NASHVILLE—The traditional versus contemporary battle within country music is stirring both problems and progress at South Central area radio stations.

Upward ratings, younger demographics and more full service efforts are the by-products as these stations intricately balance their playlists with an eye toward pleasing the broadest possible spectrum.

"Almost every country station tries to position itself in the middle and serve both worlds," says Les Acree, program director at WMC-AM in Memphis. "If you have the right blend, you can do it."

WMC strives for that blend, selecting music aimed for its 25-34 age demographic. Acree feels the pendulum has swung from traditional material to more contemporary in the past six months, a trend he expects to continue.

The Memphis station helps maintain the balance between the two forms of country music by its use of the golden oldies, running a 60/40 ratio of new to old.

WMC's 36-record playlist is bolstered by occasional play from album cuts, advises Acree.

A blend of traditional with modern country. That's the mix at WPOC-FM in Baltimore, according to program director Larry Clark.

While the Baltimore outlet plays such hot acts as Dolly Parton, Ronnie Milsap, Eddie Rabbit, Kenny Rogers and Dottie West, it is also fanning with such traditional based acts like ... (Continued on page 27)
POCO UNDER THE GUN

Running hard and free, and UNDER THE GUN

Their new album features the title track single and 9 more fabulous new songs produced by Mike Flicker.

**SEE POCO COME THROUGH ON THEIR NATIONAL TOUR**

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Peter Golden / Bill Siddons
CROSSLIGHT MANAGEMENT LTD.
1592 Crossroads of the World/Hollywood, CA 90028 (213) 462-6156
LOS ANGELES—Just as the current business climate is rough on new acts, it’s making it harder for new managers to break through. In time of economic distress, labels are more likely to stick with established managers they’ve dealt with in the past than take a chance on a relative newcomer.

But an informal pool of several fledgling managers potential that those L.A.-based New- man Epstein, manager of Karla Bonoff, And-lea Gold, Kenny Edwards and the Creottons: “Many new acts need things that big, busy managers can’t give them.”

LOS ANGELES—WEA upper boss Henry Droz is more bullish than ever on industry potential. “June 1980 was our biggest June,” Droz says. “June 27 was the biggest day in our over-10-year history and the last week of June was our biggest week ever.”

“Equally gratifying was my visit with Ohio accounts. I was so exulta- rated I intended to combine more field visits at the end of the year, before the conventions, in late July. I want to go to Minne-apolis and will go into the south. I found our national problems are not insoluble. We as an industry certainly have problems. But after talk- ing to John Cohen and Paul Davud and their people, it’s definitely ahead for WEA.”

WEA intends to maintain its present store merchandiser staff. Its office and field staff in general have not been and will not be pared. Droz states. “Our sales staff are not intended to cut down on the number of accounts we are serv- ing. If anything, we will add more black card accounts. In going back over the past year, WEA finds the small black dealer adds more excitement and breaks more new acts than any busi- ness segment during that time. Yes, sometimes we lose money handling that small an account. Overall, the benefits make up for it.”

WEA does not expect to cut down on its present distribution service either. “We are setting national ways for certain type of shipments. We anticipate overnight shipment on or- orders received that day to continue. “We are not cutting down on warehousing branches. We are ex- panding. We will be closing Boston. But in place will be a super New England distribution facility, more than double the size of the present facilities serving the Northeast.”

“We are working on the notion that it is possible to make a good record in cubic space for WEA. At the new warehouse, we are introduc- ing an innovative electronic business order fulfillment system which will keep us from the past.”

“Mike Spence is moving Cleve- (Continued on page 14)
NEW YORK—Although the attendance and dollar figures have not yet been fully tabulated, George Wein, producer of the Newport Jazz Festival, confidently proclaims that this year’s show is “more successful than last year’s,” and probably the most successful held in this city since Wein moved the program here from Newport, R.I. eight years ago. Wein is basing this claim of success on the fact that most of the 44 shows in the program were soldout, and that audiences have expressed enthusiasm for the fare provided and the format in which they have been presented.

This format, with which Wein has been experimenting for the last couple of years, has resulted in slickly staged concepts shows consisting in specific themes such as the tributes to Charlie Parker, Ford Astaire, Eddie Jefferson, Duke Ellington, the tap dancers, women who made blue notes famous, and a celebration of swing.

He has also drawn together some of the best jazz pianists in the business for a series of highly successful solo jazz piano concerts, and he continues to experiment with increasing degrees of success, with outdoor concerts (a la Newport) in places like Waterloo Village, N.J. Hempstead, N.Y., and with the popular 52nd St. Jazz Fair. Wein has also gotten over the early hurdle of late starting and late running concerts, and most events have worked with almost clock-work precision, thereby eliminating the nightmare of staggering production crews over various stages. There are still problems, many beyond Wein’s control, in trying to figure out of this nature in an urban setting.

They include halls where the acoustics are quick, fast, muffled, or any desired, equipment plagued with woes, and in some cases, poorly rehearsed and poorly executed康.

Nonetheless, with the show now running in the black for the second consecutive year, and Wein working closely with a talented group of producers and directors—Ir a Golier, Rigmor Newman and Richard Sutterhalter among them—a viable future

(Continued on page 20)
We've always looked up to The Charlie Daniels Band. They've made music the whole country could be proud of.

Now, they've written a song that talks about pride "In America." A song that's on its way to becoming a new anthem.

Just as Charlie, himself, has become something that's new to this generation of Americans.

A hero.

"In America" The Charlie Daniels Band's smash single is featured on "Full Moon." Their new album.

Available now, on Epic Records and Tapes.

See The Charlie Daniels Band on tour in America:


Produced by John Boylan for Sir Charles Productions. Management Sound Seventy Corp.

www.americanradiohistory.com
Centralized Services Are the Key To PolyGram Regrouping

VIDEO MEET COMMITTEE IS NAMED

LOS ANGELES—An advisory committee of members from various segments of the music, video and audio industries has begun working on program elements for Billboard's second International Video Music Conference slated for Nov. 20-23 at the Sheraton Universal Hotel here.

Members will help to shape panels which will present the increasing relationship the world music industry has in the burgeoning video entertainment business.

On the advisory committee are:

Cy Leslie, president of CBS Video Enterprises, New York, and chairman of the newly formed RIAA Video Council.

Robert Lombard, associate producer/representative, Kramer-Kochlin Studios, Los Angeles.

Bob Emmer, Alive Enterprises/Alive Video, Los Angeles.

(Continued on page 38)

COMING UP—Paul McCartney, right, discusses an upcoming shot at a London Garden with Keith MacMillan, director for Keef Co., as they prepare to complete a video version of "Waterfalls," a single from the "McCartney II" album. Keef & Co. also recently produced a video version of "Coming Up," the first single from the LP.

Bogart Boardwalk Label Builds From Promo Base

LOS ANGELES—Though Boardwalk Records will not make its first product release until September, Neil Bogart is sending newly appointed promotion vice president Scott Kranzberg on a nationwide search for four regional reps and a national promo director.

"We will be releasing three albums in September," says Bogart. "As yet we have consummated no definite distribution agreement. But as a former promotion man, I know promotion is the ground work for Boardwalk."

"A perfect example of the way we work is our total promotional campaign behind Jon Peters' production of "Candydysch."" Kranzberg notes. "Although the film doesn't re- lease until late July, the quick charting of the movie's theme, 'I'm Right,' a CBS release, proves the effort we made."

Bogart declares he will visit the U.K. and Europe before the better part of September, nailing down foreign licenses for the label. "I am more interested in better royalty rates than I am in big advances," Bogart adds.

To yet another move for the new label, Bogart hired former Casablanca Records associates Ellen Wolff and David Shen as vice presidents of musical services and business affairs, respectively. (See Executive Turntable.)

Bogart states he will continue to fill out his executive organization even though distribution has not been finalized. He says the label's thrust of Boardwalk will not be forthcoming until domestic distribution is set.

NEW YORK—Writers Nick Ashford and Valerie Simpson, with six ASCAP awards, and Jobete Music, with 11, emerged as top writers and publishers, respectively, for top pop and soul, adult contemporary trade charts in 1979. Awards, presented at a climactic ceremony, was recently elected ASCAP president Hal David.

The ceremony, which also awarded artists, producers and labels associated with the hit songs, were made at celebrations Wednesday (9) in New York. Los Angeles and Nashville. ASCAP honored 127 songs with 17 multiple writer awards and 18 multiple publisher recipients, including some with foreign performing rights organizations with reciprocal agreements with ASCAP.

Following Ashford & Simpson as top winners are Don Fekaris & Freddie Perren, Rick James, Roy Ayers, with four awards each; and two awards each by the Isley Bros., Keith Richards of The Rolling Stones, and Kenny Loggins, Mike McDonald, David Pack, J.D. Souther and Red Temperton (PRS).

Almo Music was the second most honored publisher with eight awards, followed by April Music, six; Chappell and Nick-O-Vall, five; Impulse Music and Perren-Vibes, four; The Commodores Entertainment Publishing Corp., three; Arista, Bovina Channel, and WLW Enterprises, two.

NEW YORK—In New York, the awards, in the form of plaques, were made at ASCAP headquarters with ASCAP's Hal David, Gerald Mark, Paul Marks, Paul Adler and Karen Sherry serving the presentations. David received an award for "I Never Said I Love You," cowritten by Archie Jordan and cut by Orna Licia (MCA).

In Los Angeles, board member Arthur Hamilton along with representatives from independent publishers, including (Continued on page 21)

FBI Seizes Bootlegs In Colo. Stores

By DICK KELLEHER

DENVER—At least one Denver record store was involved in a recent seizure of bootleg records by the Federal Bureau of Investigation.

Larry Miller, a public affairs officer for the Denver FBI office, says his office is concerned with the matter, but he believes several stores in Boulder have been involved. No specific accusation is made against any action taken against them.

Jan Chapman, an assistant U.S. attorney here, confirms that Undercover operations were also raided.

Steve Kruton of Denver's Wax Trax Records admires the FBI raids. "It was our first offense," he said, "and bureaucrats that these were the concert type of bootlegs, or underground records, and not duplicates of record company records.

Prince And Powers Found Mich. Firm

NEW YORK—Veteran musicmen Gordon Proctor and Johnny Powers have formed General Music Inc. in Warren, Mich., which offers a consultation service, engages in production for hire and in music publishing. About a year away, the partners dream of a label operation.

The firm’s music publishing division, Penkwyn Music, will incorporate Powell’s BMI firm. Powerhouse Music, and also act as a liaison with small labels that make national distribution ties, and offers a copyright service for new writers.

ASCAP AWARDS

Writers Ashford And Simpson, Jobete Music Lead In Honors

directional managers Dick Goraff and Todd Brooks handled ceremonies and Bobbie Tabbert, while in Nashville, newly-appointed Southern regional executive director Chuck Davis served as master of ceremonies, Musicians staff held the presentation at ASCAP’s offices.

The following was a list of the winning tunes, writers and publishers:

AFTER THE LOVE HAS GONE—Bill Thompson, Ballet Music.

ALL I SEE IS YOUR FACE—Van Halen, Wolfgang Music.

ALL THINGS MOBILE—Dee Dee, Christian Soldier.

ALMOST LIKE BEING IN LOVE—Frederick Lowert, Alan J. Izenman, United Artists.

BABY—Bobbi Deering, Shaggy Song, Alpert Music.

BABY—Jim Novak, Peter Yarrow (PRS), Rich Bartlett.


THE BAND—Don Everly, Sugeno, Sony-ABL.

BROKEN HEARTED ME—Ron Goodwin, Spiller, Chappell.

BUSTIN' OUT—Rick Jones, Jobete Music.

CAN YOU FIND—Walter Swenson, Royal Crown, Chappell.

CHILD—Nancy Bonaparte, Jon Ivan, Line Music.

CHERRY SHEET—Mervyn Taylor, William "Smokey" Robinson, Bertels Publishing.

COOL AMERICAN—William "Smokey" Robinson, Bertels Publishing.

COOL HALL—Keith Irvin, Paul Service, G/L.

CRAZY DANCE—Corey Hoban, Victor Oberman, Johnliss.

DA YEAH I'VE BEEN—Jim Stewart, Carmack Ar- pax, Elektra.

DO YOU KNOW WHAT YOU FEEL—David Martin, Quade.


DON'T LOOK BACK—Tom Scholz, Para Song.

DOUBLE VISION—Rick Jones, Leo Grimm, Sann- erf, EMI.

DUNNY STEED—George Duke, Manhattan Music.


(Continued on page 75)

Can Music Really Charm Your Soul?... The Answer Lies In The Music of Leon Huff

By DOUG HALL

NEW YORK—College students spend a lot of time taping music both on the air and by swapping records around the dorms. This additional and increasing amount of unauthorized copying of music is coming to light in a survey now being tabu- lated by a new formation of organizations headed by veteran college record promotion specialists Paul Brown.

Brown, who has just inaugurated Brown's National College Survey, says the initial effort surveyed 600 college campuses and "we've got more than 1,000 returns," he says.

"We don't have complete results yet, but we've found there's a definite proportion between how much of an emphasis on the radio and at the concerts," Brown says. "We're finding that one album gets passed around and taped seven or eight times."

To start the new research service.

(Continued on page 21)
The mesmerizing sound of MAZE reflects the emotions of life on their new album JOY AND PAIN. Featuring the single "Southern Girl".

Produced by FRANKIE BEVERLY for Amazement Music.
CBS Records 1/2-Year Profits Up

**Strong 1st Quarter Helps Offset 2nd Quarter Decline**

NEW YORK—CBS Records Group profits declined in the second quarter ended June 30, with a 54¢ decline in revenues. Profits over the six-month period, however, increased over last year due to a strong first quarter.

According to a second quarter report from CBS Inc., in which overall second quarter revenues increased but net income and earnings declined, increased international recording sales were more than offset by lower domestic revenues.

However, the report states that declines in sales and profits occurred in England, Canada, and Brazil, although for the international division as a whole the showings in these countries “were more than offset in sales, but not in profits in other countries.”

The company also reports that results of Columbia House, which includes direct marketing of recordings, showed a decline in profits on “flat sales and increased returns.”

The second quarter results for recording income, the company declares, were primarily caused by “very soft conditions which prevailed in the recorded music industry in the second quarter due to the deepening recession.”

In its 1979 annual report, CBS Inc. had reported that CBS Records Group profits plunged to $51 million from $93.9 million in 1978, although revenues increased to $1,044.8 million from $946.5 million. Overall, estimated total revenues for CBS Inc. during the second quarter reached $974.3 million compared with $908.7 million a year before.

For the six-month period, estimated revenues for the corporation increased to $1,943.2 million from $1,373.4 million, Net income for the second quarter reached $54.4 million (estimated), compared with $65.8 in the second quarter of 1979. For the six-month period, net income dropped to $67.5 million compared with $83.6 million.

The company states that about half the earnings of the division in the second quarter was due to the absence in 1978 of the income in the second quarter of 1979 from the sale of starmaker and record library businesses and the recording inventory of Cinema Center Films.

The balance of the decline reflects principally the increase in the strategic realignment of the company’s record labels and realignment of the company’s record labels and realignment activities at the time in the U.S. economy on our consumer-oriented business structures.

“Increased profits for the CBS Broadcast Group were more than offset by declines in the CBS Records, Columbia and Publishing Groups.” In addition, the company notes its continued development expenditures related to such new business operations as CBS Video Enterprises and CBS Cable.

British Firm Shows $5.1 Mil Falloff

LONDON—Profit of Britain’s Associated Communications Corp. declined last year from $37.5 million to $32.4 million, with the company’s record division, Pye/PRC, losing even more money than before.

In the year ended March 31, 1979, the disk wing lost $98.0 million. But in the last fiscal year, ended March 31, 1978, the loss increased to $2.85 million.

This revelation comes immediately after confirmation (1/Board, July 5, 1980) of the deal which unites RCA Records U.K. with Precision Records & Tapes (previously known as Pye) in a joint venture in which RCA has a $4.6 million investment.

Jack Gill, deputy chief executive of Associated Communications, says losses in the recorded and feature area have continued, and the RCA deal, effective Aug. 1, was not expected to be effective for at least “one year, if not two.”

Added to this disappointment is a drop in the estimated profits for the first six months of 1979, as the profits of ATV Music, though this is relatively small, the division posted $4.0 million in profits for the first fiscal year, as against $5.3 million the year before.

A profit increase for the whole Associated Communications complex was in prospect, Gill said, but it was eliminated by a loss of revenue caused by the commercial television strike in Britain last year.

Taft 1st Quarter Net Profit Sags

LOS ANGELES—Taft Broadcasting Corp. expects to report a first fiscal quarter net earnings drop of 10%–15% at its stockholders meeting Tuesday (22).

Board Chairman Charles S. Mc- chem Jr. reportedly told Gotham security analysts that Taft’s net earnings, reported for the quarter which ended June 30 could be off 20%–25% and net revenues are expected to rise 5%–10%.

Reasons for the decline are losses in the company’s entertainment, broadcast and amusement park groups.

Due to reported record production levels at Taft subsidiary’s Hanna- Barbera Productions earnings for the year are expected to increase, however. Last year’s earnings were $59,500,000 or $3.58 a share and the company expects a record year from its broadcast and entertainment groups despite the slow start.

**Gortikov Grilling**

“Continued from page 3

The hearing between 1978 and 1979, the rate should have gone up, shouldn’t it?” Abram asked Gortikov.

“No,” replied Gortikov, “the rate is set by statute.”

IFP’s deputy director general Ian Thomas testified about contract and negotiations between IFPI and BIMM, which he represents.

The BIMM contract presently calls for a mechanical royalty rate based on the list price of records. Thomas said IFPI wished to change this base to a formula using wholesale plus a margin which would bring the rate up to actual retail.

LOS ANGELES—Payment to creditors under the bankrupt Record Merchandising independent label distributorship here was hastened when Federal Judge William Lasarow approved a Capitol Records recommendation that the Chapter 11 reorganization be transferred to Chapter VII.

The Capitol suggestion, approved by Judge Lasarow, will mean that claimants of Record Merchandising assets would bring an estimated $242,235.92, along with from $300,000 to $400,000 for fixtures. The review stated that the debtor had $302,248.18 on hand.

Accounts receivable listed included $1,260,000 in scheduled regular accounts, $177,000 in vendor accounts and $153,000 in miscellaneous. Preference actions (taxes were shown at $1,781,000).

Because the debtor felt that certain anti-competitive practices excluded creditors from this particular market, it was possible that litigation could be instituted that might bring additional assets to the trustee’s assets.

Liabilities of $4,665,000 were estimated by Sulmeyer.

Court files indicate that accounts which have merchandise returns to make to Record Merchandising have been sent notices telling them of a July one-time deadline for making accounts receivable returns. No returns will be accepted thereafter.

Immediately after the auction, the trustee estimates a 10% of indefeasible payment will be made to creditors.

**Heider Returns To Studios**

Continued from page 1

“Heidi,” said Kelsey, “who is better qualified to run Wally Heider Studios than Wally Heider himself?”

The Filmmakers Audio Group consists of Wally Heider Recording, Filmway/Hbr Scoring, Filmway Sound Services, ACI/Filmways Pro Audio Sales and other related audio-oriented companies, 10 in all.

“We have been in the process of revitalizing the operation,” adds Kelsey, “as well as making every company profitable.”

Just recently, Filmways elected to close its long-standing San Francisco complex of four studios on Hyde St.

Why? “Revitalized conditions,” explains Kelsey, “were still and are depressed accounts and $153,000 in miscellaneous.

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**BANKRUPT DISTRIBUTOR**

Judge OKs Plan To Pay Creditors

By JOHN SIPPEL

San Diego, CA—The liquidation of Record Merchandising, Inc., which ended in receivership, has now been approved. The above information contributed by Douglas Volmeyer, assistant vice president, Los Angeles Times, c/o Times Mirror Publishing, Inc., 110-116 W. Alameda, Suite 100, Toluca Lake Calif. 91505 (213) 847-3767, member American Stock Exchange Ind., Inc.

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Any category of product.

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Send as much detail as possible, including artist name, sample, desired terms, etc.

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Kenny Rogers
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Kim Carnes
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Robert John
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Gerry Rafferty
"The Royal Mile"

The J. Geils Band
"Just Can't Wait"

Rocky Burnette
"Tired of Toein' The Line"

The Dirt Band
"Make A Little Magic"
**ARTIE RIPP**

**Old-Timer More Active Than Ever With Publishing, Producing, Studio**

By KAREN KELLY

LOS ANGELES—As co-owner (with his wife Phyllis) and president/chairman of a publishing company, a production firm and a recording studio, Artie Ripp looks to provide a multi-faced music-oriented facility for artists, songwriters, producers and executives.

Ripp himself is actively involved in the daily operation of his companies, which are independently operated with separate staffs, budgets and responsibilities.

Of his overall role in the companies—Home Grown Music, Ripp Family Productions, Inc. and Fidelity Recording Studios—he occasionally produces, pulling together a team of people to work with an artist, aiding in the direction of the artist’s career, selecting songs, negotiating recording deals with major record companies, financing demos and scouting and signing talents.

“We are finding talented people, whether they be recording artists or composers or executives, and working with them to take their dreams and visions and turn them into retail realities,” he says.

Ripp remembers the ’60s when as head of first Kama Sutra Records and then Buddha Records he was able to do just that for such people as Richard Perry, Vinnie Ponczo, Gary Katz, Shadoe Morton, Kenny Laguna, Neil Bogart and Bob Krasnow.

“In the old days I worked with Katz, Ponczo and Morton when they didn’t have any hits and all they knew was that I believe in me. I was a star. I believe I now know how to make hit records and I only need someone to believe in me.

“What I’m doing now is getting back to discovering talent and giving it the opportunity, facilities and the benefit of my experience and my expertise.”

Bill Joel is among the artists signed to Family Productions (incorporated in 1971) as are Mandrell, McEntire, Kenny Rogers and 707 (the two latter are Causaiana acts).

Ripp says the company is also involved with “a whole lot of artists whom he declares to name. Songs now or recently on the charts published by Home Grown

(Continued on page 88)

**Was German Phonogram Ad a Joke?**

This story prepared by Mike Hennessey, London and Adam White in New York.

LONDON—The non-renewal of foreign licensing deals is seldom a subject for publicity. Both the licensor and the company losing that license usually maintain a discreet silence, the latter accepting the change as the (mis)fortunes of war in the record business.

**AUTUMN ALBUMS PREVIEWED**

**Digital Tapes On Chicago WFMF-FM**

CHICAGO—WFMF-FM will broadcast digital master tapes of new classical recordings slated for fall release in a special three-hour presentation Tuesday (15). The material will be played from Soundstream digital equipment in the station’s first airing of master tapes in the new technological format.

It’s believed the program at the same time will represent the first U.S. satellite beam of digital master recordings. WFMF programming is being heard in cities throughout the U.S. through satellite relay and pickup by cable tv systems today.

To be heard are recordings scheduled for fall release on the RCA, Telarc, Philips, Delon and Chalfont labels. Previously released Telarc and Delon material also will air.

Gifts to the program is a live interview from WFMF’s studios with Dr. Thomas Stockham, inventor of the Soundstream system. The program will begin at 7 p.m.

Norman Potelgrum, WFMT program director, will be joined by Billboard’s classical editor Alan Penckhawel in hosting the broadcast.

The program coincides with RCA Records’ Monday and Tuesday (14 and 15) taping here of the Mahler Seventh Symphony, using Soundstream equipment. The recording is being made with the Chicago Symphony.

All of which makes the recent action by Phonogram in West Germany unusual. It’s taken out an advertisement in the German trade magazine, Der Musikmarkt, lamenting the fact that after nine years as the Chrysalis licensee in that market, it seemed to handle the label after June 30.

According to Phonogram, the Chrysalis renewal terms were simply too steep. Hence, the obituary, clearly a sign of disappointment that the British firm should choose to go elsewhere after such a long relationship.

Chris Wright, joint chairman of Chrysalis, says he’s heard about the advertisement, and promises it’s “some kind of joke. He claims not to understand why Phonogram should make such an accusation at this time and after a long and harmonious licensing arrangement.

Wright won’t disclose the details of his company’s departure from Phonogram, beyond voicing some dissatisfaction with PolyGram’s current policy over third party labels.

Nor will he comment upon industry rumors that Chrysalis is asking $10 million in advances on a three-year deal, at a 20% royalty rate.

He says that the decision not to renew with Phonogram is no reflection upon the German firm’s representation of Chrysalis these past nine years.

No new Chrysalis pact for Germany, has been announced, although Ariola—which already handles other U.K. bands like Virgin, Breeze and Island—is thought to be a strong contender.

**Wholesalers Aid**

- Continued from page 3

“I cannot see how a manufacturer or distributor of sound recordings has any realistic relationship to First Amendment problems of influence or propaganda,” states Joe Cohen, executive vice president of NARM.

“There is no sound public policy that is furthered by such legislation on the part of the Small Business Administration,” NARM contends in its efforts to see that this long-standing policy is reversed.

In addition to its fruitful efforts with the agency, NARM has also sought assistance to reverse the agency’s regulations from the Senate Select Committee on Small Businesses. Its efforts have apparently proved to be of no avail and hence its attempt to seek legislative remedy.

Hearings on the bill are scheduled to begin before the Senate Committee Thursday (24), at which time representatives of NARM, among others, will begin testifying.

**‘UMBRELLA’ SYSTEM INSTALLED**

E/A Realignment Bared At Conclave

LA COSTA, Calif.—The realignment of Elektra/Asylum’s sales, promotion, advertising and merchandising departments under one overall marketing umbrella was the focus of a three-day staff meeting here recently attended by Bob Katz, president and co-founder; Vinnie Poncia, executive vice president and director of marketing.

Present were 19 regional sales and promotion staffers plus the top national department heads working under the marketing banner: Lou Maglia, national sales director; Bert Stein, national promotion director; Dave Clinic, sales advertising director; and Randy Edwards, consumer/trade advertising and merchandising director.

Also present were Oscar Fields, vice president of special markets (jazz, R&B and disco) and Prima Robinson, national special markets marketing director. Also: Jimmy Bowen, vice president and general manager of Nashville operations and Nick Hunter, national country promotion director.

Addressing the group were Jerry Sharell, vice president of creative services, who spoke on publicity, and Ralph Edib, East Coast director of artist development, who spoke on artist development.

**Korvettes’ Fifth Ave. Store Losing Lease**

NEW YORK—Korvettes’ Fifth Ave. store here may cease operations as a result of the expected sale of its lease on the 180,000-square-foot building.

The location, which accounts for more recording sales than any of the other units in the 36-store chain, is to be sold to Sterling Equities, a real estate firm, for conversion into a co-op apartment building and a center of the city’s diamond trade.

The sale, rumored for months, would leave Korvettes with three locations in Manhattan. Earlier this year, Korvettes’ owner, the Agacie-Wilton Group of France, closed 14 stores in the Northeast as it tried to stem the tide of unprofitability by the discounter.

According to terms of the proposed deal, Korvettes would receive $18 million for the sale of its lease which still has 20 years to run. The store was opened in 1962.

Korvettes’ parent is known to be considering the closing of additional units. When the 14 stores were shuttered, Dave Rossfield indicated that the company would open music centers in some areas affected by the closings. Todate, however, only a single unit, located in King of Prussia, Pa., has opened, and remains in operation.

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Funky Four

“SUPER RAPPIN’”

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BEYOND SP 3117
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ON A&M RECORDS & TAPES.
ROPE

ROCK AND ROLL AUDIENCES IN THE UNITED STATES HAVE SEEN THE AWESOME POWER OF STYX...
NOW EUROPEANS HAVE FELT THE AWESOME POWER OF STYX LIVE!
GOLD AND PLATINUM ALBUMS AND THE NUMBER ONE SINGLES
"BABE" AND "BOAT ON THE RIVER" ARE PROOF OF THE STRENGTH AND POPULARITY OF STYX WORLDWIDE.
WE PROUDLY SALUTE STYX...THE MAJOR FORCE IN THE ROCK AND ROLL WORLD.

ON AM RECORDS & TAPES.

CORNERSTONE
The Album
SP 3711
Case Of Suspected Duper Martin Seems At An End

NEW YORK — A long legal scheme involving making and marketing illegal tape copies, agreed to a court-approved order stipulating that Martin et al. abandon their antitrust action against the RIAA and its members, and that the defendants cease any further illegal copying activities. The stipulation order and perma-

(Continued on page 88)

WEA's Business Bright

Continued from page 3

land into larger quarters. That shows the extent of our commitment to putting the act into physical quarters," Droz adds.

“[My visit to Disc Records and] Stark was exhilarating. I saw 17 people working in a self-sufficient department store in New York. These people are positive. They aren’t letting the industry’s present different pricing, returns and credit policies bother them too much. They are cooperating with us,” the one-

time independent distributor told Droz. 

Droz notes, "I am not forgetting that the Rolling Stones, Queen and Jackson Browne helped boost June. But we have a Rose Royce, Paul Simon soundtrack, Alfa, Ashford & Simpson, Cars, Yes and Joanie Mitchell com-

All were creatively cut by

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(Continued on page 83)

rock 'n' roll ing over the next few weeks to keep up the momentum. I see no letup in our strong product flow in September and October. I am already pencilling in strong names for January." "It was a great time to see the di-

versification developing. Soundtracks are hitting with 'Urban Cow-

s,' 'Urban's Brothers' and 'Roadie.' Country has never been stronger for us. In the current Bill-

board, we have 21 albums among the top 200 starred," Droz notes.
TIMED RIGHT!
AIMED RIGHT!
BILLBOARD'S HOME VIDEO MARKET UPDATE.

