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Industry Backs Carter Energy Plan

Slump Slaps Hi Fi Sales

By JIM McCULLAUGH

LOS ANGELES—The consumer hi fi industry, which had been accelerating at a fast-paced clip in recent years and is now estimated at the \$2 billion-plus level annually at retail, has been hit with its own series of sales slumps, shakeouts and shakeups.

It's no secret, according to major suppliers, retailers and financial analysts, that inventory levels have swollen in the distribution pipelines across the country and that consumers have not been purchasing hardware the way they did last year.

Even car stereo, itself an \$800 million plus a year business within the consumer electronics realm and a "bright spot" because of the ad-
(Continued on page 37)

9 ALBUMS NOW \$4.98 LIST RCA Catalog Price Cut

By STEPHEN TRAIMAN

NEW YORK—RCA Records has taken the first step toward restructuring catalog pricing, shifting nine of its \$7.98 best sellers to its mid-priced \$4.98 list line.

Significantly, the move implies more frequent evaluation of full-price catalog product with faster movement to the mid-price level.

Virtually all the other major combines are known to be researching varied catalog repricing moves. CBS is reportedly mulling either a \$5.98 or \$6.98 list category, or possibly eliminating list entirely and going to staggered wholesale pricing levels tied to the actual cost of the product.

No official comment was available from

CBS last week, but informed sources believe a major announcement is imminent.

At RCA, Dick Carter, division vice president, marketing, sees the \$5 retail discount barrier more significant now than ever before, having a serious impact on retail business to the detriment of multi-purchase buys.

The nine new \$4.98 list albums will be the focus for an August program that will incorporate 35 top selling Pure Gold/Gold Seal albums including 13 leading Christmas titles.

"With proven sellers available at well below (about \$2) the \$4-plus investment for a
(Continued on page 58)

Touring May Be Curtailed

By ROMAN KOZAK

NEW YORK—Virtually all segments of the music industry have been enlisted in President Carter's new offensive against the energy crisis.

According to the Dept. of Energy, all arenas, theatres, halls, stores, clubs, restaurants, discos, roadhouses, dance halls, lounges, offices, factories, studio and broadcast reception areas, rehearsal studios and all other public places must comply with Carter's order to cut air conditioning to 78 degrees in the summer, and heat to 65 in the winter. Fines of \$10,000 can be imposed for noncompliance.

The only exception to the rules are areas where delicate equipment in factories, broadcast and recording studios require a constant
(Continued on page 55)



For the latest in CHIC, get RISQUE, Chic's new album of danceable dynamite. Includes their sensational new single, "GOOD TIMES." RISQUE soon to be released on Atlantic Records and Tapes. Produced by Nile Rodgers and Bernard Edwards. SD 16003. *(Advertisement)*

Fall LP Releases Right On Schedule

By IRV LIGHTMAN & PAUL GREIN

NEW YORK—Labels are, in the main, holding to their intended fall album releasing schedules, despite continuing concern about the state of business.

Though some manufacturers or their distribution outlets do foresee a measure of "selectivity" in releasing patterns during the final and most

lucrative quarter of the year, it's nothing on the order of a wholesale trimming of product.

Some retailers fear rumors—generally discounted—that some key artists may want to take a pass on being represented in the marketplace at this time.

(Continued on page 58)

Communications Act Rewrite Killed

By JEAN CALLAHAN

WASHINGTON—The hopes of program directors at radio stations across the country have faded as legislation that could have freed them from the restrictions of non-entertainment material was killed on Capitol Hill. Bill HR 3333, the House rewrite of the 1934 Communications Act, was voted down after

one day of markup by Congressman Lionel Van Deerlin's (D-Calif.) Communications Subcommittee.

The significance of this action is that programmers lose the additional time they hoped to obtain for music shows had they been freed from the present regulations which
(Continued on page 18)



Louise Goffin's dazzling debut album, *Kid Blue*, (6E-203) showcases her considerable singing and songwriting talents. Seven of the ten songs on the album are original, including the first single, "Jimmy and the Tough Kids," (E-46505) an anthem that reflects Louise's feelings about both the triumph and traumas of high school. Louise Goffin, a refreshing new voice in rock and roll, and *Kid Blue*, a dynamic debut on Asylum records and tapes. Produced by Danny Kortchmar. *(Advertisement)*

Sniff 'n' the Tears



Fickle Heart

THE TIME HAS COME FOR SNIFF 'N' THE TEARS.

"Driver's Seat," the single from the album, "Fickle Heart"



ON ATLANTIC RECORDS AND TAPES
Produced by Luigi Salvoni

BE FIRST UNDER THE WIRE WITH

LITTLE RIVER BAND



The new album **FIRST UNDER THE WIRE** contains the single "Lonesome Loser."
800-44954

Produced by John Zorn for Little River Band

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CBS, Phonogram Take Tough Credit Stance

Both Firms Initiate Security Agreements

By JOHN SIPPEL

LOS ANGELES—CBS Records and Phonogram Distributing have alerted their accounts nationally that their credit departments are sharpening their axes. CBS is the most active.

In a letter from regional credit managers, CBS customers are asked to sign security agreements. Oldsters can't remember when they were last requested to sign such binders. It is known that independent distributor Milt Salstone of M.S. Distributing, Chicago, did request such credit security contracts from some of his accounts in 1978.

A security agreement makes it possible for a creditor to more quickly and easily secure payment when an account defaults in any way.

In signing the agreement, the "debtor" agrees that the creditor can at anytime when the account is overdue come right into the warehouse and take out the amount of merchandise there amounting to the delinquency.

In essence, it too bolsters the cred-

itor's position as a secured creditor in the event of a bankruptcy action. The CBS security agreement carries a provision wherein the signer acknowledges that the agreement is retroactive to October 1974.

Major accounts, when queried regarding their signing, state unanimously they are fighting the request.

In a separate July 12-dated letter, CBS national credit manager Gene Friedman informed accounts that "in connection with certain changes in our credit procedures being made for the purpose of aligning them with the new Federal Bankruptcy Code, payments received from your company may be applied to invoices less than 45 days old even though older invoices may be open at the time of ap-

plication. We will advise you when that procedure is actually used."

Account credit managers, too, received mailings from both CBS and Phonogram Distributing, requesting current financial statements. Most

could not remember when such a request was made the last time nationally.

Interestingly, in all the wave of the terminations recently at a variety of labels including RCA, CBS, Casablanca and Capricorn, the credit departments were unscathed. Word is that Phonogram has added personnel at that level.

Pirates Lose \$3.2 Million in Okla. Case

By DICK NUSSER

NEW YORK—An Oklahoma judge has slapped two tape pirates with a \$3.2 million judgment that officials of the Recording Industry Association of America here claim is the largest settlement ever handed down in an antipiracy action.

Ironically, the award stems in part from an action brought by the defendants, Magnitron Inc. and Alvin "Buddy" Warner and Gerald Burnstein, in an Oklahoma Court in 1974, where the pair filed a counterclaim against CBS, A&M, MCA, Warner Bros. and Elektra, charging loss of business due to the labels' complaints about the company's alleged piracy activities.

It was in response to an earlier suit, filed by the labels in Massachusetts, against Magnitron and Wildcat Enterprises, a distributor, charging them with unfair competition. The present settlement resulted from several actions arising when the labels made their answer to the Oklahoma suit.

In handing down the award, Judge Jack R. Parr of the state's district court, Oklahoma County, says he thought Warner and Burnstein got rich as a result of their nefarious acts.

When the case in Massachusetts was settled, Magnitron had filed a claim asking the Oklahoma Court to recognize that action as a settlement of all claims against Magnitron. The claim was rejected twice by Oklahoma courts, paving the way for the record-breaking \$3.2 million award.

The case dragged through Oklahoma courts until 1977, when Judge Parr granted the labels' motion for a partial summary judgment on the grounds that Magnitron and its two principals were liable for the acts of piracy as charged.

The defendants dissolved the company and claimed its financial records had been lost or "routinely destroyed." Warner filed for personal bankruptcy in Las Vegas, but the labels moved to block the proceeding until the Oklahoma trial is over. In addition, the labels claimed the defendants illegally dissolved the company, distributed its assets and took \$150,000 each for themselves.

Ultimately, the court agreed to a request from the labels' lawyers that assessment of damages be based on a deposition given by Warner and Burnstein at an earlier point in the proceeding, since they were the only figures available.

This resulted in the \$3.2 million award, broken down into \$2.9 million for the acts of piracy committed by Magnitron and another \$300,000 for two principals were charged with defaming from the company before it dissolved.



ROYAL INTRODUCTION—CBS recording artist Art Garfunkel, left, and Phonogram U.K. singer David Essex, second left, are presented to Queen Elizabeth II in London at the recent movie premiere of "The Lady Vanishes." In the center is Ed Chilton, chairman of Britain's Rank Organization, for whom both Garfunkel and Essex are making films.

Paramount And EMI: A Publishing Empire

By IRV LICHTMAN

NEW YORK—Whatever its final corporate structure, the combined music publishing interests of Paramount and EMI would be a formidable one, indeed.

Financial pictures, both income and profits, are hard to paint in the field of music publishing, but the contemplated joint partnership in music activities between Paramount Pictures and EMI (Billboard, July 21, 1979) would take two existing music publishing giants and form the basis of a company no less than second or third ranking in its field.

Chappell/Intersong and Warner Bros. Music are seen as vying for the top spot and some observers feel that their annual business runs so close that they are virtually tied for first place.

Next on the financial ladder would be Paramount's Famous Music—in which EMI will have a half interest—and EMI Music, which includes the Screen Gems/EMI complex in the U.S.

At present, Screen Gems/EMI and Famous are headed by two veteran music publishing figures, Les-

ter Sill and Marvin Cane, respectively. Any new executive realignment would be dependent on whether the two publishing firms would operate as a combined entity or with autonomy under a Paramount/EMI umbrella.

(Continued on page 53)

HEADED BY DAVID BANKS Black Music Wing Launched By RSO

By JEAN WILLIAMS

LOS ANGELES—RSO has instituted a black music division headed by David Banks, who already has hired 17 independent promotion staffers across the country. The division's slogan is "Watch Us Grow." Why would RSO elect to expand when the industry generally agrees that business is soft? "It's the right time for us," says Al Coury, label president. "This expansion has always been a part of RSO's growth plan. The black market is natural for us. RSO, even without a formal black division, has had success in the black area through the Bee Gees and Andy Gibb."

According to Banks, although his division is employing independent promotion people, ultimately he will have his own staff.

Banks claims the unfortunate personnel cutbacks at other labels is working for him. "Companies are laying off qualified people who know their way around the industry, people that I might not have gotten before now."

RSO's entry into black music came the first of the year through its distribution agreement with Curtom Records.

However, "The Sweet Inspirations are the first black act actually signed to RSO," says Banks. "This group is best known as background singers for Elvis Presley. It presently is on tour opening for the Bee Gees and we are attempting to make it visible at the retail level. Its association has been outside the black area. We want to establish the Sweet Inspirations black but not limit it to black."

Mitch Huffman, RSO's vice president of national sales, points to one program, "Sizzling Soul Summer," which takes in the already released three LPs by Curtis Mayfield, Gavin Christopher and Linda Clifford. The program also will include an upcoming LP by the Sweet Inspirations.

"We're making a concerted effort to tie-in with black music dealers," says Huffman. "We have special mailings to more than 1,000 dealers,

notifying them of merchandising aids and displays available to them.

"There also is a 10% discount program on the four LPs which began Monday (16) through Aug. 17. There are dealer display contests running in 10 markets—Los Angeles, New York, Baltimore/Washington, Philadelphia, Detroit, Cleveland, Dallas, St. Louis, Chicago and Atlanta.

"The dealers who come up with the most creative displays win season tickets to their local football games. In markets where tickets are

(Continued on page 58)

4 COVERS ON 'THE LETTER'

NEW YORK—"The Letter," one of rock'n'roll's most enduring and endearing copyrights, has earned four new cover versions in recent months by widely divergent artists.

Sammie Smith's country version of the tune is on GRT's Cyclone label, Dionne Warwick's snappy, disco-popping cut is on her Arista LP, Shaun Cassidy's mainstream rock rendering is on Warner-Curb and Deborah Washington's discotized reading is on Ariola.

Ariola's Amii Stewart will also include it on her next LP, according to Si Siman, president of Earl Barton Music of Springfield, Mo., which publishes the tune.

Siman says there are more than 200 versions since it was made a hit by the Box Tops in 1967.

INDUSTRY MOOD WAIT & SEE

Paramount-EMI Move: U.K. Mute

By NICK ROBERTSHAW

LONDON—Two weeks after the news of EMI's plan to sell off half its music interests to Paramount Pictures (Billboard, July 21, 1979), reaction in industry and financial circles here remains muted and uncertain.

Most observers are withholding considered judgment of the practical implications until the \$150 million deal actually becomes fact, which should be some time in August. As for the underlying reasons behind the move, these will not be fully apparent until the company's

year-end balance sheet appears in October.

According to the Financial Times, EMI's losses in the second-half will be around \$25 million, dragging the music division's pretax profits for the year to only \$11 million on sales of more than \$1 billion. That's down from \$37 million on sales of \$979 million in the previous year, and from \$73 million on \$960 million sales in 1977.

The same report points out how the overall EMI group's debt has escalated: net borrowings that rose

\$93 million in 1976-77, a further \$58 million the following year, and an additional \$67 million in the first half of 1978-79 alone.

At EMI itself, top executives are understandably reluctant to make any remarks that might be prejudicial to the success of the deal. The company's only comment is that morale among staff is high, people are looking forward to the new dispensation, and the prevailing mood is one of optimism.

Elsewhere in the U.K. industry, (Continued on page 14)

JULY 28, 1979, BILLBOARD

ARIOLA MOVE

Label Plans Extensive Promotion To Launch Debut Into Rock Field

By CARY DARLING

LOS ANGELES—Already firmly established in the disco market with such acts as Amii Stewart, Taka Boom and the Three Degrees, Ariola is launching one of its most extensive promotions to break into the rock field.

Involving in-store contests and media saturation, Ariola hopes to solidify Herman Brood And His Wild Romance.

The group, a Dutch quartet, had its debut American album released in the late spring. Currently, both the LP and a single release, "Saturday Night," are charting.

This is not the label's first rock act though the emphasis has been on disco. "We feel the trend is going back to rock," says B.J. McElwee, vice president of promotion for Ariola.

Other rock acts signed include Prism, former Stealers Wheel member Joe Egan, Chopper and Bandit. However, it is Brood who is receiving the benefit of promotional muscle "because he was ready at the time," notes Tim O'Brien, Ariola's a&r director.

"Herman started to happen in Europe. We wanted to continue that success in America without breaking the flow," comments O'Brien. Brood is signed to Ariola in Europe.

L.A. NARAS Elects Lambert

LOS ANGELES—Eleven new governors, five officers, nine trustees and nine alternate trustees have been elected by members of the local chapter of NARAS.

The new governors are: singers Toni Tennille, Anita Kerr, Carl Wilson and Sally Stevens; musicians Jack Elliot, Jules Chaikin and Bobby Colomby; producers Lincoln Mayorga, neely Plumb and Neal Hefti, and songwriter Barry Mann. They join 21 already elected governors and serve until June 1981.

To serve one-year terms as officers are: Eddie Lambert, president; Sue Raney, first vice president; Anita Kerr, second vice president; Marilyn Jackson, secretary; and Marilyn Baker, treasurer.

Trustees elected for two-year terms are: Marilyn Jackson, Mauri Lathower and Earl Palmer Sr. Trustees reelected to serve their two-year terms are Bob Cato, Jay Cooper, Mike Melvoin and Sally Stevens. Bernie Fleischer and Jim Helms have one more year to serve in their second terms.

Newly elected alternate trustees are: Marilyn Baker, Garnett Brown, Sue Raney and Myron Sandler. Re-elected alternates are Jackie De Shannon and Ian Freebairn-Smith.

GOOD GUYS AD MEET

SAN FRANCISCO—The Good Guys audio retail chain here is planning to host an area, industry-wide conference to discuss the do's and don'ts of hi fi advertising.

Slated for August, according to Good Guy owner Ron Unkefer, the chain will provide accommodations and food for the one-day event.

The conference is a direct result of recent misleading advertising claims brought against the chain by the San Francisco District Attorney. While not admitting guilt, the chain did pay a \$20,000 fine.

Consumers had contacted the DA's office claiming that advertised

merchandise had been sold out when they got to the stores.

According to Unkefer, the chain was not aware of all the legal implications concerning hi fi advertising claims but is now.

Feeling that other hi fi retailers in the area may also be ignorant, the chain decided to sponsor a conference.

In addition to Bay Area retailers and manufacturers' representatives, Unkefer hopes to have a spokesman from the DA's office on hand to bring everyone up-to-date on what the current laws are.



CARMICHAEL'S PRESENT—Stanly Adams, left, president of ASCAP, presents Hoagy Carmichael with a sterling silver vase onstage at Carnegie Hall in honor of the composer's 80th birthday.

GRT Corp. Files For Bankruptcy

SAN JOSE, Calif.—A petition preparatory to filing for bankruptcy was registered at the Federal District of Bankruptcy Court here Tuesday (17) by the GRT Corp.

The initial petition, listing all creditors, calls for the company to file for Chapter XI within 15 days.

GRT Corp. recently engaged in mass personnel terminations and label cutbacks as the Bank of America pressed for immediate repayment of \$6 million in secured loans (Billboard, July 21, 1979).

The Sunnyvale, Calif.-based firm reportedly believes it will be able to continue its manufacturing operations at plants in Sunnyvale and Nashville, which will provide funding to repay the bank.

Robert Jacobs has replaced Gordon Edwards as president and chief operating officer of GRT Corp. Both Edwards and Jacobs were terminated but Jacobs was retained by the

board as full-time consultant in a negotiation with the Bank of America.

GRT of Canada Ltd., the company's Canadian subsidiary, is not affected by the bankruptcy filing.

involved include WNEW-FM in New York and WBCN-FM in Boston. No other such broadcasts are planned for the rest of the U.S.

At the retail level: Tower Records on the West Coast is participating in a display contest for cash prizes. In addition, representatives from Ariola, and its distributing outlet Capitol, are visiting Tower stores. If Brood is playing on the store's turntable, \$100 is given to the outlet.

Other such contests are being held through the Camelot chain in Florida and Peaches in Memphis. Radio stations having Brood contests for listeners include WNEW-FM, WBCN-FM and Fort Lauderdale's WSHE-FM.

Executive Turntable

Record Companies

David Travis has resigned as vice president of custom products for the Corp. . . . London Records has let go Bob Paiva, national promotion manager and Billy Smith, independent disco promo man both in New York. . . . Schmidt takes over the newly created position of vice president and general manager for CBS' Masterworks division. Based in New York, he is responsible



Mankoff

for overseeing all worldwide a&r and marketing activities of the CBS classical labels. Since 1973, he had served as director of Eastern Mediterranean Operations and as area vice president for CBS Records International. . . . Bill Straw moves to MCA Records in Universal City, Calif., where he now is general counsel and director of business affairs. He moves from EMI America Records, Inc., where he held a similar post for 1½

years. . . . Frank Dileo upped at CBS in New York to associate director for national promotion for the CBS Associated Labels. He worked for CBS previously in sales, local and regional capacities. . . . Gary Mankoff takes over newly created position of vice president of marketing/financing at Infinity Records, New York. Formerly, Mankoff had been the label's vice president

finance in addition to being one of the original officers of the label. . . . Martin Olinick is upped at RCA to director of business affairs and a&r administration, West Coast. Based in Los Angeles, he had previously been director of business affairs on the West Coast for RCA. . . . Greg Peck is upped at CBS Records to Northeast Regional promotion manager in black music marketing. Based in New York, he joined CBS Records as black

music marketing Chicago promotion manager in 1978. . . . Paul Russell promoted at CBS Records to managing director for CBS Records in Australia. Russell continues as vice president of CBS Records International. . . . Knight and Janice Whiffen promoted to director of merchandising and director of advertising, respectively, for A&M, Los Angeles. Previously, Whiffen

had been the national advertising manager. Knight was director of special marketing projects. . . . Mike Catain moves to Rocket Records as general manager/director of creative affairs for the West Coast. He acts as liaison with Rocket's distributing label, RCA and does a&r work. Formerly, he was assistant to the president/director of special markets for Motown. . . . Dennis Wilen takes over as director of album promotion for Mushroom Records, L.A. He comes to the label from Far Out Productions where

was director of promotion. . . . Michael Stewart is now at 20th Century-Fox a&r producer in L.A. Formerly, he was an independent producer and director of creative productions for CBS Records. . . . Megan Arian moves to Tapes Records, L.A., as promotion coordinator for radio promotion with key

stops, independent distributors and independent promotion executives. Formerly, she was a professional manager at Feather Music, Inc. . . . David Mackay now the Midwest regional representative at Infinity Records. Previously, he was the label's local promotion manager in Buffalo, N.Y.



Knight

stops, independent distributors and independent promotion executives. Formerly, she was a professional manager at Feather Music, Inc. . . . David Mackay now the Midwest regional representative at Infinity Records. Previously, he was the label's local promotion manager in Buffalo, N.Y.

Marketing

Mo Whealon, vice president, finance, Pickwick International, Minneapolis, has resigned. His replacement is Dave W. Monaghan, newcomer to the industry. Dave Ehlen, former vice president of product development with Pillsbury Foods, has taken a new corporate post at Pickwick International, Minneapolis, as vice president of marketing. . . . Lu and Bob Dahle, husband and wife team who leave the home office of Pickwick, Minneapolis, in August will continue

with the company when they move to Phoenix. Lu becomes national inventory coordinator for distribution. She had been Minneapolis branch manager. She is replaced by Mike Meyer in the management post with Beverly Nordstrom, returning to Pickwick as operations manager at the branch. Nordstrom was an executive with Ira Heilicher's Great American Records' chain in Minneapolis/St. Paul. . . . Charlie Wrobbel joins

House Distributors in Chicago. Previously, he worked for Kinnara Distributors.

Publishing

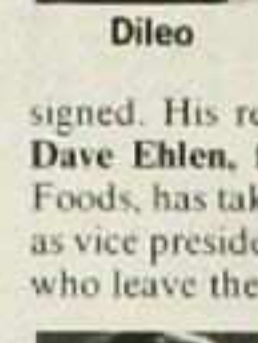
Natalie Ellington promoted to director of West Coast professional acting for Jobete and Stone Diamond Music Publishing. Based in Los Angeles, she was director of television and film music for Jobete. . . . In New York City, J. Poole takes over creative manager for RBR Communications' publishing companies, Asilomar (ASCAP) and Dreena Music (BMI). Previously, she had been with April/Blackwood and Columbia/Screen Gems in their Professional departments.

Related Fields

Herman Schloss promoted to vice president in charge of all professional video division operations for JVC in Maspeth, N.Y. He had been national sales manager for JVC. . . . Bob Narwick is the Northeast region video sales engineer for Ampex Corp.'s audio/video systems division. Also at Ampex, Tony Dean named audio sales engineer for the Northeast and Earl Higley named Southeast region video sales engineer. . . . Bill Dawson joins Ultra Specialty, Inc., in Carson, Calif., as vice president of marketing for the distribution of professional blank tape. . . . Joan Tarshis named account executive. Nancy Wilding named publicity trainee for the Howard Bloom Organization. Tarshis had been editor of Rock Around The World. Wilding was with Island Records.

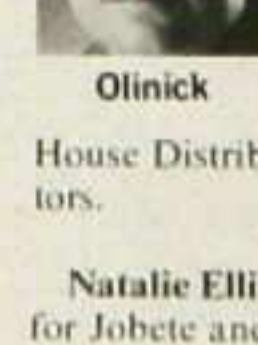
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Dileo

Olinick



Olinick

Whiffen



Whiffen

Peck

HAVANA JAM



Music that's already made history.

Last March, a three day music festival at Havana's Karl Marx Theater broke a 20 year silence between the U.S. and Cuba.

Weather Report began the diplomatic thaw with their hot opening set.

Stephen Stills wrote a song especially for the occasion.

Rita Coolidge took the delighted Cuban audience "Higher and Higher."

John McLaughlin, Tony Williams and Jaco Pastorius jammed—for the first time ever—as the "Trio of Doom."

Kris Kristofferson, Bonnie Bramlett and Mike Finnigan turned in inspired performances. As did the CBS Jazz All-Stars featuring Stan Getz, Eric Gale, Hubert Laws and Dexter Gordon (to name just a few.)

Cuba's top musicians, including Irakere, delivered strong sets. And the Fania All-Stars sparkled triumphantly.

"Havana Jam" proved an unprecedented success.

This is a record of that success.

"HAVANA JAM." PC2 36053

**The Historic Two-Record Set.
Recorded live in Havana, Cuba.
On Columbia Records and Tapes.**



CAPITOL RELEASES

First Disco Single Project For Rocker

By CARY DARLING

LOS ANGELES—Capitol Records' newest disco single of "Snapshot" featuring Broadway star Dolores Hall was produced by someone with no prior disco experience.

"I'm still into rock'n'roll," says 23-year-old Bob Thiele Jr. who co-produces and co-writes Hall's material with former schoolmates Mark Kamlin and Amie Canter, respectively.

"We did this as a favor to Mark who was looking for a way to get into the music business. I'd never really listened to disco," Thiele Jr. admits.

"One day he brought over all these disco records and we started from there."

Through a friend in the movie industry, Thiele and company hooked up with Hall, who is one of the stars of the Broadway hit, "The Greatest Little Whorehouse In Texas."

Thiele, the son of jazz producer Bob Thiele and a group of studio musicians went into New York's Media Sound last November after the song had been written the month before. Due to stops and starts caused by financial problems, the tune wasn't finished being recorded until April 1979.

Thiele Jr. estimates it took \$9,000 to produce a tape which could be taken around to various record companies. However, no label signed Thiele and friends right away, although several New York companies showed an interest.

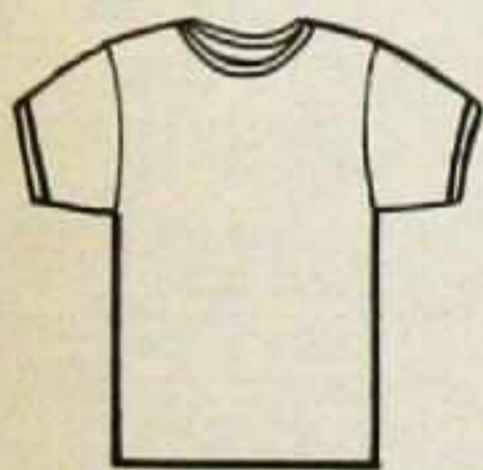
"We had been shopping around awhile; we had interest from everybody but nothing happened," admits Thiele Jr. Although no one had ever approached Capitol about the tape, Thiele Jr. received a call from the label one day.

"The break came through our publishers, Screen Gems/Colgems Music. They weren't really shopping it but some of producer Jimmy Ienner's friends heard it and Capitol

(Continued on page 58)

THE KING OF DIVIDER CARDS

NOW HAS



CUSTOM PRINTED T - SHIRTS

(in any volume)

GOPHER PRODUCTS CORP.
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Phone (704) 885-1522

JULY 28, 1979, BILLBOARD



VIRGIN TERRITORY—Atlantic Records president Jerry Greenberg, right, tweaks a dollar bill off the ragamuffin suit worn by Virgin Records chairman Richard Branson while Atlantic West Coast a&r director David Kalodner, second from left, and Virgin president Ken Berry share in the fun. The four were attending a party in honor of the recent Virgin-Atlantic distribution deal.

Infinity Teams Marketing-Finance Job

LOS ANGELES—Current soft market conditions plus tightening profit margins are two reasons why Infinity Records has assigned the functions of marketing and finance to Gary Mankoff, newly named marketing, finance vice president.

Mankoff's background in both marketing and finance while with the CBS Records Group are looked upon by label president Ron Alexenburg as a strong combination for this newly created position.

The label claims a first for the industry in having a financial man

also responsible for marketing functions with the heads of artist development, merchandising, publicity and product management all reporting to Mankoff. See Executive Turntable.

ECM DEBUTS 1ST SINGLE

LOS ANGELES—ECM Records, the Warner Bros.-distributed progressive jazz label, has released its first commercial 7-inch 45 r.p.m. in its 10-year history.

The title is "New Chautauqua" from Pat Metheny's hot selling album of the same name. It is backed by "Sueno Con Mexico."

According to Nils Von Veh, national promotion and marketing director, the release of the single was prompted by airplay at the adult contemporary and AOR levels. The album features guitarist Metheny performing solo pieces.

Von Veh says that an edit of the track from 5:27 to 4:27 "made sense" and with the attention the record was receiving from radio as stimulus, the single was created.

Since it is a first, a new 7-inch label was created by the Warner Bros. art department. Actually, the label used is a modification of a former label used years back when ECM was distributed by Polydor and which surfaced on a promotional 45 of Egberto Gismonti's "Celebrao De Nupcias." **ED HARRISON**

FOR BEST RECORD SERVICE

Radio Folk Urged To Be Aggressive

By DOUG HALL

ST. LOUIS—Radio stations that want to get the best record service and maximum ad dollars from record retailers and the labels should work aggressively at developing a strong rapport with both.

This was the advice given by five record labels to a gathering of the National Gospel Radio Seminar here Sunday (15). But the advice could apply to any area of music.

Matt Steinhauer, director of radio promotion for the Great Circle label, warned that "there's a whole lot more stations than there are available dollars. And there are a whole lot more of co-op and local dollars than national. You'll have to hustle," Steinhauer advised.

Doug Corbin of MCA Songbird

Judge Allows Tape Duping Gear Withheld

NEW YORK—Another blow has been dealt to an alleged tape pirate here with the announcement that a federal judge has bowed to motions made by several labels asking that the accused's duplicating equipment be seized until the case is over.

Judge Thomas C. Platt of U.S. District Court here had earlier ruled that the initial seizure of the equipment was within the law after the defendant, New Jersey based Super Dupers Inc. and its president, George Tucker, had filed a motion that it be withheld. The FBI is presently holding the equipment as evidence in the case, which stems from last December's six-state piracy raid.

In a related matter, civil motions brought by RCA, RSO, Warner Bros. and Casablanca also named Ramart Printing of Central Islip, L.I., and its principal, Frank Martino, as a defendant.

Martino, sentenced in May to a three-month jail term and fined \$15,000, had pleaded guilty to a two-count criminal information charging him with wire fraud and copyright infringement. He allegedly supplied counterfeit labels and jackets to illegal duplicators.

Billie Holiday Tribute In Vegas

LAS VEGAS—Billie Holiday was saluted by the Las Vegas Jazz Society at a special concert July 6 at the Desert Inn. A near capacity crowd heard Carmen McRae's Tribute To Billie Holiday at the 1 p.m. concert.

Held to commemorate the 20th anniversary of the vocalist's death, the show featured the singer's renditions of Holiday classics. In addition, director of the Institute of Jazz Studies at Rutgers Univ., Dan Morgenstern, showed film clips of Holiday performing during various points of her career.

Garvin Bushell, the 76-year-old clarinetist who once played with Holiday's guitarist father in the Fletcher Henderson Orchestra, also performed with a quartet. Actor Greg Morris acted as MC.

Funded in part by the Expansion Arts arm of the National Endowment for the Arts and the AFM Musicians' Trust Fund, this series began April 29 with a salute to Duke Ellington.

Minnie

A Joy
In Our Lives

Kent Duncan

Darrel Harris of Starsong Records stressed "interaction" between the labels and radio stations. "We don't know what you're doing unless we

(Continued on page 11)

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WCI's Income Disappointing

NEW YORK—The combined music operation of Warner Communications Inc. is the third major industry combine to report lower operating income for the second quarter, following similar disappointing results for RCA and CBS.

However, the music division's combined sales were up 19%, including Japanese revenues in 1979 for the first time, and parent WCI reported record April-June revenues, net income and earnings per share.

For the Warner Bros., Atlantic and Elektra/Asylum labels, WEA Corp., WEA International and Warner Bros. Music, operating income dipped 18% to \$16.402 million, from \$20.245 million in the record 1978 period. WCI chairman Steven Ross cited "continuing increases in operating costs in a period of relatively flat industry sales."

About half of the music division's 19% quarterly sales gain, or some \$12 million, comes from the inclusion of revenue from the Warner-Pioneer venture in Japan, in which WCI acquired the controlling interest late last year. Overall revenues were \$157.453 million, compared with \$133.53 million the prior year.

For the first six months, recorded

music and music publishing operating income is \$36.912 million, about 14% below the \$42.112 million in January-June 1978. Revenues are up 22% to \$332.28 million, from \$272.225 million last year.

As a result, the music group provided 43% of corporate revenues in

the second quarter, compared with 48.5% in 1978, and only 34.6% of operating income, down from 54% a year ago. For the first half, music represents 40.4% of WCI revenues, versus 46.3% last year, and only 32% of operating income, down from 51% in the 1978 period.

NBC INCOME ALSO DIVES

Tag Records For RCA's Profit Dip

By STEPHEN TRAIMAN

NEW YORK—A substantial loss in RCA Records and a profit decline at NBC were cited for adversely affecting the overall RCA Corp. performance in the second quarter ending June 30, according to Edgar Griffiths, president and chief operating officer.

Only a \$23 million after-tax gain on the sale of RCA Alaska Communications enabled earnings to rise 9% on a sales gain of 17%. Without the gain, earnings were 20% below those of the record April-June 1978 period.

Substantial provision for sales returns in the RCA Records division was the only factor cited in the statement accompanying the quarterly figures, as RCA does not break out any sales or earnings for the label within the \$2 billion consumer electronics products/services group.

However, informed industry sources and Wall Street analysts agree that the label "hit the bullet"—in fact, perhaps several bullets. John Reidy of Drexel Burnham Lambert observed that the corporation "took its medicine in RCA Records, painful as it was, and that business will be less of a problem in the future."

That "medicine" likely included an anticipation of future returns liability above the heavy returns provisions provided earlier, and a larger percentage of returns classified as "obsolete disks/tapes," leading to a bigger inventory writeoff.

Although there was no mention of the label's sales for the quarter in the

financial report, indications are that revenues were ahead of last year.

In addition to the disappointing label bottom line, Griffiths also cited the accelerating expenditures related to market introduction of the RCA videodisk system as a key factor in the group's pre-tax earnings drop. This gives added weight to a promised early fourth quarter announcement on firm marketing plans for 1980.

Including the \$23 million RCA Alascom sale gain, corporate net profits for the second quarter were \$85.6 million, compared with \$78.3 million the prior year, on record sales of \$1.89 billion, against \$1.61 billion in the 1978 quarter. Earnings per share rose to \$1.13 from \$1.02.

In the first half, earnings are up 11% to \$147.7 million or \$1.94 per share, from \$113.2 million or \$1.74 a share in January-June 1978. Sales are up 19% to a record \$3.69 billion, from \$3.12 billion in 1978.

Germany's Metronome Label Booming

By WOLFGANG SPAHR

HAMBURG—Average revenue gains of around 3% for German record companies in the first half of this year are overshadowed by Metronome's dramatic sales upturn, which is 47.5% up over the same period in 1978.

The boost (Metronome does not report specific figures) is largely attributable to sales of Village People, whose "YMCA" single was a chart-topping million seller, and whose "Crusin'" and "Go West" albums have both topped the 500,000 mark. Another major contributor has been M's "Pop Muzik."

Thus, Metronome 45s business

over the six months is quadrupled over the 1978 figures, according to managing director Rudolf Gassner.

Other first-half chart action came from America's Ritchie Family, France's Patrick Juvet (from Barclay) and, on a more modest scale, Rocky Sharpe and Sniff 'n' the Tears, both from Britain's Chiswick Records.

Other business has come from local country combo, Truck Stop, from Italian artist Milva and (via Metronome's own Nature label) Pe-

ter Horten. Under the Brain logo, acts like Klaus Schulze, Grobschnitt, Novalis and Jane have all scored consistently.

Gassner is now looking to the company's new links with ABC/MCA and Munich's Global Records to improve its performance even more.

Singles apart, the Metronome turnover increase in unit terms for top price albums in the first half was 57% over January-June 1978, and 155% up for top price cassettes.

Grade's Profits Up

LONDON—Lord Grade's entertainment empire, Associated Communications Corp., has turned in profits more than \$5 million up over last year's.

Turnover for the year to March 31, was \$270 million against \$230 million, and profits \$33 million against \$28 million in the previous financial year.

Associated Communication interests include film and television—"The Deerhunter" and "The Muppet Show" are among its hottest properties—as well as Pye Records and ATV Music. No breakdown of the performance of these divisions has been released.

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Gospel Station In Infringement Claim

LOS ANGELES—Music publishers William G. Gaither, Word Music, Lexicon Music, Christian Broadcasting Network, Manna Music, Word Inc. and Paragon Associates have filed suit in Federal District Court here against Gore Broadcasting Inc. of California.

The pleading charges KILT-AM, Pomona, Calif., with infringing upon 20 gospel music copyrights. It asks no less than \$250 in damages for each action.

Data Posts Gains

LOS ANGELES—Data Packaging Corp., for the second quarter ended June 2, 1979, achieved net sales of \$8,581,000 up from \$7,604,000 during the corresponding period last year. Net earnings were \$806,000 up from \$444,000 in the second quarter last year.

For the six-month period, net sales increased to \$16,437,000 compared to \$14,067,000 in the first half of 1978. Net earnings totaled \$1,285,000 as compared to \$673,000 last year.

Market Quotations

As of closing, July 19, 1979

1979		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
43%	32%	ABC	9	477	42%	42%	42%	+ 1/8
41%	34%	American Can	6	89	40%	39%	39%	- 1/8
17%	14	Ampex	9	79	15	14%	14%	- 1/8
3%	1%	Automatic Radio	-	174	3%	2%	3%	+ 1/8
24	20%	Beatrice Foods	8	295	21%	21%	21%	+ 1/8
55%	44%	CBS	8	481	51	50%	50%	Unch.
20%	18%	Columbia Pictures	4	150	22%	22%	22%	+ 1/8
13%	8%	Craig Corp.	6	14	8%	8%	8%	+ 1/8
44%	33	Disney, Walt	11	386	36%	35%	35%	- 1/8
3	2	EMI	17	63	2%	2%	2%	- 1/8
23%	15%	Gates Learjet	7	11	16%	18%	18%	+ 1/8
15%	13%	Gulf + Western	3	181	15%	15	15%	+ 1/8
17	10%	Handleman	6	73	12%	12%	12%	+ 1/8
8%	3%	K-tel	59	112	7%	7%	7%	+ 1/8
3%	2	Lafayette Radio	-	1	2%	2%	2%	- 1/8
37%	28%	Matsushita Electronics	7	4	29%	29%	29%	+ 1/8
48%	37%	MCA	8	63	45%	45	45%	+ 1/8
39	26%	Memorex	5	123	28%	27%	28%	+ 1/8
66	52%	3M	10	1257	53	52%	52%	- 1/8
46%	36	Motorola	10	323	42%	42	42%	+ 1/8
30%	24%	North American Philips	5	40	28	27%	28	+ 1/8
22%	16	Pioneer Electronics	10	-	-	16%	Unch.	
25%	14%	Playboy	22	40	17%	17%	17%	+ 1/8
28%	23	RCA	6	1337	23%	23	23	- 1/8
10%	7%	Sony	16	81	8%	8%	8%	Unch.
8%	4%	Superscope	-	124	5%	5	5%	- 1/8
29%	17%	Tandy	7	2050	20%	20%	20%	Unch.
11%	5%	Telecor	5	11	6%	6	6%	Unch.
7%	4%	Telex	11	144	4%	4%	4%	- 1/8
3%	2	Tenina	-	34	2%	2%	2%	+ 1/8
18%	16%	Transamerica	5	138	17%	17%	17%	Unch.
46%	30	20th Century	5	466	39%	38%	39%	+ 1/8
37%	32%	Warner Communications	7	1045	35%	35%	35%	- 1/8
15%	12%	Zenith	10	221	12%	12%	12%	+ 1/8

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	-	-	1%	2%	Integrity Ent	8	1	1%	2%
Data	-	-	-	-	Koss Corp	7	-	3%	4%
Packaging Corp	6	30	8%	9	Kustom Elec	-	1	2	2%
Electrosound	-	-	-	-	M. Josephson	7	14	13%	14%
Group	5	4	5%	5%	Orrox	19	19	5%	6
First Artists	-	-	-	-	Recoton	5	-	2	2%
Prod	25	65	5	5%	Schwartz	-	-	-	-
GRT	-	233	9/16	13/16	Bros	3	2	3	4

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer, Assoc. V.P., Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Ste. 100, Toluca Lake, Calif. 91505 (213) 841-3761, member of the New York Stock Exchange, Inc.

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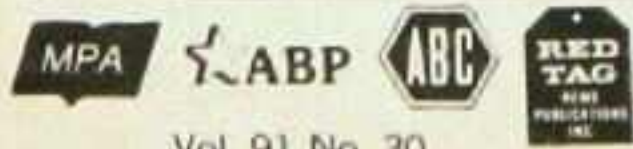
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Vol. 91 No. 30

The Fairness In Pay-For-Play

By STANLEY GORTIKOV

A broadcaster spokesman has vigorously denounced performance rights legislation under consideration by Congress (Commentary, July 14, 1979). This long-overdue "fairness" measure would create a performance right for sound recordings and a royalty to be paid whenever copyrighted records are used for the commercial profit of others. Such royalties would be shared by recording musicians, vocalists, and recording company copyright owners. Those rights and royalties are fair and reasonable. Broadcaster opposition, no matter how sanctified by articulate prose... is based on pure unwillingness to pay.

Broadcasters are not being singled out to pioneer a new payment form. Fifty-four other nations respect a performance right already and pay royalties. Yet, sound recordings in this country represent the only—yes, the only—copyrighted work not accorded a performance right. This is an inequity worth correction.

Howard Warshaw, as a broadcaster spokesman, leans heavily on "the fact" that performers and record companies "reap huge financial rewards for their successful records." They also pay huge prices for their unsuccessful ones. A lot of companies, employes, executives, and performers, bit the dust this year.

But any momentary point in time can be good or bad for records... and good or bad for radio. However, we are talking about a timeless principle here that transcends cliché statements and transient economic ups and downs.

Warshaw once again trots out the long-buried argument that "this proposed legislation is unconstitutional." The highly respected U.S. Register of Copyrights, Barbara Ringer, clearly addresses the constitutionality issue within a 2,600-page report already presented to Congress. That finding clearly refutes objections on constitutional grounds, even typifying them as "disguised economic arguments." That comprehensive report also came down squarely in support of performance rights and royalties.

The ominous onrush of technology is another reason, too, why performance royalties are being sought by our industry. Radio is but one part of that escalating technical revolution. Many musicians and vocalists sit at home listening to themselves performing on radio-played recordings year after year—but for no pay. That hurts. With cable, digital, push-button, and instant recall technologies, who knows what tomorrow may bring... and for still no pay?

'No pay to you... not a cent, howl broadcasters'

The broadcaster spokesman staunchly defends "the public interest" in his presentation. It will be "unfair... unwise... inequitable... against the public interest" for recording companies and performers to earn performance royalties as a secondary income source. Record sales are enough, he maintains.

Yet, radio owners and station personalities never resist their own multiple income sources. It is certainly acceptable for AM to own FM, or vice versa. Or to own television stations. And if a broadcaster operates one or more stations, it's still okay to seek a profit from syndicating shows... from promoting concerts... from operating other businesses.

Likewise, it is reasonable for recording artists and recording company copyright owners to gain income from multiple sources without being attacked by broadcasters. Would Warshaw, for example, have denied Alex Haley income from his "Roots" television series just because his "Roots" book was a best seller and even helped by television?

We hear all the words the broadcasters say about performance royalties, but somehow by one blatant maneuver they show an inclination to work both sides of the street. During Congress' consideration of the new Copyright Law, broadcasters vehemently demanded and got from Congress a performance royalty (yes, a performance royalty) from cable television operators, when the broadcasters' copyrighted program works were used by cable. Now, today, when precisely the same rationale and arguments are used to seek a reasonable performance royalty from those broadcasters for the use of our copyrighted program works, in outrage they cry "unfair!"

Another irony is that broadcasters pay a major share of ASCAP/BMI's annual receipts of \$161,000,000 in performance royalties to music composers and publishers. Even though reluctantly, they respect the rights involved and pay the royalties... as they use those recorded musical compositions to lure audiences and sell commercials. But the listener and commercial appeal of those same recordings are equally traceable to the

skills, creativity, and investment of musicians, vocalists, and recording companies. Yet, "No pay to you... not a cent," howl the broadcasters.

In his closing, Warshaw uses 1975 radio earnings to underscore that "the radio industry can ill afford this substantial reduction in its profit margin." That may have been true in 1975, the year adroitly chosen for his evidence. But how about more recently, like 1976, 1977, and 1978? In 1977, Broadcasting Magazine headlines, "1977: Another Vintage Year." The article then notes that "radio's 1976 was a tough act to follow, but the medium's 4,292 stations and seven national networks in 1977 followup the 96.8% jump in profits in 1976 with another 37.8% rise—increasing the pre-tax earnings from \$178.6 million to \$246.1 million."

Total figures for 1978 are not yet available, but as of mid-year Broadcasting Magazine headlined: "Radio Business: A Good '77 Gets Better In '78... Running 7%-8% Ahead Of Last Year."

Furthermore, like any other radio station program cost or increase, fees do not directly come out of a profit pool, but are passed instead to the makers of deodorants, automobiles, and dog food, who directly profit from music listeners' purchases of those products.

Even the Register of Copyrights, pursuant to a Congressional mandate, commissioned an independent economic study which concluded: "The payment of royalties is unlikely to cause serious disruption within the broadcasting industry."

Broadcasters pay for every other form of programming. Why do they willingly pay for news services, financial, weather, personalities, disk jockeys, drama, commentators? Why do they get apoplectic at the prospect of paying for the one program element that attracts their greatest audience and sells the most commercial time, and builds the equity value of their stations?

Warshaw quotes the high percentage of FM stations that "have no profit margin at all." If FM is profitless, why is there not more clamor to sell off the stations? And why has there been such a proliferation of FM stations? And when FM stations do sell, on rare occasions, how come the price demanded is so high?

No one is out to "take" Warshaw or his broadcaster peers. There's a precious principle here—that an individual is entitled to payment when his copyrighted property is used by another for profit. The life cycles and careers of most recording musicians and vocalists are too brief now. To say they "make enough" is unconscionable... especially when it is said by broadcasters who at this very moment are demanding from Congress lifetime licenses.

Recording company copyright owners, too, seek reasonable compensation. Their recordings are their "property" in which they have taken risk and made creative and financial investment. Those records that are commercially potent enough to recover costs (only 23% of LPs at last count) must carry the freight for the 77% of LPs released (and 80% of singles) which fail to recover their costs.

'Yet they never resist their own multiple \$\$ sources'

Big-name recording stars will not be the principal beneficiaries of the royalty basis set forth in the legislation. Performers' shares will be shared equally by all musicians and vocalists on a recording. In short, if a star singer is accompanied by five musicians and three background singers (nine performers, total), then any performers' royalties from the use of that recording would be split nine equal ways.

Congressional authors are trying to be fair in the rate being sought. Very tiny stations (about 2% of the total) would pay no royalty. Under the bill's royalty schedule others would pay 68 cents a day, and this would embrace about 23% of the nation's stations. Approximately 33% of all stations would pay a royalty of about \$2 daily. The remaining 42% would pay 1% of advertising revenues. If only part of a given station's program content is recorded music, that would reduce the royalty obligation even further.

Warshaw emphasizes the importance of mass audience air-play to the sales promotion of recordings. He asks, "Why should broadcasters be required to pay to make their vital contribution to the promotion of recorded music?"

(Continued on page 53)

MINNIE

Lovin' You Is Easy
'Cause You're Beautiful.

Ken, Connie and Dennis

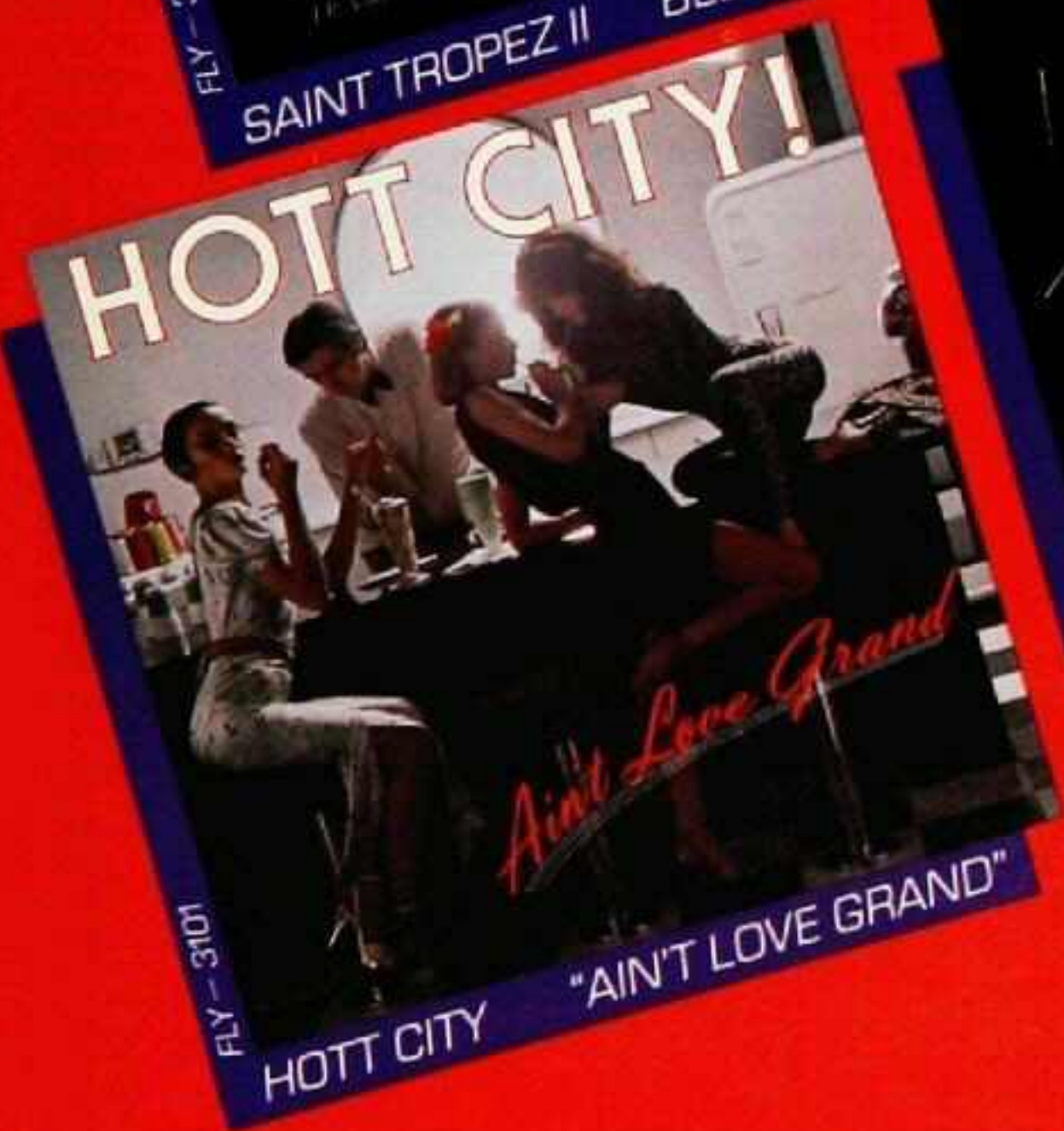


THE HOTTEST DISCO IN TOWN!

MCA RECORDS



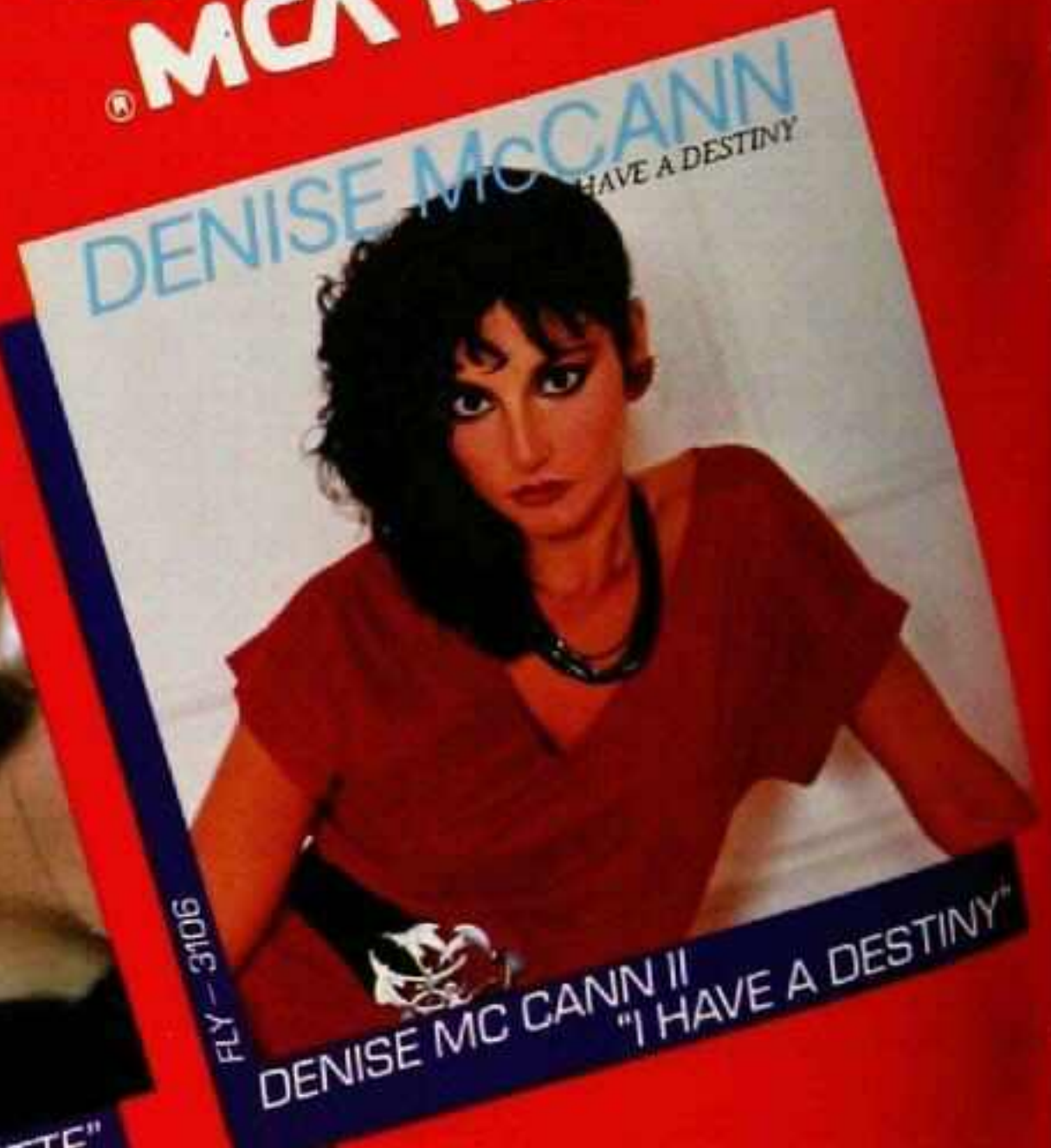
FLY - 3100
SAINT TROPEZ II "BELLE DE JOUR"



FLY - 3101
HOTT CITY "AIN'T LOVE GRAND"



FLY - 3102
J. T. CONNECTION "BERNADETTE"



FLY - 3106
DENISE MC CANN II "I HAVE A DESTINY"



FLY - 3105
TUXEDO JUNCTION II "TAKE THE-A-TRAIN"



BOB MCGILPIN II

Get Up!

FLY-3104

BOB MC GILPIN II

"GET UP"



Destination

FLY-3103

DESTINATION "BEGINNING TO END"



Fire & Ice

FLY-3110

FIRE & ICE

"FIRE & ICE"



Cheetah

FLY-3109

CHEETAH

"CHEETAH"



ABBE

RAINBOW'S

FLY-3107

ABBE

"RAINBOWS"



High Gloss

FLY-3108

HIGH GLOSS

"ATTITUDES"

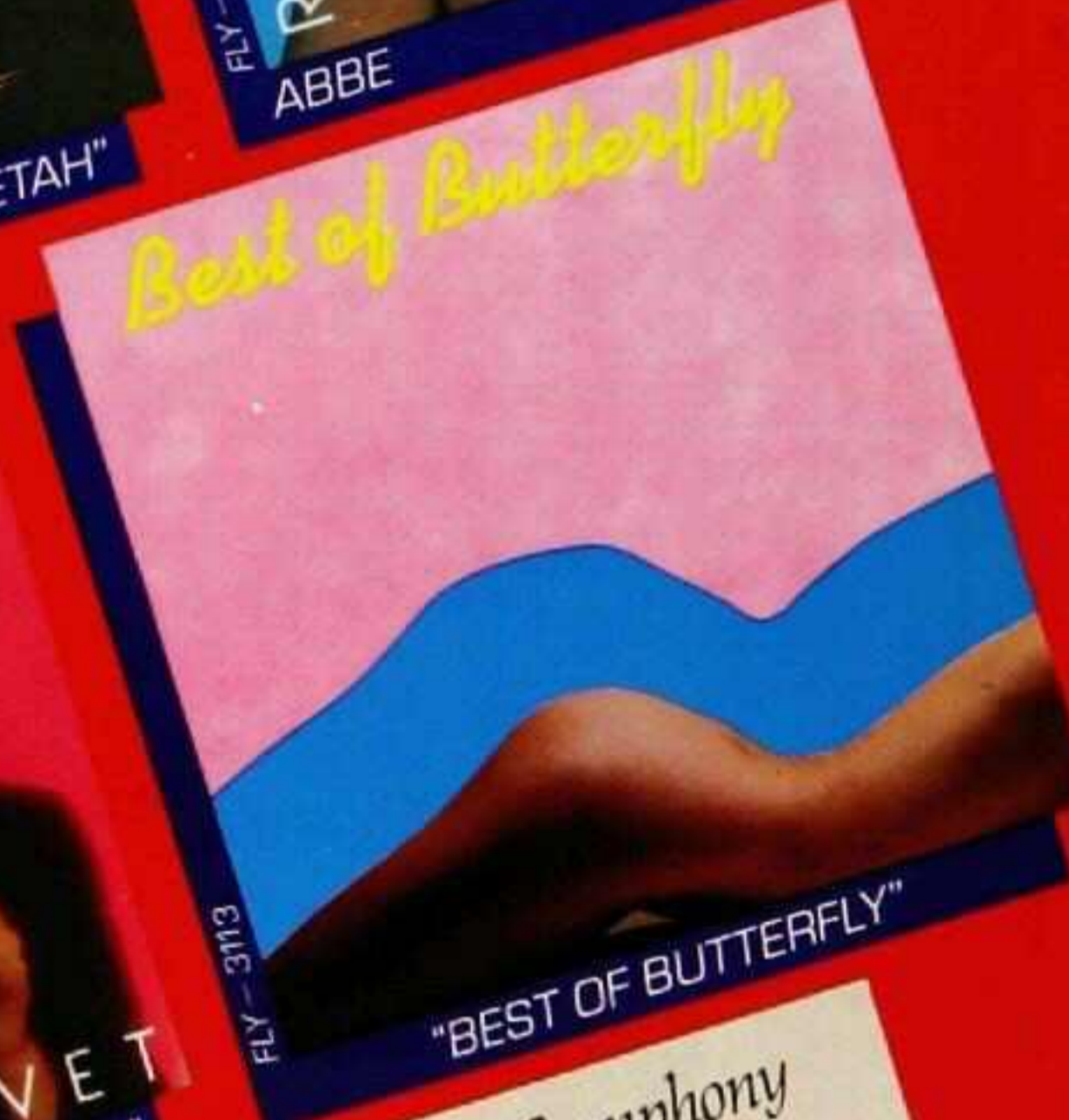


Cafe LA

FLY-3112

BLACK VELVET

"CAFE L.A."



Best of Butterfly

FLY-3113

"BEST OF BUTTERFLY"



Street Corner Symphony

THE WORD IS OUT

FLY-3111

STREET CORNER SYMPHONY "THE WORD IS OUT"

Copyrighted material

Wait & See U.K. Attitude On Paramount-EMI

• Continued from page 3
there is regret that Britain's biggest international music industry force is about to become Anglo-American, mixed with surprise that the company's plight was really desperate

enough to warrant so dramatic a solution.

EMI's finest hour had come in 1955 when it bought into the American market by purchasing Capitol Records for between \$6-\$7 million.

In the financial community, there is respect for the speed and boldness with which Lord Delfont, who only became EMI's chief executive eight weeks ago, has acted. In view of the music division's poor profits and

projected losses, the sale of 50% for \$150 million is reckoned to be a good bargain, which will have the effect of securing immediate liquidity and providing a breathing space in which to formulate long-term

strategy—quite apart from adding Paramount's marketing muscle to EMI's U.S. operations.

On the other hand, reservations have been voiced on the wisdom of halving EMI's control in music, which, after all, is the area on which its success was built and which it knows best. Further, there has been concern at the continuing drain on assets to shore up the loss-making medical scanner side.

Before the Paramount deal, EMI sold restaurant interests to Bejam and its headquarters building to Prudential for a total of around \$80 million, and chairman Sir John Read has warned, on the question of further asset sales, that all options are being kept open.

With medical scanner losses moving towards \$40 million annually, and competition from U.S. rivals growing steadily fiercer, it may well be that partial sale or even complete withdrawal from this area is a possibility.

Share fluctuations reflect the financial community's uncertainty. In the days following the announcement, EMI shares rose 25 cents to \$2.50, but since then they have fallen back below their original level to \$2.20. In 1976, by contrast, they reached \$6, slumping to a low of around \$2 early this year.

One man sure of his reaction is Paramount president Barry Diller, quoted as saying his company has been anxious to become a full service entertainment business once more, with a strong music arm, but was well aware of the near impossibility of entering the field from scratch without any prospect of success.

In the circumstances, he said, Paramount had jumped at the EMI opportunity when it was offered.

3 RECORDS IN SINATRA'S NEXT ALBUM

LOS ANGELES—Frank Sinatra has begun recording a three-record LP titled "Trilogy." The Reprise LP will feature the singer backed by the 100-piece Los Angeles Philharmonic and the 50 voices of the Master Chorus.

The LP, produced by Sonny Burke, will be divided into three sections: "Remembrance Of Things Past," arranged and conducted by Billy May; "Meditations Of The Present," arranged and conducted by Don Costa; and "Reflections Of The Future," composed and arranged by Gordon Jenkins.

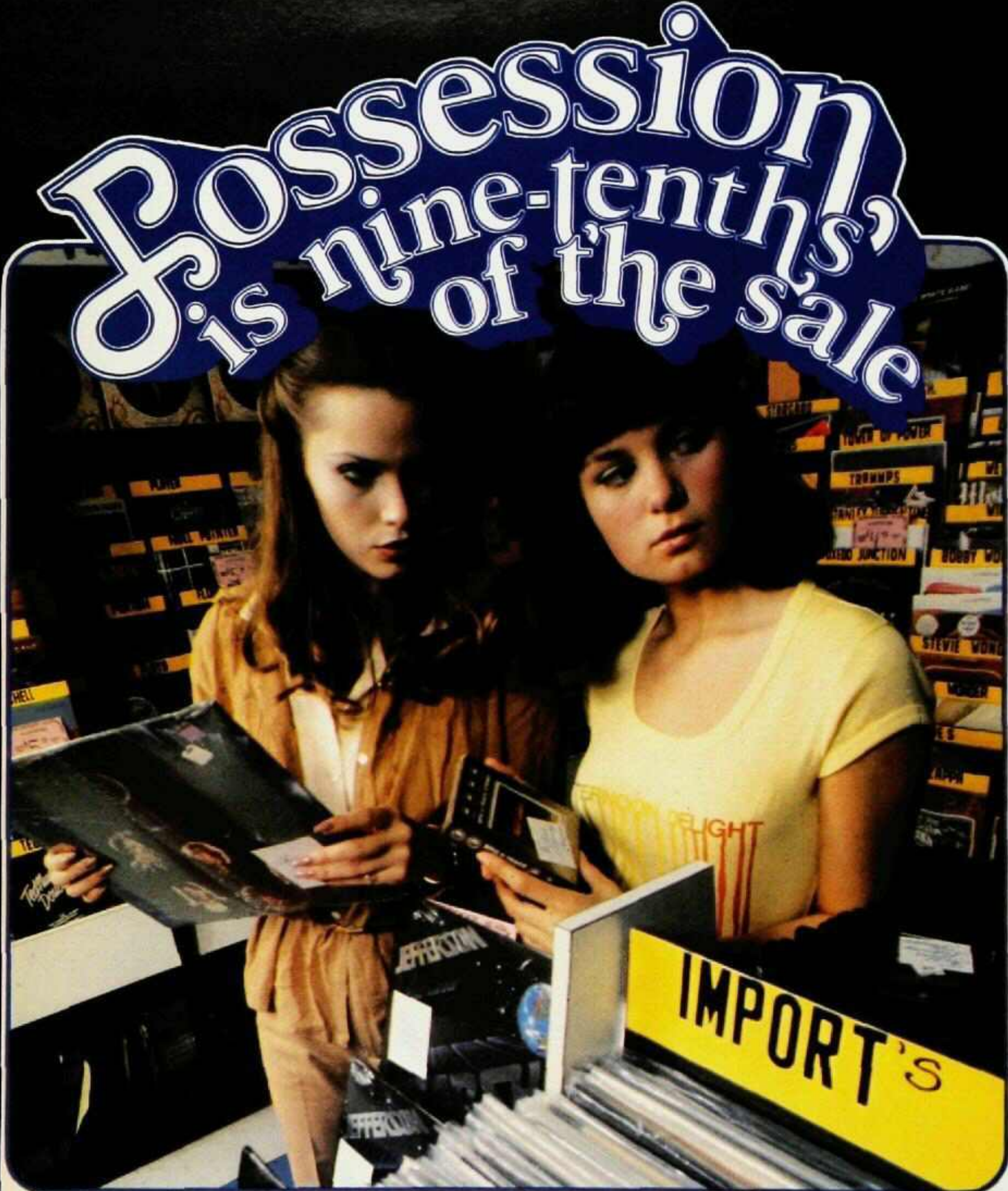
This LP will top off Sinatra's 40th anniversary in the entertainment industry. He recorded his last LP, "The Main Event," in 1974.

Polydor Records Concludes Conclave

NEW YORK—Polydor Records concluded a five-day "Motivation '79" home and field staff meeting at the Holiday Inn in St. George, Bermuda, Sunday (22).

Led by Fred Haayen, president; Dick Kline, executive vice president; and Harry Anger, senior vice president, a contingent of 70 staffers covered present product on the market, product to come and an evaluation of the label's structure.

The gathering also gave a number of local personnel hired recently a chance to meet with home office staffers for the first time.



Stop shoplifting...increase sales.

Maybe they're good kids or maybe they're shoplifters. You'll never need to know when you install a CHECKPOINT System. CHECKPOINT, the proven system for music retailers, lets you open display cases, use open bin merchandising. Lets the shopper hold the cartridges, fondle the cassettes, caress the albums. But, the items never leave the store without being paid for.

Shrinkage goes down . . . sales go up . . . without increasing staff.

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COMISKEY PARK RIOT TOO MUCH

Chicago's WLUP Cools Attack On Rival Station

CHICAGO—WLUP-FM general manager Les Elias is pulling in the reins on the aggressive attacks AOR morning man Steve Dahl has been making on Dahl's former employer WDAI-FM.

Dahl's battle with WDAI and its disco format culminated with a mob scene Thursday (12) at Comiskey Park that resulted in the cancellation and forfeiture by the Chicago White Sox, the second of a doubleheader baseball game.

The mob scene developed after Dahl staged a "Disco Demolition" at the ballpark which consisted of Dahl blowing up an enormous pile of disco records in center field. Dahl, wearing military-style garb, left the field in a jeep. That was supposed to be the end of the "demolition," but Dahl's fans, who he sometimes calls his army, stormed on to the diamond by the thousands, burning signs, tearing up sod, and knocking over the batting cage. Police arrested 37 persons and a few minor injuries were reported.

Dahl collected the records to destroy as part of the deal in which admission was 98 cents (WLUP's dial position is 97.9 mhz) plus a disco record contribution for the destruction.

The White Sox caper was the culmination of several antidisco rallies staged by Dahl and some antidisco action at several WDAI events.

Actually Elias slapped an em-

bargo on future activities of Dahl after an antidisco rally produced a near-riot and several arrests. But a go-ahead was given to the Comiskey Park event because no trouble was anticipated.

So Dahl has stopped pushing for his fans to show up for disruptive actions at WDAI promotions, which Dahl referred to on the air as WDIE. Picking up on this, WDAI has filed with Arbitron the flipped call "WDIE." Any station can file with Arbitron any variations of its call letters it feels listeners may enter in diaries.

Dahl had on several occasions encouraged his fans, or army, to "feed the animals"—disco fans—by pelting them marshmallows and peanuts.

But this apparently is all in the past. WDAI staged a noontime "Disco Daze" Monday (16) at a shopping plaza and not one marshmallow thrower was on the scene. WDAI did turn out about 1,000 fans for a disco dance demonstration tied-in with a local dance studio.

Promotion people at WDAI were relieved since they are planning another promotion at the Sears Tower Thursday (26) and Sears executives had been nervous about possible trouble.

Elias also apparently realized that he really didn't need all this trouble. First of all Dahl's activities could call into question whether WLUP was acting in the public interest and

jeopardize the station's license with the Federal Communications Commission.

