag $1 Mil**

**General News**

CHICAGO—Almost one-third of the $3.5 million ChicagoFest budget is going to support talent this year with about 60 acts scheduled for the expanded 15-day Navy Pier Festival, Aug. 1-10 and Aug. 13-17. The widest possible spectrum of talent once again is the theme of the outdoor festival, which will have 18 stages, about 25% more than last year, making it one of the biggest music festivals in the world.

Last year’s festival reportedly cleared $500,000 for the city from ticket sales, vendor space sales and food sales commissions.

Festival operations and talent purchasing are handled by Mayor Jane Byrne’s office by Tom Drinan’s Festivals Inc. organization, which has run the event since its inception in 1978.

According to a Festivals Inc. spokesman, more than $1 million is earmarked for talent this year, a reported increase of about $400,000. The duration is five days longer than last year’s event.

The festival’s main stage, host to major contemporary artists, will feature Crystal Gale, Alice Cooper, Carlos Daniels Band, Ben Vereen, Pablo Cruise, the Dirt Band, Dr. Hook, John Prine, Rufus with Chaka Khan, Peaches & Herb, Chuck Berry, the Atlanta Rhythm Section, and Ray Charles, among others.

More than a dozen smaller areas focus on specialized musical tastes such as jazz, blues, country and rock. Commercial sponsors joined with local radio stations to underwrite and promote these performance series. A Festivals Inc. spokesman says commercial sponsors take payments directly to the city of Chicago for talent and are charged an additional $10,000 production fee. Signing of acts is handled by Festivals Inc. in most cases.

Three new performing areas are the “Rock On The Roof” sponsored by Royal Crown Cola and WLS-AM, the station celebrating 20 years in the Top 40 mold; Corta Bianca Beer’s Latin, Caribbean, Polish and Irish ethnic stage; and Pepsi-Cola backed Cabaret featuring mime and mellow club acts.

Last year’s ticket pricing of $3.50, advance, at $5, is unchanged, but a 200,000 advance ticket ceiling has been restored, reportedly, to prevent overcrowding of the pier. All entertainment sites are covered by the one admission charge.

Other attractions include a WLPF-FM-sponsored cinema, WMET-FM-sponsored nightly fireworks show, and WRCK-FM-supported theatre for viewing video rock concert footage provided by record labels.

New for this year is a disco is associated with this year’s festival although WGGI-FM is sponsoring a roller dancing rink and a “Rhythm Of Chicago” dance hall will be hosted by WBXM-FM.

Other stations sharing the spotlight include WXRT-FM (blues stage), WFM-FM (folk and variety stage) and WQOK-FM providing hotlines and information booths.

Bridgewater Custom Sound of Harvey, Ill., is the sound contractor with Bose speakers and amplifiers used exclusively this year.

**Mobile Fidelity Opening Duplant**

By ALAN PENCHANSKY

CHICAGO — Mobile Fidelity Sound Labs will open a real-time cassette tape duplicating facility this summer as part of its expansion into audiophile product for the tape format.

According to the firm’s product development vice president, Gary Giorgi, an in-house facility using specially modified JVC cassette recorders is designed for 30,000 months of monthly duplicating capacity. Giorgi says a decision on tape format has not been reached, with several forms of ferric oxide and metal tapes still being explored.

The new cassette line, announced at the CES in Chicago last month, is scheduled for late summer test marketing in Northern California and Ohio-Pennsylvania followed by a national rollout in fall. Mobile Fidelity is a Chatsworth, Calif.-based company.

Cassette pricing will be identical to pricing of the film’s “Original Master” disk series, selling near the $16 mark at retail. Mobile Fidelity is the originator of the audiophile pressing of licensed pop-rock product.

Giorgi says the market test is designed in part to find out how much overlap exists between the cassette format and the traditionally disk-oriented audiophile hard-core fan.

“I feel that the primary market for this is the person who has an elaborate system in his car. That’s the primary market,” Giorgi explains.

First cassette titles will include Supertramp’s “crime of the Century,” John Lennon’s “Touch and Pink Floyd’s “Dark Side Of The Moon.” Most future album releases are expected to be followed by cassette versions.

Says Giorgi: “The concept is to get as accurate a reproduction of the master tape on a cassette as possible. I’ve been interested in cassettes for 10 years and I wanted to know how well a cassette could be made if you didn’t take any shortcuts.”

(Continued on page 62)

**Utopia Is Named**

LOS ANGELES — The Russ Regan-Mike Stewart production company has been named Utopia Production and its first artist is a local quartet called Patience. Columbia will distribute Patience and its debut single, “Shame On You,” due shortly.

**Can Music Really Charm Your Soul?...**

The Answer Lies in The Music of Leon Huff

**On Philadelphia International Records & Tapes**

**Rock’n’Rolling**

**New Wave Featured In ‘Urgh’ Film, Tour**

By ROMAN KOZAK

NEW YORK—Frontier Booking International, the International Record Syndicate and Lorimar Productions are cooperating on “Urgh, A Music Film,” a new wave package tour, a film and a possible television series.

Jas Copeland, president of Frontier Booking, says the “Urgh” tour will begin at the Commodore Ballroom in Vancouver Aug. 12, where Magazine, Pere Ubu, the Members and the Human League will play.

The same acts will then play the Paramount Theatre in Seattle, the Warfield Theatre in San Francisco, and the Santa Monica Civic Auditorium where the show will be filmed Aug. 16.

Also to be filmed the following day at Santa Monica will be a concert by the Cramps, X, Chelsea and Wall of Voodoo.

“Urgh II” is tentatively set for the Palladium in New York for Aug. 22 and 23, with planned performances by the Stranglers, Psychedelic Furs, John Cale, XTC, Gang of Four and Waxx Nirar.

“Urgh III” will be filmed in Europe, with the Police, the Beastie Boys, the Clash and plans to take in London.

Copeland says that altogether he hopes to get from 30 to 35 of the top new wave acts to appear in the film. In addition to the acts already committed to the project, Copeland says he has approached Blondie, Talking Heads, the B-52’s, Devo and other top new wave acts. The film will be released next spring.

“The film will show the top acts of the ’80s,” says Copeland. “There will be no story line, just concert footage. It will be like Woodstock in that the acts will mean as much to the kids now as the Woodstock acts did to kids then. But it won’t be like Woodstock, since it is the ’80s now,” says Copeland.

Obviously 30 acts, each playing about 30 minutes or so, will be too much for a single movie. Consequently the film will be the highlights, while extended performances will be shown on the tv series. Lorimar Productions works in both the tv and motion picture fields and is best known for its “Dallas” tv series.

Budget for “Urgh” is reported a $1.5 million, and director is A. Russell. Barrieaud A&M will release the LP.

**A couple of court victories for rock...**

The Superior Court of New Jersey threw out a suit filed by Freehold, N.J., trying to block a South-
HERE'S...

IN

TRANSIT

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BOB SILLER and CLARK GARMAN for
STILL LIFE PRODUCTIONS

IN TRANSIT

RCA
A Golden Goose, Or Turkey?  

By LOU LAVINTHAL

I know the industry is contemplating a new price rise for its 45 r.p.m. product, so I have reviewed our sales for the five sales periods (four each) of the year:

Net sales for the five periods in 1980 were 218,000 units. In 1979 they were 287,000 units. The decrease for the year was 70,000 units.

When we received our last list price raise in September 1979, we increased the retail price from $1.09 to $1.19. In sales of our 59 shops dropped dramatically.

Another price rise might make selling 45s untenable

Another price increase would make it almost unattainable to handle 45 r.p.m. records, so we feel that we must do a proper job, at great expense, in handling this product, or stay out of the business entirely.

Any field people who visit our headquarters can see for themselves the manner in which we handle this product. From four different selling areas in the four states we cover--Washington, Oregon, Montana and Alaska. We are continuing to sell in 30 different radio stations weekly. We report our total sales to them for their area display in the store, and also on every two week's weekly listings which dictate our additions and deletions.

We track all sales and play of 45s in the entire Northwest. All this is costly, but we feel it is necessary in order to market properly a very volatile product. Our bottom line, however, will not allow us to absorb any additional cost in product without passing on the cost to the consumer. We are in the music business as well and in mind the decrease in sales that followed the previous raise, I feel any further drop in sales would make the entire expense and results not worth the effort.

Of course I realize that the emergence of a hit 45 relates to future LP sales. But with the reduction in margins on this product as well, we don't feel it's our place to accept this burden.

Other retailers I have spoken to in the area feel the same way. I hope manufacturers won't turn this golden-eggusted a turkey.

Lou Lavinthal runs Roundup Music Distributors, the rockjock division of Fred Meyer Inc., which serves the chain's stores out of headquarters in Seattle.

Letters To The Editor

TRULY THE BEAT GOES ON

By STEVE HOLSEY

Disco captured America (and, indeed, much of the world) because it was exciting, new and just the sort of thing people needed to help them unwind and release tension.

One of the major anxiety inducers was killer inflation. Enter disco, a not-too-expensive diversion.

But it wasn't long before Madonna Ave. and the record company moguls moved in, turning the fun into big business. Everyone wanted a piece of the action. DJ's had to be a price and it turned out to be, ultimately, saturation. As one singer so bluntly put it on one of his records, we were all "disc'd to death."

This recording artist was one of those who found themselves on the disco casualty list, those who were knocked off the charts or relegated to sublevel, largely because of the impact of the first wave of disco. And it wasn't long before P-Funk impersonator George Clinton felt the need to "rescue music from the blast."

"It's important to note that America (as masse one would almost think) discovered "new" music that had been long part and parcel of one of the country's subcultures. Afro-American's had been dancing to disco music—or the music that gave birth to—do-it-all along.

Articles appearing on this weekly page are designed as a forum for views of general interest. Comments should be submitted to Is Horwitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

June 12, 2000 BILLBOARD

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14. Everybody Loves Mary —— The Monkees

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2. 雨季(张学友)
3. 思念(张学友)
4. 走进你的世界(张学友)
5. 父亲(张学友)
6. 这就是爱(张学友)
7. 伤心太平洋(张学友)
8. 爱的代价(张学友)
9. 我亲爱的(张学友)
10. 从头开始(张学友)
11. 梦中的温柔(张学友)
12. 夜半歌声(张学友)
13. 假如要离开你(张学友)
14. 谁知道你的心(张学友)
15. 献给爱的人(张学友)
16. 让我永远记住你(张学友)
17. 一生守候(张学友)
18. 在你身边(张学友)
19. 走过(张学友)
20. 永远不变(张学友)

Middlewest Region

1. 百年好合(陈百强)
2. 热恋过(陈百强)
3. 好心好意(陈百强)
4. 爱在深秋(陈百强)
5. 梦回的季节(陈百强)
6. 除却巫山不是云(陈百强)
7. 今夜(陈百强)
8. 一生守候(陈百强)
9. 献给爱人(陈百强)
10. 让我永远记住你(陈百强)
11. 永远不变(陈百强)
12. 让我永远记住你(陈百强)
13. 永远不变(陈百强)
14. 永远不变(陈百强)
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19. 永远不变(陈百强)
20. 永远不变(陈百强)
Radio Programming

Black Radio Looks At Service, Profits

*Continued from page 4*

like adult boogie,” said Armstrong. “Look for adults and talk about adult things.”

“Black radio was primarily a giant disc jockey. It’s a unique vehicle to educate and inform the audience. We can accurately tell the real story of black people in the 1980s instead of speaking to black people who no longer exist.”

Researcher Juan Haber noted that radio execs often techniques for measuring audience size have failed to measure the black audience accurately, and that better testing is needed.

Minority ownership, another topic of concern for the convention, was explained in terms of putting together “sweet” financial packages by Horlde E. Burns, a broadcast executive, with several specialists explaining the various options involved in financing a broadcast purchase.

“Communication is an art,” said attorney Edward Hayes. “The price is determined by the seller.”

“Each deal is different,” added Samuel Ewing of the Minority Broadcast Fund. “The key is structuring the deal.”

Added Burns: “Make sure the financial source understands broadcasting.”

STATION MOVE—WBCN-FM moved to larger studios in Boston while the whole event was documented on the air. Above, 6 to 10 p.m. disc jockey Tracey Roach, left, and 2 to 6 p.m. disc jockey Parentes leave the Starlight bus, which assisted in the move, on their way to the new studios broadcasting as they go. Above right, engineer Marc Gordon checks the new equipment and below right, Roach broadcasts the first program from the new location.

Chicago Co. Aids Stations Research Listener Tastes

By ALAN PENCHANSKY

CHICAGO—A one-year-old Chicago-based company is using research techniques to help radio broadcasters meet the challenges posed by increased competition today.

Media Service Concepts, the firm, is developing new methods to give broadcasters a better background on radio programming experience and university training in mass communications research.

Focus group research, in which members of the community are part in small, closely monitored and directed discussion groups, is the technique being used by Skolnik.

Groups of five or six radio listeners are brought together through telephone conferences calls for 45-minute rap sessions.

Skolnik has 10 years major market programming experience culminating at WPEN-FM, WBCN-FM here, and also holds a Ph.D. in mass communications from Michigan State University.

“This is a qualitative technique in that we’re really exploring attitudes and opinions of people,” Skolnik said. “The major benefit is to help the radio station position itself vis-a-vis the competition as well as to evaluate the programming on an overall basis.

“I’ve done this for far one major Chicago-owned and operated station,” Skolnik adds. “So far we’ve done about 20 sessions for them and we’ve talked to the program and the cume of their competitors.”

Skolnik’s clients sometimes monitor the discussion group and can pose questions through the trained discussion leader. Sessions are taped for later interpretation and a written report is provided to the station.

Skolnik claims the conference phone method allows a better population sample than is possible in group sessions and also offers significant cost advantages.

According to the researcher, stations often fail to realize who their competition is. Says Skolnik: “One of the most important things you can do is figuring out who your enemy is.”

Too many stations think they’re competing with everyone.

According to Skolnik, his client here has been able to base major decisions about its strengths and the strengths of the competition on the research.

Skolnik is marketing his research technique under the brand name Focus-Phone. There are additional products and services offered by the new company, including desk-top computer hardware software packages for radio programmers. Company president is Dick Studdem, formerly a director at WCLL AM, Chicago.

Says Skolnik: “Radio stations tend to run contests and try to out-promote another. We’re offering specific insights into areas they can go in and be innovative.”

PHILADELPHIA—The call letters WMGK almost say “magic,” but there’s been nothing magic about the success of this Global Media FM outlet here. It’s hard work that has taken the station through a not all together successful mellow rock period.

When Greater Media purchased the station at the beginning of 1975, WPEN-FM was still non-mantal. Although Greater Media took it stereo two years ago, back then the new owners didn’t seem to know what to do with the station as it was a simulcast of its sister AM format of oldies.

It wasn’t until Labor Day of 1975 that the station was given new call letters and began to develop its own identity with soft rock. General manager Larry Wexler felt the station could find a niche for itself with mellow rock, while its competition was rocking with a more hard-hitting beat.

“It was the music format that made the call letters,” says Wexler. “Everybody was into hard rock and there was no station going after the 25 to 34 year olds.” WMGK soon became the #1 mellow rock station in the market,” but Wexler admits the station was perceived to be more popular than it actually was.

It remains that the station was better known to the trade for its format than to the listening public.

While it didn’t attract a large audience and Wexler, after five years of ownership at the beginning of the 1980s faced the question of keeping a format with a narrow appeal or broadening it.

“We certainly didn’t want to lose the audience we already had, but we also recognized that the music industry and the record business were also changing,” Wexler says.

With a good base of 25 to 34 already in hand, Wexler says he just wanted more of them so that the bigger figures when the ratings show up would make WMGK a major force in the local market.

It was a question, he said, of either playing albums and becoming an AOR station or to become more commercial.

And it was the competition that helped him make up his mind. The album FM stations (WMMR, WYSP and WQOK), according to April-May figures last year, already had a 12% share of the market.

“Does this mean that we should change?”

(Continued on page 23)

Atlantic City Summer Ratings Up

But Stations Still Face Rugged Competition From Philly

ATLANTIC CITY—Sun, sand and legalized gambling draw a sea of radio listeners to New Jersey’s Atlantic City resort area in the summer, making that market’s recent Arbitron survey yearly sweep all the more significant.

While the market sweeps from small to large in July and August, the problems of secondary market radio don’t go away.

One of those problems is the reach of 50 kw giants such as Philadelphia’s WMMR-FM, where Charlie Kendall has been programming AOR rock since January when he left Boston’s WBCN-FM, where he was program director for 1½ years.

“We’re big on the beaches,” Kendall says. “We get a tall stick and we play what they want to hear.”

WMMR went from a 3.0 average share last year to 9.5 this year in the AOR format. Kendall says the station has a better sound, not commercially grating, and it rocks harder.

The biggest gain in share goes to Atlantic City’s own WAYV-FM, a 20 kw also known as FM95, which p.d. Larry Giordano has been ad

Among the ratings winners in July were 94.5 the 8.8 share station which swapped format with WAYV in the fall of 1979. This format is tougher on AM.

WMMR’s Wexler admits the station has had a tough time, but he feels the station has a strong show in the next survey.

“Every market is struggling,” says Wexler. “This isn’t the market we want to lose.”

GM BMGK-FM; Change Is Subtle

By MAURIE ORODENER

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“Does this mean that we should change?”

(Continued on page 23)

Old Undies Spurs Contest

CINCINNATI—In an effort to promote his label’s product, regional promotion representative Walter Wilson came up with a three-way promo-contest idea which included Inner City Records, Jazz Station WNPQ-AM, Newport, Ky., and the Cincinnati Peaches record store unit.

WNPQ veteran announce, Leo Underhill, also known as “Old Undies” was Wilson’s inspiration for the contest which was called “The Old Undies Contest.” The contest ran for one month on WNPQ and was won by a Cincinnati listener whose “Why I Want Old Undies” essay won him a WNPQ T-shirt, a giant pair of oldies autographed by Underhill, and his choice of $25 Inner City Jazz Records.

VICTOR HARRISON
**Northeast Region**

**Top Add Outs:**
- **ROLLING STONES:**-Emotional Rescue (Rolling Stones)
- **CHARLIE DANIELS BAND—America** (EMI 10 20)
- **BOZ SCAGGS—Jo (Columbia) 11 7
- **RAY SAVAGE—Emotional Rescue (Rolling Stones)
- **KIM CARNESS—More Love (EMI) 10 21

**Breakouts:**
- **FRED KNODOLD—No Why Not (Columbia)
- **BOZ SCAGGS—Jo (Columbia) 11 7
- **RAY SAVAGE—Emotional Rescue (Rolling Stones)
- **KIM CARNESS—More Love (EMI) 10 21

**Mid-Atlantic Region**

**Top Add Outs:**
- **AIR SUPPLY—All Of Us (Love) (EMI) 13 19
- **KIM CARNESS—More Love (EMI) 10 21
- **BOZ SCAGGS—Jo (Columbia) 11 7
- **RAY SAVAGE—Emotional Rescue (Rolling Stones)
- **KIM CARNESS—More Love (EMI) 10 21

**Breakouts:**
- **AIR SUPPLY—All Of Us (Love) (EMI) 13 19
- **KIM CARNESS—More Love (EMI) 10 21
- **BOZ SCAGGS—Jo (Columbia) 11 7
- **RAY SAVAGE—Emotional Rescue (Rolling Stones)
- **KIM CARNESS—More Love (EMI) 10 21

*For more details on the Billboard chart, please visit www.americanradiohistory.com*
Radio Programming
Northwest AOR Radio Seen As ‘Multifarious’

Continued from page 1

Pendergrass, program director, program director of KQFM-FM in Portland who believes there is a “heavy metal overkill.”