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

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

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

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

Billboard
The Weekly Authority in Sound Business/Video Coverage
www.americanradiohistory.com
For the past year or so “Country In The ’90s” has been blaming the slogan and prophecy of Nashville drumbeaters, not for just the little U.S. but for the entire world. In this country, sales have surged everywhere but rock. In the British Isles Mercury Conn, the Wizard of Oz, and his country merchants have it moving briskly. Ditto Australia.

On April 21, 1979 Conn ushered in the modern era of country music into Germany when he opened his first club in the heart of Frankfurt to 8,000 raved fans. It seemed as though the days had burst and the prophecy was about to come true. There was a lot of advertising. And Gabriel and Freddy Quinn planned every move, and almost every step of the way the radio was轧ed to Nashville.

Radio Luxembourg’s country deejays Achim Graul and Bob Stewart blanketed Europe, the Near East and North Africa with their 1,200,000-watt signal. Bookers hungry eyed those unopened markers. Best of all, now Nashville’s pop groups were springing up all over and feeling local demand.

On the 7th of that year Jim Halsey was a star-studded program to the long-established Montreaux Jazz Festival in Switzerland. We were bigger than Barbra Mandrell, the Oak Ridge Boys and Roy Clark but the majority was the opening act, scored a smash. Mandrell was booted off the stage.

„European country is now being preserved in Europe“

The Oaks would have also existed early but were recording the show live so they had to face an hour of calls and fights among the fans. As for Roy, pro that he is, he’s scrapped his Las Vegas comedy program and gavel over what it had been for good—old traditional country, and he tore it up.

How could such a galaxy have failed? Barbara’s father Erbie called them the “ugliest looking group” (no pun intended). Billy Sherrill said, “Country in Europe is 20 years behind.” Halsey backed out of the Oaks. To their credit, they reviewed their goals and planned a course down more country roads.

Why were Halsey’s sources of information so faulty and uninformed? Who really knew the answer? Well, Merryn Conn. So did Manfred Mann, with “Mighty Quinn”, the German fan magazine, Country Corner—but no one bothered to ask them.

I believe it may be useful to examine the European mind as it relates to country music. Such as beginnings and examine events that were the roots and source of present attitudes and tastes. It may help us understand what they are looking at.

In the late 19th century a German writer named Karl May specialized in romantic books on far-off places. Turning to the burlesque and to see a program, in fact, what a show was like: he created a series of novels that forever captured the German mind. May’s world was peopled with noble savages, villainous traitors and the boys who were recreations of the old chivalrous knighthood of European folklore.

May’s evocation of the endless plains teeming with buffalo awakened a land hunger in landless Germans, most of whom were remnants of noblemen owning chaos. Every young German devoured his books, and today they survive in a popular, and the successful television series.

Germany has been well-worn for 100 years. Any Nashville performer who has worked there is amazed that many in the audience trooped in dressed in boots. Steetons and full western regalia, including six-guns. Country is part of their beloved childhood fantasy.

At the end of World War II our government set up a series of radio stations in Europe to entertain our homeland occupation troops. It was through this medium that country music was first heard by former members. The great “Speckled Joe” and “Orange Blossom Special” was heard everywhere. Eddy Arnold was another great favorite.

They also reached England where they had an avid audience, and were in fact the main medium for expelling American songs, as has been the case in this season. As good as those ears had reason to know. On Christmas Day, 1947, Muff Moffat, a DJ on Armed Forces Network in Munich broke out my song “Near You” (written with Francis Craig). He announced that anyone who heard the record would get a free Christmas record. The Christmas Fund could make a request. “Near You” was played more than 50 times a week and was an overnight hit.

In that era, European country fans were few; mostly English, Americans, like Acuff, Arnold and later Hank Williams, wore business suits and fedoras. It was through the entrance of Ernest Tubb, Tex Ritter and other western artists that boots, Stetsons and spangled suits came up in vogue.

Thus the connection was made between the greatest good for goodwill for anything western and country. This blossoming about 25 years ago and was the real beginning of country abroad. But progress was gradual.

The tempo of acceptance picked up in the last five years when Billy Sherrill started to turn out melody hits like “Stand By Your Man” and “The Most Beautiful Girl In The World.” Still as late as a year ago we couldn’t think of a country hit. Ralph Siegel told me, “Country is nothing here; sales are perhaps 5,000 for a record.” Now he is one of the biggest publishers of country music in the world.

Shortly after the Montreaux disaster, Country Corner ran a poll to learn which artists and groups the German public liked. The result were startling. Johnny Cash and Emmylou Harris were the favorite singers. Kris Kristofferson was the best-like song writer and Merle Haggard close behind. Singers and song of the ’60s and ’70s were dominant.

That fall (1979) Maribor Cigarettes hung its western-image on a tie-in with country music. A program in November was a smash. The artists, Faron Young, the Osbournes, Red Steagall, the Kendoll, Tommy Overstreet and Charlie McKinley were nothing but country. The Osbourn’s bluegrass stole the show.

„Audiences wouldn’t accept a slick, Las Vegas look“

Conn’s tour this spring, in which I participated as a friend and which for the first time included Zurich and Paris, was also solid country. Charley Pride, Emmylou, the Bellamy’s and Boxcar Willie, in those and others in Europe gave the country fan a taste of the German public. The results were startling. Johnny Cash and Emmylou Harris were the favorite singers. Kris Kristofferson was the best-like song writer and Merle Haggard close behind. Singers and song of the ’60s and ’70s were dominant.

Some years ago Barbara Mandrell and Dolly Parton received so-contacts at Westem Ply. Turning to Barbara, Dolly said, “They don’t like the way we’re doing country music.” For Eddy Arnold, No European audiences wouldn’t accept a slick, Las Vegas look. They want the real thing, including, as I said, appropriate costumes as they want it.

It is a quirk of fate that classic country is now being preserved for us in Europe. Compared with Nashville, the business is in its infancy there.

If you want a piece of that market—and it’s a rich one—give them what they want, or don’t go. A baby takes its time growing up, so just feed them a classic country and give them time. They will pay off.

By KERMIT GOELLE

„Europe wants classic country sung by country looking singers.“

This serves customer signs.

First, it gives the customer confidence in his purchase. Then, it assures that the tape was bought from us. And finally, it means claims on old and well-used tapes. The lacking lack of confidence by customers in ex-pensive tapes it, I believe, one of the main reasons for the overall slump in prerecorded product sales. In self defense, they are rezcking their own.

Dear Sirs,

We are having a severe problem with defective, mostly 8-track tapes and cassettes. In returning recent customer orders to tape companies, for instance, we found 40% of the tapes were defective. We are primarily a tape store, that is, knowing the time and costs for tapes as much as albums.

At this time our experience is that tapes are true defective before we give the customer a replacement. For each tape sold we do a 24-day warranty which cannot be extended to any of a particular.

First, it gives the customers confidence in his purchase. Then, it assures that the tape was bought from us. And finally, it means claims on old and well-used tapes. The lacking lack of confidence by customers in ex-pensive tapes is, I believe, one of the main reasons for the overall slump in prerecorded product sales. In self defense, they are rezcking their own.

George Case
Corner Music Co.
Graham, Tex.

Letters To The Editor

Dear Sirs,

I have just read the article on Harry Warren in the July 28 Billboard. I went through the list of songs he wrote and found that he had, on record, all of them.

I’d like to send Warren a tape of my radio program, “Mystery Reads,” now in its 3rd year on KHMS here.

Chris Morrison
Hastings, Neb.

www.americanradiohistory.com
**BMA Quiz: Where Are Promoters?**

By JEAN WILLIAMS

LOS ANGELES—A curious thing happened or didn’t happen at the Black Music Assn’s recent conference.

Conspicuously absent were members of the concert promoters group, the United Black Concert Promoters formed last year out of the association.

However, there was a concert promoters session, but members of the Black Music Assn’s concert promoters group were nowhere in sight. With the exception of Bill Washington, treasurer of the promoters group, Washington was moderator of the panel.

As a matter of fact, when one concert promoter queried the concert promoters panel on the current status of the group, she was advised that the session was not to deal with that subject. Curious, because that was the most popular session last year.

With the promotion doldrums during the past year with some top black acts, urging the acts to be more responsive to black communities and to promoters who took financial risks by booking them when they were bypassed, some concert promoters were eager to know the group’s present status.

But interest was passed over almost as if it didn’t exist.

Dick Griffee, president of Solar Records and a West Coast spokesperson for the promoters group, was reportedly unable to attend the convention due to other commitments.

George Woods of WDAS AM in Philadelphia was spokesperson on the East Coast, although at the conference, did not attend the promoters session.

One had to wonder if the United Black Concert Promoters is still active.

“Not only are we active, but we’re aggressive active,” asserts Griffey. “I believe the Black Music Assn. has taken a passive role and acts as concert promoters are not content to be ‘beaten’.

“As a matter of fact, the United Black Concert Promoters has signed a coalition with Operation PUSH (headquartered in Chicago, Rev. Jesse Jackson and the NAACP).

“We’re going to push the convention in Chicago. I just returned from New Orleans where we had meetings with major companies like Blackshear and Food waiters to have them underwrite some tours.

“I just read in Billboard where Ewart Abner said the Black Music Assn. should come up with an affirmative action program. He hit it on the head.”

Griffey notes that he and his group are members of the organization but the United Black Concert Promoters is not an arm of the Black Music Assn. (Continued on page 19)
LOS ANGELES—LeBaron Taylor, CBS vice president of records, is set to launch a new CBS Records label for black music, according to a CBS Records press release. The label, named The Black Music Association (BMA), will focus on black music and artists, and will be headed by Taylor, who has been involved in the music industry for over 20 years. Taylor, who is also a board member of the National Association of Broadcasters (NAB), will be the first president of the organization. The organization will focus on promoting black music and artists, and will work with other organizations to ensure that black music is given the recognition it deserves.

Taylor, who has been involved in the music industry for over 20 years, is known for his work with the Black Music Association (BMA), which he founded in 1987. The organization, which is based in Los Angeles, is dedicated to promoting black music and artists, and has worked with a number of organizations to ensure that black music is given the recognition it deserves. Taylor, who is also a board member of the National Association of Broadcasters (NAB), will be the first president of the organization. The organization will focus on promoting black music and artists, and will work with other organizations to ensure that black music is given the recognition it deserves.

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Western Region

**TOP ADD ORS:**
- **POCO** - Under The Sun (MCA)
- **DAVE DAVIES** - (RCA)
- **SILICON TEENS** - Music For Parties (Sire)

**ADD ORS**
- **POCO** - Under The Sun (MCA)
- **BLACK OYSTER CULT** - Anytime Anyplace Anywhere (Chrysalis)
- **PAUL MASON** - Old Town (RCA)
- **POCO** - Under The Sun (MCA)
- **DAVE DAVIES** - (RCA)
- **SILICON TEENS** - Music For Parties (Sire)
- **PAUL MASON** - Old Town (RCA)
- **BLACK OYSTER CULT** - Anytime Anyplace Anywhere (Chrysalis)
- **POCO** - Under The Sun (MCA)

**REQUESTS/AIRPLAY:**
- **POCO** - Under The Sun (MCA)
- **BLACK OYSTER CULT** - Anytime Anyplace Anywhere (Chrysalis)
- **PAUL MASON** - Old Town (RCA)

**BREAKOUTS:**
- **BLUES BROTHERS** - Save, Save, Save (Asylum)
- **SILICON TEENS** - Music For Parties (Sire)
- **PAUL MASON** - Old Town (RCA)

**Midwest Region**

**TOP ADD ORS:**
- **POCO** - Under The Sun (MCA)
- **DAVE DAVIES** - (RCA)

**ADD ORS**
- **POCO** - Under The Sun (MCA)
- **STEVE MILLER BAND** - Fly Like An Eagle (Arista)
- **BLACK OYSTER CULT** - Anytime Anyplace Anywhere (Chrysalis)
- **POCO** - Under The Sun (MCA)
- **DAVE DAVIES** - (RCA)
- **SILICON TEENS** - Music For Parties (Sire)
- **PAUL MASON** - Old Town (RCA)
- **BLACK OYSTER CULT** - Anytime Anyplace Anywhere (Chrysalis)
- **POCO** - Under The Sun (MCA)

**REQUESTS/AIRPLAY:**
- **POCO** - Under The Sun (MCA)
- **BLACK OYSTER CULT** - Anytime Anyplace Anywhere (Chrysalis)
- **PAUL MASON** - Old Town (RCA)

**BREAKOUTS:**
- **BLUES BROTHERS** - Save, Save, Save (Asylum)
- **SILICON TEENS** - Music For Parties (Sire)
- **PAUL MASON** - Old Town (RCA)

Southwest Region

**TOP ADD ORS:**
- **POCO** - Under The Sun (MCA)
- **DAVE DAVIES** - (RCA)

**ADD ORS**
- **POCO** - Under The Sun (MCA)
- **STEVE MILLER BAND** - Fly Like An Eagle (Arista)
- **BLACK OYSTER CULT** - Anytime Anyplace Anywhere (Chrysalis)
- **POCO** - Under The Sun (MCA)
- **DAVE DAVIES** - (RCA)
- **SILICON TEENS** - Music For Parties (Sire)
- **PAUL MASON** - Old Town (RCA)
- **BLACK OYSTER CULT** - Anytime Anyplace Anywhere (Chrysalis)
- **POCO** - Under The Sun (MCA)

**REQUESTS/AIRPLAY:**
- **POCO** - Under The Sun (MCA)
- **BLACK OYSTER CULT** - Anytime Anyplace Anywhere (Chrysalis)
- **PAUL MASON** - Old Town (RCA)

**BREAKOUTS:**
- **BLUES BROTHERS** - Save, Save, Save (Asylum)
- **SILICON TEENS** - Music For Parties (Sire)
- **PAUL MASON** - Old Town (RCA)

Northeast Region

**TOP ADD ORS:**
- **POCO** - Under The Sun (MCA)
- **DAVE DAVIES** - (RCA)

**ADD ORS**
- **POCO** - Under The Sun (MCA)
- **STEVE MILLER BAND** - Fly Like An Eagle (Arista)
- **BLACK OYSTER CULT** - Anytime Anyplace Anywhere (Chrysalis)
- **POCO** - Under The Sun (MCA)
- **DAVE DAVIES** - (RCA)
- **SILICON TEENS** - Music For Parties (Sire)
- **PAUL MASON** - Old Town (RCA)
- **BLACK OYSTER CULT** - Anytime Anyplace Anywhere (Chrysalis)
- **POCO** - Under The Sun (MCA)

**REQUESTS/AIRPLAY:**
- **POCO** - Under The Sun (MCA)
- **BLACK OYSTER CULT** - Anytime Anyplace Anywhere (Chrysalis)
- **PAUL MASON** - Old Town (RCA)

**BREAKOUTS:**
- **BLUES BROTHERS** - Save, Save, Save (Asylum)
- **SILICON TEENS** - Music For Parties (Sire)
- **PAUL MASON** - Old Town (RCA)

**National Breakouts**

**POCO** - Under The Sun (MCA)
**BLACK OYSTER CULT** - Anytime Anyplace Anywhere (Chrysalis)
**PAUL MASON** - Old Town (RCA)
BROWN POLLS 600 CAMPUS

College Survey Shows LP
Illicit Taping Commonplace

By AL SENNA

PHOENIX — “This is the first time we’ve ever done this,” says KBBC-FM program director Al Freeman about the station’s concert series. “The reason we’ve waited is because we’re the worst station in Phoenix, and it seems like Phoenix has become so dilute that it doesn’t mean anything.”

But Phoenix has been known for its music scene for decades—something that Freeman hopes to continue with his concerts.

“Religious,” he says. “We’ve been doing this for years, and we’ve been successful.”

Freeman says that the concerts are designed to bring people together and promote the local music scene.

“The idea is to promote the local scene and bring people together,” he says. “We’re trying to give people a good time and promote the local music scene.”

The concerts are held at various venues throughout Phoenix and feature local bands and musicians.

“People are going to come out and have a good time,” Freeman says. “We’re trying to bring people together and promote the local scene.”

The concerts have been well-received by fans and musicians alike, and Freeman says that he hopes to continue with them in the future.

“I think that we’re going to do something great, and I’m very excited about it,” he says. “I think that we’re going to do something special.”

That “special something” at KBBC-FM is going to be a series of concerts at various venues throughout Phoenix, with the concerts set to start next month.

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AMBROSIA—You’re The Only Woman (WB)
ROBBIE ROBERTS—Hot Red Hearts (Elektra)
GEORGE BENSON—Give Me The Night (MCA)

KANS—Fresno
CHRISTOPHER CROSS—Sailing (WB)
THE S.O.S. BAND—Take Your Time (Tuba)
OLIVIA NEWTON-JOHN—Magic (MCA)

KNOB—New Orleans
CHRISTOPHER CROSS—Sailing (WB)
NEL SEDA-DIANA SEDA—Should’ve Never Gone There (Elektra)
OLIVIA NEWTON-JOHN—Mag (MCA) 15

SPINNING TOP—(Atlantic) 17

KNOB—New Orleans

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KNOB—New Orleans
From Michigan To Alaska: P.D. Tom Rivers

The following is a series of articles written by program directors, who tell in their own words how they got into radio and of the accomplishments of their career.

By TOM RIVERS

KQFD-AM Anchorage, Alaska

ANCHORAGE — I started my radio career in my hometown of Newport, Michigan, where I applied for a janitorial job at WNBY-AM-FM. They didn’t need a janitor, but they did need announcers, so after reading something from the newspaper aloud, they hired me as an announcer and that was the start of my broadcasting career.

Since then, I’ve moved up through WARK-AM Battle Creek, Mich., WIBG-AM Philadelphia, CKLW-AM Detroit, where in 1971, I was the highest rated disk jockey they ever had; CHUM-AM Toronto; KQFD-AM Los Angeles; KMIN-AM Denver; KRFC-AM and WVSN-AM San Francisco and now KQFD-AM. It’s a good thing I like to travel.

The main problem I observed at all the major markets I’ve worked in has been a refusal to change and grow with the station’s target audience. Most of my program directors have been content to stay in the same time and tempo rigidly formatted radio. I believe in “real people” radio, where there is a good balance of music and personalities, so that they blend. The days of type, type, type are gone.

In Front: KQFD-AM program director Tom Rivers pauses in front of the station’s facilities heralded by its call letters.

The Federal Communications Commission tells us we’re in business to serve the public and I agree to the extent that we’ve got to heed the needs of our listeners, or we’re going to lose them to a competitor. I think one of the worst things I’ve ever been told by a p.d. is, “You can’t play that; housewives don’t like that.” Which is why there is often a ratings drop in middays. Too many p.d.’s are stereotyping home-makers (and assuming that they’re the only ones listening). That old-line syphoning that stereotypy any segment of the audience can hurt more than it helps.

The songs themselves change in status as time passes. For instance, in the ’60s, the Stones’ “Can’t Get No Satisfaction” was considered heavy stuff. But now, you can play it anytime, and it’s not likely to be a turn-off.

People and societies grow and change constantly, and the media have got to grow and change with them, or lose them. Also, if you want to keep your target audience as they age from one demographic to the next, you’ll have to adjust your music, promotions, and news programming to suit the new attitudes of that audience.

A number of program directors are now living and dying by research and I think that’s a shame. It can help, like a college degree, but it can’t replace a good ear, and the knowledge that comes from being an active, involved member of your community.

That’s hard to do when you move around as much as we do, but it’s important to know your market. Research is a tool, like record charts, request lists and sales charts. But it’s not the only criterion for music and programming decisions, and never will be.

A good recent example is a song called “Bobby’s Friend” written by my wife, Dana, and I, and sung to the tune of “Barbaras Aum” by four other KQFD folks with us. We recorded it as a spur-of-the-moment reaction to the aborted rescue mission in Iran. When I first came on at KQFD as general manager, Roy Robinson, he didn’t want to air it, saying it was too controversial and would make us look like war advocates. (As a 50,000-watt clear channel we transmit well into Mexico and have been picked up in Iran.)

But he listened to it again, and said, “Okay, do it.” We played it in P.M. drive, that same day, and the phones lit up like a Christmas tree. We logged more than 20,000 calls in three days (in a city of only 200,000) and they were 97% positive.

Those few who didn’t like it just didn’t understand that it was a way of releasing our hostilities and many changed their minds when explained what it was really about. We and the song got front page newspaper coverage twice, and it was an undoubted local hit. Now imagine if we had had to do passive research on it before playing it? By the time it was aired, it would’ve gone over like a lead balloon, since the timing would’ve been off by then.

Anchorage is a 14-station market, with two country, two rock, two beautiful musics, two non-commercial, one top-40, one religious and four adult contemporary stations of which KQFD is one. While our competitors are bickering (ethically, we’re actively promoting the station, the community, and life in “Alaska—The Last Frontier.” Our current slogan is “KQFD, The Spirit of Alaska,” with varying wilderness sound effects in the background. We got together with the Dept. of Natural Resources to receive permission to name a mountain here as a promotion.

Another recent promo was the “First Annual KQFD Cruise,” tied in with the Midnight Sun St. Road Annual classic car show, Memorial Day weekend. We invited listeners to meet us at the car show for a 50’s style car cruise through town, led by myself and morning man Mark Lewis.

Simultaneously, we aired the “KQFD 500 Weekend,” which consisted of the 500 top oldies of 1955 to 1970. The cruise was so successful that Saturday night we hit the highway and cruised up to Eagle River, about 20 miles out of Anchorage. The 19-car crew that filled it said we had some three miles of cars bumper to bumper on the highway. They made a film short of it, which was shown on Visions, the local CATV outlet.

We also hosted “Scotty’s Class Reunion,” an oldies show by Jim Scott, every Wednesday from 6 to 10 p.m. Each week, Scotty stations music from a different year, with four songs per hour from that year, and he has a surprise嘉宾 for KQFD’s air talent starts with “Matros In The Morning” at 6 a.m. with his spots of characters. He is a super talent and the best morning man I’ve heard or worked with. I follow Marcus at 10 a.m., with a slightly more intellectual patter, fewer jokes, more conversation, and more music. I do a parody of game shows, called “Trivia Time” after the 11 a.m. news, with news director Bob Dorn playing the beleaguered contestant. After he loses, I give the trivia question again to listeners who win theatre tickets with correct answers.

From 2 to 6 p.m. John Rode continues whatever I’ve started, and does a pretty off-the-wall bits, like “Captain Science,” a “Mr. Wizard” type bit. Rode brings a long background of experience both as a jock and a newspaperman, and a wealth of such credits as WIBG, WRKO-AM Boston, CHUM and KTNQ-AM Los Angeles. Jim Scott, our resident oldies freak, continues with more music from 6 to 10 p.m. and “Scotty’s Class Reunion” on Wednesdays.

From 10 p.m. to midnight it’s Herb Shindlin’s “Public Opinion Hotline,” a talk show. Herb is a 30-year media veteran, and does a nightly commentary on the ABC-TV affiliate’s news show. Ed Riley rounds out the full-time staff with the all-night show, a combination of music and talk. We’re on a five-day week, thanks to military personnel from nearby Elmendorf Air Force Base who cover weekends.

We do a five-minute newscast at the top of each hour, with the jock handing off to the newscaster, to make a smooth transition.

Our main product, of course, is music, and I don’t care whether a new song is on the pop, adult top 40, country, jazz, or AOR chart. The important thing to me is the basic sound of the record. If it fits into the feel of KQFD, we play it. If not, we don’t. We’re addressing ourselves to the 18 plus demographic group, and according to Arbitron, we’ve got them, with a 20.1 share in the total survey area (October—November 1979).

I can’t understand why so many former market-dominating giants have sat on their laurels and let themselves drop from the number one position. A lot of p.d.’s are afraid to try new things, or play new songs, for fear that a listener might not like it, and sample another station. So they stagnate, the listener doesn’t like that, and samples the other station anyway. I worked for one p.d. who wouldn’t play a new record until the competition had already played it to death. As a result, the station died in the ratings.

I’m more concerned that a song so I’ll be racist or sexist or in some other way blatantly offensive. In order to stay on top, you’ve got to take the ball and run with it. I’ve never become passive, and let my competition catch up with me, just because I’m number one now.

Let your competitors react to you, not to you. Be consistent: don’t jump the “fruits of the month club” changing your whole sound every couple of months.

Any ratings service will tell you that it takes time for listeners to react to changes. If you make an adjustment in your music, unless it’s drastic, it may take four to six months for the public to realize it, and react. I also believe strongly in using the newspapers and television to advertise any major positive changes or promotions. If you only promote things on your own station, then you won’t attract any new listeners: they’ll never hear it. I also like billboards, but they’re illegal here.

If you’re intending to be a program director, be sure to prepare yourself for the job. By learning every aspect of station operations, from sales to traffic to engineering. Hang around and observe: ask questions. Be the p.d.’s assistant, whether you’re given the title or not. Be there to file records, type schedules, work on promotional ideas. Learn from your p.d.’s mistakes as well as your own, and be sure to remember the successful actions for future reference. Prepare yourself fully. I did, for 13 years.

Like Ted Turner says you’ve only got three choices: lead, follow, or get out of the way. I chose to lead, and I’m loving every minute of it.
Based on station playlists through Thursday 7/10/80

Top Play Add Ons

Playlist Prime Movers

Northeast Region

**Top ADD Ons:**
- GEORGE BENSON - Live at the Right Time (WB)(25)
- AIR SUPPLY - All Out Of Love (Atlantic) (30.16)

**Prime Movers:**
- MANHATTANS - Shining Star (Columbia) (11)
- KNOBLOCK - Save Me (Atlantic) (25)

**BREAKOUTS:**
- PINTER SISTERS - He's So (Planet) (15)
- DANNY ROBINS - I'm A Woman (Warner Bros) (15)

Mid-Atlantic Region

**Top ADD Ons:**
- GEORGE BENSON - Live at the Right Time (WB) (30.16)
- AIR SUPPLY - All Out Of Love (Atlantic) (25)

**Prime Movers:**
- MANHATTANS - Shining Star (Columbia) (11)
- KNOBLOCK - Save Me (Atlantic) (25)

**BREAKOUTS:**
- PINTER SISTERS - He's So (Planet) (15)
- DANNY ROBINS - I'm A Woman (Warner Bros) (15)

Southwest Region

**Top ADD Ons:**
- PETE TOWNSEND - Let My Love Open The Door (Atlantic) (25.18)
- GENESIS - Stand (Atlantic) (10.6) (Airplay: 20)
- THE S.O.S. BAND - Take Your Time (WB) (14.19)

**Prime Movers:**
- PETE TOWNSEND - Let My Love Open The Door (Atlantic) (25.18)

**BREAKOUTS:**
- ROBBIE DUPLICE - Hot Rod Heart (Epic) (20.16)
- THE S.O.S. BAND - Take Your Time (WB) (14.19)

Midwest Region

**Top ADD Ons:**
- GEORGE BENSON - Live at the Right Time (WB) (30.16)
- AIR SUPPLY - All Out Of Love (Atlantic) (25)

**Prime Movers:**
- MANHATTANS - Shining Star (Columbia) (11)
- KNOBLOCK - Save Me (Atlantic) (25)

**BREAKOUTS:**
- PINTER SISTERS - He's So (Planet) (15)
- DANNY ROBINS - I'm A Woman (Warner Bros) (15)

West Region

**Top ADD Ons:**
- GEORGE BENSON - Live at the Right Time (WB) (30.16)
- AIR SUPPLY - All Out Of Love (Atlantic) (25)

**Prime Movers:**
- MANHATTANS - Shining Star (Columbia) (11)
- KNOBLOCK - Save Me (Atlantic) (25)
Radio Programming

From Michigan To Alaska: P.D. Tom Rivers

The following is the first of a series of articles written by program directors, who tell in their own words how they got into radio and of the accomplishments of their career.

By TOM RIVERS

Program director,
KFQD-AM Anchorage, Alaska

ANCHORAGE—I started my radio career in my hometown, Newberry, Mich., where I applied for a janitorial job at WNBY-AM-FM. They didn’t need a janitor, but they did need announcers, so after reading something from the newspaper ad, they hired me as an announcer and that was the start of my broadcasting career.

Since then, I’ve moved up through WKNR-AM Battle Creek, Mich., WIBG-AM Philadelphia, CKLW-AM Detroit, where in 1971, I was the highest rated disk jockey they ever had: CHUM-TORONTO, KJQX-FM Los Angeles, KIMN-AM Denver, KFRC-AM and KYA-AM San Francisco and now KFQD-AM and KYA-AM San Francisco and KFQD-AM. It’s a good thing I like to travel.

The main problem I observed at all of the major stations I worked has been a refusal to change and grow with the station’s target audience. Most of my program directors have been into state time and temp slightly-formatted radio. I believe in “real people,” radio, where there is a good balance of music and personalities, so that they blend. The days of type, type, type are gone.

them or lose them. Also, if you want to keep your target audience as they age from one demographic to the next, you’ll have to adjust your music, promotions, and news delivery to suit the new attitudes of that audience.

A number of program directors are now living and dying by research and I think that’s a sin. It can help, like a college degree, but it can’t replace a good ear, and the knowledge that comes from being active, involved member of your community. That’s hard to do when you move around as much as we do, but it’s important to know your market. Research is a tool, like record charts, request lists and sales charts. But it’s not the only criterion for music and programming decisions, and never will be.