This could be embarrassing to station owner Rep. Cecil Hefel (D., Hawaii). It might be noted that Hefel owns disco stations in Boston and Indianapolis.

Secondly, the important April/May rating period is over and WLUP did well, far better than WDAI, so why keep fighting a battle you've won?

WLUP moved up in share of audience from a 3.1 in January/February and a 2.8 a year ago to 5.3. Dahl jumped from a 1.8 in January/February to 4.1.

WDAI improved its standing, but is far behind WLUP. WDAI moved up from a 1.2 in January/February to a 2.2. But the station has not been able to rise to the 2.5 a year ago when it was in an AOR format and Dahl was part of the on-air lineup.

Meanwhile Dahl is off on a two-week series of remote broadcasts from the Allerton Hotel on North Michigan Ave. He is doing the shows with a small live audience. He might still "blow up" disco records over the air, but that's as far as he is expected to go.

In addition to Dahl, WLUP's new program director Jesse Bullet attributes the success of the station to "a new on-air staff, better music programming and an intensified television advertising campaign."



STATION INTERVIEW—Spring Records artist Millie Jackson chats with WBLS-FM New York DJ Van Jay during a visit to the disco outlet. Jackson was promoting her album "A Moment's Pleasure," which is distributed by Polydor Records.

WDAS Fights With Philly City Hall Over Licensing

By MAURIE ORODENKER

PHILADELPHIA—WDAS-AM-FM which lead the rating books with its black-oriented programming is fighting City Hall.

With its license renewals and station sale held up by the Federal Communications Commission until fall hearings, what the station didn't need was City Solicitor Sheldon L. Albert dispatching a letter to the FCC calling for the WDAS licenses to be lifted because of the stations' programming during the recent racial tension in Southwest Philadelphia.

Georgie Woods, station's pioneer record spinner and a political activist had announced July 3 that if Sheldon does not retract the city's official letter criticizing the station, "every black and every white person who believes in freedom" would boycott all the center-city businesses.

In his letter to FCC chairman Charles D. Ferris, Albert charged the station with programming that is "compellingly racist, inflammatory and detrimental to the well-being of the city." He accused the station of broadcasting "blatantly provocative statements," adding that "it is extremely likely that if more violence erupts, it will be a direct result of the irresponsibility of the station."

It marked the first time in memory that a city official complained to the FCC about one of the city's radio stations. The cause for the complaint is the station's top-rated morning interview and telephone call-in show

hosted by Woods. Threat against Sheldon came at a mass rally attended by some 400 persons in front of the Municipal Services building, with several top black political leaders participating.

Replay Ploy On 2 WKJJs

LOUISVILLE—"Lateral replays" is the new programming device that program consultant E. Alvin Davis has installed at WKJJ-AM-FM which has listeners tuning back and forth from the AM to the FM station.

It works like this: The two stations, while not simulcast, do run the same programming with the AM station on an eight-minute delay from the FM.

So the FM jocks can suggest to listeners after a record finishes, "If you'd like to hear that record again, tune in our AM station."

Davis reasons that any diary keepers who do this will give credit to both the AM and the FM station for a full quarter-hour of listening since one need listen only for five minutes for Arbitron to count the time as a quarter-hour of listening.

The plan is in effect all through the day except from 6 to 10 a.m. and 3 to 6 p.m. when the stations are simulcast. Since the AM is located at 1080 kHz and the FM is at 99.7 MHz, both stations are also known as KJ-100.

Cox Deal Won't Shift Schulke

LOS ANGELES—There will be no shift of the Jim Schulke beautiful music format from KJOI-FM to KOST-FM despite the acquisition of Schulke Stereo Production by Cox Broadcasting for \$4.5 million.

Cox owns KOST and there has been speculation that since KJOI has been doing better using Schulke than KOST, which runs Darrel Peters' FM 100 Plan, Cox might move Schulke over to its own station. But Schulke says ownership policy has ruled such a move out.

KOST had a 2.4 share in the April/May Arbitron, while KJOI had a 4.0 share.

MOR SWITCH L.A.'s KGIL Changes Format: 'Ballads, Blues, Big Bands Too'

By CARY DARLING

LOS ANGELES—Utilizing the slogan of "Ballads, Blues, And Big Bands Too," San Fernando, Calif.'s KGIL-AM/FM unveiled its new format July 4 which includes music that is up to 100 years old.

"We're not putting on high button shoes. This is contemporary radio and we'll be playing Spyro Gyra, Johnny Mathis, Diana Ross and Abba," says new program director Mike Lundy. "But on the older side we're playing Frank Sinatra, Woody Herman, Doc Severinsen, Pearl Bailey and Mel Torme."

The former adult contemporary station had been an MOR outlet until 1978. "KGIL has been MOR really forever and ever. It's just that the term adult contemporary came into use," says Lundy, who believes the format change of last year was not noticeable.

Located north of Los Angeles in the San Fernando Valley, the station changed its format to be distinctive and to do better in the Arbitron survey. "We want to get that diary impact and now we can make some impact on Arbitron," notes Lundy who says that the number of diarists for Arbitron in the San Fernando Valley, despite its population of approximately one million, is relatively few.

"It'll be a mix. One sound is not going to predominate," he says of the new format. The newer material, however, will be separated from the older product by a commercial or voice break as the transitions could be too jarring.

Twenty songs make up the list of current product on the playlist. The station has 300 recurrent, recent hits to choose from the 1,100 oldies. The air talent has no choice in deciding

what to play as the program director does the programming.

Despite the fact that material as old as that by composer Steven Foster, who was working near the turn of the century is being played, 95% of the material broadcast has been re-recorded during the 1960s. "Sometimes newer versions aren't available of some essential songs but we're not playing any scratchy 78s or anything like that," says Lundy.

In addition, the style of the air personalities is not very different from when the station played more Stephen Bishop than Stephen Sondheim. "Talk will be held to a minimum. In the old days, disk jockeys used to read from the back of album jackets. We're not going back to that. Everything's done in a very contemporary way," he says.

Two deejays with distinctive personalities remain. "Sweet" Dick Whittington continues his 6 a.m. to 10 a.m. spot with his mix of talk and music while Chuck Cecil continues with his late night shows of oldies including 78s.

Other weekday air talent includes Lundy, Thomas Brown IV and Joe Medina while Kery Tombazias and Jean Davis hold down the weekends.

ABC \$\$ For Films

NEW YORK—ABC's new feature film division expects an outlay of \$25 million a year to produce three or four movies, which will eventually be made available to the company's recently launched ABC Video Enterprises, a division to provide programming for videocassettes and videodisks.

In addition, the station continues its policy of simulcasting programming on AM and FM except when the AM is broadcasting a Los Angeles Skyhawks' soccer game. The FM outlet, until 1976 known as KVFM, is a relatively new arm of KGIL which became KGIL-FM three years ago. Despite the format change, no plans have been made to change the call letters of either the AM or FM station.

Since 1978, KGIL has been automated and continues to be at certain times of the day. Lundy finds it easier to record in the morning his two shifts, 10 a.m. to 3 p.m. and 9 p.m. to 11 p.m. He is quick to note that a staff of engineers is present to delete irrelevant portions or add necessary information.

"Dick Maurice's Las Vegas," a talk show which airs mornings from 1 a.m. to 3 a.m. from the Dunes Hotel in Las Vegas, also continues unchanged.

As for getting word out about the format change, the emphasis is going to be on billboards, magazines and newspapers for the 5,000 watt station.

"Television is not the medium for us. It's too wasteful because our signal doesn't get down into Orange County," says general manager Stan Warwick who believes the print medium to be more localized. The station's new slogan is going to be the focal point of the ad campaign as well.

Some celebrities, such as Frank Sinatra, have done some congratulatory tapes which the station is now airing. For now, at least, no more changes are planned. "I am where I want to go right now," says Lundy.

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= 1 Add-On / **Bill Hard**
= 2 Most Added / **Album Network**
= 2 Most Added / **R&R**



AB 4240 Produced by Ray Davies.

ARISTA

With the fastest breaking album of their legendary career, and a spectacular cross country tour, The Kinks are sweeping the nation! Their incredible new album is "Low Budget." The Kinks are back! Hotter... more provocative... and better than ever.

LOW BUDGET.

The Kinks continue to make rock 'n' roll history. On Arista Records and Tapes.

Debut 74* Billboard—Highest album debut of the week! copyrighted material

HOUSE KILLS COMMUNICATIONS ACT REWRITE

Radio Deregulation Hopes Fading

Continued from page 1

require them to air news and public service shows.

Reactions range from glee on the part of public interest groups...

"The death of the rewrite and the WNCN-FM Listeners' Guild case...

National Assn. of Broadcasters chief Vincent Wasilewski reacts: "This latest action acknowledges...

The National Radio Broadcasters' Assn., in contrast, plans to press for a

separate radio deregulation bill and has scheduled meetings with House Subcommittee members...

Just how far the FCC might move toward deregulation is unclear, particularly in face of the WNCN case.

Since radio stations must prove they are programming in the public interest, management of stations have over the years...

A station can take the option of not meeting the FCC guidelines, but this means license renewal will not be handled by the Commission staff...

Calling the death of the rewrite 'tragic,' one House subcommittee staffer held out some hope that after common carrier legislation has been drafted, broadcasting issues could

again find their way into markup to be drafted as amendments to the 1934 Act.

In the Senate, hearings on two versions of a Communications Act rewrite have ended and there is no movement toward markup on either bill.

2 Execs Fired At Cleveland's WZZP

CLEVELAND—At WZZP-FM Cleveland a 2.3 audience share proved fatal to program director Tim Byrd and music director Randy Kabrich.

APRIL/MAY ARBITRON DISCLOSURE

Teens Raise L.A. Disco Ratings

LOS ANGELES—Disco shows a substantial audience gain here thanks to a loyalty of teens, which have turned to the new music in twice the number from a year ago.

Label Execs Suggest 'Aggressive' Action

Continued from page 6

hear air checks and see playlists. Call us."

Johnson said his label wants to support the innovative stations with creative programming.

But when one station manager called upon the labels to give supporting buys to personal appearances in markets where these appearances are taking place, Steinhauer said there are "too many artists and too many tours."

Both Corbin and Harris said their labels were short on manpower and money for promotion and Harris added, "An artist would rather see a four-color ad in the trades than have radio time."

Mike Sears, who operates WAEC-AM Atlanta, complained, "You're saying you want us to be aggressive. It's not my responsibility to build an act. In seven months (the station was converted from a jazz format) we've received less than \$3,500 (in advertising) from all the record labels. I'll

help you, but you've got to take an aggressive attitude." His comments were met with applause from the broadcasters.

Corbin responded that perhaps the labels should be more selective in the artists they sign so there could be proper promotion.

Richard Cusic of KXYZ-AM Houston, which recently switched from disco to gospel, pointed to a particular problem of gospel radio, working with book stores that sell gospel records.

"We publish playlists and give them to the book stores. We create traffic for these stores. Then we can't generate any spot business. They won't buy time," he complained. "There's a pathetic stock of records in these stores," he added.

In the hopes of improving rapport with these stores the Gospel Music Assn., for the first time, moved its conference from Nashville to this city so the gathering could be tagged on to the opening of the Christian Book Sellers Assn. which began its annual meeting Monday (16).

JULY 28, 1979, BILLBOARD

BILLBOARD ARBITRON RATINGS

A computation of individual market's formats released by Arbitron based on metro average quarter hour and share figures for Monday to Sunday 6 a.m. to midnight. All figures are reported to the nearest 100 people.

LOS ANGELES APRIL/MAY 1979

Table with columns: FORMATS, TOTAL PERSONS, MEN, WOMEN, TEENS, SHARES, METRO SURVEY AREA. Rows include various music and news formats like AOR, Beautiful, Black, Classical, Contemp, Country, Disco, Jazz, Mellow, MOR, News, Religious, Spanish, Talk, Top 40.

Above average quarter hour figures are expressed in hundreds (add two zeros)

overall and up from 83 to 180 in teens.

Jazz and mellow formats are also doing well in L.A. Jazz share is up from 0.8 to 1.7, with particular strength among men 45 to 54, who give it a 4.6 share compared to a 2.2 a year ago.

Mellow music is up from 2.9 to 4.1 share overall, with its audience strength centered with men 25-34 for an 11.1 share. This is up from 7.2 a year ago.

The top format in L.A. is almost a tie between beautiful and contemporary. Beautiful music has a 14.1 share, down from 17.4, while contemporary music is off slightly from 14.0 to 13.9.

In terms of average quarter hour, beautiful music has slipped from 2,048 to 1,784, and contemporary pop has moved from 1,634 a year ago to 1,762.

Contemporary's strength lies with women 18-24 for a 23.2 share, down from 25.9 a year ago.

Beautiful music's biggest audience is women 45-54, where the share has declined from 34.2 to 29.9.

AOR is up slightly overall with the share gaining from 9.6 to 10.9. AOR is a favorite among men 18-24 where the share has risen from 32.7 to 36.2.

Virginia U.'s WUVA Goes FM With AOR

CHARLOTTESVILLE, Va.—Students of the Univ. of Virginia, who have been operating WUVA as a carrier current station in the dorms, have won Federal Communications Commission approval to go on the air on the FM dial with an AOR format.

The station was scheduled to go on the air at 92.7 MHz.

Allman Bros. Air

NEW YORK—ABC continues its radio network "Super Groups in Concert" with an Allman Bros. concert Aug. 25 from 8 to 10 p.m. This will be the fourth in the series. More than 300 stations will carry the 1978 Moody Blues concert.

IT'S MIDNIGHT
AND ALL ITS POWER,
AND ALL ITS MAGIC
WILL SOON BE YOURS.
ANYTIME YOU WANT IT
YOU WILL POSSESS
THE POWER OF
MIDNIGHT MAGIC

MIDNIGHT MAGIC
THE NEW
COMMODORES ALBUM.
COMING SOON.
ON MOTOWN RECORDS & TAPES



BILLBOARD ARBITRON DJ RATING PERFORMANCE

Following are Arbitron trends of top DJs' performance in morning drive. Shown are rating shares or percentages for total listening audience over the age of 12 in the last five Arbitron reports.

NEW YORK:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	April-May 78	July-Aug. 78	Oct.-Nov. 78	Jan.-Feb. 78	April-May 79	STATION CALL LETTERS
WABC-AM Harry Harrison Format: contemporary	8.7	7.6	7.5	6.9	6.3	WABC-AM
WBLS-FM Ken Webb Format: disco	6.6	6.3	3.0	3.1	4.6	WBLS-FM
WHN-AM Larry Kenney* Format: country	2.5	2.5	3.2	3.6	3.2	WHN-AM
WKTU-FM Paul Robinson Format: disco	0.9	1.0	7.8	7.2	5.2	WKTU-FM
WNBC-AM Belzer & Brink Format: contemporary	3.1	2.9	2.6	2.9	2.9	WNBC-AM
WNEW-AM Ted Brown Format: MOR	3.8	3.5	2.6	3.4	3.9	WNEW-AM
WOR-AM John Gambling Format: talk/MOR	9.9	11.8	9.7	8.4	11.1	WOR-AM
WPAT-AM George Engle & Ken Lamb Format: beautiful	3.6	4.2	3.8	5.0	4.6	WPAT-AM
WPLI-FM Jimmy Fink Format: AOR	2.9	2.6	2.8	2.5	2.7	WPLI-FM
WRFM-FM Jim Aylward Format: beautiful-Bonneville	3.9	4.3	3.3	4.4	4.0	WRFM-FM
WXLO-FM Jay Thomas Format: contemporary	2.4	2.2	2.5	1.9	2.4	WXLO-FM

*Kenney left in July and has been succeeded by Del DeMontreux.

JULY 28, 1979, BILLBOARD

Film-Radio Link Boosts 'Hooper'

Air Plugs Success May Set New Country Promo Trend

LOS ANGELES—A new trend: movie companies are now spending money in country radio.

That's the feeling of promoters Bruce Hinton and Peter Svendsen

Country TV Airing From Swiss Fete

NASHVILLE—The first country music television special from Switzerland was taped on location at the Montreux International Jazz Festival. A co-production by Ken Shapiro Productions of Los Angeles in association with the Jim Halsey Company of Tulsa, the 60-minute special was written and produced by Shapiro and co-produced and directed by Barry Glazer.

The taping took place at the Montreux Casino Theatre before a soldout house of 3,500 fans and featured Roy Clark, the Oak Ridge Boys, Barbara Mandrell, Clarence "Gatemouth" Brown, Jana Jae, Buck Trent, Jimmy Henley and blues guitarist B.B. King.

Jim Halsey served as executive producer, with Mary Jo Boue, associate producer, and Dick Howard, the executive in charge of production.

In the past several years, the Montreux event has expanded its horizons to include jazz-rock and rock music. The 1979 event passed yet another milestone with the inclusion of country music.

who helped put together a highly successful campaign involving Warner Bros. Films, Burt Reynolds and country stations. Both expect the trend to intensify after the film company and its competitors view the final results of the Burt Reynolds "Hooper" Trans Am Contest.

"On a short-time basis, this was a very effective promotion," notes Svendsen, who adds that the soundtrack LP featuring Tammy Wynette on the theme song was only a minor element of the multifaceted campaign. It was not a hit LP, and there was no hit single to emerge from it, yet the promotion turned into a major success, he stated.

Why? Svendsen cites the "attention country radio is getting" and the movie firm's willingness to spend dollars on it. Adds Hinton: "Country radio is mass appeal and can turn out products."

Conducted through 20 major country stations, the contest offered local winners free tickets to the release screening of the popular Reynolds movie, "Hooper." One winning couple from each station was flown as guest of Warner Bros. Films to Hollywood for a VIP tour of the studios, a night at the Palomino Club and a lunch hosted by Reynolds. Each couple also received a set of keys to a new 1979 Pontiac Trans Am.

Reynolds, rather than the Trans Am, seemed to be the prime prize of the contestants. "Burt is the country macho God," says Svendsen. The actor carefully, and impressively, worked the tables at lunch, pausing to talk to all of the winners, sign

NEW YORK—Eric Norberg has resigned as program director of KEX-AM Portland, Ore., after a philosophical conflict with new general manager Greg Reed.

Reed wants to emphasize personalities on the station while Norberg thinks the music is of paramount importance. In a memo to the station staff, Norberg writes of "a change in managerial style" which Norberg says he has done "my best to respond to these changes."

Norberg explains his resignation "will become effective only on the day when the new program director assumes the position, to allow me to prepare an orderly transition and complete projects such as... the last 'Festival Of Old Time Radio.'"

Persons interested in applying for the p.d. job should submit applications to Michael O'Shea, group program director, Golden West Broadcasters, 5858 Sunset Blvd., Los Angeles, Calif. 90028.

In other Portland developments Verl Wheeler has been named general manager of KYTE-AM/KLLB-FM Portland. Wheeler, whose career began as a DJ in 1955 at KCLX-AM Colfax, Wash., was with Kay-Smith Radio for 15 years before joining the Portland stations.

Jim Knight, production director at KSON-AM-FM San Diego, has been promoted to operations manager at the stations. KSON-AM p.d. Rod Hunter and KSON-FM p.d. Roy Stingley will continue in their positions. Knight has been with the stations since 1972 and has worked various on-air shifts.

Vox Jox

By DOUG HALL

Frank Bilotta is appointed operations manager of WGLD-FM High Point, N.C., succeeding Tommy Walker, who becomes general manager of WKIX-AM Raleigh, N.C. Both stations are owned by Bernie Mann's Mann Media. Bilotta comes from WJYE-Buffalo, N.Y., where he was operations manager.

Judith Brackley has resigned as p.d. at WCAS-AM Cambridge, Mass., to handle a news and announcing position at WCOZ-FM Boston. She will be succeeded by music director Don Cohen, who has been with the station for four years, the past three as music director.

Paul Richardson is named p.d. of WWDE-AM-FM Hampton, Va. He will continue his 10 a.m. to 2 p.m. show... Staci Rivers now handles the 2 to 6 a.m. slot on WDEE-AM. He comes from KVEG-AM Las Vegas... Ken Justiss, operations manager at TM Productions, has been promoted to vice president.

KSEM-AM Moses Lake, Wash. has a new on-air lineup: Marvin Mitchell, morning drive; Dennis Lloyd, midday; Daniel John, afternoon drive; and Karen McKenzie, nights. All but Lloyd are new to the station.

(Continued on page 39)

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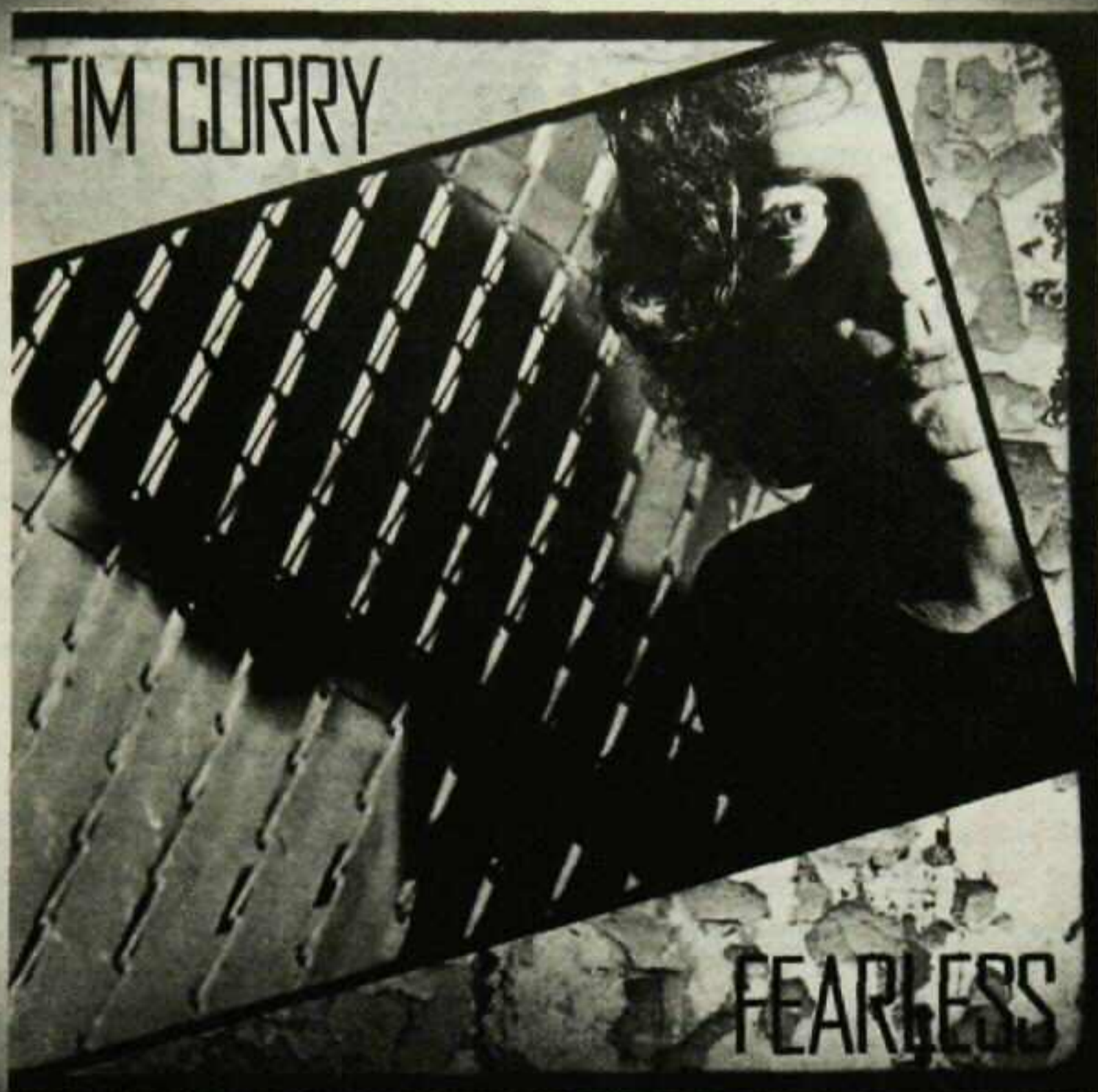


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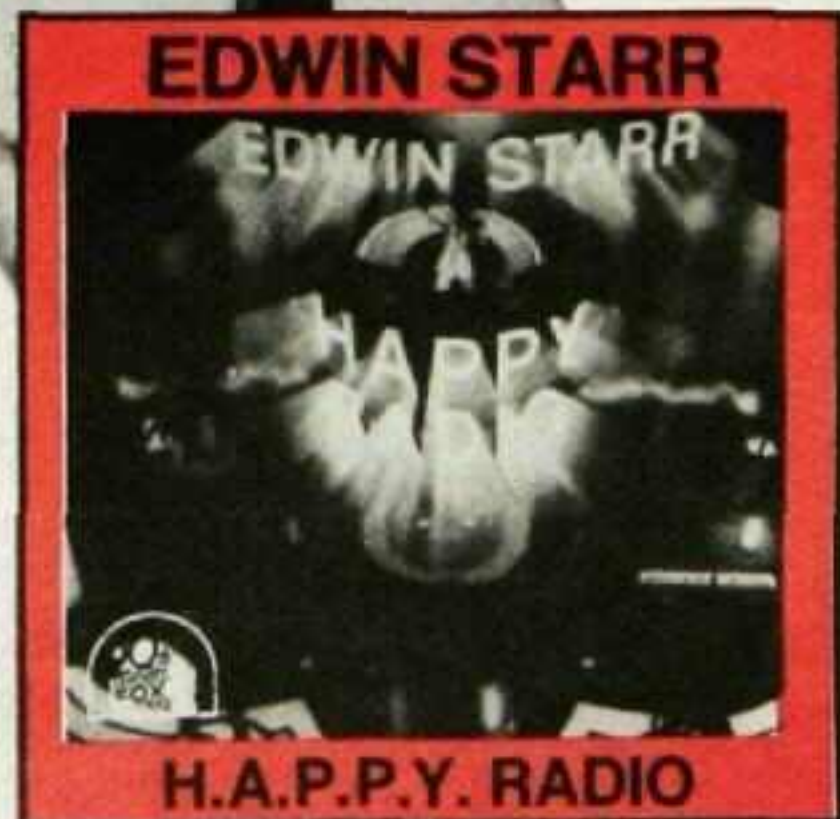
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20 NEW CLUBS, 10 MORE PLANNED

Wood Wilkings 'Explodes'

By KIP KIRBY

NASHVILLE—In less than a year, the discotheque firm of Wood Wilkings Ltd. has exploded into the U.S. market with 20 new clubs to its credit and another 10 scheduled to open within the next few months.

The company was formed to design and build discotheques and clubs for hotels and chains. However, in the short time that the firm has been in operation, its scope has greatly expanded.

"When we began last August," says British-born Michael Wilkings, "my partner, Simon Wood, started out on his living room table in his house in Toronto, and I started on my living room table in my New York apartment."

Since then, the company has grown from two to 24 employees, and includes a full range of services, including blueprints and interior drawings and designs, development of the individual club concept and theme, construction from demolition to finished project, sound and lighting equipment geared to high-quality specifications and a full program of music servicing and general consultancy once the club has opened.

Wilkings feels that it is this wide scope of in-house services offered by his firm that accounts for its rapid success in the discotheque field. "We involve ourselves in all aspects of profits projections, investment estimates, revenue expectations and a full-service music program."

This program consists of recruiting and training disk jockeys for each club, total planning and supplying of records, and a follow-through thrust containing marketing and merchandising studies, systems and cost analyses, and food and beverage consultation.

Wood Wilkings Ltd.'s biggest client to date has been the Ramada Inn chain, although recently the company has begun working with both the Hilton and Sheraton corporations on the installation of restaurants and discos.

In July, the firm launched its newest venture, Adagio, in Nashville's Hyatt Regency Hotel. Wood Wilkings Ltd. owns the name and concept design for Adagio and plans to franchise the clubs throughout the country.

"We designed the club to replace the Hyatt's outdated Blue Max

Room which had lost most of its clientele," notes Wilkings. "When we analyzed this particular market, we found there were no discotheques aimed specifically at the affluent, better educated 25-40 age group in Nashville."

The existing facility was totally stripped and renovated at a cost of approximately \$250,000, with the installation of a sound and lighting system valued at \$50,000.

The sound system is tri-amped, using three BGW amplifiers, two AudioArts electronic crossovers, and a one-third octave parametric frequency equalizer, also by AudioArts. The six loudspeakers consist of JBL components installed in custom cabinets designed by Wood Wilkings' technical director, each with an individual three-way system for a total of 18 separate loudspeakers.

The system has been constructed to allow for a calculated 16-decibel drop in volume from the center of the dance floor out to the deejay booth.

The open-sided booth features Technics SL1500 Mark II turntables with an AudioArts mixer, an auto-reversing Pioneer reel-to-reel tape recorder, and a synchronized Lite-lab control board to oversee the independent functions of the lighting system.

Of the 3,000 square foot total space in Adagio, 350 square feet have been allotted for the dance floor, which is expandable in size through removal of tables and chairs along its edges. The dance floor itself, located on the lowest level of the club, features tiny Tivoli-style chaser lights recessed spoke fashion into the hardwood surface, a floor-to-ceiling mirrored wall for optical expansion, and a complete synchro-meshed lighting system overhead with spinners, oscillators, rainbow strobes, chasers and beacons.

In the center of the dance floor, suspended from the ceiling, is an acrylic sculpture that reflects the various multi-hued lights and provides an "edged" lighting effect onto the dancers.

"We insure that every discotheque we open is totally different from any of our others," emphasizes Wilkings. "We also gear our record servicing program to the particular market in which each club is located, adding records on a request basis in addition to our regular pool."

LARGEST CLUB GOES ROCK

One Up, One Down On Jersey Circuit

By MAURIE ORODENKER

PENNSAUKEN, N.J.—The South Jersey disco scene in this Greater Philadelphia area lost one club but gained another this week. Carl Botzenhardt, who had ambitious plans to reopen the Ivystone Inn here as a mammoth disco—turning the ballroom of the large Inn into what would have been the biggest disco dance floor in the area—decided instead to convert the facility into a rock music club.

On the gain side is the elaborate El Marko Night Club in the Executive Motor Lodge at nearby Mount Laurel, N.J. After two policy changes as a nitery, El Marko is the area's newest disco.

When El Marko opened last April, with a line of girls to heighten the nightclub setting, it planned to fill the after dark gap left when the Latin Casino in neighboring Cherry Hill converted to a giant disco now known as Emerald City. After two floorshow format changes, it was decided that disco—so popular in these parts—made more sense.

Although a latecomer to the disco scene here, El Marko aims to gain ground with a most unusual admission policy. There's no admission charge, not even on Friday or Saturday night. Wednesday night is ladies night when women get their first drink for free.

Instead of the chrome and neon that characterize most of the discos, El Marko kept its supper club decor of shocking, royal red velvet studded with bronze statues, chandeliers, a mirrored wall, with furnishings in black and gold. Now that it is no longer a nightclub, the lights have been dimmed. New overhead lighting has a spotlight washing over the crowd.

The small dance floor in front of the stage is raised so that dancers can spill over onto the stage itself. Additional speakers amplify the existing sound system.

Aiming for a crowd older than the typical South Jersey disco, a lot of touch music is played. Since opened last week, the crowd has been in the 25-40 age bracket. Tables for two and four ring the dance floor with private booth seating on a raised tier behind.

Botzenhardt, who has until recently operated Penalty Box rock clubs in this area and in Wildwood, N.J., summer seashore resort, decided to stick with it and converted the 100-room Inn's ballroom into a gigantic, 3,000 person capacity Penalty Box. The ballroom features giant-sized stage and dance floor accommodations ringed by 21 bars, along with state-of-the-art lights and

(Continued on page 35)



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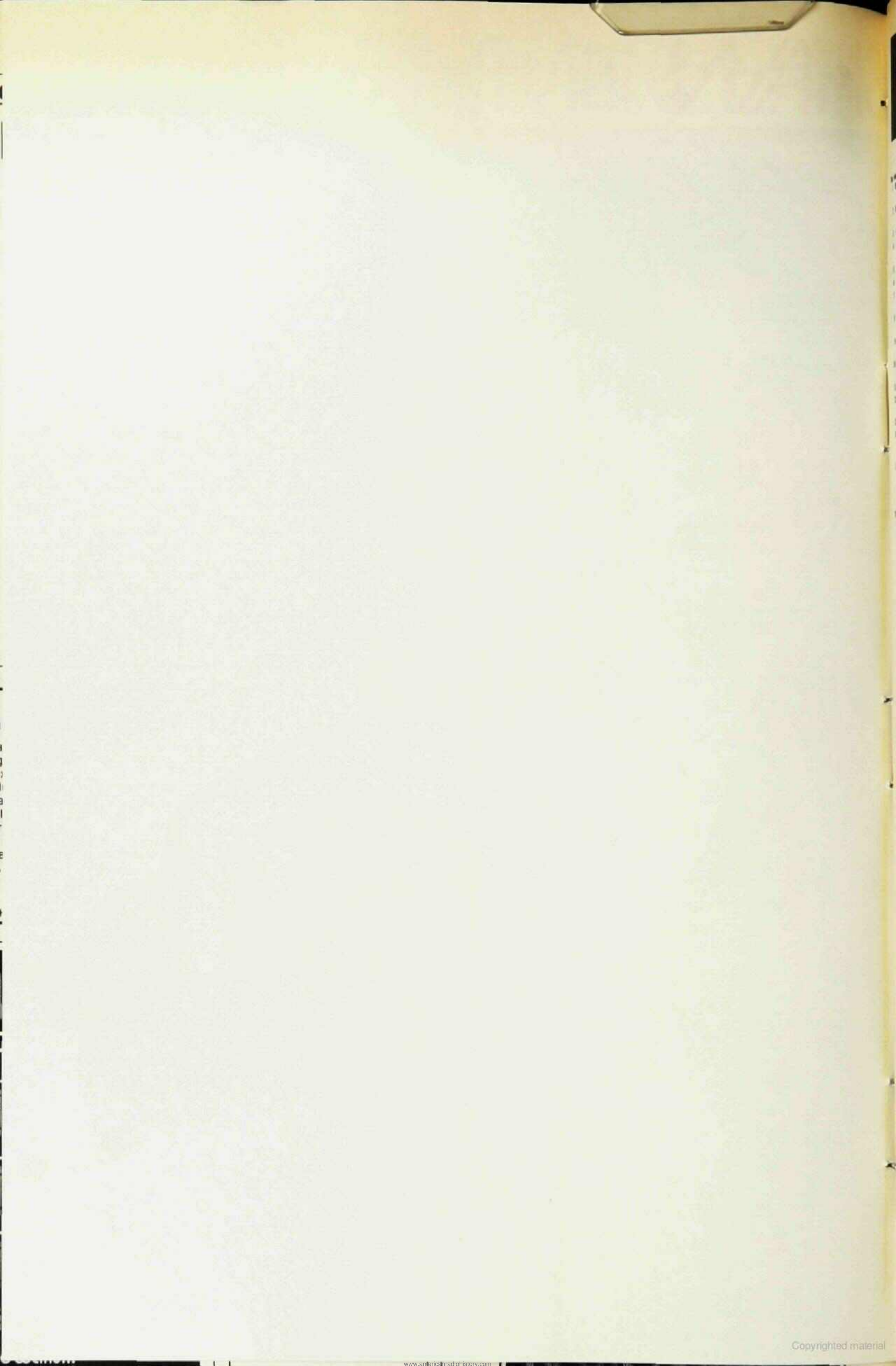


GHAN

MUSIC IS A
FEAST...
SO SIT AT
MY TABLE
AND...

TAKE A BITE





Classical

HEAVY GOING L.A. Philharmonic To Tape, Tour Under Maestro Giulini

By JIM HOLLANDER

LOS ANGELES—The Los Angeles Philharmonic Orchestra tentatively has lined up nearly a dozen recording sessions for the 1979-80 season.

A series of tapings under the direction of guest conductors also is planned and will be handled by London Records.

A spokeswoman for the orchestra cautions that the present recording dates are on the rehearsal schedule but at this time are "still tentative."

The recording schedule for Giulini-conducted works is as follows:

• Nov. 14: Chopin "Piano Concerto No. 2" and Chopin "Andante Spianato & Grande Polonaese." Guest soloist for both works is Polish pianist Krystian Zimerman.

• Nov. 15: Ravel "Rhapsodie Espagnole" and Ravel "Ma Mere l'Oye" ("Mother Goose").

• Nov. 16: Debussy "La Mer."

• Nov. 20-21: Beethoven "Symphony No. 6" ("Pastoral").

The Giulini sessions will all be recorded at the Shrine Auditorium in Los Angeles.

• Aug. 13 and 15: Chabrier "España," Rimsky-Korsakoff "Capriccio Espagnol" and Falla "Three-Cornered Hat, Suites 1 And 2." Spanish conductor Jesus Lopez-Cobos will conduct the sessions.

• Aug. 20: Tchaikovsky "Piano Concerto No. 1." Charles Dutoit, di-

rector of the Montreal Symphony Orchestra will conduct and the soloist is Korean pianist Myung-Whun Chung.

• Aug. 22: Tchaikovsky "Rococo Variations." Dutoit will conduct and the soloist is cellist Myung-Wha Chung, sister of the pianist on the previous session.

These works will be recorded at Royce Hall on the Univ. of California, Los Angeles campus.

The orchestra, which makes its summer home at the Hollywood

Bowl, opened its season July 4 and will be at the Bowl through Sept. 15. In November it will tour with Giulini across the nation with concerts scheduled in Washington, D.C., Boston, New York, Cleveland, Iowa City, Chicago, Austin, Houston and San Antonio.

In May, 1980, Giulini will take the symphony to Europe with dates tentatively scheduled for London, Vienna, Zurich, Frankfurt, Bonn, Milan, Florence, Madrid, Barcelona and several secondary areas.



Billboard photo by MMG

Classical Touch: Vox/Turnabout's Mozart promotional T-shirts are displayed, from left, by Lew Garrett, marketing coordinator of Stark Records and Tapes, Tom DiVita, vice president of sales for Moss Music, and Joe Bressi, vice president of purchasing and marketing for Stark.

Stark Joins In Mozart Exploitation

NEW YORK—The Moss Music Group's renditions of "The Magic Of Mozart" will receive a promotional assist from Stark Records and Tapes in North Canton, Ohio.

Lew Garrett, Stark's classical marketing coordinator, who has developed classical clubs in 85 stores over the past three years, is planning a summer mailing to 30,000 club members. It will include a discography insert from the Moss Music Group's sampler, "The Magic Of Mozart," containing 12 Mozart selections from the Vox/Turnabout, Candide catalogs.

Sample LPs for in-store play, T-shirts reflecting the album's cover art, and point-of-sale streamers and posters will reinforce both the club

promotion and a parallel merchandising effort for "The Magic Of Mozart" on cassette.

The sampler and inserted discography have been at the heart of MMG's intensive campaign to acquaint major markets with the 80-plus Mozart recordings in the catalog. Radio stations and dealers such as Sam Goody, Record & Tape Limited and the Harvard Coop have collaborated in Philadelphia, Washington, D.C., and Boston in offering the sampler to listeners calling in during promotional spots.

And what's good enough for Mozart is good enough for Beethoven, for Moss Music is planning a Beethoven sequel for the fall.

IRV LICHMAN

Name Opera/Theatre Grants Panel

WASHINGTON—A 13-member advisory panel from the private sector was named for the new Opera-Musical Theatre Program on grants, completing the advisory body that also includes policy panelists announced earlier to address overall issues.

The grants panel, announced by Livingston Biddle Jr., chairman of the National Endowment for the Arts, will make recommendations on which decisions are reached in the review system for each program. "Peer review is the most important element in the Endowment's operation," he emphasized.

One of the 14 program areas of the National Endowment, the opera-musical theatre project was termed by director Jim Ireland as "very exciting. The collaboration and exchange between the two fields will be mutually enhancing."

The program will fund both the traditional and innovative, aimed at stimulating and raising artistic

standards, strengthening the organizations' administrative and financial stability, and encouraging sustained employment for American artists.

Named to the grants advisory panel are H. Wesley Balk, artistic director, Minnesota Opera; Adelaide Bishop, Boston Univ. opera department director; Michael Bronson, Metropolitan Opera business director; Hazel Bryant, Richard Allen Center for Culture and Art founder; Nash Cox, Kentucky Arts Commission executive director.

Also: Robert Herman, Greater Miami Opera Assn. general manager; Robert Holton, vice president Lyra Management division, Belwin-Mills Publishing; arranger/conductor/composer John Kander (Tony award for "Cabaret"); Mike Malone, Karamu Performing Arts Theatre director; composer/lyricist/conductor Thea Musgrave; composer Conrad Susa and Anthony Turney, Southern Arts Federation executive director.

BILLBOARD TOP 50 Billboard SPECIAL SURVEY For Week Ending 7/28/79

Adult Contemporary

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

Table with columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee). Lists 50 songs including 'Morning Dance', 'Lead Me On', 'Mama Can't Buy You Love', etc.

JULY 28, 1979, BILLBOARD

Utah Symphony Opens In \$8.7 Million Venue

LOS ANGELES—The Utah Symphony will inaugurate its 40th season, Sept. 14 and 15 in its new \$8.7 million Utah Symphony Hall, part of an \$18 million Bicentennial Arts Center Complex.

The inaugural concerts will be conducted by Stanislaw Skrowaczewski, former music director of the Minnesota Orchestra. His program will consist of Brahms' "Symphony No. 4 in E Minor" and Bartok's "Concerto for Orchestra."

The Arts Center Complex also houses the Art Center and the Capitol Theatre, renovated last year to house Ballet West, two modern dance companies and the Utah Opera Company.

The Symphony Hall, designed by the firm of Fowler, Ferguson, Kingston and Ruben, is the first place the Utah Symphony has had of its own. Formerly, it played its Salt Lake City concerts in the Mormon Tabernacle. Although under the direction of Maurice Abravanel, such guest conductors as Roger Wagner, Henri Lazarof and James DePreist will work with the symphony over the course of the coming season.

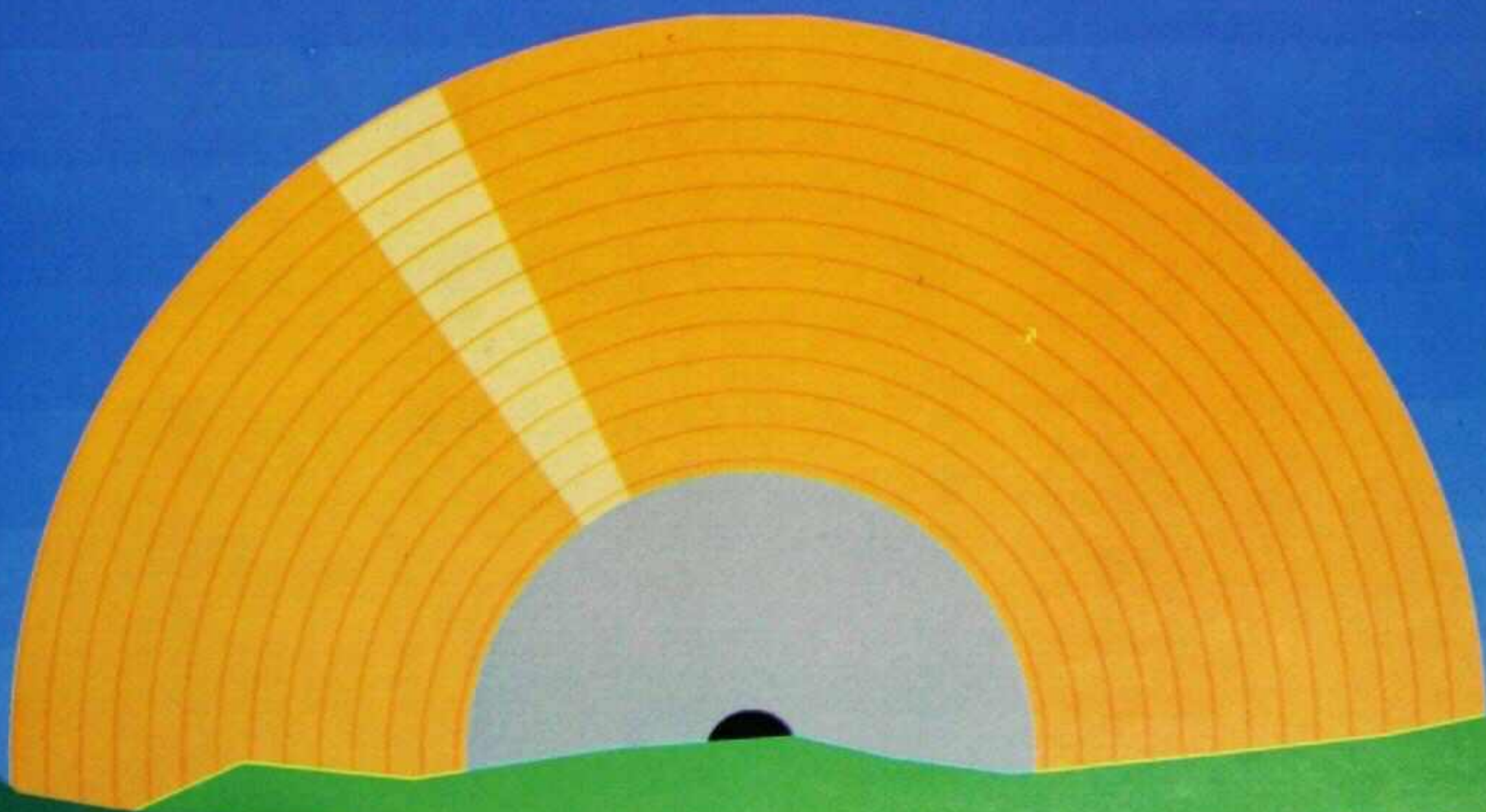
Feliciano Switch

LOS ANGELES—Singer/guitarist Jose Feliciano will be a special guest artist with the Sacramento Symphony at its third annual Murieta Music Festival. Held at the Rancho Murieta Country Club Sept. 22 and 23. Feliciano will be appearing with the Symphony for two concerts.

In addition, a sound tent will be set up where children can learn to play various symphony instruments guided by professional musicians.

A BILLBOARD SPOTLIGHT

RELIGIOUS MUSIC



A NEW ALTERNATIVE FOR GOSPEL MUSIC



RELIGIOUS MUSIC

A Joyful Noise Rises to New Heights

By GERRY WOOD

The joyful noise is like a coat of many colors. And it can be the most meaningful on the good Lord's earth.

Here's the good news about the good news music: it's growing in popularity and gaining legions of converts. As the diversity of the music widens, the demographic base broadens.

Here's the bad news about the good news music—it's hard to put a handle on it. This patchwork musical coat of countless colors—sewn together by golden strands of melody intertwined with lofty lyrics of love and wisdom—contains enough varied elements to cause occasional confusion.

Let's see, there's black gospel, no, let's make that soul gospel, or inspirational? There's southern quartet gospel... maybe we should make that traditional gospel. There's contemporary christian... should we make the Jesus rock? Maybe it's Jesus rock, or maybe Jesus rock is part of contemporary christian.

You can gather together 10 different religious music experts and get 11 different answers when you ask for categories.

A multiple choice question: Is Andrae Crouch a contemporary christian artist? Soul? Inspirational? R&b? None of the above?

I have an idea—Andrae Crouch is all of the above.

The problems with internal definitions are exemplified by the occasional lack of communication between various elements of this music form. Keith Green might converse more easily with some rock'n'roll executive than some gospel music people. The Florida Boys are closer to the Oak Ridge Boys than the Rev. James Cleveland. But, of course, the Oaks used to be gospel, didn't they?

The situation is reflected in the various religious music charts. Even Billboard's own gospel LP chart is negligent of several forms of religious music, claim many experts in the religious music community.

Other publications print charts that would send wordsmiths up the wall—such as a "spiritual" chart closely nudging an "inspirational" chart. What's spiritual? What's inspirational? Isn't all religious music spiritual? Doesn't all religious music have soul?

Yes, the sound of religious music can mean big money. It sounds almost sacrilegious to say it as though there's some 11th commandment against it. Financial rewards were long in coming and not the primary thrust behind the dreams, desires and manifestations of most of those who inhabit this complex and colorful music world.

What we have then is the earth's oldest music form growing—in the year 1979 of our Lord—to new heights, responding to new challenges.

But the problems are minor when compared to the potentialities. Radio, television, retail, both secular and christian bookstore outlets, publishers (print and performance), recording companies, religious and predominantly secular, booking agents, and other sectors all herald a bullish future.

Once sold off the backs of buses (as is seldom the case nowadays) and concert halls (more often the case nowadays), religious music has exploded into an internationally marketed commodity, becoming a meaningful addition to the secular selling syndrome. It often outsells more highly touted product in the genres of pop, country, soul and jazz.

Somehow, religious music has always been around to counterbalance the fads of pop music, give relevance to the bedrock forms of music such as classical, and challenge future styles of music, whether it's electronic or disco.

The explosion of religious music has to be dealt with on a creative level, too. The artists—whether it's a rock freak turned Jesus lover like Barry McGuire or the famed Rev. Franklin—join with innovative producers in superb studios such as the new Benson facility in Nashville, and the sound comes alive.

Want statistics? Andrae Crouch has sold more than a million albums. The "Hallelujah" LP, with Bill Gaither and others, went gold. That's RIAA gold for an album that never came on a lot of charts, including Billboard's. The Gaithers have recorded 22 LPs and sold more than three million albums on their own.

The following articles will give an indication of where religious music has been, is, and will be. It's a world so diverse, so ever changing, yet so constant, that it becomes one of the most fascinating forms of music in existence.

One cohesive force has been the Gospel Music Assn., headed by an impressive board of experts and executives in religious mu-

sic and Don Butler, who has seen both sides of the gospel music business—as a performer and as executive director of the GMA.

Celebrating its 15th year of service to the industry, the GMA is gospel's equivalent to the Country Music Assn., the organization that has done so much to boost the stature of country music worldwide.

One of the prime GMA thrusts is for the Gospel Music Hall of Fame, a building to be constructed along Nashville's famed Music Row, housing exhibits and tributes revolving around the universe of gospel music. From its Gospel Music Week, highlighted by the prestigious Dove Awards, to Congressional Breakfasts in Washington, the GMA has become an extremely active trade association.

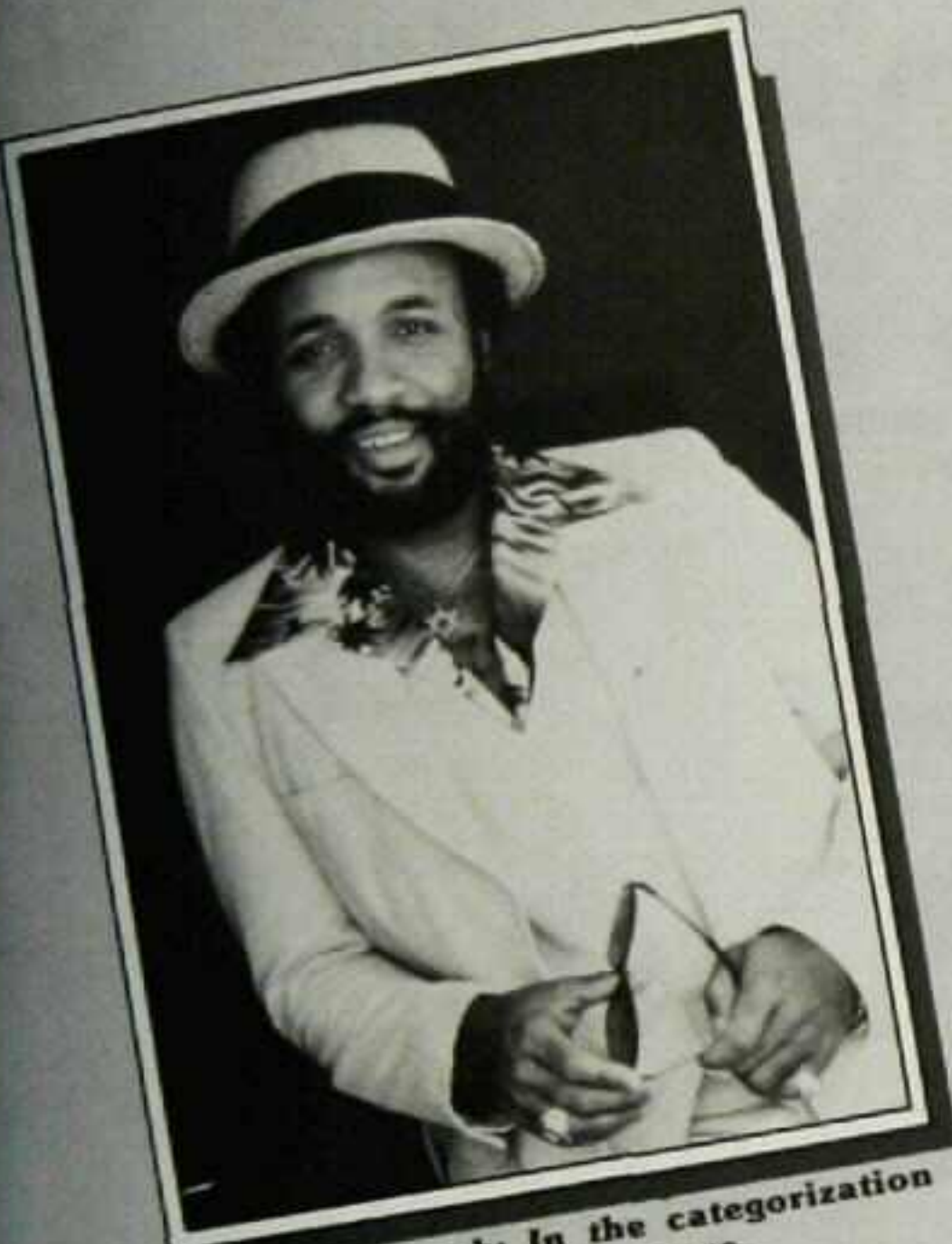
Before entering the specific realms of religious music, let's get a feel of what's happening in three of its prime areas—Nashville, Waco and California.

In Nashville, there's Nashboro Records. Nashboro (along with Savoy Records based in New Jersey) is one of the two labels that dominates black gospel. Besides boasting impressive present rosters, both can point back to 30 years of gospel predominance.

A key independent label, Nashboro is directed by Bud Howell

(Continued on page R-18)

Gerry Wood is Billboard's Nashville Bureau Chief and Religious Music Editor



Andrae Crouch: In the categorization process, he's all of the above.

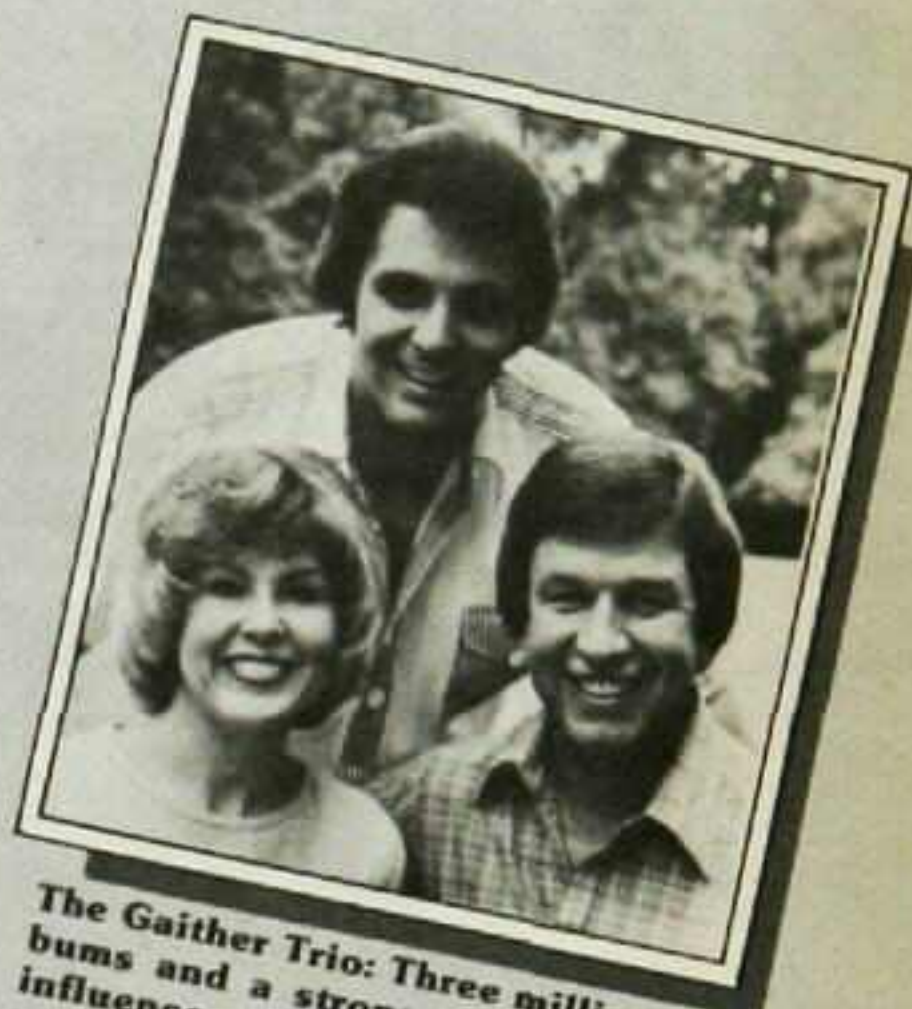
Barry McGuire: Born again after "Eve of Destruction."



The Rev. Carey Landry: Bringing the Catholic greeting of "Hi God."



Dallas Holm: A contemporary sound that draws all ages.



The Gaither Trio: Three million albums and a strong contemporary influence.



Amy Grant: Light Jesus rock with a heavy message.



Shirley Caesar (left) strives to reach both traditional and contemporary audiences. Traditional gospel remains a solid foundation with artists such as the Institutional Radio Choir (center) and Wally Fowler.

JULY 28, 1979, BILLBOARD

A Billboard Spotlight

R-3

RELIGIOUS MUSIC

Setting the Good Word to Modern Music

By PAUL BAKER

No form of religious music has enjoyed the tremendous growth that contemporary christian music has. "It's almost inconceivable," comments Robert Benson, Jr. of Greentree Records. "Only about 15 years ago, the words 'contemporary' and 'religious' didn't go together well."

Until the 1960s, religious music consisted of a few easily identifiable styles—basically organ and piano accompanying an operatic style singer, or the bouncing bass and high-pitched tenor of the southern gospel quartets. An occasional song about the "man upstairs" would cross the pop charts—Elvis even scored big with "Peace in the Valley" and "Crying in the Chapel"—but the born-again lyrics of evangelistic music didn't really start to proliferate until the late 1960s.

By then, arranger and composer Ralph Carmichael had succeeded in startling the church world when he dared to incorporate a modern beat into his arrangements of hymns. "I couldn't figure it out," he recalls. "We had music that could be played on keyboards that fit into modern tempo slots, but the minute you put the guitar and drums with it, and got it to where it was the sound the populace was listening to, then the church took exception to it. They would listen to it as long as it wasn't church music, but then

they would come to church on Sunday and it had to be just the keyboards again."

Carmichael then wrote the score to a Billy Graham film, "The Restless Ones." The soundtrack music, conservative by today's standards, was a bold step for religious music in 1965, and a crack in the dike of traditionalism developed.

At about the same time, the church folk musical phenomenon began. Out of the protestant, evangelical churches came "Good News," "Tell It Like It Is," and ultimately a score of other choir-oriented musicals. In the Catholic churches, the folk mass was introduced by Ray Repp, via his "Mass for Young Americans." Within only a few years, more than one-third of the nation's Catholic churches were reported to be using folk masses to some degree. The pop music styles which infiltrated the church would slowly gain a stronger hold, even though today there are still traditional factions in various churches and denominations who put up a battle against the "new" contemporary christian music.

Meanwhile, Jesus music came out of the rock world. There were the numerous charted Jesus songs of the late '60s and early '70s, but only a minute number were more than songs written to exploit the Jesus fad. As Dan Hickling of Word Records explains, "They were songs which mentioned Jesus, but they weren't 'Jesus

music' as christians know it. There was little or no spiritual motivation in the writing and the recording of them."

True "Jesus music" was introduced by Larry Norman, the first artist to successfully infiltrate rock music with a heartfelt, blatant christian message. Norman was part of a San Jose-based group, People, whose 1968 recording of "I Love You (But the Words Won't Come)" reached No. 14 on the Billboard charts. Norman wasn't happy with the secular rock music he was doing, so he channeled his creative energy into what would prove to be landmark albums of Jesus rock music: "Upon This Rock" on Capitol and "Street Level" and "Bootleg" on his own One Way label.

In Costa Mesa, Calif., thousands of bluejeaned youths were experiencing the spiritual renewal which would later be tagged "the Jesus movement." Out of Calvary Chapel's tent services began to emanate a new form of worship music, simple and easy to learn: the praise/scripture songs.

(Continued on page R-12)

Paul Baker is the author of the book "Why Should the Devil Have All the Good Music?" a history of Jesus music, published by Word Books. He is also the host of the syndicated radio show, "A Joyful Noise," which has been on for 9 years.



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Rebo Rambo—the modern sound of southern gospel.



Joel Chernoff (left) and Rick Coghill of the group Lamb, proponents of the Messianic Jewish movement.



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Thanks for the fellowship and for lifting your voices as one in Praise to Our Lord over the years. We're looking forward to seeing most of you at the Music Seminar again this year, July 29 - August 4.

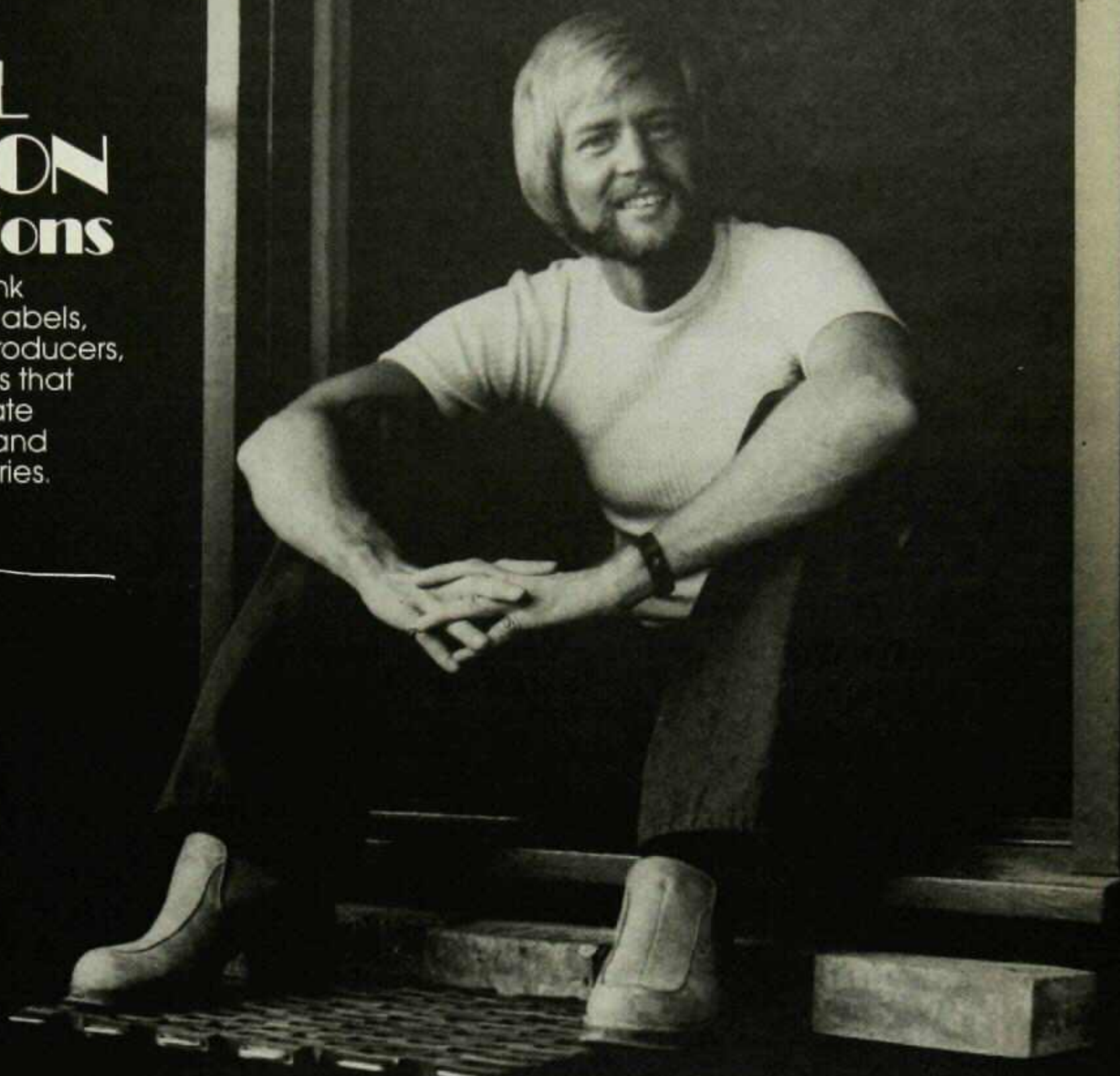
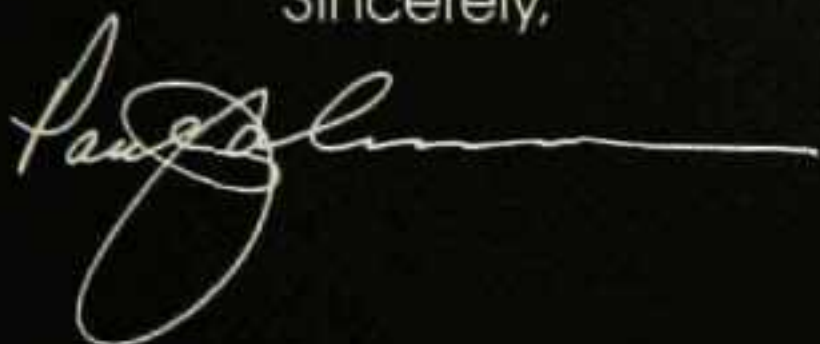
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Contact Christian Artists, P.O. Box 1984, Thousand Oaks, California 91360 / (805) 497-9444, for a free brochure on this year's Seminar and for information on next year's Seminar. July 27 - Aug. 4, 1982.

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But, oh, how few believe it! Who will listen? To whom will God reveal His saving power?

2 In God's eyes He was like a tender green shoot, sprouting from a root in dry and sterile ground. But in our eyes there was no attractiveness at all, nothing to make us want Him.

3 We despised Him and rejected Him — a man of sorrows, acquainted with bitterest grief. We turned our backs on Him and looked the other way when He went by. He was despised and we didn't care.

4 Yet it was *our* grief He bore, *our* sorrows that weighted Him down. And we thought His troubles were a punishment from God, for His own sins!

5 But He was wounded and bruised for *our* sins. He was chastised that we might have peace; He was lashed — and we were healed!

6 We are the ones who strayed away like sheep! We, who left God's paths to follow our own. Yet God laid on *Him* the guilt and sins of every one of us!

7 He was oppressed and He was afflicted, yet He never said a word. He was brought as a lamb to the slaughter; and as a sheep before her shearers is dumb, so He stood silent before the ones condemning Him.

8 From prison and trial they led Him away to His death. But who among the people of that day realized it was their sins that He was dying for — that he was suffering their punishment?

9 He was buried like a criminal in a rich man's grave; but He had done no wrong, and had never spoken an evil word.

10 Yet it was the Lord's good plan to bruise Him and fill Him with grief. But when His soul has been made an offering for sin, then He shall have a multitude of children, many heirs. He shall live again and God's program shall prosper in His hands.

11 And when He sees all that is accomplished by the anguish of His soul, He shall be satisfied; and because of what He has experienced, My righteous servant shall make many to be counted righteous before God, for He shall bear all their sins.

12 Therefore I will give Him the honors of one who is mighty and great, because He has poured out His soul unto death. He was counted as a sinner, and He bore the sins of many, and He pled with God for sinners.