“Women won’t go after hard rock,” says Phillips. “Men control the car radio dial.”

Says KZOK’s Norm Gregory: “Females are always a consideration. We look for a common denominator that is good for both men and women. Yet there are just as many males as females in the rock ‘n’ roll game.”

Says KJJO’s Jerry Osterberg: “Most women stay with what they are into as teenagers. If they got into boybands Top 40, then they are prime candidates for adult contemporary. But if they listened to rock they are still into it.”

Adds Chris Kovarik of KZEL: “Eighteen to 34 women are stronger than teens. Females are into hard rock. I can hardly stand listening to acts that used to be favorites like Judy Collins the Eagles and Donovan.”

INTELLIGENT RADIO

It takes brains to effectively program and manage a contemporary radio station in the 1990’s. Everythings changing so rapidly—technology, music, economics, lifestyles. Even to be able to meet the rapidly changing competitive radio marketplace, the competitive radio programmer needs to be plugged-in to more than just what is going on in his city.

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—Howard Bloom
President & General Manager
KMET, Los Angeles

Since its emergence in mid-1978, THE GOODPHONE LETTER (fron-tier “Goodphone Weekly”) has successfully programmed for its clients and a number of influential stations including KGON-AM in Portland, KGIL-FM in Minneapolis, KGSR in Austin, KTRX in Fort Worth, KQQQ-FM in Spokane, KREM-FM in Spokane, KFLY in Tacoma, KGSD in Yakima.

THE GOODPHONE LETTER is published by the highly respected Goodphone Communications, Inc. of New York City. THE GOODPHONE LETTER is syndicated to over 300 audio-media institutions of such influential syndicated blockbusters as ‘The Great American Radio Show With Mike Harrison’ (a Westwood One Production) and “Allsum Grooves: A History of Album Rock” (a PM Programming Presentation), and organizes of the widely acclaimed annual GOODPHONE RADIO SHOW. In today’s rapidly changing world, THE GOODPHONE LETTER features the writings of such noted broadcasters as Tom Taylor, David Van Zandt, Bob Neer, Larry Shaw, Bert Jellen, and numerous other distraught leaders of modern radio.

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—L. David Moorhead
Vice President, West Coast Metromedia Radio

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— Ted Danz
Vice President of Administration
Shaw Broadcasting Recreation Organization

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President
Radio Consultants

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— Joe Capobianco
Senior Vice President
Bonfellow Broadcast Consultants

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ADDONS - The four key pro-
uducts added at the radio stations listed, as determined by station 
personnel.

REQUESTS/APPEARANCE - The four products registering the greatest number of requests and airplay, as determined by station personnel.

BREAKOUTS - Billboard Chart 
Dep. summary of Add Ons and Requests/Appearance information to reflect greatest product ac-
vity by regional and national levels.

Western Region

** Top Add Ons:**
- ROLLING STONES - Emotional Rescue (Rolling Stones)
  - JACKSON BROWNE - Hold Out (Applause)
- GENESIS - Duke (Atlantic)
- PETE TOWNSHEND - Empty Glass (Moz)
- QUEEN - The Game (Elektra)

** Top Requests/Appearances:**
- ROLLING STONES - Emotional Rescue (Rolling Stones)
  - JACKSON BROWNE - Hold Out (Applause)
- JACKSON BROWNE - Hold Out (Applause)
- QUEEN - The Game (Elektra)
- GENESIS - Duke (Atlantic)
- PETE TOWNSHEND - Empty Glass (Moz)
- QUEEN - The Game (Elektra)
- GENESIS - Duke (Atlantic)

** Breakouts:**
- ROLLING STONES - Emotional Rescue (Rolling Stones)
  - JIMMY PAGE - The Stairway to Heaven (Capitol)
- JIMMY PAGE - The Stairway to Heaven (Capitol)
- JIMMY PAGE - The Stairway to Heaven (Capitol)
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- JIMMY PAGE - The Stairway to Heaven (Capitol)
- JIMMY PAGE - The Stairway to Heaven (Capitol)

Midwest Region

** Top Add Ons:**
- ROLLING STONES - Emotional Rescue (Rolling Stones)
  - JACKSON BROWNE - Hold Out (Applause)
- QUEEN - The Game (Elektra)
- JIMMY PAGE - The Stairway to Heaven (Capitol)
- KENNY ROGERS - Don't Fall in Love (MCA)
- TEMPTATIONS - My Girl (Motown)
- TIGER MATA - She's Not There (RCA)
- ROLLING STONES - Emotional Rescue (Rolling Stones)
  - MOTT THE HOOPLE - Carousel (Capitol)
- JIMMY PAGE - The Stairway to Heaven (Capitol)
- QUEEN - The Game (Elektra)
- GENESIS - Duke (Atlantic)
- JIMMY PAGE - The Stairway to Heaven (Capitol)
- ROLLING STONES - Emotional Rescue (Rolling Stones)
  - BILLY JOEL - The Only Thing (Arista)
- JIMMY PAGE - The Stairway to Heaven (Capitol)
- JIMMY PAGE - The Stairway to Heaven (Capitol)
- JIMMY PAGE - The Stairway to Heaven (Capitol)
- JIMMY PAGE - The Stairway to Heaven (Capitol)
- JIMMY PAGE - The Stairway to Heaven (Capitol)

** Breakouts:**
- ROLLING STONES - Emotional Rescue (Rolling Stones)
  - JIMMY PAGE - The Stairway to Heaven (Capitol)
- JIMMY PAGE - The Stairway to Heaven (Capitol)
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- JIMMY PAGE - The Stairway to Heaven (Capitol)

Southwest Region

** Top Add Ons:**
- ROLLING STONES - Emotional Rescue (Rolling Stones)
  - JACKSON BROWNE - Hold Out (Applause)
- QUEEN - The Game (Elektra)
- PETE TOWNSHEND - Empty Glass (Moz)
- QUEEN - The Game (Elektra)
- QUEEN - The Game (Elektra)
- JIMMY PAGE - The Stairway to Heaven (Capitol)
- ROLLING STONES - Emotional Rescue (Rolling Stones)
  - JIMMY PAGE - The Stairway to Heaven (Capitol)
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- JIMMY PAGE - The Stairway to Heaven (Capitol)

** Breakouts:**
- ROLLING STONES - Emotional Rescue (Rolling Stones)
  - JIMMY PAGE - The Stairway to Heaven (Capitol)
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- JIMMY PAGE - The Stairway to Heaven (Capitol)
- JIMMY PAGE - The Stairway to Heaven (Capitol)

Northeast Region

** Top Add Ons:**
- ROLLING STONES - Emotional Rescue (Rolling Stones)
  - JACKSON BROWNE - Hold Out (Applause)
- JIMMY PAGE - The Stairway to Heaven (Capitol)
- QUEEN - The Game (Elektra)
- PETE TOWNSHEND - Empty Glass (Moz)
- QUEEN - The Game (Elektra)
- JIMMY PAGE - The Stairway to Heaven (Capitol)
- ROLLING STONES - Emotional Rescue (Rolling Stones)
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NEW ARBITRONS

WBAP-FM Making Its Mark In Texas

NEW YORK—Here are Arbitron capsulaites for the markets of Dallas and Tampa.

DALLAS—MOR KVIL-FM continues as this market's number one station in the latest Arbitron. The station holds down first with a 9.8 share, almost equal as the 9.9 it had in October/November and up from the 9.3 it had a year ago.

Country WBAP-FM is closing in on KVIL-FM from its second place position. WBAP is making an effort to regain its first position place of a year ago when the station held a 11.2 share. The last report gives WBAP a 9.2, up from the 7.6 it scored last fall.

Contemporary KNUS-FM, after a rise to 3.3 in the fall, fell back to 2.5. The station had a 2.9 share a year ago.

AOR KZEW-FM rose from 3.8 in the fall to 4.9. A year ago the station had a 2.8.

TAMPA—Country WSUN-AM is up from 5.9 in January/February to 6.8 for April/May. Dance-oriented Top 40 WOKF-FM is up from its pure disco days to 5.8. A year ago it had a 2.4. April/May saw a Top 40, WFLA-FM gained from 4.6 in the winter to 5.4, but is still below its 6.6 a year ago. Beautiful WWBA-FM continues in first place with a 10.8.

Calif. — KDON-FM Protests Methodology Of Arbitron

LOS ANGELES—A controversy over Arbitron's methodology appears to be brewing in the central California market of Salinas, Sea-side and Monterey following the recent book which KDON-FM's comforable lead challenged by Top 40 KIDD-FM in Monterey.

KDON in Salinas still ahead with an 11.4 share, but the station has lost the big lead it had last fall with a 17.8 share. KIDD climbed to a 10.9, up from 7.9.

But, according to Dan Leonard, general manager and manager of broadcasting at KDON, a letter has been sent to Arbitron president Theodore Shakar charging the rating service with "inaccurate methodology.

In a letter dated June 9, Leonard claims that Arbitron distorted the ratings of the Salinas stations and demands that the survey be recalled.

--By utilizing 273 diaries in Sea-side/Montery, as opposed to only 188 non-ethnic diaries in Salinas. Arbitron has distorted results in favor of Monterey West stations to the detriment of Salinas' stations," according to Leonard's letter.

The population of Monterey East is almost identical to Monterey West and calls for a more equitable share of diaries.

Leonard says that the letter is not a result of "teur grapes" but a "valid protest. You can't justify a conclusion with only two diaries," he says. "We need a more equitable showing."

Meanwhile, Wynn Bradley, program director at KIDD, says the station's success is due to a more polished sound, personality-oriented.

WMFS-FM To Enlarge Wattage

NASHVILLE—WMFS-FM in nearby Murfreesboro, Tenn., has received Federal Communications Commission approval to increase its present facility from 20,000 watts to 100,000 watts, along with raising its tower height from 1,450 feet to 1,650 feet and relocating the tower closer to Nashville.

The station also has applied for the right to switch its call letters from WMFS to WKOS-FM with the slug, "96 KAGS."

The station, which is Top 40 with heavy emphasis on album cuts at rush, does not plan any changes in format. Construction is expected to take approximately two months.

Tucson KIKK Loses License

WASHINGTON—History repeats itself but some broadcasters never learn. Last year WMJX-AM in Miami lost its license after reporting a "JFK tour" at sea on a newwacate. Now KIKK-AM in Tucson is suffering the same penalty for a similar infraction of the rules.

Citing news staging, hoax broadcast and failure to exercise adequate control over station operations, the FCC's Communications Commission has denied the application of Walton Broadcasting, Inc. for renewal of KIKK's license.

As part of a promotional contest in 1974, KIKK reported that Arthur Gopen, one of the station's jocks, had been kidnapped. Over a four-day period, the station issued announcements about the kidnapping as part of its regular news. Calls from concerned listeners jammed station and Tucson police department phone lines, but KIKK ignored requests from the police to stop the hoax.

Today, Gopen is gone from the station and KIKK owners have taken disciplinary action against other employees involved in the hoax but these steps are not right with the wrong have not satisfied the FCC.

The commission has authorized KIKK to broadcast on a temporary license to enable Walton to conclude station affairs and the FCC says Walton would be required to continue operating while re-examine opinion of the commission decision is sought. Walton will probably contest this decision but chances for getting KIKK's license restored are not good since the station has also been charged with failure to comply with equal opportunity rules.

Radio Programming

BENEFIT CONFAB—Charlie Daniels, left, discusses plans for a Madison Square Garden benefit with WHN-AM New York personality Del Montreux as Bobby Bare looks on. Both performed in the concert which was hosted in part by De Montreux.

CHANGE SUBTLE

Music Is Magic
At Philly WMGK

Continued from page 19

AOR station?" Wester asked himself. And the answer was obvious. Considering AOR as broadcasting music from the "left," Wester saw there was no competition in playing music from the "right." And so, WMOK started bringing in the music of Barbra Streisand, Barry Manilow, the Eagles and even the most retrained Donna Summer sides.

But not to lose out to any of its WMGK followers, the new was seasoned with the standard "magic," something heavily favored by its listeners like standards by Kenny Rankin, Bonnie Rait and Dan Fogelberg.

"We kept the flavor of the old "magic," says Wester. "Listeners never realized we were making any changes in their music. As far as they're concerned, we're adding more of that.""

The flavor of the "magic" was really the "music." For the first time in years, WMGK showed up among the top 10 station in the market, both AM and FM. In Arbitron's Jan.-Feb. reckoning, in fact, WMGK jumped from a 3 share in the fall to a 5 share (that's upping 200 persent).

It was Dave Chur, who left last year to join WWNY-NBC's FM station in New York City, who started the mellow rock formula in 1975.

And it is Bob Craig, who came in a year ago as program manager and music director, who has whipped together the magic music formula now. Craig came here from WWYZ-FM where he programmed soft rock in Hartford, Conn.

Continuing the old "magic" flavor, Thursday night broadcast concerts, free of commercials, are continued from 7 to 8 p.m. Only now the "concert" artists are the likes of Strumind, America and the Beach Boys.

For the old listeners, and now the many new ones, it's still the same old WMGK magic. It's virtually all the same kind of "mellow" music around the clock with one cut segueing into the next except for the commercials which are still kept to 10 units per hour.

Significantly, the station's low key is even carried over to its promoto-
NEW YORK—RKO Radio President Dwight Case has installed three new general managers in the chain. Neil Rockoff has been named general manager of WRK-KAM Los Angeles. Bob Fish has been promoted to general manager of WRKO-AM Boston and Ron Thompson has been chosen to head up operations at WQBQ-AM Memphis.

Rockoff, who left Storer Broadcasting and WHN-AM New York, to move to San Diego as a partner-operator of KFTW-FM, succeeds Dick Megaery, who left RKO over policy differences with management.

Rockoff is no stranger to Los Angeles, having put KNX-FM in a new format in 1972 and operated KHTZ-AM/KGBS-FM for Storer. When he resigned from Storer he was vice president of the radio division.

Fish moves up from general sales manager of WRKO and succeeds Chuck Goldmark, who has resigned. He has held sales positions at RKO.

Program "Music" Boasts "Perfect" Offerings

Chicago Glowing With ABC


NEW YORK—This concert presentation, culled from performances by the veteran rock brass group at the Greek Theatre in Los Angeles last year, gives a good cross section of the group's material from the early hits ("25 Or 6 To 4," "Does anybody Really Know What Time It Is?") to material from its latest album, "Muzak." Along with the members, particularly Jimmy Pankow, are interviewed by ABC's Ray Brock, who is hosting the show. The program is recorded live at the Greek Theatre.

The concert is well recorded and the band plays with effective intensity. "Little One" is an ambitious outing with a full string section.

DOUG HALL

WMAQ-FM Event

Chicago—Country entertainment fans will have another opportunity to see "Chicago, Super Groups in Concert," ABC FM Radio Network, July 5, two hours. Produced for ABC by Leslie Corn.

NEW YORK—ABC-TV's "Fairies in a Field," a production of ABC's daytime series "Big Smile" starring Pauline Black, vocalist with Chas and Dave, will be broadcast on July 12. The show is a live production from the Manhattan Club, Tramp's.

Chicagoans to see Chas and Dave: Pauline Black, bass, and Peter Skellern, vocalist, will provide a real treat for ABC's 20 million listeners when they and their band perform on ABC's "Big Smile." The program, which is being taped for broadcast July 12, will feature Pauline Black and Peter Skellern singing and playing with their band. The program will be broadcast on ABC's "Big Smile," which is heard nationwide on ABC stations.

New On The Charts

STACY LATTISAW

"Let Me Be Your Angel" (Epic)
24 SONGS IN 2 HOURS

NBC: Newton-John


NEW YORK — Once upon a time in the land of kangaroos and koalas, a bear four-teen girls formed a singing group. Thus begins the Olivia Newton-John special, which may tell some listeners more than they care to know about the Australian singer, but is sure to please any devoted fan.

Before it’s over, Newton-John’s career is traced from these early beginnings to several trips to the top of the charts and her Hollywood work with John Travolta and Gene Kelly. Her work with Travolta is, of course, in the film “Grease” and her work with Kelly is in her current film “Xanadu.”

While the show illustrates that she’s generally worked in the country, her songs from “Xanadu” are solidly in an MOR area, almost in a big band mode. The inclusion of this material broadens the appeal of the program.

The show is hosted by WBRE AM DJ John Dreyfuss, who says most of the dialog is from Newton-John herself, who talks about her first singing lesson (which begins at 9:30), rave about “Have You Never Been Mel- low” composer John Farratt, recalls working with the Brothers Gibb, describes her home in California and explains how she deals with success.

DOUG HALL.

PROGRAM REVIEW

Nugent: Music & Howling


NEW YORK — As usual the Source doesn’t mention words when it presents a live concert. The tape rolls without any interruption from announcers (unless the participating

Black Radio

- Continued from page 19

through choice or license challenge, those interested in getting a tax break through sale to minorities, and those conglomerates seeking to expand by offering some of their properties for minority purchase.

Hayes explained that financing was a combination of a private venture capital, banks, insurance companies and government assistance.

Clear channel release and expansion of the radio dial were seen as possible areas for advancement of minority ownership, as are bids for cable franchises, rather than outright purchases.

“If you get the franchise, the financing is relatively easy,” was the general opinion of the panel.

At least one audience member challenged the role of the National Assn of Broadcasters in opening up opportunities for minority ownership.
"Serious" The Word For Huddle

B. J. WILLIAMS

WASHINGTON—It was serious. It's about as serious as the feeling or the overall climate of the second annual Black Music Assn.'s conference held here Thursday through Monday (26-30) at the Sheraton-Washington Hotel. But one thing sure was:

Gone were the all-night parties (at least the obvious ones) and Kenyo Gamble, the Black Music Assn.'s new chairman, strongly suggested labels and individual groups not have more than one event while the organization's sessions were in progress. Even those gathered in the hotel's lounge area were, for the most part, discussing some area of the association or its workshops. It was serious.

It appeared that most came anticipating something (although many were not quite sure what) and most seemed determined to go away with a purpose.

Factually, this year's conference wasn't structured as well (or at all) as the (general membership) or the previous conference. Clearly, the emphasis was definitely on giving the crux of things through a long series of high level closed door meetings.

Some of the comments from conference attendees ranged from "BMA is the best thing to happen to black music," to "I paid my money for membership, paid to come to the convention, but I don't have a voice in anything" (this goes on here), "I'm just an audience for whatever they want to tell me. There's no democracy here.

"I will give these people a month to work out the kinks.

However, the organization of the two-year-old organization pushed attendance over its 1979 level. Heavily represented were record companies, record producers, television writers, publishers and label reps, among others. But the most ominous omission was a lack of music writers, who were radio participation. There were a few, but only a few.

The organization was founded to preserve, protect and perpetuate black music. And those sessions dealing directly with the creation of the music were most heavily attended.

Example: "What Makes A Hit? How to Produce And Package One" was held in two parts over two days. The session, chaired by James Mtume, was so successful the first day word of mouth brought an overflowing crowd for part 2. A full separation of two meeting rooms had to be removed to accommodate the crowd.

Murmure is earthy, direct, knowledge-able and approached his topic with honesty. The crowd seemed to hang onto every word. The Black Music Assn. pulled together some of the most respected and know-ledgeable persons in their respective fields to chair the workshops.

Timing was way off, which pushed back well past the ap-pointed breaking hour. But many, white physically exhausted, were hungry for information.

Unlike last year, there were no general sessions where moderators from each workshop presentation panel on their meeting. With four concurrent sessions, conveniences made a great deal.