A good recent example is a song called “Bomb Iran” written by my wife, Dana I. and sung to the tune of “Barbara Ann” by four other KFQD folks with us. We recorded it as a spur of-the-moment reaction to the aborted rescue mission in Iran. When I played it for KFQD general manager, Rob Robinson, he didn’t want to air it, saying it was too controversial and would make it look like war advocates. (As a 50,000-watt clear channel we transmit well and have been picked up in Iran). But he listened to it again, and said, “Okay, do it.” We played it in P.M. drive, that same day, and the phones lit up like a Christmas tree. We logged more than 20,000 calls in

In Front: KFQD-AM program director Tom Rivers pauses in front of the station’s facilities heralded by its call letters.

The Federal Communications Commission tells us we’re in business to serve the public and I agree to the extent that we’ve got to heed the needs of our listeners, or we’re going to lose them to a competitor.

I think one of the worst things I’ve ever been told by a p.d. is, “You can’t play that; housewives don’t like that.” Which is why there is often a ratings drop in middays. Too many p.d’s are stereotyping home-makers (and assuming that they’re the only ones listening). That old-line dayburning that stereotyping any segment of the audience can hurt more than it helps.

The songs themselves change in status as time passes. For instance, in the ’60s, the Stones, “Can’t Get No Satisfaction” was considered pretty heavy stuff. But now, you can play it anytime, and it’s not likely to be a tune-out.

People and societies grow and change constantly, and the media have got to grow and change with three days (in a city of only 200,000) and they were 97% positive.

Those few who didn’t like it just didn’t understand that it was a way of releasing our hostilities and many changed their minds when explained what it was really about. We and the song front page newspaper coverage twice, and it was an undisputed local hit. Now imagine if we had had to do passive research or on it before playing it? By the time it was aired, it would’ve gone over like a lead balloon, since the timing would’ve been lost by then.

Anchorage is a 14-station market, with two country, two rock, two beautiful musics, two non-commercial, one top-40, one religious and four adult contemporary stations of which KFQD is one. While our competitors are hyping themselves, we’re actively promoting the station, the community, and life in “Alaska—The Last Frontier.” Our current jingle is “KFQD, The Spirit of Alaska,” with varying wilderness sounds etched in the background. We got together with the Dept. of Natural Resources to receive permission to name a mountain here as a promotion.

Another recent promotion was the “First Annual KFQD Cruise,” led in with the Midnight Sun St. Road Atins’ classic car show, Memorial Day weekend. We invited listeners to meet us at the car show, for a 50’s style car cruise through town, led by myself and morning man Mark Lewis.

Simultaneously, we aired the “KFQD 500 Weekend,” which infuriated the 50 top oldies of 1955 to 1970. The cruise was so successful that Saturday night we hit the highway and cruised up to Eagle River, about 20 miles out of Anchorage.

The business crew of cars, KFQD airtime, a few of the famous from the shows, called “Trivia Time” after the 11 a.m. news, with news director Bob Dorn playing the beagle-dog conundrums. After he loses, I give the trivia question again to listeners who win theatre tickets with correct answers.

From 2 to 6 p.m. John Reducer continues in what I started, and does some pretty off-the-wall bits, like “Captain Science,” a “Mr. Wizard” type bit. Reducer brings a long background of experience both as a jock and as programmer with such credits as WIBG, WROG-AM Boston, CHUM and KTONO-AM Los Angeles. Jim Scott, our resident oldies freak, continues with more music from 6 to 10 p.m and “Scotty’s Class Reunion” on Wednesdays.

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We do a five-minute newscast at the top of each hour, with the jock handing off to the newscaster, to make a smooth transition.

Our main product, of course, is music, and I don’t care what a new song is on the pop/adult. Top 40, country, jazz, or AOR chart. The important thing to me is the basic sound of the record. If it fits into the feel of KFQD, we play it. If not, we don’t. We’re addressing ourselves to the 18 plus demographic group, and according to Arbitron, we’ve got them, with a 20.1 share in the total survey area (October, November, 1979).

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I’m more concerned that a song isn’t racist or sexist or in some other way blatantly offensive. In order to stay on top, you’ve got to take the bull and run with it. I’ll never become passive, and let my competition catch up with me, just because I’m number one now.

Let your competitors react to you, not you to them. Be consistent: don’t jump into the “frenzy of the month club,” changing your whole sound every couple of months.

Any ratings service will tell you that it takes time for listeners to react to changes. If you make an adjustment in your music, unless it’s drastic, it may take four to six months for the public to realize it, and react. I also believe strongly in using the newspapers and television to advertise any major positive changes or promotions. If you only promote things on your own station, then you won’t attract any new listeners, they’ll never hear it. I also like billboards, but they’re illegal here.

If you’re intending to be a program director, be sure to prepare yourself for the job, by learning every aspect of station operations, from sales to traffic to engineering. Hang around and observe, ask questions, be the p.d.’s assistant, whether you’re given the title or not. Be there to file records, type schedules, work on promotional ideas. Learn from your p.d.’s mistakes as well as your own, and be sure to remember the successful actions for future reference. Prepare yourself fully. I did, for 13 years.

Like Ted Turner says you’ve only got three choices: lead, follow, or get out of the way. I chose to lead, and I’m loving every minute of it.

www.americanradiohistory.com
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**Billboard Singles Charts**

**Mid-Atlantic Region**

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**General Notes**

- Billboard Singles Charts are based on station playlists through Thursday, July 17, 1980.
- Breakout songs are noted as such.
- The charts are updated weekly and reflect the most popular songs at the time.
- Radio stations are only listed for the purpose of identifying the geographic region where a song charted.
- Breakouts are songs that were added to playlists but did not reach top 10.

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NEW YORK—The long hand of Arbitron has apparently struck again. Jimmy Finck, for 10 years a personality on ABC’s WPLJ-FM and most recently in the 10 a.m. to 2 p.m. slot, has been fired. Finck says he was fired because his ratings were the lowest on the station, a 1.0 share in the April/May Arbitron and he is the only DJ to show a decline. Finck’s time slot is down from 4 a.m. to 5 a.m. and in January/February, but he was up from 2.8 a year ago.

Finck says there has been a lot of computer pressure to get the station to an overall share of 4.0. The station did score a 3.9 and if Finck’s time slot had not slipped the station probably would have reached a 4.0 share.

Tony Pigg, who scored a 4.4 and a 5.9 share in parts of its 6 to 10 p.m. slot moves into succeed Finck. Carol Miller, who holds down the 10 p.m. to 2 a.m. position, which for the most part is a 5.9 share, moves to Pigg’s old time position. Davey Charley takes over Miller’s old position.

Morning man Jim Kerr, who has a 3.5 share, and Pat St. John, in the 2 to 6 p.m. slot with mostly a 4.4 share, continue unchanged. Bob Marrone is the overnight man. Program director Larry Berger had no comment on the changes.

Frank Holler has succeeded Dick Hughes as program director of WWWW-FM (W-4) Detroit. Holler comes from WKL-S-FM Atlanta where he was also p.d. . . . Tim Kelly has been named music director of WSX-AM Chicago. Kelly moves over from the ABC sister station, WRCK-FM Chicago, where he was air personality in the 7:30 p.m. to 12:30 a.m. slot. Kelly succeeds Steve Casey, who left to become operations director of KKKQ-AM/KUPD-FM Phoenix.

KSTT-AM Davenport, Iowa, p.d. Jim O’Hara is looking for a morning man who has “true personality.” O’Hara promises “excellent salary and fringe benefits.” Tapes and resumes should be sent to O’Hara at P.O. Box 3798, Davenport, Iowa, 52808. . . . Bill Shaughnessy has been appointed to the newly created position of vice president and general manager at TM Productions in Dallas. Shaughnessy returns to TM after a short stint at a commercial radio agency.

**KRLA-AM Los Angeles marked the Fourth of July with a 27-hour countdown of the top 100 recording artists of the rock era . . . . Ian Silva has left weekend work at WMZQ-FM Washington to join WPWF-AM Manassas, Va. . . . Bob Lobel, general manager of Stouffer’s KRNT-AM/KKKQ-FM Des Moines, has been given the added duties of director of Stouffer radio properties.

**Jim Roberts, program director of WDIF-FM Marion, Ohio, is looking for “a pop/adult personality with a year or two of experience.” Tapes and resumes should be sent to Roberts at P.O. Box 10000, Marion, Ohio 43302. He will not accept phone calls . . . . Bob Sirrot hosted a special summer celebration on the Fourth of July on WRC-FM Chicago featuring pop songs of past summers. Sirrot will host other special programs for the summer and will become the station’s morning man in the fall.

**WXE-AM Monroe, N.C. p.d. Duane Segrall has a new on-air lineup for the fall. Gary Underwood will be doing the “Great Awakening Program” for 6 to 9 a.m., Ray Atkins will continue in his 9:30 a.m. to 12:30 p.m. slot. John Griffin will hold down the 12:30 to 3 p.m. position and Jerry Ammons, from WSO-CAM Charlotte, N.C., will take over the afternoon drive shift from 3 to 6 p.m. Segrall, Doug Weeks and David Overton will work weekends.

Lawrence W. Patrick has been named senior vice president for research for the National Assn. of Broadcasters. He joined the organization last June as director of research and was promoted to vice president in November. The Boston Record Pool has presented WBN-C-FM Boston with a special achievement award “for helping to promote dance music in the New England area.”

**WGBS-AM Miami is adding a live jazz show from the local club.

Bubbly’s. The show is hosted by Bob Sheller and will feature such artists as Ahmed Jamal, Arthur Prysock, George Shearing and Eddie "Lockjaw" Davis.

**WNY-FM New York marked the Fourth of July with the inauguration of Friday night dance parties. The four-hour special was hosted by "Cosmic Bruce" Morrow and had guests including Neil Sedaka and the Commodores. . . . WFAI-AM Fayetteville, N.C. general manager Danny Highsmith has been named station manager of the year of the Beasley Group, of which WFAI is a member.

Dick Purdon of CKLW-AM Detroit has been elected president of the Society of Radio Personalities (Continued on page 26)

Vox Jox
By DOUG HALL

R&B Programming
Hides Extinct Disco

NEW YORK—While a number of radio programmers are wary of disco or anything that closely resembles it, after the format quickly spread out across the dial, there are some program directors who are charting new courses for variations of dance music.

Basically former disco radio program directors (there are some programmers who admit they are currently disco p.d.s.) fall into three categories:

1) Those who gave up on disco.
2) Those who have broadened it into r&b and now run basically black stations.
3) Those who have broadened it into including rock in a new type of fusion music.

Whatever their stripe, no one is being so bold as to call his station anything beyond a safe contemporary or Top 40 outlet.

One of the most successful stations to make the transition is KLRL-FM in Houston, which is programmed by Michael Jones. Jones argues that the birth and death of disco was concocted by the music, but dance music continues. "It's just a variation of rock'n'roll," he says.

He agrees that there are a lot of r&b elements in the current programming of his station, owned by SIR Communications, which also owns WKUT-FM New York, new calling itself "progressive urban."

Jones explains there's a lot of r&b in his market. He also notes that "a

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The ultimate talent search is ready to roll in the top 100 radio markets.

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Of course, regional and national winners will receive cash awards. And artists and songwriters will receive royalties on any subsequent sales.

What you're looking at is all the fun and frolic of a local talent search with the lure of a big national award and none of the head-ache or hassle.

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Contest void where prohibited by law. Consultations for this contest provided by Dean Landsman.

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BIKE BREAK—WNEW-FM program director and air personality Scott Muni, wearing baseball cap, chats with participants before the start of the Bikeathon in New York's Central Park. The station supported the event.

**PROGRAM REVIEW**

**Genesis Special On NBC a Bell-Ringer**


NEW YORK—Call them rockers or symphonic rockers, Genesis has become one of the stalwarts of those British musical idioms since 1968, when Peter Gabriel formed what was initially a songwriters' "collective."

The band, a trio since Gabriels' solo flights some years ago, has gone on to fame and fortune since those days, but its initial idealism remains, as does its sometimes mythiscal, always imaginary approach to music.

This concert provides a broad look at the band's output over the years, offering 15 songs that will appeal to Genesis fans and provide an introduction to those who aren't quite familiar with the group on "Selling England By The Pound" launches the set, and the audience's responsive tour of recognition proves the vitality of that song, and another reason for the band's continuing popularity.

In fact, while Genesis has survived personnel changes and fluctuation in its pop music, it has gotten more popular, attracting younger listeners.

The music is accessible for one thing, despite the fact the themes and melodies of many of the songs are rather sophisticated.

The concert features songs from the group's current LP, "Disko," as well as classics from its past success, such as "Afterglow," "I Know What I Like," "Ripples" and the closing number, "The Knife."

A thoroughly entertaining show, characterized by flawless musicianship and a well documented audio history, is a rich group.

RICHARD NUISSEER

**N.Y. WKIU-FM in Second Spot**

Continued from page 21

Count Los Angeles suburbs of Anaheim-Santa Ana-Garden Grove as its AOR format climbs from 2.0 in the fall and 1.7 year ago to 2.3. Out of top position is a contemporary WKEZ, down from 2.6 in the fall to 2.0.

**Third Sinatra Series On LA, KMPC-AM**

LOS ANGELES—KMPC-AM here joins KKKO-FM and KGIL AM-FM in presenting weekly Frank Sinatra features (Billboard, June 28, 1980). In fact, according to KMPC program director Jim Davis, KMPC began airing in Sinatra special on Sunday evenings from 6 p.m. to 7 p.m. a few months prior to the programs on both KKO and KGIL, both local stations.

During the past several months, the program, hosted by Pete Smith, has featured Sinatra associates Gordon Jenkins, Billy May, Johnny Mandel, Don Costa, Neil Hefti and Dave Cavanaugh.

KMPC also featured a lengthy in-depth interview with producer Sonny Burke last March 18, the morning of the release of Sinatra's "Trilogy."

Continued from page 25

Bakersfield, Calif.—Country KUZZ-AM is the solid leader in this market with a 13.6 share, up from 12.8 a year ago. AOR KBOV-FM is a strong second with a 13.4 share, up from 13.2 a year ago. Country KGDF-AM slipped from 7.1 to 5.0; MOR KLYD-FM fell from 3.1 to 4.4.

Bridgeport, Conn.—Beautiful WZNE-AM has taken away the market leadership of contemporary WICC-AM, WZNE climbed from a 13.7 year ago to 16.2 while WICC fell from 16.7 to 15.1 MOR WDYZ-AM gained from 6.4 year ago to 7.1.

**Nassau-Suffolk — AOR WBLI-FM holds first place in the Nassau-Suffolk Arbitron book, which covers most of Long Island. The station moved up from a 4.2 share a year ago to 4.5. Progressive WLR-FM Garden City slipped from 3.4 year ago to 1.9. Non-alogic MOR WHLI-AM Hempstead moves into second place in this market as its share grew from 1.5 to 3.6. Contemporary WBAR-FM Brooklyn inches up from 1.5 a year ago to 1.8.

Seattle—Traditional market leaders have lost ground; but are still on top. Talk KIRO-AM is still number one with 8.2 share in the fall to 8.9. A year ago the station had an 11.1 Adult contemporary KOMO-AM is in second place, but is also down to 7.8 from 9.8 in the fall. However, a year ago KOMO only had a 6.3.

AOR-formatted KSFI-FM is pressing beautiful KSEA-FM for second place in the market, which includes Everett and Tacoma. KISW is up from 3.1 a year ago to 3.7, the share held in the fall. KSEA is drifting down, from 7.4 year ago to 5.2 in the fall to a current 5.9.

Top-KLPI-FM is gaining solid gains. The station moved up from 4.6 in the fall and 4.1 a year ago. The station recently coming from Top 40 KJRM, which is down from 4.9, in the fall and 7.0 a year ago. Another Top 40 in decline is K-TAC-AM, down from 1.8 to 2.9 in the fall and 3.1 a year ago.

AOR has been good for KZAM-FM, which is up to 4.6 from the fall and 2.8 year ago. But the station has to fight for its position on the air. KZAM-FM, down to 3.7 from 4.7 in the fall and 5.5 a year ago.

Produced "The Golden Greats," a free form oldies program...


Tom Roberts joins FM 1, a new on-air personality, and is the morning man on 1070 KOKY in that market.

Drain Cuttivain has joined the on-air staff of KEDM-FM Dester, Mo. He comes from KWRE-FM Warrensburg, Mo., which has resigned as vice president and general sales manager of TM Productions to handle an account for O'Connor Creative Services.

WWMR-FM Philadelphia public relations director David Brown has resigned to manage Independent Ventures in Los Angeles. The new director of advertising and promotion at KQF-FM Portland, Ore. He joins from a position with a theatre chain.

K YA-FM 91.3 FM 1260 in San Francisco welcomed "WKKP" In Cincinnati's "Tim" Venus flytrap FM 100 with drummer Richard and "Les Nessman Sand- ers to their airwaves. Venus joined the group and became vice president of KQF-FM Portland, Ore. He joins from a position with a theatre chain.

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**Partnership**

Bob Shaffer, p.d. and jock at WOXY-FM Oxford, claims he runs the only daily all-request oldies Top 40 program in the Cincinnati area. He is the producer of "The Breakfast Show," a morning program.

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Radio Programming

South Central Radio Sees Old-New Conflict

Continued from page 1

Jeanie Pruett, John Anderson and Mike Lott.

WPOC is careful about playing “new untired artists” and some of the more traditional veteran acts such as Johnny Cash and Tammy Wynette. “Both can run hot and cold,” claims Clark. Clark’s station has been “doing very well” with LP cuts, and he expects play from albums to increase. Bluegrass music is also on the upswing and is receiving increased attention from the station which also is promoting its growing full service reputation.

Clark reports a steady increase in the rating spiral, with the station gaining the top spot in the 25-49 age group in the last nine months. He attributes the growing popularity of country music to “the publicity and wide acceptance of country in music and on television. The old barriers are falling by the wayside—it’s now cool to accept country music.”

Carol Parker, program director at WMZQ-FM in Washington, D.C., sees such movies and fashion trends as those spawned by “Urban Cowboy” be beneficial to the threat of country music radio. “If this happens, people will be more open-minded, and it’ll be chic to listen to country music,” he says. “If John Travolta keeps wearing cowboy hats and Mickey Gilley keeps appearing on the ‘Merv Griffin Show,’ that’s great for me.”

For a major metropolitan market, WMZQ leans surprisingly toward traditional material. George Jones and Merle Haggard “do extremely well,” as do Jeanie Pruett and Porter Wagoner/Dolly Parton. The station’s 40-song playlist (plus LP cuts) is aimed at the 25-49 age demographic and also features acts as Reba McEntire, Ricky Skaggs/Emmylou Harris, John Conlee, Conway Twitty and Loretta Lynn.

Parker is dubious about the validity of some of the crossover music coming from Nashville. “A lot of crossover isn’t worth it. There are few Kenny Rogers around.” The emphasis is in the other direction at WCOS-FM in Columbia, S.C., where a “very up-tempo, very adult contemporary” approach is utilized.

When Ken Martin, program director, took over four years ago, he went after the white collar listener. “We maintain the blue collar base, and seek the white collar listener, and it has worked tremendously for us,” says Martin.

WCOS is one of those “country” stations that never uses the word “country” on the air. Martin sensed a “hillbilly” image at the station and directed a carefully designed music policy to counter it.

Conway Twitty and Loretta Lynn

‘Top 30’ Special On Anniversary

LOS ANGELES — Drake-Chenault, which syndicates “The Weekly Top 30” countdown, put together a special “All-Time Top 30” for the Fourth of July weekend to mark the show’s first anniversary.

Number one on the playlist was “Stairway To Heaven” by Led Zeppelin. This was followed by Barry Manilow’s “Mandy,” Blondie’s “Call Me” the Beatles’ “Hey, Jude,” and “Another Brick In The Wall,” part two by Pink Floyd.

The rest of the list ranged from Debby Boone’s “You Light Up My Life” to Don McLean’s “American Pie” and Bread’s “If.”

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where the stars are.
Halsey & Conn Firm
$2 Mil Talent Sale
By ELLIS WINDEEN
TULSA—Music impresarios Jim Halsey and Mervyn Conn are affiliated in a $2 million personal appearance contract, the largest ever signed for a country music talent package. (See: Conn, Mervyn)

The joint venture between the Tulsa-based Halsey Co. and the London-based Mervyn Conn Organization will involve five artists—Don Williams, Tammy Wynette, Hank Thompson, Joe Sun and George Lindsey. Don Williams, who this year was named Britain's country music star of the decade, has agreed to major concert tour of Great Britain in November. He will be promoted by both Halsey and Conn and are also negotiating for other concert dates for England and the European continent.

Sun, Wynette, Thompson and Lindsey will make concert appearances in 1981 in Great Britain and Europe, including Conn's 10th annual Wembley Music Country Festival in London during Easter of next year, and on his five caravel festivals in Amsterdam, Munich, Paris, Stockholm and Zurich.

Halsey's operation will now expand to London base through an agreement between Halsey and Conn to exchange office space. Halsey's company will use the facilities of Conn's London offices, while the Conn staff will use Halsey's Los Angeles offices as well.

Additionally, the Halsey firm will represent and market Conn's telegrams, English, Australia and America's Little River Band. The concert went off without incident.

Fans Storm Police Post
At Nugent Florida Concert

By SARA LANE
HOLLYWOOD, Fla.—A rock and bottle throwing crowd of 500 concertgoers took over a police command post, strapped onto 35-year-old Broward County sheriff's deputies for an hour July 5 during a concert headlining Ted Nugent, Pat Travers and Scorpions at the Hollywood Sportatorium.

Deputies patrolling parking lots, restrooms, front doors and the hall arrested 15 persons on charges of leaving the premises on foot. Several persons the concert as Nugent was performing before an audience of 15,400.

Two deputies had to be treated for one person's hammer, and scores of fans and guards were slightly injured when the concertgoers attacked a large trailer used as a police command post.

Some 25 persons were treated on the scene for injuries from drug overdoses to bruises, cuts and other injuries. A number of others were treated at two area hospitals.

According to Sportatorium manager Mike Oliver, "the kids were pretty rowdy. He didn't attack—but while he was getting used to the situation, "It seems to be getting worse and worse."

Broward officials say they expected a "rough crowd" for the Nugent concerts.

A total of 59 deputies were hired for the event—a third more than orrarily used at Sportatorium rock concerts, and an additional 70 private security guards were hired.

Although the Sportatorium has been considered a "no-smoking" area due to its off the main street location, since Broward County officials have reaped up police patrols and cracked down on drug pushers, complaints have been greatly reduced.
Perseverance Making Buffalo Club a Hot Summer Attraction

BUFFALO — Due largely to perseverance, Jerry Nathan's Festival East promises a making Uncle Sam's this area's hottest early summer nightclub.

Last Hagar's appearance June 14 before some 1,000 enthusiastic followers was the most striking recent example of the club's rise. Hunter being easily the cream of the talent to perform in the Cheekiewga facility.

Hunter is doing only two or three club dates this entire 12-week tour, otherwise opening for Heart elsewhere," points out Nancy Nathan, Jerry's daughter and chief aide.

This club is eager to import more such acts into Uncle Sam's, which began as a dutee house, but there is one nagging problem. "We don't have an exclusive arrangement," Nancy Nathan declares.

But the principals are working on the matter. And from Festival's viewpoint, there has been tremendous growth already just overcoming a devastating setback since March 1978, when chief promoter Harvey & Corky Productions followed a successful Festival promotion by signing a contract with the club's parent organization, American Artists.

"We were mortified when that happened," Nathan admits. "They (Harvey & Corky) got an exclusive for a year and kept us out while they did only about four acts, hooking most of their club shows into their stage one.

She acknowledges some acts Festival had booked had to be canceled. But they wanted a good relationship with Uncle Sam's manager Lynn Ditz and creative assistant John Lofstone to grow.

But the performances, we had to do a sales job," Nathan claims. "So we took them (Ditz and Lofstone) to New York and get their club known. We introduced them to agents, all the right contacts, and we had six bookings there. And then we helped them get a radio station's support."

By JIM RABER

Pa. Fans Break It Up At Concert

FRANKLIN, Pa. — Rock fans damaged speakers, lights and other stage equipment in the amount of more than $65,000 June 29 at an outdoor concert by setting fire to the stage as they got vent to their anger because a rainstorm cut the concert short.

The melee broke out among some 6,000 fans gathered at the Tri-City Speedway here for a rock concert headlining the Atlanta Rhythm Section. The riot occurred apparently because the musicians didn't play, says Ann Geller, manager of the Atlanta Rhythm Section. Fortunately, no serious injuries were reported and only two young patrons were taken to the Franklin Hospital here to be treated for cuts and bruises.

Rock fans threw rocks and bottles and set fire to the stage in the grandstand and at a ticket booth. An announcement that the concert was being curtailed because of the weather sparked the disturbance, according to state police.

Seventeen state troopers dressed in riot gear and waving fist horns were called to help disperse the crowd, but not before several police cars were damaged by rocks.

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BB719
Washington Tiger Flower Co. Keeping Concert Tickets Down

By JEAN WILLIAMS

WASHINGTON—Tiger Flower & Co Inc, a locally-based concert promotion firm handling both local and national acts, was forced to keep ticket prices down by convincing artists and managers that it’s in their best interest to parlay.

Brooks points out that in addition to maintaining “some kind of sensible level for ticket prices,” his firm believes in treating the concertgoer more for his dollar. With such stiff competition and with audiences now more discriminating in their selection of concerts, Brooks claims it imperative for promoters to devise creative methods to pull in concertgoers.

For example, he says, “We know we have lost a generation of fans. So, with our creative Saturday concerts (June 21 and 28) in conjunction with the Capitol Center’s Super Sunday, we promoted it as an entire family concert which included a concert.”

The Bigy Brothers, the Barkays and S.O.S. appeared June 21 while the Gap Band, Canaan, the Fabulous and a local act played June 28.

A carnival, with all the trimmings, was held on the grounds of the 20,000-seat Capital Center. “We charged $2 but people don’t seem to be most paying that because we offered free parking, unlimited rides at the carnival plus a concert. It was planned as an all-day affair.”

“We tried to key in on different things,” Brooks says.

“We have contests coordinated with radio and record retailers across the country,” Brooks says. “We gave away prizes at the concert. There also are special things we do when acts come to town, such as sign-rises, taking the artists to schools to talk to kids and taking their bands to local radio stations for lots of local play.”

The concert, at the Folsom Field house, is presented by the City of Colorado Program Council and Feijne.

30,000 Country Fans Visit Willie Nelson’s 8th Picnic

By GERRY WOOD

AUSTIN, Tex.—Mix 10,000 acres, 12 banner country music acts, 45,000 country music fans, and 101 degrees—and the total is 4.

July 4, that is the date for Willie Nelson’s eighth annual Picnic. The event, held for the second straight year at Nelson’s own Pedernales Country Club and Golf Course, was packed to the proverbial rafters and parceled a wide-ranging blend of traditionally-oriented country music stars across the wide, hot and dairy Texas acreage.

Facing the world pressure of the first motion picture to star Nelson, “Honeysuckle Rose,” the giant country music event benefited from the cross-promotional ventures of CBS Records and Warner Bros. Records.

The world premiere of the film inaugurated the Nelson festivities. Held at Austin’s Capitol Plaza Cinema, the movie’s debut drew Nelson, along with several top acts including the ace Skin Pickers, executive producer Sydney Pollack, director Jerry Schatzberg and other cast and crew members from the film.

Nelson reveals impressive acting talents, while Cannon and Pickens each look high in their illustrious careers.

A reception at the Austin Opry House, where some of the movie’s scenes were shot, climaxed the July 3 picnic.

A working press breakfast with the movie principals began July 4 at the Austin Hilton Hotel. Among the items gleaned from the scenes: Nelson plans to soon get involved in his next film project and has several more on the drawing boards, and Cannon revealed that Nelson helped her over the hump as a singer in the movie. He also expressed (a powerful dues with Nelson) while she thanked the fledgling act. Nelson, with advice on his bachelor’s education.

Pickens claimed the role was one of his favorites and admitted that because of his many years in the business, many moments came originally as adults. And, Schatzberg feels the movie will appeal to a whole new generation of country music fans because of the universality of its theme and the solid acting performances.

At high (in more ways than one), the Willie Nelson July 4 Picnic closed with a rousing set from Nelson who had just been helicoptered in from the press breakfast.

The concert is presented by the Long Beach Program Council and Feijne.

License ‘Saves’ Resort in Wis.

MILWAUKEE—The future of the Alpine Valley Music Theatre has been solidified by a federal judge ordering the town of Lafayette to grant a liquor license to the owners of the Alpine Valley Resort, which owns the theatre.

Residents had filed a $12 million damage suit against the town. The town board had voted not to renew the residents’ liquor license which expired Sunday (June 20).

Resident renters kept insisting that the entire facility would go bankrupt if the license was not renewed.

The theatre has a capacity of 20,000, and many of the concertgoers coming from the Milwaukone—Northern Illinois-Chicago area. More and more acts are coming from as far away as Iowa and Indiana, according to Ted Bender, manager.

The Eagles concerts June 28-29 were sold out, says ticket writer, and a $10 advance sale reservation was $10.50 for reserved and $9 for lawn seating.