— Prophet Isaiah, 700 B.C.
(Isaiah, Chapter 53)

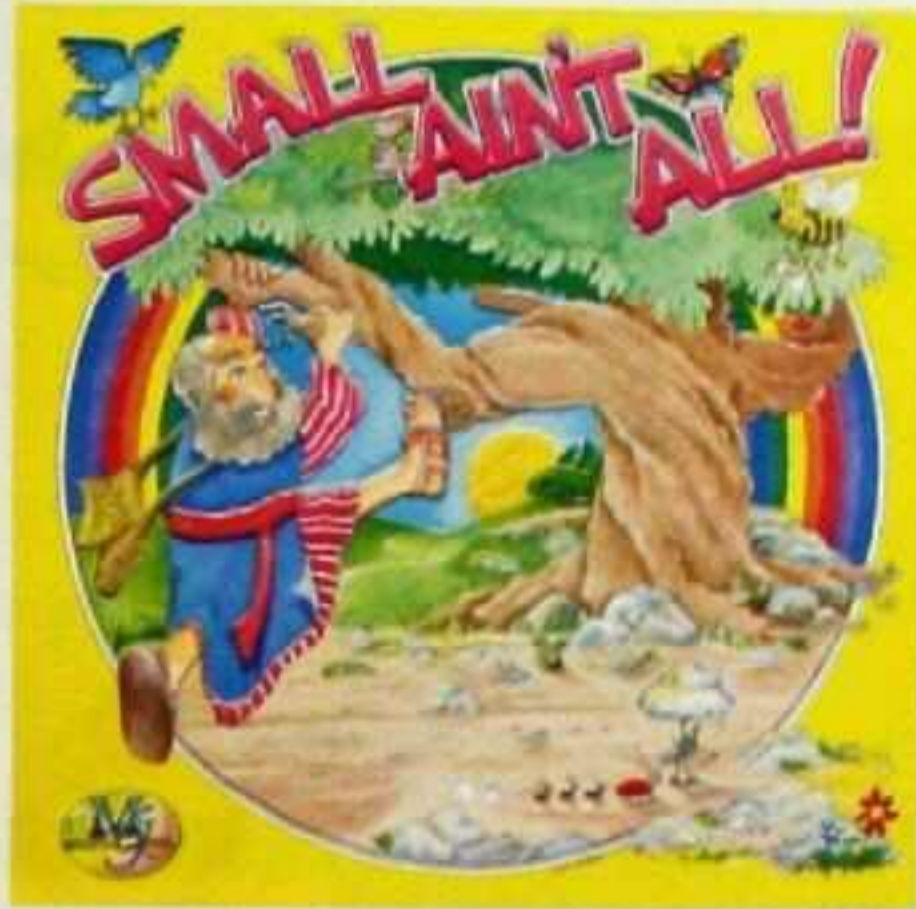
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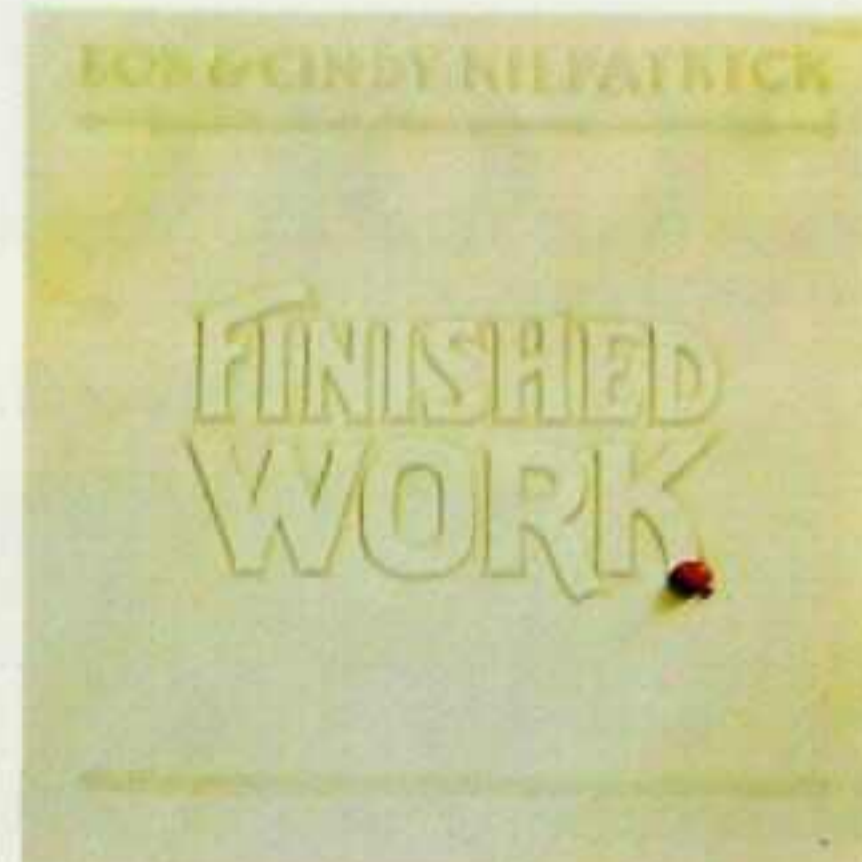
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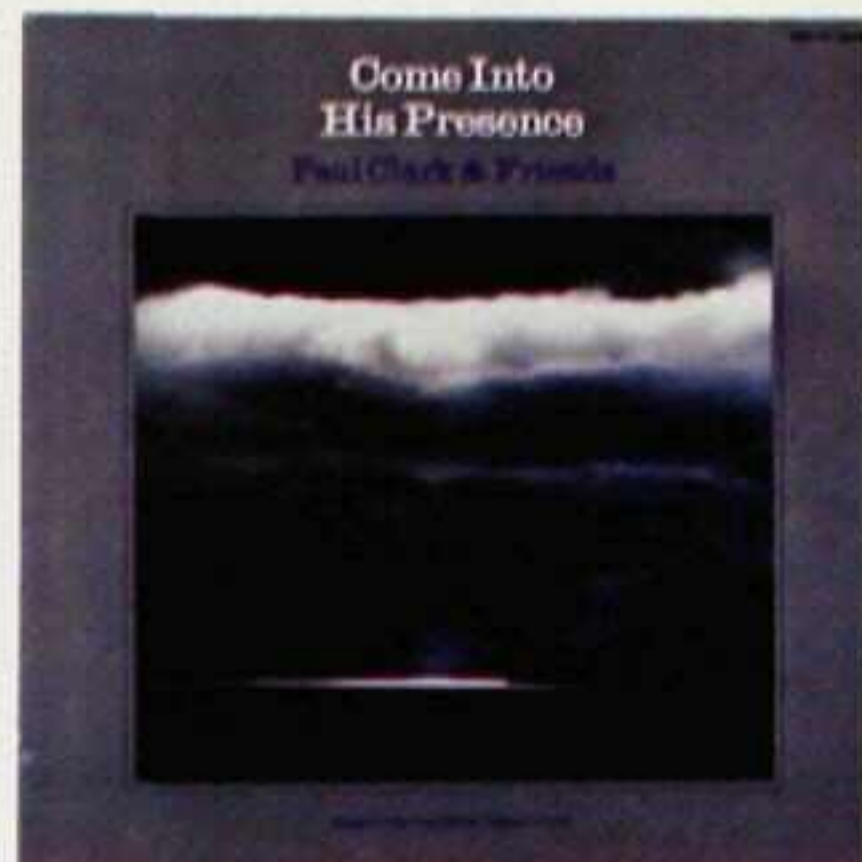
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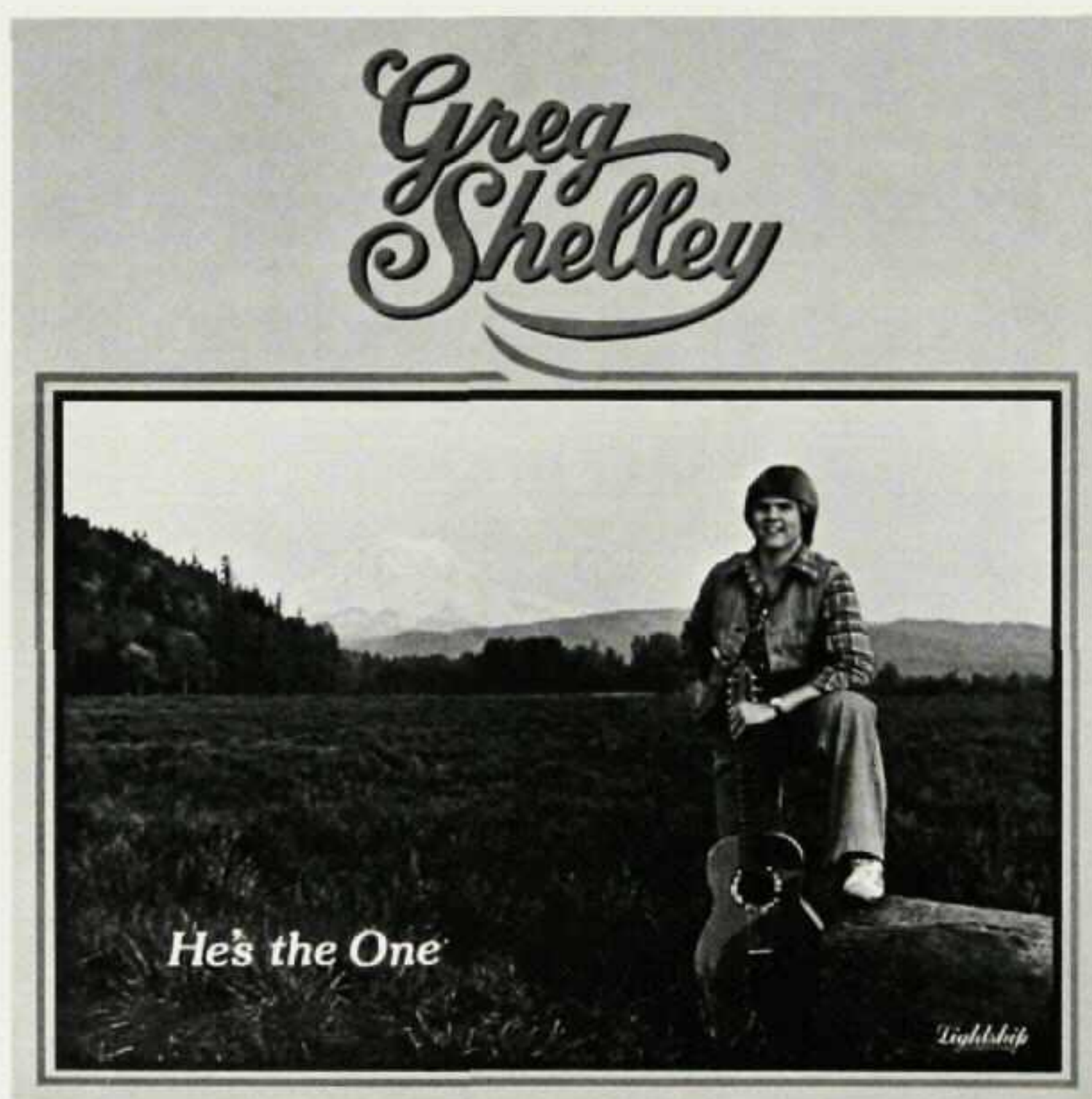
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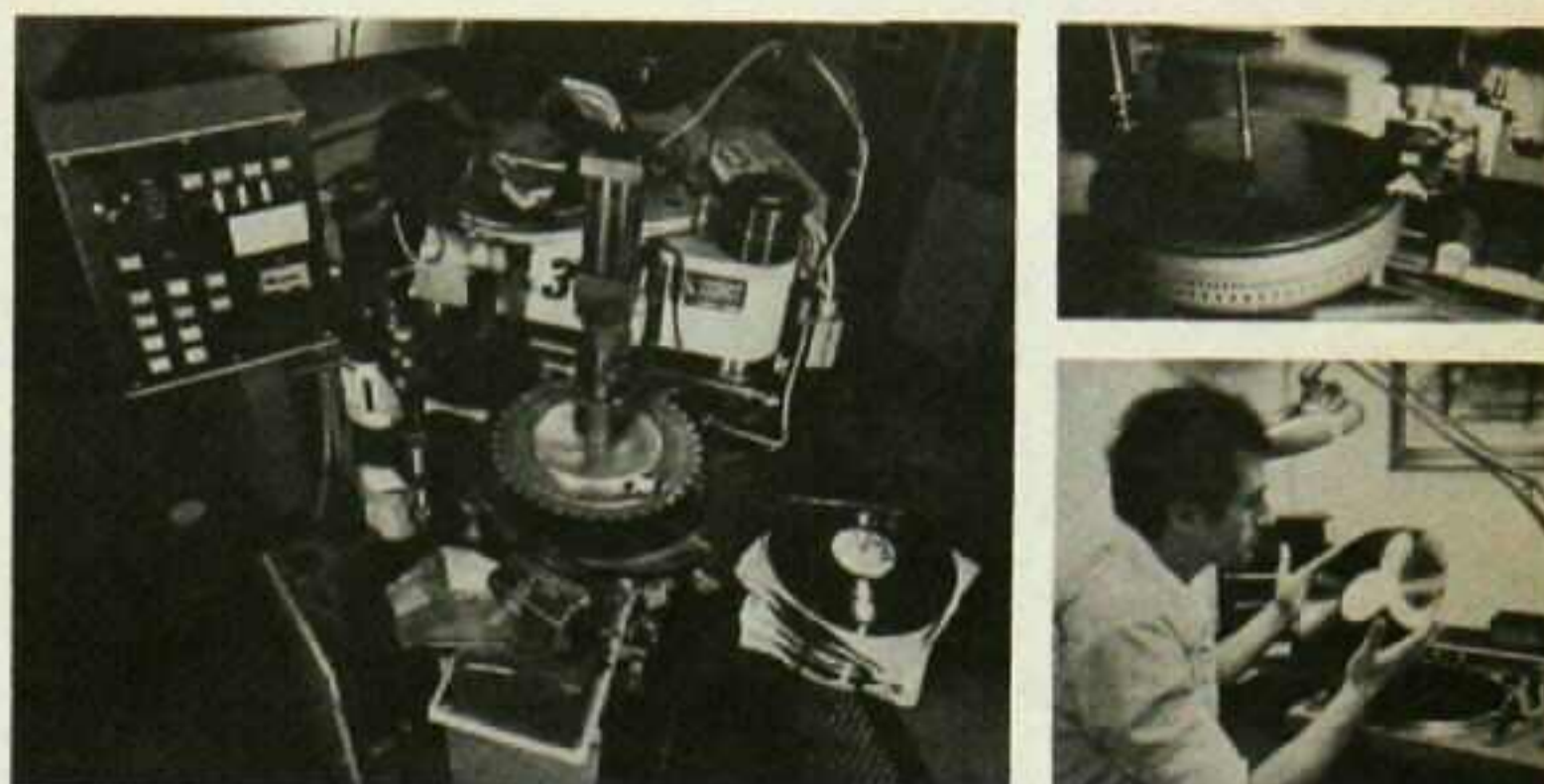


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RELIGIOUS MUSIC

Black Gospel Blends Social Change & Ethnic Roots

By PEARL WILLIAMS-JONES

It is not unusual for any art form to be in an advance stage of development before the historians and other authorities in the field begin the job of defining terms and developing categories for the various styles of the art form. This is especially true of black gospel music because it is a relatively new music whose roots reach into the distant past of the black American experience.

As a new art form gospel music reflects the rapidly changing social conditions of contemporary urban black America through its shifting stylistic changes. At the same time, as careful listening to gospel music will reveal, there are the unchanging elements of the African heritage in the exciting rhythms, dazzling improvisation and subtle variations in the basic call and response patterns.

Even at the present rapid expanse and growth of the gospel art form there are few who have taken in hand the formidable task of bringing into existence vital information which will contribute to an understanding of the gospel idiom. The generic term "gospel" has been a catch-all for many different types of religious music—black and white. In addition, the labels such as "traditional," "contemporary," and "progressive" gospel music have further obscured the essence of the various gospel styles. Gospel enthusiast and author Tony Heilbut states that "The term 'gospel music' is vague and inadequate. In the nineteenth century 'gospel songs'

were what white evangelists sang. . . . Until the early sixties the record business referred to black religious music as 'spirituals' as distinguished from the white 'sacred'; today the euphemisms are 'soul' and 'country' gospel."

There is a distinct identity crisis as to what is meant by the term "gospel music" as it refers to contemporary performances and styles by black and white gospel artists. This is not a question of racial bias toward one music or the other but a vital explanation of the cultural distinction which inevitably characterizes the gospel music of blacks and whites. Those who would needlessly argue with this concept, from the lofty seat of idealism, must be reminded that the oneness of the gospel message need not obliterate distinctive cultural gifts of different peoples.

Thomas Dorsey, the acknowledged "father of gospel music," coined the term "gospel music" to designate the urban contemporary black religious music which he, and Charles Albert Tindley who had preceded and inspired him, had begun to compose in the late '20's. Their songs drew upon the revival and evangelical hymns of Watts, Wesley, Sankey, Moody and others, and were combined with the heritage of black spirituals, black music of the Holiness and Pentecostal denominations, and ultimately the

roots of all black music in the African tradition.

In trying to find precise meanings for the many forms of gospel music, one finds few articulate spokesmen who fully understand the genre and its various styles. The Reverend James Cleveland's reply to the problem of stylistic definition in black gospel music was that "People try to box me into a traditional category. I allow them to box me in wherever they want to, but I sing what I feel and what I want to sing, no matter how they label it. Nine times out of ten it's mislabeled anyway. I find most people aren't knowledgeable about what they talk about anyway. They'll call you contemporary when you're traditional. They'll call you radical when you're Republican. They can call me whatever they want to, but all of my music flows through me completely free."

When speaking of gospel artist Andrae Crouch, Cleveland says, "There is no musical form that Andrae Crouch doesn't embrace. He can be Dixieland, jazz, soulful; he can be extremely traditional, if he wants to be. Wherever his creativity leads him he goes there. He never allows himself to get boxed in. . . . Being one of the more

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Pearl Williams-Jones is associate professor of music at the Univ. of the District of Columbia and is a leader in the field of black American music education, research and performance.



Rev. James Cleveland



Walter Hawkins



Billy Preston



The Jackson Southernaires

Modern Music

Continued from page R-4

But rock music was very much a part of many of the California youths who attended Calvary's highly publicized services. The result was the formation of Maranatha! Music as an outreach of Calvary Chapel. Maranatha! published numerous of the light rock and folk rock songs written and introduced by worshippers at the Chapel. Maranatha's first album release was "The Everlastin' Living Jesus Music Festival," a title which appropriately captured the spirit of the Jesus movement of the early '70s.

Also notable of the groups to have a genesis at Calvary Chapel was the reborn group Love Song, who went on to have the top religious album of 1973, released on the Good News label.

Meanwhile, at Word Records in Texas, signs of contemporary christian music started showing up from areas other than California. The music of artists such as Randy Matthews proved to be a bit risky for the more conservative Word label, so the company formed Myrrh Records to carry the contemporary product. Billy Ray Hearn, who would several years later relocate in California to form the Sparrow record label, headed up the work at Myrrh. Both Maranatha and Myrrh would prove to be the main vehicles for the release of Jesus music albums in the mid-1970s, joined later by Sparrow, Greentree, and numerous independent labels.

Though the noise of the Jesus movement ultimately faded from the headlines, the contemporary christian music never ceased expanding. Giant festivals such as Ex'po '72 in Dallas and scores of the Jesus festivals from Pennsylvania to California highlighted contemporary music and introduced it to people of all ages.

The outlook further brightened in 1975, when the first contemporary christian radio stations began airing full-time schedules of contemporary music: KYMS in Santa Ana; KBHL in Lincoln; KFKZ in Greeley, Colo.; KDTX in Dallas; KFMK in Houston; and the stations of the Christian Broadcasting Network in the north-eastern United States were a few.

Generally, the proof of changed lives, and the genuineness and sincerity of the young musicians won through, and Jesus music didn't seem such a bad thing after all. Record companies and christian record purveyors began realizing the widening market there was for contemporary christian music, and with the press coverage of the "Born Again Movement" of the late '70s, a place for Jesus music was secured.

As some of the Jesus rock music began mellowing out, some of the traditional artists began recording and performing more slightly contemporary songs. Contemporary gospel overlapped the rock music, and it became harder and harder to classify groups and artists by one style.

But, it's worth a sporting try.

JESUS ROCK

The music is just about the same as any you would hear on a rock station. But the names of the groups often reveal their purpose, or at least their inspiration: The Resurrection Band, Hope

of Glory, Sweet Comfort Band; Messenger; Daybreak. Likewise, their lyrics deliver the special message of Jesus.

They are the christian rock bands, and the music they and their soloist counterparts perform mainline communication between christian performers and the world. The concert stage is the pulpit for many people who don't know even what a pulpit is. The record albums the Jesus music artists record are gospel messages—some blatant and bold, others with veiled references to spiritual matters.

"We record the progressive christian acts because they believe that they are just speaking the language that will relate to the people they're after," explains Wayne Donowho of Texas-based Star Song Records, which specializes in the more progressive forms of Jesus rock.

The rock music performed by christian artists ranges from the progressive style of Lamb & Lion Records' Memphis-based group, DeGarmo & Key, to light rock artists such as 18-year-old Amy Grant on Myrrh Records. Every imaginable form of christian rock music is available, including several disco albums. The music being released on the more than 50 contemporary labels ranges from jazz to country, from metal rock to lullabies.

CONTEMPORARY GOSPEL

Perhaps the most common style of contemporary christian music being recorded is the middle ground "contemporary gospel." The "gospel" in the tag seems to indicate its closer affiliation with the more traditional forms of christian music such as the southern gospel quartet or church music. It appears to bridge the gap between the younger and the older generations. Groups such as the Imperials, who began their career years ago as a southern gospel quartet, have modernized their sound enough to win the admiration of the contemporary set, but retain much of their southern gospel audience, too.

The Archers, Don Francisco, Reba Rambo and Dallas Holm & Praise are further examples of contemporary gospel artists who draw crowds of all ages to their concerts. Their albums usually feature a variety of music styles ranging from almost traditional to rock.

Another segment of contemporary gospel is filled with the large choral groups and big band aggregations such as Truth, Regeneration and the Continentals. The music ranges from a beautiful, MOR delivery to disco rock, proving that you can't always tell an artist by his cover. Groups such as Truth tour the country extensively a la Up with People or the Young Americans of the '60s.

PRaise/SCRIPTURE

Strongly evident in several of the record companies is an increasing amount of interest in praise/scripture music. This music is mainly made up of passages from the Bible set to music, or simple repetitive choruses which are easy to learn and sing along with. The music is more oriented toward the worship experience than entertainment.

Maranatha!, Birdwing and Scripture in Song are prominent praise/scripture labels.

CONTEMPORARY CATHOLIC MUSIC

Following Pope John Paul's visit to Poland in June, Time reported, "On Monday evening the Pope sat before the shrine listening to the incongruous sound of a Catholic folk-rock band that blasted out 'We Want God' and other religious songs. When the musical ended, John Paul confessed, 'I have a sweet tooth for song and music. This is my Polish sin. Now I must go; otherwise I will lose my image.'"

Since Vatican II, when the Mass was finally permitted to be celebrated in English, Catholics have been revamping their liturgical music, according to Jody Jones of North American Liturgy Resources Records in Phoenix. "Our music has a very modern sound, but it's liturgically applicable. You can use it in church. It has its roots in folk."

Most of the contemporary Catholic music has been of a folk nature, although there are indications that some of the music is now drifting more toward a rock sound.

"It's seldom written to convert anybody to anything," Jones adds. "It's a much softer philosophical approach. It's music that's written to be used for specific reasons. There's definitely a wish that when a composer composes his music, that the music will lend new meaning or shed light on a certain spiritual aspect."

The "charismatic" Catholics have adopted much of the current contemporary music out of the protestant, evangelical churches. Recent record releases such as John Michael Talbot's "The Lord's Supper," a communion celebration, are beginning to bridge the gap between protestant and Catholic recorded music. Also carrying extensive contemporary Catholic catalogs are F.E.L., Avant Garde and World Library Publications.

BLACK GOSPEL

Black gospel music is generally experiencing phenomenal growth among young people, according to Sonny Carter, former head of gospel at ABC, now at MCA Records. "More and more young people are experiencing contemporary black gospel," adds Carter, "and as they're growing up, the sounds seems to be growing up with them." Artists such as Nat Townsley, Jr., and the Mighty Clouds of Joy were among the top contemporary black gospel artists in the ABC camp. The Mighty Clouds of Joy have since moved to Epic. Savoy and Nashboro have a high concentration of black gospel product, but much of it is more traditional in nature. The Light label carries Walter Hawkins and Andrae Crouch & the Disciples. Birthright Records also features substantial contemporary product.

MESSIANIC JEWISH MUSIC

Meanwhile, the Jewish musicians are making a joyful noise, too. But the main contemporary product coming out is from the Messianic Jewish movement. Messianic Jews recognize Jesus as the messiah and savior. Joel Chernoff, one half of Messianic Jewish group Lamb, says, "We now find Jews who are wanting to find out and rediscover their own identity as believers in the messiah

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RELIGIOUS MUSIC

Southern Gospel Grows from Rural Roots

By DON CUSIC

When people talk about southern gospel music, they are referring to the gospel music that is akin to country music. It is by and large dominated by groups singing the traditional four-part harmonies and is in reality more national than southern, though it remains strongest in the South.

Southern gospel, like all forms of gospel music, came originally from the churches. Some members of a church would often get together outside the church to sing some of the songs they had learned and work on their harmonies. Later, they would perhaps branch out a bit, singing at other churches as well as at picnics, political rallies and other special gatherings. Often, the group members would be from the same family.

With the development of radio, these gospel groups had another outlet where they could perform. A number of groups had early morning radio shows that reached a number of listeners in an area. This led to an increased number of bookings in an area with the groups travelling and performing more. With enough dedication and persistence, an important goal could be reached—that of singing gospel music for their living.

The Vaughan singing school and the Stamps-Baxter school

both played important roles in the development of southern, or quartet gospel singing. Many individuals attended the Vaughan school, located in Lawrenceburg, Tennessee, or the Stamps-Baxter school, located in Dallas, Tex., to learn how to read music by the 'shaped note' style. It was called 'shaped note' because the notes had different shapes (e.g. triangles, squares, elliptical, etc.) for the different musical notes. These schools taught the basic four parts for harmonies as well as numerous songs.

Both of these firms were also large publishing houses that printed sheet music, books for churches, and gospel music collections in addition to acquiring and promoting new songs. Those that learned the singing style taught at these schools also learned a number of songs published by each company which they sang when they went back home to their local churches.

The first known successful southern gospel recording group was the Smith Sacred Singers, who sold a quarter of a million singles of "A Picture From Life's Other Side" during the 1920s. In fact, when Columbia representatives toured the southern rural areas during the '20s for country and folk music and musicians, they also recorded a number of gospel releases. During these initial forays into rural music, gospel music accounted for about 25%

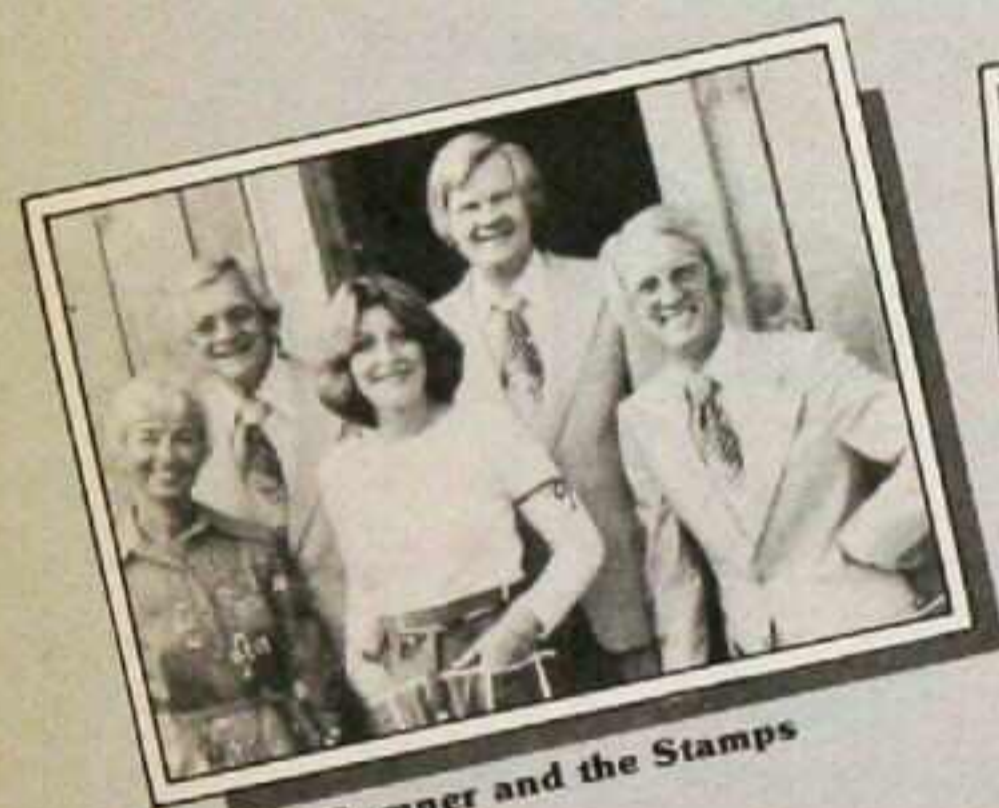
of the releases and 20% of sales for that particular Columbia line of product.

Later, groups like the Blackwood Brothers, the Speer Family, the LeFevres and the Statesmen would begin to sing publicly and eventually influence gospel music to the point that today's southern gospel sound can be directly attributed to these groups and others like them. All of these groups, or extensions of these groups, still performing today although the original LeFevre group is now called the Rex Nelson Singers.

Other top names in southern gospel today include Jimmy Swaggart, the Rambos, Kingsmen, Henry and Hazel Slaughter, Florida Boys, Happy Goodman Family, Teddy Huffam and the Gems, Inspirations, Thrasher Brothers, J.D. Sumner and the Stamps Quartet, Mercy River Boys, Lanny Wolfe Trio, Doug Oldham, Cruse Family, Telestials, Galileans, Imperials, Cathedrals, Cookes, Dixie Melody Boys, Hemphills, Hopper Brothers and Connie, Wendy Bagwell and the Sunliters, Lewis Family, Jimmie Davis, Marijohn Wilkins and Tennessee Ernie Ford.

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Don Cusic is head of the Nashville office of Contemporary Christian Music and a noted gospel music journalist.



J.D. Sumner and the Stamps



The Speers



The Blackwood Brothers



Tennessee Ernie Ford

Black Gospel

Continued from page R-12

fortunate, he can adapt to anything, whatever the call might be." Perhaps this versatility which Reverend Cleveland speaks of is the reason Crouch was selected to close the prestigious Black Music Concert given at the White House in June. At that time President and Mrs. Carter paid tribute to Black Music Month, a celebration inaugurated by the Black Music Association "to preserve and perpetuate black music and its artistry." Andrae Crouch's music can be said to encompass the gamut of black America's pluralistic styles. He sings and plays a piano style which was hammered out of the Pentecostal roots of the Church of God in Christ, but he has incorporated the instrumental stylings and vocal arrangements one is apt to hear from any number of sources—whether studio orchestras or an avant garde rock idiom.

During the White House Black Music Concert in June, gospel soprano Sara Jordan Powell opened the program with one of President Carter's favorite hymns, "Amazing Grace." In her unique manner of incorporating operatic-like vocal bravura into her soaring gospel melodies, Powell's performance brought the only standing ovation of the entire concert—which also included bluesman Chuck Berry, pop ballad singer Billy Eckstein and the new singing star Evelyn "Champaigne" King. The contrasting styles of Sara Jordan Powell, traditional, and Andrae Crouch who is termed contemporary/progressive, were examples of the stylistic diversity of present day black gospel music.

There is no consensus of opinion among the trade journals, d.j.'s, record companies or critics on the current categories of gospel music. The new 24-hour all gospel radio station in Washington, D.C., WYCB, uses the code letters "A" and "B" on their playlist to designate "progressive gospel." Here the names of Walter Hawkins and Edwin Hawkins, Danniebelle, and the Mighty Clouds of Joy appear. D.J. producer Vashli McKenzie says that these artists have a modern sound and show influences of pop music with the use of full orchestra and particularly strings. The code letter "C" is used for "contemporary" gospel artists who perform what is described as message songs. On this playlist the names of the Reverend James Cleveland ("In the Ghetto") as well as Teddy Pendergrass ("Let's Clean Up the Ghetto") are found along with The O'Jays, Harold Melvin and the Blue Notes, and Donny Hathaway. The gospel quartet, the oldest form of arranged gospel music, is placed under the code letter "D." Here the traditional artists, and especially the numerous gospel quartets, are categorized. The names of the Dixie Humming Birds, the Jackson Southernaires, Evangelist Shirley Caesar, the Reverend Isaac Douglas, Myrna Summers, and the Reverend Maceo Woods are found.

A & R/producer John Daniels of the new gospel label, Tomato Records, describes traditional gospel music as "grass roots, hand clapping, foot stomping, soul-stirring gospel." Many of the traditional gospel artists show the influence of the free improvisational

congregational singing of the black church. Artists such as Mattie Moss Clark and the International Mass Choir of the Church of God in Christ, the Angelic Choir of Nutley, N.J., and the Victory Choral Ensemble of Philadelphia are traditional gospel singers.

Daniels' gospel label has three other classifications of gospel style which he terms "soul gospel," improvisational and very rhythmic with artists such as the East St. Louis Gopelettes, the Williams Brothers of Mississippi, and the Savettes of Philadelphia; "progressive or contemporary" gospel refers to "progressive arrangements, universal lyrics, jazz instrumentation and written arrangements and disk-gospel is powerful with a high crossover potential into the r&b, disco and soul stations." Timothy Wright and Nathaniel Townsley are placed in this category by the Tomato label.

When James Bullard, a&r man for Roadshow gospel records, speaks of gospel soloist, evangelist Shirley Caesar, he refers to her as having a "progressive sound." The new sound for Caesar is a distinct change from her old image as a "traditional" gospel singer. In an effort to reach a wider commercial market, Roadshow has given the artist new arrangements, production, back up studio musicians including sections of horns, strings, and rhythm. But according to Bullard, Caesar remains strictly gospel in her message and in the distinct gospel quality of her voice which is that of the preacher/evangelist.

A new arrival on the Roadshow label will be Edwin Hawkins, "progressive/contemporary," who perhaps more than any other gospel artist is responsible for the modernization of gospel in the 60's. Hawkins accomplished the change with his well known hit, "O Happy Day." The new Hawkins album which is due in July is "Gospel at the Symphony," a live concert which was recorded and filmed with the Hawkins Singers and Family and the Oakland Symphony Orchestra. Perhaps this will break even newer ground for the rapidly expanding gospel styles.

Roadshow Records, according to Bullard, was among the first to introduce new marketing and merchandising techniques for gospel artists when they began creating interesting new covers for albums, presenting attractive wall posters and displays of gospel artists in the record stores, and investing time and money in professional modern arrangements for the gospel artists. The visibility of gospel has thus improved what is essentially a good product (gospel) and made it become commercially viable.

Soul Magazine, a journal which focuses on many forms of black music, has described what it considers three basic types of gospel music: traditional, crossover, and contemporary. "Those who are proponents of traditional music insist it belongs only in the church, without electronic instruments and sociologically diluted messages. . . The contemporary minded," says Soul, "insist that any instrument is an instrument of the Lord and that the music from charts, coupled with the message of the church will spread the good news of God to people who would otherwise not listen." Black music critic, Hollie J. West of the Washington Post says that "The new trend in gospel among the young (is) the 'progressive' choir sound. . . But with it have come questions of whether fan-

dish musical styles are eroding a tradition that goes back at least to the turn of the century."

Music critic John Rockwell of the New York Times acknowledges that, "Anytime one encounters something well outside one's own experience, one risks sounding patronizing when trying to talk about it. Evangelic music-making, especially the kind practiced in black churches, is very much foreign to this (Rockwell) observer's own cultural milieu. Thus, there is difficulty in talking about gospel. . . Even if one liked it very much indeed, one might end up sounding like a bemused anthropologist, charmed by the happy primitives. This would not only reveal one's own cultural limitations, but deny the skill and vitality of the music." Nevertheless, Rockwell did assume the responsibility for writing an interesting critique of the music of Shirley Caesar's album, "First Lady," and a number of the white "Jesus rock" recordings released by such labels as Word, Myrrh, Good News and others.

Rockwell states that "Shirley Caesar is one of the top singers on the present-day black gospel circuit. 'First Lady' seems to be her first release on a widely distributed 'secular' label. On it Miss Caesar has hardly abandoned her ecstatic proselytizing, but she does it now in musical styles related directly to contemporary secular black music . . . (her) hoarse, fervent singing underscores her religious convictions, and doesn't clash completely with the disco-funk arrangements."

The crossovers and experimentation with new forms of religious music expression, including black gospel music, which critic Rockwell finds questionable center around ". . . the religious musicians trying to bend styles automatically associated with secular (or even 'sinful') sentiments to devotional-inspirational ends . . . the results sound odd." Perhaps the whole question of defining gospel music is really of concern to the commercial world which seems compelled to categorize and label everything in its effort to package and sell its product. The gospel artists themselves seem the least concerned about how the commercial world labels them.

Shannon Williams of Nashboro Records, which promotes and records a large contingent of "traditional" gospel artists, takes the position that certain geographical locations prefer specific types of gospel music. "The southern market prefers quartets. Choirs and soloists are not as popular in the South as quartets." Nashboro's Pilgrim Jubilee Singers, the Swanee Quintet, and the Gospel Keynotes sell well all over. The Keynotes hit number three on the Billboard chart in June. In the large northern metropolitan areas Nashboro's artists such as the Reverend Isaac Douglas, the Reverend Milton Brunson, and the Harrison Johnson Community Choir are popular.

In all, there are approximately 20 gospel artists with the Nashboro label, according to Williams, and most are considered "traditional." Stewart Madison of Malaco Records of Mississippi has a swift selling roster of traditional gospel artists. The Gerald Sisters, The Williams Family of Smithdale, Miss., and the Jackson Southernaires are big sellers. It appears that traditional gospel record-

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When you're the #1 gospel label, this is what it looks like.



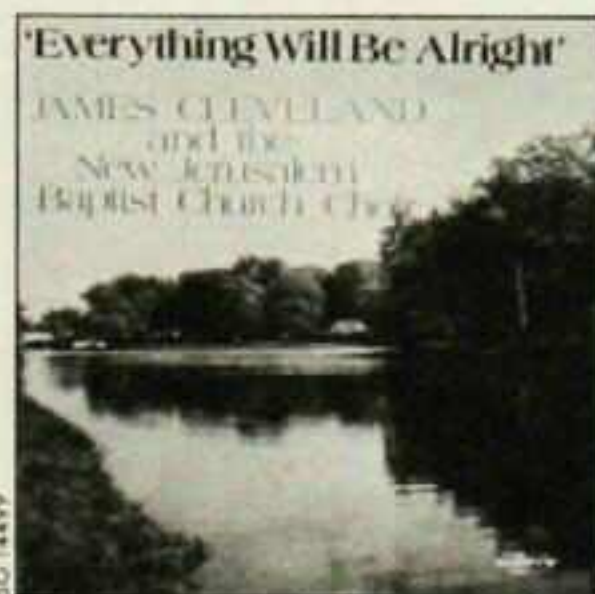
SG 14438

New!
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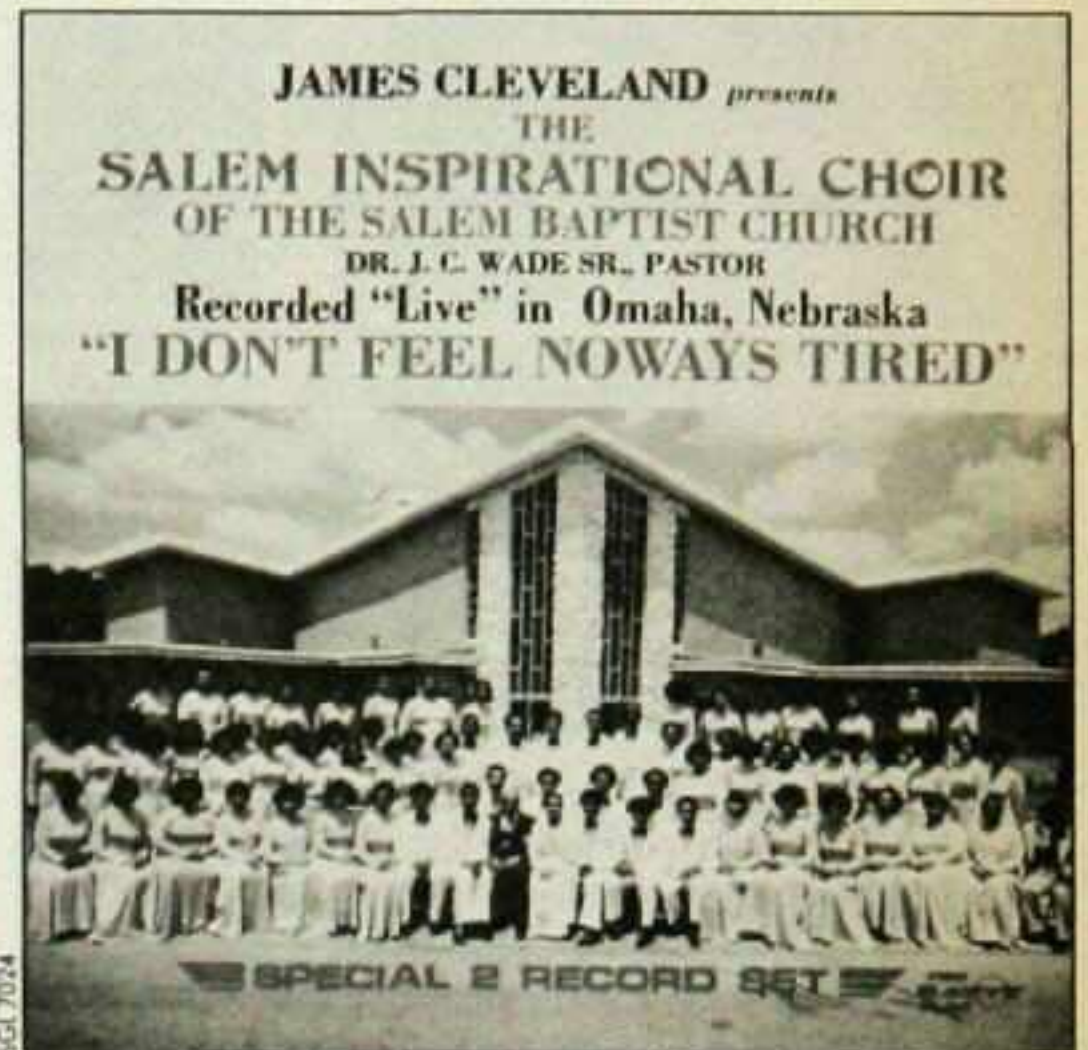
SG 14520

New!
Myrna Summers and Singers/
"Give Me Something to Hold
On To"



SG 14499

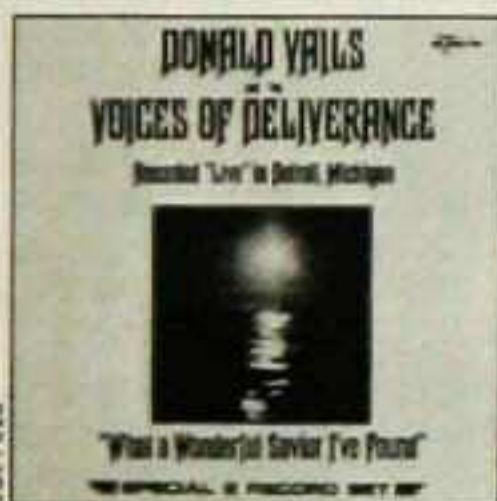
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SG 14493

The Sensational Williams
Brothers/"I've Got A Home"



SG 14483

Myrna Summers/"I'll Keep
Holding On"



SG 14501

Rev. Maceo Woods and the
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SG 14318

Sara Jordan Powell/"I Must Tell
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RELIGIOUS MUSIC

Musical Conversion: From Pop to Praising the Lord

By SALLY HINKLE



Pop crossovers to Christ (from left): Pat Boone, now with his own Lamb & Lion label and B.J. Thomas, who has lent visibility to christian music circles.

Leon Patillo left Santana, and Dan Peek exited America, both to pursue religious directions.

Within the last 20 years there has been a strong movement among contributors to the pop music field crossing into the religious music field, lending their production, instrumentation, songwriting, and singing talents as a means of airing their expressions not only of emotions but of beliefs.

Such secular artists as B. J. Thomas, Barry McGuire, Pat Boone, Paul Stookey of Peter, Paul and Mary and Dan Peek of America have, during portions of the past three decades, dominated the rock, pop and MOR music charts, thus affording a drawing card for religious music and a higher visibility for tomorrow's ambassadors.

Representatives of the 1950s, such as Pat Boone and Little Richard are now involved in the christian circle, with an even larger contingency from the '60s and '70s following in their footsteps.

From the mid-fifties to 1970, Little Richard's recording career included such pop hits as "Tutti-Frutti," "Good Golly Miss Molly" and "Long Tall Sally," and label affiliations, Specialty, Vee-Jay and Reprise. Pat Boone's secular recording career included "April Love," "Moody River" and "Love Letters In The Sand," stretching from the mid-fifties to 1969 all on Dot Records.

McGuire's big claim to fame in the popular field was the "Eve Of Destruction" in 1965. He has also been associated with the New Christian Minstrels and had a stint in the musical "Hair." McGuire's entry into the religious field began with Myrrh Records. He now records for Sparrow Records.

Norman was a part of the group People that scored with "I Love You" in 1968 on Capitol Records. He now has his own label, Solid Rock, for which he records.

New Song recording artist Nedra Beal was once a member of the Ronettes, who toured with the Beatles and the Rolling Stones in the early '60s. Associated with Philles Records, the Ronettes can best be remembered for "Be My Baby" in 1963.

Another artist who divides his time between the secular and religious fields is Chuck Girard, who records for Good News Records. In the early '60s, Girard was part of the Hondells who scored

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Sally Hinkle is a reporter in Billboard's Nashville office

Joyful Noise

Continued from page R-3

and Shannon Williams, and showcases such stellar acts as the Rev. Isaac Douglas, Savannah Community Choir, the Gospel Keynotes, Angelic Gospel Singers, the Pilgrim Jubilee Singers and the Swanee Quintet.

Claiming to be the "world's largest black gospel outlet," Nashville is headed by Howell, president, who insists, "1979 is the biggest year we've had in 10 years."

"Sales are going 'up and up'" informs Howell, and radio stations are adding black gospel. Why? "The product and production are much better. There's more sophistication, time, quality and effort going into our records now," he claims.

Now to Waco, that Texas haven of what could be the world's largest and most successful gospel operation, Word Inc. Dan Johnson, director of marketing and promotion, has some ideas on what will possess religious music in the future: "A mentality change."

In the past, the mentality has been in terms of calendars and months, but the record business is hourly, says Johnson. "You have to be there 24 hours."

A problem area? Yes, believes Johnson. "There's a quickness to the record industry that we've not always been known for." But he sees a silver lining ahead. "Word now is going to go out and become a record company in the truest sense of the word."

Secular radio and secular distribution will become primary target areas. Artist development will be expanded at Word, with more emphasis on the interfacing of a&r and marketing personnel. More effort will be expended in getting christian bookstores in tune with the state of the art in merchandising.

"Everything we do for religious merchandising is transferrable to the secular," says Johnson, who admits, "In gospel music, it's not being done like it needs to be done."

Word, like other major companies in the business, intends to do it like it needs to be done.

So, does California's Christian Artists Corp., headed by Cam Floria, president of that firm and Continental Ministries. Floria insists the business side is developing so fast because the music side is growing so strong.

Floria credits the "tv ministries," publishers and recording executives for new ways of marketing and gaining an impact on the populace. He should know. His Continental Singers—40 people in a group, and comprising 10 continents—cover the globe with performance after performance, in locales ranging to Russia, Yugoslavia and the South Pacific.

So where does it end? Chuck Girard plays Amsterdam where his program is given prominent display. French tv features gospel programs. The GMA grows larger. Record firms adopt new techniques for a market that's more popular than ever before.

The truth is... it doesn't end. This is just the beginning.

Billboard

Modern Music

Continued from page R-12

(Jesus) as Jews. Messianic Records was started to present to the world and to the Jewish people, in a worldwide sense, the music product of the Messianic synagogue movement." Messianic was started by Lamb a few years ago, and is this year adding other groups to its roster.

In surveying the religious music in America, it is obvious that christian music is the prominent type available to date. Other faiths and even cults feature music within their own framework, but the majority of the music in the market is christian.

THE FUTURE

Contemporary religious recordings of the 1980s promise to be more excellently produced than ever, due to improved techniques and more liberal recording budgets. Wider distribution by record companies is also a promising hope.

The musicians will be adjusting their music to the times as well as their audience. Tempo Records' Jesse Peterson says "I see a very strong trend toward quality lyrics. There was a long time when musicians were singing 'Jesus makes me feel good.' He solves all my problems; Praise the Lord, I'm on a continuous high." Jesus music has matured to the point where the musicians and writers realize there are all kinds of variations on that theme in the framework of christianity. The songs are reflecting more and more scriptures. There's a maturation going on with kids who have been in the business for six to eight years; they're expressing themselves more fully."

In no other form of popular music is it so important to know an audience. The musician needs to know whether to evangelize, exhort, or entertain. For them, different situations call for a completely different program.

"Evangelism and entertainment are vastly different," comments Maranatha's Randy Swanson. "The communication that takes place goes beyond the concept of just entertainment. Oftentimes the thing that might be the most entertaining for people to get a thrill out of might not be the thing that would communicate to them."

John Styll, editor of Contemporary Christian Music magazine, adds, "Ministry will be more difficult if you don't entertain to some degree. Some musicians become so heavenly minded that they're no earthly good. All they're worried about is ministering, and their music has taken a back seat. They forget the fact that they are musicians."

"Particularly in a live concert situation, an artist must understand that he must entertain that audience. Of course, there must be a balance. You can find musicians who carry everything to the other extreme—all entertainment. When something becomes all entertainment, then it surely can't be truthfully called evangelism."

Billboard

Black Gospel

Continued from page R-16

ings form the broadest base of popular sales among most of the gospel labels.

Younger people seem most patronizing of the progressive/contemporary records. ABC/Peacock's recording artist Billy Preston who has gospel roots and broad experience in r&b and soul music creates a style that is a synthesis of all of these. The term "crossover" is often used to describe Preston's music. Rance Allen's "I Belong to You" is a crossover item because of its potential to be used in a religious or secular interpretation. This type of song provides the artist with an entre to the unlimited market potential of r&b as well as the soul. Entree runs the gamut of gospel styles from traditional to the progressive Donal Vails and the Choraleers, the New York City Community Choir, Institutional Radio Choir, J.C. White Singers, and the Bible Way Radio Choir of Brooklyn, N.Y.

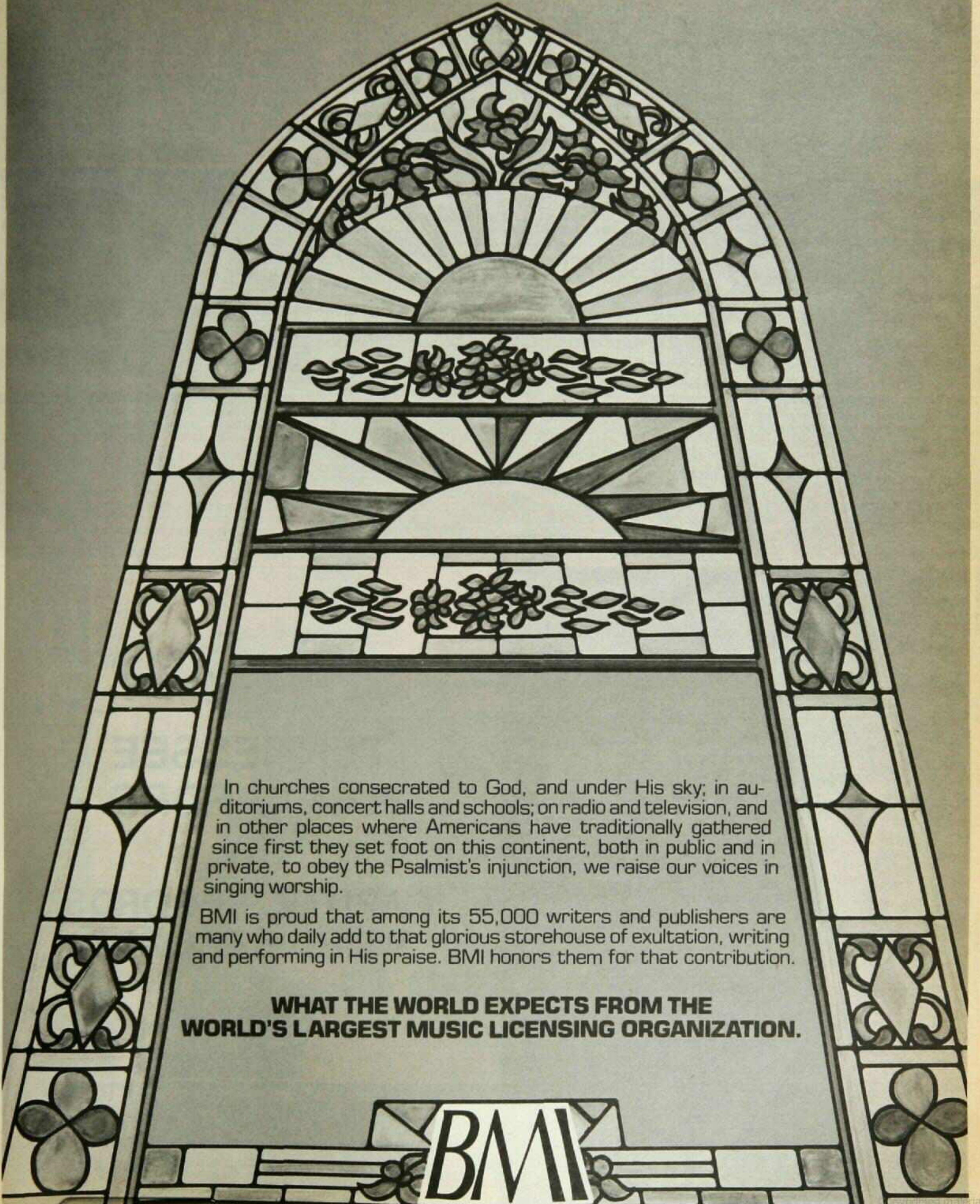
By whatever name or style one chooses to describe, define, or categorize black gospel music, the art form remains a major force of expression of the black American ethos and one of the most influential elements in world music. America's music is defined in terms of the crucial elements which are present in gospel music and other forms of black American music. With increasing frequency the commercial world is permitting the public at large to experience gospel music in its many undiluted forms just as it exists within the black church.

There is an incredible amount of diversity in black gospel music which is sung by choirs, groups, quartets, soloists, and various ensembles: duos such as the Consolers, the O'Neal Twins, the Thorne's Trio, the Barrett Sisters, Mattie Johnson and the Stars of Faith, B C & S with their fine gospel pianist, singer, and composer, Carl Preacher of Houston, Texas. Gospel music styles reflect the diversity of musical and social backgrounds of black people. Many gospel artists are college trained and incorporate techniques from classical music into the gospel idiom—not merely by grafting on classical tunes or super-imposing classical concepts onto gospel music, but by integrating homogenous elements of both styles to create new forms. Such gifted composers and arrangers as Robert Fryson, Richard Smallwood, and Henry Davis are among this young group about whom not a lot is yet known. Other well-established gospel artists such as Mattie Moss Clark and Myrna Summers maintain the infectious spirit of the Holiness church in their choral compositions and performance techniques. They are prolific, innovative, and influential in the gospel world. By any label—traditional, progressive, contemporary, or crossover—gospel music is alive, well, and living in the church and performance world everywhere.

As evangelist Caesar would say: "The world didn't give it, and the world can't take it away."

Billboard

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BMI

RELIGIOUS MUSIC

While marketing and distribution patterns of most religious music hasn't been altered to any great extent during the past quarter century, religious music itself has seen more innovation, growth and dramatic change during the past decade than at any time in its history.

Unlike its secular counterpart, the distribution in the religious music industry is still in the formative stages. Its beginnings were somewhere between Lyndon Johnson's last days in office and Richard Nixon's first inauguration. In those 11 years, the music itself has changed (1) sound; (2) distribution; (3) found a new au-



At Maranatha Village in Santa Ana, Calif., browsers can hear any record before they buy on scattered 8-track players.

dience; (4) invaded the secular music stores and (5) developed a new kind of religious music retail store.

Only one question remains: can those in the industry handle it?

Although christian music is booming, there are distribution problems and, perhaps, even more serious financial problems. In spite of the difficulties, there is an overriding desire on the part of most (but not all) christian labels to make contemporary christian

Retail Witnesses Financial & Distribution Challenges

By **RON TEPPER**

Ron Tepper is a freelance writer based in Los Angeles.

music a force at Tower, Wherehouse, Sam Goody's and Licorice Pizza as well as such christian stores as Mananatha Village, Zondervan and Baptist.

To understand where christian music is; what its distribution/marketing problems are and what the future may be, one has to go back to 1968 and the introduction of what most call "contemporary christian music." Jim Willems, owner of Maranatha Village, one of the largest and most unique christian music stores in the country, can name as many as eight different categories of christian music but "basically contemporary christian music is everything to the right of traditional christian music. Up until 1968, most of what was recorded and sold was traditional." (Willems's "on-the-right" categories run from christian rock, inspirational, children's and southern gospel, to black gospel, MOR and soundtracks.)

Calvary Church—the building that now houses Maranatha Village—was where much of contemporary christian music had its beginnings. In '68, the church played host to thousands of youngsters who turned to Christ when drugs did not present the answers. The church was the weekly (often nightly) gathering place for youth to hear contemporary—or music with a beat—songs of religion.

Calvary's congregation grew to more than 25,000 and with it "came the first contemporary christian label, Maranatha" recalls Willem "and 'Love Song,' a bestseller that we still have on our shelves today."

The success of "christian music with a beat"—which is primarily what contemporary christian music actually is—spurred others into the field. But product has to be sold and distribution of religious music only had one outlet—christian bookstores—which even today, are more book than record oriented. (The Christian Bookseller's Assn. estimates that a typical christian bookstore in 1978 did an average volume of \$111,000 with about 11% going for records.)

Convincing these stores of the marketing potential of a contemporary LP was difficult. "At first," recalls Word's Stan Moser, "there was rejection at the store level." Owners did not understand that you could mix books and other christian items along with contemporary records. About '74 and '75, there was a great increase in acceptance partially due to the realization by owners that music was having a great influence on people's lives. A better-quality LP had much to do with it, too."

Today, Word, which is the giant in the field (about 60% of all product comes through the label's pipeline), services about 4,000

bookstores with half that number doing "\$100 a year or more in sales. Still, the stores remain book-oriented," says Moser. To illustrate the point, the biggest event of the year for the Christian Bookstores is not a NARM or a Billboard convention, but a CBA (Christian Booksellers Assn. gathering which just took place this month in St. Louis.

Despite the limited emphasis on records, christian labels sell 80% (and more) of product through these outlets. One exception



The Maranatha record department features a record-display clock. A different album is displayed in this manner every month.

is Benson Records which estimates only 45% of its product moves through bookstores.

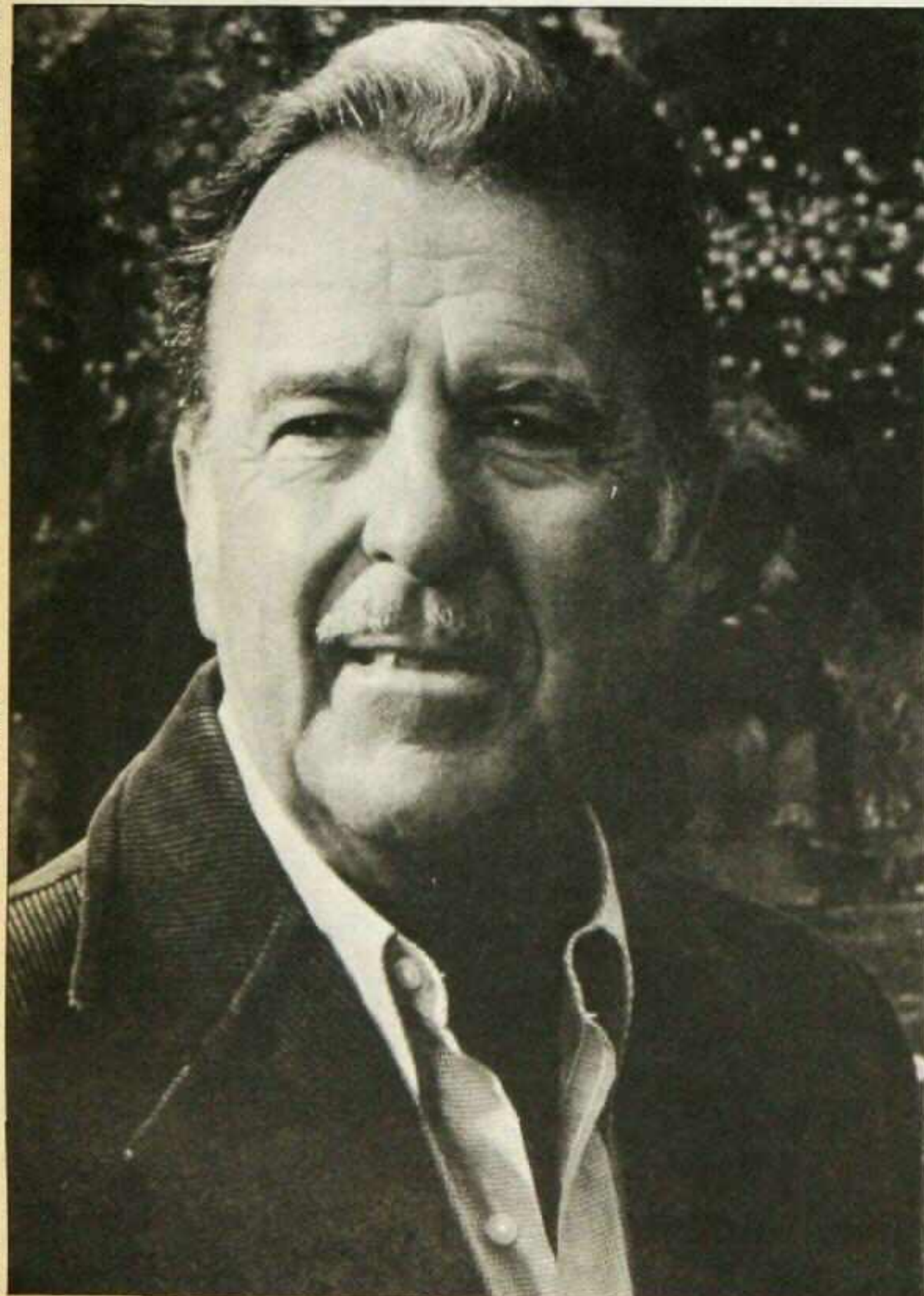
Initially, it was this slow acceptance of contemporary recordings by the bookstores that led to the development of chains such as Zondervan's. Zondervan's has approximately 50 outlets, nearly all in high-traffic malls and specializes in books, Bibles and records.

(Continued on page R-46)

JULY 28, 1979, BILLBOARD

A Billboard Spotlight

R-20



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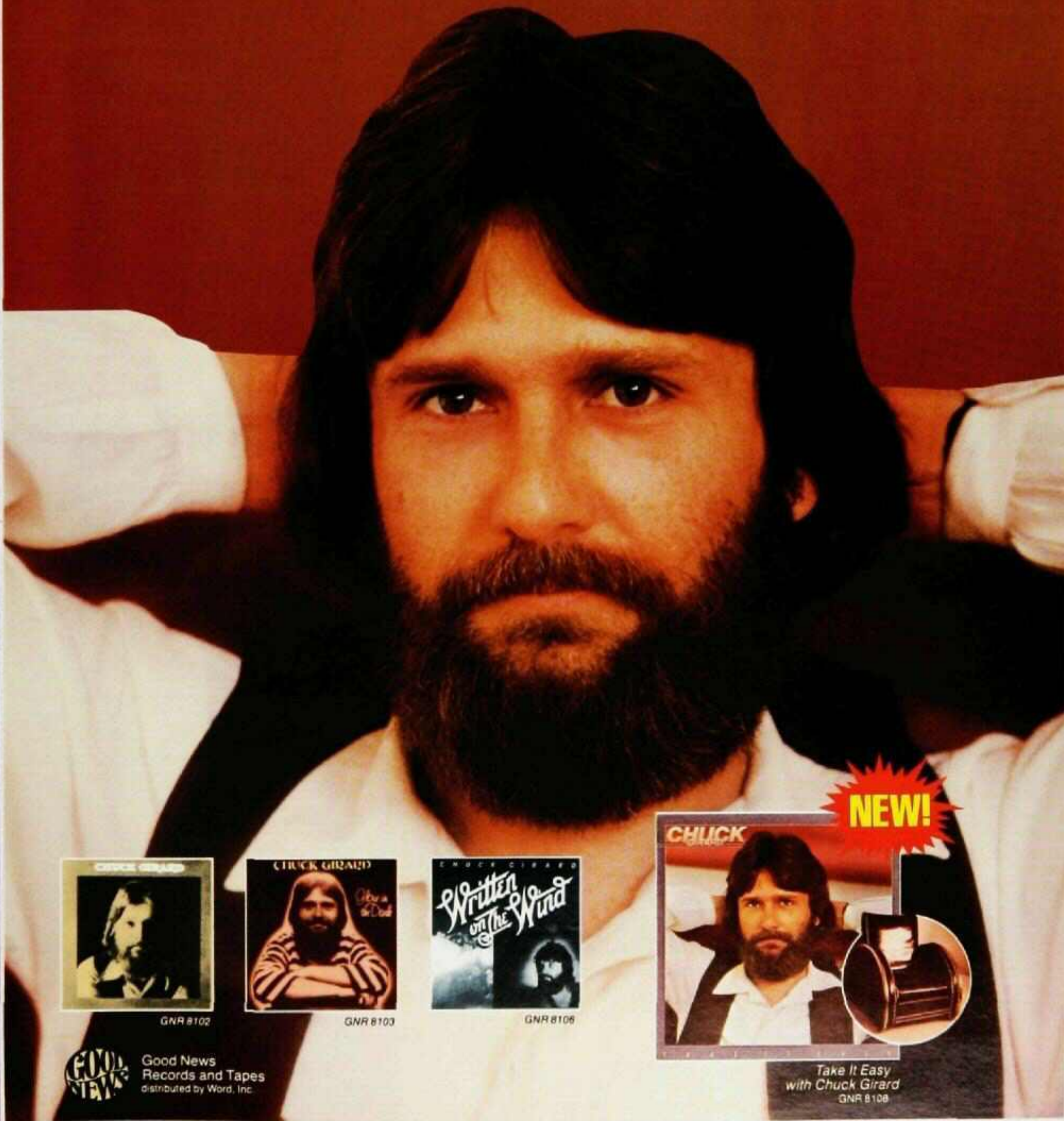
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RELIGIOUS MUSIC

Audience and Music Diversity Inspires Concerts

By JEAN WILLIAMS



Jesus '78 in Florida, near Disneyworld. White specks off to the right are blankets on the ground in front of the stage. Attendance at this annual festival and others like it continues to grow every year.



Keith Green is among headliners who have appeared at L.A.'s Knott's Berry Farm's annual christian music festivals. Last year's "Jubilation" also featured Pat and Debby Boone.



Evie Tornquist's St. Paul Civic Center Arena appearance in March of 1978 reportedly made gospel history by drawing a record crowd of 14,960.

The "good news" of religious music seems to have been transformed into an aura of confusion as the once stable concept of gospel music has taken divergent paths and taken on the same kind of departmentalization as secular music.

The results have been a total misunderstanding (at least in the mind of the concert-going public) about the different kinds of religious music.

While several stories have been penned about the various kinds of gospel, the reader all too often comes away just as confused as he was when he started.

The labels attached to the music are all too often mis-labels, i.e. Jesus rock, MOR gospel, rock gospel, soul gospel, contemporary rock gospel, traditional gospel, white gospel, black gospel—and just about any kind of gospel one tends to dream up.

But what about religious music as a segment of the total talent industry? Where does it really fit?

Wayne Coombs, who heads the L.A.-based Wayne Coombs booking agency (one of the country's largest gospel booking

firms) points out that some of the major gospel acts can earn \$50,000 weekly doing one-nighters, with additional huge sums coming from record sales and publishing. This accounts for some of the few million dollar acts in the field of gospel.

As incredible as it might have been just a decade ago, some superstars, recognized by both the gospel and secular music lovers, have emerged from the world of gospel. Performers like B.J. Thomas, Andrae Crouch, Evie Tornquist, the Gaithers and some others have become guaranteed house fillers.

Coombs books some of the nation's leading religious music acts. He notes that the most commercial of the gospel performers, with crossover potential, fall into the soul contemporary and MOR areas.

Among his clients are B.J. Thomas, Dan Peek, Danniebelle Hall, Billy Preston, Debby and Pat Boone, Jesse Dixon, Kathie Lee Johnson, the Archers, Sweet Comfort and others.

As an example of the different categories Coombs says that B.J. Thomas and Dan Peek fall into the MOR category, while Billy Preston and Danniebelle are in the soul contemporary vein and Sweet Comfort is sold to the contemporary rock audience.

Audiences for traditional gospel acts such as James Cleveland, tend to be older, while acts like Evie Tornquist, Crouch, Preston, Peek and Thomas tend to draw much younger crowds. On the other hand, while some of these acts also draw audiences from pop and r&b music lovers, Debby Boone almost exclusively has the same following for both her gospel and pop concerts.

(Continued on page R-44)

Jean Williams is Billboard's Talent Editor.