Steve Wonder intimated at a "press conference" that if the press has constructive criticisms it should

(Continued on page 47)
Panelists and potential performers will be asked to demonstrate their ability to reach the mainstream audience. The panelists will be chosen based on their past performance and potential to attract a wider audience. The panelists will be evaluated on their ability to engage the audience, their ability to connect with the listeners, and their ability to deliver a compelling performance.

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The
**BMA Coverage**

**Home Base Comes First, Says Seminar**

WASHINGTON—Black artists should develop strong ties to their home base in the community before going for immediate crossover acceptance, a Black Music Assn. seminar on image shaping was told June 29.

Bob Jones, director of press and publicity for Motown Records, also told the gathering that what black performers needed most was education directed at how the recording industry works.

"There are many black stars of yesterday who broke today because they didn't understand or weren't told" how the industry operates, Jones added.

"We must educate the people, "he concluded. "This is the bottom line, that and jobs."

Shervin Bash, manager of several top acts, including Lou Rawls, the O'Jays and Marilyn McCoo and Billy Davis, spoke on how the business has changed over the years to permit artists more freedom of expression and more control over their product.

Bash recalled when the days in which artists were advised to emulate or follow the path of other, more successful artists, regardless of their personal preferences.

"The manager's job is to help the act understand the industry," said Bash. "And to help people realize their own goals."

He cautioned against pushing every act into careers they weren't suited for, pointing out that some acts aren't geared toward mass acceptance.

"Certain acts are not always multi-million-sellers, but they can do very well in their own way," he said. "The label must also understand this.

Managers are responsible for bringing the label insights into which direction and which market is best for the act, he said.

Motown's Jones also criticized black acts for neglecting the black press when it came to seeking publicity. He reminded the audience that it was always better to develop a strong presence in the community before branching out into the pop field.

*Coverage of the Black Music Assn. convention provided by Jean Williams, Richard M. Nusser and Jean Callahan.*
Smokey Robinson
HIS NEW SINGLE
"The Colors Of My Life"

From the smash musical, winner of 3 Tony Awards

Music: Cy Coleman
Lyrics: Michael Stewart

Published by Notable Music Co., Inc., New York, NY
Available on RCA Records
Queen Ponders Direction: Scream? Whisper?

By PAUL GREEN

Queen is considering recording a new album, which will be followed by a double LP. The band's drummer, Roger Taylor, says the new album will have a different sound from their previous work. Taylor notes that the new album, "Crazy Thing," is a departure from their usual style, with more emphasis on the guitar and less on the synthesizer. The album also features a different arrangement, with the synthesizer used more sparingly.

Taylor acknowledges the lukewarm reception of their previous album, "A Crazy Thing," which did not achieve the same level of critical acclaim as their earlier releases. However, he believes that the new album will be a return to form, with a more focused and cohesive sound. The album is expected to be released later this year, and the band is looking forward to its release.

The details of the album, including the participation of the other band members, are still being finalized. However, Taylor is confident that the new material will be a reflection of the band's musical vision and will resonate with their fans.

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The Sam Ash Hot Line is not only a source for music, but also a community. It is the place where musicians from all over the world come to share their passion and learn from each other. This year, the Sam Ash Hot Line celebrates its 50th anniversary, and it continues to be a vital part of the music community.

www.americanradiohistory.com
BILLY JOEL
Madison Square Garden.

Tickets: $13.50, $12.50

Billy Joel’s late night show began June 24 and running until June 29, was the biggest show in the city. He brought his loyal fans easily into the venue and then entertained an army of devoted fans.

All Joel had to do was just simply show up. That would have been enough, but Joel gave the audience a little more. He warmed up the crowd, Harris, the piano just to be able to entertain him. He reminds one of the musical councillors in summer camp who has the ability to make music fun and less fun.

Even as a venue as large as the Garden his music and presentation was warm and inviting. A group of friendsIO who became very familiar to the fans behind him. Joel seemed to make the space smaller, his rapport with the audience was that good.

With a five-man band behind, Joel attuned his harder rock stuff with his ballads, his newer “Glass Houses” material along with older favorites and his 22 song set. Standard included the current hit, “It’s Still Rock ’n’ Roll To Me” and “Big Time” and “I Love You Just the Way You Are”.

Joel moved easily in a perfect control throughout. And his band was up to speed as an on record, and his band was the hottest, that around didn’t matter to his audience. They loved him just the way he was.

ROMAN KOKZ

LEE RITENOUR AND FRIENDSHIP

The Golden Bear, Huntington Beach, Calif.

Tickets: $7.00

Lee Ritenour opened his first standup act ever on June 24 with the ‘gasp’. Welcome it’s only taken 10 years.

And what a difference a decade makes. When Ritenour first appeared at this theater, opening for Al Green in 1987, was in the midst of his first use of the world. But her start with him on a sleek stage show complete with a full orchestra and a complete band set bathed in light to shimmer her shining gown.

But that’s not us. Stand-up. Ritenour at that point was in his prime as an on record, and his band was the hottest, that around didn’t matter to his audience. They loved him just the way he was.

ROMAN KOKZ

ANNIE MURRAY

Greek Theatre, Los Angeles

Tickets: $30.00

Annie Murray opened her first standup show in 1987 with the “gasp”. Welcome it’s only taken 10 years.

And what a difference a decade makes. When Ritenour first appeared at this theater, opening for Al Green in 1987, was in the midst of his first use of the world. But her start with him on a sleek stage show complete with a full orchestra and a complete band set bathed in light to shimmer her shining gown.

But that’s not us. Stand-up. Ritenour at that point was in his prime as an on record, and his band was the hottest, that around didn’t matter to his audience. They loved him just the way he was.

ROMAN KOKZ

Dundy Springfield to 20th Century Fox Recordings. To Capitol-Jay Ferguson, with his first LP, “Terms And Conditions” coming in August on New York-based heavy metal quartet Riot. ... Songwriter Keni St. Louis to Freddie Perren’s Nashville, Tenn., 23rd Street facility, Berman Concerts, which are both under Perren’s MVP label. ... Darrell Mandrell Band to Polydor Songwriter/artist Stan Lucas to Intersound Music via Lucas’ Three Muses (ASCAP). Radio Recordshawk with Love Affair. ... Mafamzine and Valentine Heart to Variety Attractions for booking. ... Country artist Slim Whitman to the Cleveland International label. ... Pete Carolto to the Tamco Attractions for booking.

The News from Philadelphia to Larry Wright for management. ... Riki Hendriks, the owner, who directed the tribute to the great guitar player California Talent Associates for management.

Jazz pianist George Scott to Joan Shanahan for management and booking.

www.americanradiohistory.com
Black Music Assn. Convention Coverage

Lawyers', Bankers' Tips Helpful Contract Pitfalls And Ways To Get Loans Explained

WASHINGTON—Lawyers and bankers provided enough helpful tips to fill up the notebooks of Black Music Assn. conferencegoers during panel discussions lasting 27 and 28.

New York attorney Kendall Minner of Burns, Jackson, Miller, Sum- it & Gamble, addressed the contracting contracts. He warned artists to try to get reserves liquidated over three to five years instead of to four and try to limit the amount of free goods stipulated in recording contracts.

Entertainment lawyer David Franklin talked about contracts in which the record company holds the trademark on a musical group's name. He said he had seen situations in which, after making a hit record, a group had desired to break its contract and sign with another label only to find that the known group name cannot be used without the original label's permission.

Advances should be characterized as loans so they won't be treated as taxable income, Michael Ashburn of Ransom, Franklin, Ashburn & Axon told the group. Recording costs and advances are all recouped before the artist ever re- ceives one cent of his work, he warned. "Costs of previous unsuccessful albums are recouped from an eventual hit so even a big selling al- bum won't necessarily make you rich," said Ashburn.

Group's Reed & Associates, and Louise West of Jones, Michael & Cherot, also warned artists to examine advance statements carefully. Challenges to the amount stipulated must be made within a specified date of receipts, the attorneys said, which can vary from 120 days to one year.

Entrepreneurs heard banks describe the best methods of securing investments in their projects in a panel discussed by banking autho-rities for the Small Business Owner In The '80s.

Ray Gellert, vice president of the Minority Entertainment Capital Corp. in New York, explained that his organization provides loans and warranties to minority businesses in the performing arts.

Minority Enterprise likes to take between 15% and 49% of the company's stock as an investment. Gerald said, and will expect to buy back stock at a profit when the com- pany has recouped its original investment. Gerald added, that it prefers funding existing business expan- sion to investing in start-up busi- ness. Gellert explained that he is "self-optimistic" about the '80s when he expects to see an emphasis on fi- nancial opportunity for small business.

Thomas Goin, executive director of the Black Film Center, explained that his organization repre- sents 30 black-owned banks, 32 Hu-panic banks, and nine white banks in some 20 of its membership banks. Banks like to make short-term capital loans to help fund recordings they feel will be a hit, and warn against using cash in the bank box.

"The business plan is the key," said Goin. "We and our associates work closely with the banks even before going to the banker to ask for funding.

Black bank also lend technical as- sistance and refer you to larger sources of capital, added Ray Ross, assistant director of the National International who handles credit lines for his company.

He said entrepreneurs to estab- lish relationships with their local bankers and to make business plans that are realistic. "Entrepreneurs are usually optimistic people," said Ross. "But if something can go wrong, usually will. Show your business acumen.

All Cool On Firing Line

WASHINGTON—An open firing line session at the Black Music Assn. convention examined the present-day rela- tively bloodless affair, which the organizations and its mem- bers now call the "cold war among record labels.

The "cold war" is a metaphor for a situation in which labels are trying to define their "cold attitude to the world" in contrast to the music's inherent warmth and sociabil- ity. The panel discussed the results of this part of the Black Music Assn.'s conven- tion.

Folklorist Alan Lomax opened the discussion with a brief history of how black music evolved from its Bantu origins to become the key- stone of American popular music, and, thereby, a global force.

"Black music is deep and old, and something that everybody can relate to," Lomax said. "In the last 40 years it's become the first world musical language. It invites everyone to join in."

"What black music is is the hope and salvation of the world," an- swered composer/playwright/performer Oscar Brown Jr. "Nothing else will hold the emotional values or intelligence of the message black music brings."

"The problem," Brown contin- ued, "is that blacks do not control their own culture." Rather, he says, the music is controlled by whites who impose their "cold attitude" on the music, and blacks comply in or- der to seek broader acceptance for their music.

"We're trying to solve the white man's dream, and it's nothing but a nightmare for us," Brown said. "We got to start thinking in other terms."

While the audience urged him on, Brown questioned whether the Black Music Assn. could alleviate this problem.

"The people who have been a problem to black music are part of the BMA," he charged, blaming la- bel executives for continually exer- cising control over the music.

"We don't value ourselves—that's the reality of it," Brown said. "We throw our art away and we throw our artists away. If whites had in- vented j小组, bebop, swing and all the rest they've had codified it. They'd be dealing off it, and they are.

Veteran promotion man Dave Clark said black music was "90% emotion." "It's a song of a man who has his good days and bad days, his struggles and a whole lot of hopes, it's our survival. We live black music."

In response to a question, Jim Tyrell, president of T-Electric Records and a member of the association's board, said that the organization was "coming up with systems to pro- duce equity in the industry, and ad- vised the audience to be patient while that process was taking place.

"Let's not give our jobs to some- one else,

The panel was moderated by board member George Ware, who suggested the music was "90% emotion" and reminded the audience that all mus- ic is a "creation with universal sig- nificance."

'Acid Funk' Next Range?

Continued from page 27
no formula for getting a song heard. There's no door into the business."

Mumoe, who has produced hit rec- ordings for Roberta Flack, Stephanie Mills and Phyllis Hyman, among others, told his audience that access to work in the record industry is "highly political." He added that this is especially true for blacks who have a harder time breaking into the business.

We've been anywhere, a manager who often works with Mumoe, explained his function as a "extension of the producer." He explained as a technique to "listen to the masters, de- velop your own technique and speak from there.

Arista Records' Andre Perry de- scribed his constant battle to get black music on the air. "As record- ing costs and marketing costs rise, I anticipate more difficulty for artists getting their product out to con- sumers," said Perry.
THE CAREFULLY PLOTTED ROUTE TO ROCK'S SUMMIT

By Jack McDonough

The single most noteworthy success story to emerge from the San Francisco music scene within the last three years is that of Journey.

Right now the band is on top of the world. "Departaure," Journey's sixth album (and the third featuring lead singer Steve Perry) crested within the top 20 of the national album charts and has recently joined "Infinity" and "Evolution" in the halls of platinum.

The initial single from the album, "Any Way You Want It," topped off at number 23 on the pop charts and the follow-up single, "Walks Like A Lady," broke into the Hot 100 in mid-May and immediately began climbing. These tunes follow in the footsteps of "Lovin', Touchin', Squeezin'" which hit number 18 on the Hot 100 last October. And the band just became the first act to be featured three consecutive years on "Interview," hosted by KMET's Jim Ladd.

Meanwhile, the always hard-working band is in the middle of an international tour that will bring it to more fans than ever before, while showing off the carefully developed muscle of the various staging and merchandising entities that are integral subsidiaries of the overall Journey corporate organization, headed up by manager Walter "Herbie" Herbert.

The tour is important, illustrating as it does the core of the Journey success—a success that has been built carefully and painstakingly, with absolute steadiness and absolutely uniform expansion. Nothing has been done precipitously, yet all the right moves have been made at exactly the right times, and each record the band puts out has done better—in terms of aesthetics, airplay and sales—than the one before it.

Journey achieved this success the hard way. Some bands, blessed overnight by rock's fairy godmother, get to do it the easy way: a debut single makes it onto the AM airwaves and presto, instant demand. But frequently the bands that do it this way lack a solid base and die quickly when they cannot come back with a single as catchy as the first one or with an entire album as strong as the single.

Journey, however, spent its first three years on the road building the solid base—a base which in fact made the band one of the most dependable coliseum acts in the country long before the singles started breaking on the air just last year.

As San Francisco Chronicle rock reporter Joel Selvin puts it, "Working on the road was the key to Journey's success. Building a following strictly through live performances is a tortuous, uncertain and unglamorous way to go for it, but it was the way Herbie knew, and it worked."

Or as road manager Pat Morrow explains, "We go to St. Louis, or Minneapolis, or anywhere, and the same people who were at the concerts five years ago come out to see us. They never get disappointed because the band is so consistent. They really deliver to the fans. It took a long time, it took an awful lot of tickets, but it's paid off, because that loyalty out there is very, very deep."

The details of the Journey success story show off a nice symmetry: there is an almost perfectly equal balance between the development of the music and the development of the business.

Musically, the Journey story breaks perfectly into two cycles: the six albums each, and since each of the six albums has been released in the first month of every year since 1975, the symmetry becomes even more uncanny.

It was in fact in January of the previous year—New Year's Day, 1974—when the original Journey made its bow to the world at the Crater Festival in Hawaii, following up a New Year's Eve San Francisco debut at Winterland.

The original band, featuring guitarist Neal Schon, organist Gregg Rolie and bassist Ross Valory (who remain as the core of the band today), was put together by hand by Herbert, who had done extensive road and management work with the original Santana band and who wanted to keep the heavy rock side of the Santana sound alive with Schon and Rolie after those two young players left the band in displeasure at Carlos Santana's turn to jazz/spiritual rock.

There was no question that Herbert had the materials to work with: Schon had joined Santana at age 16 after declining an invitation to work with Eric Clapton's band, and Rolie had sung lead on the early Santana hits. Valory knew well from several local bands he had managed, and...

(Continued on page 2/6)
STEVE PERRY

"The only difference success has made is that people come to us now, or at least they return our phone calls," observes lead vocalist Steve Perry. "And isn't that a kick in the ass when we're doing the same thing we've always done? We've always wanted to be accessible to people, the press and television, so it's no big deal. We haven't changed but people are listening to us now."

Since Perry joined the group in 1977, a further personnel change replaced drummer Aynsley Dunbar, now with Jefferson Starship, with Steve Smith. Of the change, Perry says, "We are a band now, whereas before there were four people going one direction and one person going in another. That is why we had to make a change, because it just doesn't work that way."

Perry sees no end to the Journey saga. "What else have we got to do? Some people work in one place for 50 years in hopes of retiring. Nobody wants to be touring for 15 years, but I definitely want to stay in the business."

GREGG Rolie

"I've done pretty much everything I ever wanted to," says keyboardist Gregg Rolie. "I suppose the only further step would be to hit even more people than we're hitting now. We're still on an upward growth curve, and if that continues to happen I don't think we could ask for too much more."

Prior to becoming a founding member of Journey, Rolie had enjoyed enormous success with Santana, where he also was a prolific songwriter. He still believes in pleasing the fans in concert and says "We're picky, we always try to outdo ourselves. We recently played Cincinnati and there was great energy at the show. We all came off stage just grinnin' and gloatin', and that's a great feeling."

Of future projects, Rolie says, "The hardest thing to do is choose songs for the next record because there's so many different types of material, different directions coming out of the band. This group is capable of doing anything."
STEVE SMITH

The newest addition to Journey, drummer Steve Smith brought with him years of experience, at the young age of 24, from working with Jean Luc Ponty, Focus and Ronnie Montrose. Needless to say, Smith is very happy with his present job. "I get to play a lot and I'm well taken care of. I have a great band that gives me the chance to explore a lot of possibilities in music. Those are things that were struggles before, but this group has the space and opportunity to do it all."

Smith has had no trouble fitting in, and explains the group's decision-making process as, "Someone will have an idea, and we'll work with it until it answers its own questions. We know whether it's the kind of song we want to do. I think we make good decisions, because we've done well."

He looks forward to even greater contributions on the next LP and believes "the next studio record will find us stretching out a lot more. It seems that we get the best feedback the further we get into our own talent."

ROSS VALORY

"Bass is important, but not as a feature instrument. It's there as a subconscious, a stomach-moving pulse," says Ross Valory of his musical role in Journey. "Only recently have I started doing bass solos because the group is again starting to work toward being more spontaneous and experimental."

With the group since its inception, after a stint with Steve Miller, Valory feels Journey is beginning to "tap all of the things it's had at its fingertips because of the wide and varied, yet overlapping experiences of these five individuals."

Viewing concerts, he says, "It's kind of like going to church. You have a congregation, and the messengers, and there's an exchange of energies and music. That's all a response to gospel music, which has had a major influence on the group."

Of success, he says simply, "It lies in our friendship and our ability to compromise our feelings and beliefs to each other. That's a hard thing to do."

NEAL SCHON

"The music I hear in my head is way beyond rock'n'roll," says lead guitarist Neal Schon, "but it's probably way beyond the people too. They've got to have melodies, something to sing along with."

The whiz kid guitarist who turned down a gig with Eric Clapton to play with Santana at the age of 16, later to become a founding member of Journey, admits that his advanced musical development means, "There's times I feel like I don't want to play rock'n'roll, or play the same songs every night. But that's just something you have to deal with. I like being successful. With the good comes the bad. I'm in love with it, so even if it were all bad, I'd torture myself."

"Lately branching out into more singing," Schon observes, "'People And Places' is the first song I've written for myself to sing with Steve. Later on I'll start working my own voice, as well as everybody else's, into songs, because I think we need that variety."
Manager Herbie Herbert signs CBS president Bruce Landvall to a long term agreement declaring him "Father Records" for life. Witnessing are (standing from left): Dick Asher, president of CBS international; Herbert; Michael Dilleck, CBS vp of West Coast a&r; Steve Perry; Neal Schon, and Del Costello, CBS vp of Western marketing.