Concerts earlier this year included the Allman Brothers Band June 21, with a 13,500 audience, and a rock marathon June 7 at the 10,000. Recent shows included Foghat (4), Doobie Brothers, Saturday-Sunday (3); REO Speedwagon, Sunday-Sunday (3); Allman Brothers Band, July 31; Marshall Tucker, Aug. 24, and ZZ Top; Aug. 30.

Rock in Boulder

BOULDER, Colo.—Chet Simpock, REO Speedwagon, Blackfoot, Sammy Hagar and April Wine are scheduled to perform at Sun Day #1, Sunday (19). The concert, at the Fishdon Field House, is presented by the Boulder Program Council and Feijne.

Stadiums & Festivals (More than 20,000)

32,175 $17.50 $135,405

1. SUMMER FESTIVAL/BLUE OYSTER CULT/RED SPEEDWAGON/TROOP/RYAN HANSEN—Bill Graham Presents, Oakland Stadium, Oakland, Calif., June 2.

2. SUMMER REO SPEEDWAGON/BLACK FOOT—Bill Graham Presents, Oakland Stadium, Oakland, Calif., July 2.


 Arenas (6,000 To 20,000)

39,076 $10 $110.50 $379,654

1. BILLY JOEL—Auditorium Theatre, Philadelphia, Pa., July 6 & 7 (2)

2. THE WHO/JOE MINOTTI/MAY-OVER—Bill Graham Presents, Madison Square Garden, New York City, N.Y., July 2

3. Queens—Stephanie’s, Chicago, Ill., July 2

4. JIMMY DURANTE—Summerland, Oak Park, Ill., July 2

5. JACKSON BROWNE—Electric Factory Concerts, Philadelphia, Pa., July 2

6. THE ROLLING STONES—Auditorium Theatre, Chicago, Ill., July 2

License ‘Saves’ Resort in Wis.
QUEEN
Forum, Inglewood, Calif.
Tickets: $10.75, $9.75.

If there’s a trend in the live talent industry toward modest, scaled-down presentations, you’ll never know it from QUEEN. The flamboyantly staged first list of four tours has seen blurry.

State of the art and smoke and fog effects added much to the show’s impact, as did lavishly exe-
uted lighting effects, designed by Electra
sound. Seven movable banks of overhead lights backed the four-act show—theatrical effects and overhead spotlights scanned the stage and the house.

The effect of the ingeniously lit stage was like having seven floating pods moving around the stage. Coupled with the cleverly-organized light and sound effects, it suggested the alien spaceships scene in “Close Encounters”.

The group performed their best songs from its past two LPs, concentrating instead on past hits. It all did not all of the songs to expect to present its first greatest hits album, with a line-up coming Soon. "Somebody To Love” and “Bicycle Race’.

The hard rock texture of much of the group’s material was made the inclusion of the softer tunes like guitarist Brian May’s acoustic spot, “Love My Life” and a fairly faithful renditions of Elton John’s 1957 hit “Lucy In The Sky”.

Freddie Mercury continues to be the on- and of the impact, strutting along the stage with considerable dramatic flair. The show—man—his unique expression when he returned for the second en-
core dressed in drag, dressed as the shadoulves of Darth Vader and singing, “We Will Rock You.”

Mercury also doubled on piano a bit more than he has in past L.A. shows. Drummer Roger Taylor, bassist John Deacon and guitarist May all provided solid support throughout.

The show’s momentum flagged two-thirds of the way into the set with some slogging rhythm section and individual atmospheres which demonstrated the members’ instrumental virtuosity but not the group’s compositional skills.

While this lengthy spot was rambling and sluggish, the set’s high spot was the unexpect-
d “I’m Just A Little Child Called Love,” the charming rock/rock ballad which became Queen’s first single in the States.

It may be that the massive size of the hall discourages non-musical communication with the audience, but a bit more personality and hu-
man will further help humanize the show.

There were, however, a number of welcome touches of irony. The pointed-in music preceding Queen’s arrival was vintage Beatles and Stones albums. When first issued when most of the high schools in the salutation house were still tod-
lings.

And the group which rose to fame with epic, grand-scale productions like “Bohemian Rhaps-
ydy” and “We Are The Champions,” added as its opening act the Grateful Dead, a four-man L.A. rockabilly group which offered a brief, invigorat-
ing set.

The act, which had an LP issued recently on the local Atlantic label, earned the plume spot Queen, proving that a group of club act and came away impressed. PAUL GREEN

WARREN ZEVON
Old Waldorf, San Francisco, Calif.
$18.50

A totally unexpected set—after a long drying out spells, stood the packed house (600-
play on its 25th June with a jarring, performing power that arose instantly as their first album and pure rock are not mutually ex-
clusive.

As he had in Santa Barbara two nights earlier, Zevon earned three encores from a crowd that was as well taste tellingly intimate as the tune, a sweet solo version of “Harley Days Down The West,” which fittingly culminated a blazier Twenty-One album, as the set opened.

Back by a nailing split band that featured Zevon’s best instrument, the electric bass, Roberto Pinon on bass and three players from former Elektra band Boulder (Bob Harris, key-
board, Jim Zolberg, second guitar, Max Slinge, drums). Zevon kept the focus on his most idiomatic upbeat songs, culminating the main set with “Werewolves Of London” (the song’s eponymous, verra good to me), “I’ll Sleep When I’m Dead.”

He also covered Zevon’s own, “The Endless Road” and as the set wound up, the group realized that they had played a 12-string jazzman, grand piano, and it was Matthews’ “Jester’s Ball” and “Carmelita.”

The star actually played 12-string, grand piano, and ---

PETER GABRIEL RANDOM HOLD
Greek Theatre, Los Angeles, Calif.
$10, $8.50, $6.50

Gabriel is something like mercury—hard to pin down and constantly moving. Just when it seems he’s been pegged, Gabriel shifts gears and moves in the opposite direction. He proved this June 15 in a 15-17-
hour set—nothing like any questions if it was-
swered. The former Genesis lead singer has gone from a fast-paced, hard-driving, mixed “complex” progressive rock to return to a new simplicity.

However, unlike the standard new wave—of which sirens sound, the audience—beast shouldn’t want to make his point.

With the help of Larry Faul’s synthesizers, Gabriel took an English, avant-garde sound that has reference points in the classics of Steve Reich and the pop com-
ponents of Brian Eno.

Gabriel’s musical lyrical content as his set, comprised of mostly material from his new album, included “Family Snapshots” (concerning the father of his medication), “Intrigued World” (about a controversial psychological test) and “The End,” which Steve Jobs, the black South African leader astutely put to-
line.

The problem with Gabriel is that enabled mus-
coms come off as caricatures and human- ly slight physical contrast contradicts the menacing characters. Also, for whatever rea-
sions, he chose not to do some of his best known material such as “L. I. B.” and “Games Without Rules”.

Still, shortcomings aside, his show contained moments of brilliance—most notably, ahead of most of what is being done in the pro-
gressive rock camp these days. Working with his band, he has not only done more than most of his songs he excelled an instrument in favor of an energetic front vocal.

CART DAINES

The Who’s cool-headed response to a war unforeseen since the Bay of Pigs. Their first attempt at averting what might have been a calamitous concert June 30 at Ar-
izona State University was a power brownout during the group’s sellout show at the school’s 13,813-capacity Coliseum.

More power was a power brownout during the group’s sellout show at the school’s 13,813-capacity Coliseum.

Nowhere was there a better address system to tell the crowd not to panic, but Pete Townshend saved the day by doing a stacey nine minute

together with a room, where Roger Dal-
trey signed upwards of 1,000 autos-

Jean-Luc Ponty to the Robert Light Agency for representation in the film and television areas. Capitol Artist Billie Squier to Record Management, a Barnett and Associ-
ates corporation....A&M recording group LTD to Gris-Gof Management. Polyrock to RCA. The group’s debut single, ”I Love You,” was released for an August release….

Mow town group Dr. Strut to Regency Artists. Tom White to the Ch зo in Records for U.S. and Canada. First LP. “Now Hear This,” to be released in mid-August. Willy DeVille, leader of Mink DeVille to Stevens/ McGee Entertainment management. John Schneid to Scotti Brothers Records. He is in the cast of the CBS - TV series “The
**Christian Artists Hold Colo. Meet**

NASHVILLE—More than 1,500 Christian artists, clinicians and registrars, representing 45 states and many foreign countries, will participate in the sixth annual Christian Artists Music Seminar, July 27-Aug. 1, in Essen Park, Colo.


Barry McGuire, the Jec-

miah People, Doug Oldham, Shal-\n
alee, Don Francisco and the Pat Tery Group.

Christian music industry leaders will conduct more than 100 seminars and workshops. Prominent gospel music publishers will lead reading sessions on the new and standard-\n

tials from their libraries.

Small and large group vocal and instrumental competitions will be held. Prizes include a custom recording for winners of the three vocal solo competition divisions.

Productions, which includes Joe Hardy, Eddie DeGarmo and Dana Key.

DeGarmo and Key's prior credits have been on Lamb & Lion Records. Their first album was picked as the top contemporary Christian album by three national Christian publica-\ns, and their "Straight On" re-\n
lease from their second album earned record of the year honors.

They have recently done tracks for a David Meece album, and are de-\n
tivating material for Mylon Le-\n
even's upcoming Mercury release.

Ariel is located at Ardren studios where, in addition to having office space, it has access to three state-of-the art studios and mastering facili-\nties.

The coming together of three such influential groups, Campus Life, Zondervan and Ariel, all leaders in their respective fields," says Lawhead, "represents a formidable alliance."

In this alliance, plus being in the product he is creating, that gives Lawhead the confidence to embark on an independent venture in spite of the unstable economy.

"Gospel music is different," says Lawhead, "who does not see it going through the changes that other forms of music are experiencing. "The mar-\nit's growing," he says. "There is always a sense of something better, and I feel like we are set up to do that better thing."

**Hawkins Contest**

NASHVILLE—Light Records, "Tramaire's Heart Of Gold Display Contest," open to more than 2,250 retail record outlets and one-stop shops, will run through Monday (5/22), according to product administrator Vicki Mack.

By calling Mack collect at (805) 496-5721, outlets will receive a Tramaire Hawkins mobile for its first solo LP, "Tramaire," plus 50 board sicks.

Mack will hand a panel of judges making selections from color photographs supplied by entrants.

First prize is $500 cash. Three second-\n
place winners will receive $300 and $50 cash each to six third place winners.

In addition to the cash prizes, all entrants are eligible for a special drawing for a box of Hawkins LPs. All prizes will be awarded by Aug. 25.
Stations Blend Old, New; See Problems & Progress

Continued from page 27

Martin, revealing that one of the most successful plays among the three is playing a lot of Elvis Presley music. “During books, we play Elvis every other hour. WWVA-AM in Wheeling, W. Va., booms 50,000 watts of ‘modern country’ over the airwaves. The station’s evolution involved tapping off the use of oldies, three years ago, to incorporate more country crossover. The plan, to expand the demographic, worked, states Tom Miller, operations manager and director of programming. “Our ratings increased tremendously, and we picked up a lot of 18-38.”

The station is looking to a 18-49 target age, and programming such singers as Willie Nelson, Waylon Jennings, the Oak Ridge Boys, the Statler Brothers, Kenny Rogers, Crystal Gayle and Reba McEntire. WWVA has expanded its new product category from a few of four to a high of 12, and is considering reinstating its old policy, discarded last year, of programming one LP cut per hour.

Miller concedes he walks a musical tightrope, but insists, “You can make it appeal to people who like hard country and those who don’t.”

In Louisville, WNN-AM has been mixing its traditional/progressive blend into a top 40 that’s supported by five to six oldies per hour.

“We’re trying to devise a rotation that makes both sets of listeners happy,” adds Jack Daniel, program director and operations manager. That means a lot of play for such diverse acts as Conway Twitty, Charlie Daniels, Loretta Lynn and Emmylou Harris. The new RCA group Alabama is also gathering strong reaction.

Achieving the balance might look easy on paper, but Daniel admits, “It’s real hard to program—and it’s not getting easier.”

WNN’s target audience is 25-52, but the 18-25 demographic is showing signs of strength, a fact that pleases Daniel.

Two AM/FM operations offer a showcase of how the record has been targeted to country music. WCMS, Norfolk, Va. and WAFI, Milledge, Del. WCMS in Norfolk, has an early morning 60’s style country music on FM, and leans toward traditional on its AM outlet. “We had to split the stations to satisfy both groups of listeners,” explains Russ Cassidy, program director.

King And Willis Squeeze Honors

NASHVILLE—Peck Wee King and Vic Willis have been cited by the American Association for their contributions in establishing the association as a country music instrument. The awards were presented at the group’s recent week-long festival which featured concerts in several musical categories.

King, co-host of “Tennessee Waltz” popularized the award as leader of the Golden West Cowboys and still performs on the instrument as a single act. Willis is a member of the “Grand Ole Opyr.” Formerly a part of the Willis Brothers act, he now heads the Vic Willis Trio.

Heavy RCA Promotion on New Alabama 4-Man Unit

NASHVILLE—RCA’s newest roster addition, Alabama, is the subject of a marketing push that will involve radio airplay, advertising, merchandising and editorial campaigns culminating in a series of label showcases in key markets.

The coast-to-coast showcase tour begins Saturday (19) and covers regional retail accounts, radio and press personnel in Wheeling, W. Va., Virginia Beach, Va., Houston, Texas; Dallas, Austin, Atlanta; Cincinnati and Detroit.

The basic thrust of the strategy is to familiarize industry and public awareness of Alabama, tied into the current success of the group’s first RCA single, “Tennessee River,” already at a charted #11 on the Billboard Hot Country Singles chart.

RCA has supplied limited-edition Alabama belt buckles and designed with the album’s cover art for promotional purposes, and is instituting a national radio time buy spotlighting selections from the debut LP.

RCA is employing two-by-two-point of purchase materials featuring the “My Home’s In Alabama” LP cover along with a logo concept. Also, the label is developing a videotape piece on the band which will be available shortly for use.

Additionally, Alabama held an open-ended interview recently. The FM that’s liable to be playing Kenny Rogers has a 75-song play-list, while the AM, where Merle Haggard is likely to be a ballad, is in the 60-65 song range.

The reaction: The last three Arbitron books show the AM going from 1.2 to 1.9 to 4.5, while the FM grew from 3.3 to 7.7 to 10.5.

Why? “Because country music is coming out of the closet,” states Cassidy. Younger demographics are combined with the new western trend in song and fashion to help give country music a new respectability,” claims Cassidy, who continues, “What scares me is everybody jumping on the crossover bandwagon. I don’t want to see country music lose its identity. When Porter Wagoner starts doing disco, you start to worry.”

At WAFI, the AM station last week gave up its adult contemporary/news/info format to go 100% simulcast with the FM country station.

The reason is both economic and the ratings, advises Dennis Hazzard, the program director. He also senses the problem in pleasing two groups of country fans: “It’s hard programming country now. You have to take it on a per record basis.

The combined stations are playing such acts as Hank Williams, Jr., George Jones and the Charlie Daniels Band, aimed at an age group “that’s wider than it would be for a Top 40 station.” It begins at 18 and heads up toward 60 (with the primary emphasis on 49).

As part of the change, WTHD-AM is changing its call letters to coincide with WAFI.

Elektra Issuing Williams Songs In 3 Configurations

NASHVILLE—Elektra Records is releasing two Hank Williams Jr. songs in a trio for formats designed to cover all radio and jukebox formats.

The label is shipping a 12-inch disk of “If You Don’t Like Hank Williams” from his current LP, “Habits Old And New,” which is being serviced to AOR and pop radio stations.

One side of the over-sized disk contains the censored version of the song; the other is uncensored.

The label is simultaneously shipping an unbleeped just-for-jukebox release of “If You Don’t Like Hank Williams,” backed with “Outlaw Women,” a track from Williams’ second album, “Whiskey Bent And Hell Bound.”

The third release on the album will be a brand new single, “Old Habits,” from his current LP. Williams is represented on the Billboard Hot Country LP chart with three Elektra LPs, “Family Tradition,” “Whiskey Bent And Hell Bound” and “Habits Old And New.”

Additionally, the Country Music Assn. will distribute an audio biography on Williams this month, titled “Rocking The Family Tradition.” The 50-minute disk special features the singer in conversation about his career, his music and his family history.

It was written and produced by RCA’s director of media concepts, Ken Shearer, and marks the first time the CMA has ever offered a record promotion to its 3,200 affiliate stations.

This recorded project is available to country radio and its servicing will be coordinated in Nashville by E/A executives Ewell Russell and Jimmy Bowen, who is Williams’ producer.

The prepackaged programming venture is designed to provide an insight into country music history and to focus on Williams’ heritage and musical roots.

Kari Will Debut Via 5-Act Roster

NASHVILLE—Kari Records makes its debut with five established artists already on its roster. According to Jerry Foster, in charge of the company’s Nashville activities, the new label has signed Narvel Felts, David Rogers, Melba Montgomery, Diana Trask and Foster himself.

Other Kari artists are Roy Clausen, Debbie Clark and Freddie Waterers. Waterers, Foster says, is basically an R&B and pop performer.

Felts’ first single, “Give Someone Else What You’ve Got” has already been shipped to radio stations. The next one out will be Melba Montgomer’s. According to Foster, Kari releases will be handled by 22 distributors and pushed by independent promoters.

“LITTLE” ROY WIGGINS
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www.americanradiohistory.com
**Country Scene**

DILLON—Dean Dillon performs "What Good Is A Heart" at the recent RCA show at Fan Fair in Nashville.

A little further south on the same day, Willie Nelson hosted his annual fly-in event for about 30,000 plus devoted fans. Some sources report that Nelson's appearance as a soaring eagle in "Mama Tried" is a scoter--and also that the music in the film (due out in August) is handled beautifully. Next Nelson is a westerner with Gary Byrnes, followed by a film about songwriters with Kris Kristofferson. Another project, based on Willie's "Best-Kept Secret" theme, is tentatively slated for a year or so after this.

And to rummage through the Willie Nelson picnic that featured the Charlie Daniels Band from its scheduled appearance. The group had played the night before, slept only two hours, then picked up all its equipment and charged a flight to the local Austin airport where it was supposed to be picked up and taken to the concert. Charlie and his band set out the Texas sun for nearly an hour and a half waiting for a ride--which never came. By the time someone called them from the concert site, it was too late for Daniels & crew to perform, since they were due in another part of the country that same evening.

Then they found out that the small airport runway was too short for their plane (boasted with heavy equipment and crew members) to take off again. Fortunately some people enjoying a picnic nearby offered to shuttle Charlie and his group in their van to another airport far away where they finally were able to take off. The Austin crowd's reaction when it was informed the Daniels Band would not be performing at Willie's picnic was presented to innocent disappointed people, although no official explanation was ever made for what had actually happened and many fans ended up thinking mistakenly that Charlie had simply failed to show. Which certainly is not Daniels' style at all.

While Don Everly spends the summer touring in Europe with his new band, his brother Phil will be coming out with a record produced by L.A. based Michael Lloyd (who's also the producer behind Sam McMahan's latest release, "While I Was Makin' Love To You"). Country humorist Dick Felker informs some that he just spent 10 days in Ireland and throughout Southern England where, he says, "audiences are crazy about country music."

Moe Bandy participated recently in the Texas Special Olympics first money-raising event, appearing in a telephone and live band concerts in Houston, where benefited the city's needy children.

**Billboard SPECIAL SUMMER WEEK ending 7/19/80**
The picnic produced an audio/visual overdose that is commendable in positive terms only to Willie Nelson and/or country music devotees.

And the state of Texas was crammed with this growing breed that included many Lone Star states and followers of the greats who migrated here from literally across the world.

JENNINGS ON ABC SPECIAL

NASHVILLE—RCA artist Waylon Jennings is slated to do his first television special, Wife John Cohen and actor James Garner, who are also a show, set to air next November on ABC.

Shot entirely on location, the sets range from a deserted train depot to a recording studio. Features include a car race between Garner and Jennings and concert sequences filmed at Mr. Lucky’s Club in Phoenix and Denver’s Red Rock Amphitheatre.

According to producer Jack Thompson, the special will be tailored to fit Jennings’ image. Thompson, a long-time friend of Jennings, and a producer, is probably the most likely candidate for the role of his wife, June Carter. The special will be shot in Nashville, Los Angeles, and New York City.

Mickey Gilley narrowly avoids another top 10 hit this week with his single, "You Don’t Mean A Thing To Me." However, Jennings is due to release a new album in late July. Jennings continues to tour in support of his new LP, "Music Man," and his album’s title song, "Clyde." "Music Man" also contains the theme from the CBS series, "Dukes Of Hazzard," which Jennings narrates.

DANIELS JAMS—Charlie Daniels and Roy Acuff team to perform the veteran "Grand Ole Opry" host’s theme song, "The Wabash Cannonball" during a recent broadcast.

Jimi Hendrix, a British-born guitarist, has been one of the most talked about figures in rock music. His innovative approach to the guitar and his powerful stage presence have earned him a devoted following. He is known for his use of a wah-wah pedal and his ability to play with his teeth. Hendrix is considered one of the most influential guitarists in rock history. He tragically died in 1970 from a drug overdose. His death is a loss to the music world.
Buffalo, are Business shortly. They Sony Digital & Continued

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HAWAI/ SOUND—Richard Kandefer, middle, salesman for Sight & Sound, Buffalo, N.Y., looks at his airline ticket after winning a two week, all-expenses paid vacation to Hawaii in the 3M/Time-Life Video Club sweepstakes. The Sales manager himself was the winner of the sweepstakes after signing up buyers of Scotch videotapes as members of the Time-Life Video Club. Joe Williams, 3M magnetic audio video products division national sales manager, and Meryl Moskowitz, assistant marketing manager, look on.

NEW SPEAKER—Tie-clad Dr. Sidney Harman chats with JBL employees at company festivities in Northridge, Calif., to celebrate his re-acquisition of the speaker manufacturer and various distribution companies from Beatrice Foods. Audio pioneer Harman had been negotiating with Beatrice for several months. Effective Aug. 4, Jerry Kablo, president of Jensen Sound, becomes the new president of JBL. Herbert Paige, president of JBL for the last year, resumes his duties as president of Harman International Industries.

HOME VIDEO FIELD
London Groups Set Up Antipiracy Organization

LONDON—In an effort to counter and police the piracy building within the home video industry, the British Broadcasting Corp., the Independent Television Authority and the film industry here are setting up a joint protective organization.

The move reflects the growing fears of video copyright holders about the international buildup of black market and piracy activity in videocassettes.

At a recent meeting here, Byron Parkin, managing director of BBC Enterprises, spoke of a corporation alarm at an offer of cassettes of any BBC program being available at a day’s notice in Tunisia at a cost of approximately $30 a tape. The seller was said to be ignorant of copyright laws and to be based in the north of England.

Parkin emphasized the problems of establishing a “proper market” in video because scales of royalties were not being settled officially.

He is willing, he indicated, to offer an initial two-year deal to the various unions, so the market can be tested.

In that event, the BBC is negotiating with 3M to make and distribute BBC programs on a world level.

“I maintain that the only way of combating pirates is to put out a legitimate product so that people can buy it,” he stated.

We meet the production equipment needs of the tape and record industry worldwide.
SUNKEN CATHEDRAL—Jackson Berkey, piano, American Gramophone Records AG261, distributed by Precision Sound Marketing, S/T list.

"Fresh Air" super-analog rock-classical fusion albums from this company have featured Berkey's keyboard work and now he debuts as a solo classical recitalist in this cleanly processed direct disk. Familial Debussy and Rachmaninoff pieces are played reasonably well, but it is Vincent Persichetti's compact, modernistic Piano Sonata No. 9, in what appears to be a world premiere recording, that steals the show. Berkey has studied this piece with the composer and the spiky, percussive writing best shows off the transient handling capability of the direct disk proves.

* * *

STRICTLY FOR THE BIRDS—Yehudi Menuhin & Stephane Grappelli, Angel Digital, DS37710, distributed by Capitol, $19.98 list.

The listener has to fight his way through a dense electronic haze created by artificial reverberation to enjoy this music. The "enhancement" is poured in an extra thick dosage over the performers we most eagerly wish to hear, and serves to remove the violin sound from remotely anything approximating a real instrument. The album title says it all about this production.

S/T Duping Corp. Now Expanding

NEW YORK—Expansion of services and facilities are underway at S/T Videocassette Duplicating Corp., a division of Video Corp. of America, and jointly owned by Sony Corp. of America.

The expansion program, according to William Feltis, general manager, includes a new in-house printing service, including the installation of a compositiographic system and a modified Xerox 9200 to accommodate their printing needs.

Also, a "duplication center" includes new equipment. The present capacity of 400 machines will be almost doubled when the additions have been completed. An enlarged "hub" will be comprised of all video duplication and playback equipment, including VHS, Beta and U-Matic.

Increased production has also necessitated plans for a new building on the present S/T site in Leonia, N.J. The new plant will double the existing space capacity of 32,000 square feet. This undertaking is expected to be completed in a year and will house a storage unit, a fulfillment service section, a printing facility and a packaging department.

24 Tracks On Truck Rolling in California

SANTA BARBARA—Western Audio-Visual Entertainment Services here has developed a 24-track mobile recording unit housed completely in a sound-proofed 28-foot semi-truck.

Equipment in the truck includes a 32 in/32 out Neve console, Studer tape machines, 24 channels of Dolby, Alps Super Red/Mastering Lab monitors, two AKG BX20 reverb units, UREI, Eventide and Otari outboard equipment, CCTV system with 25-inch color monitor and air conditioning.

JBL 4313 Studio Monitor.

It flattens the competition.

Introducing the 4313.


JBL gives it to you without the bigger box that you'd expect along with it, since the 4313 only measures about 23" x 14" x 10".

This new, compact professional monitor produces deep, distortion-free bass. And does it with a newly developed 10" driver. Its massive magnet structure and voice coil are equivalent to most 12" or 15" drivers. It delivers heavy-duty power handling and a smoother transition to the midrange than most larger-core speakers.

The 4313's edge-wound voice coil midrange accurately reproduces strong, natural vocals and powerful transients.

Up top, a dome radiator provides high audio output with extreme clarity and wide dispersion. A large 1" voice coil gives it the ruggedness needed in professional use.

Working together, these precision matched speakers offer superb stereo imaging, powerful sound levels and wide dynamic range.

Audition the 4313 soon.

We think you'll agree that its combination of flat response, power and moderate size flattens the competition.

JBL First with the pros.


A forward-thrusting and three-dimensional piano is this digital album's biggest sonic excitement, producing heavy-duty power handling and a smoother transition to the midrange than any other. The orchestral pickup is remote and rather one-dimensional, and that one is regularly aware of this disparity. Romanian pianist Radu Lupu plays well, but not with the highly cultivated style that distinguishes the great Beethovenians. Recommended mostly for robust, exceptionally clear piano reproduction.

(www.americanradiohistory.com)
The product, from Outer Ear Inc. of New Orleans, combines an earful with a mouthful. It’s called the E5 Dichotic Position Recovery Integrator and is supposed to produce the depth of stereo sound often lost in playback listening. “Dichotic” means ‘with both ears,’” says Outer Ear marketing director Chris Braiwick, “and the rest of the name just describes what it does. These are terms that come from hearing research which was the basis of the E5.

According to Braiwick, the E5 does not use time delay, phase shift or frequency tailoring. “There is no electrical information added by the E5 that changes a reading on the oscilloscope,” he says, “and we’ve tested it with many oscilloscopes.”

The device works according to the principles of psychoacoustics. An example: professional recording studio device—the Aphex Aural Exciter—also claims to use psychoacoustic techniques.

“All the sound differences you hear with the device are subjective,” says Braiwick. “It subjectively increases dynamic range, extends frequency response at both ends of the spectrum and increases clarity. It also allows for much wider stereo separation.”

According to its inventors, the E5 restores the same information to the sound provided by the human outer ear. “It’s the activity of the outer ear that allows you to pinpoint the location of a sound,” Braiwick explains. “Psychoacoustics is the branch of science that studies that phenomenon.”

Outer Ear took a prototype of the E5 to some major recording studios last May to demonstrate it and “basically get the opinions of mastering engineers as to what they wanted from it,” says Braiwick.

Surprise cutting specialist John Golden of Kendun Recorders in Los Angeles: “I was a little skeptical at first, but their approach is quite fresh. It could really give you the feeling of sitting in the middle of a 40-piece orchestra.”

Outer Ear has been honing down its image recovery technique for a couple of years. The company was at the 1980 Winter CES with a prototype of a consumer version—a “black box” which interfaced with a home stereo system.

“The pro version is incomparably better than the ‘black box,’ ” says Braiwick. “We’ve put the consumer version on hold until we get our marketing underway for the pro unit.”

Distribution is set to begin in August and the firm should be able to produce 10 units a week, according to Braiwick. The first unit is designed for the mastering phase of the recording process but a recording studio version is underway as well.

“I feel strongly that the device will filter down to all kinds of recording, that it will not be confined to audiophile disks,” says Braiwick. “It may alter mixing and mixing techniques for the future.”

Price for the unit has not been firmed up, but Braiwick suggests that it will be in the $7,000 to $10,000 range.

Alan Greenspan At ITA’s Conference

NEW YORK—Economist Dr. Alan Greenspan will keynote the International Tape Assn. industry sponsored “Home Video Programming” conference Oct. 21-23 at the New York Sheraton Hotel.

Also scheduled are presentations and demonstrations of the latest developments in tape and disk equipment in workshops and ITA members will display products, demonstrate programs and discuss services in hospitality suites.