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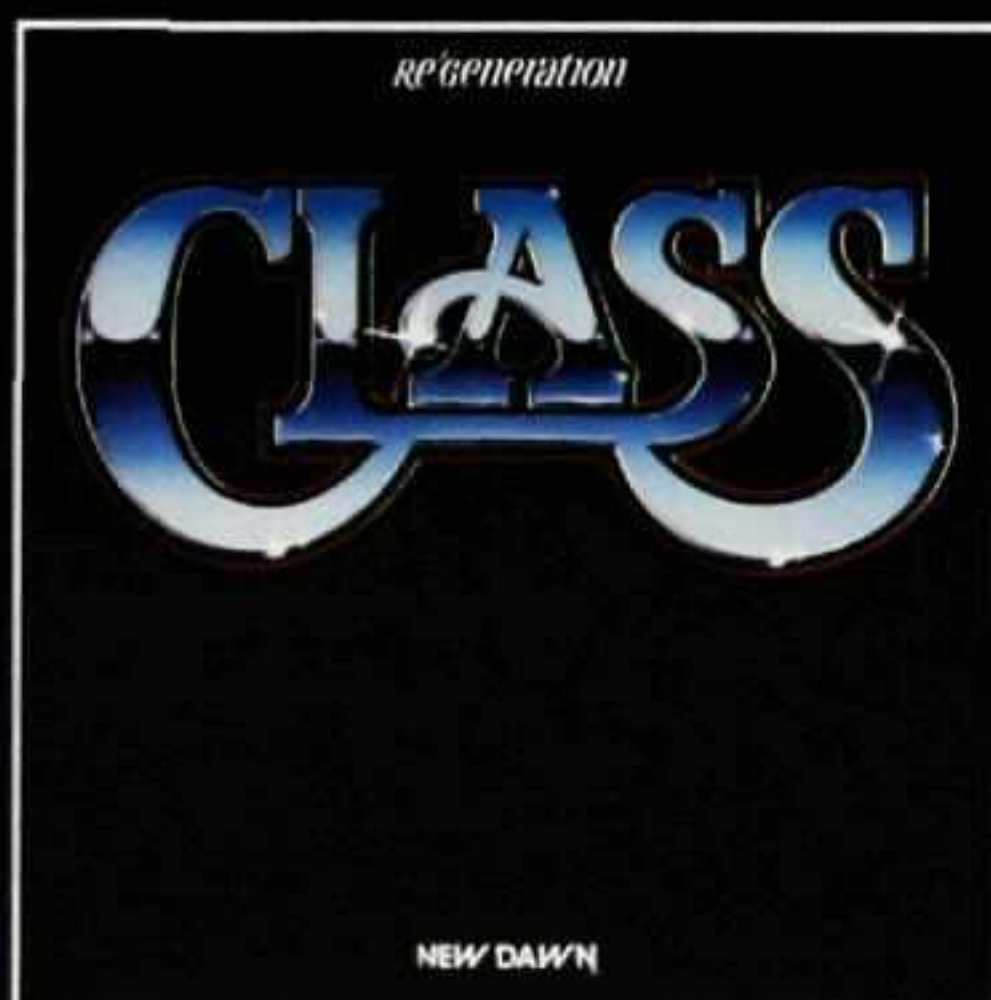
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RELIGIOUS MUSIC

Financial Picture Brightens With Contemporary Trends

By STEPHEN TRAIMAN

The financial side of religious music is one of the most complex areas to unravel—but one thing for sure, the available figures are only the tip of an incalculable iceberg. Tornquist lications/print, radio, television and touring is often grouped with the much larger and broader evangelical side of the business, the dollars are difficult to segment—but they are big, and growing steadily as gospel moves more into the mainstream of the music industry.

• With approximately 100 record labels accounted for by the Gospel Music Assn., of which perhaps a dozen share most of the business, 1978 record/tape income is estimated at between \$75 and \$80 million, with projections for a 10% to 15% increase this year.

• The National Religious Broadcasters estimate between 1,200 and 1,300 "religious-oriented" radio stations, and total 1978 revenues of \$500 million from all television and radio activities. With radio accounting for perhaps \$100 million, the Gospel Music Assn. counts about 226 stations with fulltime gospel formats and another 750 programming at least six hours weekly, agreeing on a \$25 to \$30 million estimate for "commercial" gospel radio income.

• The boxoffice impact of gospel artists like Evie Tornquist and the Gaithers, and top crossovers like B.J. Thomas, Andrae Crouch and others, brought about \$50 million in grosses to promoters last year, major agency chiefs agree, with about \$20 million shared by the artists. Crouch alone did an estimated \$500,000 worth of personal appearances in 1978.

• The 24 member firms of the Church Music Publishers Assn., including most of the major gospel companies, reported sales of \$25 million from print in 1978, ranging from compilations and choral music to hymnals and sheet music—an 11% increase from the prior year. The loosely grouped Gospel Music Publishers Assn. projects a figure as high as \$50 million for all religious publishing income, with the commercial gospel firms accounting for about half. The Benson Co., one of the majors, brings in about \$3 million from publishing activities annually.

But all the figures are pretty much estimates, with Don Butler of the Gospel Music Assn. emphasizing that any accurate totals are exceedingly difficult to come by, as he can attest to over his quarter-century in the music end of the business.

As just one example, the Mormon Church is into every aspect of the music business through a variety of companies and joint

ventures. Bonneville International is just one of the major entities, and that conglomerate is now about to enter the kiddie record/tape/book market through a new venture.

Covenant Recordings is another offshoot with no direct church connection, but the label will gross \$2 million from nearly a million cassettes and "tens of thousands" of records, "relying heavily on material related to the Church of Jesus Christ of Latter-day Saints," sold through 1,300 dealers distributing 180,000 catalogs in seven countries.

• **RECORDS & TAPES**—Word Inc., the Waco, Tex.-based religious music and publishing firm, consistently was the only bright star in ABC Inc.'s music operation. It was no surprise that the company was shifted quietly to the ABC Publications division prior to the divestiture of the company's record label and distribution arm at a multimillion dollar writedown, and Word today represents a big share of the gospel music market through its own and distributed labels.

Diversification is the name of the game for Word and other major gospel music entities, with the Nashville-based Benson Co. and its Great Circle Record Co. operation pretty typical. Senior vice president Robert Benson estimates 10% to 15% growth for label operations for the last three or four years in-house.

He notes a soft first half related to the growing volume of business from racked product in discount houses. "The cutback in pop music sales at a K-mart, for example, affects the availability of gospel bins in the secular mart which accounts for 65% to 75% of all gospel music business," he claims.

With the Gospel Music Assn. listing more than 2,000 christian bookstore outlets, these aren't as affected, Benson observes. The firm's Heartwarming and other labels only release about 40 albums a year, compared with perhaps 40 a month for the Word family, he notes. "But we have 55 titles from our 27 artists in the Handleman catalog and Word has only 52 with some 264 artists, so our percentage of good sellers is much more reliant on the secular mart," Benson emphasizes.

Bill Gaither's "Alleluia" on Impact went RIAA gold but never charted, and it has sold over 800,000 units since its late-1972 release, selling 30,000 so far this year as a top catalog item, he points out.

The firm's Cross Country label with Jeannie C. Riley as its first artist is a start into country, Great Circle Representation now in its third year as a booking agency, is providing a bigger share of dollars in terms of artist development, with newer faces like Tim Sheppard now breaking, and the print operations—the Benson

origin in 1902—is now up to \$3 million a year, mostly to the church market, and growing nicely.

• **RADIO BROADCASTING**—Most observers of the gospel music scene agree that secondary marts are a real key to both serious gospel sales and vital crossover activity. The big urban centers like New York, Philadelphia and Los Angeles aren't as important overall as others like Dallas, Atlanta and Houston. The real action is in such smaller areas as Nashville, Chattanooga, Orlando, Jacksonville and Birmingham, for example.

Among the dozen or so stations across the country considered keys to significant sales of major gospel and potential crossover product are KQLH, San Bernardino; KFKZ, Greeley, Colo.; KYMS, Santa Ana; KBIQ, Seattle; WLIX, New York; WAEC, Atlanta; KPBC, Dallas; KLYT, Albuquerque; WDJX, Birmingham; WCRJ, Jacksonville, Fla.; WEAU and WYCA, Chicago; WWGM, Nashville; KBLH, Lincoln, Neb., and KBRT, L.A., one of the rare part christian, part secular success stories.

Virtually all belong to the National Religious Broadcasters, whose executive director, Dr. Ben Armstrong, agrees that commercial music formats seem to be growing steadily.

The association holds a convention every year which he feels is a major exposure vehicle for new artists to the religious broadcasting community. Dr. Armstrong notes that Elvie Tornquist was introduced at the 1976 convention with president Ford, and she's now one of the top gospel artists. Next January's meeting in Washington is expected to draw more than double the 2,000 at this year's event, with Rex Humbard of the Cathedral of Tomorrow as the featured attraction.

Music is more a message in itself today, Dr. Armstrong wrote in his book on "The Electric Church," where every listener tunes in what turns him or her on. "Today it's a very creative combination of music and message that has propelled gospel music more into the mainstream."

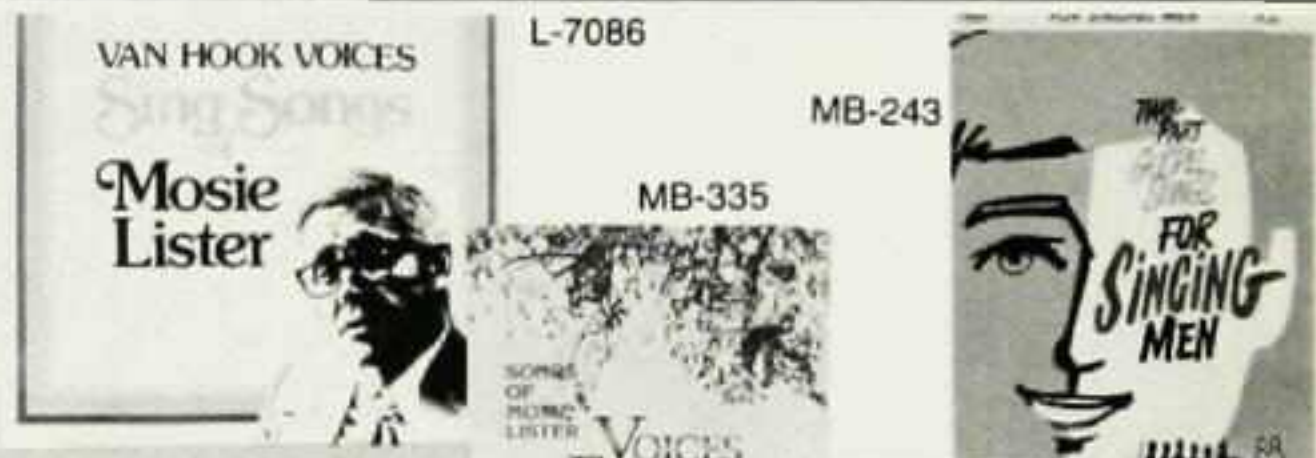
Gail Holmes, station manager of Greeley's KFKZ, puts it into perspective. She believes that the gospel broadcast industry is at a real crossroads, with success dependent on how a station is run. "If you go strictly on prayer you'll probably lose your shirt, but God believes in hard work. If you're using the expertise of secular stations, and if the christians will support you—listening and buying from your advertisers, then a gospel station can succeed."

(Continued on page R-41)

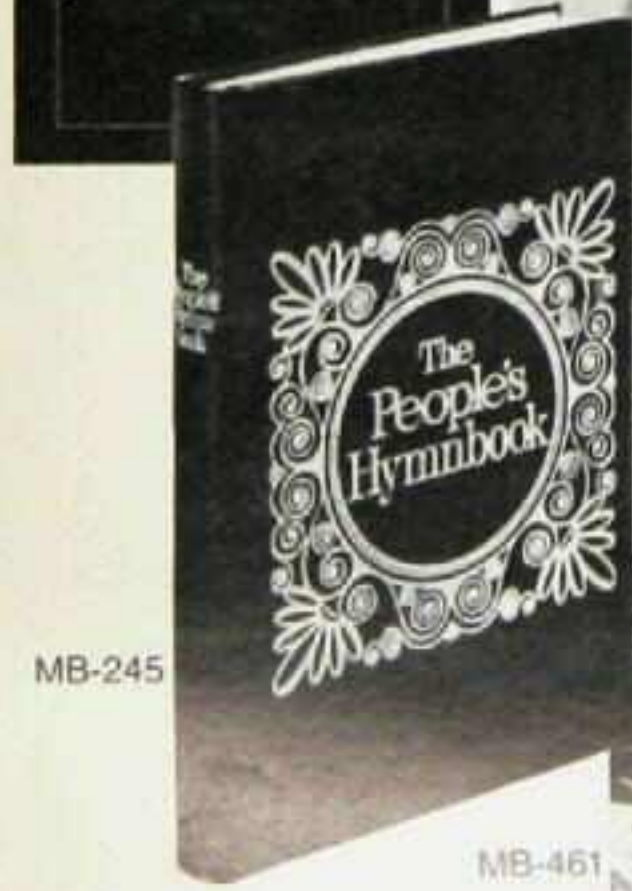
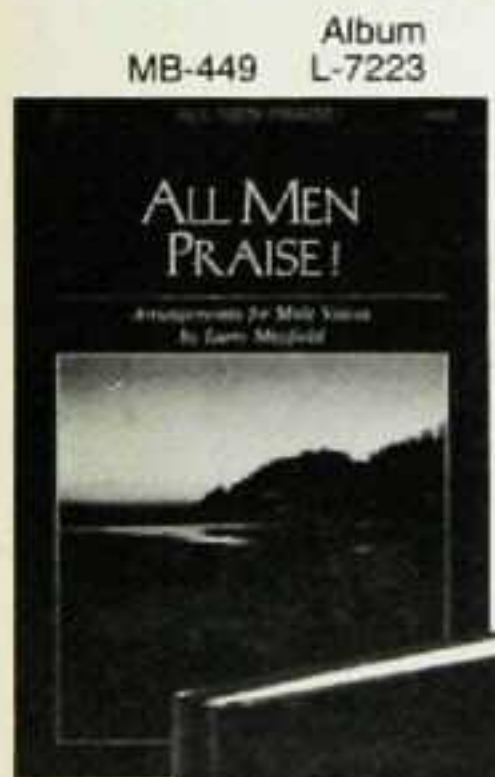
Stephen Traiman is Billboard's Tape/Audio/Video Editor and is responsible for Financial Page editorial.

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Larry Hart

*Best Gospel Performance
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"Refreshing" (Album)
Happy Goodman Family
(Rusty Goodman, ASCAP)

*Best Soul-Gospel Performance
Contemporary:*
"Live in London"
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Greentree Records

The innovative, feeling-free sound of young Christian musicians is the essence of Greentree, with bright young singers and songwriters singing styles ranging from Jesus Rock to softer melodies. It's the Gospel Message told their way, in today's musical language.

Jim Records

Here's the music reflecting the soul of one of today's most dedicated, best-known evangelist-musicians, Jimmy Swaggart. Listen to how one man has chosen to express his beliefs through versions of favorite hymns and piano and organ instrumentals.

The Hemphills

The Hemphills are a family bubbling with talent, warmth, and enthusiasm as they minister through their down-home southern Gospel music. Joel and LaBreeksa began the group after pastoring for 10 years in Louisiana. At present the group has nine members and tours extensively. Four of the five family members (Joel, LaBreeska, Joel Jr., and Candy) have added their individual musical styles through songs they have written. Trent, their youngest son, is the band director for the group.

Dallas Holm & Praise

Dallas Holm is an exceptionally talented young singer whose music ranges from slow ballads to easy rock. He has emerged as a strong vocalist and as an exceptional songwriter with his contemporary Christian music. Dallas recently received top honors at the 1978 Dove Awards when he walked away with the awards for Best Male Vocalist, Songwriter of The Year, Song of The Year, and Best Mixed Group. Dallas and his group Praise have been featured with the David Wilkerson Crusade, a ministry to youth.

The Kingsmen

The Kingsmen, hailing from Asheville, North Carolina, are a group of men rooted in Gospel tradition. Their unsurpassed ability to excite audiences through harmonious strains and lyrical meaning has touched the lives of many across the country. They are down-to-earth, fun-loving men with an inspirational message.

Doug Oldham

Doug Oldham is a master of song interpretation whose ability to dramatize the joy or triumph of a song has become his trademark. He is a former minister of music and now one of the country's leading soloists. Doug travels full-time throughout the country performing in churches and civic auditoriums.

The Rambos

One of the best-known families in gospel music, Buck and Dottie Rambo have blended their down-home warmth with their "uptown country" sound to establish themselves as one of the most versatile groups in gospel music. The Rambo's add a third voice to form a trio for their Fall and Spring tours each year.

Reba

Reba is an extraordinary talent in contemporary Christian music with her lilting voice and strong delivery. From a background in gospel music — her folks are The Rambos and she has sung as part of that skilled trio practically all her life — Reba launched her solo career with *Lady*, the album voted Best Contemporary Gospel Album of 1977 by the Gospel Music Association. She has released two LP's since her debut album — *Lady Is A Child* and most recently *The Prodigal*.

Jeannie C. Riley

Jeannie C. Riley is the country girl from Texas, who experienced the fame and fortune of her multi-million selling song which swept the secular market in 1968 — "Harper Valley PTA." She has since committed her life to Christ and begun using her talents for the Lord. Musically, she clings to her first love—country pickin'. Lyrically, she's singing a new song—one of her faith in the One who has set her free.

Tim Sheppard

Tim is a gifted songwriter, pianist, and vocalist. In 1975, he won the Amateur Gospel Songwriting Award in the American Song Festival, and his songs have since been recorded by major groups like Truth and The Imperials. As a soloist, he appears in churches and in concerts throughout the country.

The Slaughters

Henry & Hazel Slaughter are a gifted husband and wife team. They combine their strong faith with a warm musical presentation to create a spiritual atmosphere at all of their concerts. They are now joined by their three talented children. This family is composed of everyday people whose songs reflect their way of life. They are warm, honest, and sincere people with a musical message.

The Speers

The Speers are often referred to as a legend in their own time. This singing family, born to tradition, is known for their southern gospel sound. They have come from rural Alabama to Music City, from all-night sings to the Dove Awards, from obscurity to the Gospel Music Hall Of Fame. They have been singing together and sharing with others for over half a century.

Jimmy Swaggart

Jimmy Swaggart is one of the best-known evangelist/recording artists in the world today. The music and messages of this dynamic man are heard daily on radio and television, and he regularly travels to major U.S. cities, and often travels abroad. Reverend Swaggart performs favorite gospel songs in his own distinctive style.



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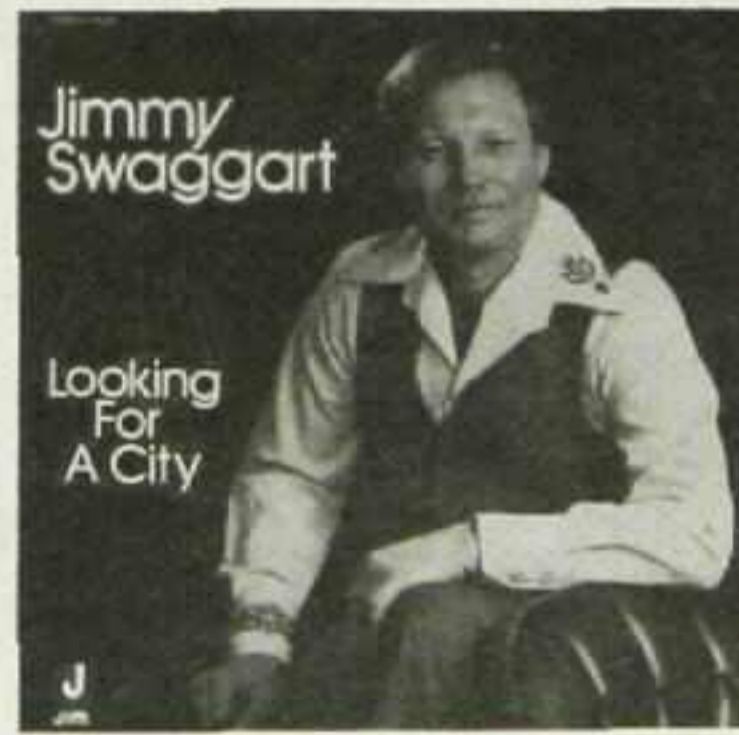
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RELIGIOUS MUSIC

Religious Radio: Ain't What It Used to Be

Ask the man on the street to give you his concept of religious radio and there's a good chance he'll imitate a shouting preacher offering to sell a square inch of land in Israel, or maybe even the Brooklyn Bridge. Unfortunately, that is still the view carried by many Americans: religious radio is old-fashioned, uninteresting, and they're always asking for money.

But religious radio is going through a renaissance—its most radical renewal since its beginning. The old-time religion is there, still serving its faithful audience, and there is at least one religious station in just about every market of any size, broadcasting preaching all day long. But that's not a composite picture of religious radio in America today.

There are now 1,400 religious stations in the United States with several more licenses applied for, according to Ben Armstrong, executive director of the National Religious Broadcasters, and author of "The Electric Church." And they are multiplying at the rate of one a week. What's more, many of the religious stations are singing a different tune than they have traditionally sung, or "bringin' a new song," as one station claims. There's even a move afoot to distinguish between "religious" radio and "christian" radio. Christian programmers say that "religious" can mean anything from a hodge-podge of various doctrines to any religious programming that isn't totally christian.

NRB's Armstrong says the industry is "beginning to rethink the whole role of religious broadcasting," and while he sees the pure justification for many preaching and Bible teaching programs, he also sees some dramatic changes already happening.

"Religious broadcasting is a phenomenon of the general population as opposed to a denominational hierarchy approach. We're seeing people really supporting religious broadcasting by supporting the programs they like and want to support, rather than religious broadcasting being the function of a large denomination."

The NRB has been accused by numerous of the nouveau christian broadcasters as not being as interested in music as they are in block programming. But Armstrong sees a change in that. "I see music playing an ever-increasing role. The people like all kinds of music, and there's a growing awareness of this in our field and a greater appreciation of it."

Record sales which result from christian radio provide perhaps the most credible figures in proving the desires of the audience. Wherever there is christian music radio, the record companies are

definitely feeling it. John Styll, editor of the Contemporary Christian Music Magazine, states that "Airplay creates sale—it is no different in the religious market than the secular market in that respect." He adds that "with secular industry sales at between \$3.5 and \$5 billion, and religious sales at \$75 to \$100 million, it's actually a very small market—still lucrative, but small in comparison. The signs point to continued excellent growth in sales."

That didn't use to be the case. Only a few years ago, very few forms of music were on christian radio. There were the standard, traditional hymn stations, there were the southern gospel stations broadcasting to quartet fans, and there was black gospel programming. But contemporary christian music, pop music styles with inspirational lyrics, is a fairly new phenomenon, evidenced by the fact that the first two stations to format contemporary christian music, KBHL in Lincoln, Neb. and KYMS in Santa Ana, Calif., only began their formats in 1975.

Several of the religious radio broadcast chains progressively put more emphasis on the music part of programming. Crawford Broadcasting introduced contemporary christian formats to the Chicago, Houston, Birmingham, Dallas, Lancaster, Pa., Nashville, and Detroit markets. Swaggart Broadcasting, owned by Evangelist Jimmy Swaggart, has recently expanded music programming to its stations in several Eastern, Southern and Midwestern cities. Universal Stations features block programming and music programming to suit the needs of the various markets they serve.

In addition, the new christian music stations are popping up in every part of the country: Denver; Greeley, Colo.; Boston; Los Angeles; Seattle; Tulsa; and so forth. These stations are out to get as big a chunk of the market as they can. They're armed to the hilt with complete christian record libraries, made up of hundreds of albums from large and small record companies, albums which are being released at a regular clip. Meanwhile, a majority of the secular programmers and retailers hardly even know they exist.

"As a whole," says Styll, "the gospel labels haven't really made much of an attempt to penetrate the secular market, and secular stations automatically write off a record they receive on a religious label. But, as it turns out, they're throwing out some great music."

The new christian stations are playing rock, MOR and even (believe it or not) their own "oldies." Not only do they play music by professional christian musicians who specialize in "religious" music, they also play songs by the celebrated performers who have played along with (or led) the best of the secular entertainers: B.J.

Thomas, Billy Preston, Richie Furay, Dan Peek, Ray Price, Jessi Colter, Seawind, and even Mike Douglas.

So now there's traditional, beautiful, MOR, contemporary, country, black and even southern music on religious radio. Each type of format and each type of music has its top stations and top audiences. The highest-ranking markets for percentage points for total religious audiences show up mostly in the secondary markets of the South: Shreveport, Birmingham, Montgomery, Columbus, Augusta, Jacksonville, Savannah and so on. In markets such as Jacksonville, Dallas, Tampa/St. Petersburg, Los Angeles/Orange County, and Denver, there are at least four religious stations serving the same populace.

In Jacksonville, WYR broadcasts teaching and preaching programs and traditional hymns. WBIX and WOZN program a variety of formats, including quite a bit of southern gospel music. WCRJ, the top-ranked religious station in the market, carries christian MOR and contemporary music. The Jacksonville market is rated as having one of the largest religious audiences in the country.

Rick Hlubek, operations manager for WCRJ, adds, "The christian market is exactly the same as the secular market in its demographics, in its tastes. Christians come from the world, anyway. Demographically speaking, they line up with about the same types of likes and dislikes. So, if we hit for the average age in Jacksonville, which is 25-point-something, and we target ourselves right toward that maximum age group, we get the younger listeners and the older listeners."

But, as noted before, this doesn't apply solely to Southern markets, where religious radio has always had its strength. The Denver market is served by five religious stations. Dick Schroeder, station manager of KRKS, programs a christian beautiful music format, inspired by the highly successful secular FM sister, KLIR-FM. Its music format is based on the FM-100 Plan's "Beautiful Sunday" library.

Meanwhile, KWBI-FM carries programs and traditional and MOR music. KQXI carries a majority of preaching programs. KPOF, the city's oldest religious outlet, features classical music and a christian format of block-programming and traditional music. KBRN carries a format of contemporary christian music and six hours a day of teaching programs.

KRKS's Schroeder says, "If a station is in a small community, and is the only station in the market, there may be more justification for presenting a broader spectrum of opinions and points of view and go on to serve the community. In a market of 30-plus

(Continued on page R-43)

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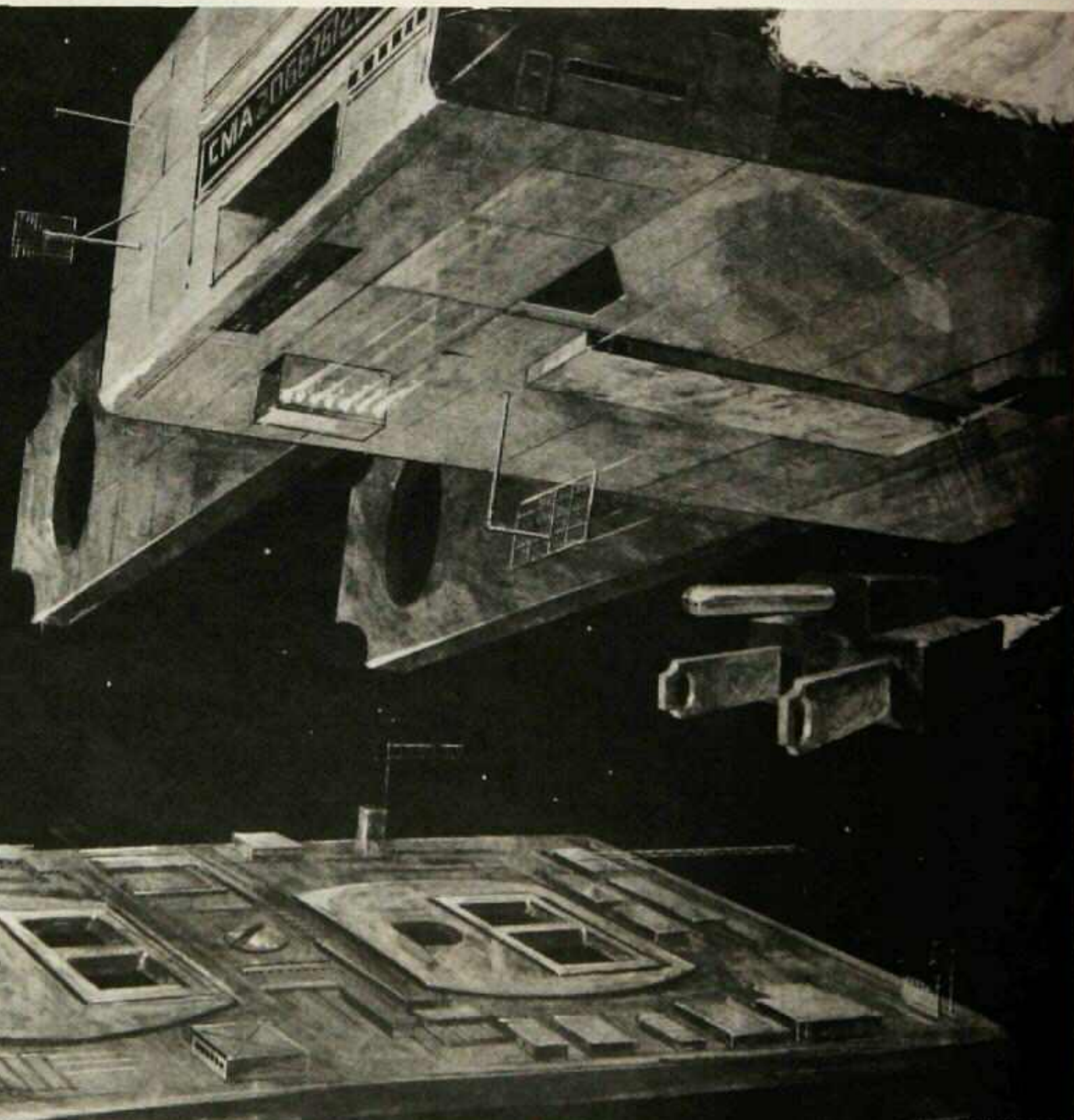


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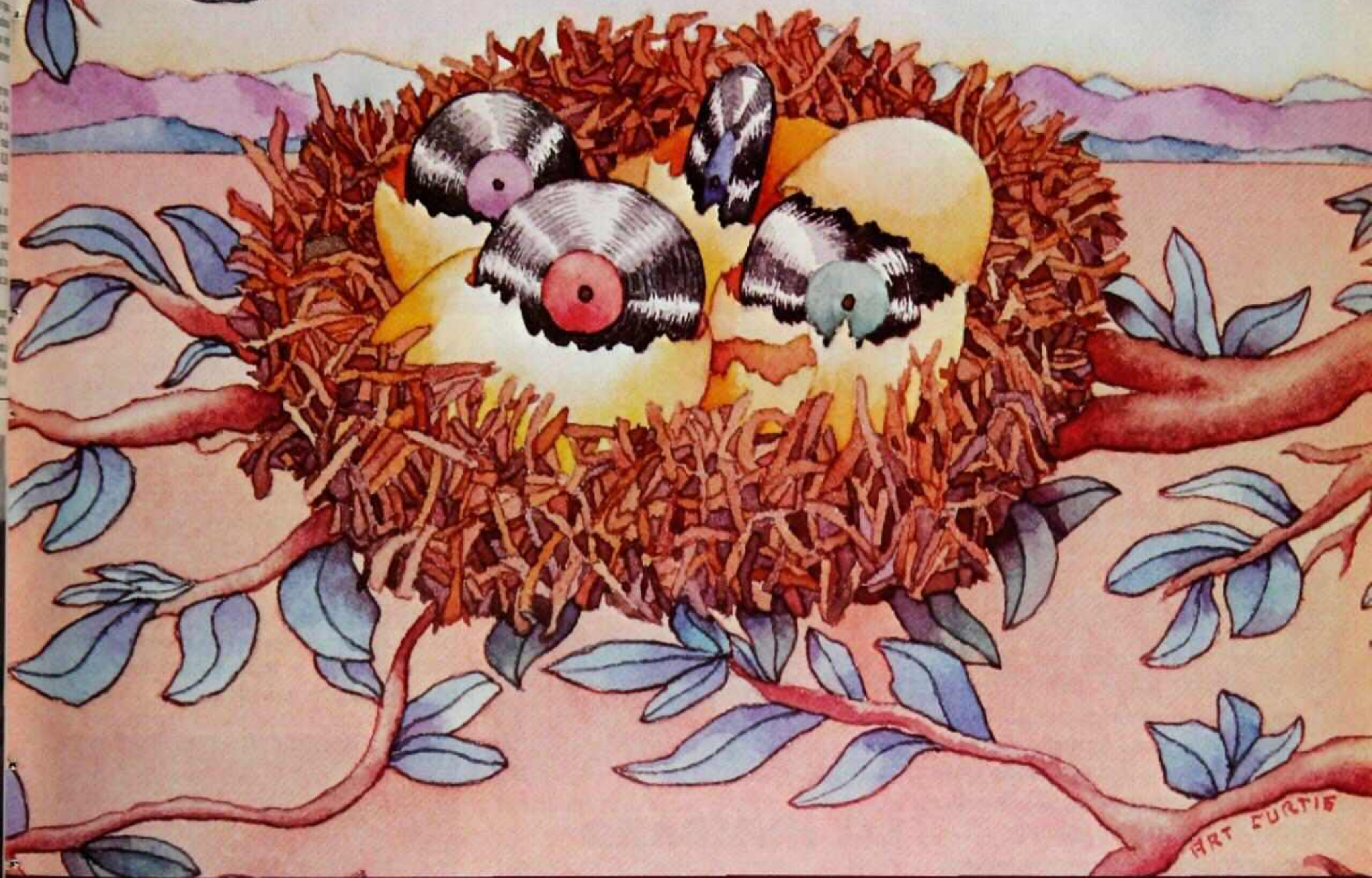
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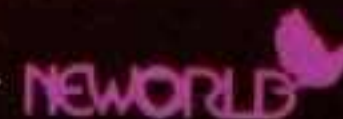


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LIZ HUMBARDE

Liz Humbarde has the potential of becoming one of the top female vocalists in the Gospel Music World. She is featured soloist on the Rex Humbarde Television program and has the talent and exposure to take her to the top.

At nineteen, Liz has had some impressive accomplishments. She has conceived and co-produced three albums, she has done solo concert tours in Brazil and traveled farther and performed before more people than most people do all their lives. Liz is an incredible talent with the ability to communicate—and this is only the beginning of LIZ.

HUMBARDE GRANDCHILDREN

Rex III, Suzanna, Michael, Donna Sue, Melissa, and Susan Rae make up the group of Humbarde Grandchildren. The Humbardes say the kids sang before they talked. These six kids are featured on the Humbarde Grandchildren's albums as well as the Humbarde Family albums. They range in ages from 14 to 4, and it's obvious from listening to their records that they've all been singing for a long time.





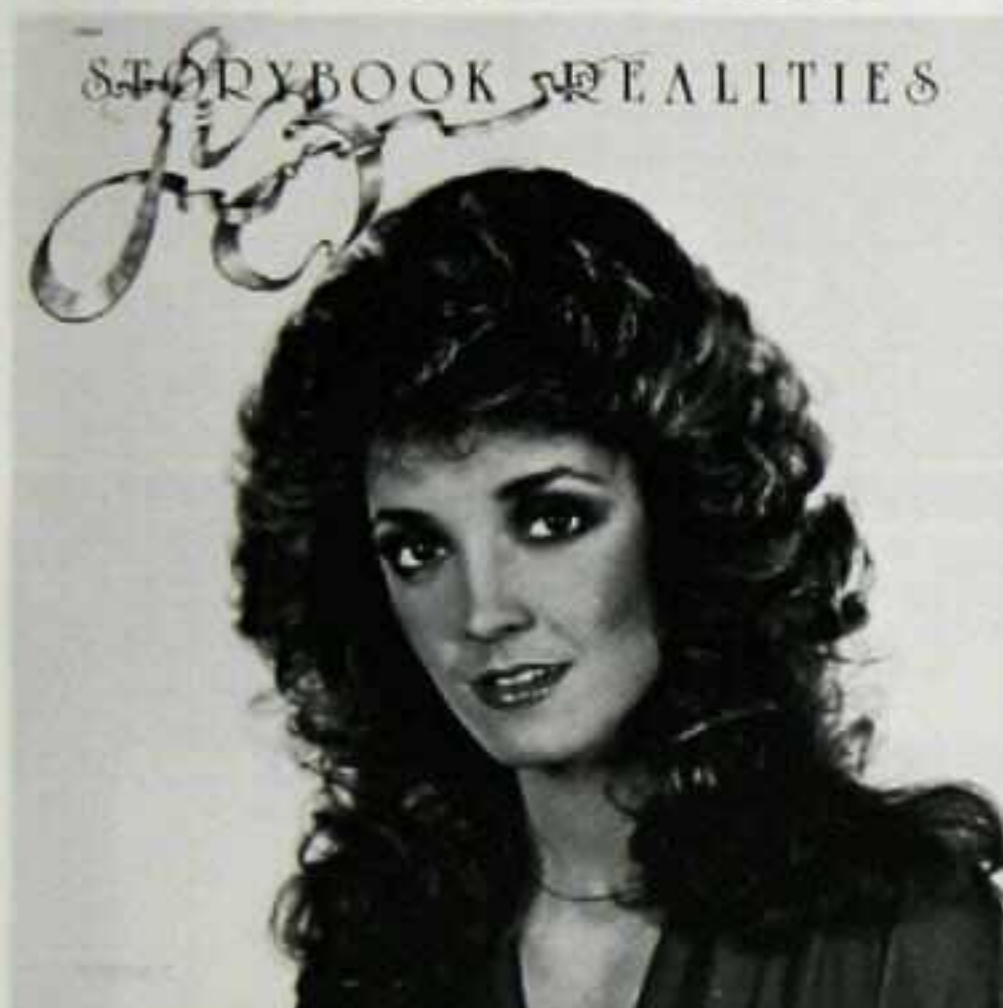
REX HUMBARD FAMILY SINGERS

Rex Humbard, his wife Maude Aimee, their three sons Rex Jr., Don, and Charley, their daughter Liz, their daughter-in-laws Suzanne and Susan, and all the grandchildren combine to make the Rex Humbard Family Singers.



Rex Humbard Family Records

LIZ HUMBARD



STORYBOOK REALITIES

(R3544)

The country-pop sound of Liz is unmistakable on her latest LP *STORYBOOK REALITIES*. The choice of songs on the album include the title cut "Storybook Realities," "Without A Doubt," and "Yes To Something Higher" plus seven others. The music contents and graphics of the album combine to make this the best Liz Humbard LP yet!

ALSO AVAILABLE:

LIZ (R3696)
LIZ HUMBARD (3692)

REX HUMBARD FAMILY SINGERS



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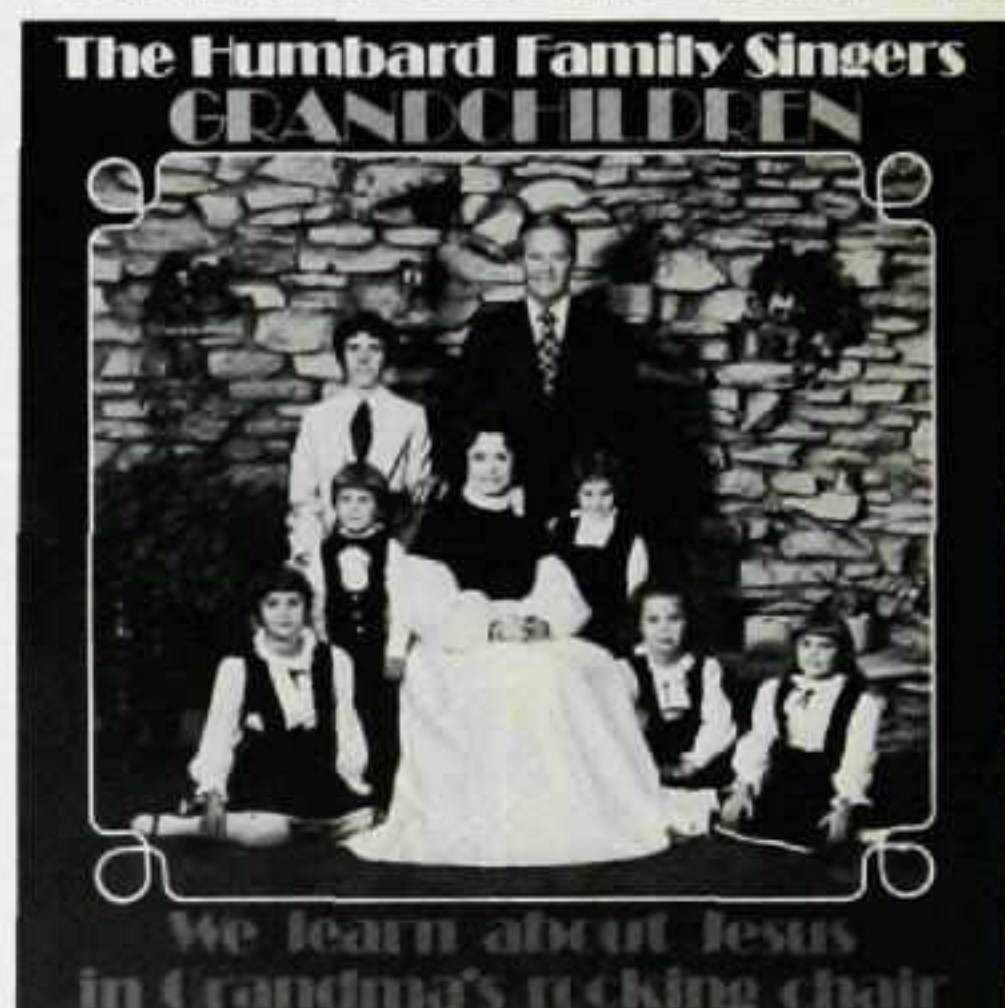
(R3545)

This is a very moving album—almost nostalgic. It contains all those "old" songs that are still popular. And the poetry interspersed makes the album very personal and warm. Most of the singing on the album is Rex Humbard, however, some of the songs have back-up sung by other members of the Humbard family, including Maude Aimee. Songs include "Old Rugged Cross," "Sweet By And By," "Jericho Road," plus five other songs.

ALSO AVAILABLE:

FEELING AT HOME (R3698)
I LOOK TO THE HILLS (R3695)
SONGS OF THE REX HUMBARD MINISTRY,
VOL. VI (R3693)

HUMBARD GRANDCHILDREN



WE LEARN ABOUT JESUS IN GRANDMA'S ROCKING CHAIR

(R3548)

This is an excellent album for children. It is appealing and very well done. The grandchildren perform on their Grandfather's TV program and perform before millions each week. So they have experience and are good singers. It's refreshing to listen to these children sing about Jesus. Songs on the album include "We Learn About Jesus in Grandma's Rocking Chair," "God Thought Of Everything," "Let The Sun Shine In," and seven others.

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RELIGIOUS MUSIC

TV Spreads the Good Word Worldwide

By KIP KIRBY

With a dynamic impact heard—and seen—literally around the globe, christian television programming is exploding onto the home screen with a fervor that rivals any prime time push in secular tv.

If television is still considered an emerging medium, then the relatively recent advent of religious tv broadcasting is truly only in its infancy.

But it's growing fast, and its leaps-and-bound acceleration seems to be shaking up the market. Once relegated to the leftover late-night sign-off slots and a requisite spot or two squeezed in at the crack of dawn on Sunday mornings, christian programs are suddenly springing up in coveted prime time network positions with increasing regularity, viewed by people who, a few years back, wouldn't have thought of watching religious tv for entertainment.

The times they are certainly a changing.

The same winds of rebirth and regeneration that have swept through traditional forms of church music and brought it into a

new mass appeal popularity among its record buyers have also blown through the field of broadcasting.

Today, religious broadcasting is out of the closet and on its own, thriving and flourishing through the instant accessibility of the tv medium. Interested audiences can choose from 1,200 religious radio bands or from 40 full-time christian tv stations across the country, with hundreds of religious cable tv channels supplementing this figure as well.

A viewer may switch channels at various hours of the day or evening and find inspirational hymns, born-again shows, crusade programs or entertaining mixtures of talk/variety/music packages arranged in an appealingly soft-sell commercial format.



Christian Broadcasting Network features the popular 700 Club. Co-host Ben Kinchlow chats with Debby Boone for viewers in five million U.S. homes via satellite, 220 additional U.S. and Canadian stations, and 22 countries.



Trinity Broadcasting Network syndicates shows such as the pictured Spiritsong (live from Jerusalem via satellite) to an estimated three million viewers in the U.S. and 13 foreign countries.



PTL Singers reach an audience that includes 215 affiliate stations in the U.S., 3,000 cable systems and a massive overseas audience via satellite hook-ups.

Three major full-time religious broadcasting networks beam 24-hour a day programming to a complex system of satellite hook-ups and affiliate stations, reaching not only the U.S. and Canada but tv screens in South and Central America, Africa and the Far East.

According to a 1977 Gallup poll, approximately 34% of the

American population claims to have been "born again." A more recent Gallup survey revealed that approximately 47% of the population manages to tune into at least one religious program a week. This is a fascinating statistic when compared with the secondary fact that this same poll also revealed only 42% of the population actually leave their homes to attend a religious service of any kind in person.

This translates to an estimated 130 million people who watch some form of christian programming on a weekly basis. No wonder that religious leaders are increasingly turning to the tube as the most effective way to broadcast their good-news gospel message and provide entertainment as well.

Independent christian stations are directing their energies toward originating their own local and regional productions.

(Continued on page R-48)

Kip Kirby is a reporter in Billboard's Nashville office.

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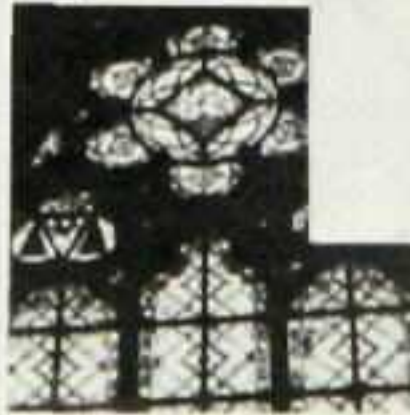
Gospel Roots 5030

HOLD THE LIGHT...
Mitty Collier

Gospel Roots 5019

Gospel Roots 5020

Sing Until I Die



The Jackson Singers
of Washington D.C.

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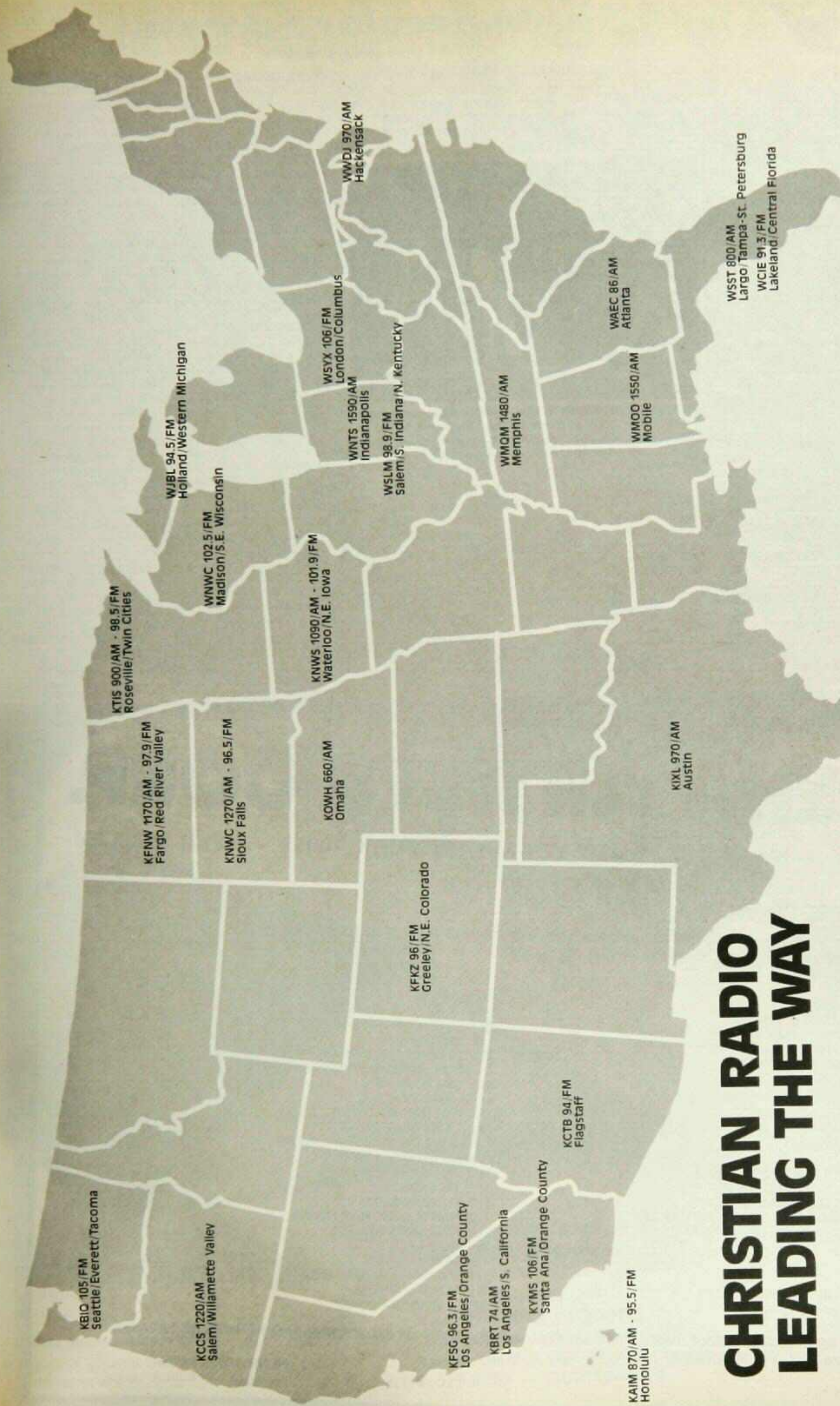
THE BROOKLYN ALL STARS



Gospel Roots 5031

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R-32



CHRISTIAN RADIO LEADING THE WAY

Christian Radio has come alive with the explosion of the Gospel music industry. The stations shown wish to express their appreciation and support of the Gospel music industry for the part it plays in spreading the "Good News" through music.

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RELIGIOUS MUSIC

Oaks Translate Gospel to Secular Success

By EDWARD MORRIS

Like the protest singers of the 1960s, many gospel performers look upon their work as moral duty: spreading the word comes first, entertainment is second. Other performers, though, have seen gospel music as an apprenticeship stage toward a popular music career. It was a natural progression from singing in the church choir to a captive audience to working in a group that had to lure and hold a paying audience.

The list of stars who got their start in gospel is impressive both in length and membership, for it contains such names as Aretha Franklin, Sam Cooke, Tina Turner, the Staple Singers, the Stamps Quartet, and the Jordanaires. But none of the names is more long-lived and familiar to dyed-in-the-wool gospel fans than the Oak Ridge Boys, the most recent escapees from Eden. The group has been around, in one form or another, since World War II. The current Boys are Bill Golden, Richard Sterban, Duane Allen, and Joe Bonsall.

Since "Y'all Come Back Saloon" gave them their first solid country hit two years ago, the modish quartet and their rocking backup band have seemed unstoppable. They've copped vocal group of the year kudos from both the Country Music Assn. and the Academy of Country Music. And the band itself took the CMA's instrumental group of the year award in 1978. The Oaks have charted with "One In a Million," "I'll Be True To You," "Come On In," "Cryin' Again," and "Sail Away."

Bonsall, who sings tenor for the Oaks, explains the tribulations and triumphs of going from gospel to country/pop: "We were trendsetters in gospel. We were the first to hire a full band. Mark Ellerbee (who is still a mainstay with the Oaks) was among the first professional drummers in gospel music. We were the first group to grow our hair a little long and to wear Edwardian style clothing. What we caused was a lot of controversy in gospel music. People really loved us because we were innovative, or they really didn't like us at all. They put us down because we were 'bringing the world into gospel.'"

Before the Oaks could widely popularize this hip gospel, Bonsall adds, "It seemed like the gospel music industry started taking a turn back. The few promoters who control that business were not booking the Oak Ridge Boys anymore. The groups that were becoming more popular were the ones that were using a piano player—and maybe a bass—and going back to singing old traditional harmonies. And they were doing a whole lot of preaching.

To me, you can get all that preaching in church for free. Although we've always had a strong moral code, the Oak Ridge Boys felt that when people were paying money to come to a show, they were paying for entertainment, not necessarily preaching."

The situation convinced the Oaks to look beyond gospel music



Oak Ridge Boys perform at the Landmark Hotel in Las Vegas. Gospel "taught us a lot about stage performances, because gospel groups really get out and get it."

for their survival. Their decision, Bonsall says, was unanimous. "It was either change or our career was ended. We were at the financial point where gospel quartet music wasn't getting it anymore. Not as many people were coming out. We didn't see as many young people as we used to see. It seemed to me that for a long time the only people we saw at the gospel concerts were those who would sit and complain about how loud the music was. The gospel music audiences—and God love 'em, they supported us a lot of years—put an unbelievable pressure on the act. We slowly decided to expand."

Expansion meant many things. It included signing with CBS records, taking on Tulsa titan Jim Halsey as career manager, experimenting with different record producers, doing background vo-

cal for the distinctly pop Paul Simon's "Slip Slidin' Away," and serving as opening act for Johnny Cash in a Las Vegas gig.

Still, the Oaks kept one foot in the gospel camp while at CBS. Then, Bonsall recalls, "one day we had a meeting and Jim Halsey told us the same thing Johnny Cash had: 'Get off the fence—do one thing or the other.'" When their CBS contract ran out, Halsey negotiated a deal with ABC Records (now MCA), and the race was on. Ron Chancey, their new producer, went on the road with the Oaks for a week to see if he could transfer their concert appeal to vinyl. The song he chose for them to make their leap with was "Y'all Come Back Saloon."

"It was a good song," Bonsall says, "we got a good cut on it, and the DJs saw 'saloon' and didn't throw the record into their Sunday morning slot." But, he adds, the Oaks were convinced they'd made the right career choice even before their first hit record, largely because of the enthusiastic receptions they'd gotten opening for such other Halsey acts as Roy Clark, Freddy Fender, and Mel Tillis.

"A lot of people get a hit record and then have to put a show together," Bonsall observes. "By golly, we had a show and we knew if we had a hit record it could be gangbusters."

So strong is the gospel connection, though, that even now some gospel fans remain outraged at the Oaks' secularization of their act. And it's not uncommon to go to a record store and find their new albums lodged in the "gospel" or "inspirational" bins.

The Oaks don't seem eager to lose the aura of gospel despite its mixed blessings. "We don't do a lot of cheatin', drinkin', hangin' over the bar, and divorcin' type songs," says Bonsall. "We don't want to turn off anybody. We turned down a major beer commercial because we didn't want to offend the people who think drinking is wrong."

They are measurably less conservative in their stage appearance. "We pay more a night for sound than we ever got paid for singing gospel music," Bonsall testifies. Besides the expensive sound system, their concerts feature light shows and smoke machines. And the boys are partial to doing a bit of fancy footwork as they sing to demonstrate their hipness and Hollywood costumes.

"Who knows," says Bonsall, "we may eventually be coming out in silver space suits. We want to keep putting money back into our stage performances."

(Continued on page R-50)

Morris is a freelance writer based in Bowling Green, Ohio.

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RELIGIOUS MUSIC

Copyrights Rejoice in Expanded Performance Arena

By IRV LICHTMAN

Religious music publishing is, by conservative estimate, a phase of copyright ownership that accounts for more than \$25 million a year in gross income.

But, the crux of the matter is that it's a continually developing area both in terms of growth and, of great consequence, in the manner in which church groups and performers seek to deliver their sermons in song.

"It's a very active field," maintains Ernest Farmer, president of Shawnee Press, a large entity in the religious music field.

"A lot of people are looking at it," he observes, "but it cannot be approached superficially. And it's certainly not easy to generalize about it in view of the large area covered by religious music."

According to the Gospel Music Assn., based in Nashville, there are at least 131 gospel music publishers (without taking from the ministry to which the individuals are committed) who provide material for 480 gospel groups (traveling a minimum of three nights weekly) and more than 100 records. And on-the-air, total hours of radio programming exposing religious music amount to more than 50,000 hours.

Growth yes, but not without the pains of growth and new directions.

With regard to a class action suit by religious broadcasters against ASCAP, Norman Bie, attorney for the National Religious Broadcasters, expresses confidence that the matter will be settled "before the end of the year."

The action, an attack on blanket licensing and a charge of violation of the Sherman antitrust law, has reached a procedural and technical stage wherein the broadcasters filed a motion last month to divide the trial into two parts. One would attempt to settle legal liability on ASCAP's part and a second part would determine, if proven, the extent of damages for each station.

FEL Publications Ltd. of Los Angeles brought action against the Archdiocese of Chicago in September of 1976 in U.S. District Court in Chicago, charging the unauthorized duplication of FEL printed music. Originally, FEL had alleged violation by 90 parishes, but this figure, FEL contends, is now up to 250. There had been a delay in the proceedings because the original judge in the suit, Judge Alfred Kirkland, became ill and a new judge, Judge George Leighton, has been appointed in Judge Kirkland's place. FEL attorneys feel that a trial date will be set sometime this year.

No matter where one turns to in determining significant creative trends in religious music publishing, one thing is plain: church groups of all denominations are hoping to install a sense of religious conviction among youth by speaking their musical language. This is now a second generation influenced by the evolution of rock music forms.

Aside from legal questions in terms of performance and print rights, the religious music publisher is faced with the most dramatic changes in history, all within the confines of less than a decade. In an area with strong ties to tradition, 10 years is a brief span of time, indeed.

"Ten years ago, prior to the 'Jesus movement,' it would have been a rare thing to pick up a church hymnal and find in it a song that had been written within the previous 25 years," maintains Hal Spencer, president of Manna Music, one of the leading religious music publishers in the world. (Manna was formed in 1954 by Spencer's father, Tim Spencer, a pop and country songwriter who, along with Roy Rogers, founded the Sons of the Pioneers. The company was named music publisher of the year in 1978, with one of its copyrights, "How Great Thou Art," being termed the all-time No. 1 hymn in America.)

Andrae Crouch is perhaps the most interesting study in the contemporizing of religious music, not only for his consistently best-selling albums for Word's Light label, but also in view of a unique new two-label arrangement.

Crouch has been signed by Warner Bros. Records to record four albums, while continuing to record for Light.

Those familiar with Crouch's style know that it's often difficult to tell his christian message apart, in terms of writing and production, from a secular try at an r&b crossover success.

With some lyric changes anticipated in his Warner product, Crouch's sessions with the label will probably shed greater light on the impact of pop marketing of a gospel voice, if not controversy.

Thus, a warning from Hal Spencer: "When christians or their music become 'too pop,' they face a greater potential danger—the defeat of their original purpose, to praise the Lord and to edify His people."

"Now I may be over-reacting, but I think that there is a real problem within our industry arising from our attempt to have gospel music crossover into the realm of the pop, rock and country fields, because in order to do this, many times the lyrics have to be watered down so that certain listeners are not offended. I'm con-

cerned that in the watering down we might miss our original intent."

Spencer and others, of course, merely echo a theme that has concerned both the music publishing industry and the trade itself: do attempts to reach a wider audience dilute and demean the "pure" forms of a music heritage, whether it be gospel, country, blues, jazz, etc.?

Granted there is greater sensitivity in an area wherein people's deep religious convictions are involved.

But, two factors should help alleviate fears and honest concern. Music industry history indicates that the presentation of "pure" forms of music in common-denominator formats eventually leads to curiosity about the "real thing."

And who can deny the spiritual meaningfulness of such "pop" inspirational songs as "I Believe," "He," "Bridge Over Troubled Water" and "Let It Be?" It's true that these songs by design avoid direct references to a supreme being, but they are linked movingly to the old World War II saw that "there are no atheists in fox-holes."

With a world ridden with crisis and great moral questions, a pop-oriented message of hope would seem timely.

Underscoring the increasing penetration of religious music is the increasingly broad exposure of this music on a concert level.

The venues include such diverse showcases as Disney World, Magic Mountain, Knott's Berry Farm, The Greek Theatre, The Hollywood Bowl, Carnegie Hall, and Six Flags Over Georgia, as well as many state and county fairs and in some of the largest auditoriums throughout the country.

Religious music is also being programmed over some of the major airlines' inflight music programs, as well as such high audience tv shows as Mike Douglas, Johnny Carson, Dinah Shore, Merv Griffin. Plans are in the works for an all-gospel music program to be featured at the White House at the invitation of President Carter.

All this points to an expanded performance of religious music copyrights.

And as Hal Spencer puts it, "The future of religious music in this country is very optimistic, and those who perform and publish it stand to reap significant benefits."

Irving Lichtman is Billboard's Publishing Editor.

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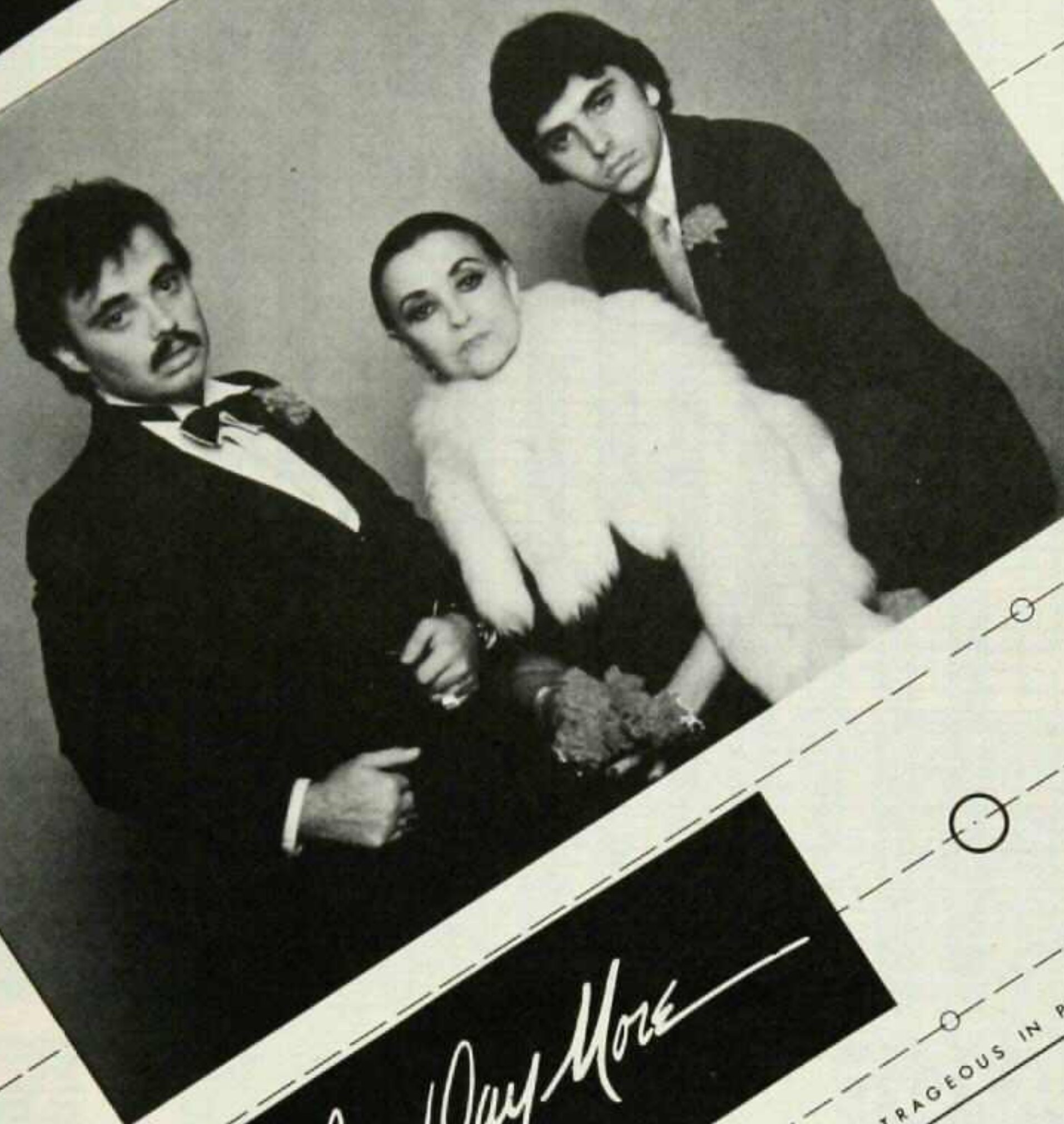
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AB																													
ALEXANDRA HOUSE																													
BIRDWING																													
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CANAAN																													
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DAYSRING																													
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GLORI																													
GOOD LIFE																													
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GOSPEL ROOTS																													
GREAT CIRCLE																													
GREENTREE																													
HSE																													
JOHN HALL																													
HEARTWARMING																													
HERITAGE																													
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MIGHTYWIND																													
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NEW LIFE																													
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PARAGON																													
PETRA																													
POWER PAK																													
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WORD OF GOD																													

JULY 28, 1979, BILLBOARD

RELIGIOUS MUSIC

Legend: The following are wholesalers dealing predominantly in religious recorded product. Labels represented are derived from questionnaires the distributors filled out themselves, or from a phone poll interview. Widely distributed labels appear in a separate chart. Labels following names in this list represent those brands with two or fewer distributors. Obviously, many secular distributors have religious product but are not listed here because of space limitations (see *Billboard's International Buyer's Guide*). Schwartz Bros., for example, in Washington, D.C. and Philadelphia, carry *Word, Gospel Roots* and several religious lines. Similarly, many black gospel labels are available through otherwise secular product distributors, though some of the below do carry these labels. The wholesale function(s) of all companies is set in bold face and parenthesis after each listing. The following abbreviations identify these functions: (D) Distributor; (OS) One Stop; (RJ) Rack Jobber; (I) Importer.

- CALIFORNIA**
 Chapman Dist'g Co. Inc., 1212 S. Albany St., Zip 90015. Tel: (213) 749-9484. Owner: Al Chapman. Mgr.: Herb Chapman. Buyers: Singles, Herb Chapman; Albums, Al & Herb Chapman. (Rec. & Tape D).
Labels: Jimmy Swaggart
 Distribution By Dave, 7220 Owensmouth Ave., Suite 204, Canoga Park. Zip: 91303. Tel: 887-7930. Mgr. & Buyer: (Rec. & Tape D)—religious prod. only
Labels: Bread 'n' Honey, Dean Brown, Chico Holiday, Continental Singers, Cross Country, Dynamic, Hartsong, Herald, Hob, Jimmy Swaggart, Lightship, Masterdisc, Milk 'n' Honey, Shalom
 The Foster Co., 22714 MacFarlane Dr., Woodland Hills. Zip: 91364. Tel: (213) 883 8041. (Rec. & Tape D)
Labels: Eagle Wings, Instant Joy, Lamb & Lion (Selected).
 Inspirational House, P.O. Box 3747, 1311 W. Murray, Visalia. Zip: 93277. Tel: (209) 733-5323. Owner & Mgr.: John Grimmus. (Rec. & Tape D)
COLORADO
 Alpha & Omega, 70100 Broadway, Building 6, Unit H, Denver. Zip: 80221. Tel: (303) 429-4046. Owner: Mel Berg. Mgr.: Bob Dyer. (Rec. & Tape D)
Labels: Consolidated Gospel, Foster Co.