Journey

Manager Herbie Herbert signs CBS president Bruce Landvall to a long term agreement declaring him "Father Records" for life. Witnessing are (standing from left): Dick Asher, president of CBS international; Herbert; Michael Dilleck, CBS vp of West Coast a&r; Steve Perry; Neal Schon, and Del Costello, CBS vp of Western marketing.

Continued from page J-3

then ace English drummer Aynsley Dunbar was added on drums.

The first three albums, "Journey," "Look Into The Future" and "Next" all didrespectably well, selling steadily in the 150,000 to 200,000 range; but by 1977 it was clear that the band needed to refine and update its heavily in-

strumental style with a strong lead singer and tighter, more love-oriented songs. The right singer turned out to be

Steve Perry, a native of California's San Joaquin Valley, who in fact had made previous inquiries to CBS about Journey. Herbert, who describes Perry as having "a flawless voice, a combination of Marty Balin and Jesse Colin Young," made an instantaneous decision to go with him as soon as he heard a tape.

It was exactly the right decision. The latent songwriting talents of the band began to coalesce around Perry, whose stage energy and presence gave the band much-needed flair and whose voice matched exceedingly well with Rolie's on doubles and choruses. The icing on the cake came via an alliance with producer Roy Thomas Baker, who provided the new lineup with a fine sonic sheen on "Infinity," an album which Herbert says has sold 1.8 million copies so far without a hit single—although "Wheel In The Sky," "Feeling That Way" and "Lights" got good air-

play, especially around San Francisco where "Lights" became a local hit.

Thus the new album is the third in the new cycle which has included "Infinity," "Evolution" and now "Departure"—an order of names which some people have pointed out might make more sense if reversed. In the meantime there have been only two other musical changes, with Steve Smith replacing drummer Dunbar (now with Jeff-

erston Starship) and producers Geoff Workman and Kevin El-

son replacing Baker.

Musically, the meshing and refinement of these forces has given Journey an enviable across-the-board rock appeal to both heavy-metal fans and to the new horde of fol-

lowers of more atmospheric andartful musicians like Kan-

sas, Supertramp and even Pink Floyd.

For the business end of things, there seems precious little that Herbert has not covered. In fact, in a time when

most managers give at least lip service to the concept of a small client roster that insures personal attention to each client, Herbert practices the concept with a vengeance. He has built an entire mini-empire upon total devotion to just one band.

The umbrella corporation for the principal Journey ac-

tivities is Nightmare, Inc., through which Journey is con-

tracted to Columbia. The corporation—which includes two publishing companies, a real estate investing partner,

ship and a merchandising company—is owned in equal shares by the five band members and the manager, thus making Herbert to some extent a sixth member of the group.

The merchandising operation—which operates via an in-

house partnership with Jim Welch/Artists & Friends and a

licensing agreement with Winterland Productions—is the most visible of these subsidiaries. Herbert recognized early on how lucrative rock merchandising was to become, and the band generates phenomenal amounts of money with sales of shirts, posters, belt buckles and other items to the largemean-free-spending crowds at the arenas and stadi-

ums it plays. The use on the last three albums of sym-

bolically powerful and highly consistent cover designs exe-

cuted by famous San Francisco artists Alton Kelley and

Stanley Mouse has been crucial to the huge success of these merchandising efforts.

Journey also maintains an in-house publicity operation, headed up by Sandy Eisen.

Right alongside Nightmare, Inc., is Nocturne, Inc., which oversees three subsidiary companies that provide trucks, sound and lights to the band. The most well-devel-

oped of these entities so far is the trucking company, with five state-of-the-art semis.

Also, Night Lights has a 300-instrument system that in-

cludes expertly engineered trussing, dimming, control and staging. The stage permits 360-degree unobstructed visual access, increasing Journey's concert gross potential by hundreds of thousands of dollars.

Setting up these companies, as Herbert points out, means that "instead of making a lot of third parties rich, the money recycles within the organization and gives us great control over our own staging and cash flow."

In addition to these separate companies, there are inau-

umerable odds and ends—significant enough that for an-

other band they might be major factors, but for Journey are simply smaller components of a much larger picture.

These include an endorsement contract with Peavey, whereby Peavey researches and develops equipment for Journey and then makes it available to the public, such as the Peavey T-40 bass which Ross Valory plays.

Steve Perry is the "Voice of Electro-Voice" through an-

other endorsement agreement, while Steve Smith is with Zildjian cymbals and Sonor Drums, and Neal Schon uses Fender and Ovation guitars.

Thus the Journey of Journey continues, with seemingly no end in sight. "We feel so strong now," says Schon, "we could go another ten years easy." Herbert confirms: "There is absolutely no underestimating the viability of Nightmare, Inc., as a vehicle for Journey's creativity."

Years back we looked into the future.

We saw a great "1" for Journey.

Congratulations!

KSHE
St. Louis

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KWST
Los Angeles

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San Francisco

Century Broadcasting

Jack McDonough is Billboard's San Francisco correspondent.
CONGRATULATIONS TO THE JOURNEY FAMILY

Gregg Rolie • Neal Schon • Ross Valory
Steve Perry • Steve Smith
Herbie Herbert
(Manager)

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ROAD SERVICE
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www.americanradiohistory.com
The Route Winds Through the Windy City

By BILL PAIGE

This story is told by a handwritten note thrown to the foot of Journey’s massive stage: “Hi Steve Perry! You’re cute! Rock ‘n’ roll rules! Journey’s No. 1! Love, Sandie.”

From the day Journey’s May 27 show at the newly-opened Rosemont Horizon was announced until the pride of San Francisco launches into “Where Were You,” Chicago is primed for another great performance by a band that made its mark here on several previous occasions.

In all, Journey spends four days in Chicago, including a side trip to Des Moines for a day-long outdoor festival on Memorial Day. But it’s no wonder the group feels an allegiance to the Windy City; Chicago is Journey’s biggest sales market outside of its hometown, where Bay Area fans put Journey right next to the Doobie Brothers and Boz Scaggs in their hearts.

The excitement begins in earnest when the city’s most listened to FM rocker, WLUP-FM, “the Loop,” announces it will play the members of Journey and road crew in a softball game Sunday afternoon. Tickets to the game entitle fans to either a free copy of Journey’s single, “Anyway You Want It” or $1 off the “Departure” LP, and nearly 10,000 were reportedly sold out from just two outlets in less than two days.

Joining Gregg Rolie, Ross Valory, Neal Schon and Steve Smith in their battle on the ball field were members of their road crew, staff from CBS and JAM Productions, promoters of the Journey show. Ably managed by road manager Pat “Bubba” Morrow, the San Francisco rockers show their talents are not limited to music by whipping the radio station staff 17 to 7. Steve Perry, the band’s lead vocalist and a sex symbol in spite of his efforts to “just have a good time,” provides colorful commentary for the game “because I wanted to help the rest of the guys win.” Two weeks before, Perry was mobbed by a reported 7,000 fans in Detroit at a similar promotion that got a little out of hand.

That evening, while the rest of the group “heals” at its hotel, guitarist Schon, who joined the hugely popular Santana at the tender age of 16, packs up his axe and strolls into Biddy Mulligan’s, a far northside Chicago club which features mostly live blues acts.

With cameras rolling for Journey’s in-production cable television special for Showtime (as they were at the ballgame), Schon jams for an hour with veteran bluesmen Buddy Guy and Junior Wells. Clearly taken by surprise by “some young white guy,” Guy and Wells eventually give Schon his time in the spotlight as well as their respect. “It took ‘em a while to realize I could play the blues,” says Schon, “but after that I won ‘em over.” Schon had previ-

(Continued on page J-22)
Premier Talent congratulates Journey on their well deserved success.

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Audio Analysts is the sound company Journey has chosen to use on their tours for the last four years, and recently Journey has recorded a live album using "Le Mobile" Filtroson.
SINGPOSTS ON THE WAY TO WIDER DEMOGRAPHICS

"During the earlier 1970s," begins veteran concert promoter Bill Graham, "Journey was a hard rock band. Then their manager, Herbie Herbert, realized rock was getting to mean more entertainment. As youth stopped looking to rock stars as social leaders, they looked to them for entertainment."

From the first album, simply titled "Journey," through such sets as "Next," "Look Into The Future," "Infinity," "Evolution" and "Departure," the San Francisco Bay Area quintet has tailored its sound to changing times.

"It has been an uphill struggle," continues Graham. "Few managers have the foresight to send their acts to dance and vocal lessons. It was Herbert's choice to go in for sound and visuals."

"Journey has always been popular here but not on the level at which they are on now."

"In 1974, when Journey first emerged on the scene," starts Jerry Mickelson, a partner of Chicago's JAM Productions, "they were put in the 1800-seat Riviera Theatre and sold it out. They came back a few months later and played the 4000 seat Aragon Hall."

"Journey returned for two nights at the Aragon, then we orchestrated a move to put them on a Rolling Stones date here in 1978 in front of 70,000 people. Then they came back and played the Chicagofest before 100,000 fans. We worked them slowly and kept working them so that each time they were exposed to a larger audience."

Don Fox of New Orleans' Beaver Productions has no faint praise for the quintet. "They've played here for the last three years and each time they've sold out," he says.

"The first time Journey was on the bill headlining over Montrose and Van Halen and the Warehouse was sold out. The Warehouse holds approximately 5,000 persons."

"Then Journey came back and sold it out themselves and they've been doing it ever since here in and at the 1800-seat Riviera Theatre," continues Fox.

"Journey's hard work of building a loyal audience doesn't stop at the concert and touring level. 'They do instores for us,' notes Sterling Lanier, president of the Record Factory which operates 25 record outlets in the San Francisco area. 'We always do real well with Journey. They've been doing well for years."

"They've always been popular in San Francisco as that is where they are from," comments Dave Sholin, national music director for RKO Radio, "but now they're received well everywhere. Their music is more commercial now and they're gotten away from the heavy stuff. Now, a lot of their stuff is on adult contemporary stations."

Shelley Grafman, executive vice president for Century Broadcasting, based at that chain's AOR KSHE-FM in St. Louis, concurs. "Among the first cities that first broke for Journey, St. Louis would have to be one of those," he says.

"They've grown from an opening act to headliners over the past five or six years."

Making the transition from hard rock band with a loyal, but narrow following in terms of demographics, to a viable commercial entity could have been career suicide for the act, but Journey flourished. "Journey's initial acceptance was based on its impeccable musicianship," continues Grafman. "The first and second albums had a very innovative and fresh sound but was very definitely AOR. When they made some changes, they picked up the crossover element. But they didn't lose their AOR base. That's quite an achievement in itself."

The demographics for Journey are very wide. "They retained a lot of their old fans and have gotten a lot of new ones," agrees Bill Graham. "You see some 30 to 35 year-olds in the audience as well as 12 to 15 year-olds. And some 30 and 35 year-olds may like to buy records but they may not go to concerts anymore so that is why it is good to have the younger kids replacing them in the audience."

"Usually audiences are a narrow line or tunnel in terms of age, but Journey appeals to the 14-year-old and the 30-year-old."}

BILL GRAHAM

'Herbie Herbert realized rock was getting to mean more entertainment. As youth stopped looking to rock stars as social leaders, they looked to them for entertainment.'

DAVE SHOLIN

'Their music is more commercial now and they've gotten away from the real heavy stuff. Now, a lot of their stuff is on adult contemporary stations.'

In addition, Journey's hard work is paying off at a time when hard-edged rock seems to be making a comeback in popularity. "You're damn right that's what the audience wants to hear," says Fox of Beaver Productions. "They want to hear loud rock'n'roll. They don't want to be put to sleep." Though Journey hails from San Francisco, Graham doesn't feel the tag "San Francisco Sound" applies. "There never was a sound really. Years ago, it came to be applied to bands which improvised heavily like the Grateful Dead and Jefferson Airplane but it doesn't hold anymore. Journey is its own band."

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Peyton Wilson production manager

Pat Morrow road manager

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Jim Hernandez administration

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Ivy and John
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Congratulations on your many flights to platinum.

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Nightmare Trucking, from left: John Iniguez, driver; Joe De Anda, director; Mert Mead, driver; not pictured Michael Contreras, Joe Albright, and Pete Casanova, drivers.

In a summer when the price of rock concert tickets is reaching towards $15, Journey continues to set national records for gross receipts while maintaining a consumer-oriented $8 range.

Its ability to do so is due in part to a carefully planned staging, designed by Nightmare Productions. All speakers and monitors are either raised or buried in the stage, out of the line of sight. At a Journey concert, there are no obstructed seats to reduce the view-ability of the show, or the loyal fans' fervor. Journey feels it is important that each fan play an active part in the show.

Every seat in the venue can therefore be sold, rewarding the promoter with record-breaking grosses for his efforts.

Merchandising is also an integral cog of a Journey tour. T-shirts, buttons, programs and posters are all designed to be lasting pieces of artwork, and to give constant satisfaction to the buyer. Maintaining a high quality standard concerning the material used insures the product respect of the Journey fan. With each new tour, the fan updates his collection—to the tune of a recent Los Angeles Forum show, for example, of $80,000. Respect for the fans' discretionary allocation of funds results in the all-important cash flow for the band as it leaves each tour city, which helps to make the lower ticket prices possible.

Nightlights Lighting, from left: Paul Elliott, special effects; John Lobel, electronics engineer; middle: Valdis Dauksts, production; David Noffsinger, shop foreman; rear: Jack La Fever, fabrication; Ken Mednick, director.

John "Hawkeye" Griswold guitars

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Jim "Big Ruby" McCandless stage manager

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Windy City Concert
• Continued from page 1

ously played with Albert King and members of Muddy Wa-
ters' band at a taping of PBS Soundstage program.

Two days later on the way to the Rosemont Horizon, the
expressway is jammed with cars loaded with kids on their
way to the show. As the black limousine weaves its way
through the slow mass of traffic, fans can by one recognize
Perry and Rolie and shout their discoveries in a litany of
praise.

“Journey you’re the greatest,” yells one car full of fans.

“Hey are you guys gonna rock tonight?” queries another.

One girl can only shriek Perry’s name, then mouth the

travelling with the Babys on this tour, Journey is quick
to make sure its opening act has plenty of time, plenty of
sound and plenty of lights. And as the Babys were settled
with beer bottles and such on its last visit to Chicago
(opening for Molly Hatchet), a healthy dose of support is
in order as well.

Happily the scene is not repeated and the Babys are as
well received as most headliners. “I told those guys they’d
do great tonight,” says Schon. “They do real well with us.”

Not wanting to be sore losers, WLUP designs judge en-
tries in its “Journey Banner Welcome” contest at inter-
mission. The 40 or so banners being displayed range from
crude magic marker and white sheet affairs to time con-
suming works of love and art. Most of the winners are given
a complete collection of Journey albums, but several are
left speechless at being invited backstage to meet the band
after the show.

The scene backstage is sedate and professional. Special
friends and fans are seated to the side of the stage for the
closest (not to mention loaded) view in the house. Most of
the action consists of last minute instructions to the light-
ing operators, but there is no indication of nervousness as
the five member band is herded underneath the stage.

As the overture nears the end, Journey runs up a ramp
leading to a hole in the center of the stage to the approving
roar of the crowd. The airplay, interviews and promotions
have all led to this moment, and the fans are ready to let
Journey’s music take them away.

Unlike many rock ‘n roll groups that milk the audience

(Continued on page 12b)

CREDITS
Editor: Earl Paige. Assistant Editor: Susan Peterson.
Art: Jim Welch, Fran Fresquez. Photos: Randy Bach-
man, Peter Ogilvie, Michael Rivera, Mike Hausmann,
Pat Johnson.

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ATTR ACTIONS

GARY PERKINS      BRIAN MURPHY      ROGER SHEPHERD
jour ney (jor nú) n., 1. Travel from one place to another; a trip. 2. Sellout, as in Infinity Tour '78, Evolution Tour '79, Departure Tour '80. 3. A long overland trip as distinguished from a voyage or flight. 4. Five of the most talented, professional musicians in the business.

Definition according to Kelley

Wind City Concert
Continued from page J-22

for every bit of applause and adulation, deserved or not, Journey gives the crowd a healthy dose of music before stopping to say hello. In fact, the band plays as many as four songs before taking a break, a technique that enables them to give the crowd its money's worth while at the same time staying true to Journey's often conceptual songs.

While the first two groupings include "That's the Same Way" and a surprise older, "Kahoutek," the crowd jumps to its feet for "Lights." "Feeling That Way" and "Anytime" from the bestselling "Infinity" LP. Like a chorus, the crowd stands on chairs singing with songs that somehow mark a special time in their lives. "You sing good," encourages Perry, holding out his microphone for a 20,000 strong singalong.

From the swaying with "Lovin' Touchin' Squeezin' " to the encouraging response to a brand new song, "Dixie Highway," Journey, especially the energy-bound Perry, delivers 17 crafted yet still exciting songs, leaving no stone in its relatively short career unturned. Smiles, rather than complaints, punctuate the remarks of excited fans.

"It's good to hear a band play real good music for a change," remarks one older listener. "A lot of groups just sound like noise in a big hall, but Journey really knows how to play." "I thought they were great when they played with the Stones," offers another. "But tonight they were incredible. This was one of the best concerts I've ever been to."

Before the band can recover sufficiently to meet the "Loop Banner" winners at a Columbia-sponsored beer and cheese reception, most of Journey's sound equipment and staging are packed securely in Nightmare Inc.'s own trucks (the members of the band and management are incorporated, leasing their "services" in the form of tours and records to Columbia). As each member emerges he is met by an assortment of retail and radio personnel and each is greeted warmly.

One contest winner, a young girl who designed a large black and silver sparkle banner with a "41" illuminated in red lights, has been waiting for Steve Perry to get his autograph. It's practically the only thing she can manage to say, and her friends explain the banner cost them $50 to make. The girl's anxiety that Perry won't show subsidies as she and her helpers are shepherded back to the dressing room for photos with the group. Introduced to Perry, she can only smile—and hold out her program and a pen.

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Cowboy Comes Back In Rash Of Hit Diskings

...with CBS' new cowboy-disco group Spurrie is preparing to make its splashy entry into the recording field with its upcoming single, "The Cowboy Stomp." And Capitol's Gene Watson is coming out with a new single titled, "Rising Cain In Texas."

This past year saw the whole trend prefaced with a herd of cowboy-influenced songs: "Coca Cola Cowboy," a No. 1 hit for Mel Tillis from the movie, "Every Which Way But Loose;" Marty Robbins' "All Around Cowboy;" "Happiness Is A Warm Cowboy" by Buck Owens; Willie Nelson's "My Heroes Have Always Been Cowboys;" Eddy Raven's "Sweet Mother Texas;" "Yippy Yi Yi" by Rex Allen Jr.; Sonny Curtis' "The Cowboy Singer;" and Brenda Lee's single of "The Cowgirl And The Dandy," which rode into the top 10 on the country chart.

No mention of cowboy success songs would be complete without a tip of the Stetson to Ed and Patny Bruce's now-classic composition, "Mama Don't Let Your Babies Grow Up To Be Cowboys." Besides its Willie Nelson and Waylon Jennings versions, this song has been re-narrated twice this year in films.

(Continued on page 35)

Hall Of Fame Puts 5 Artists Into Walkway Of Stars At Fan Fair

NASHVILLE—The Country Music Hall of Fame and Museum inducted five artists into its Walkway of Stars in an afternoon ceremony and reception during Fan Fair. New walkway members include artists Ronnie McDowell, Doyle Holly, Randy Travis, Sonny Day and the late Tommy Magness.