Registration information can be obtained from Dante DiMella, ITA, 10 W. 66th St., New York. Telephone: (212) 787-0910.
CHICAGO — Today's younger generation of sound recording engineers is presented with the opportunity to create better sound than its predecessors, but has failed to do so, claims a respected veteran of more than 7,000 recording dates.

Instead of mastery of the basics of the craft, today's engineer relies heavily on "black box" and "fix it in the mix" insists Bill Porter, veteran studio and sound reinforcement engineer.

Porter was a speaker here at the recent National Assn. of Music Merchants convention where he advised engineers that there are no shortcuts and only mastery of the fundamentals will assure a natural and musical sound.

"You could take prize winning pictures with a box camera," Porter metaphorically related.

"It's the application of the equipment that counts," he explained.

"There is not a magic in this business. The black box only takes the basics and applies it in different ways." Porter spent years handling sound reinforcement and mixing for Elvis Presley tours and founded his reputation as an RCA staff engineer in Nashville. He also operated his own studio in Las Vegas. Today he is a Univ. of Miami faculty member, teaching in the school's degree program in music business.

Porter's two-hour presentation on mixing, mixing and sound reinforcement was sponsored by the Creative Audio and Music Electronic Assn. (CAMFA).

Porter views too-close mixing as a major shortcoming today, both in record production and sound reinforcement. And he also casts a critical eye on multi-track production technique and the increased amount of signal processing that is employed today.

Inspired the engineer, "You're not creating better sound today because you're bypassing the basics. You people have the opportunity to make better sound, but you're not doing it."

Microphones are located within a foot of the instrument today, often producing ugly and unnatural sounds, Porter says.

"Most mixing is close today. We do not hear instruments with our heads inside them."

On another topic: "We're losing the ability to do simultaneous two-track recording. Some of the direct-to-disc recordings I've heard the mix is atrocious. Most people don't know how to get a simultaneous mix."

"Terming multi-track technique "messy by jigsaw puzzle," Porter said, "Nobody knows what the finished thing will sound like until they get it done."

The industry is leaning toward a "more compressed commercial sound today," he also noted.

Liberally injected in the talk were practical tips on solving instrument and voice pickup problems, which Porter illustrated with a slide presentation.

The first time Porter recorded Elvis was the singer's first session upon discharge from the army, and Chet Atkins, Col. Parker and a host of RCA brass jammed the control room. Porter recounted the story to illustrate that an engineer's ability to handle pressure is crucial and he noted that artists often will try to gain the upper hand over the engineer.

"The point is that personality clashes are an important part of the business," he emphasized. "I'm a firm believer that anyone can turn knobs but interaction with people is another matter."

Porter feels many of his early 60s RCA Nashville efforts have a better sound that productions today, and

Says the engineer, "The tube sound has a certain amount of vagueness. It sound more like we hear acoustically."

In today's digital recordings—which he has heard only on analog disk—Porter says he senses the high frequency distortions that some audio buffs have claimed to experience.

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SOUND BUSINESS/VIDEO

7,000-Session Engineer Rips Today's Sounds

By ALAN PENCHANSKY

he lent support to the audio purists's belief that tube electronics produce a more musical sound than transistor equipment.

The tube sound has a certain amount of vagueness. It sound more like we hear acoustically."

In today's digital recordings—which he has heard only on analog disk—Porter says he senses the high frequency distortions that some audio buffs have claimed to experience.

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**Video Takes**

Keefer, the Los Angeles and London-based production company has completed video production for Paul McCartney’s “Waterfall,” single and “Rain.” The video for McCartney’s “The Resurrection” and “Love Without Greed” was filmed in Los Angeles and directed by Kim Paul Friedman. On another note, Los Angeles’ Ray Davies (The Kinks) “Back To The Egg” video is scheduled for release in June.

* * *

**R&D**

MCA Video World, Canada

MCA Video World, Canada will enter the video market this month, through an agreement with the company’s co-president, William O’Donnell. They will 20 initial titles, including “Jaws,” “The Jerk,” “The Deer Hunter” and “National Lampoon’s Animal House.”

* * *

**DELIVERY**

Warner Bros., Inc., Home Video Inc., WB 1001

* * *

**SLAP SHOT**

Universal City Studios, Inc., MCA Video Distribution, 1963

* * *

**Selections**

From Toto’s “Hydra" videocassette earned three Monitor awards, including best production in the home entertainment category, at the Video Tape Production Assn.’s award presentations in New York May 30. The “Hydra” video was directed by Bruce Flowers and produced by Paul Flatt and Simon Rittiner.

* * *

Los Angeles’ 1980 video tape was directed by Bruce Flowers and produced by Paul Flatt and Simon Rittiner.

* * *

**Kinks’ “Road Film Is Likely To Please Fans**

* * *

**VIDEOTAPE REVIEW**

**Sound Business/Video**

Los Angeles’ video tape was directed by Bruce Flowers and produced by Paul Flatt and Simon Rittiner.

* * *

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Group - Produced by Robert Palmer.

Alex Sadkin

Island Records Inc.

Talking Heads

Produced by David Sperling and Talking Heads. Headed by Jack Nuber and Rhetta Davies.

ADCC - Produced by Robert John Lange.

Tony Platt and Jack Nuber.

Keith Emerson

Produced by Keith Emerson.

Mott

Atlantic Records Inc.

Weather

Real Hot 95°.

Water: Crystal Clear 78° Good Parasailing.

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**JULY 19, 1980 BILLBOARD**
LOUISVILLE—Action at Sunset Sound: Ed- die Rabbit is mixing a new Elektra LP, David Malloy producing, Peter Mollin engineering. Da- vid Leonard assisting. Rita Coviddige laying down tracks for A&M, David Anderin producing, Peggy McManus, Al Keeper producing the Austin Nich- olas band, Bob Edwards engineering, McManus assisting; and Marty Lewis and Doug Foger (of the Knock) coordinating the Rubber City Rebels, Lewis engineering with Richard McMahan assistance.

Sound Labs activity: David Foster producing Peter Allen, Umberto Giannini handling the console; Taka producing Ryn, John Mills producing; and Al Rardin producing Arthe Franklin.

Lea Dukas coordinating his new LP for Epic with Lee DeCarlo at Record Plant, DeCarlo handling engineering duties with Ken Eddy. Also there: Tom Wesman producing, Gary Laderko and Gary Potkin engineering, for Molly Hatch- ett. John Boylan producing Boston's Barry Goodman; and Barry Esmaian producing John Paul Vignone, At Steve Wonder's Wonderland, Gary Gazzelli is engineering a remote with the Plant's mobile for Stevie Wonder who's produc- ing himself.

Stevy Dee at Immortal Studios, mixing its new LP, Gary Katz producing, Roger Nicholls and Elliot Shinier engineering, assisted by Bob Haak. Other action there: Michael Omari and producing the Imperial's new LP with John Guss at the board; Dennis Dragan, as- sisted by Bob Roback, engineering Johnny Wep- ner's latest LP; and group Christopher finishing a new LP, John Madara producing, Gary Good- man engineering; Lee Young Sr. producing, Gary Goodman engineering, a Motown Jon Hendra LP, Tommy Kaye producing new artist Robby Ra- mone, Gary Goodman at the board; and Nei Nor- man and his Cosmic Orchestra working on "Greatest Science Fiction Hits II" LP, Phil Kaye and John Bauldie engineering.

Action at Westlake Audio: Seward mixing its latest A&M LP, George Duke producing, Tom Vi- cart engineering, assisted by Erik Zador; "Look- ing For Love" from "Urban Cowboy" being re- mixed, John Boylan producing and engineering along with Ed Cherry, Nick Gazzelli engineering, assisted by Paul Ray, for Lee Haff's new al- bum; and executive producer Keith Holman, programmer: Erik Salzman, engineer: Roger Mayer and his assistant Brian Reeves are doing digital mixing and editing of the New York City Opera's Nonesuch recording of "Silverlake.

Engineer Brian Gardner at Alan Zanetz Recording is mastering a reissue of Donna Sum- mer's "Could It Be Magic" single, as well as "Play The Game", the first single release from "The Game" album by Queen. Also there, engi- neer Chris Bellman mastering Rick James' new self produced LP and the debut LP by English group Ultravox, produced by the group and Conny Plank for Chrysalis.

"Head East" wrapping up a new A&M LP at Long View Farm, North Brookfield, Mass., Jesse Henderson at the console, the band producing itself.

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**STUDIO DISCUSSION**—America's Dewey Bunnell and Gerry Beckley take part in creative discussions around the console at Sunset Sound as they wrap up a new Capitol LP. Shown, left to right, are Eagle Tim Schmit, lending backup support; producer Matthew McCauley; Bunnell and Beckley, and pro- ducer Fred Molin.

There is a Delay at Long View Farm ...

by DeltaLab

New 24-Track Studio Opens In Honolulu

HONOLULU — STUDIO HA- WAII has opened here as a new 24-track recording studio.

The studio, according to Fred Woodruff, assistant manager, was formerly Broad Studio and has undergone an extensive facelift.

Equipment includes an Amek model 2000-34 console, Ampex MM 2000 24-track, Ampex ATR 2-track, JBL 4311 studio monitors and UREI 838 Time-Align, JBL 4311, Aurora and ADS B10x for the control room and Dolby noise reduction.

Also included now is an extensive array of outboard equipment.

The control room measures 22 feet by 15 feet, while the studio measures 55 feet by 22 feet and the control room is 9 feet by 9 feet.

Management includes Al Harr- ington, owner and president; Jim Linker, general manager; Wood- ruff; Keith Mastingly, head tech- nician; engineer John Chang and assistant engineer Leann Wood- ward.

Alan Selby Now Running N.Y. Electric Lady

NEW YORK—Alan Selby has taken over sole management responsibilities for Electric Lady Studios here. He is president and owner of the facility.

Hal Selby, formerly involved in the management of Electric Lady, has resigned to pursue outside interests.

Newly appointed studio manager is Dory Lanier, formerly of Full Time Studios, assisted by Andi Outrowe. The technical staff is headed by Mi- chael Fondaelli as director of opera- tions.

The expansion of the facility since opening in 1970 includes the addi- tion of Studio C, opened in Febru- ary of last year, a new NECAM computerized console and Westlake 4-way speaker system.

"We've been using both the DL-2, and the DL-4 with amazing results. These machines are quiet, carefree, and easy to use. The flexibility they lend to mix is innovative and ahead of this day and age."

Randall Barbera Studio Manager

Long View Farm
North Brookfield, MA
(617) 867-7662

Staff
Gil Markle - Owner(Pictured)
Randall Barbera - Studio Manager
Jesse Henderson - Chief Engineer

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Music Now More Flexible; It's No Longer 'In a Box'  

By RADCLIFFE JOE

sore glance at Billboard's music charts in the issue dated July 5, 1980 reveals that an increasing number of rock and new wave records on the Top 100 are also crossing over to the Hot 100 and to the Hot Soul Singles charts.

Among these are Jermaine Jackson’s “Let’s Get Serious,” Lips, Lipps, Sex Mob’s “South Street,” and the Brothers John’s “Stomp.”

In addition, more than one third of the records now topping the Brothers John’s “Stomp.”

Among these are Jermaine Jackson’s “Let’s Get Serious,” Lips, Lipps, Sex Mob’s “South Street,” and the Brothers John’s “Stomp.”

In addition, more than one third of the records now topping the Hot Soul Singles charts. These include “The Breaks” by Kurtis Blow; “Satisfaction” by Shelia & B. Devotion; “All Night Thing,” the Invisible Man Band; “Clouds” by Chaka Khan; “Give Me A Break,” the Richie Family; “I Ain’t Never,” Isaac Hayes; “It’s Time,” The Dazz Band; and “Those Who Like To Groove,” Ray Parker Jr. & Raydio; and “Cupid,” the Spinners.

Further underscore the viability of the new music is the increasing number of commercial FM stations selections being programmed by club operators and disco deejays who only recently would have scorned to be associated with anything outside the realm of the accepted 128 beats-per-minute disco fare.


Even Grace Jones—one of the darlings of the conventional disco crowd—has moved away from the disco sound of the 1970s and into the new music of the 1980s with this recent release: “Warm Leatherette” backed with “Bullshit.”

The new music of the disco has also attracted the talents of some rock, pop, country, jazz and easy listening performers as Cheryl Ladd, Billy Joel, Dolly Parton, Shirley Bassey, Stephen Stills, Helen Reddy, Pointer Sisters, Cheap Trick, Roger Miller, Andy Williams, Ethel Mer-

Music Now More Flexible; It's No Longer 'In a Box'  

By RADCLIFFE JOE

sore glance at Billboard's music charts in the issue dated July 5, 1980 reveals that an increasing number of rock and new wave records on the Top 100 are also crossing over to the Hot 100 and to the Hot Soul Singles charts.

Among these are Jermaine Jackson’s “Let’s Get Serious,” Lips, Lipps, Sex Mob’s “South Street,” and the Brothers John’s “Stomp.”

In addition, more than one third of the records now topping the Brothers John’s “Stomp.”

Among these are Jermaine Jackson’s “Let’s Get Serious,” Lips, Lipps, Sex Mob’s “South Street,” and the Brothers John’s “Stomp.”

In addition, more than one third of the records now topping the Hot Soul Singles charts. These include “The Breaks” by Kurtis Blow; “Satisfaction” by Shelia & B. Devotion; “All Night Thing,” the Invisible Man Band; “Clouds” by Chaka Khan; “Give Me A Break,” the Richie Family; “I Ain’t Never,” Isaac Hayes; “It’s Time,” The Dazz Band; and “Those Who Like To Groove,” Ray Parker Jr. & Raydio; and “Cupid,” the Spinners.

Further underscore the viability of the new music is the increasing number of commercial FM stations selections being programmed by club operators and disco deejays who only recently would have scorned to be associated with anything outside the realm of the accepted 128 beats-per-minute disco fare.


Even Grace Jones—one of the darlings of the conventional disco crowd—has moved away from the disco sound of the 1970s and into the new music of the 1980s with this recent release: “Warm Leatherette” backed with “Bullshit.”

The new music of the disco has also attracted the talents of such rock, pop, country, jazz and easy listening performers as Cheryl Ladd, Billy Joel, Dolly Parton, Shirley Bassey, Stephen Stills, Helen Reddy, Pointer Sisters, Cheap Trick, Roger Miller, Andy Williams, Ethel Mer-
American Gypsy

The record that keeps going and growing, now becoming a worldwide hit. The Maxi 33 includes "I'm OK, You're OK" 10:49 Remix, 5:20 vocal, 4:30 instrumental trip.
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Amy Bolton

The raps and claps of r&b meet authentic rock and roll with "Do Me A Favor" 4:11 And the flip-side of this XP33 (Xtra Play/Xtra Performance 33, the 7" with a small hole and a big sound) contains three rockers already segued together: "Sweet Revenge" 2:34, "Talk Talk" 1:44 and "Tres Chichi" 1:57 $2.98 list Xtra Play 33. XP308.

Ray Martinez and Friends

Ray Martinez has outdone himself. The Maxi 33 includes "Lady Of The Night/Hey Honey, Come Gimme Money" 11:31; "The Natives Are Restless" 5:02 (riots never sounded better!); "I'm Free" featuring Patty Zayas 6:40, and "Lady" for radio at 4:40.
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**Clubs a Part Of Many Nations’ Social Fabric**

**By ADAM WHITE**

National hits! Michael Jackson’s “Don’t Stop ’Til You Get Enough” is a global smash, the Spinners’ “Working My Way Back To You” has proved to be their most successful release in years in many markets, and Del McCoury’s “Sex & Sensibility” has scored strongly in countries as far apart as Germany and New Zealand.

Foreign disco producers continue to have an impact on the U.S. market, too, with BabyFACE and Fred Pettus (Billboard, March 22, 1980) at the top of the charts. The first disc, an ABC album by Change, is high on discos playlists throughout the country, with virtually every club reporting the sort of exposure domestic producers dream about.

But the most significant disco development in many foreign territories, as in the U.S., has been the way in which only a few years ago when playlists had opened up to include dance-oriented rock, new wave and even reggae repertoire.

In Italy, for example, rock names like Supertramp, Patti Smith, Kiss and Bob Marley are being aired in clubs alongside more traditional disco practitioners such as Donna Summer, Village People, Caronoe and Gene Socco.

On the other side of the world, new wave rock (domestic and imported) is firmly entrenched on club playlists in Tokyo, where operators see discs only gathering in popularity as gathering points for young people.

“The housing situation in Japan has a lot to do with discs continuing to be popular,” says Shozo Tani-

In Japan, the clubbers do not spend much on music, with the exception of some of the bigger clubs.

However, the majority of the Japanese club population is made up of young people, aged 18 to 30, who are heavily influenced by the American dance scene. The popularity of American dance music has been growing steadily in Japan, and the number of American dance clubs has increased significantly over the past few years.

The discos themselves are the main source of information about the latest trends in American dance music. The discos are also important for the promotion of American dance music, as they are the main outlet for new releases in Japan.

The situation is similar in other countries, such as Italy, France and Spain, where American dance music is widely popular. The popularity of American dance music has been growing steadily in these countries, and the number of American dance clubs has increased significantly over the past few years.

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**NEW YORK** - Through disco has evolved, changed and given way to new trends in music, the clubs themselves remain very much part of the social fabric of many countries. People haven’t stopped dancing, even though they sometimes prefer their dance floor diet with more musical space, more variety than it offered during disco’s 1976-79 peak. Discotheques also continue to play a key role in exposing and developing new talent in many nations, especially those where the radio industry (and all the promotional opportunities it offers to record companies) is less well developed than in the U.S.

And the new wave of disco music, embracing rock and other stylistic influences, is popular with record buyers everywhere, exemplified by Steve Greenberg’s Lips Inc success with “Funkytown,” which has hit chart heights in Canada, Britain, Germany, Italy, the Benelux territories, France and Spain, as well as Mexico and other Latin American markets.

Other disco-oriented inter-
NEW YORK — While in the last year virtually all elements of the music industry have faced slowdowns, cutbacks and closings, the rock disco hybrid, often disdained by both rock and disco music purists, has posted a steady gain.

While many discos still persist in feeding their clientele a steady diet of the old thump-thump, push-push music, many others are turning to a mixture of hot R&B, rock ‘n’ roll oldies, old ballads, and new rock to provide an eclectic mix of danceable sounds.

In many respects this is a return to the roots of discos. The early record hops, the first discos, were mainly rock ‘n’ roll, and when the first modern discotheques opened in the 70s, they, too, played rock and soul records.

But it is in the pure rock discos of the late ‘70s and now the ‘80s that the real musical excitement lies. Beginning with La Mere Viper in 1977 in Chicago, and then Hurrah in New York the following year, the rock disco/rock dance hall phenomenon has spread across the country with 1,500 and 2,000 capacity dance halls not uncommon.

“It used to be that I would have to go into a city and have to dig out a club where I could play my acts, but now they come to me,” says Ian Copeland, president of Frontier Booking International, which developed a circuit of clubs, dance halls and rock discos where new wave music can be heard live and on records.

“The kids want that new wave. Our biggest nights are the audition nights, when they don’t even know who will be playing, but they know that it will be new wave,” says Patrick Foster, owner of the ‘80s in New York which has booked various types of acts.

In fact, the U.S. acceptance of new wave (and after three years it is not new any more) and the growth of rock discos has become a symbiotic relationship. With radio still deathly afraid of even the new wave name, the only place to hear good new music is in the clubs and discos.

Conversely, with traditional rock bands frequently locked into formula or overblown “symphonic” music, the only danceable alternative was, and is, being provided by the new underground.

This has worked to the advantage of both. Blondie now plays Madison Square Garden, the Clash is at least commercially acceptable, and, as an indication of what the market is like, when the Dr. Pepper Festival in New York’s Central Park was announced this summer, with a roster of 25 different types of pop acts, the first three concerts to sellout immediately were by the Pretenders, the B-52s and the Talking Heads.

And where two years ago there were a small handful of rock discos in New York, there are now about 20 in the city alone, and more opening all the time. According to Billboard’s 1980 Disco Source Book, 11% of all discos now regularly program rock music, while another 9% program oldies. The movement is strongest in the big cities.

Generally, rock discos are easier on the pocketbook than traditional discos and live concerts and they offer a variety of entertainment.

“As long as the economy stays bad these clubs will flourish,” says Jim Fourratt, one of the owners of Danceeteria, a chic New York rock disco.

“People like to dance, and beyond that we are multi level here, so there is a choice of video, or pinball, or making out or watching a live band. And with rock ‘n’ roll it is more participatory. It is not the same old hypnotic beat.”

It is expected that the biggest new growth in the rock dance field will be seen on college campuses this fall. College radio already is much more willing to play the new music than commercial radio. Rock Pool, for instance, which services 75 rock disco DJs around the country, also services 50 college stations.

“A lot of the seniors who were booking acts before were conservative in their choices, but they have graduated, and the new kids coming.

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crazy will peak,
says Ed Chalpin, long-time liaison between the record industry and the Roller Skating Rink Operation Assn.
As a result, he says, rink owners should start introducing new records like a radio station does. Discotheques were able to guide what stations played and so should roller rinks—which have a much bigger weekly audience.
“Roller rinks should have a great power in the record industry,” says Chalpin. “They have more record buyers under one roof than any other venue. You’ve got 2,000 kids twice a day, seven days a week, for three hours at a time.”
Chalpin believes that it’s risky for roller rinks to stick to traditional disco rather than broadening their focus to encompass a wide spectrum of pop sounds.
“Roller rinks were doing fine before the disco craze came along,” says Chalpin. “This is the first time roller skating became attached to a musical fad—and you know what happens to musical fads. Nobody wants to be associated with yesterday’s styles, particularly the teenage kids who set these trends.”
Chalpin notes that roller rinks now program three types of music: disco, old-fashioned organ music, and rock.
“None of the new records that spring up are involved in the organ style,” he says, “but the older records—which constitute a majority of the records in the country, have all three styles, usually on alternating nights.”
Chalpin notes that the big Montvale Roller Rink in Montvale, N.J., is doubling its success with classical music, as the old-style organ music is also called.
But the big surprise at Montvale, he says, is that country roller programming is a huge hit. He reports that country was tried on Monday nights—normally the slowest night of the week—and scored heavily in this New York suburb.
The Roller Skating Assn. has been in existence for 42 years, but has only in the past three years linked up with the music industry on any kind of formal basis.
Still, Chalpin acknowledges that record servicing to rinks has remained spotty. “Labels started going directly to one rink operator at a time,” he says. “It was done in a hacky way without any organization.”
At present, patrons of roller rinks want only to hear the top 10 hits. Chalpin notes, “The kids are programmed for the top 10 and not to view rink operators as if they’re record trend setters.”
Chalpin, owner of the 34-track (Continued on page 35)
Rap Records Inducing Listener Participation

By SHAWN HANLEY

LOS ANGELES—Rap Records' distinct appeal is found in their ability to induce listener participation. As rap product proliferates, its unique lure may be finding its way to a larger audience.

This is the observation of industry principals, who note that rap disks can cause more stir on the dance floor than conventional dance records. "The rapper and the audience often exchange the jive talk," says Robert Ford, opproducer of popular rap artist Kurtis Blow.

Whatever catches the rapper's eye could be his next topic, and this stimulates good crowd interaction and excitement. During recordings the same involvement can happen. But a straight disco record usually doesn't generate this type of participation.

"Or sometimes a rapper will call out dance steps," he continues. "It's like a square dance."

Alan Peralta, music director and deejay at Osko's in Los Angeles, observes that in disco where deejays don't rap, i.e., the white clubs, "there's a real place for rap records. This is total entertainment because it really gets the crowd involved." Peralta, who also spins records for Zaida's in Palm Springs, points out that Blow's latest Mercury single, "The Breaks," is requested regularly.

"Rap gives the listener something extra to grab onto," comments John Stannic, Mercury's director of West Coast ad. "It's got real down-to-earth street appeal."

Gaining notoriety some six months ago after the Sugar Hill Gang and Blow cracked open the international pop charts with "Rapper's Delight" and "Christmas Rapin'" rap singles have multiplied.

The market has been flooded with rap product. reports Jerome Gasper, director of progressive music at Epic, which signed rap pioneer Deejay Hollywood three months ago.

Forging its way into crossover markets, Blow's latest single "will be this year's rap disk," predicts Mike Wilkinson, president of the Upper Manhattan Disco Asst. programming service, which services approximately 800 disco and deejays.

"Kurtis songs have crossed over into some white radio and gay disco," says producer Robert Ford. "Admittedly, we're working to make crossover music, as we realize this type of recording tends to be limited." Ford recalls that when "Christmas Rapin'" was released, "it received little or no airplay. But the current "The Breaks" is being programmed into some black music formats, he informs.

"If white stations would play it (rap), it could be a monster," asserts Bill Spitalisky, vice president at Spring Recordings, the Polydor-distributed label that released the Fatback Band's "King Tim III." That disk, which originally sold 15,000 copies, is also considered a landmark release for the genre.

"The lack of white radio play is the only reason it's not crossing over now," Spitalisky adds.

Becoming a popular entity in crossover markets can only be achieved through consistent release of toppers and record shop promotion. Observers agree, as a rap record loses its novelty and grows older faster than a vocal-rocked or instrumental disk.

"They (rap records) should tell a funny story," Epic's Gasper advises. Concerced Osko's Peralta: "They've got to have a sense of humor to maintain an audience interest."

"A good rap disk must have a strong storyline," Peralta adds. A quality rap recording has a simil-
CHICAGO—Put one of today's top club disco spinners on a mobile disco engagement, where variety in music is demanded and outgoing personality and ability to relate to a diversity of crowd types are required, and you may wind up with a fish out of water.

That seems to be the opinion held by leading U.S. mobile disco operators who point to increasingly sharp distinctions between their basic mobile traveling entertainment and the high-energy nightclub experience of pure discs. Responding to the disco "backlash," many mobile operators today are laying increased emphasis on musical diversity, and some are even dropping the "disco" moniker altogether, factors that have begun to widen the gap between clubs and mobiles.

"Your music has to be right. If you don't have a good variety of repertoire of music it won't make it," comments Atlanta mobile operator Steve C. Hill, head of American Dream Disco Co.

According to the operator, the highly refined musical skills of club spinner, including mixing, beat-to-beat and overall, "don't mean a thing" before the typical mobile audience.

Hill's company averages about $500 per booking, playing mostly college dates throughout the Southeast, sometimes lining up more than a dozen engagements and heading out on tour. Hill also spins records for Atlanta area radio stations, which he views as a means of building promotional leverage for additional disco bookings.

Competition is keen in Atlanta and profit margins are harder to maintain. For Hill, business was at its peak in 1978.

"There are so many guys in the business and many of the mobile disco jobs go directly to the radio stations," explains Hill. "The radio stations have been doing this for years; mobile disco is nothing more than a sock hop."

He stresses the distinction between club and mobile entertainment. "You can take any club disco gig in America," he insists. "Put him on a mobile gig and watch him die."

One of the New York metro area's top mobile spinners is Ted Fass, owner of Ted's Disco On Wheels. Comments Fass, "I'm more of an entertainer rather than a spinner. We do a lot of talking over the microphone and programming of music is very important."

Fass' strongest areas are bar mitzvahs, has mitzvahs and sweet sixteens. The company's average mobile gig is in the $400 to $500 range, he says.

Fass, who is less active in spinning and more involved in overseeing other jobs today, says pure disco is still provided when both a mobile deejay and a live band are booked for parties, as is the case often.

Party Patrons, Fass new party decoration and floral arrangements firm, will work in conjunction with Disco On Wheels in complete party packaging, explains Fass.

Although Fass claims to be one of a handful of major mobiles serving the New York area he sees plenty of competition bubbling up from the streets.

"There are a lot of kids calling themselves disk jockeys," the mobile operator explains.

Business currently is booming for Chicago-area mobile operator Arthur J. Randazzo and Friends. The company is reporting some 1981 bookings already placed, "Arthur J. and disco music," explains Arthur J. "We're not disco spinners. For us, we're very versatile. We're into ethnic music, polkas, country, rock new wave. We're entertainers."

Arthur J.'s spinners—12 including part-time—are kept busy with weddings, large corporate parties primarily, claims Arthur J. The firm charges a base rate of $300 for four hours and has many options to offer.

Arthur J. also is a music consultant for a restaurant chain in the Midwest and has worked in radio. December already is booked solid with Christmas parties. "Business has been absolutely terrific," continues Arthur J. "Even the economic situation hasn't hurt us too badly."

He adds: "Our deejays do a lot of talking, we try to include the audience in a lot of our music and we run dance contests and other activities."

Another top Chicago-area mobile, Jay Calandra of Pro-Sound, has disassociated himself almost entirely from "disco," and is reporting a healthy deb on mobile dates over last year.

States Calandra: "I don't want to call our shows disco anymore. When people see us do a show it's much different than when people go into a club and see a guy spinning records."

"When people see us perform the whole set gets more alive."

Calandra feels mobile disco is permanently established as an entertainment form, despite increased work for live acts today caused by the disco "backlash."

"The idea of programmed entertainment music is much more economically feasible than live entertainment," he insists.

Calandra's firm recently added a $15,000 electronic robot to its special effects arsenal, sees unrelenting demand for "mobile pro-programmed music entertainment," has plans to explore new markets in the future.

Calandra claims revenue from mobile bookings is up 20% over 1980. He says the firm's average engagement is put on at a cost of $325.