- FLORIDA**
 CalCo Dist's. Inc., 7656 Lem Turner Rd., Jacksonville. Zip: 32208. Tel: (904) 768-4883. Owner & Mgr.: Calvin Davis. Buyers: Singles, Jan Morrison, Albums & Tape, B B Cabbage. (Rec. & Tape D).
Labels: Jimmy Davis, Ernie's, Mankind
GEORGIA
 Tara Rec. & Tape Dist'g Co. Inc., PO Box 404, 13954, 582 Armour Circle NE. Zip: 30324. Tel: 875-2555. Nationwide WATS: (800) 241-5538. Georgia WATS: (800) 282-4060. Pres.: Gwen Kesler. VP & Sales Mgr.: Randy Sanders. Buyers: Singles & Albums, James Waters. Tape, Randy Sanders. Promo: Jamie Miller, Henry O'Neal. (Rec. & Tape D & OS)
Labels: Audio Book, Champ, Church Door, Ernie's, Kentone, Memorial, Messenger, Specialty, Spire
ILLINOIS
 Festival of Song Music Co., 1517 Windsor Rd., Rockford. Zip: 61111. Tel: 654-1260. Pres.: E. L. Myers. Albums Buyer: Richard L. Myers. (Rec. & Tape D)
Labels: Agape, Avante Garde, BeeGee, Bridge, Cam, Chapel, Chime, Diadem, Edify, Goff, Harvest, Headline, Kiddyland, Message, New Creation, One Way, Peacock, Reverence, Superior, Vista World Wide
INDIANA
 Gospelrama, PO Box 267, Angola. Zip: 46708. Tel: (219) 665-9540. WATS: (800) 348-4677. Indiana WATS: (800) 552-1794. (Rec. & Tape D.)
Labels: Foster Co., Hinemi, (Jews for Jesus), Maiden, Rainbow Sound, Zondervan
KENTUCKY
 Central Electronics, PO Box 340, 113 N. Central Ave., Campbellville. Zip: 42718. Tel: (502) 465-5631. Owner & Buyer: Randall B. Herron. (Rec. & Tape D.)
Labels: Christian Faith, Songs of Faith, Stateswood, Temple
LOUISIANA
 Goldband Rec. Dist. Corp., PO Box 1485, 313 Church St., Lake Charles. Zip: 70602. Tel: (318) 439-8839. Pres.: Eddie Shuler. Buyer: Jeff Le June. (Rec. & Tape D.)
Labels: Goldband, Puget Sounds
 Gospel Dist. Co. Inc., PO Box 1706, 1212 Main St., Alexandria. Zip: 71301. Tel: (318) 443-2549. Owner & Mng.: J.D. Davis. (Rec. & Tape OS.)
MICHIGAN
 Gransin Dist's., 13731 Woodward Ave., Highland Park, Detroit. Zip: 48203. Tel: (313) 867-4500. Mgr. & Buyer: Gary Carpenter. (Rec. & Tape OS)—gospel prod. only
MINNESOTA
 Amity Books (div. of North Western Prods. Inc.), 3255 Spring St. NW, Minneapolis. Zip: 55413. Tel: National WATS: (800) 328-8626. Minnesota WATS: (800) 462-5302. Owner: Robert Cutshall. Mgr.: Al Martinson. (Rec. & Tape D.)
MISSOURI
 Gospel Music Dist's., 1705 Jackson, Joplin. Zip: 64801. Tel: (417) 624-6713. Owner, Mgr. & Buyer: Larry E. Yeager. (Rec. & Tape D.)
Labels: Chime, Deep Roots, DIP, Eternal, 4 Star, Freedom, Harvest, Herald, Hosanna, Lighthouse, New Day, PAX, Pure Joy, Scripture in Song, Shilo, Skyline, Songs of Faith, Sound III, Street Level, Superior
 Windy Dist. Co. Inc., 13624 East 50 Highway, Kansas City. Zip: 64138. Tel: (816) 524-8766. Pres.: Jame M. Longmire; Mgr.: Weldon Tyler.
Labels: Aslan, White Horse
NEW JERSEY
 Program Recs. Inc., Route 22, Fadem Rd., Springfield. Zip: 07080. Tel: (201) 964-3434. Owners: Ralph Schechtman, Dave Casey; Mgr.: James Hall; Sales Mgr.: William Scarborough. (Rec. & Tape D.)
Labels: Brotherhood, Gospel, Way, Hob, Inspirational Sounds, Locus, Nasco, Old World, Our World, Paula, Peacock, Songbird, Specialty, Spire, Su Ann
NEW YORK
 Agape Dist'n., 1685 Elmwood Ave., No. 208, Buffalo. Zip: 14207. Tel: (716) 874-6050. Owners: John Lilley, John Narraway. (Rec. & Tape D.)
Labels: Aslan, Bread 'n' Honey, Fisher Folk, Hartsong, Mars Hill, PAX, Rock, Sangre, Scripture in Song

- House of Menorah Inc., 36 Eldridge St., New York. Zip: 10002. Tel: (212) 925-7573. Gen. Mgr. & Buyer: Sol Tischler; Nat'l Sales Mgr.: Jonathan Tischler. (Rec. & Tape D & I)—Hebrew & Yiddish prod. only
Rec. labels: Aderet, Artistic, Banner, CBS, Columbia, Elektra, Embassy, Ernie, Epstein, Famous, GIL, Gal-Ton, Hatakit, Hed Arzi, IMF, Isralectra, Israphone, Koliphone, MG, Makolit, Maloh, Menorah, Monitor, Mor, Nachas, Neginah, Noam, Phonodor, Polydor, RCA, Record Collector's Guild, Request, Roulette, Rozanna, Tikva, Vanguard, Zimram, Zimray
 North Eastern Rec. Serv., 119 Argyle, Uniondale. Zip: 11553. Tel: (516) 486-2803. Mgr.: Robert Kulynis
 Zemeron Trading Inc., 114 E. 25 St., Zip: 10010. Tel: (212) 673-2430. Gen. Mgr. & Buyer: Hanna Bolick. (Rec. & Tape D & I).
Rec. labels: (Israeli, Hebrew & Yiddish prod. only) Arton Ga-Ron Gal-Ton, Hatakit, Hed Arzi, IMF, Isralectra, Israphone, Koliphone, Litratone, Lyron, Phonodor
Tape lines: Hed Arzi, Isralectra, Israphone, Israphone
NORTH CAROLINA
 Kenway Sales, PO Box 1553, Ashebor. Zip: 27203. Tel: (704) 625-6354. Owner: H. Wayne McDowell. (Rec. & Tape OS & RJ)—gospel prod.
 Lighthouse Dist'g, 245 Roanoke Ave., Roanoke Rapids. Zip: 27870. Tel: (919) 537-0596. Mgr.: William Kulynis
 Omega Music Inc., 105 E. Main St., Brevard. Zip: 28712. Tel: (704) 884-2320. Bus. Mgr. & Buyer: Linda B. Zuch. (Rec. & Tape D.)
Labels: Associated, Broadman, Christian Duplication, Christian World, Edify, InterVarsity, Moody Press, North American Liturgy, Pacific Press, Rainbow Sound, Regal Press, Riverside, Servant, Weston Priority, Zondervan
OHIO
 Action Music Sales Inc., 6541 Eastland Rd., Cleveland. Zip: 44142. Tel: 243-0300. Mgr.: Dennis Baker. Buyer: Clay Pasternack. (Rec. & Tape D.)
Labels: Ernie's, Gospel Tone, Gospel Truth, Inspirational Sounds, Mankind, Reverence, Revelation, Spire, Testament, Vista
 Praise Rec'g's, PO Box 808-0, Canton. Zip: 44711. Pres.: J. Maas. (Rec. & Tape D.)
Labels: Diadem, Joyous Melodies, Praise, Spire, Teen, Tot
OKLAHOMA
 Crossroads Dist'g Co., PO Box 283, 1006 N. Hickory, Broken Arrow. Zip: 74012. Tel: (918) 251-6212. Mgr. & Buyer: John R. Lepper. (Rec. & Tape D.)
Labels: Dip
PENNSYLVANIA
 Jesus Music Dist's,

RELIGIOUS MUSIC

The Complex Distribution Maze: A Closer Look

Traditionally, the dove, fish and cross have been symbols of Christian music, but if one were to take a closer look at the distribution maze and problems of the industry, a more fitting symbol might be the axe and crossbow.

Unlike secular (pop) music, distribution of Christian music is complex and, for some (distributors) frustrating. Most Christian labels operate within a dual system—they sell product to Christian distributors for placement in Christian book stores and similar retail accounts and at the same time they sell direct to the retailer.

A typical occurrence in the industry finds the label selling to a distributor (usually for around 50%-60% off suggested list) and then an hour later a salesman from the label makes a call to the distributor's account and sells him the same product for 40%-50% off, depending, of course, upon quantity.

Unquestionably, this does not make for brotherly love between Christian labels and Christian distributors. A case in point is Wayne Donowho (Donowho Distributors, Houston). "We found ourselves adversaries. For example, it could be a Word salesman vs. our guy. The Word salesman can offer a better discount structure in many cases. I had a fixed percentage from Word of 55% but Word—and others—could offer 52% to the store. I couldn't possibly go that high and remain profitable with only 55%."

Donowho solved his problem by getting almost totally out of distribution. "We're out with the exception of our own label (Star Song). Now we're dealing with 10 Christian distributors on a national basis. They handle our product."

One of those 10 is Dave Peters (Distribution by Dave) of Los Angeles. Peters—like the rest of the Christian-only distributors—is concerned. "It seems to me competition from the labels is growing. We're seeing less discounts and some return policies are ridiculous. For example, with one of the labels we have to identify the returns by a previous invoice number. By the time you've finished running through that kind of paperwork, the product and your money is tied up for three months."

Peters does not look for improvement in the future. "The big labels are getting bigger—and stronger. Take Word. About 60% of the product sold comes through them. You'll usually find about six out of the top 11 belong to them. They've got the muscle."

Mike Colacouri (Gospelrama), while siding with the Christian distributors, doesn't hesitate to make a point for the labels. "When Sparrow first started they called me and other distributors and said 'we want to work closely with you... we're going to de-

pend upon you.' They gave us 60% off when most others in the industry were moving away from 60. I had 1800 accounts and realistically I should have moved at least 3600 LPs of a release that first week. Instead, I wound up taking 150 for those 1,800 accounts. Why? I don't know all the answers but I can say that telephone sales are not the entire answer. We—all the distributors—disappointed Sparrow so they went direct."

Word, Benson, Sparrow, Tempo, Maranatha, Light and some of the others the distributors refer to as "conglomerates," face the issue head-on. They're not hesitant to describe the distributors as "really being one-stops," explains Word's marketing vice president, Stan Moser. "They serve a one-stop purpose and have the one advantage of supplying product quicker than the label."

"Essentially," says Robert Benson, vice president, marketing, Benson Records, "the future of the gospel distributors will be to act as one-stops. You can't compare our distribution to the secular market. In this area it's the label that creates and supplies the in-store merchandise aids, advertising dollars, promotion men, radio contact and various programs. It's the label that has the biggest sales force and overhead problems—not the distributors."

It's also the label that dictates the discount structure. Approximately three years ago, Word initiated the "one for four coupon" program. That is, for every four LPs sold, the dealer gets one free. This discount structure has been followed by virtually every label in the industry, however, there's a catch—the discount program does not apply to distributors.

When you put the one for four program together and translate it into prices, it turns out that many retailers are buying LPs cheaper from the labels than they could from the distributor. Couple this with a shrinking discount (to distributors) and it's easy to see why the Christian distributor ranks are shrinking while their bitterness grows.

"Word says they can't afford to give us more than 53%," says Colacouri, "and at the same time they're offering coupons to the retailer and dropping profit margins. That's incongruous to me."

John Lilley of Agape Distributors (East Coast), feels the solution would be to eliminate the coupons and "we'd turn around the distribution in the Christian market almost overnight. Then there would be no advantage for the store to buy direct."

Realistically, even if the coupons were dropped, labels—such as Word—would undoubtedly develop another program. In fairness to the labels, however, the differences between distributors and companies stems from long before the coupons were ever

thought of as a discount device. It is a fact religious distribution is a relatively new phenomena. "It's only been in the past four years that we've seen them emerge," says Moser. "Today, you'll find about 10 or 12 relatively strong distributors."

Moser may be kind when he says there are 10 or 12 strong distributors. Several labels, preferring of course, not to be identified, don't think there are more than a half-dozen and Colacouri agrees with them.

Regardless of the present status of the distributor, the Christian labels had to fend for themselves before they emerged. Consequently, they developed strong ties with Christian bookstores and a field force to contact those stores both in-person and by telephone. Word alone has 25 field reps and services 4,000 stores directly—about 2,000 do \$100 a year or more for the label. Sparrow has close to 3,000, Benson 4,200.

Those accounts were not garnered in a day and the labels are reluctant to loosen a hold on a substantial revenue source. Many labels feel they also get better representation with their own people servicing accounts. Don Klein, Tempo's marketing director, has a marketing firm (Avant Sales) representing both Tempo and Sparrow. "We own a part of it and unquestionably we get better representation—our rep is handling less lines. It only makes sense for us to stick with the present system."

That system, claim many distributors, is unfair in another way—payment. Most Christian distributors get 60 days to pay bills—on the other hand, the labels may give secular distributors up to 120 days and sometimes longer. Distributors are resentful especially since secular stores seldom put emphasis on the religious LPs.

Benson, who is among the most candid in the industry, puts it bluntly: "Even if we didn't give the secular accounts 90 days they'd take it. I don't, however, understand the concern of the gospel distributors. Certainly, they're one-stops and what's wrong with that? They have an advantage of getting product to the store first and they also serve another important function. Religious stores are usually undercapitalized and need additional credit sources. Distributors are that source."

"We'd (majors) be crazy to put the distributors out of business and we're not trying to, either. At the same time distributors have to be realistic. If we were to turn over all accounts the distributors would be obligated to have sales, advertising, merchandising, promotion, data processing and dozens of other types of services and people. That's an enormous expenditure; one that the majors bear presently. I don't think gospel distributors are ready for that."

RON TEPPER Billboard

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ANDREWS UNIVERSITY RADIO STATION WAUS
Berrien Springs, MI, Mr. Stan Bissell

FIRST BAPTIST CHURCH OF ATLANTA
Atlanta, GA, Mr. T. Kinsey

SALVATION ARMY
Oslo, Norway, Mr. Runn Floisbonn

GEORGIA BAPTIST CONVENTION CENTER
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Mountain View, CA, Mr. Nicholas Ilchuk

CHURCH OF THE LATTER DAY SAINTS
Salt Lake City, Utah, Mr. Ned Huntsman

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JULY 28, 1979, BILLBOARD

A Billboard Spotlight

RELIGIOUS MUSIC

LABELS

The following record companies are those predominantly involved in religious music. Thus, omitted are larger recording companies which have occasional religious product releases or extensive catalogs on certain artists. These larger labels, CBS, MCA, RCA and so forth, can be found in Billboard's International Buyer's Guide. In some cases, such as with Peacock (distributed by MCA) and Savoy (distributed by Arista) the distributing entity will be a larger label. The purpose of this list is to identify the smaller often specialized religious labels as well as those larger predominantly religious firms.

Following the first alphabetical mention of the label will be its distributing entity if one exists. In some cases, no address is given but instead the principal distributors are listed following the label. Consult the separate distributor listing and chart.

A & B Records, see Sonrise. 7046 Hollywood Blvd., Hollywood, Calif. Zip. 90028. Tel. (213) 463-2394.
 A&S Records, see Maranatha.
 Adoret, see House of Menorah.
 Agape, see Hope.
 Argonne Concert Control, see Discount. 5313 Granville, Flint, MI 48505. (313) 789-3452.
 Alexandria House, see Alpha. CalCo. Amity, Omega.
 American Artist, 1763 E. Elm St., Springfield, Mo. 65804. Tel. (417) 862-1768. Studio.
 Amour Records, see Pyramid Enterprises.
 Antebellum Records, Box 246, Reidsville, GA 30453.
 Ark Records, Box 230073, Tigard, Ore. 97223. Tel. (503) 620-5680. Custom.
 Artistic, see House of Menorah.
 Asaph, see Maranatha.
 Atlan, see Windy Agape.
 Associated, see Omega.
 Audio Arts, see Action. Select-O-Hits.
 Audio Book, see Tara.
 Awan Garbe Records, 250 W. 57th St., New York, N.Y. 10019. Tel. (212) 245-1343.
 Banner, see House of Menorah.
 Beaverwood Recording Co., 133 Walton Ferry Rd., Hendersonville, Tenn. 37075. Tel. (615) 824-2820. Studio.
 BeeGee, see Festival.
 Behold, 39 Ledgewood, Smithtown, N.Y. Zip. 11767. Tel. (516) 543-3913.
 Benson Co., see Great Circle.
 Benson Sound, 3707 South Blackwelder, Oklahoma City, Okla. 73119. Tel. (405) 634-4461. Studio.
 Birdwing Records, see Sparrow.
 Birthright Records, 9034 Sunset Blvd., Los Angeles, Calif. 90069. Tel. (213) 731-2460.
 Big Country Records, see Fowler.
 Big Gospel Records, see Fowler.
 Blackwood Records, 3925 Summer Ave., Memphis, Tenn. 38122. Tel. (901) 458-2366. Labels: Voice Box.
 Bollman Int'l Records, P.O. Box 28553, Dallas, Tex. 75228. Tel. (214) 328-7770. Branch: Palm Dale, Calif. 132.
 Pictorial St. Zip. 93550. Tel. (805) 947-5697. Labels: (Owned) Gospel City.
 Bread Records, 1305 Elmwood Ave., Oshkosh, Wis. 54901. Tel. (414) 235-3670.
 Bread 'N' Honey, 739 E. Main St., Ventura, Calif. 93001. Tel. (213) 887-7930, (805) 653-9485.
 Bridge, see Chapel/Bridge.
 Brighter Day Records, 903 18 Ave. S., Nashville, Tenn. 37212. Tel. (615) 329-0642.
 Broadman, see Landmark. Omega.
 Brotherhood, see Program.
 Dean Brown, see Dave.
 Durtap Sound, 624 Walnut St., Anderson, Ind. 46012. Tel. (317) 549-3012. Custom.
 CRC Records, 1809 Rich Court, Virginia Beach, Va. 23462. Tel. (804) 424-2338.
 Caelis, see Triangle.
 Calvary Records, PO Box 175, Zip. 93700, 1832 Van Ness, Fresno, Calif. 93721. Tel. (209) 486-2170. Branch: Nashville, Tenn. 142 Eighth Ave. N. Zip. 37203. Tel. (615) 255-5564. Labels: (Owned) Calvary, Claron.
 Cam, see Festival.

Canaan, see Word.
 Capricorn Records, P.O. Box 1387, Redondo Beach, Calif. 90278. Custom.
 Celebration, P.O. Box 7494, Tulsa, Okla. 74105. Tel. (918) 747-5045.
 Century Records, 1429 Hawthorne St., Pittsburgh, Pa. 15201. Custom.
 Champ, see Goldband, Tara.
 Chapel/Bridge, 1350 Villa St., Mountain View, CA. Zip. 94047. Tel. (415) 962-2323.
 Chico Holiday, see Dave.
 Chime, see QCA.
 Chron, see Tempo.
 Christian Faith, see Skylite.
 Christian Folk, see Skylite.
 Church Door, see Tara.
 Clarion, see Calvary.
 Colonial Regency Records, 2199 Nolensville Rd., Nashville, Tenn. 37202. Tel. (615) 256-2247. Custom.
 Community of Celebration, see Fisher Folk.
 Consolidated Gospel, see Alpha.
 Continental Records, P.O. Box 1984, Thousand Oaks, Calif. 91360. Tel. (805) 497-9444.
 Continental Singers, see Dave.
 Covenant Recordings Inc., 1345 So. Major St., Salt Lake City, Utah 84115. Tel. (801) 487-1096.
 Creative Sound, see Sonrise.
 Creed, see Nashboro.
 Cross Country, see Great Circle.
 DHP (David Ingles Production), see Great Circle.
 Jimmy Davis, see CalCo.
 Daybreak Records, 1314 Ellsworth Ind. Dr. NW, Atlanta, Ga. 30318. Tel. (404) 355-8680.
 Day Spring, see Word.
 Deep Roots, see Sonrise. 9255 Sunset Blvd., Los Angeles, Calif. 90069.
 Bill Dejong & Associates, 513 Front St., P.O. Box 646, Lynden, Wash. 98264. Tel. (206) 354-5674. Custom.
 Destiny Records, PO Box 545, Corona Del Mar, Calif. 92625. Tel. (714) 835-8996.
 Dharma Records, see Jesus.
 Disciple Records, 839 Dayton, Cincinnati, Ohio, 45214. Tel. (513) 621-6092.
 Diadem, see Festival. Praise.
 Discovery, see Festival. Omega. Crown.
 Dove, see Fowler.
 Dynamic Records, 718 6th Ave. S., Nashville, Tenn. 37205. Tel. (615) 242-6508.
 Eagle Wings, see Sonrise.
 Eden Records, 15266 Russell, Allen Park, Mich. 48101. Tel. (313) 383-5768.
 Edify Records, PO Box 3626, Minneapolis Minn. 55420. Tel. (612) 884-1972.
 Embassy, see House of Menorah.
 Emes, see House of Menorah.
 Epoch, see North American Liturgy.
 Epstein, see House of Menorah.
 Ernie, see Action. Tara.
 Eternal, see Gospel.
 Everlasting Spring Records, see Zondervan.
 Excello, see Nashboro.
 FEL Publications Ltd., 1925 S. Pontius Ave., Los Angeles, Calif. 90025. Tel. (213) 478-0051.
 Famous, see House of Menorah.
 Fisher Folk, PO Box FF, Woodland Park, Colo. 80863. Tel. (303) 687-9237. Labels: (Owned) Community of Celebration, Fishermen, Net. (distributed) by Star Song.
 Fishermen, see Fisher Folk.
 Fishers Of Men Records, 112 44th St., Columbus, Ga. 31904. Tel. (404) 327-1486. Custom.
 Forge Recording Studios Inc., PO Box 861, Valley Forge, Pa. 19481. Tel. (215) 935-1422. Studio.
 4 Star, see Gospel.
 Wally Fowler, PO Box 990, Nashville, Tenn. 37202. Tel. (615) 859-2373. Labels: (Owned) Big Country, Big Gospel Records. Dove. Gospel Music Hall of Fame. Gospel Music World. Rapture. Stars of Tomorrow.
 Freedom, see Gospel.
 GIA, 7404 S. Mason, Chicago, Ill. 60638. Tel. (312) 498-3800.
 GIL, see House of Menorah.
 GRI, see Gospel Records.
 Gal Ton, see House of Menorah. Zemeran. Gal Run Ltd., 94 Allenby St., Tel Aviv. Tel. (03) 61 48 38/14-45/21.
 67. Label. Gal Ton.
 Genesis Records, 1541 18 St., Santa Monica, Calif. Tel. (213) 828-4589.
 Genesis Records, 1300 E. 7 Mile Rd., Detroit, Mich. 48203. Tel. (313) 893-4395.
 Globe Records, PO Box 1712, Glendora, Calif. 91740.
 Glory Records, PO Box 9104, Jersey City, N.J. 07302. 246 Richmond Ave., Staten Island, N.Y. 10302. Tel. (212) 720-6700. Labels: (Owned) Glory. Reborn.
 Goff, see Festival.
 Goldband, see Goldband.
 Good Life, see Alpha. Action. Gospelrama.
 Good News, see Word. 8319 Lanarkshire, No. Hollywood, Calif. 91605. Tel. (213) 767-4522.
 Gospel City, see Bollman.
 Gospel City Records, PO Box 28553, Dallas, Tex. 75228.
 Gospel Gems, see Ralph's Radio Music.
 Gospel Jubilee, see Scorpio Ents.
 Gospel Music Hall Of Fame, see Fowler.
 Gospel Music World, see Fowler.
 Gospel Records, PO Box 90, Rugby Sta. 279 Buffalo Ave., Brooklyn, NY. 11213. Tel. (212) 773-5910. Labels: (Owned) GRI.
 Gospel Roots, see TK.
 Gospel Time, see Ralph's Radio.
 Gospel Tone, see Action.
 Gospel Truth, see Action.
 Gospel Way, see Program.
 Great Circle Records (div. Beason Co.), 365 Great Circle Rd., Nashville, Tenn. 37228. Tel. (615) 258-9111. Labels: Greentree. Impact. Heartwarming. Cross Country. (distributed) DHP. Jim.
 Green Tree, see Great Circle.
 H S E Records, 1707 Church St., Nashville 37203. Tel. (615) 320-1561. Labels: (Owned) HSE. ISE.
 John Hall Records, see Tempo. Box 13344, Ft. Worth, Tex. 76118. Tel. (817) 281-8605.
 Hakliti, see House of Menorah.
 Hakliti Ltd. PO Box 4292, 11 Herzl St., Haifa, Israel. Tel. (04) 64-45-21. Labels: (Owned) Makolit.
 Halo, see Mark Five. PO Box 7004, Greenville, S.C. 29601. Tel. (803) 269-3961. Custom.
 Harbor Records, PO Box 13, Madisonville, Ky 42432. Custom.
 Hartung Records, 8500 Wilshire Blvd., Suite 1020, Beverly Hills, Calif. 90211. Tel. (213) 275-7000.
 Harvest Records, PO Box 213, Hendersonville, Tenn. 37075.
 Headline, see Festival.
 Hed Arts, see House of Menorah. Zemeran.
 Hed Artz Ltd., 4 Hilation St., Ramat Gan, Israel. Tel. (03) 72-20-03. Labels: (Owned) Hed Artz.
 Herald, see Herald Association.
 The Herald Association Inc., Box 218, Wellman Heights, Johnsonville, SC 29555. Tel. (803) 386-2600. Labels: (Owned) Herald. Klesis. (distributed) Mark Five.
 Heartwarming, see Great Circle.
 Heritage Singers, see Tempo.
 Hineni (Jews For Jesus), see Gospelrama.
 Hob, see Roadshow.
 Holy Kiss Records, PO Box 40836, Nashville, Tenn. 37204. Tel. (615) 834-2886.
 Hope Records, Carol Stream, Ill. 60187. Tel. (312) 665-3200. Labels: (Owned) Hope. Agape.
 Horizon Records, PO Box 15477, Tulsa, Okla. 74112.
 Hosanna Music Productions, see Tempo.
 House of McDuff, PO Box 190, 919 E. Shaw, Pasadena, Tex. 77501. Custom.
 House Top, see Landmark.
 Hymnline Records, PO Box 1152, Mechanicsburg, Pa. 17055. (717) 766-0787.
 IMF, see House of Menorah.
 Image VII, see Word. PO Box 6900, Vancouver, BC 485 V6B. Tel. (604) 321-6785.
 Impact, see Great Circle.
 Inspirational Sounds, see Action. Program.
 Instant Joy Records, see Foster Co., PO Box 1834, Studio City, Calif. 91604. Tel. (213) 762-0023.
 Intersarsity, see Omega.
 Isradisc, see House of Menorah. Zemeran.
 Israelectra, see House of Menorah.
 Israphone, see House of Menorah.
 J&B, see Select-O-Hits.
 JSE, see HSE.
 Jewel Record Corp., PO Box 1125, 728 Texas St., Shreveport, La 71163. Tel. (318) 222-0673/0195. Labels: (Owned) Jewel.
 Jewel Recording Co., PO Box 31078, Cincinnati, Ohio 45231. Tel. (513) 522-9336. Studio.
 Jim, see Great Circle. PO Box 2550, Baton Rouge, La. 70821. Tel. (504) 926-6614.
 Joyous Melodies, see Praise.
 JoySong, see Paragon.
 KCP (Non Copeland Productions), see Tempo. PO Box 8720, Ft. Worth, Tex. 76112.
 Kenwood, see Nashboro.
 Kentone, see Tara.
 Kiddiland, see Festival.
 King David Records, PO Box 653, Nashville, Tenn. 37202. Custom.
 Klesis, see Herald.
 Klub, see Mark Five.
 Kolophone, see House of Menorah.
 Lamb & Lion, see Word. 655 Deep Valley Dr., Rolling Hills Estates, Calif. 90274. Tel. (213) 377-5561.
 Last Adam Records, 570 1st Ave. NE, #3, Grand Rapids, Mich. 55744. Tel. (218) 326-1936. Custom.
 Life Ministries, Rt. 5, Box 472, Winchester, Ky 40391.
 Light, see Word. Box 296, Woodland Hills, Calif. 91364. Tel. (213) 884-0332.
 Lightship Records, 900 N. Hammond, Suite 433, Los Angeles, Calif. 90069. Tel. (213) 659-1774.
 Lilienas, see Amity. Crown. Omega.
 Little People, see Praise Bell.
 Living Water Productions, PO Box 2316, Costa Mesa, Calif. 92626. Custom.
 Lucas, see Program.
 Love/Peace/Service Records, 2140 St. Clair St., Bellingham, Wash. 98225. Tel. (216) 733-3807.
 Love Rock, see Jesus. Custom.
 MG, see House of Menorah.
 Maiden Music, 333 Park St., Upper Montclair, N.J. 07043. Tel. (201) 746-6573. Custom. See Gospelrama.
 Mail Order, see Fowler.
 Makolit, see House of Menorah.
 Malaco, 3023 W. Northside Dr., Jackson, Miss. 39213. Tel. (601) 982-4522. Labels: (Owned) Malaco. Distributed by TK Productions.
 Makohi, see House of Menorah.
 Mankind, see Action. Cal Co.
 Manna Records, 2111 Kenmore, Burbank, Calif. 91504. Tel. (213) 384-8100.
 Maranatha Music Inc., PO Box 1396, Costa Mesa, Calif. 92626. Tel. (714) 979-8536. Labels: (Owned) A&S. Asaph. Maranatha.
 Mark Five, see Herald. 10 Michael Dr., Box 1084, Greenville, S.C. 29610. Tel. (803) 269-3961. Labels: (Owned) Halo. Klub. Mark Five. Masterline.
 Mars Hill Records, 352 E. 18th St., Erie, Pa. 16503. Tel. (814) 455-8124. Custom.
 Masterdisc, see Dave.
 Masterline, see Mark Five.

Menorah, see House of Menorah.
 Message, see Festival.
 Messenger, see Tara.
 Messiah Records, 7508 City Line Ave., Philadelphia, Pa. 19151. Tel. (215) 477-2385.
 Mighty Wind Records, see Sonrise. Box 1834, Studio City, Calif. 91604. Tel. (213) 762-0023.
 Milk & Honey, see Zondervan.
 Monitor, see House of Menorah.
 Moody Press, see Omega.
 Mor, see House of Menorah.
 Murcom Recordings, 156 W. 72nd St., New York, N.Y. 10023. Tel. (212) 595-3384.
 Music AD, PO Box 7452, Grand Rapids, Mich. 49510. Custom.
 Myrah, see Word.
 Nachas, see House of Menorah.
 Nasco, see Program.
 Nashboro Record Co., 1011 Woodland St., Nashville, Tenn. 37206. Tel. (615) 227-5081. Labels: (Owned) Creed. Excello. Nashboro. (distributed) Kenwood.
 Neginah, see House of Menorah.
 Net Casting Records, 550 Evans Rd., Springfield, Pa. 19064. Tel. (215) 543-4490. Custom.
 Net, see Fisher Folk.
 New Born, see Praise Bell.
 New Creation, see Festival.
 New Dawn, see Zondervan.
 New Day Records, see QCA.
 New Earth Records, 311 W. Beardley, Elkhart, Ind. 46514. Tel. (219) 293-2044.
 Few Life Records, 23848 Hawthorne, Blvd. #100, Torrance, Calif. 90505. Tel. (213) 373-9381. PO Box 5378, 204 E. Indiana, Spokane, Wash. 99207. Tel. (509) 328-4270.
 Newpak, see Paragon.
 New Song Records, see Word. Love Inn Ministries, Freeville, N.Y. 13068. Tel. (607) 347-4411.
 New World Media, see Sparrow. South Blue Hill, Me. 04615. Tel. (207) 374-5539.
 Noam, see House of Menorah.
 North American Liturgy Resources, 2110 W. Pedra Ave., Phoenix, Ariz. 85020. Tel. (602) 943-7229. Labels: (Owned) NALR. Epoch. Universal. (distributed) Raven. Sounds of Hope.
 Ode Towne Records, PO Box 4491, Philadelphia, Pa. 19115. Tel. (215) 698-9717.
 Old World, see Program.
 One Way, see Festival.
 Onmsound Inc., Delaware Water Gap, Pa. 18327. Tel. (717) 476-0550. Branch: Lawndale, Calif. PO Box 67, Zip. 90260. Tel. (213) 679-1038.
 Onesimus Music Records, Box 235, Pitman, N.J. 08071. Tel. (609) 881-6743.
 Our World, see Program.
 Pacific Press, see Omega.
 Paragon, see Word. 19th & Hayes, Nashville, Tenn. 37202. Tel. (615) 327-2835. Labels: (Owned) Joy Song. NewPax. Paragon.
 FAX, see Tempo.
 Peacock, see MCA.
 Petra, see Tempo. PO Box 552, Woodland Hills, Calif. 91365. Tel. (213) 703-6707.
 Phimar Ministries, 4285 Satiwood Dr., Concord, Calif. 94521. Tel. (415) 687-1139.
 Phonodisc, see Landmark.
 Phondor, see House of Menorah.
 Pilgrim, PO Box 189, Station W, Toronto, Ontario M6M 4Z9. Tel. (416) 746-1991.
 Power Pak, see Action. Goldband. Gospel.
 Praise, see Praise. Praise Bell.
 Proclaim Records, PO Box 553, Nashville, Tenn. 37202.
 Promise Records, see QCA.
 Puget Sounds, Goldband.
 Pure Joy, see Gospel.
 Pyramid Enterprises, PO Box 332, Lookout Mtn., Tenn. 37350. Tel. (404) 820-2356. Label: Amour. Custom.
 O C A Records, 2832 Spring Grove Ave., Cincinnati, Ohio 45225. Tel. (513) 681-8400. Labels: (Owned) Chime. New Day. Promise. QCA. Revoice.
 Quest Records, Box 1002, Hendersonville, Tenn. 37075. Tel. (615) 824-3304. Custom.
 Rainbow Sound, 2721 Irving Blvd., Dallas, Tex. 75207. Studio.
 Rainbow Records, 8996 Frustridge Road, Sacramento, Calif. 95826. Tel. (916) 383-4387.
 Rainflow Records, PO Box 505, Boone, N.C. 28607. Tel. (704) 264-7992.
 Ralph's Radio Music, Demorest, Ga. 30536. Tel. (404) 778-9117. Labels: (Owned) Gospel Gems. Gospel Time. Randy's. see Select-O-Hits.
 Rapture, see Fowler.
 Raven Records, see North American Liturgy. 4107 Woodland Park Ave., N., Seattle, Wash. 98103. Tel. (206) 632-0887.
 Reborn, see GRI.
 Record Collector's Guild, see House of Menorah.
 Redemption Music Record Co., PO Box 43, Billings, Mont. 59101.
 Regal Press, see Action.
 Rejoice Records, see QCA.
 Request, see House of Menorah.
 Revelation Records, 711 W. Broadway, Minneapolis, Minn. 55411.
 Reverence, see Action. Festival.
 Rivendell, see Star Song.
 Roadshow Records, 850 Seventh Ave., New York, N.Y. 10019. Tel. (212) 765-8840. Labels: (Owned) Roadshow. (distributed) Hob.
 Rock, see Agape.
 Rockland Road, see Superior Sound.
 Rozanna, see House of Menorah.
 Sacred, see several distributors.
 Salem Records (div. Spirit Inc.), PO Box 24578, Nashville, Tenn. 37202.
 Sanger Productions, 3132 Bradshaw Rd., Sacramento, Calif. 95827. Tel. (916) 363-7052. Custom.
 Savoy Records, distributed by Arista. 625 Pennsylvania Ave., Elizabeth, N.J. 07201. Tel. (201) 351-6800.
 Scratched Records, 5904 Laird, Austin, Tex. 78547. Tel. (512) 444-9993.
 Scorpio Ents. 38 Music Square E., Nashville, Tenn. 37203. Tel. (615) 256-3373. Label: (Owned) Gospel Jubilee.
 Scripture In Song, see Agape.
 Seed Records, see Word. PO Box 2112, Shawnee Mission, Kan. 66201.
 Servant Music (div. Word of God), PO Box 8617, Ann Arbor, Mich. 48107. Tel. (313) 761-8505.
 Shalom Records, PO Box 60446, Oklahoma City, Okla. 73107. Tel. (405) 521-0777. Labels: (Owned) Shalom. Vine.
 Shilo, see Gospel.
 Sing, see Skylite Sing.
 Singcard, see Zondervan.
 Singaspiration Recordings, see Zondervan Corp.
 Skylite, see Gospel.
 Skylite Country, see Skylite Sing.
 Skylite, see Skylite Sing.
 Skylite-Sing Inc., 1008 17 Ave. S., Nashville, Tenn. 37212. Tel. (615) 327-4557. Labels: (Owned) Christian Faith. Christian Folk. Sing. Skylite. Skylite Country. Stateswood. Temple.
 Solid Rock, see Word. 7046 Hollywood Blvd., Suite 707, Hollywood, Calif. 90028. Tel. (213) 463-5181. Labels: AB. Solid Rock. Street Level.
 Songbird, see MCA.
 Songs of Faith, see Central. Gospel.
 Sonrise Mercantile Corp., PO Box 607, 22802 Pacific Coast Hwy., Malibu, Calif. 90265. Tel. (213) 456-2460. Labels: (Owned) Creative Sound. Eagle Wings. Sonrise. (distributed) AB. Deep Roots. Lamb & Lion. (distributed) Newpak.
 Sound III, see Tempo.
 Sound Of Gospel, see Select-O-Hits.
 Sparrow Records, 8587 Canoga Ave., Canoga Park, Calif. 91304. Tel. (213) 888-1733. Labels: (Owned) Birdwing. Sparrow. (distributed) New World.
 Spectrum Records, PO Box 757, San Carlos, Calif. 94070. Tel. (415) 593-9554. Studio.
 Spire, see Program. Tara.
 Spirit Records, 912 Ave. P West, Bismarck, N.D. 58501. Tel. (701) 255-3928.
 Stamps Baxter Music & Recordings, see Zondervan. 201 S. Tyler St., Dallas, Tex. 75208.
 Stars of Tomorrow, see Fowler.
 Star Song, 2223 Strawberry Village, Pasadena, Tex. 77502. Tel. (713) 472-5563. Labels: Fisher Folk. Rivendell. Star Song. (distributed) Community of Celebration. Fishermen. Net.
 Star Song, PO Box 32151, San Jose, Calif. Zip. 95132. Tel. (408) 295-3447.
 Stateswood, see Skylite Sing.
 Street Level Records, see Solid Rock.
 Sugar Records, Inc., PO Box 1181, Florissant, Mo. 63031. (314) 837-4095. Part of Little Dixie Ent. Inc. Sunworld Records, PO Box 1893, Orlando, Fla. 32802.
 Supreme Record Co., 11021 Ave. S., Nashville, Tenn. 37203. Tel. (615) 327-1050. Labels: (Owned) Supreme. Timberhill.
 Superior Sound Inc., Rockland Road & Louise Ave., Hendersonville, Tenn. 37075. Tel. (615) 824-5141. Label: Rockland Road.
 Jimmy Swaggart, see Chapman. Dave.
 Sweet Song Records, PO Box 2041, Parkersburg, W. Va. 26101. Tel. (304) 485-0525.
 Sword & Shield Records, PO Box 211, Arlington, Tex. 76010.
 Sword Records, PO Box 6565, N. Augusta, S.C. 29841. Tel. (803) 278-1740.
 Teen, see Praise.
 Temple, see Skylite Sing.
 Tempo Records, 1900 W. 47 Pl., Mission, Kan. 66205. Tel. (313) 384-1266. Labels: (Owned) Chron. Sound III. (distributed) John Hall. Heritage Singers. Hosanna. KCP. PAK. Petra. Tempo.
 Testament, see Action.
 Tikva, see House of Menorah.
 Timberhill, see Supreme.
 Tol, see Praise.
 Triangle, 824 19th Ave. S., Nashville, Tenn. 37202. Tel. (615) 329-1429. Labels: (Owned) Caelis. Triangle.
 Veiper, see Action. CalCo. Dave.
 Vine, see Shalom.
 Vista, see Festival.
 Voice Box Records, see Blackwood. 3925 Summer Ave., Memphis, Tenn. 38122. Tel. (901) 458-2371.
 Weston Priority, see Omega.
 Wind Chime, see Landmark.
 Wind & Fire Records, PO Box 1152, Mechanicsburg, Pa. 17055. Tel. (717) 766-0787.
 Word Inc., 4800 W. Waco Dr., Waco, Tex. 76703. Tel. (817) 772-7550. Labels: (Owned) Canaan. Day Spring. Myrah. Word. (distributed) A&S. Good News. Image VII. Lamb & Lion. Light. Maranatha. Newpak. New Song. Paragon. Seed. Solid Rock.
 Word Of God, see Servant.
 World Library Publications, 2145 Cental Pkwy., Cincinnati, Ohio. 45214. Tel. (513) 421-1099.
 World Wide, see Festival.
 Z'mram, see House of Menorah.
 Z'mray, see House of Menorah.
 Zondervan Corp., 1415 Lake Drive SE, Grand Rapids, Mich. 49506. Tel. (616) 459-6900. Labels: (Owned) Everlasting Spring. Milk & Honey. New Dawn. Singcard. Singaspiration. Stamps Baxter Music & Recordings.

How Long??

Words and Music by Tom Flocco

HOW LONG WILL WE WAIT TO HEAR HIS SONGS ON THE RADIO?
HOW LONG will it take 'til they mention his name?
 We've been writing so long, recording so many songs
 that He's given us to share with you.
 And we just long to say that you can find Him today
 if you will listen and follow His Truth.

HOW LONG WILL WE WAIT TO HEAR HIS SONGS ON THE RADIO? AND HOW LONG will it take 'til His music gets played?
 We must just realize that at this time in our lives
 He will work in us to keep our walk strong.
 And we'll patiently wait until He opens the gate,
 and His message pours out in our songs.

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Pop Conversion

Continued from page R-18

with "Little Honda" in 1964 on Mercury Records, and also with the Castells, known for such tunes as "Sacred" and "So This Is Love." He has additionally sung behind many Beach Boys and Ambrosia LP projects.

Keaggy, touted as one of the finest Christian guitarists, once was associated with the group Glass Heart, an MCA act that toured with the likes of the James Gang. Keaggy now records for New Song Records.

B. J. Thomas has lent a lot of visibility to the contemporary christian circles while dividing his career in the secular market. During the late '60s and early '70s, Thomas brought home such songs as "I'm So Lonesome I Could Cry," "Hooked On A Feeling," "Raindrops Keep Falling On My Head" and "I Just Can't Help Believing." Within the last few years he has recorded for MCA and Myrrh. A recent development has Thomas contracted for LP projects within the next two years with MCA/Curb—a reported first for a contemporary christian label to tie with a secular label.

Turley Richards also divides his time between markets, and has recorded for Warner Bros. and Epic Records. His claim to fame in the christian area was a seven-minute version of "I Heard The Voice Of Jesus Say." He has also performed in a christian musical.

Cliff Richard, long a major star in the U.K., spent some time with ABC/Paramount, Epic and Uni in the '60s before striking with Rocket Records 1976 with "Devil Woman." He is now devoting his time to christianity and has recorded an LP entitled "Lord's Supper."

"That's The Way God Planned It" gave Billy Preston a hit in 1969 on Apple Records before his move to A & M and another score with "Outa Space" in 1972. Preston now records for Myrrh Records.

The 1970s have brought such ambassadors as Dan Peek, Leon Patillo, Michael Omartian, Chris Christian, Al Green and Chi Coltrane into the field.

Peek is among the latest contemporary pop artists to join the christian circles. He's from a secular band, America, and records for Lamb & Lion Records.

Patillo, now a Maranatha Records' artist and songwriter, at one time was the lead singer for the group Santana.

Christian, whose credits as producer include such luminary names as Wayne Newton, Elvis Presley and B. J. Thomas, is also a singer and songwriter in his own right. Trying his hand in the secular market with the group Cotton, Lloyd & Christian, they drew attention with a song entitled "I Go To Pieces." Now Christian records for Myrrh Records while maintaining his production work both secularly and in the christian field.

Little Richard now is doing a lot of touring through churches,

giving testimonies, but as of yet, has not recorded any christian projects. Boone, on the other hand, has recorded several LP projects and now has his own christian label, Lamb & Lion Records.

Ambassadors from the 1960s include such names as Gary Paxton, folk heroes and folk group members such as Arlo Guthrie and Paul Stookey. '60s rock members like Nedra Ross, Chuck Girard, Phil Keaggy, John and Terry Talbot, Larry Norman and Ritchey Furay, and solo artists such as Barry McGuire, B. J. Thomas, Turley Richards, Billy Preston and Cliff Richard.

"Monster Mash" by Bobby "Boris" Pickett and "Alley Oop" by the Hollywood Argyles were among Paxton's biggest credits, along with an accumulation of some 30 gold records that he has either written, produced or sung on. He now is among those who divide their talents between the secular and religious fields.

Guthrie, known for his "Alice's Restaurant" and "The City Of New Orleans" in the late '60s and early '70s, is now involved in the Franciscan order and has songs like "Come On Children, Come On," which are considered religious material.

Stookey, an integral part of Peter, Paul & Mary, whose hit career spanned from 1962 to 1969 with such songs as "If I Had A Hammer," "Blowin' In The Wind," "Don't Think Twice It's All Right," "I Dig Rock And Roll Music" and "Leaving On A Jet Plane," took leave of the group in the early '70s and has since put out some four Christian LPs on his own label, New World Records.

John and Terry Talbot were a part of the group Mason Profit that toured with the likes of the Eagles, Linda Ronstadt and Jackson Browne. The group put out some seven LP projects on Happy Tiger and Warner Bros. John is now a Franciscan monk and records for Sparrow Records, while Terry has also devoted his life to the christian field.

Omartian's credits are probably the most impressive in christian music. As a producer, he worked with Loggins & Messina, Seals & Crofts, and Helen Reddy in addition to producing the themes from "S.W.A.T." and "Rocky." His unquestionable keyboard expertise was sought by Steely Dan for their "Aja" LP, and he has played with Rhythm Heritage, who were among the first disco groups. His own recording career included an LP for ABC Records entitled "Whitehorse," one of the first all christian LPs on a secular label. He now records for Myrrh Record while maintaining secular work.

Al Green contributed to the pop music field with such hits as "Let's Stay Together," "Look What You Done For Me" and "I'm Still In Love With You" on Hi Records. Time lately finds Green devoting his efforts to the ministry.

"Thunder And Lightning" was a big hit for Chi Coltrane in 1972 on Columbia Records, who is now writing material with cuts by such religious groups as the Imperials.

On the flip side, several artists who have established themselves in the christian music field have ventured into the secular music fields. Among these are Debby Boone, who, along with her sis-

(Continued on page R-45)

Financial Trends

Continued from page R-24

PERSONAL APPEARANCES—The recent multimillion-dollar deal bringing Andrae Crouch to Warner Bros. for secular releases, and the B.J. Thomas contract with MCA estimated as high as \$1 million for all recordings, reflect the growing crossover power of gospel acts today. With a handful of talent agencies like the Wayne Coombs organization in L.A. accounting for much of the touring activity, the acts are segmented into contemporary gospel, traditional gospel, black-traditional and contemporary and personality crossovers like B.J. Thomas and Pat Boone.

Coombs himself believes that an artist like Thomas could gross \$50,000 a week in one-nighters if he toured more, observing that top acts like Tornquist and the Gaithers consistently sell out the larger indoor facilities at prices averaging about \$6.50, well below the going ticket price for major rock acts.

However, Coombs and others claim the touring opportunities for top gospel artist have grown significantly, helped by broadened airplay. "Gospel can be as big tomorrow as country is today," Coombs emphasizes, "but not until more product is good enough or acceptable enough for major stations in major markets.

PUBLISHING & PRINT—The major gospel publishers such as Word, Manna, Gaither Music, Benson, Lexicon, Lillenas and Singpiration all belong to the 24-member Church Music Publishers Assn., according to Hal Spencer of Manna, who informally heads the loosely grouped Gospel Music Publishers Assn.

Commissions and royalties represent as much as 30% of income for Manna and other major gospel publishers, he notes, and the overall income from this area of the business is growing by 10% or more a year. Again, this reflects the acceptance of gospel into the broader music industry environs.

Don Butler, who was a founder of the Gospel Music Assn. and its executive director on a paid basis since 1976, doesn't see the growing commercialization of gospel as a "sellout," as some christian purists feel.

"The prime purpose of gospel music is to spread the message of good news, through every available outlet, and that's just taking advantage of what's available.

"As long as recognition comes for gospel music I don't care who makes the money. Far more important is the realization that gospel is a vibrant segment of the total music industry today and in the future."

Billboard

CREDITS

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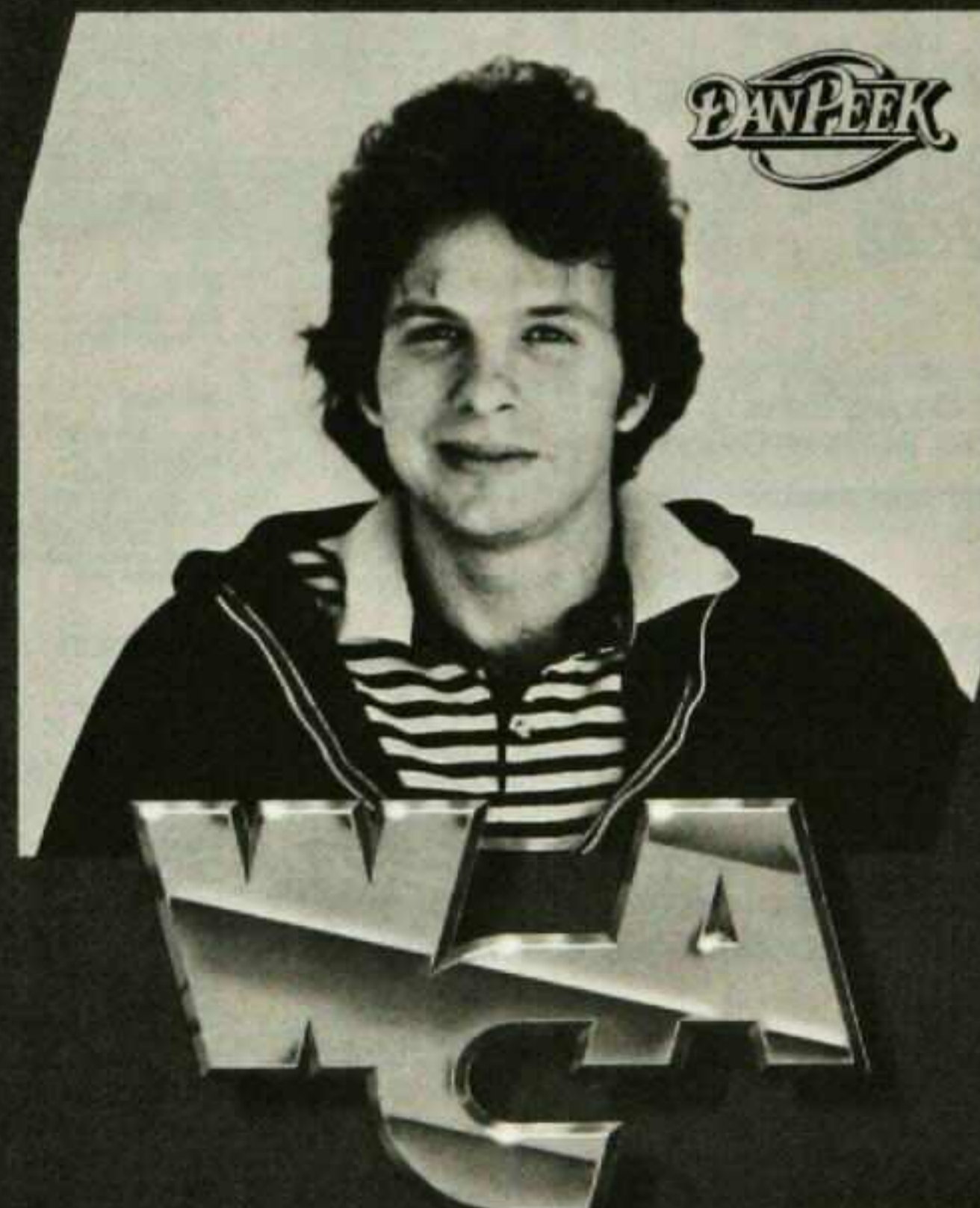
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JULY 28, 1979, BILLBOARD

A Billboard Spotlight

R-41

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RELIGIOUS MUSIC

RADIO STATIONS

ALABAMA

Albertville **WAVU** 630
 Alexander City **WRFS** 105.0, 106.1
 Andalusia **WCTA** 92.0, 98.1
 Anniston **WANA** 1490
 Athens **WJMW** 730
 Bay Minette **WBCA** 1110
 Bessemer **WYAM** 1450
 Birmingham **WDJC** 93.7
 Birmingham **WLPH** 1450, 1480
 Boaz **WBSA** 1300
 Brewton **WBJ** 1240
 Bridgeport **WBTB** 1480
 Carrollton **WRNG** 590
 Centre **WAGC** 1560
 Centre **WES** 990
 Centre **WVIB** 1110
 Clanton **WKLF** 980
 Elba **WELB** 1350
 Eufaula **WULA** 1240, 92.7
 Fayette **WVNF** 990
 Ft. Payne **WFPA** 1400
 Gadsden **WJBY** 930
 Hamilton **WERH** 970
 Hartselle **WVDA** 95.1
 Irondale **WLPH** 1450, 1480
 Jasper **WVWB** 1360, 102.5
 Lineville **WVNL** 1540
 Marion **WJAM** 1310
 Mobile **WMOD** 1550
 Monroeville **WMFC** 1360
 Montgomery **WVGY** 800
 Oneonta **WCRL** 1570
 Oneonta **WRLO** 97.7
 Opelika **WJHD** 1400
 Ozark **WAMI** 860, 102.3
 Ozark **WAYD** 1190, 104.9
 Piedmont **WPID** 1280
 Scottsboro **WVSM** 1330
 Sheffield **WSHF** 1290
 Sylacauga **WTFB** 1340
 Talladega **WVUZ** 1230
 Tuscaloosa **WVCT** 1420, 105.5
 Vernon **WVSA** 1380
 Wetumpka **WETU** 1250
 York **WYLS** 1350

ALASKA

Glennallen **KCAM** 790
 Nome **KICY** 850, 350, 100.3
 North Pole **KJNP** 1170

ARIZONA

Flagstaff **KCTB** 93.9
 Flagstaff **KHEP** 1280, 105.1
 Phoenix **KHEP** 1280, 105.1
 Tolleson **KRDS** 1190
 Tucson **KFMN** 99.5
 Tucson **KFLT** 1450

ARKANSAS

Camden **KAMD** 910
 Conway **KCCB** 1260
 DeQueen **KDQN** 1390
 DeWitt **KDEW** 1470, 96.7
 Dumas **KDDA** 1560
 Fayetteville **KBIT** 1570
 Hot Springs **KXOW** 106.3
 Jacksonville **KGMR** 1500
 Menard **KENA** 1450
 Mena **KBBB** 1560
 Nashville **KBHC** 1260
 North Little Rock **KSOH** 1090
 Rogers **KQML** 1550
 Searcy **KWCK** 1300
 Silvan Springs **KJBU** 600, 95.1
 Stuttgart **KWAK** 1240
 Van Buren **KDFD** 1580
 West Memphis **KSUJ** 730, 1400

CALIFORNIA

Angwin **KANG** 89.9
 Arcadia **KMAX** 107.1
 Bakersfield **KHIS** 96.5
 Delano **KRNO** 98.5
 Dinuba **KRDU** 1130
 El Cajon **KECJ** 93.3
 Fontana **KNCR** 1090
 Fremont **KFMR** 104.9
 Fresno **KFBI** 900
 Hanford **KHGS** 620
 Lemoore **KDAD** 1240
 Lodi **KCLR** 1570
 Loma Linda **KEMR** 88.3
 Long Beach **KGER** 1390
 Los Angeles **KBBT** 740
 Los Angeles **KFSG** 96.3
 Los Angeles **KGER** 1390
 Los Angeles **KHOF** 99.5
 Los Angeles **KMAX** 107.1
 Los Angeles **KLBS** 1330
 Merced **KAMB** 101.5
 Modesto **KLOC** 920
 Ontario **KSQW** 1510, 93.5
 Oxnard **KDAR** 98.3

COLORADO

Arvada **KQBI** 1550
 Brighton **KBRN** 800
 Colorado Springs **KWYD** 105.5
 Denver **KPOF** 910
 Denver **KQLL** 1550
 Denver **KRKS** 990
 Greeley **KFKZ** 96.1
 Morrison **KWBI** 91.1
 Pueblo **KTEL** 970
 Security **KWYD** 105.5

CONNECTICUT

Hartford **WRYM** 840
 Middletown **WHHS** 104.9
 New Britain **WRYM** 840

DELAWARE

Dover **WREN** 1600

DISTRICT OF COLUMBIA

Washington **WUST** 1120
 Washington **WYCB** 1340

FLORIDA

Apopka **WTLN** 95.3, 1520
 Arcadia **WVFP** 1480
 Auburndale **WTVB** 1570
 Avon Park **WVPR** 1390
 Belle Glade **WQWV** 900
 Blountstown **WVMA** 1000
 Blountstown **WRTM** 102.3

GEORGIA

Adel **WBIT** 1470
 Alma **WULF** 1400
 Ashburn **WMEB** 1570
 Atlanta **WAVD** 1420
 Atlanta **WQUN** 1010
 Atlanta **WTJH** 1260
 Augusta **WAGS** 1050
 Augusta **WVGS** 1380
 Austell **WVBC** 1600
 Bainbridge **WVGR** 930
 Baxley **WUFE** 1260
 Bremen **WVCC** 1440
 Buford **WVYX** 1460
 Buford **WVGO** 102.3
 Canton **WCHK** 1290
 Cochran **WVWG** 96.7
 Columbus **WVYD** 1270
 Cowtown **WVGS** 1430
 Cumming **WVSN** 1170
 Decatur **WVAD** 1420
 Decatur **WVLL** 1310
 Donaldsonville **WSEM** 1500
 Douglas **WORA** 1310, 106.7
 East Point **WTHJ** 1260
 Eastman **WUFF** 710, 92.1
 Forsyth **WVFE** 100.1
 Gainesville **WVUN** 1240
 Glennville **WVKG** 1580, 106.3
 Griffin **WHHE** 1320
 Jesup **WLOP** 1370
 Jesup **WVSO** 98.3
 Louisville **WPEH** 1420
 Macon **WVBL** 1240
 Dalton **WVGE** 1570
 Moultrie **WVGA** 1130
 Moultrie **WVTM** 1300, 93.9
 Nashville **WVGA** 1600
 Newnan **WVEA** 1300
 Ocala **WVIZ** 1380
 Rossville **WVFP** 980
 Savannah **WVAS** 900
 Smyrna **WVXX** 1550
 Summerville **WVTA** 950
 Sylvester **WVSL** 1490
 Sylvester **WVGA** 1540
 Thomasville **WVGA** 1590
 Thomasville **WVLR** 730
 Tifton **WVTF** 1340
 Toccoa **WVLE** 1420
 Toccoa **WVNE** 630
 Valdosta **WVAF** 101.1
 Valdosta **WVEM** 1150
 Warner Robins **WVAV** 1350
 Waycross **WVAC** 570
 Waynesboro **WVGA** 100.9
 West Point **WVLD** 1490

LOUISIANA

Bastrop **KTRY** 730
 Baton Rouge **WLUX** 1550
 Crowley **KAIN** 1560
 Denider **KDLA** 1010
 Ferrisville **KTLV** 1470
 Haynesville **KLUV** 1580
 Jonesboro **KTCO** 104.9
 Morgan City **KMRC** 1430, 96.7
 New Orleans **WYLD** 940
 New Orleans **WVGO** 600
 Shreveport **KCIJ** 980
 Shreveport **KMPT** 96.5
 Winnsboro **KMAR** 1570, 95.9

MAINE

Caribou **WVPR** 96.9
 Portland **WVCS** 97.9

MARYLAND

Annapolis **WVSI** 107.9
 Baltimore **WBMD** 750
 Baltimore **WVBS** 95.1
 Cumberland **WVPM** 102.9
 Havre de Grace **WASA** 1330
 Havre de Grace **WHDG** 103.7
 Potomac **WVBN** 103.7
 Towson **WVTO** 1570

IDAHO

Boise **WVEM** 1140
 Caldwell **WBGN** 910

ILLINOIS

Carlisle **WVBI** 91.1
 Chicago **WVBI** 1110, 90.1
 Chicago **WVCA** 92.3
 Clinton **WVHW** 1520, 95.9
 East Moline **WVDM** 960
 Fairfield **WVFN** 1390, 104.9
 Jerseyville **WVBM** 1480
 Lagrange **WVTA** 1300
 Lansing **WVLR** 106.3
 Marion **WVDD** 107.3
 Metropolis **WVOK** 920
 Peoria **WVPE** 1020
 Pittsfield **WVBA** 1580, 97.7
 Rockford **WVFL** 100.9
 Wheaton **WVCTN** 88.1

INDIANA

Auburn **WVFF** 105.5
 Booneville **WVBL** 1540, 107.1
 Elkhart **WVFN** 1270
 Evansville **WVHI** 105.3
 Fort Wayne **WVCL** 90.5
 Hammond **WVFR** 1090
 Hows **WVCA** 92.3
 Indianapolis **WVHE** 89.7
 Indianapolis **WVBI** 1500
 Marion **WVTS** 1590
 Paoli **WVAT** 1400
 Rensselaer **WVAK** 1540
 Richmond **WVON** 930
 Richmond **WVLR** 96.1
 Richmond **WVRI** 1560

MISSISSIPPI

Brandon **WVJH** 97.7
 Coldwater **WVIM** 95.3
 Columbia **WVFF** 1360
 Columbus **WVBC** 1400
 Canton **WVIT** 970
 Eupora **WVPA** 710
 Forest **WVAG** 860
 Fulton **WVTO** 1330
 Hattiesburg **WVRH** 550
 Hattiesburg **WVRY** 1580
 Houston **WVPC** 940, 93.3
 Iuka **WVOM** 1270
 Jackson **WVFR** 96.3
 Jackson **WVKN** 1450
 Leland **WVSI** 1090
 Lexington **WVTH** 1000
 Louisville **WVLSM** 1270
 Magee **WVSC** 810
 Monticello **WVLC** 1270
 New Albany **WVNU** 1470
 Ocean Springs **WVSM** 103.1
 Pascagoula **WVCS** 1460
 Philadelphia **WVBC** 1490
 Pontotoc **WVSL** 1440, 96.7
 Prentiss **WVPO** 1510
 Quitman **WVFN** 1500
 Ripley **WVCA** 1260
 Senatobia **WVSO** 1550
 Tupelo **WVTP** 1490
 Tylerdon **WVTL** 1290, 97.7
 Water Valley **WVLY** 1320
 Waynesboro **WVBO** 990

IOWA

Boone **KFGO** 99.3
 Boone **KFGQ** 1260
 Cedar Rapids **KTOF** 104.5
 Clinton **KSAY** 96.1
 Des Moines **KDMI** 97.3
 Des Moines **KWKY** 1150
 Fort Dodge **KTGA** 92.1
 Mason City **KSMN** 1010
 Shenandoah **KYRF** 920
 Sioux City **KTFC** 102.3
 Waterloo **KHWS** 1090

KANSAS

Leavenworth **KCLO** 1410
 Newton **KJRG** 960
 Scott City **KFLA** 1310
 Shawnee Mission **KCNW** 1380
 Wichita **KSGI** 900

KENTUCKY

Albany **WVNT** 1390, 106.3
 Barbourville **WVYV** 950
 Beattyville **WVLC** 102.3

MISSISSIPPI

Black Mountain **WVGM** 1010
 Black Mountain **WVMT** 106.5
 Boone **WATA** 1450
 Bryson City **WVBN** 1590
 Burgaw **WVJK** 99.9
 Burnsville **WVTK** 940, 1540
 Canton **WVIT** 970
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 Cedarville **WVDR** 96.3
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 Durham **WVLE** 570
 Durham **WVTT** 1310
 Eden **WLOE** 1490
 Elizabethtown **WVBN** 1440
 Elkin **WVFM** 1540, 100.9
 Franklin **WVSC** 1050
 Furquay **WVNS** 1460
 Gastonia **WVLC** 1370
 Greensboro **WVPE** 95.5
 Greensboro **WVET** 950
 Greensboro **WVET** 1550
 Greenville **WVZQ** 1550
 Hamlet **WVDE** 1250
 Hendersonville **WVHL** 1600
 Hickory **WVHY** 1290
 High Point **WVGS** 1070
 High Point **WVPE** 99.5
 Jacksonville **WVCM** 92.1
 Kannapolis **WVKB** 1460
 Kinston **WVLS** 1010
 Kinston **WVOW** 97.7
 Laurinburg **WVTS** 96.5
 Lenoir **WVEX** 1080
 Lumberton **WVSB** 1340, 95.7
 Marshall **WVMM** 1460
 Mocksville **WVSL** 1520
 New Bern **WVHT** 1450
 North Wilkesboro **WVBC** 810
 Raleigh **WVLE** 570
 Raleigh **WVPL** 1240
 East Prarie **KTMO** 1080
 Fredericktown **WFTW** 1450
 Houston **KVTC** 1250
 Independence **KCVY** 1510
 Joplin **KDBC** 90.7
 Joplin **KODE** 1230
 Joplin **KPCG** 102.5
 Kansas City **KCVY** 1510
 Kansas City **WVSR** 90.1
 Kennett **KBDA** 830
 Macon **KLTI** 560
 Malden **KTCB** 1470
 Orange Beach **KVMS** 1150
 Piedmont **KVPM** 1140
 Poplar Bluff **KVPM** 94.5
 Springfield **KLFJ** 1550
 Springfield **KVFC** 97.3
 Springfield **KVTO** 560
 St. Louis **KTEL** 890, 1590
 St. Louis **KTEH** 1010
 St. Louis **KZLN** 1320
 St. Louis **WVNU** 106.5
 St. Louis **KXEN** 1010, 1590
 Sullivan **KTUI** 1560
 Thayer **KALM** 1290
 West Plains **KVPM** 1450

MISSOURI

Aurora **KVWV** 940
 Ava **KSOA**
 Buffalo **KBFL** 90.3
 Chilesicothe **KCHI** 1010, 103.9
 Clayton **KFOU** 850
 East Prairie **KTMO** 1080
 Fredericktown **WFTW** 1450
 Houston **KVTC** 1250
 Independence **KCVY** 1510
 Joplin **KDBC** 90.7
 Joplin **KODE** 1230
 Joplin **KPCG** 102.5
 Kansas City **KCVY** 1510
 Kansas City **WVSR** 90.1
 Kennett **KBDA** 830
 Macon **KLTI** 560
 Malden **KTCB** 1470
 Orange Beach **KVMS** 1150
 Piedmont **KVPM** 1140
 Poplar Bluff **KVPM** 94.5
 Springfield **KLFJ** 1550
 Springfield **KVFC** 97.3
 Springfield **KVTO** 560
 St. Louis **KTEL** 890, 1590
 St. Louis **KTEH** 1010
 St. Louis **KZLN** 1320
 St. Louis **WVNU** 106.5
 St. Louis **KXEN** 1010, 1590
 Sullivan **KTUI** 1560
 Thayer **KALM** 1290
 West Plains **KVPM** 1450

MONTANA

Billings **KRWV** 630, 96.7
 Billings **KRUL** 730
 Glendive **KGLE** 590
 Great Falls **KARR** 1400

NEBRASKA

Columbus **KJSK** 900
 Grand Island **KRDA** 95.7
 Lincoln **KBLH** 95.3
 Lincoln **KJCY** 91.3
 North Platte **KJLT** 970
 Omaha **KSBH** 100.7
 Omaha **KDWH** 660

NEVADA

Carson City **KNIS** 94.7

NEW JERSEY

Camden **WVON** 106.9
 Canton **WVNN** 101.7
 Cape May **WVIO** 102.3
 Hackensack **WVDI** 970
 Newark **WVME** 54.7
 Trenton **WCHR** 94.5
 Zarephath **WVHZ** 1380, 99.1

NEW MEXICO

Albuquerque **KDAZ** 730
 Albuquerque **KRIM** 1000
 Carlsbad **KAVE** 1240

NEW YORK

Albany **WVHZ** 1330
 Binghamton **WVBP** 1360
 Buffalo **WVBY** 107.7
 Buffalo **WVDC** 99.5
 Corning **WVBA** 1350
 De Ruyter Township **WVIV** 105.1
 East Syracuse **WVRO** 1540
 Ithaca **WVIE** 540
 Ithaca **WVIV** 103.7
 Johnstown **WVLR** 930, 104.9
 New York City **WVBI** 105.9
 New York **WVPO** 1330
 Niagara Falls **WVLD** 1270
 Rochester **WVIR** 95.1
 South Bristol **WVIV** 95.1
 Syracuse **WVHR** 102.9
 Syracuse **WVIV** 105.1
 Syracuse **WVRO** 1540
 Troy **WVHZ** 1330
 Utica **WVOR** 96.9
 Wettersfield **WVIR** 107.7

NORTH CAROLINA

Albemarle **WVAB** 100.9
 Asheville **WVNR** 1260
 Asheville **WVSK** 1230
 Beaufort **WVMA** 1400, 1350
 Benson **WVFB** 1130

Black Mountain **WVGM** 1010
 Black Mountain **WVMT** 106.5
 Boone **WATA** 1450
 Bryson City **WVBN** 1590
 Burgaw **WVJK** 99.9
 Burnsville **WVTK** 940, 1540
 Canton **WVIT** 970
 Castalia **WVGN** 97.7
 Cedarville **WVDR** 96.3
 Chapel Hill **WVBR** 1530
 Charlotte **WVHV** 1310
 Clinton **WVBR** 880
 Concord **WVPG** 97.9
 Durham **WVLE** 570
 Durham **WVTT** 1310
 Eden **WLOE** 1490
 Elizabethtown **WVBN** 1440
 Elkin **WVFM** 1540, 100.9
 Franklin **WVSC** 1050
 Furquay **WVNS** 1460
 Gastonia **WVLC** 1370
 Greensboro **WVPE** 95.5
 Greensboro **WVET** 950
 Greensboro **WVET** 1550
 Greenville **WVZQ** 1550
 Hamlet **WVDE** 1250
 Hendersonville **WVHL** 1600
 Hickory **WVHY** 1290
 High Point **WVGS** 1070
 High Point **WVPE** 99.5
 Jacksonville **WVCM** 92.1
 Kannapolis **WVKB** 1460
 Kinston **WVLS** 1010
 Kinston **WVOW** 97.7
 Laurinburg **WVTS** 96.5
 Lenoir **WVEX** 1080
 Lumberton **WVSB** 1340, 95.7
 Marshall **WVMM** 1460
 Mocksville **WVSL** 1520
 New Bern **WVHT** 1450
 North Wilkesboro **WVBC** 810
 Raleigh **WVLE** 570
 Raleigh **WVPL** 1240
 East Prarie **KTMO** 1080
 Fredericktown **WFTW** 1450
 Houston **KVTC** 1250
 Independence **KCVY** 1510
 Joplin **KDBC** 90.7
 Joplin **KODE** 1230
 Joplin **KPCG** 102.5
 Kansas City **KCVY** 1510
 Kansas City **WVSR** 90.1
 Kennett **KBDA** 830
 Macon **KLTI** 560
 Malden **KTCB** 1470
 Orange Beach **KVMS** 1150
 Piedmont **KVPM** 1140
 Poplar Bluff **KVPM** 94.5
 Springfield **KLFJ** 1550
 Springfield **KVFC** 97.3
 Springfield **KVTO** 560
 St. Louis **KTEL** 890, 1590
 St. Louis **KTEH** 1010
 St. Louis **KZLN** 1320
 St. Louis **WVNU** 106.5
 St. Louis **KXEN** 1010, 1590
 Sullivan **KTUI** 1560
 Thayer **KALM** 1290
 West Plains **KVPM** 1450

PUERTO RICO

New Radio

Continued from page R-28

stations, there is enough diversity of specialization that I don't think that is quite as necessary. And I think in that case, each station can have a certain audience, a certain target, and serve it well, and that makes for consistency in programming."

The programmers of the nouveau religious stations claim to have one of the most loyal audiences in radio. Many station programmers claim their audiences are not dial-flippers; instead they lock into the station for the main haul. Depending on the programming, just about every age group is represented. Generally, the preaching shows and block programming tend to appeal to the older audiences, 50+; that has been the way of religious radio for years. The 18 to 49 age group is drawn more to a music format, perhaps with a balance of christian teaching programs scheduled in. The ratio of music to programs varies from market to market, but some type of music/talk combination seems to be the strongest combination.