Artists are considered for membership in the commemorative walkway at the September meeting of the Country Music Foundation Board of Trustees. The name of each walkway member is placed in the floor of the entrance to the Country Music Hall of Fame and Museum. Each performer also receives a plaque signifying walkway membership.

Funds derived from the walkway program support the activities of the Country Music Foundation Library and Media Center.

24 Acts For ’80 Jamboree In the Hills

NASHVILLE—Jamboree In The Hills ’80 has slated this year's annual country music festival for July 19-20. It is scheduled to feature 24 top country entertainers during the two-day weekend event. Appearing on Saturday will be Alabama, Hoyt Axton, Moe Bandy, Donna Fargo, Con Hunley, Crissy Lane, Bill Anderson, T.G. Sheppard, Loretta Lynn, Joe Stampley, Mel Tillis, Kelly Warren, Mary Lou Turner, May Nutter, Johnny Russell and Beverly Heekel.

Sunday’s lineup includes Clarence "Gatemouth" Brown, Billy "Crash" Craddock, Larry Gatlin, Tommy Wynette, Janie Fricke, Jerry Lee Lewis, Ray Stevens and the Thrasher Brothers.

Jamboree In The Hills is sponsored by Jamboree U.S.A. and Columbia Pictures Industries, Inc., and in four years it has grown from 27,000 fans in 1977 to 39,000 last year. The weekend country extravaganza offers 18 hours of country music staged on a 150-acre track forming a natural amphitheater in Brush Run Park near St. Clairsville, Ohio. Ticket prices for the festival are $30. Single day tickets are available at $20 for Saturday’s performances, $15 for Sunday. For information, call 1-800-624-5456.

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STAR SHINE—Eric Miller McDowell shows his star to his son, Ronnie Dean, at the Country Music Hall of Fame Museum Walkway of the Stars. McDowell was inducted into the celebrity walkway during Fan Fair.

The band managed to borrow equipment from a local music store in town and performed the evening's show. The next afternoon, members of the now-disbanded Donalson Gang were out by the hotel swimming pool leaving their wake where an anonymous phone called tipped them off that their missing truck might be found on a certain St. Louis street. Not wishing to change out of their bathing suits, the band members hailed a taxi and took off, and sure enough, minutes later, they saw their stolen trucks parked on a street across town.

The police were called, the press invited, and the discovery of all the instruments . . . and it turned out that the anonymous phone caller who had tipped them off was a local musician who had been offered a chance to buy Luke's guitar that afternoon for a ridiculous $30 and immediately realized that something was wrong. When the saw Luke being interviewed on a local show, he realized what had happened and phoned the band. And the final P.S. to this story is that the musician wasn't even able to accept a reward for his help. 'I'm a musician myself,' he explained, 'and I couldn't accept money for helping you recover stolen instruments.'

JULY 12, 1980 BILLBOARD
Cowboy Craze Motivates Disk Sales

Continued from page 33

"The Electric Horseman" and "Urban Cowboy." It's this preoccupation and fascination for things Western that caused "Cowboy Craze"--the 1979 tour--of the legendary Everly Brothers, who were the Nashville director of marketing, has an interesting perspective on the subject. Says Hunter: "Every time this country goes through an especially troubled time, the American cowboy seems to come back strong. After all, he's the only real hero this nation has ever had, he has always led us out of the sunset to help us conquer all our foes."
The American cowboy represents all the things we'd like our country to be--he's the answer to all our troubles, and I think that's why we're seeing a return to this theme in music."

And Roy Wunch, director of marketing for the CBS Records family here, adds that the American cowboy just may not have been as unexplored, unexploited before. Says Wunch: "We're not exactly generating a lot of new heroes these days. It used to be you'd have sports heroes, politicians--even truckers wore seams as heroes, of sorts, lone wolf independents with an air of mystery. To the cowboy, we're perhaps only our remaining phenomenon in a somewhat reactionary time period. As being out the accuracy of the prophecy. Riders In The Sky, a novel Nashville-based western trio which sings not only old favorites but also writes its own new western material, reports a decided increase in its bookings. Riders recently appeared at the Kennedy Center in Washington, D.C., in a special salute to Texas with the Houston Pops Orchestra, and its debut LP on Rounder Records ships this month.

Newsbreaks

- Dallas--Columbia artists Larry Gatlin and the Gatlin Brothers Bund recently hosted the Dallas th Annual Celebrity Golf Tournament at Los Colinas Country Club. Gatlin and brothers Rudy and Steve not only endured the musical disaster that plagued some of the Texas Playboys joined the Gatlin onstage. More than 130,000 was raised.

- Nashville--MCA Records honor the legendary artist Marty Robbins at Woodland Sound Studio while she was in town working on her "Marty Robbins" album with producer Jerry Crutchfield.

- Grapevine, Tex.--Chisum Childs, owner of the Grapevine Opry here, held a benefit performance at the Opry House earlier for the Texas peninsula. The 25-hour show was preceded by a dinner and was attended by five Washington officials, the Postmaster General and all postmasters from the state of Texas.

Cowboy Craze Motivates Disk Sales

Continued from page 33

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Continued from page 33

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The American cowboy represents all the things we'd like our country to be--he's the answer to all our troubles, and I think that's why we're seeing a return to this theme in music."

And Roy Wunch, director of marketing for the CBS Records family here, adds that the American cowboy just may not have been as unexplored, unexploited before. Says Wunch: "We're not exactly generating a lot of new heroes these days. It used to be you'd have sports heroes, politicians--even truckers wore seams as heroes, of sorts, lone wolf independents with an air of mystery. To the cowboy, we're perhaps only our remaining phenomenon in a somewhat reactionary time period. As being out the accuracy of the prophecy. Riders In The Sky, a novel Nashville-based western trio which sings not only old favorites but also writes its own new western material, reports a decided increase in its bookings. Riders recently appeared at the Kennedy Center in Washington, D.C., in a special salute to Texas with the Houston Pops Orchestra, and its debut LP on Rounder Records ships this month.

Newsbreaks

- Dallas--Columbia artists Larry Gatlin and the Gatlin Brothers Bund recently hosted the Dallas th Annual Celebrity Golf Tournament at Los Colinas Country Club. Gatlin and brothers Rudy and Steve not only endured the musical disaster that plagued some of the Texas Playboys joined the Gatlin onstage. More than 130,000 was raised.

- Nashville--MCA Records honor the legendary artist Marty Robbins at Woodland Sound Studio while she was in town working on her "Marty Robbins" album with producer Jerry Crutchfield.

- Grapevine, Tex.--Chisum Childs, owner of the Grapevine Opry here, held a benefit performance at the Opry House earlier for the Texas peninsula. The 25-hour show was preceded by a dinner and was attended by five Washington officials, the Postmaster General and all postmasters from the state of Texas.

Cowboy Craze Motivates Disk Sales

Continued from page 33

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NEW YORK — Disco music, clubs and pools are thriving in Toronto in spite of what one pool executive/decay DJ calls "abandonment" by record labels and radio stations.

According to George Grant of the Ontario Disco Pool, Toronto residents continue to flock to area discotheques while dancing to disco and R&B sounds even though local record labels and stations have virtually written off the formats in favor of punk, new wave and danceable rock.

Grant charges that Canadian labels, staffed mostly by people with rock music backgrounds, remain oriented to rock, new wave and punk even though those music forms have not sold nearly as well as was anticipated, and are in fact on the decline as far as being programmed in disco is concerned.

Grant supports his statement by disclosing that in 1979 just about every spinner in the seven-member Ontario disco pool included at least a percentage of punk and new wave in his programming. "However, only about 10% are still programming the sound today," Grant claims.

Grant states that added to the negative posture of the labels toward disco is the fact that "not too many records are/were available about the clientele the formats attract."

"Punk and new wave attract a young, soft pop clientele, unable to generate the type of revenue for a club that an older, more affluent audience would. As a result, club managers, concerned about their fiscal bottoms line, are reluctant to encourage that type of programming," states Grant.

"What puzzles me in this whole situation is the fact that disco and R&B product "are selling like crazy" even without proper promotion and airplay, "most Canadian-based record labels have almost entirely washed their hands of disco and R&B product, while radio stations continue to refuse to air what they label "black music.""

Continues Grant: "It is not unusual to be told on the phone by pop stations here that "we do not play black music," and it is even more common to find disco/r & pop crossovers such as the Brothers Johnson/Donna Summer hit. "No More Tears," enjoying landmark sales at the retail shops without ever getting airplay on top Toronto stations."

Grant states the same is true of "Rappin' DJ's," which was enjoying platinum sales in Canada before being finally picked up by one of the major radio stations. "Even when it did pick it up, it was played only occasionally," states Grant.

Grant also points to "Stompy," by the Brothers Johnson which he has sold more than 20,000 copies in Canada, but is yet to be picked up by local stations.

The pool executive states that the negative Canadian radio attitude towards disco and R&B music only serves to emphasize the influence that Canadian disco has in helping to break dance music records by groups like Sugar Hill Gang, Lippins and many others which would otherwise be hard-pressed for exposure in that country.

Grant finds that in the face of what he calls "overwhelming evidence" it is perplexing that Canadian record labels still have such a " lukewarm attitude" to area pools and other "hot new products."

He laments that most have discontinued service of promotional products to the pools, and are now thinking of leasing a $2 to $3 per week charge on all releases serviced to the pools.

Grant is also dismayed by the fact that "although the evidence speaks for itself," labels in Toronto blame lack of professionalism by pools and their members for "a decline in the industry, when disco appeared to have peaked at the beginning of 1980."

Grant states that in a gesture of cooperation, the pools returned to the labels' charges trimming down their memberships, and in the case of the Ontario disco pool, a five-member steering committee was formed. It has recommended dis- playing playlists in clubs, conspicuous display of artists' posters whenever feasible, working closely with local labels on the release of product with local market potential and providing labels with verbal as well as written feedback on "hot breakouts."

Grant claims his pool compiled with these recommendations with the expectation that in return they would be serviced with promotional products and have a label representative on the weekly morning meetings of the pool.

The pool also offered its facilities to the labels for promotional events and offered to pick up the tabs of artists making guest appearances at member clubs. "As incredible as it may sound, none of the labels have taken advantage of these offers," claims Grant.

Kalamazoo, Mich. — An enterprise young disco and radio deejays here, spurred by record labels and pools in their efforts to get promotional product for their playlists, has teamed with area record distributors to trade off radio and club ad spots in exchange for new dance records.

Jim Shelton, a graduate of Western Michigan U. in Kalamazoo, is a spinner at WDFN, the local AM station, and崇尚 (along with his partner John Fugate) of Classic Productions, a mobile opera-

Shelton laments that because Kalamazoo is not considered a major disco town by either the record labels or the pools, he has had little success in getting these organizations to even listen to his requests for promotional product and/or membership.

In desperation, Shelton is also a part-time spinner at local clubs including Coral Gables and Fox Trot, local record distributors with an offer to plug their products on the radio show and in the clubs if they would in turn supply him with new dance music releases.

The offer was accepted, and the plan, according to Shelton, is working relatively well. However, he does have one complaint.

He has discovered to his chagrin that even though record wholesalers and retailers in the area subscribe to the music trade magazines and are avid followers of the charts, they are still largely un schooled in spotting, ordering and promoting "hot" new products.

"As a result they are slow to order new and unproven product for fear of getting stuck with them," he says.

Shelton feels that by ignoring service to small towns and cities in the U.S. record labels "are missing out on a great opportunity to capitalize on markets with untapped poten-

He also takes issue with disco deejays who "show no pressure to use the new record on radio and sold out the disco name."

"They should have handed it over to the serious for what they believed in," he states.

By RADCLIFFE JOE

L.A. PALACES AWAIT INTEREST RATES DIP

LOS ANGELES — Construction on the Palace, entrepreneur Dennis Lidstone's long-awaited multi-media entertainment complex and production facility, has stopped for the past seven months.

Lidstone is being waited on for interest rates to tumble to more moderate levels. He explains that he's spent $5 million on the project, and that the reported $12 million he's already put into the Palace, and when that loan comes through, construction will continue.

The site is the venerable Hollywood Palace, which opened in 1943, and in 1975 went onto become the television base for numerous shows. The renovation was first announced in April 1979 (as the Palace Disco Theatre), with an opening set for midsummer of that year.

Kalamazoo DJ Gets Disks Through Bartering System

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ATLANTA
1. Glow of Love: "All Change"-Wacon-RCA (1/1)
2. This Week: "On Rhythm"-S.O.S. Band-Tabu (1/2)
3. FEEL PARTY DOWN-TWO TONS RED-IN THE FOREST-Baby Brown Records (12-inch)
4. FEEL PARTY DOWN-Two Tons Red/RSO (LP)
5. GLOW OF LOVE: "All Change"-Wacon-RCA (1/1)
6. Glow of Love: "All Change"-Wacon-RCA (12-inch)
7. TAKE YOUR TIME: "On Rhythm"-S.O.S. Band-Tabu (1/2)
8. I'M READY: "Kiss Me"-Warner Bros. (12-inch)
9. DON'T CALL ME BABY: "I'm Ready"-Warner Bros. (12-inch)
10. I'M READY: "Kiss Me"-Warner Bros. (12-inch)
11. I'M READY: "Kiss Me"-Warner Bros. (12-inch)
12. I'M READY: "Kiss Me"-Warner Bros. (12-inch)

BALT/WASH/ATLANTA
1. TAKE YOUR TIME: "On Rhythm"-S.O.S. Band-Tabu (1/2)
2. SWING DADDY SWING: "Ain't Nobody"-Stax-Volt (12-inch)
3. GET ME OUT OF THIS LIMOUSINE: "Ain't Nobody"-Stax-Volt (12-inch)
4. I'M READY: "Kiss Me"-Warner Bros. (12-inch)
5. SAFE SEX: "Ain't Nobody"-Stax-Volt (12-inch)
6. GET ME OUT OF THIS LIMOUSINE: "Ain't Nobody"-Stax-Volt (12-inch)
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DALLAS/HOUSTON
1. Glow of Love: "All Change"-Wacon-RCA (1/1)
2. Glow of Love: "All Change"-Wacon-RCA (12-inch)
3. Take Your Time: "On Rhythm"-S.O. S. Band-Tabu (1/2)
4. I'M READY: "Kiss Me"-Warner Bros. (12-inch)
5. I'M READY: "Kiss Me"-Warner Bros. (12-inch)
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9. DON'T CALL ME BABY: "I'm Ready"-Warner Bros. (12-inch)
10. DON'T CALL ME BABY: "I'm Ready"-Warner Bros. (12-inch)

NEW ORLEANS
1. NIGERIAN DREAM: "Power in the Forest"-B.B. King Records (12-inch)
2. NIGERIAN DREAM: "Power in the Forest"-B.B. King Records (12-inch)
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10. NIGERIAN DREAM: "Power in the Forest"-B.B. King Records (12-inch)

PHOENIX
1. THIS WEEK: "On Rhythm"-S.O.S. Band-Tabu (1/2)
2. TAKE YOUR TIME: "On Rhythm"-S.O.S. Band-Tabu (1/2)
3. I'M READY: "Kiss Me"-Warner Bros. (12-inch)
4. AIN'T NOBODY: "I'm Ready"-Warner Bros. (12-inch)
5. AIN'T NOBODY: "I'm Ready"-Warner Bros. (12-inch)
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10. AIN'T NOBODY: "I'm Ready"-Warner Bros. (12-inch)

SAN FRANCISCO
1. SWING DADDY SWING: "Ain't Nobody"-Stax-Volt (12-inch)
2. TAKE YOUR TIME: "On Rhythm"-S.O.S. Band-Tabu (1/2)
3. FEEL LIKE DANCING: "The Heart's Reaching Out"-Fame (12-inch)
4. FEEL LIKE DANCING: "The Heart's Reaching Out"-Fame (12-inch)
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SEATTLE/PORTLAND
1. SWING DADDY SWING: "Ain't Nobody"-Stax-Volt (12-inch)
2. FEEL LIKE DANCING: "The Heart's Reaching Out"-Fame (12-inch)
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MONTREAL
1. OVERWHELMING SENSATION: "This Is Rock'n'Roll"-RCA (LP)
2. STUMP-BRAHIM: "Jewel of the Night"-Hawaii Records (12-inch)
3. SWING DADDY SWING: "Ain't Nobody"-Stax-Volt (12-inch)
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Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key disco sonatas in the 16 major U.S. Disco Action Market, plus reports from key disco product retailers/one stop.
CASH IN ON THE RECESSION
The Original Forum Feat.

Registrants

AGENDA
Panellists / Moderators Subject to Change

MONDAY, JULY 14
10 AM—6 PM
REGISTRATION
3:45-4:30 PM
(1) PRESIDENTS PANEL
Joe Zare, SALSOUL RECORDS
Bob Sumner, RCA RECORDS
Mike Lukash, MOTOWN RECORDS
Bob Shershow, PHONOGRAVM/MERCURY
Tom Cooke, RECORD LOGIC
Mary Schlachter, PRELUDE RECORDS
Bruce Bird, CASABLANCA RECORDS
Al County, N.Y.
Claude Carenne, CARRERE RECORDS
Bernie Block, DELITE
Jean Claude Petitet, AARIANA / TEE
Bob Siner, RCA
Bill Wardlow

3:45-4:15 PM
(2) SOUND EQUIPMENT MANUFACTURERS—Product
Discussion
Paul Friedman, GLI
Randy Vaughn, DISCO SCENE
Larry Leftle, 2 b i nc.
Peter Spar, GRABEAR
Raphael Torres, ATLANTIC RECORDS

4:45-5:15 PM
(1) PROGRAMMING IN TODAY’S DISCO INCLUDING PROGRAMMING FORMATS, LIVE PERFORMANCES, SPECIAL EVENTS, UTILIZATION OF VIDEO, DANCE CONTESTS, ETC.
Ruth Polisky, HURRAN
Phil Gary, DISCO CONSULTING MACHINE
Craig Woodhead, TOMMY’S PINBALL
MACHINE, Australia
Peter Kletetava, THE ALLEY
Preston Powell, MAGICUL
Lori Kelley, WOOD WILKINGS ASSOC.