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**Disco Business**

**An Art Unto Itself: Programming Of Mobiles**

By ALAN PENCHANSKY

SAN FRANCISCO—The 75-member Bay Area Disco DJs Assn. is adding diversity and rock product to its pool surveys, which already include domestic disco and R&B titles.

"We're expanding into a wider plane of influence within the total community," says Nick Lygizos, president of the organization since this past February. "We're looking to deal with clubs and radio stations more closely too."

The label liaisons with KSFX-FM on a weekly basis and also has close contact with KBCA-AM in Oakland and KSOL-FM in San Mateo.

Each week 35 DJs in the Bay Area pool fill out KSFX point sheets which are then compiled by Henri- hah Hishah, an employee of the station who doubles as music research chief for the pool. If the points are strong enough on a given title, it is added to the list, whose playing.

The Bay Area pool recently dropped a threatened lawsuit against the pool in the wake of the death of Jon Randazzo, co-founder of both organizations.

The two pools are now attempting to coexist in the same market by taking different approaches. T.O.P. 25 is more oriented toward popular DJ's, while the Bay Area organization places more emphasis on radio.

"Communication has opened up again," says Ferris. "There's room for both."

Lygizos notes that his pool's survey sheet, which contained an unfortunate "disco" item, criticizing Randazzo the week of his death, recently dedicated a playlist in his memory.

The pool has shrunk from 125 to 75 members over the course of the past year. Besides, the exodus of the T.O.P. 25 membership and then to the purging of its DJ representation in the major radio areas of Sacramento and San Jose.

At present, 13 of the pool's 75 members are more rock oriented, as do 12 members of the Western Assn. of Rock DJs, with which it recently merged.

The copresidents of the Western DJs are Larry Martin, DJ at KFRC, spinner at the Stu, and Alan Rob- inson, spinner at 1-Beam—we recently added as rock reporters for the combined pool, as was Johnny Walker, spinner at the City disco.

Lygizos says that servicing on rock product has been best on Warner Bros., Atlantic and CBS titles as well as product from smaller labels.

The Bay Area pool has lined up several live entertainment events recently: Tower of Power played at Studio 47 (formerly Tiffany's), with Lygizos spinning; Odyssey headlined at the Oz with Fiona Stuart spinning, and Jermaine Jackson and Michael Jackson were set to appear at Sirk's in Oakland Sunday (13) with Adrien Sansetti spinning.

Santos handles the blank chart for the Bay Area group and is part of its office personnel. That group also in- cludes Lygizos, Bob Miro and Mickey Karp, spinners at Studio West and Larry Francis, spinner at CBS disco.

Miro and Karp are both on the board of the organization, as were Randazzo and Ferris until they re- signed in the wake of Lygizos' defeat of Randazzo for the pool presidency last Feb. 28.

Lygizos reports that an election is upcoming to fill those two vacant seats.
**Disco Mix**

By BARRY LEDERER

Disco is viewed today not only as music with a 4/4 beat, but music that incorporates rock, soul and funk. There are even remakes coming out as producers put forth a new way into the creation of their work. And what is most important is that this year’s Disco Forum 8 sees the participation of heads of major labels for whom a special pane has been created.

It is important that not only promotional personnel be involved in the disco industry but those executives who can back time artists with the proper promotion and marketing of their product.

For deejays attending the convention, much new material has been released. Columbus has 3:27 p.m. 12-inch "Weightless" by Jackie Moore, "Missing You" by George and Tom Copel,"I've Got My Second Wind" by Al Johnson and "In Us" by Rue Scoggs.

From the Sire family and those deejays into rock there is the Sincere Teens with "Memphis, Tennessee," "Ooh Wee" and "I'm In Sin" all on 12 inch 33 1/3 r.p.m. as well as "Hand Off, She's Mine," "Tweed & Grain' and "Tears Of A Clown" by the English Beasts.

Midland has released a 12-inch 33 1/3 r.p.m. of "Uptight Down," from Diana Ross from her latest album, and Rick James "Big Time" from his "Games Of Love" album. The Commodores have proved to be a commercial group capable of taking funk from its uptown setting and incorporating it in music that appeals to all types of clubs. Highlighting its latest LP is "To Be Together," "Celebrate" and "All The Way Down." The group's nifty gospel harmonies and tight production is plainly evident on all cuts. The artists co-produced and arranged this album with James Anthony Camichel.

Heading one of the major record posts in New York City is Judy Wexenfelder of Par The Record. For the past three years she has been involved in looking live entertainment in such major clubs as Paradise Garage, Fun House, the Undergound in New York and Zanther's in New Jersey. Wexenfelder believes that disco music mixed with live performances will continue to grow in the future and she is pleased to have been one of the first to promote such clubs.

Highlighting her pool's playlist are: "Give Me The Night," "George Benson, Warner Bros. "Love Doesn't Always Make It Right," "Astrof & Sampson, Warner Bros.; "Emotional Rescue," Rolling Stones, Rolling Stone Records and "I Love It" by the Tronset on Enka. Also having been to call in one office for three years, the pool has found a new location.

This season has been an interesting one for the deejays playing Fire Island. Two new clubs have opened up, causing much concern and conversation. In the Pines, the Pavilion deejays are Nick Riveras and Alan Freed, with guest deejays playing the other nights. In the Grove, the Copa has opened in the space formerly occupied by the Sea Stars. George Glatman from Key West headlines at the club. Ron Thode of the Ice Palace still holds top honors at this Saturday night club.

**Rink Survival**

- **Continued from page 50**

Dimensional Sound and Echo Sound studios in New York, marks that there are 5,000 rinks in the U.S. 1,800 of which are represented in the Roller Skating Assn.

He estimates that there are 24 million roller skaters in the U.S. "If the rinks can convince one skater in 28 to buy a record, they can set the trends," said Thode.

"All they need to do is get together on this the way they've gotten together on other things. As like a drive for muscular dystrophy which raised $25 million dollars."

**Rap Records**

- **Continued from page 51**

Your Body)" among others; and Enjoy, the home of such discs as "Super Rappin'" by Grand Master Flash & The Furious Five.

Epic's Guster says his label "is not looking to get involved with any additional rap artists" at this time. Mercury's Slamz, however, says "if there's a good record out, whether it's rap or just rock we'll sign the set."

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**Global Gathering Of Disco Experts Starts**

- **Continued from page 46**


Hartman removable body art, Pioneer Electronics Disco Scene, Newth Lighting Systems, lights, speakers, amplifiers, mobile deejays, displays, flexible laser, lighting effects by Richard Long and Brian Harkins, Ritchie Kazor.

The four-day convention is being attended by students, members of the deejays fraternity, promotion and franchisers. Among the deejays will be Dannae Jacovidis, workshop leaders, producers and a host of other people who seek to play down the aspect of jumping on bandwagons.

The "song-in-a-song-is-song" philosophy can be seen in the award-winning team of Bernard Edwards and Nile Rodgers, winners of the most BMI performance awards for 1979. The mighty writer-producer team, published through Chic Music (BMI), earned their awards for both disco and pop works.

"They don't say disco anymore," declares Carl Griffin, East Coast operations chief at Jobete Music. "What producers and artists say is, 'I want a song like Michael Jackson's.'"

Griffin himself maintains a dance record or no dance record, his approach to new songs is one of strong vocal, instrumental, and melody. "In other words a copyright," he says. "I tell my writers to be careful when they listen to hits on the radio, because it's often the case that when you take away the production, the song itself is of little value."

Irja Jaffe, vice president of creative affairs at Screen-Gems-EMI, has never concerned himself with the approach with which his songs have been recorded. "Our posture is not how a song is cut so long as it remains basically intact as written. We've had a bunch of songs cut disco, but our writers weren't told to write straight-ahead disco."

At Perrin-Vibe, which had the disco song of the year in 1979 with Gloria Gaynor's "I Will Survive" plus other disco successes by Peaches & Herb and David Norton, the emphasis has basically shifted to the publishing and production of rhythm-type material by the multi-faceted E.A. music operation.

"But, you can't write off disco," says veteran publisher Leonard Hosten, vice president and general manager of the firm. "It's dance music and that's something that goes on. Like rock, disco has been re-

**Award To Warners**

SEATTLE: The Electric Canary Record Pool here, with 35 members statewide, honored Warner Bros. as top disco label of the year at its annual awards presentation June 29 at the Sanctuary club.

Among the artists winning top awards were Patrick Hernandez, Dan Hartman, Fever, Debbie Jacobs, Shalamar, Lipp Inc. and Michael Jackson.

**Disco Business**

**Music Publishers Respond To Demands of Club Marketpace**

BY IRV LICHTMAN

**New York**—Music publishers are as likely as any other segment of the industry to generate enthusiasm for new trends in pop music, and they've been there during the splurge of disco success.

Yet, they must be responsive to the demands of the industry's internal marketplace, that is the labels, artists, producers and the people who seek out for song exploitation.

"At this point, I'd say that our concerns don't want to categorize songs anymore," declares Irwin Schuster, senior vice president, creative at Chappell Music. "Disco to them and, for that matter, to us an- other beat and we're being told send us good songs with a good funky beat."

This point is echoed, too, by Don Oriolo, vice president and general manager of Intersong, like Chappell a Poly-Grum-owned company. Heavily involved in disco success, Oriolo says disco, besides the usage of the phrase "dance-oriented" music, is best described today as a "funky record, a good rich record" and he refers to Lipp Inc.'s "Funky Town" as a recording that trans- cends a formalized "disco" appella- tion.

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"The best songs of any musical genre are bound to overcome their specific origins, so in the long run you've got to play down the aspect of jumping on bandwagons."

The "song-in-a-song-is-song" philo- sophy can be seen in the award-win- ning team of Bernard Edwards and Nile Rodgers, winners of the most BMI performance awards for 1979. The mighty writer-producer team, published through Chic Music (BMI), earned their awards for both disco and pop works. **Y**

"They don't say disco anymore," declares Carl Griffin, East Coast oper- ations chief at Jobete Music. "What producers and artists say is, 'I want a song like Michael Jackson's.'"

Griffin himself maintains a dance record or no dance record, his app- roach to new songs is one of strong vocal, instrumental, and melody. "In other words a copyright," he says. "I tell my writers to be careful when they listen to hits on the radio, because it's often the case that when you take away the production, the song itself is of little value."

Irja Jaffe, vice president of creative affairs at Screen-Gens-EMI, has never concerned himself with the approach with which his songs have been recorded. "Our posture is not how a song is cut so long as it re- mains basically intact as written. We've had a bunch of songs cut disco, but our writers weren't told to write straight-ahead disco."

At Perrin-Vibe, which had the disco song of the year in 1979 with Gloria Gaynor's "I Will Survive" plus other disco successes by Peaches & Herb and David Norton, the emphasis has basically shifted to the publishing and production of rhythm-type material by the multi-fac- eted E.A. music operation.

"But, you can't write off disco," says veteran publisher Leonard Hosten, vice president and general manager of the firm. "It's dance music and that's something that goes on. Like rock, disco has been re-

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**Disco Business**

**Music Publishers Respond To Demands of Club Marketpace**

BY IRV LICHTMAN

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**Rock Clubs On Upbeat**

Continued from page 49

up who are taking their place are a lot more open to the new music,” says Copeland.

However, the relative success of the music and new formats has sparked warnings that the new people, like the disco patrons before them, may become too hip for their own good.

“There are certain destructive elements, certain people coming in who are shouting that this is the new music and that this is going to be the future of music,” says Henry Schissler, a veteran club manager. “It is not. The record sales do not equal the hype. Three years ago they were saying that disco would be the future of music, and it wasn’t. The whole world was not into disco then and the whole world is not into the Mod Club now,” adds Schissler, the first manager of Hurrah, when it turned rock, and now manager of the Malibu Beach Club in Long Island.

Schissler says his suburban clientele does want the new music, but in commercial, recognizable form. He says his kids do not want some of the strident no wave or import stuff, or endless reggae.

He warns that just as disco programmers lost sight of what the mass audience wanted, and began programming only for their own cliques, so the new rock disco people are in danger of falling into the same trap.

**New Products**

**CRYSSTALWALL LAMPS**—Lightworks has created Crystawall, a semi-transparent, unbreakable sheet of an inch thick and 8 ft. from within. Some 500,000 low voltage lamps are reported light source. The unit is available in semi-transparent clear and bronze, and translucent white. Lamps may be ordered in 3, 4, 8 or 10-inch circuits.

**POWER SPEAKER**—The Power model NX250 loudspeaker is a unit especially designed for mobile disco applications. According to manufacturer this rugged system is built on castors for easy mobility. Internal components include an 18-inch Atlas bass unit reflex loaded with a special port realizing a short, back-loaded horn. The midrange component is a Pacific compression driver with a large radial horn.

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NEW YORK – Does a disco measure its success in b.t.u.s or b.p.m.? That’s the burning question in disco programming these days.

B.t.u.s is the measure of energy required to raise water temperature (British Thermal Units), while b.p.m. is the number of beats-per-minute in a record.

For a disco owner, the ideal correlation between the two standards of measurement is a common sense blend so that a musical beat may be heard in any moment of a song. At least not as fast as the old 132 beats per minute disco disks burned energy. Today’s music averages 106 beats per minute, says Wilkinson.

"It’s a trend that we’ve noticed," says Jim Wilson, program director of WDAI-FM in Baltimore. "We have found that a song in our black music category can be as fast as 180 beats per minute. But we have had to adjust theAFP to 120 beats per minute to make it more acceptable for the general public."
Disco Business

Music More Flexible

Complemented from page 46

has come to be regarded as Calloway's theme from his early affiliation with swing and jazz. Calloway has also created a popular dance step to complement the tune. The emergence of the new dance music is also giving rise to dance fusion songs from classical and show tune catalogs, and it is expected that there will be more releases in the genre of Vincent Montana and the Salsoul Orchestra's "Salsoul 3001" and "Magic Bird Of Fire."

One of the hottest show tunes on the disco dance floors these days is a discretized version of the title tune from the Broadway musical, "Evita." The release by a group called Festival is on the RSO label. This was preceded by Cy Coleman's "Chote," and several tunes from "On The 20th Century," his award-winning Broadway musical.


As the new dance music is becoming the vibrancy of the disco concept, it is also lending added impetus to the careers of scores of r&b entertainers who have careers stagnated when the boom of conventional disco music was at its peak.

At this time, record labels specializing in the release of r&b product labeled that the sales of conventional r&b records had fallen off by about 50% because of the rise in popularity of the disco sound. There was also the complaint by concert promoters and booking agencies that there was a serious diminution of demand for the talents of r&b and soul acts due mainly to the popularity of the disco sound.

Today, however, the negative trend has been reversed, and the soul and danceable r&b sounds of Ike & Tina Turner, LaBelle, Al Hudson, Cameron, the Temptations, Isaac Hayes, Jermaine Jackson, Roberta Flack, and Gladys Knight & The Pips are seen as enjoying chart success on the Disco Top 100, the Hot Soul Singles chart and the Hot 100.


This issue also contains a disco music chart, a disco music discography, a disco music news section, and a disco music review section.

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The French Record Industry Salutes The Disco Hit-maker

By HENRY KAHN

The Gerard Gely Organization is setting up new operations in Los Angeles and that means an injection into the industry of high powered promotional know-how which has made Gely himself something of a legend in the French record business over the past few years.

He is still only 30 but since the end of 1976 he has carved a very important place for himself in the still-growing discotheque and disco music area of the French national scene. Certainly he has built an impressive track record for breaking new releases on the disco circuit.

One of his biggest achievements was the break g of Ger-

rione’s “Love In C Minor” through the French discotheque net-

work before the artist had even been signed to a label—and before the release had been picked up by the various radio organizations.

The sales statistics tell their own story. “Love In C Minor” sold 30,000 units in two months in France. By the time the radio stations had picked up on it, sales topped the 75,000 mark.

He’s built, at a speed which has outstripped even his own early ambitions, a reputation for promotional ingenuity and soundness among most of the big record companies in France and neighboring territories, reaping a rich harvest of gold disks for those majors along the way. For him it is a natural progression to open wide the gates of the French market to American record product.

The U.S. build up is, today, his top priority. He says: “In the U.S., there is plenty of radio activity, plenty of air space for records. That has to be the spearhead of any real promotional activity. The fact that the situation is so dramatically different in France is at the root of so many of the record industry hang-ups in our country.

“I’ve calculated that over a period, say, of seven hours in France, radio—that is comprising Radio Luxembourg, Radio Monte Carlo, Europe No. 1 and the State monopoly system—manage to find air time for around 25 disks each. In the U.S., over the same period, the figure is nearer 80. I’m not saying that is a totally accurate figure, but it’s near enough and pinpoints the essential promotional differences between the two countries.”

Gely looks for reasons why French radio has fallen so far be-

hind. “One aspect is simple enough,” he says. “In recent years, records have had to give way to a wide range of other programs, including long political talks and debates and panel games and general talk-rather than music formats.

“Whatever the merits of that situation, one thing has emerged very clearly for the French record industry and that is that a great many disks, new releases, never get a hearing. There just isn’t time to fit them all in.

“The result of that has been an enforced switch of direction within the record promotion world of France. It switched to the discotheques. That, in France, and, largely as a result of Gely’s inspired and energetic operations, the new material, the pop novelties, are heard first in the discotheques. When interest is created at that level, then there’s a fair chance the product will win air space on radio.”

Henry Kahn is Billboard’s correspondent in France.

Now his Los Angeles-based organization will open up new fields. “I have the contacts already established,” says Gely. “That means I can ensure a hearing for suitable U.S. record product in the leading discotheques in France. What’s more, if necessary I’ll find distributors for the American companies.”

To spread wings at this kind of international level from France needs a solid base of confidence and sheer hard experience. Gerard Gely has both. His career so far includes spells with majors and with smaller outfits before he felt the urge to move out on his own.

In 1971, Gely was hired by CBS in France to promote various records in the clubs. He left after just eight months because, he says, “I just couldn’t stand the pace. I had to be out all night working in the clubs, pushing the product, and then in to work in the morning. I was lucky to get four hours sleep a night. Obviously I couldn’t keep going forever.”

“But the work itself was fascinating. I really enjoyed push-

ing records by international artists like Janis Joplin or Chi-

cago, sometimes concentrating on local material by artists like Gilbert Montagne. In that summer of 1971, I worked flat out on ’The Fool,’ which was the big seasonal hit at that time.”

Today’s French discotheque scene is, predictably, confused and difficult to break down into a series of statistics. However there is no argument that it remains a growth sector of the record industry. There are at least 3,600 disco outlets, and perhaps the figure is as high as 4,000. It is claimed that a new disco club opens up every day of the year, but there is no accurate confirmation of how many close down.

Serving such a large number of clubs is clearly outside the scope of most record companies. There were problems of cost, manning difficulties, time factors, all added to the day to day corporate promotional activity. Some of the companies have, admittedly, set up special disco liaison services, but what was needed was that specialist and intimate knowledge of the club scene. The kind of person sought out had to be as close to the major disco-jockeys as possible. It soon became apparent that there were few around who could come anywhere near to matching the qualifications of Gerard Gely. Following his stint, short but sharp, with CBS he joined Disc’AZ, under Paul de Senneville, at a salary roughly double what he earned before.

To meet the discotheque explosion head on, Gely decided to (Continued on page 54).

Thanks to GERARD GELY and the HOMERIC ORGANISATION
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Rapper’s Delight
Jam Jam

Kool & the Gang
Ladies Night
Tonight’s the Night

Space
Mixed Up

Oh Susie

Vogue

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Claude Carrere
Carrere Records

For Claude Carrere, president and director general of top French independent record company Carrere, Gerard Gely is: "Highly intelligent and has a complete understanding of disco clubs."

He bases the assessment of four years association with the promotion man. Carrere is another key French industry figure convinced that discotheques are vital international product promotion media.

"Discos resemble each other the world over," says Carrere, "so therefore the feeling for the requirements of clubs means a feeling for international coverage. Gely has that."

Carrere likes talking of "European music." His own corporate catalog is strongly international and includes Sheila B. Devotion, Boney M., Randy Vanwarmer, Ottowan and U.K. team the Saxons.

The company releases around 40 titles annually. Carrere, his disco service in house and Gely are finally responsible for the release selections. Says Carrere: "We all work closely, Gely always succeeds. After disco promotion, radio picks up the product."

Sheila B. Devotion, on Carrere, is constantly changing her recording style to meet disco needs.

Cerrone

Cerrone, French musician and composer whose "Love In C Minor" was a tremendous promotional triumph for Gerard Gely, recalls: "The whole operation was risky because virtually all the top companies had already turned the disk down.

"But Gely was sure it would be a great success and this restored my own confidence, so I took the plunge. And working with him, I soon learned that he really does have an uncanny gift for picking out what is hot. That, in a nutshell, is the answer to his success.

"He has a kind of feeling for the people, an affinity with the kind of people who will listen to the disk and then go out and buy it. It really is of the greatest importance. Gely knows his public, and to my mind that is half the battle."

Like many another industry notable, Cerrone indulges in trying to predict the future. There are doubts and problems. For him, the future is very much tied up with the way the discotheque scene goes. He says: "There will be troubles ahead, but I'm sure it will not be at the expense of discos. Not in France. This means our industry will always have a need for Gely's particular gifts."

Cerrone agrees there will be modifications within the discotheque business but that the basic essentials will remain. "By that I mean the music essence of rhythm and beat. So long as the music remains danceable, then there will be discotheques opening up for the public to go and dance, have a drink and play around. These clubs will always need the right kind of record."

Arielle Pandrea Chapuis
RCA France

Arielle Pandrea Chapuis, RCA France's international chief, says: "We have no special discotheque service, but we do have one great offsetting advantage. Gerard Gely has his office just across the road.

"And this means he can just pop over into our office, hear what we have to offer and make his decision. We don't like handing out exact sales figures, but I can assure you they are most impressive and Gerard Gely plays a tremendous part in the success.

"But then I guess the figures have to be impressive. A company like RCA will not pay Gely's kind of money, and give away maybe 800 records, unless it is sure it is all worthwhile."

This summer Gely has worked on such RCA product as Joe Bataan's "Sadie," the Whispers' "The Beat Goes On" and another Bataan title, "Rapo-Clapo."

Stanislas Witold
Disques Motors

Stanislas Witold, international manager of Disques Motors in France, says the company has no in-house disco service but adds: "That's not the reason why we use Gerard Gely."

"We agree wholeheartedly with him that discotheques are very important to record promotion today. Under those circumstances, we decided to go for the best. So we run our disco service through the Gely organization. Promotion in this field needs the services of a real specialist. Our decision was simple: Go for Gely, because he's proved himself the best."

Witold, in common with many others in the French record industry, foresees substantial changes within the disco field.

"We have to keep up with those changes and that's where Gerard Gely comes in again.

"But the accent will remain on dancing and the best music to provide that. The product played in the discotheques and clubs need not necessarily, be what is generally known as disco music. It could be more in the pure rock'n'roll field. But it is essential that it meets the requirements of the dancing patrons.

"Therefore, no matter how dramatic the changes may be, there will always be a need for someone like Gerard Gely. Quite honestly, I can only see him becoming more and more useful to the record companies."

"His trump card, of course, is that feeling for selectivity within so many new releases. But he's no yes man. He may listen to a number of tapes to which we, as a record company, have given much time and consideration. But if he doesn't see them in the way we see them, then he says so and we respect his opinion."

CLASSIC IN CLUBS?

The London Symphony Orchestra

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Boney M
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Many Thanks To Gerard Gely Organization for His Work
when we feel we need the special talents of Ger-
ard Gely, and despite the fact that we now have our own disco service, then we call on
him." So says Jean Noel Bourdier, international director of
Vogue in Paris.
He also assesses Gely’s service as “expensive.” “We expect
results.” But obviously for Vogue the end justifies the means.
Says Bourdier: “Gely did particularly well recently with two
records for us. There was an eventual gold disc award for ‘Oh
Susie’ by the group Secret Service and then the Sugarhill
Gang did exceptionally well with ‘Rappers Delight.’
“With that kind of result, the high cost is obviously well
worthwhile.” He adds that apart from actual promotion Gely
also distributes the records, something else which would take
up much record company time.

Jean Philippe Ilesco
French Independent Producer

Jean Philippe Ilesco of Group No. 1 is a French independent
producer who works mainly on his own, but is also
linked in product with Vogue Records.
He says: “I prefer to use the label of the distributor. Then I
can use whichever distributor suits me for any specific disk.”

But despite the general switching around, one man, Gerard
Gely, is always on hand to help Ilesco, whose top success was
“Magic Fly” by the group Space, an international hit with sales
topping the three million mark.
Says Ilesco: “This was also an example of Gely’s ability to
pick out the right track. I always take the tapes of new product
to him. It wouldn’t be honest to claim he falls for my material
every time. Sometimes he says that he’s not keen on it him-
self, but it could have real hopes in certain kinds of clubs. Gen-
erally speaking, that is how it works out.
“I can’t be certain just how many sizeable successes he’s
engineered for me but if they add up to less than 80% of the
total he selects, I’d be very surprised.
His contribution to the record business is that he did
exactly what had to be done. He turned disco clubs into a real
promotion media. The word ‘discotheque’ from now on won’t
be directly related to what we call disco music.
“And I have to say that that could only have been done by a
man who really knows his job.”

Jacques Fred Petrus
Goody Music, Italy

In Milan, Italy, Goody Music chief Jacques Fred Petrus, of
french origin though he has been working in the italian in-
dustry for a decade, is still in constant touch with the
French music scene and Gerard Gely is among his closest
friends.
“Every time a Goody Music record is released in France, I
ask the record company involved to entrust Gely with the
disco promotion, because I know his organization will do
a good job.
“As I’m anyway in constant contact with him, I get a contin-
uous feedback on any promotion move and on consumer re-
action and disk jockey acceptance.”
Petrus sees Gely as “highly effective.” He adds: “Besides
being specialist in the disco scene, he has a remarkably con-
stant link with the leading disk jockeys. In particular he
worked on our album ‘Fire Night Dance’, by the Peter Jacques
Band, issued by Ariola in France, and his promotional push
produced quite remarkable results.”

Alain Pugliiat
Flarenasch Records

Distributed in France by WEA and produced by Alain
Pugliati, Flarenasch Records has worked with Gerard
Gely from the start, the links forged back in the days
Gely was contracted to Disc’AZ.
His first success for Flarenasch Records was a 40,000 seller
“Have A Cigar,” by the disco group Rosebud.
Says Pugliat: “His se-
lections make money
for us. I reckon we can
count on him to pull
out at least a 70% suc-
cess rate.
“When he started
on his own, disco was
strong, just like its
basic rhythmic beat.
Radio, what there was
of it in France, took a
relatively poor view of
disco and the music
did not get a lot of air
time.
“Gerard Gely really
took advantage of this
weakness in the pro-
motional link. He saw
the necessity of giv-
ing discotheques a promontional twist in the tail and he made
the system work for the first time out.
“Essentially we work as a partnership with Gely. We have to
work closely, putting our ideas along sides his experience of the
business. And we’re all in for a testing time now, because of
the move away from the aggressive disco into a newer field.
believe it or not, Gely will only choose a slow number after
testing it out under the discotheque lights, just to be sure it
gives out the right atmosphere. He really does know all about it.
“he pushed ‘La Neige de Kilimanjaro,’ a slow number
which had been written some 15 years earlier. It was difficult
to see it as even possible to give a new full life to a slow of
that type in a club. But Gely sensed it was right. A few years
before it would have been impossible. Today Gely knew it was
possible.”

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Discoball Hit Maker

set up his own operation Homeric, now the Gerard Gely Organization. He parted company with de Sennville and Disc'AZ on the most amiable of terms in 1976. The only problems for Gely at that point were entirely financial.

Gely recalls: “I didn’t have a cent. I just had faith in what I was doing, plus the experience I had acquired and the need for working directly with clubs to promote all the records with reasonable prospects of becoming major national successes.”

“And I’d already started off the Hit Parade” program on Radio Europe No. 1, from which the club and disco disk jockeys could make a selection of their own favorite records.”

Gerard Gely’s whole concept is based on the premise that personal relationships are all important.

He set up an energetic team of on-the-road representatives. First in the field was Lionel Thybaud, and then came André Forcads (also known as “Jujuy”), Jean-Pierre Pedezert, Olivier Choumitzky and Gilles Lablack.

When Gely started visiting the discos and clubs, he found “most of them were a bit shabby. There seemed to be no such animal as a professional disk jockey. Mostly what happened was that the owner of the club played the records himself. Even the waitresses put on records, in between serving up trays of drinks. The professional aura that exists today comes only after a long, slow haul.”

“The gradually emerging breed of quality disk jockeys mostly comprised young men wanting to break eventually into the wider regions of show business. I guess few of them actually went on to success and mere ambition wasn’t enough for most. But I could see that the majority knew little about the business and were in urgent need of guidance in musical terms.”

Which provided precisely the right openings for Gely to show off the expertise he’d gained at CBS and RCA.

Simply by being on call to choose the right kind of disks to play to customers, Gely started providing a real service. His efforts were, he found, appreciated, not resented. The up-and-coming disk jockeys got the feeling he was somehow helping to train them.

An example: early in his promotional career, gives Gely particular pride. It was the Umberto Tozzi single “Ti Amo,” from Italy, eventually to prove a worldwide multi-million seller. It had been sent around to the key French clubs and discos in the months of June, making very little impression.