Rick Painter, operations manager of KQLH in San Bernardino, says, "We've made music a dominant force in our programming. Our area has a high concentration of christians, and we cater to their unique lifestyles. Research shows that music plays an important part in the lifestyle of the 18 to 34 year olds."

KQLH also believes in heavy promotion, on the air and off. It sponsors a local softball team, a bowling team and a golf tournament annually for preferred clients. On-air promotions are "medium profile," but consistent, every month. At one promotion in the summer, prizes given away include a waterbed, stereos and vacations. KQLH's heavy format of music (20 hours of each 24-hour day) has resulted in two new christian record and bookstores being opened in their area in the past year.

"The christian listener wants to be entertained as well as spiritually fed," comments WCRJ's Hlubeck. "He doesn't necessarily want to be preached at all the time. He wants the music to be something he can be proud to be identified with. People want a strong identification with the station. They don't want to be ashamed to put a WCRJ bumper sticker on their car because everybody's gonna look at them and say 'What a bunch of weirdoes.'"

Programming music on religious stations has its problems, especially for the sales staffs. Since block programmed stations rely on the income generated from their myriad taped shows, spot sales are not a major or even minor concern to them. But for the station programming music, or a music/talk combination, reality quickly hits them square in the face. They've got to hit the streets for accounts which will support the music formats. But the christian stations don't show up big in the ratings (the national mean is 1.23%), and ratings are what the agencies read.

David Benware, Dallas radio consultant, sees this problem as a

portent of things to come. "We're going to see the predominant format of christian radio as a combination of religious talk and music. A lot of religious stations are going to use a block of religious talk somewhere in their day to generate a base of income from which they can grow and develop in their music areas."

"We're going to see more all-music religious stations," Benware continues, "because for the first time in the past two or three years it has been proved that with aggressive, creative, professional sales efforts, this kind of programming can be sold. It can provide results for advertisers, and there is a market for it. There is an audience."

The ratings race is a sore spot for many religious broadcasters, who feel that "ratings are expensive and do little good." More than one programmer interviewed expressed the doubts they have toward ratings systems, because of the highly specialized audience of christian radio.

What seems to be the biggest beef with stations from Hackensack to Santa Ana is who buys spots on the stations. Joseph Battaglia, sales manager for WWDJ in Hackensack, serving the New York market, says, "Christians eat food just like non-christians. They sleep on beds just like everyone else."

KYMS's Arnie McClatchy is ready with proof. "We know they're a responsive audience. All the years that I was in secular radio, we used to do a big campaign for stores and have 10 people show up. Then, at KYMS, we put a mobile home dealer on the air and in one weekend they sold 10 mobile homes."

KYMS's research also indicates that christians buy more records and books than the average radio listener, and that, of course, has been the first target of the salesmen for nearly all religious music stations: the record buyer.

Radio was partly responsible for the slow acceptance of the more modern forms of music. As early as 1971, the National Religious Broadcasters Convention was a hotbed of argument over which forms of religious music should receive sanction. "The traditional forces were pitted against the contemporary," executive director Ben Armstrong recalls. "There was a rigid confrontation between them. With every passing year we find more understanding of the importance of having a variety of music. People are what they are. If they like popular music, they shouldn't be talked out of it. We should use that as a valid approach."

Jim Black, director of gospel and pop music for SESAC, adds, "KBRT (Los Angeles), KFKZ (Greeley, Colo.), and KYMS (Santa Ana, Calif.), and other stations like them have been successful because there is more music available now, and now it is more appealing to the masses, instead of just to a church audience."

Although the secular distributors are beginning to see the strength that christian radio stations have in selling religious records, many are still slow to stock up on product. For some of them, it's a less glamorous, last frontier that they'd rather not take on. But the record companies feel that they can ignore it for only so long.

Roland Lundy, vice president for sales in records and music at Word, Inc., says that the main problem in dealing with the rackjobbers is "fighting for space. In the majority of the independent record stores," he continues, "and in a lot of the rack stores, they have only a token gospel section. They put it in the back, and they don't keep it well stocked with the top-selling gospel product. They'll have product in there that's turning yellow with age because the clerk doesn't know enough to pull it out and replace it with up-to-date records."

The turnover hasn't always proved to be as fast with religious records, which may account for the reluctance of secular stores and distributor to carry religious music. But certain distributors—Lundy cites Schwartz in Washington and Tara in Atlanta, among others—are widening their gospel horizons, and considerable sales result.

Word's contact with radio stations is mainly through co-op advertising and their "Album of the Month" program, whereby a new spotlight album is featured each month at a special price in participating stores. The stores feature the album, the radio stations advertise it, and the results have been "the best continuing radio promotion we've run," according to Lundy.

Co-op advertising is the major mode of record company/radio station cooperation. The program has also been successful for Tempo Records in Kansas City, according to Tempo's Don Klein. Klein considers Southern California, Chicago, Denver, Dallas, St. Petersburg, Kansas City and Detroit as Tempo's best radio advertising markets.

Record service, in the past a headache for the religious stations, is now improving, and most labels and distributors are finally seeing the value of getting their records to the various radio stations for play. Service from secular labels, which feature an occasional album good for christian stations (such as the Mighty Clouds of Joy and Seawind) is not as good sometimes because the companies don't deal on a regular basis with christian stations. The situation is understandable, and the christian stations just call the labels and request the specific album or single. However, as more and more christian-type albums are released by the secular labels, a new system of recognition of the religious broadcasters will have to be perfected.

Meanwhile, black gospel is having a continuing battle—not so much in receiving adequate product, but rather in getting adequate airtime to play the product. In a few markets, such as Washington and Birmingham, black gospel radio grabs the top honors for clinching the top religious ratings. Stations WUST and WENN have a very high listenership, as do stations in Detroit, Philadelphia, and other cities with a high population of blacks. But outside of those environs, black gospel is pretty well being squeezed out, according to Savoy Records' executive vice president, Fred Mendelsohn. Black gospel programs are being shortened more and more, and the time slots are the worst, he says. Only a few cities have full-time black gospel stations, too. In spite of that,

(Continued on page R-45)



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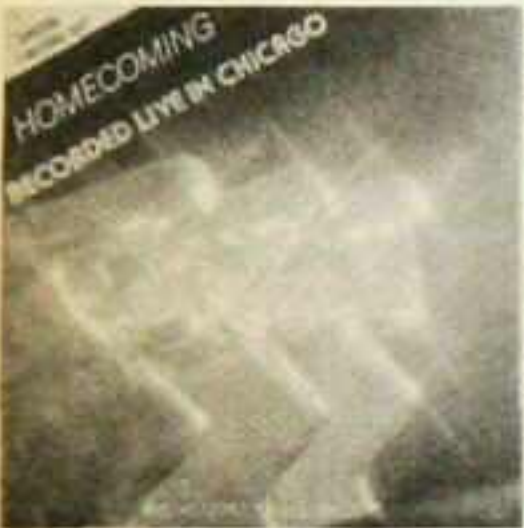
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Inspired Concerts

• Continued from page R-22

It must be pointed out that some of the contemporary religious acts also record music directed to the secular market.

Word Records probably lists more major contemporary gospel acts than any other label. Among its acts are Evie Tomquist, B.J. Thomas, Andrae Crouch, Bill Gaither, Walter Hawkins and others.

According to Dan Johnson, Word's director of marketing and promotion, audiences for Word's acts number 60-80 million christians. The 15-20 age group prefers MOR contemporary gospel and demographically the 20-30 year-olds comprise the largest record buying segment.

On the other hand, he notes that "There is the silent majority, an additional market in gospel that's not in the secular market, that's the 50-65-year olds.

"The mood of our company is to keep the older buyer but intensify our efforts to the young audience."

Johnson points out that in concert, many of Word's acts pay as much attention to sound and lighting as rock acts.

"There's no Electric Light Orchestra (ELO) type of situation, but our acts are into sophisticated equipment. Bill Gaither's group goes in and hangs its own sound and lighting. They pay about \$25,000 to hang the sound. This group understands the concept of the business and treats it as a science. They travel with about 30 people in a private jet."

Some others in the gospel talent business report that top acts can earn from \$2,000 to \$10,000 a night, "which translates into whatever the market will bear.

"Some acts will make more when they work on a percentage plus guarantee. There are acts that have made up to \$25,000 a night under this type of arrangement. But this is rare," says one booking agent.

Tomquist, who presently lives in Stockholm, reportedly recently drew the largest indoor crowd of any gospel performance, when she appeared solo at the St. Paul Pacific. She sang and played piano to a taped track for a crowd of 14,600.

Reportedly in rock gospel, there is a danger zone. Some say there is a fear there may be too much rock. "The music can be more valuable than the lyrics and that's the danger zone. There is a boundary that should not be crossed.

"People buy gospel out of need as opposed to for entertainment. There periodically is a loss of record sales and concert attendance will suffer because something is not happening in the music—it's shallow and the religious community will sense that. If they want strictly a rock music record, they will buy a secular record or go to see Earth, Wind & Fire," says a label representative. "The gospel audience has a sensitivity that the secular market does not have."

Tom Harrison, an agent at the Benson Co.'s Great Circle Rep-

resentation, a booking agency, with traditional and contemporary MOR acts, says "Audiences for gospel are different depending on the section of the country. Traditional artists generally draw the over-30 audience but in Michigan they have a following ranging from the late 20s up. In Texas they basically draw the over-40s crowd."

Among the firm's traditional acts are Danny Gaither, Henry & Hazel Slaughter, the Speers and the Rambos. Its contemporary MOR roster includes Andrus Blackwood & Co., the Wall Brothers Band, One Truth, Bridge, Tim Sheppard and Sharalee Lucas.

Seventy percent of its bookings are in churches. "We're more church location-oriented. The bottom line with our groups is the ministry. However, some of our contemporary acts play other places such as colleges."

He explains that an act like the Speers can earn about \$200,000 yearly.

"Forty percent is attributed to direct market record sales," says Harrison. He points out that all of his acts carry their own records selling them at their engagements.

Savoy Records has both traditional and contemporary gospel acts, but has major success with traditional and little success with contemporary. James Cleveland is the company's biggest money maker. Other traditional Savoy acts include Myrna Summers, Rev. Maceo Woods & the Christian Tabernacle Choir, Institutional Radio Choir, Sarah Jordan Powell and the Rev. Julius Cheeks. Among the acts on its contemporary roster are Shirley Finney, J.C. White Singers and Essence.

Fred Mendelsohn, president of Savoy, feels strongly about the different categories of gospel. He believes that traditional gospel acts, who are trying to cash in on the contemporary market, will not be accepted. "Because they are denying their heritage and the masses will not accept this. I am not talking about contemporary artists like Andrae Crouch because he is the exception. Most of his initial audience was white."

According to Milton Bingham, Savoy's head of a&r, "Audiences for traditional gospel now comprise a cross section whereas historically the audiences were older. Wherever gospel is exposed, people will come to the concerts.

"Mid-level traditional gospel groups earn from \$500 to \$2,500 a night, while super groups like James Cleveland can earn from \$5,000 to \$10,000 nightly.

"Most traditional groups are not able to command a set price because of the limited airplay this music receives. Therefore, many work on percentages only—they can't get guarantees.

"Most mid-level acts will do two-three dates for a promoter in order to come away with a decent salary."

Bingham notes that there are only a few promoters booking traditional gospel acts on a full-time basis. Ed Smith is one of the major promoters in this area. Among the acts he promotes from his Detroit base is James Cleveland. Herbert Moon also books

(Continued on page R-5)

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Southern Gospel

Continued from page R-16

Top labels include Canaan, HeartWarming, Calvary, QCA, Supreme and Skylite/Sing.

The sound and culture surrounding southern gospel is predominantly rural. The reasons it is known as 'southern' gospel are because historically it developed in the South, it remains strongest in the South and most groups and recordings come from southern origins. Nashville has become the center for southern gospel with most of the recording studios, record companies, publishing and booking firms located there. Additionally, a number of the performers live in and around Nashville.

The major event in southern gospel each year is the National Quartet Convention, held in Nashville in October. 1979 will mark the 23rd year for the event, founded and headed by James Blackwood and J.D. Sumner. At this convention groups and solo acts from all over the country will assemble to perform nightly concerts, socialize, do special promotions at booths and generally make themselves available to other groups and business persons in gospel music as well as the numerous fans who also attend.

The founders of the Gospel Music Association came from a southern gospel background. The first Dove Awards programs were an extension of the National Quartet Convention and the Association's founders were all part of the southern gospel establishment. Although the GMA has sought to overcome the image of a southern gospel organization and is indeed making great strides to represent all of the many diverse forms of gospel music, a look at the early Dove Award winners and Hall of Fame inductees reveals a latter day history of southern gospel music.

Dove Award winners in the past include the Oak Ridge Boys, Imperials, Blackwood Brothers, Speer Family, Bill Gaither Trio, Henry Slaughter, and the Florida Boys.

Hall of Famers include James Parks Waites, Albert Brumley, Lee Roy Abernathy, James Blackwood, Brock Speer, Mosie Lister, Eva Mae LeFevre, E.M. Bartlett, J.R. Baxter, George Bennard, Fanny Crosby, Denver Crumpler, John Daniel, Adger Pace, Homer Rodeheaver, A.J. Showalter, Tom "Dad" Speer, Lena "Mom" Speer, Frank Stamps, Virgil Oliver Stamps, Glenn Kieffer Vaughan, James D. Vaughan, William Burton Walbert, Robert Winslett and James Wetherington.

The Oak Ridge Boys, once one of the premiere gospel groups, have left the gospel world for country music the past several years and are now one of the top country music groups, touring all over the world and performing gospel songs in all of their shows.

The Bill Gaither Trio, which is not really a southern gospel group, have made a strong impact on the southern gospel world through the songs of Bill and Gloria Gaither. Their influence is felt by the number of songs these two have penned that have been recorded by a number of southern gospel performers.

The southern gospel sound of today has been affected by con-

temporary gospel music as well as the changing sounds of country music. Like country, which has gone from the harsh twang of Roy Acuff and Hank Williams to the smooth sophisticated sounds of Glen Campbell and Olivia Newton-John, southern gospel has witnessed its sound move towards a smoother, more "urban" sound.

Southern gospel continues a steady growth, just as all of gospel music is growing. While rooted in the more traditional world of gospel music, it continues to attract new, young fans and devotees. It has done this through the changing sound of southern gospel as well as the fact that a younger generation has been introduced as performers and business people involved in southern gospel.

Southern gospel may be heard at concerts in churches and revivals, on the many gospel radio stations, on television through the syndicated shows as well as major christian programs such as the PTL and 700 Clubs and on shows held at local auditoriums. The all-night sings, which were so popular and prevalent a few years back, seem to have faded and diminished in number and strength lately, although they continue to be held.

State and county fairs are also a big market for southern gospel as performers find a ready and waiting market at these events. Theme parks have also made use of gospel music the past few years because of the large number of people who are gospel music fans that attend these family parks.

Southern gospel music has kept pace with today's music while retaining the distinctive sound and style that is the heritage of gospel music. Its roots run deep, and southern gospel is true to its roots while it grows new branches each day. And, like a great oak tree, southern gospel music continues to grow and expand while remaining a solid pillar in the tradition of spreading the gospel through song.

Billboard

Pop Conversion

Continued from page R-41

ters, recorded several christian projects before capturing the secular market with "You Light Up My Life." She now divides her recordings between contemporary christian and the secular markets.

Gene Cotton is another who began a visibility with Myrrh Records, and now devotes his talents to the secular market. Among his secular projects are "You Got Me Running" on ABC and "Before My Heart Finds Out" on Ariola.

One of the original rockers of christian music is Mylon LeFevre, who sprung from the family group, the LeFevres, into secular appeal. Organizing a christian group by the name of Mylon, he recorded an LP project for Cotillion entitled "We Believe." Some of those members later went on to become part of the Atlanta Rhythm Section. LeFevre also recorded two projects for Columbia, again christian-oriented. He then went on to record "On The Road To Freedom" with Alvin Lee and has recorded secular projects for Warner Bros.

Billboard

New Radio

Continued from page R-43

Savoy's record sales are dramatically up, and the new product just keeps on coming.

Just what makes religious music special? After all, it's virtually indistinguishable from secular pop music on some of the better albums being produced now.

Ask any christian listener, and he'll tell you it's the lyrics. Gail Holmes, program director at KFKZ in Greeley, Colo., looks for one main ingredient: joy. No sad songs for her. KQLH in San Bernardino takes that philosophy one step farther, by mixing optimistic, bright songs by secular artists with their current christian music format. He says "We play songs that raise the level of consciousness to things that are true, honorable, right, pure, lovely, of good report, having excellence, and worthy of praise." (A paraphrase of Philippians 4:8.)

This is the general goal of the christian radio stations, but there is one important ingredient that has been missing in many cases. Professionalism.

Professionalism and quality seem to be the key words for the '80s in religious broadcasting. The NRB's National Convention in Washington this past January centered on that, an increasing number of classes, meetings and seminars are being held around the country to discuss the topic. The major one, The Gospel Radio Seminar, sanctioned by the Gospel Music Assn., just completed its 1979 session in St. Louis.

Rich Germaine of Creative Communications Associates (CCA) of Los Angeles (which provides the music programming for all-music KBRT in L.A.) sees a solution to the upgrading of the religious programming quality. He is the director of Music Patterns Unlimited, a division of CCA which provides pretaped music formats to at least 13 stations. The taped formats employ top talent and top MOR and contemporary christian music, to provide stations anywhere with a professional air sound.

"There are not that many christian radio stations out there that have professional announcers, professional production departments, professional staffs in general," says Jacksonville's Hlubek. "That has hurt christian radio to a degree because that's almost always the starting point for the neophytes—the novices. The one station he can go to and get hired immediately is a christian station. I definitely see that changing."

He concludes, "When christian people start to take the types of formulas and research and programming—the scientific programming that is available and that the secular industry has been using for years—and start applying that diligently to christian radio, it will definitely improve as a result of it. A handful of stations are showing the way. The future of christian radio is definitely being formulated now, and what we do with what we've been giving is definitely going to have an impact on what happens down the road."

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Retail Challenges

• Continued from page R-20

The sales breakdown is interesting. For example, Zondervan's in Puente Hills Mall (a suburb of Los Angeles) will do about \$250,000 this year with approximately 20% of that coming from the sale of religious records. 70% of those recording will be in the contemporary category and the typical buyer will be in the 18-25 category. Not bad for a chain that's only about four years old and started in the trunk of a car.

That, however, is typical of the new type of christian record/bookstore. Maranatha Village is another in that category. It's six years old and has sales of approximately \$2 million with \$500,000 from recordings—90% comes from the contemporary category. Its customers run the gamut but well over 70% of those coming through the doors are under 30. Discounting in these stores is unheard of but there are several christian-oriented outlets (Song of Songs) that do resemble secular discount operations. For the most part, however, it's full list at the bookstores and other christian outlets.

Aside from bookstores and the contemporary christian music stores, there is a third outlet for christian music—the pop (or secular) music store. There's a division of opinion within the industry as to what kind of inroads (if any) christian product has made in these stores. Although labels are moving more product through them now than ever before the question is how significant is the movement?

"Not too," says Sparrow's national marketing director, Steve Potratz. "Before we ever make a dent in the secular market we're going to have to set up distribution through a major pop label. We're selling about 20% of product through these stores but there's a drawback—payment. We're not like a major pop label that can follow 'one hit with another' and force payment. The biggest LP we've had ('Music Machine') sold 300,000—but that was over a two-year period. You can't force payment that way."

Tempo's Don Klein has a more conservative opinion. "People in this industry would like to think there's a crossover into the secular market but in reality there is little. Christian music sells primarily through christian bookstores and I don't see any change."

Word will move about 20% of its product through secular stores in 1979. "Last year," recalls Moser, "we moved about 5% more but secular stores are hurting. There's a cash flow problem and they're sending more product back. I do think, however, that secular stores have a positive attitude about the product. I've seen more retailers expanding their religious sections. Our advantage is that we have product that isn't 'hot this week and dead the next.'"

Bob Cotterell of Sunrise says, "for the small companies marketing in secular stores is not happening but I see crossover growing."

Probably the most optimistic of all labels is Benson which says it

moves nearly 45% of its product through secular outlets. How? "Mainly because of our marketing effort," explains Robert Benson. "Whereas you'll find most religious labels have a man in a region that works secular/gospel/racks and every other category, we just have a man that works pop accounts. He doesn't mess with anything else. We don't put out much product (about 35-40 titles a year) but in Handleman's alone we have 55 titles. It works."

Talking about distribution techniques and approaches to the secular market tends to irk most christian-oriented distributors. One prime objection is the credit terms. Most distributors look at a 60 day payment schedule while secular stores and distributors oftentimes get as much as 120. (See separate story on distribution.)

One christian distributor, however, looks at secular market in another light. Mike Colacuori (Gospelrama) sees opportunity. "The customer in the christian bookstore differs from the one in the secular outlet and there's no competition between the two. Secular stores—when they carry christian product—carry eight to ten times more than a christian bookstore will. Labels will move more product once they get into these stores. The problem is the secular distribution doesn't have the product knowledge so he's not buying much or enough of the right LPs. They'll carry some of the biggies—Bill Gaither, B.J. and some others but no depth. Once the product gets in it sells particularly when it's in a 'neutral' outlet such as a K-Mart."

What's the answer? How do you get pop racks and distributors to buy?

"Christian distributors should be servicing secular stores. That's what we're going to do," says Colacuori. "Your Handleman's and J.L. Marsh's can't do a good job in the christian marketplace. They can learn it—if they had the time and wanted to—but they don't want to dig into it."

Calocuri has given distribution a good deal of thought and offers some interesting insight. "As with most distributors, when we started in this business we tried to service as many religious bookstores as possible. Last year we had accounts in 47 states—and our profits dipped for the second year in a row. I started analyzing our 1,800 accounts and found that in any given month we usually sold 600-800 of those accounts. Most distributors in this business use mail for delivery and a typical account doesn't buy 100 LPs. There's a great many 'twos and threes.' That kind of mail eats up your profit."

So, eight months ago Colacuori began experimenting with an "inventory control" system. Realistically, it means exclusively racking a store. Five stores (all in the Midwest) agreed to give him exclusive racking privileges in the record department. Within a short time he discovered how much product he was moving.

"For every store that agreed to the 'inventory control' system we could give up five non-exclusive accounts and still make more money. In every case the store either (1) sold more product or (2) sold the same and had less inventory. Now we're up to 12 stores and within the next year we'll have a separate sales force with two

field men. We're shooting for 60-75 stores this year—all in the Midwest where our strength is—and they'll be both secular and religious."

Colacuori's revision of his distribution system was, of course, caused by a profit squeeze which is typical in the industry. Although christian distribution companies are relatively new (within the past six years) several have already closed shop. Many have suffered severe losses but those reduced dollars are coming from areas other than mail. The most significant wedge in the christian distributors pocket is the discount structure.

Word, for example, used to give a 60% discount to distributors. That figure is down to about 53% and most labels go no higher than 55%. Adding to the problem is a "category" system that many labels have constructed. They are:

- (1) Distributor—he handles in-depth inventory and sells to retail.
- (2) Racks and one-stops. 53% discount.
- (3) Retail stores, typically 40% discount but sometimes up to 45%.

The problem is that most christian distributors are not classified distributors—they're considered one-stops and thus lose 7%. Calacuori and others argue that "I should be classified a distributor. Did you ever hear of a one-stop with a \$5,000-a-month telephone bill?"

Compounding the problem are the coupons that entitle retailers (not distributors) to get one free for every four. With a typical retail discount four LPs (\$3.98 X 4) run \$15.32. Then with the return of the coupon the retailer gets a fifth LP for free. His cost per LP shrinks to \$3.06. Handling the same amount of LPs, the christian distributor (who is classified a one-stop and, incidentally, not all are) is facing a cost of \$3.28 per LP, or a 22-cent loss per album.

Naturally, when you lose money you're not going to be in business for long. That's one reason why the ranks of christian distributors are shrinking. Although there are approximately a dozen only about six are effective. Still, distributors such as Colacuori are optimistic.

"This is a phenomenal growth market and our future is good because nobody—the labels or retailers—is in too good a financial condition. The supply chain in this industry has been pulling in opposite directions. Vendors competing against customers is unhealthy but what we're going to see is a shakeup in labels; the big getting bigger and, ultimately, we'll be forced to work together."

If labels and distributors are at odds when it comes to pricing, they're also miles apart when it comes to radio and in-store merchandising as well. In this respect the christian distributor has fallen into the one-stop category. Few, if any distributors, work with radio and no more than one or two supply in-store merchandising aids. Both of those areas of support are left to the label.

In-store merchandising of religious product is on a par—if not better than that in secular stores. Posters, mobiles and full face LP display are commonplace. Benson, for example, has an aggres-

HEAVEN AND EARTH RECORDS

Heaven and Earth Records is a new contemporary Christian label created by Terry Loughlin, formerly the professional manager of Good News Records' publishing company. Production has already begun on the first of a series of children's stories and songs to be released early this fall.

Heaven and Earth Productions and Heaven and Earth Music are the names of the production and publishing companies also owned by Terry Loughlin which are now looking for "great" children's stories, "great" talent and "great" songs.

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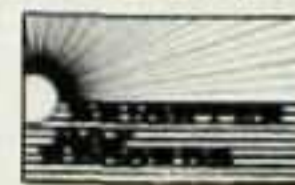
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sive in-store merchandising (AIM) program that automatically ships posters, LP blow-ups, artist bios and radio spots with each release.

Additionally, christian stores do not have the theft problem of secular outlets; consequently you'll find both 8-track and cassettes out in the open and not under lock and key. The theft loss is less than 1% per year. This, incidentally, is another strong argument for the point many make when they say christian and secular stores have different clientele, hence they're not in competition even if they carry the same product. What, for instance, would the theft percentage climb to if Tower Records unlocked all its 8-track and cassettes?

At Maranatha Village (Orange County, California) there are 8-track tape players spaced throughout the 1,000-square-foot record department. Customers can pick up a 8-track tape (placed beneath each LP) and sample the content through earphones. Maranatha displays approximately 350 LPs and tapes.

There is, of course, no discounting of list price (\$7.98 for most LPs). But, "no discounting" is deceptive. At Maranatha, as with many other stores, customers can buy three (mix tapes and LPs) and get one free. At times, there's a buy two and get one free program.

More than ever, christian radio is bring people into these stores. Much like the contemporary record store, contemporary christian radio is a new phenomena as well. Most emerged during the past five years. One of the first was KYSM-FM in Orange County, whose ratings give it a solid third place in the marketplace behind two AM rockers—KEZY and KWIZ.

Christian labels are just becoming aware of this emergence. 1979 is the first year in which Word is buying radio time. Sparrow is spending 15% of its budget on radio. Sunrise is co-opting with stores and 60% of Benson's \$350,000 advertising/promotion budget will go into radio.

Contemporary christian radio, however, is not in every part of the country. There's been resistance—even protest—by some consumers in less liberal parts of the country that resent Jesus with a beat.

Still, radio is growing. It's also becoming more important in promoting christian concerts where artists, selling their own LPs, account for 10% of industry sales. Disneyland, for example, has a yearly "Night of Joy" in which it turns over the entire park to christian music. Last year more than 22,000 turned out and a good portion of the turnout was traceable to the radio promotion that went along with it.

Calvary Chapel has weekly Saturday night (free) concerts for contemporary christian music. Artists such as Barry McGuire have performed at the event primarily for exposure and, of course, record sales. Unlike secular concerts, however, contemporary christian concerts have a long way to go. In fact, the field is still in its early growth stage.

There are, of course, other forms of religious music aside from contemporary. Most notable is black gospel which is marketed in

an entirely different manner. You'll find few black gospel artists (Andre Crouch is an exception) in christian bookstores. Primarily they are sold through black-oriented retailers.

"There are," says Erv Bagley, Savoy's director of sales and marketing, "few black gospel stores per se. More than 90% of the product is sold through black-oriented stores or some of the large chains such as Korvettes. Religious bookstores account for less than 10% of our sales."

Distribution is through secular distributors, with no direct selling to black stores. Pricing is going to \$7.98 (single LP) and \$9.98 (double). About 15% of all sales are in the tape category, primarily 8-track.

As with most labels that deal almost exclusively in the secular market, black gospel companies are reluctant to reveal terms or discount structures. Suffice to say, it varies.

In contrast to christian companies, labels such as Savoy spend almost its entire budget on radio (in Savoy's case it will be in excess of \$100,000 this year).

Radio is a key in the market. Mel Reed, who owns Reed's (Berkeley, Calif.), one of the few retailers in the country that specializes in black gospel (more than 50% of his sales are in the area), is bothered by the time periods that are bought and the people who are buying it.

"The biggest problem is that all these radio stations are in a rating race and they're afraid they'll lose ratings if they put black gospel programs on any time other than 5 a.m. on Sunday morning. Who's listening?"

Reed is bothered as well by the advertising dollars and where they come from. "A lot of those dollars are directed from companies that are far removed (geographically) from the market and they might have a white person directing it. With that kind of approach they waste money. Sometimes they even play the wrong song on the LP during the spot. It's crazy. The only thing that's hurting black gospel is that there's no direction."

Reed, as is the case with many specializing in black gospel, is not hurting. His sales this year will top \$200,000. Typically, his LPs sell for \$5.98 and tape goes for \$6.91. His product knowledge (he's been in the business 30 years) is of enormous help in selling. This isn't the case with black-oriented stores. The product knowledge is restricted to a few of the best sellers (James Cleveland) and the albums are usually tucked away in the corner of the store.

Sound Warehouse, for example, a chain in Houston, has several stores that are black oriented. One, in Tidewell, does about \$1 million a year. About 2½% of its stock is black gospel. Thus, black gospel in black-oriented stores seems to be sharing the same fate as christian music in secular stores.

A much smaller segment of the religious market is Catholic music. This is where mail order flourishes with about 20% of sales made through the mails to churches, music directors and consumers. North American Liturgy maintains a mailing list of close to 100,000 while FEL Publications, Inc. has one of about 50,000. FEL, which has about 35 LPs in its catalog, is 12 years old and,

explains Jim Boyd, "the material has not changed much during that time."

Despite the lack of change in the music, much of it moves through christian as well as Catholic bookstores. North American's David Serey points out that "many Catholic bookstores don't call themselves Catholic. They're selling both contemporary christian music and tradition Catholic LPs." About 30% of North American's product goes to contemporary christian bookstores for sale.

LP (list) prices are all going (or have arrived) at \$7.98. Stores usually purchase directly for 40% and sometimes, depending upon quantity, for as much as 55% off. The market is expanding and much of the credit for that growth may belong to the awareness that both Catholic and christian bookstores have in regards to recordings. Books are still the key but when record sales in many of these stores start accounting for as much as 25-30% of the gross—with only 10% of the display area—eyes begin to pop.

Mormon music is another music format that relies heavily on direct mail. Covenant, for example, has about 1,400 accounts, mostly bookstores that range in sales from \$100 to \$50,000 a year. The outlets are mixed and range from LDS bookstores to small-town hardware stores. The customers are, of course, primarily Mormons with the bulk of sales in the Western part of the U.S.

A typical account buys for approximately one third off retail (directly). Covenant has close to 190 LPs, records its own artists and does its own marketing. The label/distributor is beginning to record some folk and "softer" gospel rock which it feels "may get into some secular accounts."

A natural tie for Mormon music has been Mormon books. Covenant, for example, constructed a piggyback offer with Deseret Book Company (a Mormon publisher), an 80,000 mailer and wound up with a 15% response which is excellent in the mail order field.

An interesting segment of the religious music market is Israeli or Jewish music. There are two distinct markets—the older Jewish customer who may not have been born in this country but still holds onto traditional language and music and the growing ranks of the young people (who may or may not be Jewish) that have visited Israel.

Zemeran Trading Company (New York), which deals exclusively in imported product from Israel, is enthused about the growth and the "market which is everywhere you find Jewish people." Consequently, most of Zemeran's imported sales come through large metropolitan Jewish centers—New York, Los Angeles and Chicago. Tower, Korvette's and Sam Goode's carry Israeli product as do many university bookstores.

Zemeran sells for \$7.98 with 40% off to retailers. The total volume is small compared with secular or other religious markets (about 50,000 LPs for Zemeran this year) but Hanna Bolick says that last year "sales were 10 times the previous year."

House of Menorah sells both imported and domestic Jewish

(Continued on page R-49)

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Worldwide TV

• Continued from page R-32

many of which find themselves in prime time slots competing directly against major network programs.

Sometimes these shows fare surprisingly well in garnering the critical bottom-line Nielsen shares: WCFC, a three-year-old, all-christian tv station in Chicago, recently managed to snare a regional Emmy in the category of best entertainment series for its original show, "Windy City Alive," defeating nominees from six other area secular stations (including CBS, NBC and ABC).

There are presently 25 applications for new religious tv station licenses before the FCC, which means that the rate of increase for christian stations has been growing at more than one per month. A dynamic increase, indeed.

Religious programming draws heavily upon the 6,000 cable tv systems now in existence in this country. The FCC defines a christian or religious station as one that devotes at least one-third of its broadcast week and one-third of its prime time to religious-format broadcasting.

This classification actually encourages religious broadcasting by allowing a qualified station (referred to as a "specialty station" by technical FCC definition) to be carried by a totally unlimited number of cable systems. This legislation was only passed a year and a half ago, and is looked upon as most favorable in reinforcing the growth potential of the religious broadcasting field.

As a result of the FCC's ruling, the number of religious tv programs has shot up by 20% in the last year and is expected to continue in an upsurge trend.

What is causing this tremendous boom in christian broadcasting?

Well, for one thing, the zealotry and commitment on the part of religious leaders themselves who astutely realize the instantaneous impact of broadcasting their credo via electronics. They have seen the effectiveness of a medium in which the results are almost immediate. Many of the new church leaders have themselves grown up on tv and are fully aware of what a powerful ally it can be in communicating the urgency of the gospel message.

Logistically, tv's sheer audience size in terms of the numbers of homes reached is unlimited. Tv has spawned its own generation which assimilates its information in a way neither print nor radio can match.

The availability of satellite transmissions which make it possible to send programs across the ocean 24 hours a day has widened its influence to international proportions. Says Dr. Ben Armstrong, executive director of the National Religious Broadcasters, "There was a time when the church market lagged behind the secular market by about 10 years, but the instantaneous situation created by satellite transmission has changed all that."

A younger, highly-skilled breed of programmers have entered

the ranks of christian broadcasting, packaging and promotion. Religious artists have taken their cues from successful secular approaches and begun to capitalize on more contemporary ways of selling records, thus making their appearances more in demand in the tv marketplace.

Also, a steady stream of secular artists who first made their name in rock, pop and MOR music has been crossing over into the religious field, doubling the visibility and drawing power of christian music. Artists such as B.J. Thomas, Debby Boone, Barry McGuire, Michael Omartian, Dan Peek, Leon Patillo and Pat Boone have brought new energy and glamour to the ranks of religious recording.

By the same token but in reverse fashion, several groups who have established reputations in gospel recording before moving on toward pop, such as the Oak Ridge Boys and the Statler Bros., have managed to center attention on the roots of their musical style and publicize the commercial appeal of religious music.

Gospel record labels, spotting a potentially lucrative buying audience at the end of the tunnel, have begun concentrating their efforts toward higher-volume sales through slicker and more competitive marketing of religious product. They have increased tour support and provided financial assistance to pay for promotional tv appearances that offer their artists maximum exposure.

In short, religious tv has stood back and taken a good measure of itself, and now it's striving hard to erase the antiquated and stereotyped images that it once relied on. In the last few years, christian programming has leapfrogged from being the poor relative on the tube to a prime time commodity that combines family entertainment with a genuine good-news message.

It has certainly come a long way from the early religious crusades televised in the 1950s and from the simple "repent-and-be-saved" themes often associated with tv preaching. It is learning to explore different directions from those utilized by pioneers of christian broadcasting such as Billy Graham, Oral Roberts, Dr. Robert Schuller, Jerry Falwell and Rex Humbard. Viewers can still find the traditional church services and worship programs on their dials, but now they can also find many other formats to fill their programming needs.

Personalities like Pat Robertson, Ben Kinchew, Jimmy Swaggart, Jim and Tammy Bakker and Paul Crouch have learned the winning combination of personality and charisma projected over the tv screen that keeps audiences tuning them in.

Lester Sumrall, president and founder of LeSea Broadcasting in South Bend, Ind., has stated, "I'm convinced that the gospel in prime time can reach into homes that perhaps might never be touched any other way with the good news of Jesus Christ."

Indeed, today's casual viewer might not even realize at first that he is watching a religious show. Turning the dial and finding Eldridge Cleaver and Charles Colson together on the same program translates as entertainment first, religion second.

Gospel groups and religious figures from the realms of politics, sports and show business are turning up more and more fre-

quently on major network talk shows, variety programs and specials. "Dinah!," "Mike Douglas," "Hee Haw" and the "Merv Griffin Show" regularly schedule gospel guests and have featured artists such as the Bill Gaither Trio, the Rambos, the Blackwood Bros. and the Boone Family.

Spurred by the enormous response to its Tennessee Ernie Ford special earlier this year, which featured a number of christian musical artists, the Public Broadcasting Service is considering producing a follow-up special later on this season.

Johnny Cash recently hosted a Youth For Christ tv special which featured celebrity guests in a musical variety format. Religious composer-arranger Ron Huff handled the orchestration for the program, which is being aired on varying schedules throughout the country. The success of the show should ensure others along the same line, notes a Youth For Christ spokesperson.

The Gospel Music Assn.'s national Dove Awards are the subject of negotiations for major network airing that would carry them live for the first time in a prime time slot.

And a new pilot called "Gospel Resurrection" has been filmed by Bill Arhos, producer of "Austin City Limits" at station KLON-TV in Texas. If sponsorship is found, "Gospel Resurrection" will become a regular hour-long musical series that would be carried over PBS affiliates around the country, spotlighting contemporary and traditional gospel artists.

Gospel tv is making major forays onto the secular networks, but perhaps nowhere has its influence been felt more keenly than in the establishment of its own three major networks.

It's no secret among christian broadcasters that one day they hope to establish "the fourth major network" to compete solidly with ABC, CBS and NBC. Currently, they are addressing their programming energies toward developing a variety of shows with fresh innovative approaches that will appeal to a broad sector of the mass viewing audience.

The oldest of the three main religious networks is the Christian Broadcasting Network, founded in 1960 by M.G. "Pat" Robertson. In 1973, Robertson began hosting a program he called the "700 Club." Today, this program is one of the most widely seen religious shows in the world. This show, along with others carried over the CBN airwaves, reaches approximately five million homes in the U.S. via commercial satellite, with an additional 220 tv stations across the U.S. and Canada carrying it. Overseas syndication reaches another estimated 22 countries.

Also in CBN's programming schedule are such shows as "The Ross Bagley Show," which consists of video disk jockey interviews and clips of Christian artists in concert; and the "Hi, Doug" show with Doug Oldham, offering informal interviews with top religious musical guests.

The growth pattern of CBN, notes its public relations director, David Hazard, has been relatively swift. In 1973, the network had only nine tv affiliates. In 1976, that figure had jumped to 82. By 1978, it had soared to 192, and so far in 1979, CBN claims a total of 220 tv affiliates.

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Robertson, a man credited with organizing and creating the first all-Christian broadcasting network, is also a far-sighted and creative tv programmer. He envisions a day not far off when his network will be producing christian soap operas, sit-coms, dramas and children's shows that retain religious import within the trappings of mass-appeal family entertainment suitable for airing over secular channels as well.

"Our goal," says Hazard, "is to reach out to people who might never think of darkening the door of a church but need to receive the good news of christianity nonetheless."

CBN, which is located in the Portsmouth, Va. area, owns four of its own tv stations and provides programming services for more than 3,000 cable systems.

Slightly newer on the scene but no less influential is the PTL Broadcasting Network of Charlotte, N.C., founded in 1974 by its president, Jim Bakker. PTL broadcasts to approximately 215 affiliates, 3,000 cable systems, and a massive overseas audience via satellite hook-ups.

The tremendous popularity of its flagship program, "PTL Club," which is hosted by Bakker and his wife, has focused national attention on this network. "PTL Club" features two hours of christian interviews, entertainment and music, including a full-time house orchestra and singers.

"We try to communicate what we believe are universal truths through music, drama and creative visual effects," says PTL's director of music, Thurlow Spurr. "We tie together music with the theme for each day's program, and we combine a traditional and contemporary approach to highlight our message."

Spurr also points to other programs on the PTL network as indications of the imaginative approach being favored today by religious programmers.

"We've developed several shows that we feel will appeal to both religious and lay audiences alike," he says. One of these is a women's program hosted by Tammy Bakker that offers grooming, cooking and household hints. Another is a musical video disk show called "Accent On Music." And currently on the PTL drawing board is a musical variety/game show that would feature songs by unknown christian writers to be performed by well-known christian artists.

Youngest of the "big three" christian networks is Trinity Broadcasting in Santa Ana, Calif. Trinity began under the auspices of its parent tv station, KTVN (channel 40) in the Los Angeles area six years ago. Today, the network owns KPAZ in Phoenix and is building facilities in Seattle, Denver, Houston and Oklahoma City. Its programs are carried on more than 150 cable systems 24 hours a day, reaching an estimated three million viewers, with syndication to 12 other U.S. cities and transmission to 13 foreign countries.

Trinity produced 45 of its own tv shows at its California headquarters. Included in these programs are Nancy Harmon's "Love Special," "The Roger Show" with host Roger McDuff, "Spirit Song," and "Faith That Sings," aimed at senior citizens with a format of primarily sacred music and traditional hymns.

"In the past, it was tough to break into tv," comments Sam Starr, director of satellite services for the Trinity Network. "Money was scarce, and there were very few programs. Those that there were on the air were traditional and conservative, with strong roots in inspiration music. Today, there are christian stations surging up everywhere, and we are able to produce class A shows."

One of Trinity's stellar attractions is "High Adventure," a show which spotlights interviews zeroing in on famous born-again personalities. Past guests on this program include Lulu Roman, Carol Lawrence and Robert Goulet, Pat and Debby Boone.

Appealing to a younger audience is "Maranatha Concerts," which Trinity has designed in the "Jesus-rock" vein. Guests on this show have included Barry McGuire, Eryl Tornquist, Andrae Crouch and the Disciples, Sweet Comfort and Reba Rambo.

With these networks and their countless other christian counterpart affiliates around the country, the time has come when religion no longer has to take a back seat on the tube, begging for the unwanted time slots and less expensive time periods to become available on secular networks.

For the first time, religious programmers have budgets of their own, coupled with technical expertise, electronic know-how, and the marketing and merchandising capabilities to utilize television's maximum thrust.

The challenge ahead is exciting, and christian programmers are rising to meet it. Yet one of the key factors in confronting this challenge is financial assistance, and it has so far been the weak link in the chain. Religious tv stations have traditionally relied on viewer subscriptions and donations, plus funds received through periodic crusades and telethons. Sponsorship on a consistent basis is critical, especially if christian programs are to compete in the expensive arena of big-time secular tv.

Says Joe Moscheo, active in the gospel music field for 20 years and now director for affiliate relations at BMI, Nashville, "One of our main problems is one of support. There is no longer any ques-

(Continued on page R-50)

Retail Challenges

• Continued from page R-47

productions, primarily through the mail to about 150 accounts that range from department stores to Hebrew bookstores. As with Zemeron, House of Menorah goes direct to the retailer with a list of \$7.95 and a similar discount structure.

Internationally, religious music is in its infancy. Word, with offices in Europe and Canada, has made the most progress but the growth is just beginning. What will happen internationally in the future depends greatly on what is going to happen domestically.

That growth, however, is facing some distinct marketing hurdles. But, if those barriers can be overcome, religious music may turn out to be the greatest growth area in the music industry's future.

Billboard

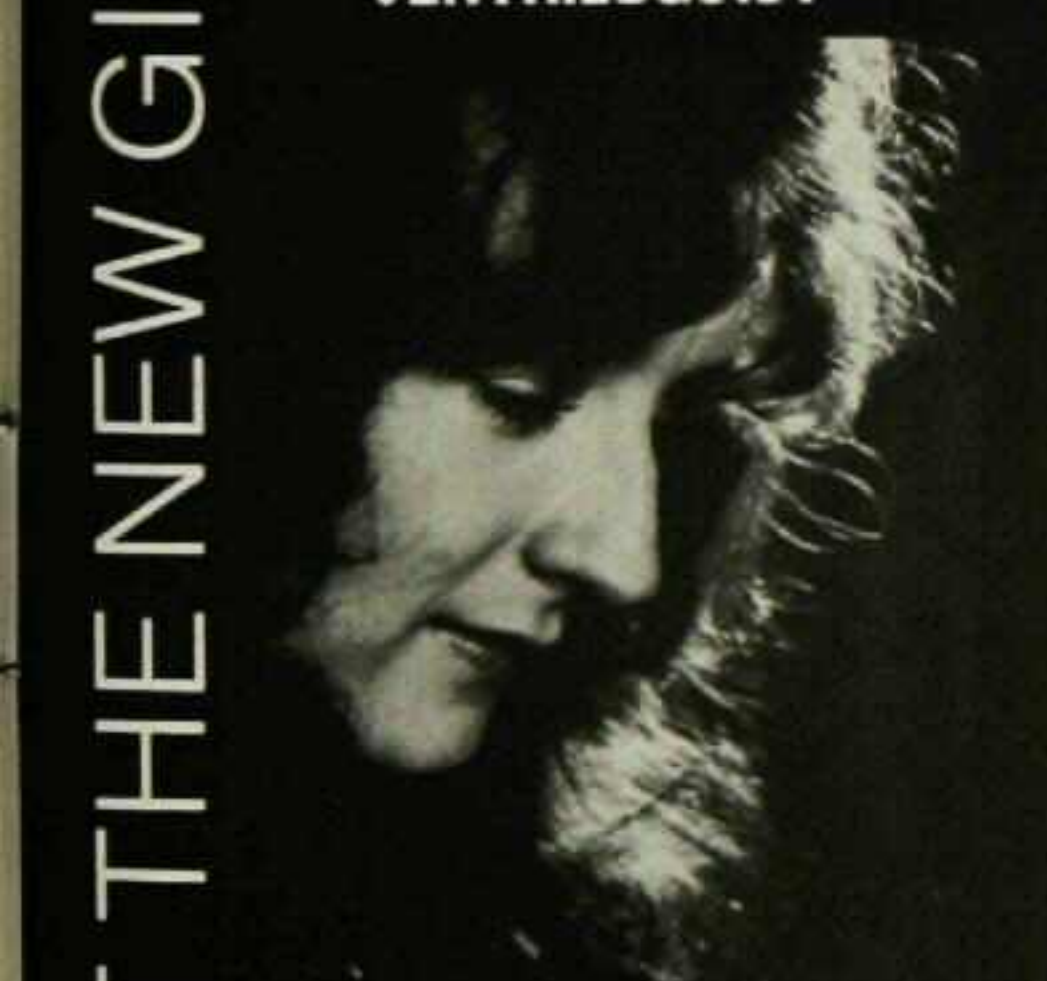


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Oaks Translate

• Continued from page R-34

Bonsall credits the gospel industry for imbuing the Oaks with their dynamic style. "None of us would trade the experience we've had coming up in the business. It's taught us a lot about stage performances, because gospel groups really get out and get it. And back in those days, sad to say, it was competitive—you know, who could sell more records, who could outpreach the other. So you learned when it was your time onstage to go out there and really go after it and make it hard for the act that followed you."

For a time, the Oaks thought gospel music's appeal could be widened. "We had hopes," Bonsall explains, "of making gospel music what you see now onstage—the Oak Ridge Boys singing to thousands of people. We wanted gospel to be that. It just didn't work."

If appealing to the many instead of inspiring the few was the forfeit of Eden to the Oaks, then the serpent was money. "To do what we wanted to with our career," Bonsall says, "required a lot more money than gospel music was providing." But, he insists, the lure of lucre is common—and understandable—even among avowed gospel acts. "Some will say they're not in it for the money. But money is important. That's why a lot of gospel groups relied so much on those record sales in the hallways after the concerts—because promoters did not pay decent money. If a group went over big onstage, it usually sold a lot of records."

Was there ever any thought of changing the group's name to accelerate popular acceptance? "Some thought we should," Bonsall admits, "but a name is really what you make it. Some think the Oak Ridge Boys is restrictive now, that it sounds too country."

The Oaks are not convinced.

Billboard

Inspired Concerts

• Continued from page R-44

traditional gospel along with other forms of gospel, from his New York location.

Among the major gospel promoters in the country are Harold Zimmerman, who started the Jesus fairs, Ephrata, Pa.; Ray Johnson of New Earth Concerts, Houston; and Owen Shackett, Tacoma, Wash.

The Jesus fairs are presently booming, according to Wayne Coombs. New York's Shea Stadium recently held a fair which drew 40,000 people; another in Orlando, Fla., pulled in 30,000 and Washington state held a Jesus fair with 12,000 paid attendance. The talent budget for the Washington fair, which featured B.J. Thomas, Andrae Crouch, Archers and others, totalled \$100,000.

Billboard

Worldwide TV

• Continued from page R-49

tion that we can create fine tv shows, that we know how to operate the cameras and edit the film.

"But now we have to make sponsors aware that there is a market. We need to be actively researching our demographic market with studies that show who our audience really is."

"And we must convince religious viewers to support these programs financially and eradicate the stigma of never mixing religion with business."

Comments Larry Black, director of public relations for Paragon Records, a religious record and publishing company based in Nashville, "The tv market is the animal we now must break. We need to do our homework regarding tv. We've got to learn the best ways of packaging our shows. And most important of all, we must convince christian sponsors to back us in major prime time tv shows. The lacking ingredient is financial commitment."

David Benware of David Benware & Associates, an audio-video production company, agrees. "We're still playing by the seat of our pants. Gospel is still lacking good exposure. The religious recording industry has done almost no research into the tastes of its audience. We don't know who's buying our product, and we don't know who's watching our shows."

However, cautions Benware, "We must also be realistic about our audience and not overinflate the potential of our market."

"We are getting the religious stations now and the outlets," observes Dr. Armstrong. "The other side of the coin is the programming itself. We must create shows that people want to watch."

In September 1979, the World Administrative Radio Conference will hold a critical international meeting in Geneva, Switzerland. The purpose of this conference is to allocate the international communications frequencies for the next 20 years.

If the members vote for an open-skies approach, satellites will enter an intensified period of proliferation, accessible to all. This will benefit the Western world, and particularly, christian broadcasting which depends heavily on the satellite system for increasing its audience shares.

If, however, members at the conference vote for a limited closed-skies approach (as the Eastern bloc favors), there will be a curtailment of free access broadcasting, a blow which christian broadcasters are actively seeking to prevent.

The past five years have been tremendously active and progressive ones for religious communication, and television is the cornerstone to its future.

"More than any other single force today, television is bringing the fragmented areas of religion together," sums up Moscheo. "It is making the separate factions aware that the message of religion and entertainment is not mutually exclusive. Our challenge now is to provide programming that is so good everyone will tune it in."

Billboard

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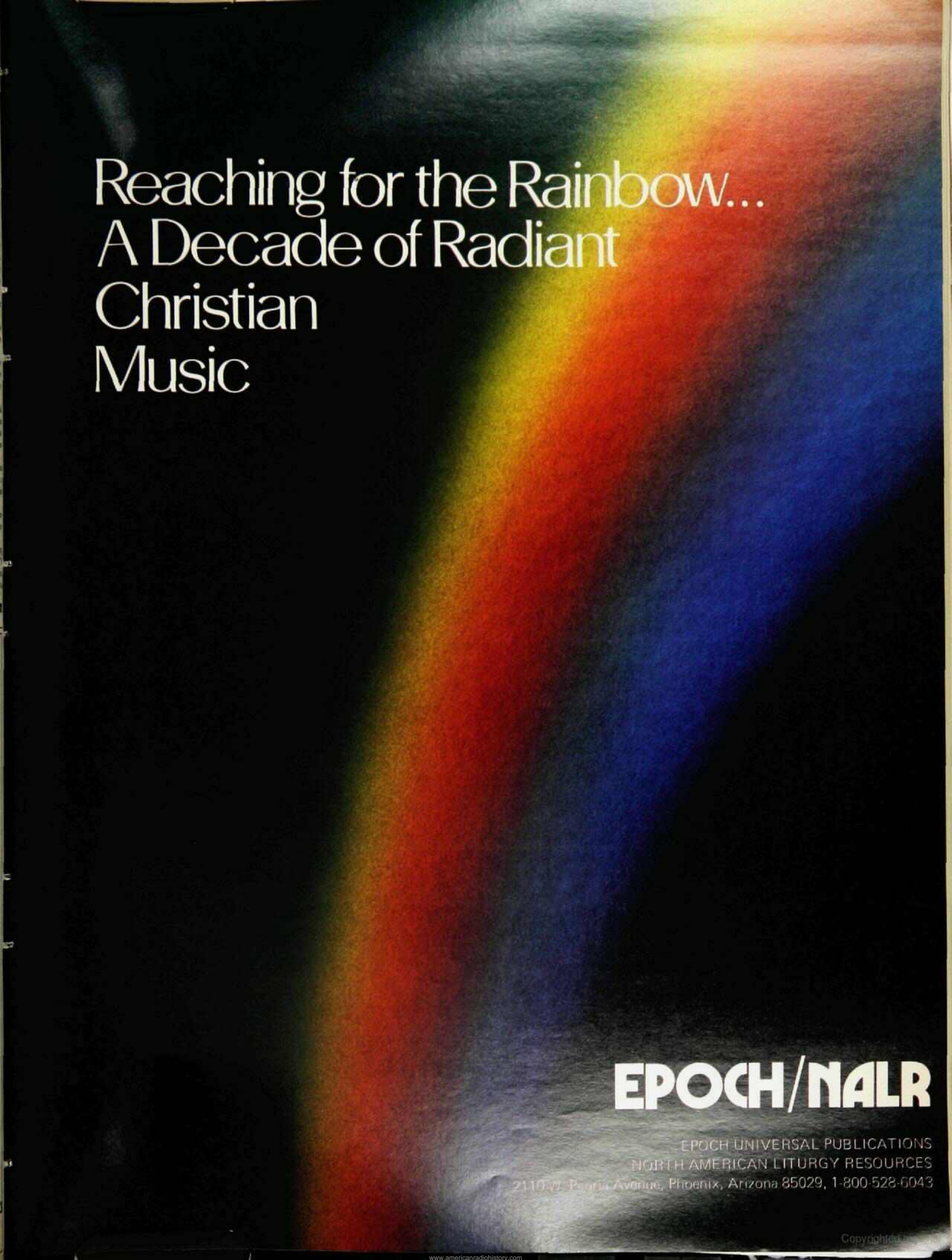
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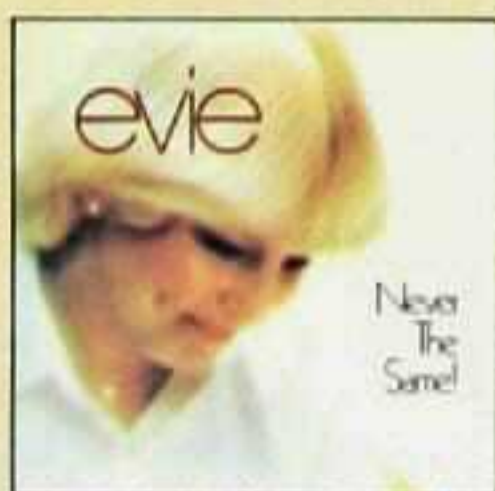


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MANUFACTURERS, DISTRIBS, DEALERS JOIN

• Continued from page 1

vent of high priced, highway hi fi, has run somewhat out of gas.

The reasons, in addition to the slumped economy pinching the overall hi fi industry, are gasoline shortages which have consumers less car-oriented, and the likelihood of fewer car sales generated from Detroit, a situation which could be further aggravated by the possibility of an automobile maker's strike.

"We're definitely in a recessionary atmosphere," states Sandy Cohen, a sales executive at TDK. "But it's not across the board. You have some hi fi dealers doing well while others are not. One big chain on the West Coast, for example, is down 30%. Yet another chain is having a record year. Some chains are going out of business with others perilously close to Chapter XI."

Addressing himself to the supplier end, he continues, "We were off in March and April and yet May and June were record months. How do you explain that?"

"It's also true," he adds, "that some major

stereo manufacturers are in deep trouble. I think you are going to see a weeding out over the next six months, particularly at the retail level. The good, strong merchants have no great worries."

Certainly the picture nationally at the retail level would support his contentions. Major factors—like a Lafayette's in New York—have gone through substantial financial difficulties. The big electronics chain has closed its West Coast stores.

A major shakeup in San Francisco recently saw Sun Stereo, a large West Coast chain with 12 stores, close three stores in the Bay Area. Its headquarters are in Fresno. The reasons for the closings, according to the chain, were high advertising costs and the fiercely competitive nature of that market.

Additionally, Cal Stereo, another major West Coast discounting hi fi chain with multiple stores in Los Angeles and San Francisco, closed five Bay Area outlets and is now concentrating on Southern California. The chain just opened outlets in Anaheim and Bak-

ersfield to give it 17 stores overall. Reason for the Southern California emphasis is that business up north has been soft whereas southern area stores are doing better.

Other recent closings around the country include: West Coast Stereo, an Oakland, Calif., dealer declaring bankruptcy; Arizona Audio, a three-store chain in Phoenix, filing bankruptcy in that state and reportedly owing some \$2 million to 900 creditors; and Hi Fi Fo Fum, a Tampa, Fla., chain of four outlets which just filed a bankruptcy petition in Federal Court there.

Some other chains, large and small, around the country are also said to be struggling, particularly marginal operations.

At the same time, however, hi fi retailers in the mixed bag picture are doing well. Tandy Corp., for example, the parent company of the national Radio Shack chain, has reported that sales were up 13% in the first three months of this year over the equivalent period of 1978.

Some industry observers claim that the

(Continued on page 38)

Industry Is Combatting Hi Fi Slump In All Areas

16 RETAILERS

62 Hi Fi Firms Set For N.Y., Chi Expos

NEW YORK—More than 62 hi fi companies already have signed up to exhibit at the fall New York and Chicago Hi Fi Stereo Music Shows, according to producer Terry Rogers.

Some 40 firms are set for both the Oct. 4-7 run at the New York Statler and the Nov. 8-11 Pick Congress event in the Windy City, with 15 only in Gotham and seven in Chi alone.

Special events, including evening disco entertainment, are planned for both events, and the Rogers organization again will back both shows with a heavy promotion package, including special hi fi sections in local newspapers.

Additionally, at least 12 New York retailers will be participating here, and five Chicago dealers are the first to announce their involvement in that city.

More retail involvement is especially encouraging in view, of the

less than healthy activity in many audio outlets through the first half of 1979, reflecting the general economic picture, Rogers observes.

Set for the Manhattan show are American Audiophile, Audio Audio Inc., Audio Command Systems, Audio Exchange, CSA Audio Design, Audio Breakthroughs, Sam Goody, Harvey Sound, Lafayette, Park Ave. Audio and Rabson's/Stereo Warehouse. First commitments in Chicago include Musicraft, Studio Systems, United Audio Centers and Victor's Stereo, while the Radio Shack chain will be participating in both events.

In audiophile recordings, a growing profit area for hi fi outlets, Crystal Clear, Direct Disk Labs, PCM Records and M&K RealTime will be in both cities, as well as multi-label distributors Discwasher and Audio-Technica.

(Continued on page 38)

Lux Bows 'Thinking' Cassette Line

NEW YORK—As anticipated when it previewed its "thinking" cassette shell at the Winter Consumer Electronics Show in Las Vegas (Billboard, Feb. 3, 1979), Lux Audio of America is entering the blank tape mart here.

Initially shipping both a premium normal bias ferric oxide and a high bias cobalt-doped formulation, Lux will have metal-particle cassettes very soon, according to Colin Evans, national sales manager who has added responsibility for the new line.

All three formulations will use the patented five-screw Lux shell with two separate skew adjustments (less distortion and more high frequency bandwidth) for recording and playback heads, an electronic time sensor built into the pinch-roller and calibrated to the real-time digital tape counter, plus an extra pinch roller that provides more tension and prevents slippage.

Lux is using premium tape from a major Japanese manufacturer, with pricing as projected earlier somewhat higher than competitive high-

end product. The XM-I normal bias is suggested \$6.25 for a C-60 and \$7.75 for a C-90, with the XM-II high bias at \$6.75 and \$8.95 respectively. The initial C-46 X-IV metal cassette will be around \$10 list. Evans says, with a C-60 later this year.

Initially at least, the patented time sensor feature with readout in minutes/seconds is usable only with two new Lux decks, though the special shell may be licensed to other firms

in the future. The top of the line 5K50, a three-head unit with full memory at \$1,995 list, and the K-12, also metal-capable with memory at \$995, are the first decks for the tape.

The XM-I and XM-II cassettes already are in the hands of most of the 275 Lux dealers in the U.S., with Sam Goody here one of the first metro area chains to get the line.

Distribution will be limited to Lux

(Continued on page 38)

AUDIO & VIDEO MASTERS

Magnetic Tape Protection Vital

NEW YORK—With the current U.S. energy crunch mandating thermostats set at 78 degrees in public buildings, the protection of vital magnetic media—audio and video master tapes in particular—becomes even more vital, industry sources agree.

With the music industry moving into the video era, initially with in-store promotional videotapes, and very soon with home videodisks and videocassettes, the care of video masters for longer life is becoming as important as the master audiotapes.

Companies like Bonded Services, with a major storage complex of five acres in Fort Lee, N.J., across the Hudson River from Manhattan, are among those now actively seeking to provide this protection.

Bonded started with volatile nitrate film in 1945, and has since expanded into a global network of storing and servicing every tape of media from movie and television film to computer tapes and disks, and most recently audio and videotapes.

One of the firm's first music clients was Roulette Records in the early 1960s for its masters, with a

number of others added in the last decade, according to the firm's Michael Pennacchia.

CBS Records was the first major label to take over an entire concrete and steel vault several years ago, and Aucoin Management (Kiss) took one last year. Other label clients included Elektra/Asylum, Casablanca, RSO, New World, Infinity, Abkco and Audio Fidelity.

A number of top artists maintain their own tape libraries with



Safe Tape: Michael Pennacchia of Bonded Services pulls a master tape from the Kiss vault in Fort Lee, N.J.

Bonded, including Bob Dylan, John Lennon and Yoko Ono, Peter Frampton, Paul Simon and Barry Manilow. Among production companies are CAM/USA.

Home Box Office began storing its home video cable tape and film there last year, and Pennacchia expects the record labels and artists will begin using the facilities for video tapes very soon, since the basic temperature and humidity requirements are similar.

Proper storage and handling are the key to long lasting tape life, and since tape is meant to be a reusable medium, costly losses can be prevented with proper handling and care, he notes.

The five basic requirements for optimum storage of any magnetic program material include:

- Preparation & Storage Conditions—The 3M brochure "Storing Magnetic Recorded Tape" emphasizes the reel should be returned to its container, which should be stored on edge with the reel upright. Tape wind tension is one of the more important elements, with two to three ounces per quarter-inch of tape

(Continued on page 38)

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Tape Protection Seen Vital

• Continued from page 37

width sufficient for a firm, stable wind. Tapes with other than heavy duty binder systems may benefit from rewinding every 6 to 12 months to relieve internal pressure. Audio-tape should be stored on the takeup reel to reduce noticeable print-through.

Bonded's retention standards are maintained in accordance with specs of manufacturers and production houses. Pennacchia notes. Environmental specs are temperature of 70 degrees \pm 1 degree and humidity of 50% \pm 3%, on a 24-hour basis.

• Safety & Security—Fireproof concrete and steel vaults offer the best protection, with Bonded's 16 buildings incorporating a fire suppression system with both chemical and sprinkler elements. All are wired with an American District Te-

legraph security system, and all employees are bonded as well. Pennacchia points out. Outside security service bureaus also are used.

• Service Programs are handled exclusively by the firm's employees, and transported locally in its vehicles. Unless special arrangements are made, programs are delivered only on written request.

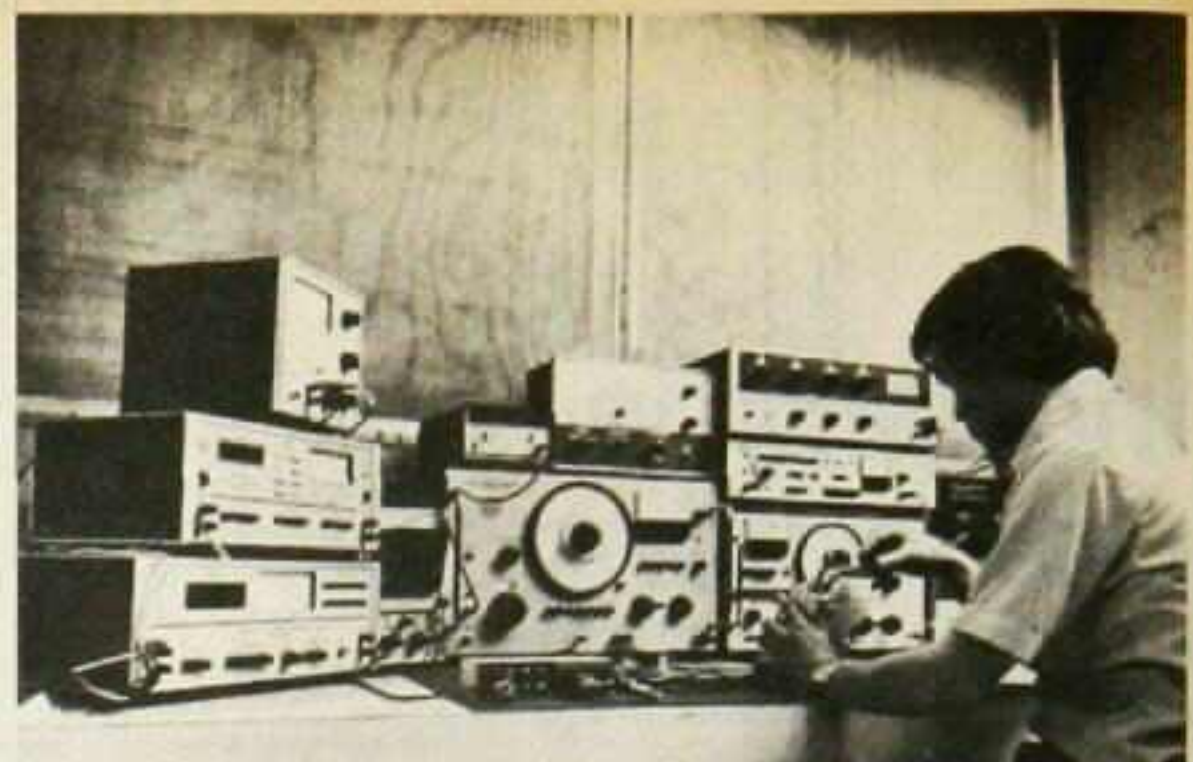
Scheduled or demand delivery service can be set up to the client or designated consignees, with pickups made at the time of deliveries. Emergency retrievals are available to customers 24 hours a day, seven days, with out-of-town or export shipments made in accordance with each client's requirements.

• Library Control—Virtually every tape storage firm provides a card-file inventory system for its customers, which is part of Bonded's standard charge. Pennacchia notes, as masters are separated from submasters, dupe materials and dubs. Available at a small premium is the Bondex computerized catalog and index system that maintains library management information for all tape programs under system control. It provides periodic inventory and management reports in a readable and flexible printout format as well.

• Reliability—Any reliable tape protection program should provide a totally effective system for storage, preservation and management of materials. 3M technicians have torture-tested tape to compress the equivalent of 100 years of use into several months with no appreciable physical change or quality of sound reproduction. While it's impossible to prove that recorded information can be retrieved after a century or more, the proper handling and storage according to manufacturer's specs will increase the probability of maximum audio and video recovery after extended storage.



HIGH TECH AUTOSOUND—New car stereo testing facilities at Sparkomatic Milford, Pa., headquarters include an anechoic chamber, left, vibration-free and immune from sound frequencies, for accurate speaker testing, and a radio testing room, right, with double-screened walls to prevent any outside signals from entering. Equipment is designed to handle up to 35 tests. Entire six-figure investment is part of the firm's major expansion moves.



BERLIN FAIR FIRST VIDEO SHOWCASE

BERLIN — The International Funksstellung here Aug. 24-Sept. 2, commonly known as the Berlin Radio-TV Fair, will include a special videocassette exhibition for dealers, showings of available product being held in the Berlin Film Center.

This section of day-long screenings runs on two days only, Aug. 25 and 27, and is said by the organizers to be the first ever event in this field staged in Europe.

Another first is the publication of a "neutral system" catalog of videocassette material available, including most categories of product, including music, education, sex, and hobbies.

CBS Buys Ampex Chi Tape Units

CHICAGO—Ampex Corp., once one of the recording industry's largest custom tape duplicators, cut its last link with an agreement to sell CBS Records the machinery and related inventory of its facilities in suburban Elk Grove Village for an undisclosed amount of cash. Sale is effective July 31.

The original agreement disclosed exclusively here (Billboard, April 22, 1978), called for Ampex to take over certain CBS custom duplicating business on a long-term basis, with CBS in effect assuming the approximate three years then remaining on Ampex's lease.

Now after about 18 months, George Ziadeh, vice president and general manager of the Ampex magnetic tape division, said the sale will permit his company to concentrate its resources on more profitable and faster growing segments of the market, such as videocassettes.

Ampex announced at the recent Summer CES it had received a license to manufacture and market VHS format videocassettes, with full-scale production "in the near" future at its Opelika, Ala., manufacturing plant. The firm began manufacturing and marketing Beta format videotapes last year.

For CBS, the equipment and inventory purchase is just another interim step before its new multimillion-dollar duplicating and pressing facility near Carrollton, Ga., begins operation by mid-1980.