(2) RECORD POOLS & ASSOCIATIONS
George Roden, BOSTON RECORD POOL
Edna Town, DISCO WARS, Chicago
Nick Ringo, B.A.D.A.A.
Brian Hawkins-GREAT PITTTSBURGH RECORD POOL
John Perry, FLORIDA RECORD POOL
Bob Fantano, R.O.P.
Lawrence Melnick, MFT

(3) LIGHTING EQUIPMENT
George Razek, THE INTERWEAVING LIGHTING EQUIPMENT
Pauline Brown, MUSICAL LIGHTING, Canada

5:30-6:00 PM
COFFEE BREAK

6:15-7:00 PM
Opening Ceremony & Keynote Address

7:30-10:00 PM
Welcome Reception

TUESDAY, JULY 15
11-11:45 AM
KEYNOTE SPEAKER: FRANKIE CROCKER

11:45-Noon
COFFEE BREAK

12:30-1:30 PM
(1) Seminars: 11:00 AM—6:15 PM
MARKETING PANEL INCLUDING RETAILING AND MERCHANDISING COMPOSED OF LEADING RECORD LABEL MARKETING SPECIALISTS IN THE AREAS OF R&B, ROCK AND AOR. Panellists: Tom Cooke, RECORD LOGIC Paul Cooper, ATLANTIC RECORDS
Amie Smith, RSO
Steve Shaye, RCA
Jim Shiegal, SOUND WAREHOUSE
Dick Carter, SALSOUL RECORDS
Nick de Kraeckow, DOWNTASTERS RECORDS
Eddie Gilneath, WARNER BROS.
Dee Joseph, PHILSM
Miller London, Motown
Michèle Clarenbeek, Sweden

(2) HOTEL AND RESTAURANT REPRESENTATIVES RE DISCO OPERATIONS.
Co-Moderators: Ray Ford, BOBBY MEGEE'S CONGLOMERATION, Phoenix
Michael Wilkings, WOOD WILKINGS ASSOCIATES, Toronto
Tom Cooke, RECORD LOGIC
Paul Cooper, ATLANTIC RECORDS

(3) MOBILE DISCO—AN INTERNATIONAL SCENE UPDATE
Moderator: Dick Sherpend, TWOMA'S 1000
Hat Weinberg, PURPLE HAZE
Jim Goodnight, THE CABARET
Sam Hazan, SOUND OF BAY
Stoy MOBILE DISCO, NYC
Barry Berkler WOKU, Pittsburgh
Kenman Delphi, STOY MOBILE DISCO, NYC

WEDNESDAY, JULY 16
12:30-1:30 AM
(1) THE IMPORTANCE OF LABEL R&B AND DISCO DEPARTMENTS WORKING TOGETHER TO MAXIMIZE THE CROSSOVER FROM R&B TO POP CHART; INCLUDING USE OF INDEPENDENT R&B PROMOTION PERSONNEL
Ray Harris, RCI
Vincent Pellegato, CBS
Ken Cayre, SALSOUL
Ray Casilone, FGO

3:30-3:45 PM
(2) RECORD POOLS & ASSOCIATIONS—DISCUSSIONS OF TODAY'S PROBLEMS INCLUDING THE INCREASING COST OF PROMOTIONAL RECORDS, STRONGER TRADE ASSOCIATION TO PROTECT MEMBERS, ETC.

LUNCHEON

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THURSDAY, JULY 17

11:00 AM – 5:15 PM

HOT SEAT
Moderator: Bill Wardlow, BILLBOARD

1-2 PM
BRAEK

2:30 PM

(1) HOW DISCO DEEJAYS ARE COPING WITH FUSION
Co-Moderators: Michele Hart, CASABLANCA RECORDS, Los Angeles
Ray Caviano, RFC, New York
Panelists: John Benitez, XENON, New York
Mike Lewis, STUDIO ONE, Los Angeles
Steve Nader, Detroit
Angelo Bollas, BACKSTREET ATLANTA, Atlanta
Bill Mayranda, LOOKING GLASS, Detroit
Steve Stoff, RCA Records, New York
Paul Drake, KISSES, Chicago
Sarah Salti, HURRiRiN'S New York
Ray Velozquez, New York

(2) DISCO & ROLLER RINKS
Moderator: Lynda Emon, ROLLER REVIEW
Panelists: Frankie Crocker, WBLS, New York
Pamela Smith, ELEMA & CO.
Steve Greenberg, ROXY’S
Bernie Kos Korman, ASCAP
Norman Traeger, UNITED STATES OF AMERICA
Andy Tabin, PUBLIC RELATIONS FORCE NE TWORK
Charlie Minor, A&M
Miguel Torres, PLUS ONE & UBO CLUBS, Acapulco

(3) CLUB OWNERS—Discussion of current problem areas
Co-Moderators: Roy Webb and Wayne Johnson, ANCO
Lawrence Silverman, New York
John Juliana, COPA, ACAPULCO, New York
James Kornbash, VIDEO ROCK

3:45-5:15 PM

(1) PROMOTION PANEL COMPOSED OF LEADING LABEL AND INDEPENDENT PROMOTION PERSONNEL HANDLING R&B, ROCK AND AOR PRODUCT
Patricia Jenkins, AVI
Mark Murphy, PRELUDE
Ray Myez, RECORD LOGIC
Dan Joseph, TK
Tom Hayden, TOM HAYDEN & ASSOC.
Alam Mather, FANTASY RECORDS
Billy Smith, SALSOLU RECORDS
Cortez Thompson, WARNER BROS.
Skip Miller, MOTOWN
Alan Wolmark, ATLANTIC
Bob Shaw, WARNER / RFC
Yvonne Pulitrossi, CBS

(2) CLUB MANAGERS—Discussion of current problem areas; licensing discussion by ASCAP, BMI and SESAC
Panelists: Mike Matar, DREAMLAND
Dina Hyman, PRIVATES
Jim Ferret, DANCEATERIA

(3) MIXING TECHNIQUES PANEL
Moderator: Jim Burgess, THE UNDERGROUND, New York
Panelists: Bob Vetterist, TRIOCADRO TRANSFER, San Francisco
Mike Lewis, STUDIO ONE, Los Angeles
John Ceglia, MEANS ALICES, Buffalo
Tyronne Robinson, D.C.
Hubert Charles, HARPO'S

11:00 AM – 5:00 PM
Exhibits Open

6:30 PM
Disco Forum Awards Banquet

9:30 PM – 1:00 AM
Disco Dancing & Entertainment
Roseland

MORE ACTS TO BE ANNOUNCED!

DISCO FORUM ENTERTAINMENT WILL INCLUDE . . .

THE RITCHIE FAMILY
GRACE JONES
IRENE CARA
WAR
KOOL & THE GANG

SAVE!
REGISTRATION AT FORUM WILL BE $25 HIGHER
Call
SALPY or NANCY
at
213/273-7040
AND REGISTER VIA PHONE

CHECK YOUR AIRLINES FOR SPECIAL SAVER FARES!!
DISCO MIX—The MPX 304 disco mixer is said to be a high quality system with a low price tag. Its 22 integrated circuits power two stereo phono outputs, two auxiliary outputs and one decky channel with a large overload capacity.

MXR PREAMP—The new MXR preamp serves as the basic control unit for any stereo system. It processes audio signals without adding any perceptible distortion or coloration, according to engineers from MXR innovations, develops the system. The unit features subsonic filter, two tape or processor loops and left-right mono/reverse capabilities. A gain switch offers 20db of additional gain when needed for optimum signal-to-noise ratio.

The name is Meteor.
BOSTON POPs DIGITAL LP COMING SOON

CHICAGO--Philips Records is speeding its first Boston Pops recording to its London plant with a September release date backed by a major promotional push. The $9.98 list price of film music batoned by John Williams will be the first digital recording on the Philips label, according to Nancy Zannini, vice president of PolyGram Classics in charge of client relations.

Music penned by John Williams for the motion pictures “The Empire Strikes Back,” “The Hidden Chambers Of The Third Kind,” and “Superman” will be included in the impending SuperMix Symposium Hall, Boston in June with George Korgold producing and recording and Bruce Flanagan, the digital engineer.

“This is going to be a big record, not just limited to the classical market,” assures Zannini. The album is Williams’ first Boston Pops taping. Also in the can is a Pops digital march album, including the familiar “Pomp And Circumstance” of Elgar, Gershwin’s “Strike Up The Band,” “76 Trombones” and others, set for 1981 release, says Zannini.

Parish Of Stardust’s Fame Still Writing Foxy Lyrics

NEW YORK—More than 60 years after writing his first published lyric, Mitchell Parish, who is known behind “Stardust” and many other standards, has written a new lyric: “London, England, a melody with an interesting twist.

The song, “A World We Never Met,” is based on a recent poem by last year’s “Stardust” co-writer, Lenny Androse, who wrote many instrumental pieces that became hits with Parish lyrics, such as “Sussophonie—K. Bell,” “Choral of The Ball,” “I’m Fiddle Faddish,” “Sleigh Ride,” etc.

“Actually,” says Parish, who turns 80 July 10, “this was the basic melody for ‘Forgotten’ by Scrooge dB. The other Parish melody counter- melody was eventually used for this song.

This is not the first time Parish’s long career that such a situation arose. Another frequent collaborator, Peter DeRose, had both a main and counter-melody. One became “Deep Purple” and at Parish’s suggestion, it was dropped in favor of another, “Lilacs in The Rain.”

Parish’s first published lyric was a song he wrote with Neuman Fier in 1919 called “Manana.” A Phi Beta Kappa graduate of New York Univ., Parish had intentions of being a medical doctor, but entered the world of professional lyric writing when a resident doctor at what is now Beth Israel Hospital in Manhattan introduced Parish, an amateur guitarist up to that point, to a fledgling publisher by the name of Jack Mills.

Church Publishers Back Royalty

NEW YORK—The Church Music Publishers Association of America has voted to endorse the payment of mechanical royalties on a percentage of retail price of the recordings.

According to Hal Spencer, president, the religious group supports the 8% payment as proposed by the National Music Publishers Assn. with backing by the American Guild of Authors & Composers and the Nashville Songwriters Assn. Inter-

national, who desire at least an 8% rate.

Spencer, who heads the Manna music-records-books operation in Burbank, has informed NMPA president Leonard Feist that the group has approved the appointment of Paul, Weiss, Rifkind, Wharton & Garrison to represent it at the Copyright Royalty Tribunal hearings in Washington.

Angel Offers Maria Callas in ‘La Traviata’ Live LP

CHICAGO—The death in 1977 of opera star Maria Callas apparently hasn’t resulted in fans losing affection for the diva. So Angel Records is turning to tapes of live performances to expand its catalog of Callas’ recordings.

The August Angel release will contain the label’s first Callas recording of Verdi’s “La Traviata,” a live 1958 performance of the stage work. Callas was the tragic heroine Amina opposite a cast including tenor Alfred Kraus and baritone Marco Sereni in the two-record set that has circulated previously in pirated editions.

“She is in superb voice in the recording,” explains Raul Montano, Angel label head. “We don’t have a ‘Traviata’ with Callas and we would like to have a complete catalog of all the roles she did.”

Taped at Lisbon’s San Carlos Theatre, the monaural recording includes arias, ensembles, the stage prompter’s voice is audible in places, and singers drift off-mike occasionally—has the rule with live taping.

“There are a few problems with the recordings,” explains Montano. “But we thought about it and decided it should be shared with all of those who loved Callas.”

Montano does not feel the release signifies a trend toward commercial issues of material previously out in unauthorized editions.

WINNER IS... Opera character Rodolfo from “La Boheme” (alias Luciano Pavarotti) holds up a winning entry in the recent 100-store Wholesale Records sweepstakes. A Common Tape to a new contest, taking place backsteak at the San Diego Opera, are Lee Hartstone, Integrity Entertainment (Wholesale president), right, and John Harper, PolyGram Classics sales and promotion director.

Parish of Stardust’s Fame Still Writing Foxy Lyrics

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July 12, 1981 BILLBOARD
Audio Makers See Retailing Progress

By ALAN PENCHANSKY

CHICAGO—Manufacturers of creative audio and professional sound equipment appear to be reaching new levels of penetration in the push top open up the retail music market. At the National Assn. of Music Merchants international music and sound expo here Saturday through Tuesday (28-1), this expansion of the pro sound market was apparent with 60% of the exhibitor population aligned with the pro sound/creative audio field, including manufacturers of electronic keyboards.

Source of this exhibitor breakdown statistic is Larry Blakely, pres. of the Creative Audio and Music Electronics Organization (CAMEO), a manufacturer group formed to help nurture the development.

(Continued on page 44)

Good-bye, paper labels
profit by the advantages of the Apex Printer

23 Cassettes Issued By VidAmerica

NEW YORK—VidAmerica, a division of Video Corp. of America, is marketing 23 new VHS/Beta prerecorded videocassettes, including a 60-minute dealer-merchandising tape.

The product, ranging in price between $44.95 and $59.95 list, with a 30% off list wholesale price, is being sold on the basis of a minimum order of 10 assorted units. The dealer merchandising tape, however, carries a price of $20.

The $59.95 titles include “Oh, Calcutta,” “Catherine & Co.” “Emanuelle In Bangkok,” “Emilienne” and “Cats Over Evening In Paris.”

The $54.95 titles are: “Caring For Your Newborn/Dr. Spock,” “Citizen Kane,” “The Hunchback Of Notre Dame,” “Room Service,” “Simbad The Sailor,” “Gunga Din,” “King Kong,” “She Walked Through The Night,” “The Greatest Heroes Of The Bible.”

In the $49.95 category are: “Football Follies & Highlights Of Superbowl V,” “Son Of Football Follies & Highlights Of Superbowl XIV.”

The $44.95 product includes: “Grudge Fights,” “Boxing’s Greatest Champions,” “Baseball: Fun & Games,” “The Two Best World Series Ever” and “The Bermuda Triangle.”

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THE ECONOMY MAY BE IN REVERSE, BUT TAPE SALES ARE STILL IN FAST FORWARD.

Blank audio cassette sales are getting to be very predictable. Every year, regardless of economic trends, it's the same old thing. Another record-breaking year.

One thing is changing though. Consumers are shifting from “cheapie” cassettes to premium. In fact, premium cassette sales enjoyed their biggest year ever in 1979 with sales of over $350 million.

As you might imagine, 1979 was also a good year for Maxell. Even in a soft economy, people will spend a little extra for a quality product.

Projected sales for 1980 indicate it'll be an even better year. Your customers will be putting even more of their money into premium cassettes like Maxell.

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IT'S WORTH IT.
**New Products**

JVC’s Vidstar HR-2200U is an ultra-lightweight, compact portable color videotape recorder. With battery pack weight 11.4 pounds. Among its features are slow motion playback, freeze frame and single frame advance.

**Video Takes**

Home Theatre/Visual Concepts, Inc., Hollywood-based videotape distributor, has acquired home video distribution rights to a one-hour musical concert called “Jazz Festival,” hosted by Doc Severinsen. The program, one of its “Star Time Specials” series features Duke Ellington, Count Basie, Elga Fitzgerald, Joe Williams and the Dave Brubeck Quartet starring the late Paul Desmond. Also included is a tribute to Louis Armstrong featuring Earl “Fatha” Hines, Gene Krupa, Lionel Hampton, Tyree Glenn and the Barney Bigard. The package, available in both VHS and Beta formats, plus PAL format for use in Western Europe, will retail for $55.

“Rock ‘n’ Roll ‘n’ Vision,” what’s described as a marriage between free-form radio and visual orientation of rock ‘n’ roll, airs Friday (11) on Miami’s Channel 10, WPLG, at 12:40 a.m. It will follow ABC television’s “Friday’s” and will be hosted by Cory James, a 10-year Veteran of FM radio. He’ll introduce a variety of short videotapes taken from Instant Replay Video Magazine Illustrated Music selections, record company promo videos and other source material. Original music production are also scheduled for the future. The 30-minute show’s first run is scheduled to last three consecutive Fridays on Channel 10 with regular addition to the station’s fall lineup if viewer response is strong enough. Production of “Rock ‘n’ Roll ‘n’ Vision” is being handled at the Coconut Grove, Fla., video studio of Instant Replay Video Magazine with final edits being made at Video Tape Associates in Fort Lauderdale.

**VCL VIDEO SERVICES**

Europe’s leading producer and distributor of Pre-recorded Video Cassettes wishes to cooperate with distributor to market their video programmes both cassette and disc in the U.S.A., Canadian and South American Markets.

Cooperation with duplication houses considered. Serious enquiries only please. Managing Director, visiting U.S.A. during July to consider worthwhile proposals.

VCL Video Services Limited, 58 Parker Street, London WC2; telephone: 01 405 3732; telex 8814427 Union G

**Firms Combine 2 Departments**

LOS ANGELES–The marketing and sales functions of Electro-Voice and Tapco will be consolidated under one unified direction and management.

Tapco manufactures electronics products for the professional sound industry. Electro-Voice specializes in loudspeakers and microphones for the pro market.

Dave Merrick is vice president, general manager of Tapco, based in Redmond, Wash., while Bob Morris, vice president of marketing and sales for Electro-Voice, is in charge of the combined effort.

A rep force was combined earlier in the year.
NAMM Retailing Progress

• Continued from page 44

However, he indicates there is much greater concern among dealers today about profitability and smart marketing and distribution practices. And Blackley feels some shakiness of manufacturers and dealers is inevitable.

Dealers taking part in a special NAMM pro sound seminar included Dick Rumure of Paragon Music, Tampa, Fla.; Ray Harman of California Musical Instruments, Anaheim, Calif.; Fred Helm of Far Out Music, Jeffersonville, Ind.; and J.D. Sharp, Bananas at Large, San Francisco.

Dick Rumure recounted his firm’s expansion into the profitable sound reinforcement contract business in which fewer discount pressures are reportedly felt and $10,000 to $20,000 jobs are not uncommon.

“Don’t commit to product discounts...but to product knowledge and service,” advised Rumure at Bananas at Large, pro sound is also a profit center, but J.D. Sharp—who began in business selling only guitar amps and instruments—cautions dealers to research their market carefully before committing to new areas and to prepare for increased promotion required by market conditions.

Far Out Music’s Fred Helm emphasizes his firm’s heavy service equipment, including 24-hour rush repair and stressed the need to visit musicians in clubs and concert halls to best serve their equipment needs.

Ray Harman stressed the importance of smooth run, thoroughly prepared demonstrations of sound gear, advising dealers to invest in a switching device that eliminates time-consuming and cumbersome patching of units.

Cassette Usage

• Continued from page 42

Tapes on average over a three-month period. Dick owners have the highest (49%), but car player owners again have the greatest average purchase (nine over three months).

The Bruskin study came to the following conclusions about who purchases the most cassette tapes:

• Prerecorded: 71% of all prerecorded cassettes are purchased by those 18-39. Purchase drops off sharply after age 40. Men are more likely than women to be heavy purchasers (four or more over three months). The greatest concentration of heavy purchases is among those 18-39 (62%).

• Blanks: 69% of all blank cassettes are purchased by those age 18-39. Purchase drops off gradually after age 40. Heavy purchase is equal among men and women for blank tapes.

Add 2d 3M Digital

LOS ANGELES—Westlake Audio has purchased and received a second 3M digital multi-track system consisting of 4-track and 32-track recorders. The studio received its first 3M digital system nine months ago.
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British Meet Hears Tape Tax Is ‘Reality’

By Peter Jones

LONDON—There is “a genuine reality” of getting a blank tape royalty imposed in the U.K., said John Dawson, director general of the British Phonographic Industry, at the organization’s annual general meeting here June 15.

He emphasized that he and his BPI colleagues would not accept that they were fighting a losing battle in going for the levy just because politicians would regard its imposition as “by no means a vote-catcher.”

Deacon added, “The U.K. record industry would go out of business if home taping did not take place. We estimate that over £500 million was lost during 1979 through this practice.”

“Every country in the West is now shifting in a levy available in the U.K. and the U.K. has been a leader in copyright legislation right from the days of William Caxton and the first printing press.”

“We’ve got the Musicians Union and the record retailers behind us, plus the Assn. of Professional Recording Studios. Even a major local charity

Charity Record

LONDON—Young Blood Records is offering to pay 2% of royalties from the re-release of a vintage Rod Stewart recording as a way of raising money for the children of the singer’s choice. The reissue features “In A Broken Dream,” released by Stewart more than 10 years ago and released then under the pseudonym of Python Lee Jacks.

The label on this new release is Local trade Music Week (which has publishing rights) and the British Broadcasting Corporation (which has broadcast rights)—were becoming too expensive, he continued, and now the record label has been extended to around 10 market research organizations, including the British Market Research Bureau, to see how costs and presentation of the chart process can be rationalized.

Another topic, the singles and album charts produced for the industry organization by the British Market Research Bureau was praised as “the best in the world, carried through with professionalism and impartiality,” by Tony Morris, head of the British Phonographic Industry’s charts committee, and managing director of Polydor here.

But these charts—the cost of which is shared between the BPI and the BBC—is making it a valuable tool in three configurations: seven-inch single, 12-inch single and EP (which would contain two previously unreleased items, “Cloud Nine” and “The Blues”).