Gely recalls: “I liked the record but when I actually joined CBS I had no idea it had already been distributed to the French circuit and had little reaction. I handed it in the September, and picked out certain clubs where I thought Tozzi would get a fair hearing.

“Those hand-picked venues did the trick. Audiences went for the single in a big way. By the end of November it was top of the disco charts and actually sold 1.2 million units in France alone.”

From that point on, Gely was wholehearted in his approach. The disk jockeys had to please their customers, selecting what from chart in the weekly release sheets. If Gely could help them do that, then confidence was built. A Gely selection has become a kind of hallmark within the disco industry. Disco action leads to radio exposure and so to major sales.

In basic terms, the Gerard Gely aim is to get 50% of the records he generates into the French top 10. “I’d settle for 80%, of course,” he says. And in fact he has sometimes hit that 80% success rate.

But against is the essential confusion surrounding the French chart situation. Charts in France are different; they don’t reflect exactly what charts in other territories reflect. The national chart was originally run by the Syndicat National de l’Edition Phonographique & Audio Visuelle, the French industry watch dog organization. But it was scrapped because it was not considered to reflect accurately what was going on at sales level.

In fact, the syndicate tried many systems over the years, ending with the employment of a specialist marketing agency pledged to get accurate statistics into the chart. But the cost was prohibitive, so that ended, too.

To some extent, Gely has benefitted from this situation. For a start, his success is reflected in the club chart, compiled with the aid of disk jockeys who know at firsthand which records are most in demand. And there are supplementary charts, drawn up by Radio Luxembourg and by Radio Europe No. 1, and these also make their contributions to showing what is selling at national level in France.

Additionally, some of the consumer magazines draw up charts, using whatever checks they think, at editorial level, are most satisfactory.

Gely’s job is to get representation in those charts. It is quite a confusing task. But he seems to thrive on the confusion.

Gely has his own varied favorites when it comes to promotional activity. Cerrone, following that initial success, is obviously high on the list.

In fact, it was Gerard Gely who introduced Cerrone to WE, in France, via Bernard de Bosson. The breakthrough action centered on “Love In C Minor,” which Cerrone had written and which he was convinced could become a big seller if only someone would give it a chance. He’d already shipped around major record companies and been somewhat hurt at the lack of interest.

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sets Europe on fire

Congratulations to

Gérard Gely Organisation
Top Crowds In Italy
For Marley Concerts

By DANIELE CAROLI

MILAN—Bob Marley and the Wailers attracted around 80,000 people to the San Siro football stadium here June 28, making his show the largest music event seen in Italy.

While fan violence has sometimes marred live concerts here, there was no sign of trouble during the six-hour presentation. The Wailers stage event started at the huge, open-air stadium, which seats 100,000.

Namedata, the promoter of the Italian acts Roberto Cotti (locally signed to the CRAMP label) and Piero della Francesca's Average White Band (RCA).

Marley moved on to Turin June 29, and though the attendance was much lower than in Milan, again there was no problem over crowd behavior.

Another record set by the San Siro event was the 50,000 tickets sold in advance, an unprecedented figure for Italy, at $40.50 each.

The two dates of Marley's tour were also supported by Spettacolo agency and Promoter Franco Mamone. The Milan show was sponsored by the CITTÀ, an aggressive newcomer among the dozens of FM radio stations now crowding the city's airwaves.

The hallowed turf of the stadium was protected by a huge jute carpet. Thousands of fans came from all over Italy, even Sicily. Roberto Cotti, a leader figure in the Italian blues revival scene, opened the Milan Stock Exchange for Bob Marley in the Milan Hilton Hotel and to media folk.

Lance Dedevitis, Island Records product manager at RecordStore calls, “I remember complaining bit- years back that Marley had no potential, but couldn't get much above the 20,000 unit album mark in Italy.

“It was a ridiculous situation, and we had to work hard to build him.

Eventually, last year, he made the local charts with “Babylon By Bus” and “Survival,” and there was heartening action on his back catalog.

“Now this short tour has built him to true superstar status,” claims Dedevitis.

Tour presentations in Milan included one to Chris Blackwell, Island Records president, to mark the label's signing of the reggae star.

In fact, Marley and the Wailers spearheaded the sudden interest in reggae among Italian audiences and bodes well for the future. On Sept. 8, 1979 last year, boosted by the movie “The Harder They Come,” with disco music declining, radio and club disk jockeys turned more to reggae programming.

At the games in San Siro stadium, fans tried to enter the arena after the Wailers had started playing, and several ended up avoiding security and scuffles, opened some of the gates, enabling several thousand people to get in free so that the factual attendance was more than the paid $80,000 tally.

Marley played his part in a memorable evening, contributing a two-hour set, with one especially moving moment when the whole stadium started chanting the “No woman, no cry” refrain.

The two-concert visit was extensively covered by all areas of the media, and paid off immediately in sales action on Marley’s “Upstairs” album.

Additionally, the success of the tour among Italian audiences means that Milan can now be considered as one of the key centers of the European tour itinerary.

At Marley's first visit to Marley's visit, Lou Reed had attracted 40,000 fans to the huge open-air Civic Arena here, another well-behaved pop event.

A&M Chief Hits Out At Demo 'Tapes Hoax

LONDON—A&M Records chief Derek Green has hit out at demo tape hoaxes perpetrated by independent producer and Scottish retail store owner, Jim Mayer.

As a test of the abilities of various U.K. labels’ A&R departments, Mayer and colleague Robert Bell sent “demo” tapes of Steely Dan, Neil Young, Miles Davis, Charlie Parker and Wishbone Ash; plus certain tracks from the “Night Fever” soundtrack.

Furious names were substituted for the real artists and titles—and every single tape was rejected by the companies concerned.

Says Mayer: “We have a young heavy metal band called Holocaust, but the more we thought about taking them to a major company for a deal, the more we disliked the idea. We've taken what we considered to be excellent acts to the majors many times before, and on all but two occasions we've had rejections.

So decided to let the world see that the major record companies not only cannot spot good talent, but that they don’t even know the artists on their own labels.

Mayer and Bell sent Wishbone Ash to WEA and EMI, Steely Dan to A&M, Neil Young to RCA, Miles Davis and Parker to CBS.

All the tapes were recorded from existing commercially successful records that were offered as singles and copies of albums throughout the world.

Derek Green’s response: “A cheap publicity stunt aimed at getting exposure for a band nobody has heard of,” adding that there was nothing distinctive or significant about the rejection of the tapes.

As far as A&M is concerned, the rejection of a Steely Dan track by one of our A&R staff is neither here nor there, because this employee is paid to discover new bands for the company, and he spends night after night touring venues on the lookout for promising groups.

“It doesn’t matter at all whether or not he recognizes Steely Dan as far as I am concerned. In any case, they have never really been big in the U.K., so it’s quite possible that they wouldn’t be a track that my A&R man didn’t recognize.”

Green added that it was totally unfair to suggest, as Mayer did, that the major companies were incapable of spotting new talent. “When acts like Swampy and Iron Maiden were suggested to A&M, for example, they had later recorded before in their lives.

“And the a&R man who sent the Steely Dan tape was responsible for discovering Athlete’s Spazz B, a group which has just signed a long-term, worldwide recording deal with A&M.”

No Change In Price Maintenance
Japanese Industry Claims System Benefits Consumer

TOKYO—There’s no prospect that Japan’s retail price maintenance (RPM) on gramophone records will be abolished in the near future, according to Masakazu Namekata, manager of the Japanese Phonogram Record Assn.

This country’s Fair Trade Commission has been conducting an investigation into RPM on records since 1978—an investigation which has alarmed the disk manufacturers, fearing the system’s abolition—but Namekata says that it would require legislative action in the Japanese parliament to bring about any change.

The RPM system, under which retailers are obligated to sell at the price designated by the maker and distributor, has been fixed by law, he emphasizes. “Consequently, in order to change the system, a bill to revise the law would have to be submitted to the Diet.

“It would take at least two or three years for a revision bill to be submitted and approved by parliament. Since there is no talk of such a bill at the present time, the system will remain in effect for the time being.

Japan is the only major music market in the world which still operates retail price maintenance on records. Namekata says that the Japanese Phonogram Record Assn.’s stand is that RPM actually benefits consumers, rather than hurts them.

“The Japanese record companies list in their catalogs of available stock more than 60,000 titles (about half recorded domestically, half recorded overseas) and about 15,000 prerecorded tapes (two-thirds waxed locally, one third overseas).

This is in contrast to much smaller catalogs available abroad.

“Japanese record companies often receive orders from foreign countries for albums which were the original records were made, but where there’s no longer any stock available.”

The RPM system permits Japanese record companies to maintain such huge stocks.

Namekata continues. “Also, if the RPM system did not exist, record companies wouldn’t produce many of the classical and esoteric recordings that they currently do.”

Furthermore, the association takes the view that “RPM is the foundation for the nationwide record supply system. There are approximately 10,000 disk retail outlets in Japan, but 80% of them are small and medium-sized outlets which can stay in business only because price maintenance prevents cut-price competition.

The body believes that if RPM is abolished, consumers will be affected in three ways: first, record stores will engage in discount wars in order to win customers. As a result, small and medium-sized outlets which lack financial clout and who are weak competitively will go out of business.

A reduction in the number of record stores means fewer outlets for records, and inconvenience for consumers who must look for stores farther away from home.

Secondly, as a result of discounting activity, there would be industry-wide confusion over pricing, leading to a deterioration of services to consumers. Thirdly, as the competition to manufacture only those records which are certain hits intensifies, it will be impossible for record companies to produce the specialist and esoteric repertoire necessary for cultural purposes. Namekata stresses that the Assn. is not just "sitting complacently atop the RPM system," but is exerting efforts to supply good music which appeals to the nation’s record buyers.

“Music is a part of our daily lives,” he says, “and we should produce music which enriches those lives.

The only response to this issue (Continued on page 66)
PARIS—The Guimbarde country, established in the film world for almost a century, is now continuing its move into record production via Guimbarde Musique, helmed by ex-Vogue executive Jacques Larcher. The company, which produces distribution through WEA, features mostly new talent, though one established name on the Guimbarde roster is Jacques Duron. Others are Talkie Walkie, Kitchin Richardson, Lee Parkers, and of course Wolfsohn says the accent is solely on French talent at this stage, though international names may come later. Considering its parent, Guimbarde Musique is likely to include soundtracks in future activities.

BELGRADE—Though the Yugoslavian record industry is something of a phenomenon, hotels and restaurants are linking up with independent disc jockeys who travel around with their own equipment, light shows and records, much of which is bought in London. These venues leave the entrance fee to the deep, while revenue from food and drink goes to the host. Additionally, there are video-equipped discos emerging in Yugoslavia, which, though the equipment names on the top-class, are attracting considerable custom.

KUALA LUMPUR—Responding to increased demand for imported rock and roll, several labels have been active in shipping in substantial quantities of products via established acts. PolyGram has imported Polydor and A&M titles, the latter including albums by Bob Dylan, Joe Jackson, Squeeze, the Reds and Joan Armatrading. The PolyGram shipment comprises mostly familiar repertoire, including the entire Cream, Eric Clapton, John Mayall, Who and Jimi Hendrix catalogues. Besides Clapton's "Lay Down and Blue" Faith albums were exhausted within days of arrival. Meanwhile, EMI is also looking to import British acts, including discs by Dan Fogelberg, Journey and the entire Bob Dylan catalog.

HELSEIKI—Finland is fast building a reputation for hosting music festivals. Leak Finland was held last week in a field, the area held by 400 local bands, have been scheduled through the summer months. Among the bands booked are the Gibson Brothers. Bad Manners, Crazy Cavan and the Rhythmic Rockers. Iron Maiden, the Specials and the Jam. Five years ago, there were barely half a dozen pop or rock festivals in Finland. This year, concert tickets are relatively cheap at 250 mk to 300 mk. The range of entertainment, and the festivals at Ruis, Tullivuori and Aulavuori are expected to attract a minimum 10,000 fans to each.

DUBLIN—When A&M record group Police play Leitrim Castle, County Kildare, on July 27, some 250 security men will be required and all fans will be searched at the entrance to the castle grounds. This follows an incident last year, when this year, when the Boomtown Rats, unable to get permission to play a Dublin city venue, averred a free show. The Police show, which emphasizes the growth of the live concert scene in Ireland, is promoted by the London-based Asgard agency, which has presented acts like Dire Straits, B.B. King, Gerry Rafferty, Wishbone Ash and Van Morrison during the past year.

Arts Intl Moves To Shake Korean Scene

SEUL—Airfreighting 10 tons of lighting and sound equipment all the way from Los Angeles to Seoul, transporting, housing, feeding and paying six performers and a crew of five, including teen idol Lee Garret, arranging a theater publicizing and staging 12 concerts concerns the week of June 14.

All this was a sizeable undertaking, and set the new South Korean management firm of Arts International back close to $250,000. But it was worth the effort, as the tour began on June 1, and was winding down after the last show on July 15. It was a sizeable undertaking, and set the new South Korean management firm of Arts International back close to $250,000. But it was worth the effort, as the tour began on June 1, and was winding down after the last show on July 15.

It has already released more than 100 albums of this type of product—especially with strong sales to the student population—and has plans to issue another 300 this year.

Upcoming titles include product by the Tannahill Weavers from Scotland, Hockey Pig and the High Level Reunions from England. Cutback and the Louegh, the Boys of the Louegh; and Stefano Grossman and Tony Renz on the U.S.

New records from established artists associated with Guimbarde include a live LP from Maizonne, and studio albums from Hazel and Alice, Le Grand Rouge, La Bambouche, the boys of the Louegh; and Stefano Grossman and John Renzborb.

In recent weeks, there has been a series of recitals and concerts featuring label artists in such centers as Madrid, Seville, Zaragoza and San Sebastian. More are planned for August.

Guimbarde is distributed in Spain through Fonografa Espaola. (Continued on page 68)

Folk Label Is Gaining Ground

MADRID—The Guimbarde label is building a name for itself in the Spanish market, with folk music from various parts of the world. It's already released more than 100 albums of this type of product—especially with strong sales to the student population—and has plans to issue another 300 this year.

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Guimbarde is distributed in Spain through Fonografa Espaola. (Continued on page 68)
PRS Revenues Rise, Foreign Income Hurt

LONDON—Total revenue collected by Britain's Performing Rights Organization in 1979 was up 13% at roughly £700 million over the previous year's tally.

And the surplus of revenue over administrative costs was up 14% at about £64 million compared with the previous year. This was the result of a small increase in the rights collection revenues and a very adversely affected by the strength of sterling in comparison with foreign currencies.

In his report, Richard Tooman, general council chairman, said the highly labor-intensive nature of the society's work was recently emasculated by a management study of staff productivity. In 1975, it had 105 employees in the repertoire document division, but the total now is only 111 or 7% more.

"Yet the volume of work handled each year by this section has been an incalculable boon for various members of the Toloman." Registration of new members has doubled, registration of films and records was tripled, and catalog control registrations doubled.

"This is to say, he said, that management has drawn up radical proposals to cope, involving the creation of a computerized database providing centralized storage and immediate access to the vast volume of information needed about the published repertoire administered.

"This will involve extra expenditures, but the delayed realization benefits inside a few years in terms of space, time and cost saving." The result is that the CBS challenge in the U.S. to the blanket licensing system, having finally reached the courts here, means that some long-delayed arrears of royalties should be forthcoming before the end of the year.

The Performing Rights Society has installed a 14 Keyston CMC System in its London office, at a cost of around $120,000 to spread further collection and distribution of royalties.

WEA Imports

LONDON—WEA Records U.K. is forming its own import operation. "It is our aim," said A. P. Crouch, U.K. product manager of limited appeal that would not otherwise be manufactured and released here.

The first 50 titles in the scheme include albums by Sue Saad & The Soul Busters, Harry Belafonte Jr., Cheech & Chong and Donna Fargo.

Distribution will be through the Columbia Concert colleague, and retailers will be eligible for normal allowances and discounts, including 55 returns.

Garrett is Hit of Korea

of the international crowd, which the Black Sabbath and national institution, which are also a mutually embarrassing experiment.

One crisis that called forth such help was the formation of the local CBS-TV crew, propped up by Garrett's manager, sanded a camera into the hall to film footage without the permission of Arts International.

The police evicted the camera on aU.S. government requisition. "A matter of material ownership and use of the country's work, the Seoul report, Richard Toeman, "sooner or perhaps latterly (in the sense that it may have been better to keep the shooting) may yet come to fruition.

But all but the escalators and alarums, Melton is not discouraged. "We brought over the Ventures last spring, and we've engauged our audience," she remarks. "It was a business mistake: live and learn. With the Garrett show as a springboard, I have other projects in mind, some of them in classical music, "I'm creating Korea's first truly professional, independent management. For example, though Korea is not yet a member of the international copyright convention, we pay royalties voluntarily for pictures and records, and we open our use, to create an atmosphere of good faith.

"Mere short-term opportunism was not experienced in this business, as other local managers have learned to their sorrow.

"As the best—just what Japan throws us as discards or under unobtainable terms—I must say that the best. There is no other way."

WEA Staff

Continued from page 66

"Our new design," the executive continued, "is reliable as serviceable as our previous company and provide the base for us to grow again in size when the recession comes to an end—although it would be a brave, or perhaps a foolish, person who would predict that stage when that will be."
PolyGram Axing List

- Continued from page 1

cording to individual requirements.

It’s not yet clear how the two PolyGram companies will be handling their marketing arrangements, and whether they will be relaxing their policies, or whether they plan to continue to enforce them. However, it is clear that the two companies are working towards a common goal of increasing their market share in the region.

The PolyGram announcement, drawn up by the company’s management, is aimed at addressing the issues that have led to the current problems. The company has been working closely with the other music companies to find a solution that will benefit all parties.

In conclusion, the PolyGram Axing List is a significant development in the music industry, and it is clear that the companies are taking a proactive approach to solving the challenges they face.

PolyGram - A Global Music Company

PolyGram is a global music company, with a presence in over 30 countries. It is known for its diverse range of music, ranging from classical to pop, and its commitment to promoting the arts. The company is committed to providing its customers with the best possible experience, and it is constantly working to improve its services.

The PolyGram Axing List is an example of the company’s commitment to innovation and excellence. It is clear that the company is working hard to ensure that its customers are satisfied, and that its products are of the highest quality. In conclusion, it is clear that PolyGram is a company that is committed to excellence, and that it will continue to be a leader in the music industry for many years to come.
RIO To Handle Indie Labels Canada-Wide

BY DAVID FARRELL

Toronto—A major distribution company has been assembled under the umbrella title of RIO Records, a company that will qualitatively perform the same function as IRS Records in the U.S.

RIO is helmed by former CBS Canada employs Dominique Zgarka and Bennett, based out of this city but employing ad agencies in major markets in Canada and the States through a variety of independent distributors nationally, as well as employing a variety of independent promotion people in major markets from the Maritimes regions through British Columbia.

Zgarka and Bennett describe the new RIO as “a full range record company,” explaining that the label will exercise financial responsibilities in producing new product in addition to licensing finished masters. Initial product releases include buy-sell and license arrangements.

According to ad chief John Bennett, with the inception of RIO, the company decided against distribution through independent companies “because we didn’t want to be a small frog in a horrendously large pond.”

“We wanted to activate the company very quickly, and to have gone through the hoops and paces of being a major might have taken as long as four months.

Carry operating out of space in the city, both partners in the company pointed out that the label, if it begins, will likely be in the “5,000 to 10,000 unit mark and frankly major label won’t even consider releasing material that will roll in these kinds of figures,” they say.

As a result, RIO’s bosses assembled a network of independent distributors nationwide “in much the same fashion Chrislows works in the U.S.,” Zgarka explains.

Initial repertoire runs the spectrum from high profile, tight-lipped Records in Quebec A&Ring disco product for release through RIO, and Glinert, is instrumental in that the dance beat material will realize a profit, despite industry-wide resistance.

RIO offers a “generous return policy” the duo says, with list prices for 29.98 and 49.98, ranging between $1.59 and $1.98, depending on artwork involved in packaging.

The group work-up includes DJ’s Music Services in Brit- ish Columbia, Alberta and Sas- katchewan, Trend Records and Tape in Manitoba, Ontario, the Maritimes and the Ottawa valley. Distribution will be by Recorded in the province of Que- bec exclusively.

Product released or pegged for release through the new label include the Quebec based Unione label, and other distributors network set up to carry RIO product.

In Toronto, you can get to the cities and see the existence for themself.

Tom Lavin, leader and co-founder of the Blues Brothers band, made a comment shortly before a concert in Toronto, “I’m going to be in the city with the Little River Band.”

Locally the story prefaced his receiving a gold record from RCA, which distributes the album, and is a definite plus for the tourists.

With a sound biter, Lavin says that American labels have been rejecting the band’s performance asking for “a fluke.” He says he intends to fight back by holding off on starting a second album, “to see the building and,” that he is taking the band into the U.S. this summer to see some concert dates.

• Continued from page 1

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• Continued from page 3

Avalanche Records, CBS, a leader in the independent to major retail chains.

“A lot of the smaller managers,” says Steve Sullivan, senior VP of Elektra, “are being squeezed out of business because they can’t stand the competition of majors. But we’re still here. We’re still around and the ‘Backless’ at more than 400,000.

It is suggested that shipment of the RSO soundtrack to Surplus will begin this week. Later company, headed by Mark Wellis and Steve Hyman in the East, and Merrill and Jack Rose in Chicago, is considered the largest radio wholesaler in the nation.

Normal practice on big buys is to spin off quantities to cutout middlemen as well as to major retail chains.

• The policy should be communi- cated to all employees on a regular basis. Employers should also be thor- oughly educated as to the basis and penalties applicable to persons who deal in counterfeit recordings. Any technique or method of determining whether a recording is a counterfeit.

• This should also be in- structed to report any suspicious, transactions or merchandise so that appropriate action might consider offering rewards for employees who make such reports.

• Merchandise should be purchased from a legitimate manufac- turer or from an authorized or a reputable distributor. Under no circumstances should record- ings be purchased from a person without an established place of busi- ness from an unknown person not to be a legiti- mate manufacturer or distributor. Management should take appro- priate steps to ensure that employees responsible for purchasing under- stand and strictly comply with these guidelines.

Further investigation is re- quired whenever merchandise is of- fered at an unusually low price or whenever terms of some other kind are involved. Merchandise may be counterfeit.

Further investigation is also called for whenever merchandise is offered at an unusually low price or whenever terms of some other kind are involved. Merchandise may be counterfeit.

• Further investigation is also called for whenever merchandise deviates from the normal quality standards of legitimate manufactur- ers. The following three are indicative of a counterfeit recording:

a) Blurred or smudged printing on jackets, sleeves, stickers and labels
b) Poor reproduction of the origi- nal colors in the artwork and photo- graphs
• Improper affiliation of labels and stickers,

• With respect to tapes, a brand of plastic cartridge other than that normally used by the authorized manufacturer, may be involved, the following fields resulting from the counterfeiter’s use of a shrink-wrapping method other than that used by the authorized manufacturer.

• Further investigation should also be made whenever a merchan-

diser is offered a substantial quanti- ty of a record which is known to be out of print.

• Where an investigation is carried out that include contact- ing the authorized manufacturer or the Antipiracy Initiative Bu- reau, which is operated by the Record Industry Assn. of America with the coopera- tion of the IRS, and where the rec- ording is not the subject of a specific investigation should be recorded.

Further disciplinary action should be taken against any em- ployee who fails to comply.

• Distributors should establish a surveillance program with respect to returned records and tapes because counterfeiters can be inserted at the ret- ailer level and work back up the chain of distribution.

• Because mere possession of counterfeit recordings, with no knowledge of their illegality can result in civil liability and forfeiture of merchandisers, distributors may wish to seek indemnification from their suppliers.

• The record company should in- clude the supplier’s guarantee that the merchandise is not counterfeit and distributors should reem- brace the merchant for civil penalties, forfeited merchandise and leg- al costs of any action if any of the merchandise is determined to be counterfeit.

• Merchandisers who decide to seek indemnification from their sup- pliers should maintain adequate recordkeeping so that they can iden- tify the seller of any counter- feit merchandise was obtained. (A model indemnity form is attached to the memorandum).

The memorandum concludes with the following declaration, “Under present circumstances there is probably no way for a distributor or retailer to fully secure that counterfeit recordings are not incorporated into its product line. However, by adopting a program such as is outlined above, merchant can most probably elim- inate their exposure to criminal liabil- ity and substantially reduce their overall exposure to counterfeiting.”

In most cases country artists seek- ing to increase their television and film exposure may have to work with management firms in L.A. or New York. But in Nashville there is a way that.

Sullivan explains the circum- stances under which he took on Charlie Daniels, “I first get in touch with a management client: ‘I met him in 1973 at one of our Sound Seventy concerts and asked him how he was doing in Nashville. He had one at that time in New York but felt he had to move here. He felt that counterfeiting and surrounding got to know him and the communications gap between them.”

Sullivan acknowledges that the field of counterfeiting in Nashville “has failed to keep pace with other growing facets of the business. ‘We wish we had a fraction as much merchandising in Nashville as we have in the country store in town,” he says. ‘But there’s no way to train managers. That. Just have to graduate from the school of hard knocks.”

Besides Daniels, Sound Seventy (Continued from page 9b)
NASHVILLE.—When singer Don Everly stepped onto the stage to play at a neighborhood Nashville club recently, it marked the first time he had performed in this country in nearly five years.

Now, backed by his four-piece Dead Cowboys Band and a beltload of newly-earned self-confidence, Everly is in the middle of a summer-long European concert tour and is contemplating a return to recording as well.

Everly, one-half of the legendary Everly Brothers duo until its demise in 1972, admits he's interested in a major label deal but is in no hurry to effect one.

"Remember that I quit having anything to do with the music business for a long time," Everly points out. "There are people with big record companies who have already indicated interest in working with me, but this is sort of an open debate thing to be right back."

His new band, which he has tagged the Dead Cowboys “because it seems every time I have a ‘cowboy’ in the title these days,” consists of drummer Tony Newman, a British perchocussionist formerly with Jeff Beck; Irish lead guitarist Paul Donnelly; keyboardist Lamar Hill; and female bassist Rachel Peer, all of whom he met when he returned to live in Nashville in 1975.

The band has two weeks off for its European tour, soon to play five dates in the United States, opening at the 125-seat J. Austin's. They packed the house the entire time they were booked.

"Actually it was more like rehearsing in front of an audience," clarifies Everly with a chuckle. "It's already been invited to make this tour abroad and I decided that this time I wouldn't go over without my own band. Without my own band, I was limited to singing country songs other musicians could play without rehearsals."

The itinerary calls for Everly and his Dead Cowboys to play dates in Holland, France and England. Then the rest of the band flies back to the U.S. while Everly, Donnelly and musician Jim Rooney finish out the summer with appearances at acoustic festivals in Ireland and Scotland. There is also talk that Everly will be invited to perform again at the annual Buddha Festi Festival sponsored by Paul McCartney in London this fall.

Everly is now quitting recording and writing following the failure of two solo ventures (the slick L.A.-produced "Summertime" on Ode Records and his 1976 Hickory release, "Brother Jukebox"), the death of his father, and the fact that “music suddenly wasn't fun any longer.”

Although he does not listen to old Everly Brothers LPs, an unbreakable records collection includes in his sets a number of the Everly's biggest hits, including "So Sad" and "Let It Be Me," which he wrote himself. "When Will I Be Loved," written by his brother Phil and "Cathy's Clown," which they wrote together.

"A lot has been put in print that I'm bitter about what happened with the Everly Brothers, and that's not true," says Everly. "It was a period of my life that I'll never forget. I feel that what the Everly Brothers did musically was really good. It wasn't a cheap shot at trying to get his records; it was good music."

Though in unofficial semi-retirement for the past five years, Everly did make annual appearances at the spring Wembley Festival held in London, as well as giving on record "The Wanderer" concert record to his old bandmates and harmonies for Emmylou Harris and Albert Lee.

The 43-year-old singer is optimistic and excited about the future success of his revitalized career. "I had to lose so many people in the industry recently who told me I was crazy to think about getting a record deal right now. But my records have been doing well, and I'm scared to spend money on a new act."

Everly pauses for emphasis. "Well, I happen to like the direction my music's going in, the new band, the new follow sound we're getting. They say you can get too old for rock'n'roll—but I don't think I ever will."

ILICIT WHO GARB

Court Nixes Suit To Stop T-Shirt Sales

LOS ANGELES—A Federal District Court has attempted to halt illicit imprinted T-shirt vending at local supermarkets in Los Angeles and Brockton International of New York last month failed when the judge ruled that he lacked jurisdiction to order defendants to be barred from selling allegedly illegal T-shirts from within one mile of the Sports Arena, where five Who gigs took place last June 23.

The court believed, stating it was difficult to rule when defendants had not had a chance to be heard. The plaintiffs also wanted the court to impound the unlicensed Who material which was being sold.

Elhot Hoffman, president of Entertainment Corp. of America, which owns the services of the Who in America, filed the suit.

Pacific Stereo Introduces ‘Care Kits’

LOS ANGELES—Pacific Stereo has developed consumer “Care Kits” for hardware and software in conjunction with leading record and tape product makers.

The kits, which were on display and records was developed in conjunction with Discwasher and sells for $19.95. The kit for the tape decks and tapes was developed with Marshall and sells for $8.95.

Both kits include instruction booklets and more than $30 worth of coupons on various care products, redeemable at Pacific Stereo locations.