The Elk Grove Village plant has taken some of the pressure off the main CBS tape duping facility at Terre Haute, Ind., which reached its height during the combination of the 1978 winter energy crunch and lack of capacity for CBS' own and custom tape product.

New Lux Cassettes

• Continued from page 37

dealers initially. Evans notes, based on the success of a similar branded line for Nakamachi. However, other selected high-end audio dealers may carry the cassette in the future, once the number of decks that can make full use of the features is broadened.

Evans doesn't expect any rep conflicts with the new tape line, due to the audio marketer's relatively limited distribution and dealer network.

In the absence of vice president Bob Bowman, he wouldn't comment on possible future involvement in videocassettes, also on a branded basis, but the market is being watched for that eventual possibility. **STEPHEN TRAIMAN**

TDK Reshaping U.S. Tape Team

NEW YORK—Ken Kohda, vice president of TDK Electronics, has added the title of general manager for the U.S. audio/video tape marketer/manufacturer, as part of an overall restructuring and strengthening of headquarters operations.

With the departure of marketing head Bud Barger to BSR (Billboard, July 14, 1979), Kohda now has primary accountability for all U.S. sales and marketing policy and decision making, according to president Sho Okiyama.

The revamped management team includes the previously announced appointments of Ann Boucher as advertising and publicity manager, and Ed Pessara, who

joined just before the Summer CES in the new post of national video product manager, similar to his position at JVC.

Sy Evans, national sales operations manager, will centralize key account communications, and Jim Dowling joins as personnel director, with responsibility for general office management also.

In the field sales area, Lee Adams is new Western regional sales manager, reporting to sales manager Sandy Cohen in the Los Angeles branch. John Means joins as territorial manager based in Houston, and new rep firms include SER, Inc., in Chicago, and Abrams Marketing in San Francisco.

Hi Fi Trade Fights Slump

• Continued from page 37

number of hi fi retailers filing bankruptcies and closing stores is not that much more unusual than in previous years. However, they do point out that the marginally thin operations combined with the increasing cutthroat merchandising approach now common in many markets is aggravating the situation.

The same shakey situation exists at the manufacturer level. Numerous major hi fi suppliers, both domestic and foreign, have been issuing less than desirable financial statements recently.

Superscope/Marantz, a major factor in consumer hi fi for years, remains plagued by financial woes that have resulted in four straight losing quarters.

The firm has already phased out its low to mid fi Imperial line but despite executive and marketing changes, a recently announced debt-restructuring plan of \$55.7 million has fallen through because the firm couldn't meet certain unspecified terms.

Other hi fi firms are reported in substantial financial difficulties. One firm, Sankyo Seiki, has completely withdrawn from hi fi merchandising in the American market.

According to Falkon Davis, sales manager, the company believed that it would have been unable to maintain a long range profit on hi fi because of the continuing competitive nature of hi fi merchandising and the continued slowdown of the U.S. hi fi market.

Garrard recently reported a loss of \$14.5 million in fiscal 1979. In fiscal 1978, Garrard lost some \$10.9 million. And parent company Plessey indicated that consumer product sales, mostly from Garrard, were down 11.7% to \$39.1 million (Billboard, July 7, 1979).

The leading U.S. manufacturer and marketer of hi fi components, U.S. Pioneer, in order to hypo busi-

ness, is inaugurating a massive and aggressive campaign at retail for the fall.

Involved are anywhere from 15% to 25% discounts at the wholesale level, including discounts on popular Pioneer products. The big supplier will support dealers with a national television campaign.

Combined with the back to school period and the general upswing in the economy that fall typically brings, the firm hopes to breathe a healthy surge into the hi fi industry.

One possible effect of the current energy crisis could be an increased emphasis on home entertainment in general. With consumers possibly staying at home more, an upsurge in the purchase of audio components, home video equipment and records and tapes could occur.

N.Y., Chi Hi Fi Expos Building

• Continued from page 37

Companies signed for New York and Chicago, according to Rogers, include ADC, Aiwa America, Allison Acoustics, Audio Technica, Avid, B.I.C., Bose Corp., Cerwin-Vega, dbx, Denon, Discwasher, Dual/United Audio, ESS, Gussdorf, Heppner Sound, Hitachi, KEF, Kenwood.

Also: Lentek, Lux Audio, Miller & Kreisel Sound, Mordaunt-Short, Onkyo, Ortofon, Phase Linear, Polk Audio, SAE, Sansui, Shahinian Acoustics, Shure Bros., Sound Guard/Ball Corp., Stax, Tandberg, TDK Electronics, Toshiba and Zerostat.

Set for Gotham only are Altec Lansing, Associated Sound, Audio Dynamics Pro Products, Audio Pulse, BSR (U.S.A.), Garrard/Plessey, Harman-Kardon, Hartke Systems, Jensen Sound Labs, JVC, Kirksaeter, NAD (U.S.), Sony Magnetic Tape and Speaker

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SPECIAL DESIGNS ON REQUEST

Radio-TV Programming

BILLBOARD ARBITRON DJ RATING PERFORMANCE

Following are Arbitron trends of top DJ's performance in morning drive. Shown are rating shares or percentages for total listening audience over the age of 12 in the last five Arbitron reports.

CLEVELAND:

Monday-Friday 6 a.m.-10 a.m.						
STATION CALL LETTERS	Jan.-Feb. 78	April-May 78	July-Aug. 78	Oct.-Nov. 78	Jan.-Feb. 79	STATION CALL LETTERS
WDOK-FM	9.1	10.0		7.9	4.4	WDOK-FM
Dave Pelunis* Format: beautiful						
WGAR-AM	7.5	8.8		6.3	8.9	WGAR-AM
John Lanigan Format: contemporary						
WGCL-FM	3.0	3.5		3.2	4.8	WGCL-FM
Phil Gardner Format: Top 40						
WHK-AM	11.8	10.6		13.1	9.6	WHK-AM
Garry Dee** Format: country						
WJMO-AM	4.4	5.7		5.3	4.6	WJMO-AM
Mike Love*** Format: black						
WJW-AM	6.3	3.2		4.8	5.4	WJW-AM
Ronnie Barrett**** Format: MOR						
WKSX-FM	2.2	3.0		2.6	4.1	WKSX-FM
Bob McGee***** Format: beautiful-Schulke						
WMMS-FM	5.1	7.1		7.1	7.8	WMMS-FM
Jeff Kinzbach Format: AOR						
WQAL-FM	7.8	10.3		7.4	8.9	WQAL-FM
Ted Hellman***** Format: beautiful-Bonneville						
WWWE-AM	8.7	6.7		8.5	6.6	WWWE-AM
Jay Michael Wilson***** Format: MOR						
WWWM-FM	2.7	3.1		5.0	3.1	WWWM-FM
David Spero***** Format: AOR						
WZZP-FM	3.2	2.7		2.4	2.6	WZZP-FM
Cleveland Reynolds***** Format: Top 40						

*Pelunis, who was at the station for six months, has been succeeded by Ted Hailaman. He was preceded by Tom Armstrong.
**Dee is on leave due to an illness and is being temporarily replaced by Don Imus.
***Love has been with the station since late last year and was preceded by Elgin Reynolds.
****Barrett was succeeded in the spring by Tom Armstrong, who moved over from WDOI.
*****McGee left the end of February and has been succeeded by Ted Lux.
*****Hellman left in May and has been succeeded by Ed Fisher.
*****Wilson left two months ago and has been succeeded by Pete Franklin.
*****Spero left a month ago and has been succeeded by Doug Johnson.
*****Reynolds left three months ago and has been succeeded by Steve Norris.

Vox Jox

Continued from page 20

Greater Media's WMJC-FM (Magic-95) Detroit has a new on-air lineup: Phil Berry, 6 to 9 a.m.; Steve Trealla, from 9 a.m. to noon; Rod Prahin, noon to 3 p.m.; Eddie Rogers, from 3 to 6 p.m.; Craig Hunt, from 6 to 10 p.m.; Mark Taylor, from 10 p.m. to 2 a.m. and Fred Stella from 2 to 6 a.m. Hunt comes from KAAY-AM Little Rock. Rogers was most recently p.d. at

WDRQ-FM Detroit and Trealla comes from WWKR-AM Dearborn.

Steve Haas of WSTU-AM Stuart, Fla., is writing poetry for record labels in the hopes of improving service. After his first rhyme Haas heard from two promotion persons and received a couple of "care packages" of oldies. ...WBLS-FM New York morning DJ Ken Webb is celebrating seven years at the station. ...WMET-FM Chicago p.d. Bob "B.C." Coburn is appearing in tv spots promoting the station.

Bubbling Under The HOT 100

- 101-SHOULDA' GONE DANCIN, High Energy, Gardy 7160
- 102-FILL MY LIFE WITH LOVE, St. Tropez, Butterfly 41081
- 103-YOU NEVER KNOW WHAT YOU GOT, Bell & James, A&M 2137
- 104-SHAKE, Gap Band, Mercury 74053
- 105-CAN'T TAKE IT WITH YOU, Allman Bros., Capricorn 0326
- 106-SURRENDER, McGuinn Clarke & Hillman, Capitol 4739
- 107-IF HEAVEN COULD FIND ME, AmBrosia, Warner Bros. 8817
- 108-D.J., David Bowie, RCA 11661
- 109-I WANT YOU BACK, Graham Parker, Arista 0420
- 110-TRY MY LOVE, Tata Vega, Tamla 54299

Bubbling Under The Top LPs

- 201-IRON CITY HOUSEROCKERS, Love's So Tough, MCA 3099
- 202-TOM CARTER, Parade, Milestone 9088
- 203-WARDELL PIPER, Midsong 009
- 204-COOPER BROTHERS, Pitfalls Of The Ballroom, Capricorn CPN 0226
- 205-RIDE THE RAINBOW, Thelma Houston, Tamla 365
- 206-FAITH BAND, Face To Face To Face, Mercury SRM1 3770
- 207-SPARKS, #1 In Heaven, Elektra 4699
- 208-KLEER, I Love To Dance, Atlantic 19237
- 209-RAMSEY LEWIS, Ramsey, Columbia 35815
- 210-JOHN HIATT, Slugline, MCA 3088

Jazz Atlantic City Fest Disappointing Music Fine, But Expected Crowds Fail To Materialize

ATLANTIC CITY—It promises to be an annual event from here on in for an Atlantic City Jazz Festival, produced by Street & Street Productions, Inc., jazz concert promoters based in Baltimore, Md.

For the first time around for the July 6-8 weekend and in face of the gas crisis that kept many people close to home, what was the biggest

jazz festival ever staged in the entire state attracted some 20,000 fans for the three evening and one afternoon concerts.

While Elzie Street, who heads the agency was satisfied with the turnout, which had the advantage of clear but cool weather, it's hardly likely that the festival produced any appreciable profits for him. Some two dozen jazz names were booked in for the weekend and there was no denying it was all a great musical success.

Staged in the parking lot of the resorted Historic Gardner's Basin, Street says he went overboard on the talent budget. Intent on making it an annual event, the veteran concert promoter says he spent twice as much as he normally might for a weekend festival in order to be able to present the array of attractions offered. Moreover, he complains operating expenses skyrocketed.

Reserved seats sold at \$12, \$15 and \$25 with a \$10 ticket for general seating. The 20,000 turnout was well below expectations for the 10,000 seats set up for each performance. Only the Friday and Saturday night concerts were winners. The festival got off to a promising start with some 7,000 fans on Friday night to hear Nancy Williams, Roy Ayers, Herbie Mann, Stanley Turrentine, Max Roach and Pieces of a Dream filling in the gaps between the headliners.

Saturday night's crowd reached approximately 8,000 with attendance hurt some by erroneous radio news reports in Philadelphia on that day that the festival was soldout. Show lineup included the Buddy Rich band, Sarah Vaughan, Art Blakey and his Jazz Messengers, Hugh Masekela, Mongo Santamarie and Lonnie Liston Smith.

Montreux Fest Expands Music Genres, Styles

By TONY BYWORTH

MONTREUX—The policy of covering an increasingly wide spectrum of musical genres was well in evidence at the 13th annual Montreux International Jazz Festival which began this year with blues, reggae and country music for the opening weekend, July 7-9.

"In recent years the Festival has never presented a strictly jazz program throughout the whole event," explained Claude Nobs, the Festival's founder and organizer. "With the blues shows being a popular attraction, we were keen to see reaction to other closely related musics."

"There had been considerable demand for a reggae show and I was interested to try a country concert because it's another music from America's South."

The Festival's opening concert was devoted to reggae, and featured three of the music's most successful exponents in Europe—Peter Tosh, Dennis Brown and Steel Pulse. The evening concert had been soldout several weeks prior to its presentation and the 2,500-strong audience were treated to a wide variety of reggae, moving from the horns accompaniment of the Brown outfit to the hit titles of former Wailers' member Peter Tosh, which included the pro marijuana anthem "Legalize It." Then all three bands—some two dozen musicians—jammed together to bring the concert to an exciting ending in the early hours of the morning.

The country music concert, presented primarily by Tulsa's Jim Halsey Organization in conjunction with MCA Records, brought mixed audience reaction which underlined

(Continued on page 42)

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Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	8	STREET LIFE Cruaders, MCA MCA 3094	26	23	52	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
2	2	17	MORNING DANCE Spero Gyo, Infinity Inf-9004 (MCA)	27	29	3	COUNTERPOINT Ralph MacDonald, Martin 2229 (TK)
3	3	14	PARADISE Crewer Washington Jr., Elektra SE-182	28	26	29	ANGIE Angela Bofill, GRP/Arista GRP-5000
4	4	12	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	29	27	6	WOODY THREE Woody Shaw, Columbia JC-35977
5	5	5	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP-6701	30	41	2	DELPHI I Chick Corea, Polydor PD-1-6208
6	8	11	TOGETHER McCoy Tyner, Milestone M-9087 (Fantasy)	31	30	17	THE JOY OF FLYING Tony Williams, Columbia JC 35705
7	6	19	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. ZBSK 3277	32	22	15	LAND OF PASSION Hubert Laws, Columbia JC-35708
8	9	10	FEVER Roy Ayers, Polydor PD-1-6204	33	33	8	AFFINITY Bill Evans, Warner Bros. BSK 3293
9	21	2	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor KZ 2-35680 (CBS)	34	NEW ENTRY	1	PASSIONS OF A MAN Charles Mingus, Atlantic SD-3-600
10	7	12	NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.)	35	NEW ENTRY	1	CONCEPTION: THE GIFT OF LOVE Bobby Hutcherson, Columbia JC-34814
11	14	4	PART OF YOU Eric Gale, Columbia JC-35715	36	25	20	AWAKENING Narada Michael Walden, Atlantic SD 19702
12	12	8	FEEL THE NIGHT Lee Ritenour, Elektra EK 192	37	36	4	THE MIND OF GIL SCOTT-HERON Gil Scott Heron, Arista AB-8301
13	20	3	MINGUS Joni Mitchell, Asylum SE-505	38	NEW ENTRY	1	EUPHORIA Gabe Barbieri, A&M SP-4774
14	10	20	FEET DON'T FAIL ME NOW Herbie Hancock, Columbia JC-35764	39	34	20	FOLLOW THE RAINBOW George Duke, Epic SE-3570 (CBS)
15	13	4	PARADE Ron Carter, Milestone M-9088 (Fantasy)	40	38	15	CHAMPAGNE Wilbert Longmire, Tappan Zee/Columbia JC-35754
16	11	25	CARMEL Joe Sample, MCA AA-1126	41	37	19	HOT DANG David Griesma, Horizon SP-731 (A&M)
17	15	33	TOUCHDOWN Bob James, Tappan Zee/Columbia JC-35594	42	31	20	TIGER IN THE RAIN Michael Franks, Warner Bros. BSK 2294
18	16	11	LIVE Jean Luc Ponty, Atlantic SD 19229	43	39	93	FEELS SO GOOD Chuck Mangione, A&M SP 4658
19	40	2	THE LOWE CONNECTION Freddie Hubbard, Columbia JC-36015	44	45	10	LIVE AT THE BOTTOM LINE Patti Austin, CTI CTI-7086
20	17	4	EYES OF THE HEART Keith Jarrett, ECM ECM-1150 (Warner Bros.)	45	NEW ENTRY	1	THE PENTAGON Cedar Walton, Inner City JC 6009
21	19	15	BRAZILIA John Riley, MCA AA-1116	46	NEW ENTRY	1	DELIGHT Ronnie Fisher, Columbia JC-36019
22	32	3	DREAMER Caldiero, Capitol ST-11952	47	47	2	TOUCHING YOU, TOUCHING ME Arto, Warner Bros. BSK-3279
23	28	4	BROWN SUGAR Tom Brown, Arista GRP-5003	48	48	9	ONE GOOD TURN Mark Colby, Tappan Zee/Columbia JC-35725
24	24	15	GROOVIN' YOU Harvey Mason, Arista AB-4227	49	42	41	FLAME Ronnie Laws, United Artists UALA-881
25	18	7	IN MOTION Heath Brothers, Columbia JC-35816	50	46	3	BIG BLUES Art Farmer & Jim Hall, CTI CTI-7083

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Huge Crowds Attend Milwaukee Summerfest

By MARTIN HINTZ

MILWAUKEE—Despite bad weather and the energy crunch, Milwaukee's 12th annual Summerfest drew record crowds. Some 744,000 persons visited the 42-acre Lake Michigan shoreline site, up from 723,000 in 1978.

The gas crisis was cited as one reason for the jump in attendance, according to fest workers, who claim more locals stayed home and came to the show rather than travel. The annual music extravaganza ran from June 28 to July 8, featuring continuous noon to midnight music on six main staging areas.

"Generally we had awful weather. We didn't have a day in the 90s and when it wasn't raining it was colder than hell," moans Bob Babisch, entertainment coordinator.

"All in all that was the bad part. But by the last four days of Summerfest, people were itching to get outside and come down for some fun," Babisch says.

Babisch also claims the gas situation helped rather than hindered the gate this year. "Our kind of situation was probably helped more

than that of a local promoter who depends on \$12 admissions. Our advance was \$2.50, with \$3 at the door," he says.

The main stage concerts began June 28 with an appearance by the Allman Brothers, who were forced to cancel their set after only two songs. A storm blew out the speaker system and sent most of the crowd home. However, police and Summerfest security personnel had to disperse a rowdy group of several hundred fans who refused to leave the seating area after the show was cancelled.

Rain also plagued the fest on June 29, July 3, July 7 and July 8.

Headliners on the main stage included Natalie Cole, the Beach Boys, Milwaukee Symphony, John Davidson, Gordon Lightfoot, the Pointer Sisters, a rock'n'roll spectacular with Jerry Lee Lewis, Elvin Bishop and the Ozark Mountain Daredevils, Ronnie Milsap and Ray Stevens, Chic and Patti La Belle.

Waylon Jennings had been scheduled to perform July 7 but his agent told fest officials July 3 that he would not appear. The reasons given

were because of sympathy for the independent truckers' strike and the gas crisis.

"We had everything all sewed up with the talent three weeks before the festival, then the cancellations came," says Babisch. "We were still

scratching to replace Jennings a couple of days before we were able to sign the Pointer Sisters," he says. He praised the help of Monterey Peninsula Talent for corraling the group at the last minute.

Leo Kottke was also signed to re-

place Crystal Gayle as the opening act for Lightfoot July 6. Gayle backed out of the Summerfest show to join Bob Hope's China jaunt.

In addition to the main stage area were the smaller 2,500-seat areas sponsored by Pabst, Schlitz and Miller brewing companies. Appearing on the Pabst International Festival stage were Chubby Checker, the Kingston Trio, the Crystals, the Drifters, Mary Travers, the Four Lads and the Serendipity Singers, in addition to numerous local and regional talent.

Headliners for the Miller jazz oasis were Stan Getz, Maynard Ferguson and Stanley Turrentine, with other local performers appearing during the day. Topping the Schlitz country scene were Jerry Reed, the Earl Scruggs revue, Pure Prairie League, John Prine Band, John Lee Hooker and Asleep at the Wheel. Local performers filled out concert times prior to the main evening shows.

Peaches Records and Tapes-sponsored rock stage was enlarged to accommodate 4,000 persons this year, up from only 1,000 last year. The

(Continued on page 44)



Billboard photo by Chuck Pulin

NEW WINGS—The two new members of Wings, drummer Steve Holly, left, and guitarist Laurence Juber, center, meet Ian Hunter at a party at J.P.'s following Hunter's performance at the Palladium in New York.

GROUP'S EARLY DAYS

The Beatles' Best Back As Film Aide

By PETER JONES

LIVERPOOL—Pete Best, drummer with the Beatles until he was replaced in 1962 by Ringo Starr, to a storm of disapproval from thousands of Merseyside fans, is acting as technical adviser to a movie being shot here for U.S. television transmission in the fall.

The film is "The Birth Of The Beatles" and Best, today deputy manager of a government job center in Liverpool, is helping with script and dialog details as well as "sartorial adviser."

Dick Clark, U.S. rock veteran and highly-rated producer, has found four Beatle look-alikes in Stephen McKenna (John Lennon), Rod Culbertson (Paul McCartney), Ray Ashcroft (Ringo Starr) and John Altman (George Harrison).

Where possible he is using authentic locations to re-create the atmosphere of the Beatles' early rise to fame, the film ending with their arrival in the U.S. in early 1964. But the Cavern, where the group played more than 200 shows, is now decimated by the tunneling for an underground railway. It has been "built" again in the St. Katharine's Dock area of East London.

The music itself, some 24 early Beatles titles, is being played by the U.S. group Rain, which has for some years played Beatle sounds onstage in live shows. Tom Walls, who is supervising the music content, insists: "This band is so au fait with Beatle sounds that it even reproduces the occasional mistakes in the original."

Clark recently completed filming a biography of Elvis Presley which is expected to arrive in Europe around the end of September. His Beatles production, with actor Brian Jameson playing the part of Beatles mastermind Brian Epstein, is expected to play U.K. cinemas in mid-1980.

Though the Beatles themselves have not collaborated over the movie, there will be substantial royalty income for John and Paul.

Agents Scramble To Reschedule Acts In Cancelled Burbank Dates

By CARY DARLING

LOS ANGELES—The city of Burbank has cancelled seven rock concerts at its outdoor, 7,000-seat Starlight Amphitheatre for the summer season. The cancelled acts are Patti Smith, Roxy Music, Al Stewart, Robert Palmer, Blue Oyster Cult, Todd Rundgren and Poco. Jackson Browne had been proposed to appear but he was turned down by the city council previously.

The city reportedly has killed the shows because it fears the type of crowds which would be drawn.

Wolf & Rissmiller Concerts along with Avalon Attractions were slated to bring entertainment to the Starlight. The two firms had linked up to buy the lease on the venue from Cinevision Co., which holds the lease on concession and parking.

For its part, the city allegedly says it wants a broader base of family-oriented acts at the Amphitheatre. Reviewing what was set to play, the council decided the acts did not represent broad-based family entertainment.

Gary Perkins of Avalon says he and Jim Rissmiller wanted to book other types of acts but desired acts had been booked. "All fare was booked into the Greek Theatre or the Universal Amphitheatre," he says referring to two other local outdoor venues.

"We had planned to bring in cultural shows and shows that might not necessarily make money," says Rissmiller. "But first you've got to bring in acts people know. You can't bring in these other shows right away and not do well because then

the facility gets a stigma of not drawing."

Although the promoters got their \$20,000 advance rental fee returned, they are losing money because the cancelled acts have to be rescheduled in other halls. "It's really hard to define the damage that has been done. We have to deal with agencies and then re-route tours. It makes us look bad as far as credibility is concerned," says Perkins.

So far, Patti Smith has been booked to play the Hollywood Palladium Sunday (29), Robert Palmer is set for the Santa Monica Civic Aug. 17 while Poco is reportedly arranging a date at the Greek Theatre and Al Stewart's gig has been pushed back to the fall. Other dates have yet to be rescheduled.

Live Music Situation In Cincinnati Shifting

By VICTOR HARRISON

CINCINNATI—The complexion of Cincinnati's live music scene has undergone a series of major changes in recent months.

The Belkin brothers, Larry Dolan of Cleveland's Front Row Theatre and Dino Santangelo and George Wein of Fes'tival Productions in Cincinnati have taken over the lease and booking rights of the Palace Theatre which seats 2,600.

Rock promoter Ross Todd is making an effort to book national acts into a newly-reopened 350-seat club called Shipley's, which has been and continues to focus its bookings on local rock talent.

Shipley's happens to be right down the street from Al Porkolab's club, Bogart's, which seats 450 and has become a major venue on the itineraries of almost every up-and-coming pop act on the road over the past three years.

For Bogart's, business has been good but with the high costs of talent and production, it has become pro-

hibitive for a small business of this nature to make a profit here in the Cincinnati market, according to Porkolab.

Bogart's owner's major problem, like most small club owners, is lack of buying power, both in talent and media advertising. Although Porkolab books regularly, he says, there is no way he can compete with larger promoters like the Belkins or Electric Factory which consistently book acts into large indoor arenas and outdoor stadiums.

Due to the recent influx of competition into the Cincinnati market, Porkolab says he has no choice but to find an alternative to the excessive costs of producing small clubs concerts. It recently was announced that the Cincinnati office of Electric Factory-Concerts—directed by Cal Levy, will exclusively book national talent into Bogart's beginning Aug. 1.

Under the arrangement, Porkolab will retain ownership and club man-

agement duties. This includes booking local acts and retention of bar and restaurant receipts. Electric Factory Concerts will handle all touring talent booking, production, promotion and boxoffice—putting all risk of profit and loss upon itself.

Bogart's is in a major remodeling state, and by Aug. 1, the club's capacity should rise to 550.

According to Levy, Electric Factory has been looking for a club to book for some time and the fact that the Belkins have entered the Cincinnati market has nothing to do with this move.

Although he is not specific as to who will play Bogart's, Levy implies that the type of act he chooses will not vary appreciably from what has been booked in the past. He claims Electric Factory has plans to expand the scope of Bogart's bookings in terms of selecting acts that vary in their musical styles and those which are established, on their way up or on the comeback.

Levy believes this merger will bring to Cincinnati a much wider variety and higher quality of club concert presentation.

The overall effect of this cooperative effort in relation to the one already established by the Palace and Shipley's is regarded as a positive one for the local concert patron.

Among the recent bookings at the Palace already have been appearances by Poco, Liza Minnelli, Blondie with Charles Aznavour and Jane Olivor due shortly.

With Electric Factory booking major talent productions into the Cincinnati Riverfront Coliseum and now lesser known acts into Bogart's, the people of Cincinnati and its surrounding areas will have quite a selection of shows to choose from when it comes time to decide how to spend their entertainment dollars. The question remains, however, can this market really support such a widespread live music effort and keep all the promoters and clubs alive?

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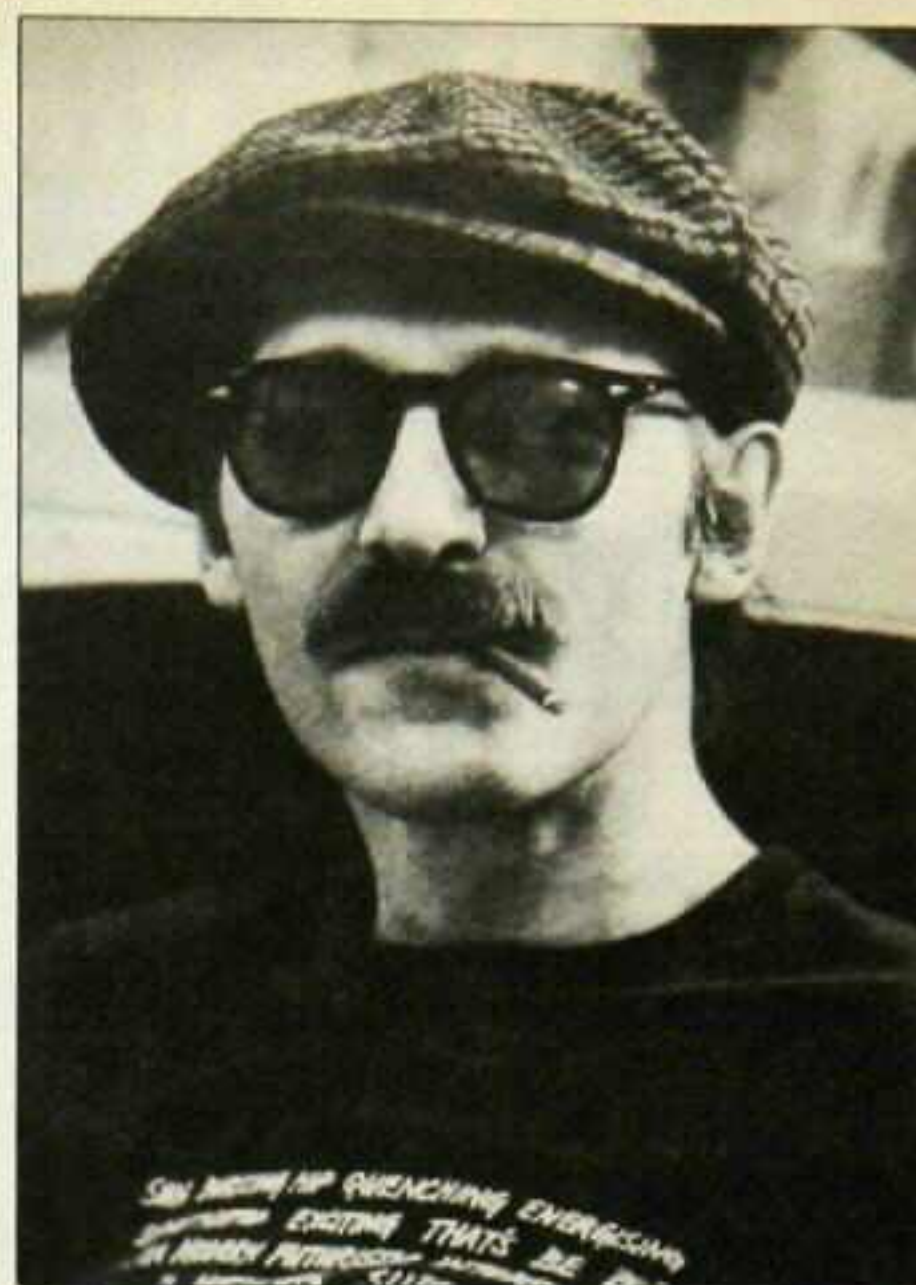
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Paul Nelson

Our congratulations to Paul Nelson, Associate Editor of **ROLLING STONE**, winner of the 1979 ASCAP/Deems-Taylor Award, for his portrait of Rod Stewart, “Rod Stewart Under Siege.”

In his years as a journalist, Paul Nelson's reporting has covered a wide range of subjects. But he is best known for his work in the music field. He first started writing in **ROLLING STONE** in 1968. Since 1977 he has been the Record Review Editor of **ROLLING STONE**. As a college student, age 20, he founded *The Little Sandy Review* in Minneapolis in 1961.

1979 is the fifth year that a **ROLLING STONE** writer has been honored by ASCAP. Past winners were Ralph J. Gleason for his 1971 article, “God Bless Louis Armstrong”; Ben Fong-Torres in 1973 for “The **ROLLING STONE** Interview: Ray Charles”; Ralph J. Gleason, again, in 1974 for his tribute to Duke Ellington, “Farewell to the Duke.” And Joe Klein for his 1978 feature on Arlo Guthrie, “Notes on a Native Son.”

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Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	MOLLY HATCHET/BLACKFOOT/MISSOURI/DELBERT McCLINTON/ROADMASTER —Whisper Concerts, Stadium, Portsmouth, Va., July 14	22,619	\$7.50-\$9	\$177,618
Arenas (6,000 To 20,000)				
1	BEE GEES/SWEET INSPIRATION —Robert Stigwood/Jerry Weintraub W/Concerts West/Bill Graham Presents, Col., Oakland, Calif., July 9-11 (3)	38,078	\$10-\$15	\$530,305*
2	BEE GEES/SWEET INSPIRATION —Robert Stigwood/Jerry W/Concerts West, Col., Seattle, Wa., July 13 & 14 (2)	26,707	\$10-\$15	\$369,443*
3	BEE GEES/SWEET INSPIRATION —Robert Stigwood/Jerry Weintraub W/Concerts West, Col., Vancouver, B.C., July 15	15,158	\$10-\$15	\$215,828
4	DOOBIE BROTHERS/NIGHT —Sunshine Promotions/Celebration Productions, Market Sq. Arena, Indianapolis, Ind., July 14	18,250	\$7.50-\$8.50	\$135,622*
5	SUPERTRAMP —Brimstone Productions, Convention Center, Winnipeg, Canada, July 9 & 10 (2)	12,181	\$10	\$119,360
6	KISS/NEW ENGLAND —Entam, Civic Center, Roanoke, Va., July 10	11,000	\$10	\$108,670*
7	BAD COMPANY/CARILLO —S & L B V/Jerry Weintraub/Concerts West, Col., Biloxi, Miss., July 10	11,147	\$8.50-\$9.50	\$96,391
8	WILLIE NELSON/ERNEST TUBB/NEW RIDERS —Charlie Magoo Productions, Col. Arena, Oakland, Calif., July 14	10,097	\$8.25-\$9.75	\$93,545
9	TEDDY PENDERGRASS/MAZE/ALTON McCLAIN —Tiger Flower & Co., Greensboro, N.C., July 13	12,450	\$6-\$8	\$93,493
10	BAD COMPANY/CARILLO —S & L B V/Jerry Weintraub/Concerts West, Municipal Aud., Nashville, Tenn., July 12	9,900	\$8.50-\$9.50	\$90,037*
11	MARSHALL TUCKER/ORLEANS —Cross Country Concerts, Col., New Haven, Ct., July 14	9,800	\$6.50-\$8.50	\$78,784*
12	CHUCK MANGIONE —Bill Graham Presents/Calif., Greek Thea., Berkeley, Calif., July 14	8,500	\$8.50-\$9.50	\$72,361*
13	MARSHALL TUCKER/ORLEANS —Cross Country Concerts, Civic Center, Springfield, Mass., July 15	7,800	\$7.50-\$8.50	\$66,355*
14	SUPERTRAMP —C.P.I., Mem'l. Aud., Kitchener, Ontario, Canada, July 14	6,704	\$9-\$10	\$65,510*
15	DOOBIE BROTHERS/NIGHT —Contemporary Productions/Chris Fritz & Co., Hammons Center, Springfield, Mo., July 12	7,465	\$7.50-\$8.50	\$62,440
16	JOURNEY/THIN LIZZY —Contemporary Productions/Chris Fritz & Co., Assembly Center, Tulsa, Okla., July 13	5,990	\$7.50-\$8.50	\$47,398
17	VAN HALEN/SCREAM —Pace Concerts/Louis Messina, Mem'l. Col., Corpus Christi, Tx., July 10	6,113	\$7.50-\$8.50	\$45,985*
18	VAN HALEN/SCREAM —Pace Concerts/Louis Messina/Eaton Page Productions, Chaparral Center, Midland, Tx., July 15	4,076	\$8-\$8.50	\$33,581
19	JOURNEY/SHADE —Contemporary Productions/Chris Fritz & Co., Col., Wichita, Kan., July 12	3,204	\$7.50-\$8.50	\$25,419
Auditoriums (Under 6,000)				
1	JAMES TAYLOR/LARRY CORYELL —Di Cesare-Engler Productions, Stanley Thea., Pittsburgh, Pa., July 15 (2)	7,377	\$12.75	\$92,259*
2	GEORGE BENSON/PATTI LABELLE —DiCesare-Engler Productions, Stanley Thea., Pittsburgh, Pa., July 12 (2)	7,383	\$9.75	\$69,628*
3	THE CARs/CLIMAX BLUES BAND —Entam, Rupp Arena, Lexington, Ken., July 11	4,665	\$7-\$8	\$35,736
4	JOAN BAEZ —Star Date Productions, Performing Arts Center, Milwaukee, Wisc., July 10 (2)	3,872	\$6.50-\$9.50	\$34,830
5	KINKS/HERMAN BROOD —Pace Concerts/Louis Messina, Music Hall, Houston, Tx., July 14	3,005	\$8.50	\$25,118*
6	TRIUMPH/ROCKETS —Sunshine Promotions, Convention Center, Indianapolis, Ind., July 15	3,632	\$6-\$7	\$23,452
7	TRIUMPH/ROCKETS —Sunshine Promotions, Gardens, Louisville, Ken., July 14	3,537	\$6-\$7	\$23,136
8	KINKS/HERMAN BROOD —Pace Concerts/Louis Messina, Municipal Aud., New Orleans, La., July 15	2,895	\$7.50-\$8.50	\$21,977
9	RICKIE LEE JONES —Feyline Productions, Rainbow Music Hall, Denver, Co., July 13 (2)	2,798	\$7.50	\$20,985*
10	RANDY HANSEN & MACHINE GUN/DOUCETTE —Albatross Productions, Paramount NW, Seattle, Wa., July 14	2,749	\$7.50-\$8.50	\$20,618*
11	THE CARs/CLIMAX BLUES BAND —Entam, Civic Center, Charleston, W. Va., July 12	2,531	\$7-\$8	\$18,219
12	RICKIE LEE JONES/SAN DIEGO —Landmark Productions, Oriental Thea., Milwaukee, Wisc., July 15	1,800	\$8.50-\$9	\$15,950
13	THE KNACK/PEARL HARBOR & EXPLOSIONS/AVIARY —Bill Graham Presents/Calif., Zellerbach Aud., UC, Berkeley, Calif., July 14	1,974	\$6.50-\$7.50	\$14,144*
14	THE BABYS/SANBANGO —Brass Ring Productions, Royal Oak, Mich., July 11	1,769	\$7.50-\$8.50	\$13,993*
15	PATTI SMITH —Pace Concerts/Louis Messina, Music Hall, Houston, Tx., July 10	1,798	\$6.50-\$7.50	\$13,226
16	BLONDIE/ROCKPILE —Electric Factory Concerts, Stanley Thea., Pittsburgh, Pa., July 11	1,447	\$8.50	\$11,319
17	ROY BUCHANNON/ZEPHYR —Feyline Presents, Rainbow Music Hall, Denver, Co., July 11	1,430	\$7	\$10,010*

Talent Talk

Tickets for **Elton John's** engagement at the Universal Amphitheatre Sept. 26-Oct. 3, went on sale Monday (16) and reportedly 5,000 were soldout in four hours. Talent Talk hears that the demand is so great for Elton, the Amphitheatre is negotiating to extend the date. Friends of the late **Lowell George** have scheduled a special benefit at the Inglewood, Calif., Forum, with guests **Jackson Browne**, **Linda Ronstadt**, **Little Feat**, **Emmylou Harris** and **Nicolette Larson**. Tickets went on sale Tuesday (17). All proceeds will go to the family of George. Infinity Records has released the first two



NEW CAREER—Bonnie Pointer performs "Heaven Must Have Sent You" on "Midnight Special" set to air Friday (27). The former member of the Pointer Sisters also performs "Free Me From My Freedom."

Montreux Jazz Fest Expanding To Wider Spectrum Of Styles

• Continued from page 39

the Swiss preference for the traditional and old-timey varieties of the music.

Clarence "Gatemouth" Brown and Doc & Merle Watson (who was specially invited to Montreux by organizer Nobts), together with banjoist Buck Trent and fiddle player Jana Jae, received the best reaction of the evening, with Brown and the Watsons already having a guaranteed appeal through past European appearances.

On the other hand chart-ranking contemporary acts Barbara Mandrell and the Oak Ridge Boys, in spite of excellent performances, were subjected to continuous heckling and whistles from sections of the audiences which apparently did not want to hear anything other than the more basic strains of country.

The reaction led to concluding artist Roy Clark shortening his act, cutting out the comedy routines and many of the vocals and performing a spontaneous session with Doc Watson, Gatemouth Brown and 16-year-old banjoist Jimmy Henley. This won a highly enthusiastic response from the audience.

The Super Electric Blues Summit (July 8) was, as expected, a complete success. It couldn't have been any other way with a lineup that featured **B.B. King**, **Taj Mahal**, Clarence "Gatemouth" Brown, Albert Collins and the Icebreakers, Little Milton and Lonnie "Guitar Junior" Brooks.

Among the highlights of the evening were Gatemouth Brown, accompanied by a 14-piece group, delighting the audience with his distinctive "chicken picking" guitar work (and providing an entirely different set from the previous evening); Albert Collins walking up the auditorium's aisle and playing guitar from a seat in the audience; Taj Mahal bringing many different musical influences into his blues work

(Continued on page 55)

LPs in its *Infinity Live Concert Series*: "Orleans Live" and "Spro Gyra Live." The two groups are on tour supporting their LPs. **Led Zeppelin** is set to perform at England's Knebworth Festival Aug. 4, making this date Zep's first live performance in more than two years. More than 100,000 tickets to the show were reportedly sold in less than two weeks. The promoter **Fred Bannister** and Zeppelin's manager **Peter Grant** have added a second show for Aug. 11.

The "Dinah" tv show salutes the **Doobie Brothers** in a 90 minute show titled "The Doobie Brothers & Their Friends," with special guests **Jackson Browne** and **Bonnie Raitt**. The theme, set to air Monday (30), is nuclear safety.

L.A. concert promoter **Larry Vallon** of Larry Vallon Presents has set the second in his Jazz At The Beach series featuring jazz guitarist **Earl Klugh** at the Santa Monica Civic Auditorium Sunday (29). Also on the bill will be Arista/GRP recording group **Roland Vazquez & the Urban Ensemble**. **Paul Stanley** of **Kiss** has gotten in trouble with one of his neighbors where he lives at East 52nd St. in Manhattan. The neighbor, who lives just below Stanley, has taken the Kiss guitarist to court to stop him from practicing his guitar at night and clomping around the apartment in his platform boots.

The **Beach Boys** song, "It's A Beautiful Day," appears in the new Lorimar Films comedy "Americathon." Since the film is set in 1990, the act singing the song is identified as the "Son of the Beach Boys." Also in the film is actress **Zane Busby**, who plays a Vietnamese punk rock artist. His song is called, "Don't Ever Say No To Me Yankee Garbage." **Country Joe Mac Donald** is making yet another comeback, this time with **Barry Melton**, who was in the original Country Joe & the Fish. The two are touring together, doing a "Tubes-type" theatrical show, and also appear with a full band on "American Graffiti II."

Some of the acts joining **Waylon Jennings**, **Conway Twitty**, **Donna Fargo**, the **Bellamy Brothers**, **Floyd Cramer**, **Ronnie Milsap** and **Danny Davis** at Broadway Opry '79 include **Larry Gatlin**, **Johnny Paycheck**, **Johnny Rodriguez**, **George Jones** and **Roger Miller**. The Broadway show has been extended to Sept. 16 at the St. James Theatre, with the headliners changing every Tuesday and Friday.

Signings

Point Blank to MCA Records with a self-penned LP, "Airplay," produced by group manager **Bill Ham**. **Pop/r&b** group **Nature's Devine** to Infinity Records. The group's debut LP, "In The Beginning," was produced by **Michael Stokes**. **Danny Welton** to Danwel Records and to **Bill Fix** for personal management. **Disco** artist **Kenny Dean** to 3rd Ear Productions. **Allen Karl** to Century Artists, New York, with a debut single "Gonna Buy Me A Camel." Management also is being handled by Century Artists.

Stan Penridge, composer of Kiss' gold single "Beth," to Famous Music. **Blast**, new Columbia group, to the American Entertainment Management Corp. It is the New York-based management firm's first new group signing since it took on **Blondie** 2½ years ago. **Sire** Records inks **Robin Scott**, who records as M, for the U.S. and Canada. **Jimmy Brisco & the Beavers** to Salsoul Records worldwide. The first product is a single, "Into The Milky Way." **Ex-New York** Doll **Sylvain Sylvain** to RCA. The Dolls had toiled on Mercury.

Larry Gatlin to CBS Records, Nashville. **Floyd Cramer** to exclusive songwriting agreement with Acuff-Rose Publications, Inc. **Lisa Ward** and **Jack Harris** to Whitehorse Records. **R.W. Blackwood** to Acuff-Rose Artists Corp. for bookings. **Singer/songwriter Scott English** to Cole/Arama Music, Natalie Cole's newly formed publishing firm. **The Motels**, a five-member rock 'n' roll group, to Capitol Records. The group is in the studio with an LP due in September.

Riperton Fund Set

LOS ANGELES — The Minnie Riperton Cancer Research Fund has been established here in memory of the late Capitol recording artist. Proceeds will endow the studies of a specific researcher. Donations to the fund should be sent to Ken Fritz Management, 444 San Vicente Blvd., Los Angeles, 90048.

Campus

KXLU-FM At Calif. Loyola Airs All Day

By CARY DARTLING

LOS ANGELES—In order to compete with the many stations in the Los Angeles market, Loyola Marymount Univ.'s non-commercial KXLU-FM now broadcasts around the clock, offering 17 hours of progressive rock on weekdays.

"The original idea was that we had a lot of jocks who were leaving or graduating and we felt that should keep their time on the air. They shouldn't lose their shifts all of a sudden," says Bob Angellotti, general manager.

"And, we felt too that if we are going to be competing as a station here in L.A., that we might as well go 24 hours. Just to sign on and shut off, if you really don't have to do it, is really unprofessional," continues Angellotti. The change went into effect at the end of May.

The 3,000-watt station previously broadcast from 7 a.m. until 2 a.m.

Angellotti also notes that other stations had left a vacuum. "A lot of stations, especially on the weekends and in the middle of the week, are filled up with news and public affairs and no progressive rock at all."

The added cost of the expanded format, he says, is minimal.

Two new features have been added to the schedule and one older one is making a comeback. "Club L.A.," taped broadcasts of rock concerts by new bands at such local clubs as Madame Wong's, the Roxy and Gazzarri's, airs Wednesdays at 11 p.m. while "Minstrel In The Gallery" puts the spotlight on folk music on Saturdays at 7 p.m.

The comeback program is "The Sounds of Swing" which airs on Thursdays at 11 p.m. This show spotlights swing music and jazz from the 1930s through the 1950s.

For the present, the station is abandoning the concept of broadcasting live concerts. Such a broadcast last May, featuring the Police at Madame Wong's in Los Angeles, was mired in technical problems.

KXLU, which is located in suburban Westchester, had been promoting local club bands. This idea, too, for the time being, has been put on the back burner.

Later in the summer, the station is planning to broadcast a series of specials on surf music and the surf scene.

However, many of the station's better known older programs are still available. Jazz is now anchored in the 2 a.m. to 6 a.m. slot from Saturday through Monday with classical, ethnic and specialty programming taking up the rest of the schedule with the Chicano oriented "Alma del Barrio" being a weekend favorite.

Working with a summertime staff of approximately 60, mostly non-paid students, the station went through a slight shift in personnel that coincides with the other changes. Matt Stankey and Bob Linkroum, have been elevated to program director and music director, respectively.

New Anderson Firm

LOS ANGELES—Ray Anderson & Friends, a management firm, has been formed by former RCA and United Artist vice president Ray Anderson. The company will initially represent Windsong artist Maxine Nightingale.

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 7/28/79

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	2	6	GOOD TIMES—Chic (B. Edwards, N. Rodgers), Atlantic 3584 (Chic, BMI)
★	3	8	TURN OFF THE LIGHTS—Teddy Pendergrass (K. Gamble, L. Huff), P.R. 3696 (CBS) (Mighty Three, BMI)
	1	9	BAD GIRLS—Donna Summer (D. Summer, B. Sudano, E. Holmerson, J. Esposito), Casablanca 588 (Starline/Carbonate/Sweet Summer Night, BMI)
	4	13	CHASE ME—Can Funk Sham (M. Cooper, F. Pilaf), Mercury 74059 (Val-Joe, BMI)
	5	12	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls (K. Gamble, L. Huff), P.R. 83680 (CBS) (Mighty Three, BMI)
	6	12	RING MY BELL—Anita Ward (J. Knight), Juana 3422 (TK) (Two Knight, BMI)
	7	11	BOOGIE WONDERLAND—Earth, Wind & Fire, With The Emotions (J. Lind, A. Willis), Arc 3-10956 (CBS) (Charleville/Irving/Oertrack/Ninth, BMI)
	8	17	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (I. Cohen, J. Whitehead, G. McFadden, I. Cohen), P.R. 3681 (CBS) (Mighty Three, BMI)
★	12	14	WHAT CHA GONNA DO WITH MY LOVE—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2403 (RCA) (Scarab, BMI)
	10	11	I'M A SUCKER FOR YOUR LOVE—Trena Marie (R. James), Gordy 7169 (Motown) (Jobete, ASCAP)
	11	15	LET ME BE GOOD TO YOU—Loo Rawls (K. Gamble, L. Huff), P.R. 3684 (Mighty Three, BMI)
	12	9	DO YOU WANNA' GO PARTY—KC & The Sunshine Band (H. W. Casey, R. Finch), TK 1033 (Sherlyn/Harrick, BMI)
★	30	4	AFTER THE LOVE HAS GONE—Earth, Wind & Fire (D. Foster, J. Graydon, B. Champlin), (Ninth/Garden Rake/Irving/Foster Free, BMI/Bobette, ASCAP) Arc 3-11033 (CBS)
★	17	9	WHEN YOU WAKE UP TOMORROW—Candi Staton (P. Adams, K. Morris, C. Staton, W. Garfield), Warner Bros. 8821 (Pap/Leeds/Stacey Lynne/Stacey, ASCAP)
★	18	12	WHY LEAVE US ALONE—Five Special (R. Banks, T. Green, R. Johnson), Elektra 46032 (At Home/Baby Dump, ASCAP)
★	19	10	BEST BEAT IN TOWN—Switch (B. DeBarge), Gordy 7168 (Motown) (Jobete, ASCAP)
★	21	7	DANCE "N" SING "N"—L.T.D. (J. Osborne, J. Riley), AMK 2142 (Almo/MCQuicco, ASCAP/Irving/McDonov, BMI)
★	22	8	THE BOSS—Diana Ross (N. Ashford, V. Simpson), Motown 1462 (Nick-O-Va!, ASCAP)
★	24	7	CRANK IT UP—Peter Brown (P. Brown, R. Rans), Drive 6278 (T.K.) (Sherlyn/Deibel, BMI)
	20	23	GEORGIE PORGY—Toto (D. Paich), Columbia 319944 (Wadmar, ASCAP)
	21	16	MEMORY LANE—Minnie Riperton (M. Riperton, K. St. Lewis, G. Dwyer, D. Rudolph), Capitol 4706 (Minnie's/Bull Pen, BMI)
	22	15	IT'S TOO FUNKY IN HERE—James Brown (B. Shapiro, G. Jackson, R. Miller, W. Shaw), Polydor 14557 (Muscle Shoals, BMI)
	23	20	FIRST TIME AROUND—Sky (R. Muller), Salsoul 72087 (RCA) (One Too-One, ASCAP)
	24	14	MUSIC BOX—Evelyn "Champagne" King (T. Life, S. Peake, J. Fitch), RCA 11586 (Mits/Six Continents, BMI)
	25	26	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick (R. Kerr, W. Jennings), Arista 0419 (Irving, BMI)
	26	25	IF YOU WANT IT—Niteflyte (G. Torano, H. Johnson), Arista 7747 (Faca, BMI)
★	38	5	I JUST WANT TO BE—Cameo (G. Johnson), L. Blackman, Chocolate City 019 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)
	28	29	H.A.P.P.Y. RADIO—Edwin Starr (E. Starr), 20th Century 2408 (RCA) (ARV/Zonal, BMI)
★	59	4	FOUND A CURE—Ashford & Simpson (N. Ashford, V. Simpson), (Nick O'Val, ASCAP) Warner Bros. 8870
★	37	6	FIRECRACKER—Mass Production (R. Williams), Capitol 44254 (Atlantic) (Two Pepper, ASCAP)
	31	33	DOING THE LOOP DE LOOP—Lenny Williams (L. Williams, D. Stallings), MCA 41034 (Lan-Lan, BMI)
★	40	7	SUPER SWEET—Wardell Pique (M. Brown, J. Fitch Jr., R. Cross), Midsonz International 1905 (April Summer/Diagonal, BMI)
	33	28	RADIATION LEVEL—Sun (M. Barbi), Capitol 4713 (Greenwood/Delante, ASCAP)

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
	34	35	9 I'VE GOT THE NEXT DANCE—Deniece Williams (J. D. Williams, C. Fowler, K. Johnson), ARC/Columbia 3-10971 (Kee Drick, BMI) (Cheyenne/Motor, ASCAP)
★	42	6	WHERE DO WE GO FROM HERE—Enchantment (E. Johnson), Roadshow 11509 (RCA) (Desert Rain/Sky Tower, ASCAP)
★	43	7	DR. ROCK—Captain Sky (D. Cameron), AVI 273 (Mr. T/Upper Level, BMI)
	37	36	8 LIGHT MY FIRE—Amy Stewart (Gools, B. Leng, S. May), Arista 7753 (ATU, BMI)
	38	34	9 SORRY—Natalie Cole (Jackson, Yancy, Dixon), Capitol 4722 (Jays/Cappell, ASCAP)
	39	27	18 SHAKE—Cap Band (C. Wilson), Mercury 74053 (Total Experience, BMI)
★	48	5	TONIGHT'S THE NIGHT—Kleeer (N. Durham, W. Cunningham), Atlantic 3586 (Darak/Good Groove, BMI/ALEX/Soulis, ASCAP)
★	49	5	LOVE WILL BRING US BACK TOGETHER—Roy Ayers Polydor 14573 (Roy Ayers Ubiquity, ASCAP)
	42	32	14 HOT STUFF—Donna Summer (P. Bellotte, H. Falermeyer, K. Forcey), Casablanca 978 (Rick's/Stop, BMI)
★	51	10	LEAD ME ON—Maxine Nightingale (A. Willis, D. Lasley), Windsong 11530 (RCA) (Almo, ASCAP)
★	54	5	SHE'S A WOMAN—Peabo Bryson (P. Bryson), Capitol 4728 (WB/Peabo, ASCAP)
	45	46	8 SOMEONE OUGHT TO WRITE YOU A LOVE SONG—Delegation (Gold, Denne), Shadybrook 1057 (GRT) (Screen-Gems/EMI, BMI)
	46	47	5 MOTOWN REVIEW—Philly Cream (B. Ingram), Fantasy/WMT 862 (Parker/WIMOT, BMI)
	56	5	FULL TILT BOOGIE—Uncle Louis (W. Murphy, G. Pistilli), Martin 3335 (T.K.) (Fimurphy, BMI/Hitalutin, ASCAP)
	48	31	13 ANYBODY WANNA' PARTY—Gloria Gaynor (D. Fakaris, F. Perren), Polydor 14558 (Petron Vibes, ASCAP)
★	60	4	MAKE MY DREAMS A REALITY—G.O. (E. R. LeBlanc, H. Lane, K. Crier, P. Service), Arista/ASCAP/Careers, BMI) Arista 0426
	50	50	5 DON'T DO THAT—Jimmy Castor Bunch (J. Castor, D. Lewittes), Cotillion 44253 (Atlantic) (Sheli, BMI)
★	61	3	WE'VE GOT LOVE—Peaches & Herb (D. Fakaris, F. Perren), Polydor/MVP 14577 (Petron Vibes, ASCAP)
	52	41	8 CRYING—Instant Funk (B. Sigler), Salsoul 2088 (RCA) (Lucky Three/Henry Seemay, BMI)
	53	45	9 CAN'T SAY GOODBYE—Bobby Caldwell (B. Caldwell, G. Perry), Clouds 15 (TK) (Sherlyn, Lindsay Ann, BMI)
	54	13	16 I WANNA BE WITH YOU—Isley Brothers (Isley Brothers), T-Neck 82279 (CBS) (Bovina, ASCAP)
★	65	4	UNCHAINED MELODY—George Benson (A. North, H. Zarat), (Friend, ASCAP) Warner Bros. 8843
★	70	3	DO IT GOOD—A Taste Of Honey (J. Johnson, P. Kibble), Capitol 4744 (Conductive/On Time, BMI)
	57	52	9 HOW COULD YOU BREAK MY HEART—Bobby Womack (B. Womack, P. Moten), Arista 0421 (Astray, ASCAP)
★	68	4	THIS TIME BABY—Jackie Moore (C. James, L. Bell), (Mighty Three, BMI) Columbia 3-10993
★	69	4	THAT'S MY FAVORITE SONG—Dramatics (C. Womack, S. Womack, D. Davis), (Groovesville, BMI/Conquistador, ASCAP) MCA 41056
	60	53	9 CAN'T DO WITHOUT LOVE—Whispers (K. Burke, C. Mayfield), Solar 11590 (RCA) (Mayfield/Andrax, BMI)
	61	39	13 JAM FAN—Sooty's Rubber Band (W. Collins, G. Clinton, P. Collins), Warner Bros. 8818 (Rubber Band, BMI)
★	72	3	TIMIN'—Maze (F. Beverly), Capitol 4742 (Amazement, BMI)
★	74	3	OPEN UP YOUR MIND—Cap Band (R.J. Wilson, C.K. Wilson), Mercury 74080 (Total Experience, BMI)
★	75	3	MY LOVE IS—Betty Wright (B. Wright), Alston 3747 (TK) (Sherlyn, BMI)
★	76	3	DANCIN' MAN—Brick (R. Ramsey, J. Brown), Bang 4804 (CBS) (WB/Good High, ASCAP)
	66	66	4 IT AIN'T LOVE, BABE—Barry White (B. White, P. Polli), Seven Songs/Ba Dake, BMI) Unlimited Gold 8 1404 (CBS)
★	76	3	TELL ME ABOUT IT NOW—Grover Washington Jr. (G. Washington Jr.), Elektra 46060 (G.W. Jr./Locksmith, ASCAP)
★	78	2	WINNER TAKES ALL—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, D. Isley, R. Isley), T-Neck 2284 (CBS) (Bovina, ASCAP)

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	69	NEW ENTRY	DON'T STOP—Michael Jackson (M. Jackson, G. Philinganes), Epic 5 50742 (Miran, BMI)
★	70	80	2 A MOMENT'S PLEASURE—Willie Jackson (G. Jackson), Spring 197 (Polydor) (Muscle Shoals, BMI)
★	71	81	2 BETTER NOT LOOK DOWN—B.B. King (J. Sample, W. Jennings), MCA 41062 (Irving/Four Knight, BMI)
★	72	NEW ENTRY	BOOTSY GET LIVE—Bootsy's Rubber Band (W. Collins, G. Clinton, M. Parker), Warner Bros. 49013 (Rubber Band, BMI)
★	73	83	2 THE WAY WE WERE/MEMORIES—Manhattan (M. Hamsisch, A.M. Bergman), Columbia 3-11024 (Colgems, E.M.I./Jobete, ASCAP/Stone Diamond, BMI)
★	74	84	2 MAMA CAN'T BUY YOU LOVE—Elton John (L. Bell, C. James), MCA 41042 (Mighty Three, BMI)
	75	77	3 WANT ADS—Ullanda (G. Johnson, B. Perkins, G. Perry), Ocean/Anita 7500 (Gold Fever, BMI)
★	76	NEW ENTRY	STREET LIFE—Cruaders (J. Sample, W. Jennings), MCA 41054 (Four Knights/Irving, BMI)
	77	73	8 GROOVIN' YOU—Harvey Mason (R. Mason, S. Mason), Arista 0403 (Mason, ASCAP)
	78	82	2 AIN'T NOTHING I CAN DO—Tyrone Davis (L. Graham, P. Richmond), Columbia 3-11035 (Content/Tyrone, BMI)
	79	79	4 CHUCK E'S IN LOVE—Rickey Lee Jones (R.L. Jones), (Easy Money, ASCAP) Warner Bros. 8825
★	80	NEW ENTRY	CRAZY LOVE—Alton McClain & Destiny (I. Gootman, T. McFadden), Polydor 14574 (Specialite/Tranco/Jobete, ASCAP/BMI)
★	81	NEW ENTRY	GOING THROUGH THE MOTIONS—Hot Chocolate (E. Brown), Infinity 50016 (MCA) (Finchley, ASCAP)
	82	92	3 GET READY—Smokay Robinson (W. Robinson), Tamla 54301 (Motown) (Jobete, ASCAP)
	83	87	3 THE NEED TO BE—Sandra Fava (J. Weatherly), Venture 109 (Keka/ASCAP)
	84	86	2 LIFE, LOVE & HARMONY—Nancy Wilson (C. Johns, L. Farrow), Capitol 4741 (Funky Caroline/Career, BMI)
	85	85	2 DANCING IN THE STREET—Hodges, James & Smith (W. Stevenson, M. Gaye, I. Hunter), London 274 (Jobete, ASCAP)
★	86	NEW ENTRY	GOODBYE HEARTACHE—Latiimore (I. Ledezma), Glades 1755 (TK) (Sherlyn/Lindseyanne/Buckaroo, BMI)
★	87	NEW ENTRY	MAKE LOVE TO ME—Helen Reddy (Yellowstone, Voice, Tinsley), Capitol 4712 (Trojan, ASCAP)
★	88	NEW ENTRY	I GOT THE HOTS FOR YA—Double Exposure (R. Baker), Salsoul 2091 (RCA) (Burma East, BMI)
★	89	NEW ENTRY	I WANNA DO THE DO—Bobby Rush (L. Huff, B. Rush), P.R. 8-3695 (CBS) (Mighty Three, BMI)
	90	90	2 DON'T FALL IN LOVE—Alma Faye (D. Scisente, M. Daigle, A.F. Brooks), Casablanca 989 (Carronnet Industries, ASCAP/Lady Capella, BMI)
	91	91	2 TONIGHT I FEEL LIKE DANCING—Mavis Staples (F. Alves, B. Beckett, M.G. Acomell, G. Jackson), Warner Bros. 8838 (Muscle Shoals, BMI)
	92	93	2 SUPER LOVER—Rena Scott (J. Mtume, R. Lucas), Buddah 807 (Arista) (Scarab, BMI)
	93	55	12 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer (E. Holland Jr., L. Duizer, B. Holland), Motown 1458 (Stone Agate, BMI)
	94	62	7 DANCE SING ALONG—Freedom (Armstrong, Smith, ThigPen), Malaco 1057 (TK) Malaco/Thompson Weakley, BMI)
	95	58	9 RIDIN' HIGH—Pariet (D. Dunbar, D. Sterling), Casablanca 975 (Rick's/Malaco, BMI)
	96	57	14 NIGHT DANCIN'—Taka Boom (P. Summeron, L. Macaluso), Arista 7748 (Home Wood/Philly West, ASCAP)
	97	97	5 GIVE YOUR LOVE A CHANCE—Harold Michael Walden (N.M. Walden), Atlantic 3580 (Gratitude Six/Cotillon, BMI)
	98	100	6 FEELIN' THE LOVE—Gavin Christopher (G. Christopher, C. Moore), BSO/Carton 933 (Ackee/Macrop, ASCAP)
	99	44	13 WE ARE FAMILY—Sister Sledge (N. Rodgers, B. Edwards), Cotillion 44251 (Atlantic) (Chic, BMI)
	100	96	9 GIVEN IN TO LOVE—Lakeside (S. Snokley), Solar 11589 (RCA) (Spectrum VII, ASCAP)

Soul Sauce

L.A. Youth Event Again Goes SRO

By JEAN WILLIAMS

LOS ANGELES—Reve Gibson, a publicist in Capitol Records' black music division, held her annual "Youth On Parade" event at L.A.'s Good Shepherd Baptist Church to an overflow crowd.

Many music industry personalities were on hand to hear both secular and gospel acts perform handclapping, footstomping gospel music.

Gibson's 19th annual "Youth On Parade" sponsored this year by Logan Westbrooks, president of Source Records, paid tribute to such individuals as Capitol's Peabo Bryson and Warner Bros.' the Staples.

A high point of the affair, although there were many, was "Pops" Staples receiving his award and asking the congregation, which had flowed out to the sidewalk, to join him in a song.

Singer Gloria Jones paid a special tribute to the late Minnie Riperton, while D.J. Rogers got the crowd on its feet as he romped around the church soliciting vocal aid from a member of the Gap Band and Bryson. Singer Patti Williams also was outstanding.

A couple of local choirs took the crowd to new highs and several community leaders along with industry reps paid tribute to the honorees.

Don Mac of Capitol proved he still has the personality and charisma of a radio announcer and the grace and finesse of a record executive.

All in all, Gibson once again gave the community something to remember.

The NAACP Image Awards are again in the midst of controversy, but this time NAACP insiders say, "It's more messed up than it ever was."

Attorney Geraldine Green, president of the Beverly Hills/Hollywood branch of the NAACP (sponsoring branch of the Image Awards), says the awards will be held Jan. 27, 1980 at the Hollywood Palladium. However, some persons close to the chapter say there's no budget for the awards and it's questionable if the once-prestigious event will be held.

As a part of its effort to shed its jazz tag, Horizon Records has brought on Brenda Russell, formerly of Brian & Brenda Russell, as a solo artist.

Brenda has a new self-penned and titled LP due Wednesday (25). The LP, produced by Andre Fischer, an original member of Rufus, has Brenda bucking disco in favor of mostly mellow, well-orchestrated number. She has, however, tossed in a couple of midtempo ditties.

Bob Marley was set to headline Amandla—a festival of unity at Boston's Harvard Stadium Saturday (21). Also set to appear were Patti Labelle, Eddie Palmieri, Olatunji, Jabula (a South African fusion band), with special guest Dick Gregory.

Proceeds from the event, staged for the liberation of South Africa, will go to provide relief and aid to South Africa.

Remember... we're in communications, so let's communicate.

JULY 28, 1979, BILLBOARD

Talent In Action

DIONNE WARWICK
Desert Inn, Las Vegas

Artists lucky enough to have had lots of hits often fall into one of two traps when they present their golden oldies in concert...

Happily Warwick has found a satisfying middle ground. She doesn't kiss off the material that made her a star with a rushed, half-hearted presentation...

The centerpiece of her show July 6 was a beautifully designed 27-minute, 23-song hit medley, but that still left more than 40 minutes for tunes from Warwick's new album...

The medley, arranged by Larry Kellm, presents most of the big hits of Warwick's career, more or less in chronological order...

That latter tune plus "Valley Of The Dolls" and "You've Lost That Lovin' Feeling" are the only tunes in the medley not composed by Bacharach & David...

To pick a few highlights of the medley is no easy task but the best of the best would be "Make It Easy On Yourself," "A House Is Not A Home" and a rhythmic, pulsating "Always Something There To Remind Me..."

The show opened with the stage dark and an unseen Warwick singing "With One More Look At You" from "A Star Is Born" to simple piano accompaniment...

It was an interesting, unexpected opener, though the songs as songs don't hold a candle to Warwick's second selection, "One Less Bell To Answer," which she explained brought her \$40 for a 1963 demo.

After the medley, Warwick did four songs from her new Manilow-produced Arista album, the smartly arranged, disco-popping "The Letter," Manilow's best composition...

Given Warwick's obvious class and elegance, the ultimate rave seems somehow inappropriate, but it's true: the lady sings her ass off.

PAUL GREIN

OSMOND FAMILY
Melody Fair, North Tonawanda, N.Y.

With adulation swirling about them from a sellout crowd under the dome, the seven performing Osmonds divided their act into essentially three groups to earn repeated paludits June 27.

There was the Donny and Marie act from

their now-defunct television show, Marie sparring as she sang, "I'm a little bit country," and Donny evoking the girlish screams by replying "I'm a little bit rock'n'roll."

The four older Osmond brothers—Alan, Wayne, Merrill and Jay—came on rocking and dancing to strobe lights and smoke machines. They demonstrated their ability to play 28 instruments in a 1940s swing theme...

Then there was 16-year-old Jimmy, youngest of the lot, looking and sounding more like 10. He's a natural with a microphone in his hand, but his "I Want To Put On My Boogie Shoes And Boogie With You" was far from in tune.

In charging the combinations nicely through a 75-minute show, the Osmond whisped through nearly 25 tunes from the Donny-Marie opening of "It Takes Two" to the seven-member windup of "I Believe."

The show was typically upbeat with plenty of silliness and an emphasis on the family theme. Donny and Marie shared the stage on two occasions, kidding and recalling early hits...

Donny drew the female sighs with "Go Away Little Girl." The four older brothers (Donny didn't join the act until 1969) dished out some old-fashioned barbershop and quickened the pace with old favorites such as "Hold On" and "I've Got The Music In Me."

All seven finished with campy '50s rock'n'roll and loud hand-clapping selections. "I Believe" was their encore offering.

JIM BAKER

THE BABYS
Wollman Rink, New York

The vocals of John Waite and the skills of drummer Tony Brock were the key ingredients in the Babys' fine performance here July 16.

Waite displayed a strong and surprisingly subtle voice at this 45-minute, nine-song set, shining on pop tunes such as "Isn't It Time" and rockers like "Head First." The latter also is the title of the Babys' new album on Chrysalis.

Tony Brock proved himself to be a solid hard driving drummer, especially on the second number "Mexico." Not only did Brock keep time, but he pushed the beat forward, adding a gritty energy to that song.

Waite, Brock and the three other Babys were aided on three songs by an attractive female background singer. Her voice helped their already professional performance. In the future she should be featured more prominently on-stage.

Twice during the concert several group members left the stage while the drummer and keyboardist played solos. It was a nice bow to friendship, but this mass exodus by the other musicians started a similar rush to the refreshment stands by the audience. It is a problem that the Babys should attempt to adjust.

Headliner Eddie Money was recently reviewed.

NELSON GEORGE

HARRY BELAFONTE
Greek Theatre, Los Angeles

A Belafonte concert is always a special event because of the man's charisma and eclectic material which pop audiences are not normally exposed to.

Belafonte's emphasis on West Indian and African music are the cornerstones of his repertoire which this year—his 14th working this outdoor venue—included a host of new songs.