Much Demand For Tito Disks

BELGRADE—The Yugoslavian people are still mourning the death of their leader, Marshal Tito, and the nostalgic mood in the country has created a great demand for records and cassettes in any way connected with the legendary leader.

Since the Second World War, there have been many releases that in one way or another demonstrate the Yugoslav president, and all have not been newly reissued. The year 1947, when Yugoton put out the song “To The Mountain Romaniacs” on 78 r.p.m. disk. Belgrade label RTB has exclusive rights to release Tito’s speeches, and its most recent issue has been the President’s address to the 1978 Congress of the Yugoslav Communist League.

In May, RTV1, Records, based in Ljubljana, released a series of six cassettes, four of them narrated dialogues dealing with Tito’s life, the other two a selection of popular songs about him.

The post-Tito period here has been characterized by a renewal wave of patriotism, and all labels have released recordings at least one patriotic songs and similar material. A single of the song “Yugolavija,” sung by the RTV1 choir, has become one of the country’s biggest hits for many years. Yugoton claims sales of 300,000 units so far.

Another pop single called “Come Nade Tito, We Take An Oath” has been performed by leading male artist Zdravko Colic, has sold more than 150,000 copies.

IVORY COAST SAYS SALES IMPROVING

Despite Problems Common To West African Countries

There are two record factories operating here, which together have a total of three album presses and one semi-automatic 45-press, with sufficient capacity to handle the output in sales which is occurring here. Sales of TIS de Disque (SOF), owned by Katherine Oro, has recently installed an album press to augment its singles press. Until Nov. 1978, this was the only plant in the Ivory Coast. Now, says Oro, the emphasis is away from singles completely. “A hit album,” she explains, “can sell perhaps 15,000 copies—provided the stamper doesn’t break.”

Thus, the SID factory, which was having difficulty during ends meet some time back, is now happily producing around 10,000 albums per week. It is the competitor here, Societe Ivoire de L’Industrie du Son (SIDS), which is the one common problem, that is their dependence upon imported stampers, since no matrix or censer has been set up in either of these limited fact- ory

Import Arm Is Winner For Teldec

HAMBURG—In the space of five years, the Teldec Import Service (TIS) has grown into West German’s largest record importer, with sales last year of 1.5 million units.

Now the company has moved into new sales space metre premises with space for 500,000 albums. More than 350 guests attended the party, and the offices, held to celebrate the occasion.

Teldec directors Kurt Richter, Gerhard Schütze and domestic sales manager Karl-Heinz Stekel were there to congratulate TIS chief Rolf Barro in his new office. In his turn vowed that the new facilities would enable TIS to offer even better service and catalog slower still than the present 15,000 titles.

The bulk of TIS’s business is conducted through direct sales to the trade: 90% of the company’s sales are made without benefit of any trade promotions. Its only minimum of promotion and advertising. The bulk of the product comes from France followed by the U.S., Britain and Japan.

Japanese imports account for 10% of the company’s sales. The possibility of Japanese pressings is given as the reason for this surprisingly high proportion.

The company also expects audio-visual recordings to assume greater importance in the future: TIS already has a comprehensive range of 75 direct-cut and 150 digital titles.
AUCKLAND—New Zealand prime minister Robert Muldoon recently attended a test screening of Ms Sex, and described the experience and the group to be "entertaining." This follows his dismissal of Ms Sex as something less than cultural (Bill, board. May 10, 1980) in the context of an attempt to prevent the country from having the 40% sales tax on records reduced. Muldoon was invited to see the show by the group itself, after the latter learned of his original disappointing reviews.

*THAMES*—A religious Greek newspaper Kathimerini has launched a strong attack on the state-run ERT radio station, describing the programming as "anachronistic and listless," lacking imagination and humor, and distinctly amateur in presentation. The daily says the problem is caused by ERT's submission to Greek government dictates; and the resulting "civil service mentality and lack of initiative" among its programmers. The paper also claims that station directors have the approval to use the funds of the left to replace worn discs and renew paper stocks, leading to the endless repetition of music. Kathimerini calls for a radical rationalization of the station's employees, for more live programming of all kinds, and for less government interference.

JOHANNESBURG—South African rock band Stringray will have their new album released in several world markets soon via Carrere Records, the result of a deal made by MIH Entertainment of Gresham Productions of Johannesburg. The recording, produced for R300 000 with the international market in mind, will be released through Carrere's links with Atlantic in the U.S. and with EMI in West Germany and Grammophon in West Germany. French release will be through Car- rere's own subsidiary.

HELSINKI—Noted Finnish jazz drummer Edward Wesala and Polish trumpeter Tomasz Stańczyk made a "secret" visit to India's Taj Mahal. Outcome is a new Stańczyk album for EMI produced by Wesala. The team is the only second jazz act to record in the acoustically unique Taj Mahal, and "wasn't easy to get permission to work in the temple, because of heavy security, but all the hard work was worthwhile."

* MEXICO CITY—Spanish recording star Raphael has surged to new popularity in this market via both his personal appearances and his Hapax tape, re-released here by Gamma. His latest hit is "Como te amo," which has reportedly sparked an increase of 200,000 and album sales of more than 100,000 in less than five weeks. One of the highest selling albums in recent years was Raphael's recent visit to this country was his appearance on the Televisa "Mas Mexico" concert program of other Gamma-handled acts, including Pedro Marín, Richard Clayderman, and the Los Angeles Philharmonic or- sym. On tour, the singer performed in more than one dozen cities, winding his stay with special ap- stent at El Palito and a one-night con- cert in Arena Mexico.

Diamond Deal

LONDON—Neil Diamond has signed a sub-publishing deal with Chappell Music in the U.K. for worldwide, excluding North America and France. The three-year contract covers Diamond's back catalog, current repertoire and future songs which will appear in his upcoming movie, "The Jazz Singer."

| International \n
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**Gold, Platinum Disks Down In U.K. Market**

LONDON—Further insight into the sluggish state of the market comes from the British Phonographic Industry's breakup of certified disk awards for the first four months of the year, which was substantially lower than for the same period in 1979. The RPI awards silver disks for sales of 250,000 singles and 60,000 albums; gold disks for 500,000 sin- gles and 100,000 albums; and plat- inum disks for one million singles and 300,000 albums.

There were two platinum 45s in last year's January to April period. This year, there's only one: Pink Floyd's "Another Brick In the Wall" (Harvest/EMI). There were 10 platinum albums certified in the first four months of this year, there are only seven, for albums by the Bee Gees, the Shadows, Boney M, F.W. Woolsey, Max, Ja- chet Jarre, the Boomtown Rats and Kate Bush.

In the gold single section, there were 12 awards for the first four months of last year. This year, seven, going to the Boomtown Rats, the Rolling Stones, the Pretenders, Kenny Rogers, Blondie and Fern Kinney. And the gold album sections drop from 35 in January to April period in 1979 to 25 this year, rang- ing from the Who's "Rock 'n Roll Swindle" soundtrack to the K-tel, television-promoted "Rhapsody In Black" by the Lon- don Symphony Orchestra.

"If public spending on recorded music from other sources, say, dele- gative central government, were to reach the total amount spent would prob- ably exceed $1 billion," says a recent report, "the public spending $184 million on the output of Brit- ish-based companies and that repre- sents 0.37% of total spending, so the industry has clearly lost ground over the past year."

**Mick To China**

NEW YORK—Mick Jagger is reported as going to the People's Republic of China public of this month, in pursu- it of plans for the Rolling Stones to become the first rock group to play there. He claims that the Chi- nese authorities made the original contacts, though he thinks "they're in a state of blind insur- ance as to what we're about."

**Ivory Coast: Sales Rising**

*Continued from page 48* to being awarded gold disks for his sales throughout West Africa.

Since last year's CFA franc has declined in price of disco repertoire to Europe and the U.S. has affer- ented into the market, the Ivory Coast market in this product. "The disco sound is for dancing," says Gluck, "and what the people here have to offer." Local people's natural inclination to dance to R&B and rock and roll has been on the move to rock and new wave. As a result, African music—which easily penetrates the local market—always uses the common language, of dance—has been gaining in popu- larity.

Reggae and disco, once reigning music forms, have been replaced by local music. "People prefer to use local music," says Gluck, "and Ivorians have grown more and more sophisticated in the execu- tion of their own music."

Local music is one of the main drivers of the movie industry, and the Ivory Coast's music industry seems more clearly defined.

There's some hope that the pres- ence of WEA's Gluck will help other re- cording artists to find their way to piracy before it reaches the proportions of, say, Ghana or Nigeria.

Catherine Oro has already at- tempted to encourage the law in favor of local producers, but was dis- appointed by an inept rule in which caused little hardship to the pirates.

Since then, there have been meet- ings with prominent members of the industry and the local judiciary, but—as elsewhere—the problem lies in the enforcement of the law which is in the intricacies of antipiracy effor- ts.

"So far, the International Feder- ation of Producers of Phonograms and Videograms (IFPI) has not don- ized us on our efforts. But I think we need more help than that," says Gluck, "and with piracy on the rise, difficulties with inflation and the high cost of living also play their part."

"The Yoruba music is a music that will be cherished forever in the Yoruba music, although not as high as in Nigeria."

"Others believe that more inter- national record companies should follow WEA's initiative in this terri- tory, to develop the market for their own repertoire, and to find product from here and elsewhere in Africa that's suitable for export to other world ter- ritory.

**Second Japan Jam Sparks Swift Advance Ticket $5**

TOKYO—Japan Jam 2 is shaping up as a solid followup to its 1979 predecessor, with 30,000 tickets sold during the first week of availability. This year's event, which will be held Aug. 16-17 at the Yokohama Baseball Stadium, will feature Cheap Trick, the Atlantic Rhythm Section and Kaipanta from the U.S. and the Southern All Stars and Spectrum from Japan.

Japan Jam 1 was staged Aug. 4-5 at the Enoshima Beach with the Beach Boys, Heart, Firebox, TKO and the Southern All Stars. It drew 55,000 people according to Masay Hayashi, director of Van Planning Inc., who sponsors the event.

"We changed over to the Yokohama Baseball Stadium because it's more convenient transportation-wise, and also because the Enoshima site cost so much money to install the equip- ment—actually twice what we origi- nally budgeted."

Hayashi continues: "Last year we learned much from Tom Hultet, president of Concerts West, who came with the Beach Boys. We're really grateful to him and to the ar- ist and staff who operated to make Japan Jam such a success last year."

Since about 5,000 non-Japanese, including many from the U.S. mil- itary forces, showed up for last year's event, Van Planning will have as eneices Tim Matas of the Far East Network, military radio station, and Copy, Japanese female deejay. Whereas tickets were a flat $13 last year, this year there will be four colors, ranging from a top of $20 to $9.20.

And whereas liquor was banned on the second day of Japan Jam 1, this year, beer and soft drinks and food will be sold in the stadium, just as during baseball games.

The venue holds 30,000, and Van Planning is hoping to fill it on both Aug. 16 and 17.

"We'd like to make Japan Jam 2 successful," adds Hayashi, "so that it can become an annual event, to be expanded into a one-week show go- ing to various cities of the country, including Sapporo in the North and Fukuoka, Hiroshima, Osaka in the South, as well as Tokyo and Osaka."
**International**

**Italy’s CGD-MM is Topping $$ Budgets**

MILAN—Delegates to this year’s CGD-MM conference, third since the dissolution of CBS-Sugar, told that the company had turned a profit of nearly $40 million in 1979, topping its budget by close to $10 million. This year’s turnover was fueled by a catalog expansion, and the growth of the movie business.

At the meeting itself, a three-day affair, Crepax, chairman of the board, and Crepax, managing director, Franco Crepax, confirmed that the company was looking to expand its catalog overseas and to the burgeoning video market.

As for the future, the major companies allowed that they were favoring acquisitions of foreign companies or joint ventures, in particular with French companies.

**French Anarchy Emerging?**

PARIS—Following the seizure of a number of "free radio" installa-
tions in France, the lawmakers are being pressed to force radio stations to sign licenses and to pay fees.

As of last year, 33.6% of the population polled in a survey said they were interested in the "free radio" movement, compared to 31.4% a year earlier.

The lawmakers are being pressed to enforce the law and to make sure that all the radio stations are licensed.

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**Czech Jazz**

**...Continued from page 50**

However for export purposes, the highlights of the EP series will be put out in a two-album package. For the time being it is a natural marketing for many foreign territories but at least offering a chance to hear contemporary Czech jazz.

In finished-product terms, mater-

ial comes only to everyone of speaking at the concert, but nothing is said. In the end, the company is facing the problem of a lack of capital, and to some extent, a lack of capitalization. The company has agreed to open a new experimental station within the next year.

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**JAPAN**

(Courtesy Record News) As of 7/9/80 SINGLES

1. ALOHA KOALAS
2. SABU
3. INDIAN SUMMER
4. WINDS OVER THE WALL
5. JIMMY DAVIS
6. THE SPACEMEN
7. EDDIE COCHRAN
8. THE WANDERERS
9. THE BEACH BOYS
10. THE DEAD

---

**NEW ZEALAND**

(Courtesy Record Publications) As of 6/29/80 SINGLES

1. 16 12 THE WALL, Split
2. 15 13 THE ANGELS GREATEST, Split
3. 14 11 THE RIVER, Split
4. 13 10 THE ROSE, Split
5. 12 09 THE PINK FLOYD, Split
6. 11 08 LOVE, Split
7. 10 07 SPLIT, Split
8. 09 06 GUTS, Split
9. 08 05 HOPE, Split
10. 07 04 SAY, Split

---

**SWEDEN**

(Courtesy GFL) As of 6/30/80 SINGLES

1. SING SOLO IN SWEDEN
2. OVE ANDERSON
3. DETI INN
4. THE SEVIO SINGERS
5. THE BAND
6. THE OASIS
7. THE WANDERERS
8. THE SPACEMEN
9. THE BEACH BOYS
10. THE BEATLES

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**EMI Sale**

LONDON—What’s described as the “largest” sale of vintage phonographs, gramophones and access-

ories has been staged here Sept. 27 by EMI Music. The sale is part of a series that has been a series for many years. The sale is of interest to all collectors, even the most avid fans of the EMI arch-

ives, a huge collection of written material, cards and records dat-

ing back to the company’s days.

The event is expected to attract collectors from all over the world.
Early Play For Stones In Canada

TORONTO—Canada jumped the gun on the official release date for the Rolling Stones’ “Emotional Rescue” LP by as much as four days after their local station CHLG-FM (Q-107) premiered it during the afternoon drive shift, Monday, July 11.

WEA Canada had pegged Thursday as the official media release date, store copies being racked the following day. CHLG-FM’s program director, Gary Slaight, declined to reveal his source for the advance copy of the long-awaited Stones LP.

He did say that a phone call from ACO Records in the U.S. late Monday afternoon, requesting the station cease playing the LP, was ignored. A call from WEA head Larry Green, shortly following, again requesting the LP to be withdrawn, was honored.

However, by late Tuesday all three FM rock stations in the market were on the air, all to the chagrin of WEA here.

By Wednesday, still one day in advance of the official media release date, stations as far away as Edmonton were also premiering the new album.

While there is no evidence to suggest this be the case, a London press conference staged by the Rolling Stones on Monday could have been the source of the leak, allowing that a U.K. advance copy was air-shipped to Toronto.

Part of the British press conference was used to release the entire album by competing Toronto station CHUM-FM which used a Mick Jagger interview to good advantage in the airing of the LP.

Music Shows Suffer From Poor Weather

By DAVID FARRELL

TORONTO—Damp weather conditions across Canada threatened to cancel several major music festivals in Ontario and Alberta over the Canada Day Weekend, but in the true spirit of show business, the worst was avoided.

The most successful, financially, of the three was staged in Edmonton, June 29. Billed as the Edmonton Cirkus, headliners included Foreigner, Ian Hunter and Prism.

Approximately 30,000 paid between $20 and $25 for the outdoor event, held at the Commonwealth Stadium. The $20 fee per ticket, which had been posted at the time of writing but co-producer Doug Pringle insists was made some money for the Montreal investment group behind the Cirkus event.

“I’d say that our promotion of the show was hampered by the awful weather—we had our legs in the air past few weeks. I mean it is pretty hard to sell a show when its pouring buckets all the time. We had straight rain four days prior to the festival, but the gods were with us on Sunday and Monday. It cleared up and we sold out,” says Pringle.

It was the second annual Edmonton Cirkus, so named because of the tie-in promotion with local rock FM outlet CIRK, better known as K-97.

Pringle and his backers are considering a second outdoor festival in the market this year, but at this time it is only in the “discussionary stages.”

Three unfortunate were two Ontario promoters involved in major country music festivals. Both were confronted with cold and wet weekend conditions which contributed significantly in low attendance figures at the weekend.

At Rockpax, one of the satellites of the shows at Rock Hill Park and Mohawk Raceway, the Saturday (June 28) Rock Hill festival featured top name country acts such as Willie Nelson, Barbara Mandrell, Skeeters Ridge and John Conlee. The original estimate was that more than 60,000 people would show up for the show, but fewer than a quarter of that amount braved the wet weekend for the show that had a $30 ticket price at the gate.

A two-day event staged at Mohawk featured Roy Clark, Mel Tillis and George Jones, among its top billing. As like the Rock Hill date, all performers showed up for this two-day, Saturday-Sunday, event which attracted about 24,000 fans all told. Promoters of both country shows were unavailable for comment immediately, though in the following the shows answer questions about covering expenses. Rain insurance is often difficult to collect, even under the worst conditions.

Toronto Back Via TV Music

TORONTO—Veteran recording industry figure Martin Orott is back in high profile, following a “brief break” after the Infinity Records office was closed up last year. Orott was general manager of the Canadian division.

Orott is consulting the all new Multi-Lingual Television (MTV) company based here, developing a series of contemporary music shows both for use on the channel and abroad.

Aside from this, he is involved in the special events and fund-raising committee for the new Massey Hall concert hall complex. Without revealing details, Orott says a major concert series is being planned for June of next year which is to involve a number of big name artists who first cut their teeth at the old venue. A record series will also be pulled from this project.

On the day-to-day side of the disk business, he is involved in Nova Records, a new Maritime label developed by Peter Christakos who also owns and operates Scorpio Productions. Orott is handling marketing and promotion for the label in central Canada, although distributions is handled through Pickwick’s Intercan division.

Two front-line releases now available are “Oakley” by a group of the same name and “Soundtrack For Pegasus I” by Ram. Oakley is fronted by the late Richie Oakley who hit in the early ‘70s with the group Soma, then signed to CBS.

On the other hand, a number of independent groups have been signed, including the Canadian Romantics from Toronto.

Canada

EASTERN BOOTY—Canadian recording star Frank Mills receives Japanese plagues for sales and artistic achievements in that country from Atsutaka Torio, Polydor’s director of international repertoire. Mills’ “Poet And I” album has reportedly sold more than 70,000 copies in Japan.
Dealers Hear & See NARM Selling Tips

Continued from page 6 for a hypothetical woman singer/songwriter.

PhotoGram's Haywood pointed out that she must be different from other singers if she is to sign her. And immediately made that point by describing the philosophy of his company. He also must be able to align her with the right people and Wood touched on his marketing and promotional campaigns.

Capitol's Martin, he would try to create an image for the artist working closely with her manager and radio people. He has carefully time the release of their product. Working closely with the pop department is a must, he said.

CBS Slaughter insisted the music should dictate the direction of the marketing campaign and not the other way around. Five areas must work in conjunction for the success of an artist. These include promotion, merchandising, publicity, the art department and sales.