Included in the kit for records and turntables are Discwasher stylus cleaning fluid, a stylus cleaning brush and a Discwasher multipurpose screwdriver set to check cartridge alignment or adjust other components.

The kits for tape and tape decks include head cleaning solution plus cleaning probes, extensions, pads, brush cleaner and a guide on the buildup of dirt and magnetic oxide particles.

The kits are also available free when customers elect to buy Pacific Stereo’s extended warranty with their purchase.

Under that plan, for a one-time charge of $15 to $45, depending on the equipment purchased, the customer gets a service contract for three years covering labor and five years on parts. The contract also allows patrons to take advantage of free once-a-year adjustment and cleaning of their personal mechanical and electronic parts.

A SERIES SPECIAL

Bases Loaded—Pet Benatar appears on the infield of Philadelphia’s Veterans Stadium as the “Phillies Fanatic” looks to prior to a regularly scheduled baseball game between the local Phillies and the San Diego Padres. The pre-game concert is an annual event engineered by WI-FM.

Schechtman, Casey Start Rack Operation

NEW YORK—Ralph Schechtman and Dave Casey have established a rack operation, Profi Sales, which will specialize in budget Gold product.

The veteran New York wholesaler has also re-established themselves in the one-stop area with Prime One-Stop, after many years operating under program One-Stop, currently in its 11th Prime will continue the paire’s servicing of operators in the Northern New Jersey territory.

As for Sales, Schechtman states, “With tight returns policies and margins, there’s more money to be made in budget merchandise than with front-line product.”

Both companies are located at 135 U.S. 22 E. in Springfield, N.J. Telephone: (201) 379-9040.
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DON DANIELS

Merchandising Head Of Chicago Suburban Chain Escalates Sales

By ALAN PENCHANSKY

CHICAGO—The Chicago area's Sound Warehouse chain has an aggressive new head of classical music merchandising who is stirring interest in classics throughout the 10-store suburban web.

Recent classical recordings increases of up to several hundred percent in chain outlets are attributable to the new classical merchandising post, which is being filled by retail veteran Don Daniels. Daniels, whose passion for classical music dates from his stereo boom of the late 1950s, spent 15 years with Korvettes in the Midwest before joining Sound Warehouse this winter.

The individually owned and operated Sound Warehouse has a knack for knitting into a chain through franchises offered by the Sound Unlimited one-stop. Daniels is based in the Skokie, Ill., warehouse of Sound Unlimited.

As part of the chain's movement into classics, three stores have opened special classical listening rooms and a fourth store has a classical area planned. Though the chain still runs far behind established full-line chains such as Stereo World and Sound Resses and Loary's in attracting the classical customer, Daniels feels the awakening to classics is a significant trend.

Explains Daniels: "It's part of our effort to make these outlets family-oriented stores. We don't just want teens, we want the mothers and fathers, too. "We're getting more classical partisans everyday."

Daniels functions as classical buyer for the web and coordinates classical promotions and advertising. The chain, which includes Peoria, Ill., and Kenosha, Wisc., outlets in addition to eight suburban Chicago locations, operates under an umbrella featuring advertising promotion coordinated by the one-stop.

Educating store owners, most of whom have highly cultivated rock tastes but little background in classics, is Daniels' biggest challenge and he often holds classical "pop talks" with retail staff, interspersed with recorded examples.

About 20 hours is spent each week at the various locations in meetings with the dealers and talking to customers. "I've gotten the people in the store to where their concept of classical has changed," Daniels relates. "We're making them realize that there are rock albums, that's the sales field and we're catching the ears of people who aren't even in the classical area.

Store classical inventories run from 500 to 2,000 pieces, says Daniels, who sells slower moving titles and regularly inputs new releases into the product blend. There's a blend of orchestra, opera and solo recital, and also a new label alphabetically by composer.

Taking back the existing classical backlog and replacing the product mix was Daniels' first task on the job. Daniels relies heavily on the sales force, talking to buyers including some 15 and 20 year old releases that are consistent sales leaders.

According to the buyer, stores were overstocked with operatic and chamber music items when he arrived. Today, opera is still a pressing problem, but Daniels says this is one of the hardest types of product to sell the uninstructed classical buff.

"I think the problem was was they were not aware of catalog. "They had no idea of what to buy and what moved."

"In putting in the LPs that have been proven sellers from the 20 years I've been in the business."

Special order business in classics also is on the rise. Daniels claims suburban shoppers are willing to wait for special ordering today rather than journey downtown to one of the full line stores.

"The gas price: today is $10 worth of gas, not selling, that's the price."

Daniels believes the digital recording boom is causing a major influx of new customers into the classical field, and Sound Warehouse stores are having success with audiophile racks which are displayed in special bins and also cross-referenced by composer.

Daniels likens the movement created by the new technology to his own first taste of classical music which resulted from interest in experiencing the then-new stereo technology. "I think a lot of new customers are being created by the digital situation where the only reperoire available is classical."

"If people get into digital they will eventually come in and start looking for regular records to see how someone else interprets the piece."

Many younger shoppers with a recent big investment in stereo rigs are being lured this way, believes Daniels. "They're being forced to listen to classical and they find out they like it. "I think it's going to be a breakthrough for bringing people over to classical music."

First Digital Multi-Track LP Taped In Chi By RCA

CHICAGO—RCA Records will get its first taste of digital multi-track recording this week as it travels here to tape the Chicago Symphony in the Mahler Symphony No. 7. The record is part of conductor James Levine's complete Mahler Symphony cycle for the label.

Symphonies Nos. 1, 3, 4, 5, 6 and 9 already have been released in the Levine Mahler series. The Symphony No. 7 performance will be issued on two records.

According to Thomas Shepard, RCA Red Seal's public relations head, 8-track digital record capability, provided by Soundstream Inc., will be used in capturing the richly woven 90-minute score.

Todate, two-track mastering has been employed for about 90% of classical digital recordings, and some producers believe greater track flexibility is necessary for opera and larger symphonic works.

According to Soundstream president Tom Stockham, it will be the first commercial season to use the firm's maximum track capability. Three three-hour sessions with the orchestra have been booked.

Producing the multi-track digital recording will be Shepard and RCA staff Jay David Saks. The orchestra will tape in the Medinah Temple Auditorium.

Multi-track digital recordings also have been produced using 3M equipment. A 32-track digital machine is available from 3M.

In the studio, Soundstream equipment usually is seen in single module offering four-track capacity. According to Stockham, two modules are synchronized and used with one tape recorder to allow the expanded track load.

PLAYS PEACHES—A free two-hour concert at Peaches Records west side Cleveland store sponsored by WCLV-FM and CBS Records brings a 15-year-old violinist Ellen Payne together with the Cleveland Institute of Music Orchestra in a performance of the Mozart Violin Concerto. Several hundred listeners attended the concert which was keyed to the launch of CBS' Masterworks digital recording series.

CLASSICAL NOTES

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from the simple to the complex as each musician enters. Tenor saxophonist Vic Firth and baritone saxophonist Harold Ross stood as a23 c: Each musician enters. Tenor saxophonist Vic Firth and baritone saxophonist Harold Ross stood as a
African calypso developed. As the woodwinds slipped into a light didorous moment, the calypso melody returned dramatically.

The African mode continued with Abdullah Ibrahim's World War II band, which played piano and saxophone. The saxophonist was Tony Williams, a young, promising player who was the highlight of his set. Carlitos Fuy was prominently featured on saxophone.

The Billie Holiday New Orleans approach to her music as learned at the hand of his formula, trumpeter Dinah Washington, took to such a set. In those stinging moments, however, Ulmer made a clear picture of what he had to say musically. The alto saxophonist, on his lead solo, was the featured soloist.

BRUBECK & CARRERN Carnegie Hall

The teaming of Dave Brubeck and his quartet and Gerry Mulligan and his trio at Carnegie Hall resulted in a tight, fast-paced, diversified and high-energy evening of entertainment, which was well worth the $12.50 top price ticket.

Julian, 54 Something Special: Octogenarian Sippie Wallace, still active on the blues circuit, holds a special fascination for the younger generation during her appearance at a New York blues concert.

Billboard photos by Festival Productions

HERBIE HANCOCK & FRIENDS

Electronic export Hancock with his multiple keyboards may have put on a key event of the first major concerts of the Festival. It was also one of the most recent attended. Half empty for the 7:30 p.m. show, the 11:30 show was attended by not more than a handful of people.

While it didn't have the flash of Hancock, the Arthur Blythe Quartet, which opened the show, provided some particularly thoughtful jazz. A major factor in this group was pianist John Hicks who offered an interesting contrast to the pianists that were later to come from Hancock.

The Brubeck segment of the show (and indeed the entire concert) was French jazz violinist Dieder Lockwood. Lockwood is undoubtedly one of the more talented and highly entertaining musicians to appear on the jazz scene in recent times.

When he first appears on stage he looks deceptively like a young Italian violinist. When he puts to fiddle a transformation takes place that is startling in its impact. As he plays Lockwood's innovation and intensity. He throws himself into his performance, and is oblivious of everything else but his fiddle and bow until his performance ends.

A prototype of Lockwood, Lockwood's performance included the now-popular standard "Take Five" and "September Song."

The Brubeck Quartet today still offers its fans' cool, laid-back jazz with Brubeck on piano, on Chris Brogeois on bass, on Frank Jackson on drums and on Greg Osby on tenor saxophone.

Artists such as Tony Williams, Wayne Shorter and Charles Lloyd among others.

The saxophonist who has been 40 years ago are the principal artists that have been 40 years ago and the principal artists that are still playing today.

In this concert, the 11:30 show, the 11:30 show.

For the performance, the recitals, the recitals, and the recitals.

Carnegie Hall was an important entertainment, as well as an important entertainment. It was

Billboard SPECIAL SURVEY for Week Ending 7/19/80

Billboard这么做。
Jazz/General News

All Types Of Jazz Heard At Newport Festival

OREGON

Paul Whitefort
Carnegie Hall

A pleasantly surprising conclusion to the festival was the performance by the Winter Consort. With the aid of white seeds and limebark wolf cells, Winter refurbished an old-fashioned American country and western system that included store, English horn, clops, 12-string guitar, piano, soprano and alto sax and Brazil nuts.

Tapes of the wolves' songs and wolves' cells were heard in the audience. After the performance and system that had failed on too many other occasions during the festival, the Winter performers suggested this and improvised, after the stories. The moments were touching, ingenuous and improvisational in their annihilation.

The new Winter consort with the unusual instrumentation is stuffed and inventive, and the performance had suspended Brazilian marching drums of varying sizes above his head while he rang them against his drum with one of these plans in front of him.

Also on the program was the group Orange which performed with Orange's former bassist, Winter, on one number concluding each of this.


CARNEGIE HALL

TRIBUTE TO EDDIE JEFFERSON

Carnegie Hall

The tribute to the vocalist-composer, Eddie Jefferson, who has passed away not more than a year ago, was much of a religious observance, there was much, much love and a burst with which the audience had decided this, the best of the major concert hearings of the festival.

With host Joe Hendricks setting the mood with a they influenced history of vocalist, the art of singing and singing, the musical component, a flow of musicians proceeded in the background. James Moody, Dizzy Gillespie, Dick Hyman, Sonny Stitt, Joe Ford, the Hendricks Family and tap dancer Sandman Samuels.

Hendricks offered some invocations from his Lamberts, Hendricks and Ross bag and, aside to concluding excellent Manhattan Transfer set, nothing else as it was. However,

individual members of Manhattan Transfer stupidly thought to have been white. The art of singing and singing, the lambert, and Hendricks's famous song "Moody's Mood For Love," Jeffers's most en- 

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HEM ALPERT—Beyond, A&M SP7177. Produced by Herb Alpert, Randy Budoy, Andy Reiner. Alpert is hot; he is blowing strong, moving music with a finesse sometimes which bears striking similarities to the Buckley of the ’60s. The band—Ray Taylor, John Rowlands, Eddie Harris, Mike Winters, and Alphonse Mouzon—are all proficient musicians who know their way through some of the nine cuts, but the inclu-
sion of such musicians as Redd Foxx and Norman Brown dicker, add a new ingredient to the supporting sound which surrounds Alpert. Musically, this is a quite adventurous pop effort and bold experimentation with the use of new instru-
ments which makes for excellent division and a num-
ber of times where instrumentation has taken over. 

CHIC—Real People, Atlantic SD16016. Produced by Nile Rodgers, Bernard Edwards. Having established an un-
matched track record of hits, Chic seems to have finally run out of gas. This, the group’s fifth Atlantic album. The result is a rock-or-
iente album with the band’s usual display of typically gay music. For the group’s rigorous, almost 43-room, second floor is all striving for a showman image, underdressed and un-
covered the last three years. With the group’s number one hit “Le Freak.” as a launching pad, this new music is striving for the same effect, but this time the group has dropped the top. The down

turn: “Stayin’ Alive,” “Grand Prix,” “What A Feeling.”

SAX—Sweeps Of Soul, Carriere CR32830. Produced by Saturn, Peter Rowan. Heavy metal has an image and it’s this, this U.K. quartet pours out the blues with all the amphetamine it can muster. The group’s name conjures up words like sox and songs to do with music, which is delivered with the elan of a Spanish swaying a button. As this will blow away if the neighbors don’t call the police first. Best cuts: “Rock & Roll Queen,” “Can’t Get Over Your Love.”

RICKY SKAGGS—Sweet Talkin’ Man, Warner Bros. SP3717. Produced by Chips Moman. The album did extremely well in the country chart. The vocals are heard again, and again. With the inclu-
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GAYE’S VINYLS

EMMYLOU HARRIS, Silk’s LP. This is a long-overdue LP released by Chips Moman. The group—Ray Taylor, John Rowlands, Eddie Harris, Mike Winters, and Alphonse Mouzon—are all proficient musicians who know their way through some of the nine cuts, but the inclu-
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BOB CROSBY—Rubber Man, MCA MCA5125. Produced by Eddie Sezoff, LA. This is another album, in the same vein, as her early records. The vocals are heard again, and again. With the inclu-
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BOB CROSBY—Rubber Man, MCA MCA5125. Produced by Eddie Sezoff, LA. This is another album, in the same vein, as her early records. The vocals are heard again, and again. With the inclu-
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ber of times where instrumentation has taken over. 
"ONE MORE TIME"

The new single from

BILLY PRESTON & SYREETA

is the first single from Syreeta's new album.

FOR LOVE

On Motown Records & Tapes

Pop Singles
BILLBOARD
CASHBOX
RECORD WORLD

www.americanradiohistory.com
BILBOARDS SPECIAL SURVEY for Week Ending 7/19/80

Number of singles reviewed this week: 80 | last week: 114

ROBERT JOHN—Hey There Lonely Girl (3:08); producer: Kenneth Gamble, Lamont Dozier; label: Motown Records; publisher: Tamla Motown; BMI. MCA49793.

JOHN-ELTON—Drunk On Broadway (3:59); producer: Bill Szymczyk; writers: John Lennon, Paul McCartney; label: Atco Records; publisher: Northern Songs/Almo Music; ASCAP. MCA91120.

RAY CHARLES—Hit The Road Jack (3:54); producer: Bob Corbitt; writers: Ray Charles, Dora Rice; label: ABC-Paramount; ASCAP. MCA4065.

TNT—Your Love or Me (3:35); producer: Tommy James; writers: John Oates, Daryl Hall; label: RCA Records; publisher: End of Wax; BMI. MCA90242.
We all know a summer single when
we hear one… and “Take A Little
Rhythm” has become this
summer's hit single. It is from Ali's
brilliant debut album... TAKE A LITTLE RHYTHM.

Spend this summer with Ali Thomson’s “Take A Little Rhythm”
ON A&M RECORDS & TAPES

Produced by Ali Thomson and Jon Kelly/Management: Mismanagement, Inc.
THE WINNING NUMBER:
21 YEARS OF EXPERIENCE
FROM BILLBOARD'S FULL DECK!

Your ad in Billboard's 1980–81 International Buyer's Guide insures your business's exposure to the entire world of music 365 days out of the year.

Refered to daily by experienced buyers and decision-makers in more than 100 countries around the world. Billboard's International Buyer's Guide is your insurance of selling power to the music/record/tape industry.

OUR PAYOFF TO YOU:
Delivered:
46,000+...to every Billboard subscriber worldwide.
Displayed:
And sold at every major industry convention internationally.
Purchased:
By potential customers actively looking for products and services through BILLBOARD's offices around the globe.

DEAL YOURSELF IN FOR A WINNING HAND:
Whether your business is in Record Manufacturing, Music Publishing, Wholesaling, Services, Supplies, Accessories, Merchandising or International, You Can't Afford to Pass Us By.

The stakes are high so be sure you're in the game. Pop your numbers out of the deck with an advertising message in Billboard's 1980–81 International Buyer's Guide.

Contact your nearest BILLBOARD representative today!

Advertising Deadline:
August 8, 1980

Issue Date:
September 20, 1980

Billboard

DEAL ME IN FOR A WINNING HAND...

PLEASE RETURN TO:
Promotion Department
Billboard
9000 Sunset Boulevard
Los Angeles, California
90069 USA

Please have a BILLBOARD sales representative contact me to supply:

☐ Additional information  ☐ Assistance preparing advertisement*

Name ____________________________  Company ____________________________
Street ____________________________  City/State/Zip ____________________________
Phone Number _____________________  Type of Business ________________________

*Advertising copy can be accepted in writing or on the phone with your instructions as to type size, etc.
THANK YOU

BARCLAY JAMES HARVEST

CONGRATULATIONS ON YOUR RECORD-BREAKING TOUR OF GERMANY AND AUSTRIA

FROM MAMA CONCERTS AND OVER 250,000 BJH-FANS.

ENTIRE TOUR SOLD OUT

Feb. 3, 1980  Frankfurt/Main  Festhalle
Feb. 4, 1980  Münster  Halle Münsterland
Feb. 5, 1980  Essen  Grugahalle
Feb. 6, 1980  Stuttgart-Sindelfingen  Messehalle
Feb. 8, 1980  Freiburg  Stadthalle
Feb. 9, 1980  Ludwigshafen  Eberthalle
Feb. 10, 1980  Kassel  Eissporthalle
Feb. 12, 1980  Königshofen  Tauber Franken Halle
Feb. 13, 1980  Düsseldorf  Philipshalle
Feb. 14, 1980  Hamburg  Congress Centrum
Feb. 15, 1980  Hamburg  Congress Centrum
Feb. 17, 1980  Wolfsburg  Stadthalle
Feb. 18, 1980  Hannover  Niedersachsenhalle
Feb. 20, 1980  Nürnberg-Neunkirchen  Hemmerleinhalle
Feb. 21, 1980  Nürnberg-Neunkirchen  Hemmerleinhalle
Feb. 22, 1980  Hof  Freiheitshalle
Feb. 23, 1980  München  Basketballhalle
Feb. 24, 1980  München  Basketballhalle
Feb. 28, 1980  Kiel  Ostseehalle
Feb. 29, 1980  Bremen  Stadthalle
Mar. 30, 1980  Ulm  Donauhalle
Mar. 31, 1980  Passau  Nibelungenhalle
Apr.  1, 1980  Wien  Stadthalle
Apr.  2, 1980  München  Olympiahalle
Apr.  3, 1980  Saarbrücken  Saarlandhalle
Apr.  5, 1980  Kassel  Eissporthalle
Apr.  7, 1980  Stuttgart-Sindelfingen  Messehalle
Apr.  9, 1980  Frankfurt/Main  Festhalle
It's Pure Pleasure

Produced by 360° Music Inc. - On Fantasy records and tapes
Management-Direction: Chad B. Debnam (415) 695-2388
Booking: William Morris Agency

www.americanradiohistory.com
AT UCLA EXTENSION CLASS
Burrhart Laments 'Music Lull'

By ED HARRISON

LOS ANGELES—The reason why radio is not embracing new product with open arms is because there is a "music lull," says Kent Burrhart, president of the Atlanta-based Burrhart/Abrams consulting firm.
The full existed before and it now.

"As long as groups keep coming up with the same sounding albums it is time for a new variety. We need a better variety of rock from the record business.

Burrhart's comments came during a UCLA extension class Wednesday (June 15) on "The Record Industry In The '80s: Is The Record Industry Losing Its Foothold?"

"If you have an active station, an active program director, music director and manager, it is all done across on the radio through the jocks.

Sherrard, speaking from the record industry viewpoint, said his biggest problem is the discrepancy between AOR and Top 40 formats, citing Mercury acts Def Leppard and Scorpions examples of groups that are getting heavy AOR play but none at the Top 40 level.

Burrhart acknowledged that AOR is currently the "hottest" radio format.

But Sherrard stated that the

PolyGram Goal

Continued from page 6

Louise Simon's title is now that of senior vice president of Phonogram's product development, with a similar post held by Harry Anger at Polygram.

Another recent development involves the naming of Jim Lewin, formerly head of sales at Polygram Classics, to the newly created position of PolyGram Records "centralized services," reporting directly to Steinberg.

Yet another reported development but not fully confirmed involves the appointment of Fred Haas, president of Polygram; Bob Sherrard, president of Phonogram/Mercury; and Bob Sadler, president of Casablanca, to vice chairmanship

continues from the two-year lapse between the alleged crime and Hydock's indictment, he adds.

Arraignment for Hydock has been set for Thursday (17) at U.S. District Court in Westbury before Judge George Pratt. If convicted, he faces a maximum penalty, on all counts, of 30 years in prison and/or $500,000 in fines.
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**Star Performers**

- **Week Ending July 19, 1980**
- **BPM: 105 (Combined)**
- Top-selling artists and songs based on sales and chart performance as of July 19, 1980.
- **Star Performers**
  - Stars are awarded based on the Top LPs & Tape chart, adjusted for upward movement.
  - Star performers are those artists and songs with the highest upward movement based on chart performance.

**Recording Industry Ass.**

- American record sales are based on the survey method and are reported to the Recording Industry Ass. of America. The surveys are conducted by market research firms and provide a snapshot of sales across various markets.
- The numbers provided represent sales in thousands, unless otherwise indicated.
Cincinnati—More than 100 steps that should be taken to help assure safety in places of assembly in this city have been set forth by the Task Force on Crowd Control and Safety as in its report, "Crowd Management," issued Tuesday (8).

Appointed last December by Syl- vester Murray manager, following a Who concert at the Cincinnati Riverfront Coliseum in which 11 persons were seriously injured, the task force made specific recommendations for effective crowd management, setting city policy on police services, architectural planning and design and provision of medical and ambulance services.

The report contains a chapter on successful crowd management techniques used in facilities in other cities, new recommendations for existing and proposed laws and guidelines for crowd management and a 78-page appendix devoted to task force correspondence with relevant agencies and use of materials in the compilation of the report.

The nine-member task force also recommends that the International Assn. of Auditorium Managers develop a national crowd management standard for facilities operators and promoters along with a program of incentives or sanctions to encourage its members to meet these standards.

The task force and its staff interviewed more than 30 persons including local facility operators, law enforcement officials, rock concertgoers, promoters and others directly or indirectly involved with the events of last Dec. 3.

To gain a broader perspective on the management of major events and crowd dynamics task force representatives visited seven multipurpose facilities, including Madison Square Garden and the Spectrum, to speak with crowd and pedestrian planning experts.

They also conferred with facility operators, promoters, performers, law enforcement officials and security personnel throughout the country.

Paul Wetherem, task force head of staff said: "This is just the first step and not a definitive report on crowd management." He hopes, however, that the task force's findings "will serve as a push to get more research started in the areas of public safety and crowd management."
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**Stark Chain’s Gross Pops $55 Mil Mark**

**By JOHN SIPPEL**

NORTH CANTON, Ohio—In a year marred by a sluggish general economy Stark record service here grossed $4.7 million, a $17 million increase over the prior year.

President/founder Paul David forecast additional fiscal growth in the next 12 months based on a projected 10 additional stores by the start of 1988.

David was keynoting the 11th annual convention of Stark at theSheraton Buidling here. Approximately 500 record store managers and managerial employees attended.

In addition, David forecast a generation coming of new wires’ tanks licensed in over the growing Fisher Big Wheel Middlesex Business School. Each route should be serving seven additional outlets, bringing their total to 51.

Ray Samples, director of Stark real estate, predicts 20% of the present 90-plots stores will be undergoing considerable reconstruction. A 50,000-sq. foot aluminum panel is rows flooring the matchmaking of the Camelot/Gracelove operated by Stark.

No personnel cutbacks are envisaged by David. “We have never had to consider layoffs. In fact, we have added several (10) in the past 12 months.” David then pinpointed more than 60 individuals among the 350 employees here.

Present plans indicate 10 or 12 more stores in 1981, with “one or two more states” added to the present 24 states coverage.

David, who entered the industry in 1963 as a bookkeeper serving a handful of accounts out of the trunk of his car, recalled his first 2,200 square foot “tax-invested” warehouse, which has grown to more than 70,000 square feet in four major expansions.

Columbia Records is likely to make a big commitment to the sound of black gospel. All the talk will say that “it’s so needed,” and it’s been foretold that such a move will be a task force on specialized principles for the entertainment industry formed by the Financial Accounting Standards Board. He is a former employee of numerous public accounting firms for the 10-member task force.

Women In Music holds its monthly meeting Tuesday (22) at Mark’s Place in Nashville.lodash, which features a forum on booking agents...

Music City Record Distributors is opening a new Cal’s retail shop in Knox- ville. The store joins the firm’s 150-man retail establishment. Olivia Newton-John makes a guest appearance on the “Midnight Special” Friday (25) as that show salutes her new picture “Can’t Stop Singing.” It will perform from the Top-Land soundtracks as well as other material.

Changes in Jettin Full see drummer Barron Bar- rons join the band, replacing David Kolb. Other ring- ing new includes Eddie Johnson from U.K. and L.A. drummer Mark Crane.

**Personal Managers**

Continued from page 70

Manages Bobby Dare, Delve Gray, Jimmy Hall, the Winters Brothers, the Henley Band and Mike Duke, formerly of Wet Willie.

Tandy Rice, president of Top Billing in Nashville, also owns on his concert background in segueing into management. “Without the clout of T-Bone, who has very strong booking reputation behind me, I wouldn’t have been nearly as effec- tive as a manager.”

“Being a good manager requires long-range vision that most people don’t have and plenty of money. Rice adds. “Good management is extremely expensive and many new artists don’t generate the income to af- ford it.”

Rice manages Jim Ed Brown, Gary Cheatham, and Joe McDermott. Each is a David Weaver, manager of Gary Myrick & the Figures on Epic.

**ZONDERVAN BUYING BENSON**

GRAND RAPIDS Mich.—The Zondervan Corp. is negotiating to acquire the John T. Benson Publishing Co. for approximately $3 million. Closure of the sale, which will be in cash and notes, is subject to approval by Zondervan’s directors.

Zondervan claims sales of $45 million in its latest fiscal year, whereas Benson sales total $40 million.

Benson, a Nashville-based publisher and distributor of religious and educational books, will be joining the 20-year-old Quidnessess in a division of Zondervan. Peter Klauder, president of Zondervan, says that the company will continue Benson’s religious publishing philosophy.

Triad Publications, which publishes hymnals for the National Baptist Publishing Board, and Custom Tape Duplication Co. are also owned by the Ben- sons.

**9 Students Working As Interns**

NEW YORK—Nine students in college level music merchandising programs have been selected as interns by the Assn. of Recording Merchandisers’ summer internship program.

For a 10-week period, students will be working full-time in retail stores and in wholesale operations which include distributor/one-stop/ rack functions.

The students, who receive $1,500 for the 10-week program and $550 per month, will work at Cameron’s Memphis outlet; David Nutter, Camden, N.J.; Peerless, Gary Fata- cora, Tower Records, Los Angeles; Florence Dickenson, Lagoo Music’s rack operation; Maryland, Milt McLean. Music City Record Distrib- utors, Nashville; Kimbet, Rockwell Powell, Knox Record Rack, Knoxville, Judith Ames, Sound Unlimited, Skokie, Ill. Brenda Ernst, the Fix- able, Chicago; Diane Palmer, Street Side Records, St. Louis.

For NARM’s executive vice president, notes that a number of companies have taken in interns for the second year, including Rockwell Powell, Knox, Sounds Unlimited and Cam- bello.

“Summer internship programs are growing slowly but rapidly,” Cohen reports. “This year, we have a 50% increase in participation.”

Blind Pig Picked

**ANN ARBOR—Blind Pig Rec- ord Distributors have entered into a distribu- tion agreement whereby Flying Disk Music Group World Recordings will distribute the Blind Pig catalog as well as future releases.**

Turnabout Utilizing Film Classical Cuts

**NEW YORK—**The Turnabout World of the Movies Music Group World Recordings have announced several classical selections from various catalogs of the company teging with current movie pictures. The album, a $4.98 list “A Little Movie Music,” features works by Mendelsohn, Gershwin, Wagner, Ravel, Vivaldi and Debussy used in the movies "Manhattan," "Apocalypse Now," "10," "Kramer vs. Kramer" and "Napoleon." Performances include the Cincinnati, Minnesota, St. Louis, Baltimore and Vienna symphony orches-
AN ELEKTRIFYING EVENT!

ELEKTRICS

The debut album CURRENT EVENTS by

ELEKTRICS

THE ELEKTRICS:
AN IMMEDIATE SUPPLY OF POSITIVE ROCK 'N' ROLL.

Produced by Peter Ker
COLD CHISEL
AUSTRALIA'S PLATINUM ROCK!