Lawyer Markham mentioned an attorney's role is only to protect the artist and not to evaluate that artist's creative ability. The entire group agreed the key element is a good producer. And on the other hand, WCAU-FM's Johnson said if his audience does not respond quickly to a record, it's pulled off the air. He gives the record about 10 days.

Concert promoter Washington wanted an avenue to adequate and possible the validity of bringing that artist to his market. In addition, he noted that the performer must have strong rapport. Associated Booking's Wing carefully handles an artist's career to build it over a period of years. He believes the act is prime to tour six to eight weeks after the release of his record.

I&M Markets 16-Cut Winners' LP

NEW YORK—A 16-cut album, "Winnies," is being marketed through record outlets by WJBX LPograms Records & Teleproducts Inc. via manufacturing and distribution by RCA Records.

I&M, principals of which are Ira Pettelman and Morris Levy, released in conjunction with Cashbox's annual LPs of the Year a "Study 54" two-LP set handled by PolyGram Distribution Inc.

According to Ira Pettelman, the nine 58 cut "Winners" package, produced and conceived by WJBX LPograms New York disk jockey Frankie Crocker, will be supported by a radio and television campaign, although its availability will be through record outlets only.

The company is offering a campaign with funding in the reported figure of $40,000, started Tuesday (1) with national radio ads which will be continued. Sunday (21) of July 21, 1975 in the New York, Los Angeles, Chicago, Philadelphia and Boston markets.

Rock'n'Rolling

Continued from page 14

merely "unsavory and diseased," but the retailer was not believing in "a shameless or indecent manner" by putting LPs on these shelves.

Hurrah, the pioneer rock disc, has launched Hurrah Video Music, music video production, formed in conjunction with Intake Productions, to tape acts playing the clubs.

This means that Hurrah can deliver broadcast quality one-inch and 4-inch multi-camera videotapes for acts appearing there. Performance tapes already completed include shows by Lene Lovich, Dirty Looks, the Cure, Suicide and the Gang of Four.

VERSATILE BANKRUPT

NEW YORK—Versatile Records here has petitioned the bankruptcy court of one of the music industry as well. A crossover hit has resulantly more sales than a chart hit.

Minor took Steve Restivo, EM/ IA national promotion director, with him to A&M, and also added Gary Butice as national singles director. The latter had been national promotion director for Warner/Curb Records.

ROLLING STONES—Emotional Rescue, Rolling Stones, COC 16159 (Atlantic) 1.85. "Some Girls" marked the Stones' return to commercial viability in 1978. Though some rumbles of "sellout" were heard as the discussed "Mambo No. 1," this LP is generally heralded as the band's first important product since 1972's landmark "Exile On Main Street." Indeed, the Stones are a rejuvenated entity in 1980. Once in danger of being considered rock's reigning counterculturalists, many believe the company have not only regained respect, but now reach fans younger than the generation of the band.

"Winners," for example, sold 20,000 copies in the first week, a feat only previously achieved by "Let Me Go." Richards' self-esteem is明显的, but he has not yet achieved the success he desires in his solo career. If "Fingerprint File" and "Emotional Rescue" are not the hits he needs, he has yet to find his formula.

Some may still shake their heads at this disco framework, but a peek in the past reveals this label has been making dance music through out its career. If "Fingerprint File" and "Emotional Rescue" are not the hits he needs, he has yet to find his formula.

The Rolling Stones traditionally have nothing good to say about women, and "She's So Cold" belows a common complaint. Richards' and Wood's guitars play tag in this one.

Richards has sung solo on only four songs in the Stones history, "You Got The Silver," "Happy," "You Don't Move Me," "Make A Move" and "Rain." And "All About You," so the latter is somewhat of a rarity. His name, however, was listed in this cloistering countryside gem.

The melody swells with nuances and the chord changes, but it's the lyrics that give this song its razor edge, as evidenced in this sampling: "If the show must go on, let it go on without you/I'm so sick and tired of hanging' around/just like a jerk you who/tell me lies and let me think they're true."

"Emotional Rescue" is the Rolling Stones' 27th U.S. album (greater than LPs and live package included), and it marks the second LP of its last renaissance. As the longest surviving rock band in the history of pop music, the Rolling Stones are again exploring their boundary.
DIRT BAND—Make A Little Magic, United Artists LT1442. Produced by Jeff Hanna, Bob Edwards. This latest album from the Dirt Band is a pleasing package of easy rockIN' tunes, most with catchy choruses. Vocals are characteristically tongue-in-cheek, with Nicoletta Larson adding her vocal charms on three tracks. Especially notable is Jann Jannison's electric and acoustic harmonica work and also Geoffry Morris's slide guitar on "Too Good To Be True." One of the most pleasant tunes on the album is the title track which is currently in the top 50 and climbing.

QUEEN—The Game, EMI SE531. Produced by Queen. The album was marketed being marketed as "Judy jazzy feel soft sically adept his more Davies." Long enjoyable, with this album many of the components are old-fashioned in the best way. Taped in 1961, King Louis was well past his peak as a trumpet player, but he retained his ability to swing. The rest of the players on the album fare well, including bassist John Paul Jones, who adds some tenor to the new rhythm. Best cuts: "Revelry," "Dreams Of Love You."

LOUIS ARMSTRONG—All Stars—Storlyville SL0412. Produced unlisted. Taped in 1961, King Louis was well past his peak as a trumpet player, but he retained his ability to swing. The rest of the players on the album fare well, including bassist John Paul Jones, who adds some tenor to the new rhythm. Best cuts: "Revelry," "Dreams Of Love You."

GEORGE LEWIS—In Concert, Storyville SL0412. Produced unlisted. The aged New Orleans clarinetist cut through the fog of 1954. This has been George Lewis's latest album. His work with the big bands of the 1930s and 1940s was recognized as authentic and winsome. Lewis is so creative that he can play both sides of the same coin. Lewis is a master of the clarinet. The tunes are all unadulterated blues and jazz, with Lewis's harmonica and piano work. Best cuts: "Ballyhoo," " Jamaican Rumba."

JIMMIE RODGERS—In The Mood, EMI SE5311. Produced by Tom Dowd. The album is simply a great collection of songs. A mix of country and blues, the album contains such memorable songs as "Making Believe," "My Heart's In The Rockies," and "Bakersfield." The album is a must-have for any fan of country music. Best cuts: "Bakersfield," "Memphis."
JOHNNY LEE—‘Lookin’ For Love (3:36); producer: Jerry Boy-\n\nlan; writers: Wanda Mallete, Patti Ryan, Bob Moncrief, pub-\nlisher: Southern Nights ASCAP. E470404. This latest single is from the \n\n\n\nN.Y. MUSICAL REVIEW

NEW YORK—One of the most \n\n\n\nLos Angeles—Leah Kunkel \n\n\n\nL.A.’s New Way Firm Doing It All

• Los Angeles—New \n\n• Bill NSH—Two Drinks From Forget-\n\n• Daddy Stephenson

T.G. SHEPPARD—Do You Wanna Go To Heaven (3:38); pro-\n\nducer: Buddy Killen; writers: Carl Perkins, Buddy Killen; \n\n\nBOOKS & GIBEL—Come To America P8047. (3:36); pro-\n\nducer: Buddy Killen; writer: Barry Peters; publisher: \n\n\n
domestic

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55

55

55
<table>
<thead>
<tr>
<th>#</th>
<th>Chart Position</th>
<th>Album Name</th>
<th>Artist</th>
<th>Label</th>
<th>Radio Airplay Sales</th>
<th>Billboard Sales</th>
<th>Cassettes</th>
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<tr>
<td>1</td>
<td>1</td>
<td>21st Century Spacewoman</td>
<td>Hall &amp; Oates</td>
<td>RCA</td>
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<td>Virgin</td>
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<td>3</td>
<td>3</td>
<td>Make Your Mind Up</td>
<td>The O'Jays</td>
<td>Epic</td>
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<td>4</td>
<td>4</td>
<td>Can't Help Myself</td>
<td>The Jackson 5</td>
<td>Motown</td>
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<td>Motown</td>
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**NOTES:**
- The chart ranks albums based on radio airplay, sales, and cassettes.
- The ratings are for the week ending July 12, 1980.
- The chart includes Top LPs & Tapes chart.
In Fond Memory

Irving Silverman

July 26, 1939 - June 26, 1980

A man who was admired and respected by his family, friends and those who worked with him at Stratford Distributors.

You will be missed, but our love for you shall never fade.


Scott Young's Chain
Buys 8 Handlsmen

Billboard photo by Tom Gibson

MORE LONG-TERM MUSICAL INVESTMENTS...Jim Mazza and singer Kim Carnes share a friendly moment at a party the label threw in L.A. recently for its field promotion staff. Carnes' "More Love" is a top 20 pop hit.

Midwest and dodged更好地.

Ross says the safest draws are MOR performers and straight rock performers. "We'll trade some acts that are hurting," he says; "acts that have supported in the past and now want to move up to headlining status. They should be doing that too in terms of normal career growth, but caution is preventing it at this point."

For fortunately those middle level acts, there is more demand and better money available for opening slot performances than was the case a year ago."

"Last year you'd get a headliner and the park, and for $5,000 per act for $1,000 to $2,000," says Ross. "Now even the biggest draws want opening acts that mean ticket sales; they're willing to spend $5,000 to $7,500 for real good support acts."

One result of this scarcity situation is that more and more tickets are being purchased in the closing hours on the day of shows, leading to sleepless nights for many promoters. "Kids are holding that money tight," says Ross.

Ross gives the economy 60% of the blame for the soft concert situation, but he attributes 40% of the blame to the economy. "For the past 1½ years the business has been slow," he says. "We haven't found a hot bowtime, leading to sleepless nights for many promoters.

The key to a turnaround: "Better (Continued on page 62)

Tower Records and DJ's Sound City chains are his customers. He has another 500 mail-order customers. His three employees, Denny Vaughan, Charley Able and John Edstrom, make more than 60 years of wholesale selling experience.

Lou Sebok, former Deco and Decca salesman, who heads Red Enterprises, a major Eastern schlock supplier, has five route personnel. He's racking schlock for 30 months.

What's the future of racked cutouts? McGraw sees return policies and release schedules as basic in determining what acts go and what don't. "We try to make sure that the cost of doing business is not exorbitant," he says. "Serv-\nices are the key focus of our strategy. We have a very strong profit. We're ranked up and shipped it to the bank. The bank found the experiment didn't sell. Cupples volunteered to buy the goods back.

In order to compete with a market glutted with schlock suppliers, he decided to try racking him. He now serves more than 250 accounts from California to Bermuda and Hawaiian islands. He also warehouses in Seattle as Pacific Record Sales.

Longest in racking schlock is Jim McGraw of Viking Records located in L.A. He has racked cutouts from 1902 to 1980. We have 35 people out across 30 to 40 state territories, says McGraw. "racking overstock in accounts."

Vern Cupples of Western Record Sales, Richmond, Calif., got into racking cutouts by accident six years ago. He was approached by a bank to conduct a pilot on using records as a premium to gain new accounts.

When the then novice Cupples got his cutouts order, he was embraced. He raised to find out from them that was in poor shape, with damaged sktr*w and stickout cover. He cleaned it up and shipped it to the bank. The bank found the experiment didn't sell. Cupples volunteered to buy the goods back.

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<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>(Producer) Writer &amp; Label</th>
<th>(Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>COMING UP... Paul McCartney</td>
<td>36</td>
<td>47</td>
</tr>
<tr>
<td>IT'S STILL ROCK AND ROLL TO ME... Billy Joel</td>
<td>50</td>
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<td>THE ROSE... Barbra Streisand</td>
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<tr>
<td>LITTLE JEANNIE... John Denver</td>
<td>101</td>
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</tr>
<tr>
<td>CUPID... Bee Gees</td>
<td>46</td>
<td>48</td>
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<tr>
<td>STEAL AWAY... John Denver</td>
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<td>THE LINE OF MUSIC... The Bee Gees</td>
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<td>TAKE A LITTLE RHYTHM... Allee Willis</td>
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<td>INTO THE NIGHT... Kenny Rogers</td>
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<td>OLD FASHION LADY... Cass Elliot</td>
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<td>JO-JO... The Osmonds</td>
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<td>EVERYTHING... T.S. O.R.P.H.A.N.</td>
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<td>I CAN'T LET GO... Linda Ronstadt</td>
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<td>THE BARGAIN... The Isley Brothers</td>
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<td>LOVE You... Bee Gees</td>
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<td>LOVE THE WORLD AWAY... Barry White</td>
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<td>SHE'S OUT OF MY LIFE... Michael Jackson</td>
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<td>MISSISSIPPI... John Anderson</td>
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<td>WHAT A LADY WOULD... Quincy Jones</td>
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<td>LOVE THAT GOT AWAY... B.J. Thomas</td>
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<td>ALABAMA GETAWAY... The Osmonds</td>
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<td>LOVE OF MY LIFE...rapemakers</td>
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<tr>
<td>JUST A MAN...rapemakers</td>
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**Star Performers:** Stars are awarded on the Hot 100 chart based on the following upward movement, 10-Strong increase in sales / 1-10 Upward movement of 4 positions / 1-10 Upward movement of 6 positions. These numbers are based on the number of singles that block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Association. Of America seals of caryon’s “million seller” (Seal indicated by bullet). Recording Industry Association. Of America seals of caryon’s “two million seller” (Seal indicated by bullet).
We have on hand what you have in mind.

We had you in mind when we designed our PM-2000 mixer. That's why this is the mixer that more than meets your performance expectations. And feels the way you want it to feel.

The layout is simple and uncluttered. Yet the PM-2000 is sophisticated, versatile and rugged. It's been proven equally adept in broadcast and recording, both at fixed installations and on the road.

With 5-position, 4-band eq, and six independent sends on all 32 inputs [24 channels also available], plus a full-function 14 x 8 matrix, the PM-2000 has earned a reputation as the consummate console. Distortion and noise specs are as low as much more expensive studio consoles.

Write to PO. Box 6600, Buena Park, CA 90622 for complete information. We're confident that the more you know about the PM-2000, the more you'll realize it's the mixer you have in mind. And the PM-2000 is available at select Yamaha dealers now. So you can have it in hand, right away.
Court Stops Singer Posing As A Platter

BY JOHN MEHNO

PITTSBURGH—A federal judge here has issued a court order that establishes a series of guidelines for singer Tommy Cooke in claiming association with the Platters to obtain bookings.

The latest in a series of six months after Cooke received a six-month suspended sentence with the provision that he refrain from any involvement of the Platters. In the latest ruling, Cooke, a Philadelphia resident, was convicted of forging an injunction handed down in April 1979 and was also found guilty of two other charges, including a one-month suspended sentence, imposed in December 1979.

In a related order, Judge Gerald Weber says that Cooke has consistently ignored the prior orders of the court and will continue to do so unless strictly restrained and controlled.

Concert Profits Off

Continued from page 59

backing up and dropping the ticket prices. Make it more fun for the kids and adults alike, please.

Barbara Skydell, executive vice president of Premier Talent, offers this:

“Some shows have been successful in booking children. Some of the others thought we would do extremely well, they're just not making a whole lot of money, just the same thought they would have booked Jan & Dean because we had a hit, and we think it's the same act and we did extremely well.

Yet Veren is one of the season’s acknowledged disappointments, averaging 65% of capacity for his last concert. Please give up your own ticket expenses, because they are not making a lot of money.

Shelly Shultz, head of the music department of International Creative Management on the East Coast admits, "Our business is definitely down, it's worse than last year.

Our suggestion is for the promoter to be more inventive," she says. "You might try opening some shows up and give more money to their shows. Meanwhile we’re being more cautious. We’re trying to be careful, starting back three to two days in many places and avoiding certain secondary markets.

Shultz believes rock acts are more reliable draws than MOR performers. "MOR acts are more reliable last moment. People with families will wait to see if they have money left before going to concert halls. But rock and roll fans will find the money even if they can't pay the rent or buy a drink.

Allan Bregman, vice president of West Coast operations for the New York-based Booking A.L.R., says the concept of booking a L.A. troupe in Chicago is a success.

This big upfront seller is Barry Manilow; his best selling subscription series is MOR (Barry Manilow, Dionne Warwick, Ben Vereen.)

Mobile Fidelity

Continued from page 14

In real-time duplicating the master tape is played and copied at standard stereo quality. The master tape is recorded onto original master tape quality, which offers a greater frequency response and improved signal-to-noise ratio. Real-time duplicated cassettes are also being marketed by New York-based In Sync Laboratory, and audiophile cassettes from digital master recordings are available in the CBS Records Masterdub $14.98 list price.

The recent Sugar Ray Leonard-Roberto Durán fight may be remembered as "the fight that saved rock n' roll." Many concert promoters, hurt from the concert slowdown, have looked to this fight to keep their shows from losing money.

Mobile Fidelity will also offer a special title, a special set of audio cassettes which will provide an additional level of audiophile listeners the opportunity to own a set of their own.

The product has been widely talked about, says L. C. Pare Simon show. Most of these sets will be sold for $7.50 each.

C)BS is believed to be planning a $5 million program which would provide retailers with up to five free copies of select catalog product. The concept has been widely talked about, says, "CBS released a list of five records which would be made available mainly in pop outlets.

The Country Music Ass’n has detailed questions to many of its 800 U.S. stations, seeking a list of the concerts they are attending. It’s only been a few weeks, and the heart of the summer season is still far away.

The survey patterns itself after the continuing radio station programming canvases by the CMA shortly after it was formed more than two decades ago.

The CMA also plans to publish results of its first consumer record buying habits questionnaire, started at the recent Fan Fair in Nashville. The organization is sitting through its 35th year.

July started out the strongest of any 1980 month so far with the simultaneous release of the Rolling Stones’ "Jagger,” and Van Halen’s "Big Ticket.” The latter was distributed by Warner Bros. to do produce the next album. Alan Par- son’s and Freddie Piro produced the pilot discs . . . A "MAGGIE WILLIAMS" super-fan was also in town for the Van Halen concert.

The Rolling Stones’ "Jagger” has been licensed to some 200,000 dealers, and the Van Halen’s "Big Ticket” has been licensed to some 140,000 dealers.

Anticipate black recording industry bras to flex new muscle in the months to come when the wake of closed door decisions made at last week’s Black Music Ass’n confab in Washington will begin to filter through from the boardroom to the public. Youngsters who want to know why blacks don’t have the same clout in policy making as black music does in the marketplace may be surprised to find out from who sits behind studio consoles to why small black retailers are often the last to receive merchandising moves.

The Chrysalis Group is coproducing "Babydoll,” a Brit- ish film with a reggae theme that has already gained con- siderable buzz. Producer Wes Walker of Chrysalis is planning to sell the film’s rights to "Evita" for upward of $7.5 million plus points. Likely buyer is EMI Films, . . . Tom T. Hall, Nashville singer/songwriter and producer of "Reminiscing” the annual budget for the 1980-81 season or its initial $17.50 ticket Top con- cert in 1979.

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People called Ambrosia's "Biggest Part Of Me" the year's best single.

They're going to have second thoughts when they hear "You're The Only Woman." It's the second single from the band's *One Eighty* album and within weeks people will be calling it the year's best. Ambrosia won't be drawn into this discussion. Instead, the group invites you to check out *One Eighty*, a tour de force album from one of the great bands of our time.

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"You're The Only Woman" (WSR 49508)
Produced by Freddie Piro & Ambrosia. Associate Producer: Billy Pfordresher.

On Warner Bros. Records and Tapes.
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"Emotional Rescue"

Contains the single, "Emotional Rescue" # RS 20001

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