Presently on a 7½-month global tour, Belafonte's July 17 opening here featured eight new compositions including a most unique amalgamation of East and West African rhythms with the lyrics from Bob Dylan's "Forever Young."

That song was the highlight of the performance for it accurately showcased Belafonte's musical universality. The eight-piece band and eight voices all led by Richard Cummings, along with featured vocalist Falumi Prince, melded the African lyrics and dynamics into Belafonte's fast reading of Dylan's words.

And the inclusion in this band of two electric keyboards (including synthesizer) plus an acoustic piano, two electric guitars, electric bass and three percussionists, provided both a modern American and traditional Afro-Cuban foundation for the headliner.

Belafonte sang 11 tunes, Prince four and the two dueted on a pair of compositions. The concert ran 2 hours and 40 minutes with the mostly adult audience enthusiastically receiving the blending of newer works as well as a few time-worn favorites.

Among the new offerings: "Pastures Of

Plenty," "Judy Drowned," "Streets Of London," "How Long Have You Been Blind," "Mary Makes Magic" and "Dedication To A Taxicab Driver."

Among the evergreens: "Banana Boat Song," "Carnival," "Jamaica Farewell," "Merci Bon A De." The blending of new with old, with the emphasis on the new, really works.

ELLIOTTIEGEL

RONEE BLAKELY
City, San Francisco

A new Blakely was unveiled at this small but effective showroom where she has played before and is something of a house favorite.

The new Blakely is now a Nashville Patti Smith-type, and, despite her background, it is the Nashville element that gets downplayed.

Backed by a tough, hard rocking four-piece group calling itself the Old Dog Band, and dressed in a semi-'50s outfit that combined a long baggy black skirt with running shoes, white socks, a scruffy scarf and a red sweatjacket that constantly kept falling off one shoulder...

She opened June 28 with a hot song called "I'll Be Waiting." The tune was good but perhaps too brash as an opener, especially considering that her voice was obscured in the mix.

She followed with one of her better known pieces, "It's Fun To Be A Working Girl" while holding a handful of gift roses. The song was long, and even though it came early Blakely was already hitting the emotional peaks that are quite familiar to her fans.

This was the stance she maintained right through till the end of the set, with the exception of "New Sun Rising." In fact the last three numbers were of a pure new wave nature.

The combination of the demanding lyrics, Blakely's sometimes strident but compelling voice and the push of the band all made for an emotionally enervating closing segment. This was complemented perfectly by an encore rendition of Dylan's "Just Like A Woman," on which the singer, now accompanied only by piano, gave a classic version as good as any of the many recordings of this song.

The reaction of the crowd was generally quite positive, although some fans made it clear that it was the old Ronee Blakely they wanted.

JACK McDONOUGH

Milwaukee Fest

Continued from page 40

Dixie Dregs, John Hiatt, Jay Ferguson, Jan Hammer and Wet Willie topped the Peaches program, with other bands including Short Stuff, Tantrum, White Face, Delbert McClinton and Le Roux, in keeping with the time honored formula of blending up-and-coming acts with regional favorites.

The Blue River Cafe, a local coffeehouse, sponsored a folk stage for the first time this year with seating for 300. "The whole idea was to give people the chance to hear some acoustic music. But we found it was hard to put a man with an acoustic guitar up against a 20-piece mariachi band playing at the next stage. The sound systems had trouble with bleeding," says Babisch.

A disco tent was added for this year's festival, with room for about 1,200 dancers. During the storms, the tent was the most popular place on the grounds as concertgoers scurried for cover. The tent was sponsored by 1812 Record Stores and a local radio station.

Summerfest has become a popular local stage for mid-size concert presentations, with seatings in the 18,000 to 20,000 range. A new main stage roof, constructed for the 1979 Summerfest, has made the site more attractive. Promoters such as Stardate and Landmark have scheduled a series of concerts on the grounds, with Babisch acting as house manager for the programs. The fest gets \$5,000 against 10% of the gross.

Billboard Soul LPs

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Table with columns: This Week, Last Week, Weeks on Chart, Artist, Title, Label, and various chart positions for soul LPs.

Advertisement for Glossy Photos and Copy Art Photographers, listing prices for postcards, prints, and enlargements.

CMA CALGARY MEET

Fan Fair Given 1980 Green Light

CALGARY—A look back at Fan Fair and ahead to country music week activities highlighted the Country Music Assn.'s third quarterly board meeting.

Convening here, the north-of-the-border sessions also dealt with such subjects as the CMA's new public relations firm, a new deejay/radio membership campaign and nominees for the CMA's board.

Committees met July 10, then reported to the entire board the following two days in the meetings held at the Four Seasons Hotel.

Dan McKinnon, radio committee chairman, informed the board of plans for a 90-minute post-awards show live interview broadcast to be hosted by Ralph Emery and Bill Anderson. The CMA Awards Show will be simulcast, similar to last year's event, noted McKinnon.

This year's Talent Buyers Seminar will be held at the Radisson Hotel in Nashville, reported Don Romeo. A registration form for the Oct. 8-10 seminar will be published in several music industry publications, including Billboard.

CBS' Bruce Lundvall gave a wrap-up report on the International Show presented by the CMA at Fan Fair. Board members had discussed the possibility of discontinuing the show at the January board meeting, but it will be continued next year because of the success of the 1979 show.

Attending the international committee's meeting, at the invitation of the board, were Dennis Brown, CMA New Zealand International Development committee chairman, and Harlan Smith, board member of the Academy of Country Music Entertainment of Canada.

Letters to the governors of all 50 states requesting proclamations for Country Music Month in October were dispatched by the CMA over Willie Nelson's signature. The information came from Charles Scully who discussed other Country Music Month activities, outlined by committee chairman Roy Horton.

Mike Hoyer, deejay committee chairman, told the board members that 10 names had been selected by the committee as judges for the deejay of the year awards. An anonymous committee will choose five of these as final judges. Winners of the three market sizes will be shown on the CMA Awards Show, Oct. 8.

Joe Talbot gave the board a list of nominees for the CMA board of directors for 1979-80, chosen by the nominating committee. Additional nominations came from the floor. Bylaws dictate that the board present to the membership a slate of from two to four nominees per category for election of one director at the annual membership meeting in October.

The word on Fan Fair '79 came from Bud Wendell, Fan Fair committee chairman, who noted the date for next year's event is June 9-15. Wendell stated this year's Fan Fair drew 13,900 people from 12 countries, including 89 tour groups. More than 200 artists appeared in more than 30 hours of live entertainment.

A new deejay/radio membership campaign was discussed at a joint committee meeting of the membership, public relations and deejay committees. Bill Lowery, membership committee chairman, pointed out that the campaign will begin in

(Continued on page 46)



CONGRESSIONAL CONVERSATION—BMI hosts a luncheon for Congressman Albert Gore, Jr. and some leading Nashville music business figures and attending, left to right are Jim Foglesong, president of MCA Records Nashville operations; Bill Denny, Cedarwood Publishing Co.; Congressman Gore; Frances Preston, vice president, BMI; and Huell Howser, WSM-TV.

Merle Kilgore Donates 'Wolverton' Manuscript

NASHVILLE—Songwriter Merle Kilgore has donated the original

manuscript version of his hit song, "Wolverton Mountain," to the Country Music Hall of Fame and Museum.

The lyrics to the song, which Kilgore wrote on a piece of Nashville hotel stationery in 1962, will be on display as part of the Hall of Fame's new "songs and songwriters" exhibit.

Also on display will be original versions of "Rocky Top," "I Never Promised You A Rose Garden" and "Daydreams About Night Things."

Along with the handwritten lyrics for "Wolverton Mountain," Kilgore contributed the studio notes for singer Claude King used on the original recording session.

Kendalls Booked

NASHVILLE—The Kendalls have been booked for two appearances at Chicago's annual Chicago-fest Aug. 5-6, headlining the Schlitz Country stage arena.

The event, held at the city's Navy pier, offers continuous entertainment from five stages and is expected to attract a crowd of 500,000 fans.

'HOOPER' A SUCCESS

Film-Radio Tie-Ins Next Promo Trend?

• Continued from page 20
listeners—people we never had before."

Penny Reeves, promotions director, and Joe Ethridge, operations manager, at KVET-AM, Austin, relay a typical female listener response: "I'd love that lunch with Burt Reynolds—you can keep the car."

Audience response was "unreal" at WESC-AM-FM, Greenville, S.C., where Bob Hooper, program director, helped direct a campaign featuring mail-ins, phone-ins and a contest to find the "Mystery Trans Am."

From WUNI-AM, Mobile, Ala., Bill Knight, program director, reports "incredible phones," while Maurice Rich, sales promotion director at WPLO-AM Atlanta, relays the word of "a world of calls and cards" totaling some 40,000.

At WIRK-FM in Reynolds' hometown of West Palm Beach, Fla., Barry Grant, program director, also claims the contest was the most successful of its type ever staged, re-

sulting in "people tuning into the station that hadn't done it before."

Call-ins, plus mobile units involved in window sticker campaigns, heralded the "Hooper" campaign in Indianapolis, according to Lee Shannon, music director of WIRE-AM. "They went crazy," advises Shannon when asked about audience response.

Other stations utilizing the promotion were WYDE-AM, Birmingham; WKDA-AM, Nashville; WMPS-AM, Memphis; WWOK-AM, Miami; WVOJ-AM, Jacksonville; WHOO-AM, Orlando; WSUN-AM, St. Petersburg; WDEM-AM/FM, Macon; KHEY-AM, El Paso; KBOX-AM, Dallas; KEBC-AM/FM, Oklahoma City; KWKH-AM, Shreveport; and WINN-AM, Louisville.

Both Svendsen of Peter Svendsen Promotions and Hinton of Bruce Hinton Promotions plan to pursue similar tie-ins of motion picture firms and country radio and music in the future, buoyed by the success of the Hooper project.



Lucky Listeners: Actor Burt Reynolds gives a hug to Mr. and Mrs. Rod O'Connell of Indianapolis, joined by Lee Shannon, program director of WIRE-AM.

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"She showed the world what an All Around Cowboy could do.
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 She made me feel like a horse without any fire.
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 She rolled me and raked me with spurs that left such a hurt.
 She left me broken and she left me crying out there in the rodeo dirt."



From the new album: ALL AROUND COWBOY

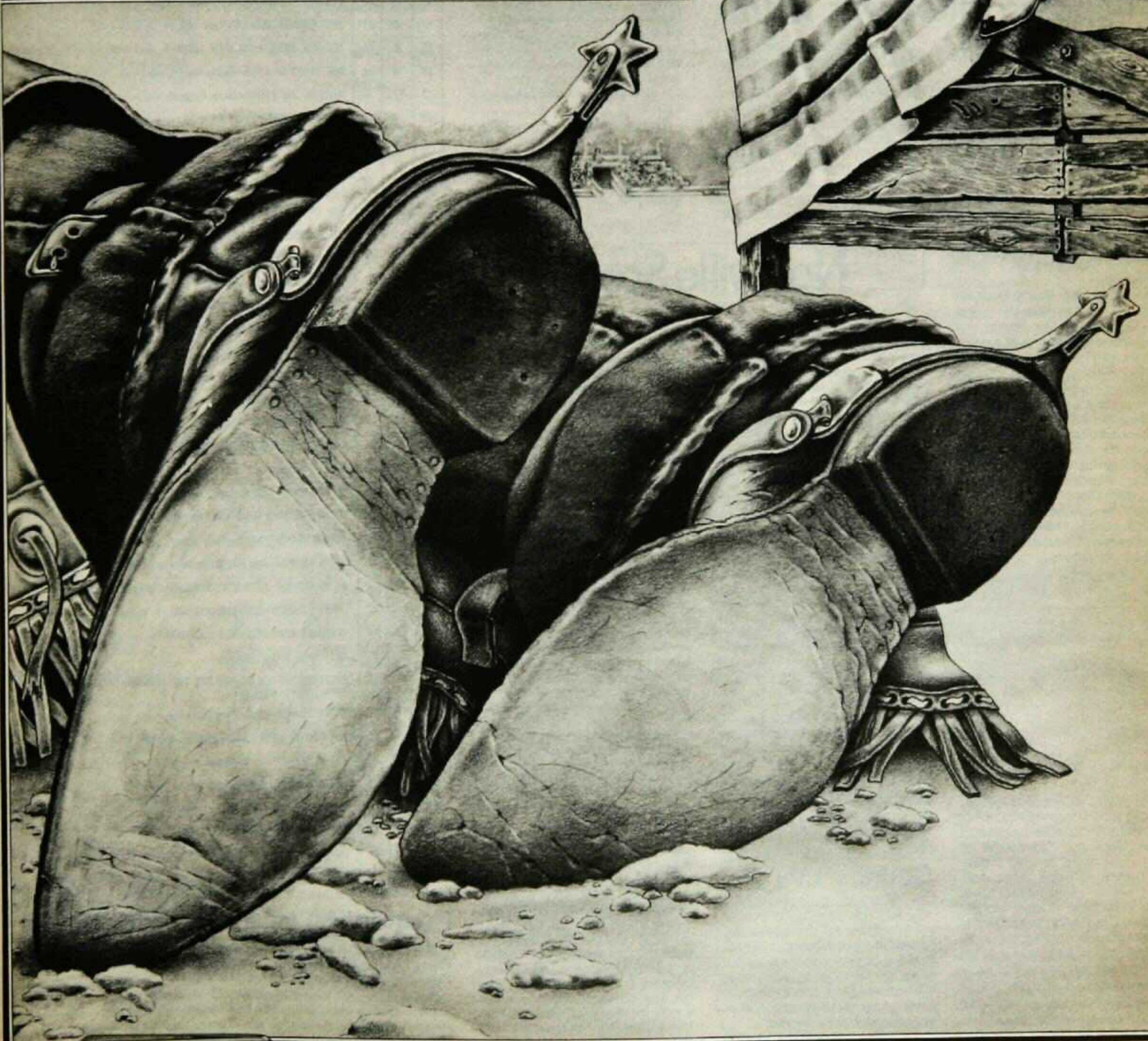
Produced by: Billy Sherrill

On Columbia Records & Tapes

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Marty Robbins • Fall/Winter Tour

- | | | |
|----------------------------|-------------------------------|---------------------------|
| Sept. 13 Chicago, Illinois | 22 Houston, Texas | 19 Little Rock, Arkansas |
| 23 Tulsa, Oklahoma | 26 Phoenix, Arizona | 17 Fort Worth, Texas |
| 27 Amarillo, Texas | 27 San Bernardino, California | 18 Norman, Oklahoma |
| 28 Joplin, Missouri | 28 Fresno, California | 29 Cedar Rapids, Iowa |
| 29 Birmingham, Alabama | Nov. 2 San Diego, California | 30 Minneapolis, Minnesota |
| 30 Shreveport, Louisiana | 3 Anaheim, California | Dec. 2 Madison, Wisconsin |
| Oct. 6 Atlanta, Georgia | 4 Oakland, California | |
| 12 Little Rock, Arkansas | 11 Florence, Alabama | |





GOLD PRESENTATION—Johnny Paycheck, third from left, takes time in recording to accept a gold certification plaque for his Epic LP, "Take This Job And Shove It." Making the presentation are, from left to right, Billy Sherrill, vice president of Nashville a&r, CBS Records, who is also Paycheck's producer; Lou Bradley, engineer on the LP; Rick Blackburn, Nashville vice president of marketing, CBS Records, and Jim Kemp, Nashville product manager, Epic, Portrait, Associated Labels.

SINGLES HOG CHART

Chappell/Intersong Warm

NASHVILLE—With three of the top five Billboard Hot Country Singles this week, Chappell/Intersong Music is on a hot streak.

Cresting the chart in the coveted No. 1 spot is "You're The Only One," recorded by Dolly Parton and written by Chappell/Intersong writers Carole Bayer-Sager and Bruce Roberts.

Dropping out of first place to the number three position is Anne Murray's "Shadows In The Moonlight," a Rory Bourke-Charlie Black composition published by the Chappell group.

And Emmylou Harris' latest hit single, "Save The Last Dance For Me," written by Doc Pomus and Mort Shuman, has moved up to a starred number four spot on the country chart.

Other Chappell/Intersong tunes currently making waves on the Hot Country Singles roster are "I Know A Heartache When I See One," recorded by Jennifer Warnes and penned by Bourke, Black, and Kerry Chater, now at number 34 with a star; and Faron Young's "Second Hand Emotion," checking in at a starred number 70 for writers Black and Bourke.

Also, "You're The Only One," "Shadows In The Moonlight," and "I Know A Heartache When I See One" are enjoying strong crossover activity on the Hot 100 chart in addition to their country popularity.

Cher's first country-aimed single, released as the flip side of her current "Wasn't It Good," was a tune written by Bourke, Gene Dobbins and Johnny Wilson for Chappell/Intersong. Titled "It's Too Late To Love Me Now," the song reached number 87 on the Hot Country Singles chart.

The publishing company has seen positive success with the addition of Randy Goodrum to its songwriting ranks. Goodrum's "Blue River Of Tears," recorded by MCA newcomer Micki Fuhrman, debuted this week in the number 92 spot, while RCA artist Steve Warner has just released Goodrum's "Beside Me" as his new single.

More Goodrum activity finds his songs on forthcoming Michael Johnson, Anne Murray and Dottie West albums, and he is also currently producing singer Dottie West with Brent Maher for United Artists.

And in a slightly different vein, two of Chappell/Intersong's Nashville writers are pursuing another career for themselves. Calling their group Deuce, Jerry Gillespie and Charlie Black have put out a song they co-wrote with Bourke titled "The Last Laugh" on RCA Free Flight label. If it strikes Top 40 gold, Chappell's Nashville division just may have a whole new sideline for its active writers.

KIP KIRBY

Nashville Scene

By KIP KIRBY

Capricorn artists **Tim Krekel** and **Delbert McClinton** packed the house recently for two shows at Nashville's Exit/In, receiving musical support from guest-setters **Thomas Cain** on keyboards and "**Fingers**" Taylor from Jimmy Buffett's Coral Reefer Band on harmonica. The double bill also drew **Bobby Bare** and **Chris Gantry** in the audience, as well as numerous industry staffers. Upcoming dates for McClinton include an opener for the Allman Brothers Band in Charlotte, N.C., and a headline appearance at New York's Bottom Line.

Scene's inside source notes that Monday, Sept. 17 has been chosen as the date for the sixth annual **Nashville Music Scramble Golf Tournament** to be held at Temple Hills Country Club. . . . The **Welk Music Group** has relocated its offices to 1509 Laurel St., Nashville 37203.

Ernest Tubb broke the existing attendance record at Gilley's Club, previously set by co-Texan **Willie Nelson**, when he played there July 7 and crowded in 6,800 fans. This concert followed Tubb's appearance at Nelson's annual July 4 picnic in Austin, where he received a 15-minute standing ovation. The "red-headed stranger" joined Tubb for his encore, a duet rendition of "Waltz Across Texas."

Singer/songwriter **Tony Joe White** received a special citation of achievement from BMI's **Joe Moscheo** during White's recent appearance at the Exit/In. His song, "Rainy Night In Georgia," has chalked up more than a million performances on American radio and television. . . . RCA's **Dottsy** guested on the Texas "Grapevine Opry Show" in mid-July. WFAA-TV taped the program for a Dallas prime time broadcast.

Country LPs

• Continued from page 46

are also being set throughout the country in local clubs where the album will be played and beer served in the special mugs to radio, retail accounts and press. Also, a variety of point of purchase materials have been designed for in-store use.

MIKE HYLAND

MCA Pulls Out The Plugs For July Campaign

NASHVILLE—Proclaiming July as country music month, MCA Records has launched a month-long country music advertising campaign, which will receive solid support from a high-visibility label marketing effort.

Titled "I Love Country, Yours And Mine," the merchandising program runs from July 2 through Aug. 3, promoting a total of 65 albums. Covered in the campaign are new releases, major current releases and featured catalog items from 34 artists, among them Barbara Mandrell, Conway Twitty, Loretta Lynn, the Oak Ridge Boys, Don Williams, Tanya Tucker, Merle Haggard, Poco, Roy Clark and Mel Tillis.

According to Chic Doherty, MCA vice president of marketing, Nashville division, a special advertising budget is being assigned to each label branch for this country music program. Point of purchase materials such as buttons and posters proclaiming the slogan, "I Love Country, Yours And Mine," are being distributed, and there will be additional coverage through national radio spots and consumer publication advertising.

To support a trio of new LP releases by Mel Tillis, Roy Clark/Gatemouth Brown and Conway Twitty/Loretta Lynn, MCA has also designed special radio and print ads, along with additional sales materials.

Leon Everette, Vern Gosdin and Reg Lindsay were among those performing at the big July 4th celebration hosted by WPXX-AM in Columbus, Ga. The two-day event featured a celebrity softball game and a day-long country music show. Gosdin, who closed the program, reported that temperatures hovered near the 100-degree mark in the shade.

Loretta Lynn is making her dramatic acting debut on CBS-TV's "The Dukes Of Hazzard," in an episode written just for her. Titled "Find Loretta Lynn!," the original script calls for Lynn to be kidnapped by three men who hold the singer for a sum of \$1,136.15—the cost of a demo they hope to make. Segment is due to air early in the fall. Also inked in to guest star in upcoming "Hazzard" show are the Oak Ridge Boys.

Tom T. Hall headlined recently at Opryland Hotel's Stage Door Lounge in Nashville. Ring-side for the event were Joan Embry, representative of the San Diego Zoo, the governor of Louisiana and other celebrities in town for Hall's annual Plantation Party Wednesday (18). Proceeds from the party benefit the Veterinary Medical Assn. of Tenn. . . . **Dickey Lee**, formerly on RCA Records, debuted his first LP for Mercury recently at a special showcase at the Exit/In.

Floyd Cramer, **Don Gibson** and **Mickey Newbury** opened the premiere engagement of promoter Niles Siegel's "Opry On Broadway" series at the St. James Theatre in New York. The St. James, which holds 1,500 people, will be the home for the special summer show through Sept. 16. Also slated to appear on the rotating roster of top country artists are **Big Al Downing**, **Kitty Wells** and the **Kendalls**. . . . Epic's **Charly McClain** will be presenting her new image on an August tour through the Northwest and Canada.

Warner Bros. entertainer **Con Hunley** performed at the recent wedding of **Bill Carter's** daughter, **Kim**, to **Mark Fuller**. The reception was held at "Miss Lillian's" country home in Georgia. . . . **T.G. Sheppard** was in Ft. Worth, Tex., recently for a golf tournament and Muscular Dystrophy benefit show that raised more than \$115,000. Also in the golf tournament were the **Oak Ridge Boys**, **Larry Gatlin**, **Boots Randolph**, **Chet Atkins**, **Trini Lopez** and **Jimmy Dean**.

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	13	1	GREATEST HITS—Waylon Jennings, RCA AHL 13378
2	2	33	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
★ 3	4	6	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 20360-4
★ 4	6	6	GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 13361
5	5	9	LOVELINE—Eddie Rabbitt, Elektra 6E 181
6	7	6	IMAGES—Ronnie Milsap, RCA AHL 13346
7	8	10	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JC-35751
8	3	12	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK 3318
9	9	12	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
★ 10	12	15	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
11	11	8	CROSS WINDS—Conway Twitty, MCA 3086
12	14	34	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
13	13	64	STARDUST—Willie Nelson, Columbia JC 35305
14	15	23	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
15	10	16	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
16	16	79	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 935-H
17	17	8	SERVING 190 PROOF—Merle Haggard, MCA 3089
18	18	57	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
19	19	4	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
20	20	2	WE SHOULD BE TOGETHER—Crystal Gayle, United Artists UA-LA 969-H
★ 21	30	76	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
22	22	15	THE ORIGINALS—The Statler Brothers, Mercury SRM 15016
23	25	45	EXPRESSIONS—Don Williams, MCA AY 1069
24	24	41	MOODS—Barbara Mandrell, MCA AY 1088
25	27	5	JUST TAMMY—Tammy Wynette, Epic KE 36013
26	23	14	HEART TO HEART—Susie Allison, Elektra/Curb 6E 177
27	26	24	THE BEST OF BARBARA MANDRELL, MCA AY-1119
28	21	37	ROSE COLORED GLASSES—John Conlee, MCA AY-1105
29	32	78	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
30	28	35	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
31	31	3	THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSK-3347
32	29	80	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
33	35	24	LEGEND—Poco, MCA AA 1099
34	37	12	REFLECTIONS—Gene Watson, Capitol SW 11805
35	34	17	IT'S A CHEATING SITUATION—Moe Bandy, Columbia KC-35779
36	42	66	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
37	33	59	ROOM SERVICE—The Oak Ridge Boys, MCA 1065
38	38	2	WE'VE COME A LONG WAY, BABY—Loretta Lynn, MCA 3073
39	44	37	LARRY GATLIN'S GREATEST HITS, VOL. I, Monument MG 7628
40	39	19	JUST LIKE REAL PEOPLE, The Kendalls, Ovation OV 1739
41	41	36	TNT—Tanya Tucker, MCA 3066
42	48	66	ENTERTAINERS . . . ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM 15007 (Phonogram)
43	47	6	GREATEST HITS—Linda Ronstadt, Asylum 6E-106
44	50	41	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 12979
45	49	6	RODRIGUEZ—Johnny Rodriguez, Epic KE 36014
46	46	25	SWEET MEMORIES—Willie Nelson, RCA AHL 1-3243
47	NEW ENTRY		TEAR TIME—Dave & Sugar, RCA AHL 1 2861
48	43	13	JERRY LEE LEWIS, Elektra 6E 184
49	36	20	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 13279
50	45	5	IF LOVE HAD A FACE—Razy Bailey, RCA AHL 13391

Foundation Has Mastering Studio

NASHVILLE—The Country Music Foundation is adding a mastering studio to its Library and Media Center located in the Country Music Hall of Fame and Museum on Nashville's Music Row.

The studio will be used to re-master old country 76 r.p.m. records in order to improve their sound quality. The Foundation will then release these tapes in album form. Many of the albums will come from the Foundation's record library which contains more than 75,000 disks.

VARIABLE PRICING INITIATIVE

Arista Bows Low LP Price For New Acts

LONDON—Arista Records U.K. is looking to launch the careers of its new acts by introducing an album price tag that's more than \$4 below regular suggested lists.

It's seen as a bold initiative in a sluggish market, designed to encourage price-conscious consumers to sample fresh talent on albums, not just on singles.

And the move is sure to excite interest and attention in other world music markets, including the United States, where industryites are mulling a variety of "variable pricing" tactics for catalog items and, possibly, for new acts.

Record prices in Britain were recently boosted by the increase in sales (Value Added) tax ordered by the nation's new Conservative government, with top-of-the-line LPs now listing for over \$10.

Arista's move introduces a \$6.20 recommended retail price, including tax, for the albums in question, for a period of six months. After that, the titles will be deleted, then reissued at the standard, higher price.

The ploy has required the cooperation of the artists (taking a reduced royalty, reported to be no more than 8%) and retailers (their profits go down from 33 and 1/3 percent to 30%). Arista, too, takes a cut in margins.

First artists featured in the scheme are the Zones, whose "Under Influence" package originally shipped at the \$10-plus price but will now be trimmed to the lower list, and Native, a Jamaican act whose debut LP is due next month.

Explains Arista marketing director, Denis Knowles: "Our business relies too much on hit singles to sell albums. This restricts a band's development. If we want the regular rock music buyer to buy more albums, we have to show the way by lowering the price."

Knowles believes that the \$10-plus album is too expensive for many consumers who are otherwise willing to sample new talent on LP. "I think in the next few months, there will be a marked change in the prices of rock records, and dealers will start to see more browsing and buying."

And he expects other companies to introduce similar tactics in the months to come.

The experiment might also prove

a useful weapon in the fight against cheap imports from other countries, notably Canada—although the bulk of this product features hit titles by established names rather than new releases by unknowns.

Arista is not the first U.K. company to introduce a lower-than-normal tag for releases by fledgling names, however. Just a couple of months ago, Virgin Records here debuted a new band, Interview, via a limited-pressing \$6 album. Results of that experiment are not yet evident.

FOREIGN PRODUCT BY THE PLANELOAD

Invading The U.S. Market

By ADAM WHITE

NEW YORK—The internationalization of the American music market, launched in earnest by the British invasion of the '60s and lent fresh impetus by the European disco sound of the '70s, looks set to continue apace into the next decade.

Billboard's current Hot 100 charts contain a cosmopolitan cross-section of repertoire from Japan, France, Holland, Sweden and Australia.

And that's only some of the contemporary product available in the U.S. from those and other nations—not even counting acts from Britain and Canada, which hardly qualify as "foreign" any longer, considering the way in which so many of them are seamlessly absorbed into the American marketplace.

Consider these facts:

- Japan's Pink Lady (Elektra/Curb) is enjoying the first Hot 100 item by an act from that export-conscious nation since Kyu Sakamoto's "Sukiyaki" in 1963. The femme duo's record is "Kiss In The Dark".

- France's Patrick Hernandez (Columbia) is spiralling upwards with his worldwide hit "Born To Be Alive"—three million copies sold so far, it's claimed, and counting—despite an American cover version;

- Holland's Herman Brood & His Wild Romance (Ariola) are experiencing their first chart placement here with "Saturday Night," following three gold albums in their homeland. Disk's success coincides with the act's U.S. concert debut;

- Sweden's Abba (Atlantic) is coming off its newest hit, "Does Your Mother Know," as the quartet prepares for its first American concert tour, beginning this fall;

- Australia's Little River Band (Capitol) tries for its fifth top 20 item in two years with "Lonesome Loser," heralding a new album, "First Under The Wire," and a coast-to-coast U.S. swing, running August through October;

- Also from down under, Flash & The Pan (Epic) bow with "Hey St. Peter." Band is the brainchild of much respected Harry Vanda and George Young, whose writing and production credentials span more than 10 years of Australian rock, from the Easybeats to AC/DC and John Paul Young.

And two other Hot 100 newcomers this week, Billy Thorpe (Capricorn) and Samantha Sang (United Artists) hail from Australia—though like the Bee Gees and Olivia Newton-John, they've been U.S.-based for some time.

The success of these foreign artists will take on greater significance, of



DANCE FEVER—Filipino singing star, Bunny Chanel, struts her stuff for the 3,000 people who attended the first disco night sponsored in Singapore recently by WEA. Venue was one of the Southeast Asia city's leisure dromes, and the label flew Chanel in especially for the occasion.

course, if and when the respective albums happen in a big way (Abba's "Voulez Vous" LP is naturally already selling, Little River Band's package is certain to be a major item, and the Hernandez and Brood titles are moving in the lower regions of Billboard's Top 200 LPs & Tape).

Meanwhile, other overseas (excluding Britain and Canada) talent looking for action via current, American-released product include Germany's Scorpions (Mercury), Japan's Yellow Magic Orchestra (A&M), Holland's Gruppo Sportivo (Sire), France's Sylvia Vartan (RCA), Ireland's Dana (Epic), Jamaica's Third World (Island) and Peter Tosh (Rolling Stones) plus a whole clutch of Australian names, including TMG (Atco) and the already-proven AC/DC (Atlantic).

For the Scorpions, Mercury is looking to capitalize in Cheap Trick fashion upon their strong following in Japan, where producer Dieter Dierks recently filmed a 45-minute videotape for promotion use. Rock combo will tour the U.S. next month, in support of their latest album, "Love Drive."

For the Yellow Magic Orchestra, a September swing of this market is scheduled, to promote its eponymous A&M/Horizon LP. This represents the first fruits of A&M's reciprocal deal with its Japanese licensee, Alfa Records.

Sire's Gruppo Sportivo disk, "Mistakes," is a compilation drawn from the quirky group's Dutch-issued repertoire. Sire, of course, still handles Europop superstars Boney M for the U.S., though there's no current product.

Sylvie Vartan is trying her first serious stab at American acceptance after long years as a major force in her French homeland and other world territories, including Asia. And Dana comes to Epic via Britain's GTO Records, which CBS bought out two years ago. Object of the campaign is the Irish singer's

Dynasty Deal

NEW YORK—WEA International has signed the Mingus Dynasty band, septet formed by the wife of the late Charles Mingus to perpetuate his style of music. The deal is worldwide—the group has just completed work on its first album for the company—though U.S. negotiations are apparently still in progress. Majority of the members of the Mingus Dynasty are former Mingus sidemen.

"The Girl is Back" album, which signals the end of her surgery-attributable career hiatus. Dana is a key artist for GTO, which previously gave the world Heatwave.

Jamaica's Third World and Peter Tosh are but a pair of acts from an area rich in reggae, most of whom are more salable in Britain (with its large West Indian population) and on the Continent than in America. Nevertheless, these two talents are key priorities for their respective U.S. outlets, with new LPs—Third World's "The Story's Been Told" and Tosh's "Mystic Man"—considered their most commercial entries to date.

Another West Indian act making waves at present is the Gibson Brothers. From Martinique by way of France, this trio is following the success of its "Cuba" (a recent entry on Billboard's pop and disco charts) with an album on Island.

As for the plethora of product from Australia, that nation continues to rival Germany as one of the world's most important sources for internationally salable artists and repertoire.

Apart from established names like Little River Band and AC/DC, new bands are constantly emerging from down under, offering many of the same "power pop" qualities of their British cousins. And that's a style gaining increased acceptance in the American market.

(Continued on page 50)

Set Danish Run-Through For Zeppelin U.K. Shows

COPENHAGEN—After Led Zeppelin agreed to break its long absence from live shows by signing for Britain's Knebworth Festival on Aug. 4, details were finalized for what seems to be a rehearsal run on stage at this city's Falconer Theatre on July 23.

Peter Grant, Zeppelin's manager, contacted Arne Worsoe, managing director of the International Concert Organization, and asked if he could arrange a special run-through for the band before its appearance in front of some 100,000 fans as Knebworth.

Worsoe had only 14 days in which to fix the gig, but tickets for the 2,000-seat venue were sold in just one day. Grant was asked for a further show the following day, agreed, and that was also an immediate sell-out.

Four S'pore Labels Bring Piracy Suit

By PETER ONG

SINGAPORE—A record retailer here has been fined \$900 on six charges of selling pirate cassettes and 8-tracks.

Lok Shoon Sing, sole proprietor of Corina Music Centra and also an elected official of the Singapore Sound Tapes Retailers' Assn., was found guilty on six counts brought against him by four record companies: EMI, Phonogram, Hup Hup Sendiran Berhad and Chiang Huat. Action was levelled under the Copyright (Gramophone Records & Government Broadcasting) Act of 1969.

Lok was acquitted, however, of a seventh charge of having 100 pirate cassettes and 22 cartridges of "The Wynners," featuring the Hong Kong group that's under contract to Polydor.

Magistrate Tan Soo Kiang said he was not happy with the evidence regarding the exclusive licence of the group.

Lok elected to remain silent when his defense was called on the other six charges which were amended during the course of the trial.

Magistrate Tan fined him \$150 on each of the six charges. These charges said he had a total of 30 pirated cassettes and cartridges which were "exact" copies of various records released by the four firms.

One of the charges originally accused him of having 298 pirated tapes of Olivia Newton-John's "Don't Stop Believing." The other five stated that he had between 10 and 36 pirated cassettes and cartridges each.

During the trial, however, all the charges were amended because, Magistrate Tan said, the evidence of witnesses showed that they had listened to only five of the tapes in each case.

Vet Honored

SYDNEY—Ron Tudor, founder and managing director of Australia's Fable Records and chairman of the Australian Music Makers' Assn., has been awarded an M.B.E. (Member of the British Empire) in Queen Elizabeth's birthday honors list.

Prior to launching Fable in 1970, Tudor, a 23-year veteran of the Australian record industry, worked as an independent producer.

Included in the visit were a total 35 people in the crew, plus four huge trucks to make possible the right sound for Jimmy Page, Robert Plant, John Paul Jones and John Bonham.

Meanwhile, in Britain, it was announced that Led Zeppelin would play a second show at Knebworth on Aug. 11, with tickets at the pre-Value Added Tax increase price of \$15. To cope with VAT at the new 15% rate, tickets would have gone up by a further \$1, but the group agreed to swallow the extra money.

Arne Worsoe's agency here is running European tours with Weather Report (24 shows), Taj Mahal (20) and Jeff Beck/Stamley Clarke (16), and coming up are European visits from Boston, Rainbow and Harry Belafonte.

East Europe Concerts For U.K. Rockers

LONDON—Britain's Showaddywaddy has been invited to play three concerts in Hungary and four in Czechoslovakia this year.

This follows the rock'n'roll revival act's recent, successful participation in Bulgaria's annual Golden Orpheus festival. Its contribution was included in the television footage of the show beamed throughout Eastern Europe, and—for the first time—via satellite to Cuba.

In addition to the Hungarian and Czechoslovak dates, Showaddywaddy may tour the U.S.S.R. The Russian cultural attache in Bulgaria is reportedly laying the groundwork for this.

The group has sold some six million singles to date in Britain, where it recently re-signed to Arista Records. In other territories, it apparently has the option to make country-by-country deals, largely because of the volume of U.S. product going from Arista to international markets via its licensee, EMI.

As Charles Levison, Arista U.K. managing director, explained recently: "This has been our top act for some time. But as part of the Arista roster worldwide, there was a danger that the band might be lost, simply because of the volume of product coming out of the U.S. It's no criticism of EMI, but simply a recognition of the band's status."

Showaddywaddy is generally thought to rate low on the priority list at Arista U.S., where the group has failed to gain a sales foothold—or much in the way of actual product release. This is seen as ironic, considering its considerable income contribution to the company's overseas earnings via rock'n'roll revivals like "Pretty Little Angel Eyes," "A Little Bit Of Soap" and "I Wonder Why."

Apart from the Eastern European shows being lined up, Showaddywaddy tours Scandinavia this month, Poland in November and Japan around Christmas.

Locals Carry On MIDEM Venue Fight

CANNES—A committee set up to fight plans for building a vast new Palais des Festivals here, in which MIDEM and the Cannes Film Festival would be staged, claims it has some 15,000 signatures of people opposed to the move.

However, demolition of the old Municipal Casino, to be replaced by the spectacular new center which will include concert and conference halls as well as main exhibition space, is already virtually finished. All that Andre Charles Blanc, a local lawyer who leads opposition to the new palais, can hope for is some kind of delaying tactics.

His argument is that the old casino was protected, as a historic building, by a law of 1944. Even though demolition has gone ahead, he still looks for a cancellation of the building permit for the new palais.

He says the Cannes Municipal Council did not obtain permission for demolition from the Minister of Cultural Affairs as he believes was legally required.



SWEET VICTORY—Debra Depner, second left, takes her trophy as winner of Puerto Rico's Sixth International Song Festival held in San Juan. The singer, first American to triumph in the annual event, was acclaimed best artist, one of the two contest categories. Pictured with Depner are Ursula Sipinska, Polish contender who was second best artist, and Jaime Morey who placed third. Depner's winning performance featured "I'll Sing Your Song (Su Cancion)," written by H.M. Saffer (music), Paul Solovay (English lyrics) and Romero Caicedo (Spanish lyrics).

Italian Execs Debate Rights Bill

By DANIELE CAROLI

GENOA—Besides its attendance success (Billboard, June 16, 1979), the Discoexpo exhibition staged here included specialist meetings for technicians and industry leaders, including a two-day chat-in on music and radio-television programming.

This debate centered on a bill from the Ministry of Post and Communications, which should regulate local radio and tv station activities in Italy to ascertain whether existing copyright and mechanical rights laws were properly considered, now that there is a new local situation after 30 years of monopoly by RAI-TV, the state-controlled national broadcasting company.

Music publishers and record company executives, assisted by lawyer Leonello Leonelli, made several suggested amendments to the bill, believing that in its original form it did not underline that composer and mechanical rights have to be wholly respected by every broadcasting medium, including short-range local radio and tv stations.

The meeting proposed that stations repeatedly violating such rights should be deprived of their licenses and that SIAE, the Italian copyright society Societa Italiana Autori Editori, be compulsorily informed by every station of its license application and that payment of mechanicals to record and tape manufacturers by each station be computed on the basis of a fixed percentage of its gross income.

It was also said that it was necessary for the industry to control stations' programming. To achieve this, local radio and tv stations should be forced to keep written records of music programming or tape libraries. And it was suggested that it should be made illegal for programmers to interrupt or overdub prerecorded music for advertising reasons.

That this insistence on full rights in legal terms is vital to the Italian record industry is underlined by the fact that today there are well over 2,000 local radio stations, mostly on FM, on air, and some 400 local television networks, mostly on UHF.

Another meeting, hosted by Guido Rignano, president of AFI, the Associazione dei Fonografici Italiani, the industry organization, Rignano, also managing director of

the Ricordi group of companies, said: "People just don't realize how important music is today and how directly it affects the lifestyle of just about everybody." Until a hundred years ago, appreciation of this art form was restricted to a few persons who could attend live performances.

"Radical changes have come through 20th century inventions, notably sound recording. While millions learned about music, the technological progress accelerated the diffusion of recorded sound. Today no radio network could substitute prerecorded music, amounting to around 80% of all programming, with live music.

"Even if records and tapes aim first of all at the general audience for private entertainment, broadcasting companies certainly have taken advantage of the record industry's repertoire."

He cited Italian market statistics. In 1977, 17.8 million singles were sold, along with 16.2 million albums and 6.5 million prerecorded cas-

Knocking On America's Door

• Continued from page 49

The majority of the above acts operate outside the disco and jazz areas, but there's no denying the continuing importance of these two music forms in the ongoing internationalization of the U.S. scene.

Disco yields new productions and artists from Europe almost daily (it's certainly the driving force behind Patrick Hernandez) and will continue to do so.

Jazz, always an international commodity, is similarly moving forward. For instance, a new American-released album rooted in that music, with elements of pop and the classics, too, features an artist from a nation little regarded as a talent source: Iceland. He's Jakob Magnusson, and his album—termed by one reviewer as in the Weather Report vein—is "Special Treatment" on Warner Bros.

And that's exactly the kind of treatment which more and more foreign artists can expect to obtain in the U.S. market of the '80s.

AFTER STRIKES AND NO GAS

Irish Disk Industry: Looking For Lost \$

By KEN STEWART

DUBLIN—The Irish record industry is in a state of shock, trying desperately to shake off the effects of a series of industrial disputes which have made it virtually impossible to carry out normal business in recent months.

There was no mail delivery for 18 weeks, no long-distance phone calls other than those via direct dialing, a bus strike and a grave gasoline shortage. There are still problems over outgoing mail.

John Woods, managing director of Polygram, claims industrial strife has lost the company 25% of its business, and he fears it will never be regained. He says: "It's been extremely damaging. We're getting post in now, but there is no effective power of reply."

During the postal strike, Polygram advertised on radio, through pre-booked spots, but it is regarded as "wasted," because product could not

be shipped out to the shops. With no post and no phone communication with many areas, attempts to ship out by bus were thwarted when pickets were placed on the bus depots.

Because of the gas shortage record company representatives were unable to take on major deliveries. And another aspect is that money from Christmas sales is still owed by dealers unable as yet to mail it to the companies.

Michael Geoghegan puts the loss to Irish Record Factors which he heads up, as around 25-30%. "It's been disastrous," he says. "At this time of the year we'd depend mainly on tourists for sales. The dealers bought in for the summer in April, so there probably won't be any repeat orders."

"The collection of accounts stopped. If we didn't get the invoices with consignment of goods, we weren't able to clear them. On top of all that, there is the strong talk of a general recession. If it comes, then the music business is going to be hit."

Jackie Hayden, for CBS, says the bus strike bit deep, on top of postal and phone hang-ups, because people just didn't go into the main cities to buy records. Efforts were made to best the mail strike by having representatives step up the volume of calls to provincial dealers, but then the gas shortages struck.

Freddie Middleton, newly appointed marketing manager of EMI Ireland, said a further problem was that record companies could not hear samples before releasing them. "So our factory manager, John Rees, a Londoner, went home each weekend and picked up samples and mail. I think we were down 25-30% during the industrial chaos."

Now EMI, in common with other majors, is mailing out newsletters to dealers, updating them on developments over recent months and highlighting releases they possibly have missed.

The fight is on here not just to counter any recession but to make up for sales lost over the past months.

Reggae Pact

LONDON—A&R Promotions Ltd., an independent music company headed by Brian Hutch, has linked with EMI here in a world deal seen as a bid to push both deeper into the international reggae scene.

Hutch manages EMI reggae group Matumbi, having previously been managing director of B&C/Trojan Records until two years ago. His new company is to handle U.K. reggae talent, with an artistic liaison between Hutch and Roger Ames, EMI a&r man with special responsibility for black music. The publishing side with EMI involves the setting up of A&R Music as a joint EMI/A&R venture.

The deal also provides for EMI Records to use the London-based van disk distribution service Hutch operates to service ethnic shops with reggae and disco product.

Latin Swing

NEW YORK—Boney M is going to Latin America on a promotion swing, taking in Chile, Argentina, Brazil and Mexico. German-based act, with disk sales of over 30 million worldwide, is with RCA in those Latin territories.

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 7/21/79
SINGLES

This Week	Last Week	Rank	Artist
1	1	1	ARE FRIENDS ELECTRIC, Tubeway Army, Beggars Banquet
2	2	2	SILLY GAMES, Janet Kay, Scope
3	3	3	C'MON EVERYBODY, Sex Pistols, Virgin
4	21	4	GIRLS TALK, Dave Edmunds, Swan Song
5	12	5	GOOD TIMES, Chic, Atlantic
6	8	6	LADY LYNDY, Beach Boys, Caribou
7	6	7	NIGHT OWL, Gerry Rafferty, United Artists
8	5	8	LIGHT MY FIRE/137 DISCO HEAVEN, Amii Stewart, Atlantic/Hansa
9	4	9	UP THE JUNCTION, Squeeze, A&M
10	13	10	WANTED, Dooleys, GTO
11	7	11	BABYLON BURNING, Ruts, Virgin
12	26	12	BREAKFAST IN AMERICA, Supertramp, A&M
13	25	13	BORN TO BE ALIVE, Patrick Hernandez, Gem/Aquarius
14	17	14	MAYBE, Thom Pace, RSP
15	NEW	15	DON'T LIKE MONDAYS, Boomtown Rats, Ensign
16	14	16	DO ANYTHING YOU WANT TO, Thin Lizzy, Vertigo
17	15	17	GO WEST, Village People, Mercury
18	11	18	LIVING ON THE FRONT LINE, Eddy Grant, Ice/Ensign
19	38	19	CAN'T STAND LOSING YOU, Police, A&M
20	32	20	DEATH DISCO, Public Image Ltd., Virgin
21	16	21	SPACE BASS, Slick, Fantasy
22	22	22	BAD GIRLS, Donna Summer, Casablanca
23	NEW	23	ANGEL EYES, Abba, CBS
24	24	24	MY SHARONA, The Knack, Capitol
25	34	25	IF I HAD YOU, Korgis, Rialto
26	NEW	26	STRANGLEHOLD, UK Subs, Gem
27	9	27	THE LONE RANGER, Quantum Jump, Electric
28	33	28	PLAYGROUND TWIST, Siouxsie & The Banshees, Polydor
29	NEW	29	DJ, David Bowie, RCA
30	23	30	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions, CBS
31	30	31	CHUCK E'S IN LOVE, Rickie Lee Jones, Warner Bros.
32	10	32	RING MY BELL, Anita Ward, TK
33	NEW	33	STAY WITH ME TILL DAWN, Judie Tzuke, Rocket
34	20	34	WHO WERE YOU WITH IN THE MOONLIGHT, Dollar, Carrere
35	NEW	35	WE DON'T TALK ANYMORE, Cliff Richard, EMI
36	31	36	SUNDAY GIRL, Blondie, Chrysalis
37	35	37	WE ARE FAMILY, Sister Sledge, Atlantic
38	NEW	38	KID, Pretenders, Real
39	36	39	MARRIED MEN, Bonnie Tyler, RCA
40	18	40	H.A.P.P.Y. RADIO, Edwin Starr, 20th Century

LPs

This Week	Last Week	Rank	Artist
1	2	1	REPLICAS, Tubeway Army, Beggars Banquet
2	NEW	2	THE BEST DISCO ALBUM IN THE WORLD, Various, Warner Bros.
3	3	3	DISCOVERY, ELO, Jet
4	3	4	LIVE KILLERS, Queen, EMI
5	4	5	PARALLEL LINES, Blondie, Chrysalis
6	5	6	BRIDGES, John Williams, Lotus
7	6	7	I AM, Earth, Wind & Fire, CBS
8	7	8	BREAKFAST IN AMERICA, Supertramp, A&M
9	10	9	BACK TO THE EGG, Wings, Parlophone
10	13	10	NIGHT OWL, Gerry Rafferty, United Artists
11	11	11	COMMUNIQUE, Dire Straits, Vertigo
12	8	12	VOULEZ VOUS, Abba, CBS
13	9	13	LAST THE WHOLE NIGHT LONG, James Last, Polydor
14	17	14	MANILOW MAGIC, Barry Manilow, Arista
15	15	15	DO IT YOURSELF, Ian Dury & The Blockheads, Stiff
16	22	16	RUST NEVER SLEEPS, Neil Young, Reprise
17	16	17	LODGER, David Bowie, RCA
18	14	18	THE BEST OF THE DOOLEYS, GTO
19	NEW	19	MADE IT THROUGH THE RAIN, Gerard Kenny, RCA
20	18	20	RICKIE LEE JONES, Warner Bros.
21	20	21	MANIFESTO, Roxy Music, Polydor
22	21	22	DIRE STRAITS, Vertigo
23	12	23	SKY, Ariola
24	23	24	OUTLANDOS D'AMOUR, Police, A&M
25	28	25	THE WORLD IS FULL OF MARRIED MEN, Soundtrack, Ronco
26	24	26	AT BUDOKAN, Bob Dylan, CBS
27	29	27	BLACK ROSE—A ROCK LEGEND, Thin Lizzy, Vertigo
28	33	28	THE KIDS ARE ALRIGHT, The Who, Polydor
29	25	29	BAD GIRLS, Donna Summer, Casablanca
30	19	30	THE VERY BEST OF LEO SAYER, Chrysalis
31	26	31	GO WEST, Village People, Mercury
32	30	32	CANDY O, Cars, Elektra
33	27	33	THIS IS IT, Various, CBS
34	31	34	MINGUS, Joni Mitchell, Asylum
35	NEW	35	THE GREAT ROCK & ROLL SWINDLE, Sex Pistols, Virgin
36	NEW	36	WAR OF THE WORLDS, The Who's Musical Version, CBS

This Week	Last Week	Rank	Artist
37	NEW	37	IN THE SKIES, Peter Green, Creole
38	32	38	FATE FOR BREAKFAST, Art Garfunkel, CBS
39	36	39	OUT OF THE BLUE, ELO, Jet
40	37	40	BAT OUT OF HELL, Meat Loaf, Cleveland Int'l/Epic

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 7/23/79
SINGLES

This Week	Last Week	Rank	Artist
1	1	1	POP MUZIK, M, MCA
2	2	2	50 BIST DU, Peter Maffay, Telefunken
3	6	3	MOSKAU, Genghis Khan, Jupiter
4	4	4	BRIGHT EYES, Art Garfunkel, CBS
5	3	5	BORN TO BE ALIVE, Patrick Hernandez, Aquarius
6	5	6	HOT STUFF, Donna Summer, Casablanca
7	7	7	SUNDAY GIRL, Blondie, Chrysalis
8	8	8	SOME GIRLS, Racey, RAK
9	NEW	9	RING MY BELL, Anita Ward, TK
10	12	10	HEAD OVER HEELS IN LOVE, Kevin Keegan, EMI
11	11	11	ONE WAY TICKET, Eruption, Hansa
12	10	12	UND MANCHMAL WEINST DU SICHER EIN PAAR TRAENEN, Peter Alexander, Ariola
13	13	13	GENGHIS KHAN, Genghis Khan, Jupiter
14	17	14	HOW COULD THIS GO WRONG, Exile, RAK
15	15	15	THE LOGICAL SONG, Supertramp, A&M
16	9	16	RASTA MAN, Saragossa Band, Ariola
17	16	17	DOES YOUR MOTHER KNOW, Abba, Polydor
18	14	18	SAVE ME, Clout, Carrere
19	28	19	EIN HERZ FUER KINDER, Andrea Juergens, Ariola
20	27	20	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
21	23	21	RUF TEDDYBAER EINS VIER, Johnny Hill, RCA
22	19	22	HOORAY HOORAY IT'S A HOLIDAY, Boney M, Hansa
23	24	23	SULTANS OF SWING, Dire Straits, Vertigo
24	22	24	CUBA, Gibson Bros., Polydor
25	NEW	25	DO TO ME, Smokie, RAK
26	21	26	KNOCK ON WOOD, Amii Stewart, Ariola
27	NEW	27	WALK IN THE PARK, Nick Straker Band, Decca
28	20	28	CASANOVA, Luv, Philips
29	18	29	LET'S GET BACK TOGETHER, Promises, EMI
30	29	30	DON'T KILL IT CAROL, Manfred Mann's Earthband, Bronze

LPs

This Week	Last Week	Rank	Artist
1	1	1	STEPPENWOLF, Peter Maffay, Telefunken
2	2	2	COMMUNIQUE, Dire Straits, Vertigo
3	3	3	BREAKFAST IN AMERICA, Supertramp, A&M
4	4	4	VOULEZ VOUS, Abba, Polydor
5	5	5	DIRE STRAITS, Vertigo
6	7	6	FATE FOR BREAKFAST, Art Garfunkel, CBS
7	10	7	BAD GIRLS, Donna Summer, Casablanca
8	6	8	ANGEL STATION, Manfred Mann's Earthband, Bronze
9	8	9	DISCOVERY, ELO, Jet
10	12	10	GONE TO EARTH, Barclay James Harvest, Polydor
11	9	11	SPIRITS HAVING FLOWN, Bee Gees, RSO
12	11	12	PYRAMID, Alan Parsons Project, Arista
13	14	13	HENRY JOHN DEUTSCHENDORF GENNANT JOHN DENVER—SEINE GROSSEN ERFOLGE, John Denver, RCA
14	13	14	DONNERWETTER, Frank Zander, DAS Hansa
15	NEW	15	LIVE KILLERS, Queen, EMI
16	15	16	PARALLEL LINES, Blondie, Chrysalis
17	NEW	17	GREATEST HITS, Simon & Garfunkel, CBS
18	NEW	18	CRIME OF THE CENTURY, Supertramp, A&M
19	17	19	WISH YOU WERE HERE, Pink Floyd, Harvest
20	16	20	BACK TO THE EGG, Wings, Parlophone

JAPAN

(Courtesy Music Labo)
As of 7/16/79
SINGLES

This Week	Last Week	Rank	Artist
1	1	1	KIMI-NO-ASA, Satoshi Kishida, CBS/Sony (Nichion)
2	4	2	OH! GAL, Kenji Sawada, Polydor (Watanabe)
3	6	3	OMOIDEZAKE, Sachiko Kobayashi, Warner Pioneer (Daichi)
4	2	4	ITOSHI-NO-ELLY, Southern All Stars, Victor (P.M.P.)
5	NEW	5	GINGATETSUDO 999, Godiego, Nippon Columbia (NTV.M.)
6	8	6	CALIFORNIA CONNECTION, Yutaka Mizutani, For Life (NTV.M.)
7	7	7	AI-NO-ARASHI, Memoe Yamaguchi, CBS/Sony (Top)

This Week	Last Week	Rank	Artist
8	5	8	MISERARETE, Judy Ongu, CBS/Sony (Nichion)
9	3	9	HOP, STEP, JUMP, Hideki Saijoo, RVC (P.M.P.)
10	11	10	MICHIZURE, Mieko Makimura, Polydor (Nichion)
11	NEW	11	NAMINORI PIRATE, Pink Lady, Victor (P.M.P.)
12	10	12	AMERICAN FEELING, Circus, Alfa (Alfa M.)
13	15	13	ITSUMO KOKORO-NI TAIYOU-O, Hiromi Gou, CBS/Sony (Burning P.)
14	16	14	HOT STUFF, Donna Summer, Casablanca (Intersong)
15	9	15	PINK TYPHOON, Pink Lady, Victor (P.M.P.)
16	12	16	YUMEDIZAKE, Jiro Atsumi, CBS/Sony (J.C.M.)
17	NEW	17	LOVE JACK SUMMER, Iku Sakakibara, Nippon Columbia (Top)
18	18	18	KOI-NO-SURVIVAL, Akira Fuse, King (Watanabe)
19	NEW	19	BOOGIE WONDERLAND, Earth, Wind & Fire, CBS/Sony (P.M.P.)
20	NEW	20	HEART OF GLASS, Blondie, Chrysalis, (April M.)

LPs

This Week	Last Week	Rank	Artist
1	2	1	MORNING, Satoshi Kishida, CBS/Sony
2	1	2	KISS ME PLEASE, Eikichi Yazawa, CBS/Sony
3	3	3	ALICE 7, Alice, Toshiba-EMI
4	4	4	OUR DECADE, Godiego, Nippon Columbia
5	5	5	10 NUMBERS CARAT, Southern All Stars, Victor
6	6	6	VOULEZ VOUS, Abba, Disco Mate
7	7	7	MORNING ISLAND, Sadao Watanabe, Victor
8	9	8	QUEEN, LIVE KILLER, Queen, Elektra
9	8	9	SORA-O-TOBU-TORI-NO-YOUNI Chiharu Matsuyama, Canyon
10	10	10	I AM, Earth, Wind & Fire, CBS/Sony
11	11	11	TOKU-HANARETE, Machiko Watanabe, CBS/Sony
12	12	12	YUME-KUYO, Masashi Sada, Warner Pioneer
13	15	13	BAD GIRLS, Donna Summer, Victor
14	13	14	KASSAI, Shinji Tanimura, Toshiba-EMI
15	14	15	DYNASTY, Kiss, Casablanca
16	16	16	BACK TO THE EGG, Wings, Toshiba-EMI
17	17	17	YOKOHAMA, George Yanagi, Tokuma
18	18	18	52nd STREET, Billy Joel, CBS/Sony
19	19	19	UNIVERSITY STREET, Mariya Takeuchi, RVC
20	20	20	ANGEL GATE, Kenichi Hagihara, Tokuma

AUSTRALIA

(Courtesy Kent Music Report)
As of 7/16/79
SINGLES

This Week	Last Week	Rank	Artist
1	1	1	POP MUZIK, M, MCA
2	2	2	HOT STUFF, Donna Summer, Casablanca
3	7	3	BRIGHT EYES, Art Garfunkel, CBS
4	6	4	GET USED TO IT, Roger Vouduouis, Warner Bros.
5	5	5	KNOCK ON WOOD, Amii Stewart, RCA
6	4	6	LUCKY NUMBER, Lene Lovich, Stiff
7	8	7	HOORAY HOORAY IT'S A HOLIDAY, Boney M, Atlantic
8	3	8	LAY YOUR LOVE ON ME, Racey, RAK
9	9	9	DOES YOUR MOTHER KNOW, Abba, RCA
10	15	10	SOME GIRLS, Racey, RAK
11	17	11	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions, CBS
12	10	12	GOODNIGHT TONIGHT, Wings, Parlophone
13	11	13	SOMETHING'S MISSING, Marcia Hines, RCA
14	14	14	LOVE DON'T LIVE HERE ANYMORE, Rose Royce, Whitfield
15	13	15	LOST IN LOVE, Air Supply, RCA
16	12	16	ON THE INSIDE, Lynne Hamilton, RCA
17	20	17	SHINE A LITTLE LOVE, Electric Light Orchestra, Jet
18	18	18	CHUCK E'S IN LOVE, Rickie Lee Jones, Warner Bros.
19	16	19	DO TO ME, Smokie, RAK
20	NEW	20	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol

LPs

This Week	Last Week	Rank	Artist
1	1	1	RICKIE LEE JONES, Warner Bros.
2	3	2	DISCOVERY, Electric Light Orchestra, Jet
3	2	3	BREAKFAST IN AMERICA, Supertramp, A&M
4	4	4	THE VERY BEST OF LEO SAYER, Chrysalis
5	6	5	COMMUNIQUE, Dire Straits, Vertigo
6	9	6	BACK TO THE EGG, Wings, Parlophone
7	5	7	THE BOB SEGER COLLECTION, Capitol
8	7	8	VOULEZ VOUS, Abba, RCA
9	10	9	BAD GIRLS, Donna Summer, Casablanca
10	NEW	10	FATE FOR BREAKFAST, Art Garfunkel, CBS

ITALY

(Courtesy Germano Ruscitto)
As of 7/17/79
SINGLES

This Week	Last Week	Rank	Artist
1	8	1	TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, EMI
2	1	2	IL CARRAZZONE, Renato Zero, RCA
3	2	3	KNOCK ON WOOD, Amii Stewart, RCA
4	5	4	RICOMINCIAMO, A Pappalardo, RCA
5	3	5	HEART OF GLASS, Blondie, Chrysalis/Phonogram
6	18	6	GOODNIGHT TONIGHT, Wings, EMI
7	6	7	HOT STUFF, Donna Summer, Durium
8	4	8	THE VISITORS, Gino Soccio, WEA
9	NEW	9	SUPER SUPERMAN, Miguel Bose, CBS/CGD-MM
10	9	10	DO YA THINK I'M SEXY, Rod Stewart, WEA
11	10	11	ANCHE UN UOMO, Mina, PDV/EMI
12	7	12	CAPTAIN HARLOK, La Banda Dei Bucanieri, Cetra
13	19	13	LADY NIGHT, Patrick Juvet, Barclay/Ricordi
14	13	14	I WILL SURVIVE, Gloria Gaynor, Polydor/Phonogram
15	NEW	15	SWEET LOUISE, Ironhorse, WEA
16	11	16	TRAGEDY, Bee Gees, RSO/Phonogram
17	15	17	MILANO E VINCENZO, Alberto Fortis, Philips/Phonogram
18	12	18	QUELLA CAREZZA DELLA SERA, New Trolls, WEA
19	17	19	IN THE NAVY, Village People, Durium
20	NEW	20	PART TIME LOVE, Elton John, Rocket/Phonogram

BELGIUM

(Courtesy Billboard Benelux)
As of 7/15/79
SINGLES

This Week	Last Week	Rank	Artist
1	2	1	BRIGHT EYES, Art Garfunkel, CBS
2	6	2	THEME FROM THE DEER HUNTER, Shadows, EMI
3	NEW	3	RING MY BELL, Anita Ward, TK
4	5	4	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions, CBS
5	1	5	POP MUZIK, M, MCA
6	4	6	REUNITED, Peaches & Herb, Polydor
7	3	7	DOES YOUR MOTHER KNOW, Abba, Vogue
8	NEW	8	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
9	8	9	LOVE IS WHAT I WANT, Cashmere, Ariola
10	NEW	10	INTRODISCO, Discotheque, Barclay
1	1	1	VOULEZ VOUS, Abba, Vogue
2	2	2	FATE FOR BREAKFAST, Art Garfunkel, CBS
3	6	3	DISCOVERY, ELO, CBS
4	3	4	BREAKFAST IN AMERICA, Supertramp, A&M
5	NEW	5	I AM, Earth, Wind & Fire, CBS
6	4	6	BAD GIRLS, Donna Summer, Casablanca
7	8	7	COMMUNIQUE, Dire Straits, Phonogram
8	7	8	A VOUS LES FEMMES, Julio Iglesias, CBS
9	NEW	9	LIVE KILLERS, Queen, EMI
10	NEW	10	DYNASTY, Kiss, Casablanca

HOLLAND

(Courtesy TROS Radio)
As of 7/17/79
SINGLES

This Week	Last Week	Rank	Artist
1	1	1	THEME FROM THE DEER HUNTER, Shadows, EMI
2	5	2	I WAS MADE FOR LOVIN' YOU, Kiss, VIP
3	4	3	WEEKEND LOVE, Golden Earring, Polydor
4	2	4	REUNITED, Peaches & Herb, Polydor
5	6	5	RING MY BELL, Anita Ward, TK
6	3	6	LA VIOLETTE, Mac Kisson, CNR
7	7	7	BOYS, Dolly Dots, WEA
8	NEW	8	JUST WHEN I NEEDED YOU MOST, Randy Vanwarmer, Ariola
9	9	9	BRIGHT EYES, Art Garfunkel, CBS
10	NEW	10	HACKA TACKA MUSIC, Baba & Roody, Ariola

NEW ZEALAND

DESPITE PARENT'S \$ TROUBLES

GRT Canada Chief Asserts Firm's Health

By DAVID FARRELL

TORONTO—GRT Canada is adamant that the precarious state of the parent U.S. operation is not going to affect the division's status here, and is actually expanding its talent roster as well as searching out foreign license to represent in this market.

Replacing Gord Edwards, Canadian general manager and former president of GRT Corp., is Claude Sassoon. He suggests that GRT's only foreign operation is showing a good profit and has the support of several foreign labels which it distributes nationally.

"We are as independent as one can become," Sassoon notes, "and most of the venture money we have needed to expand our business here has been raised through Canadian banks and Canadian financial institutions. None of these investors have indicated undue concern about our operation."

The loss of the ABC distributorship has created a certain amount of strain on the division in Canada but, unlike the U.S. operation, GRT in Canada has developed itself as a record company and has been highly successful in breaking some big album acts such as Dan Hill and Prism.

In the spring of this year, GRT

Canada consolidated its own roster onto the newly created Magnum label in a bid to license Magnum abroad. Explains vice president, a&r, Jeff Burns:

"Before we were placing individual acts on separate labels abroad and what we wanted to do was consolidate them all onto one label, Magnum, and license the label in foreign countries. As it stands now we have had Ian Thomas on Atlantic, Dan Hill on 20th Century and Prism on Ariola."

While the division here is unquestionably better equipped to weather the balmy record market than its U.S. parent, former president Gord Edwards reports that it is imperative that the label secure another major license in order to be able to continue owning its own distribution network nationally.

Edwards had been close to securing a tape licensing deal with Motown but at the last minute was forced to withdraw from the negotiating table when the Bank of America pressed its demand for payment of secured loans totalling \$6 million (Billboard, July 14, 1979).

Sassoon reports that the Canadian division is actively searching for new license to represent here, but also claims that the label will continue on representing Charisma, DJM, Vogue, Tomato and Janus in this market. The label has also just hired on Bruce Smith as national marketing director. Smith was previously with the Handleman company in national sales.

HARVEY GLATT HEADS

Treble Clef Is Independent Specializing In Local Acts

OTTAWA—While major labels are increasingly gearing marketing and promotion departments toward mega-selling albums, a variety of small independent operations are opening up and making the most of slender profit margins that come with "fringe market" sales.

Treble Clef Distributors in this city is a three-year-old operation dealing almost exclusively in regional album product by Canadian artists. Previously running one of the largest import houses in the country, owner Harvey Glatt took the gamble by selling off an expansive catalog of British, Japanese and German pressings just before the boom fell from Customs and the Canadian dollar plunged on the world currency market.

Glatt is one of Canada's strongest supporters of local talent and wields considerable power in the Ottawa market by way of ownership in a chain of audio and record stores,

part-ownership in the local CHEZ-FM AOR station and his part-time hat as resident concert promoter.

Starting off with a couple of dozen regional albums that he believed could sell well, if promoted properly, today the Canadian catalog boasts some 300 titles, he informs.

Glatt tells that CHEZ-FM is not an automatic supporter of everything his company decides to pick up for distribution; "quite the contrary, they seem to bend over backward to remain non-partisan and more often than not I find more support for our product from competing stations such as CKBY-FM and CKBU (the latter a university station)."

In addition to the distribution arm, which has a complement of 12 people on salary, including agents in Western, Central and Eastern Canada, Glatt has formed his own record label, Posterity Records.

This label has now acquired a licensing agreement with another independent label, Woodshed Records, and has 12 albums in its catalog with three more scheduled for release before fall. Acts on Posterity include Heaven's Radio, Ian Tamblyn, jazz guitarist Rod Elias, and Noel Harrison. The latter is, of course, the son of Rex and the LP was recorded in Toronto at Eastern Sound with local producer Joe Mendelson overseeing the final mix.

Digital Release

TORONTO—WEA is readying initial shipments of the digital "True Myth" album (Billboard, March 31, 1979), recorded in this city at Sound Stage studios. The Soundstream project has been pressed at CBS in virgin vinyl, and becomes the first audiophile disk to retail with a low suggested list of \$9.98.

Closeup

THE KNACK—Get The Knack, Capitol SO11948 (EMI). Produced by Mike Chapman.

Here's living proof that the cardinal virtues of rock'n'roll have survived the excesses of the 1970s. The virtues are, of course, simplicity of approach and honesty of spirit, innocently stuck in adolescence. With that combo, and a knack for writing clean melodies and memorable hooks, this quartet can't go wrong.



The Knack

Comparisons with the early Beatles are inevitable. Capitol's art department saw it that way and the music itself suggests it. The music is sprightly and sophisticated. It makes you want to snap fingers, shake booties and tap toes. And the more you listen to it, the more you like it.

But the group is actually more like the Rolling Stones and the later Beatles in its essence. The themes are the usual adolescent preoccupations with romance, mating and such, but the insights are vicious ones, bringing the listener up far from innocence. These guys are mad about the way things are, not duh-duh cutesy. Just listen to "Good Girls Don't" and "She's So Selfish," or the classic "That's What The Little Girls Do." The lyrics are as innocent as the chief of police in a Latin American dictatorship. Even the hit single, "My Sharona," is full of sly, slightly shy, double entendres.

The instrumentation is minimal, the words essential to the majority of the record buying public (anyone from 13 to 35 who's single, and looking to pop music for cultural input) and the personalities of the group are firmly established in the music, rather than through a promotional campaign.

The album opens with "Let It Out," a teen anthem delivered at full throttle that incorporates the delightful backing harmonies, singing, slapping guitars and perfectly tuned drumming that set the stage for much of the best of the Mersey beat. "Your Number Or Your Name" takes this approach further, except the melody is a bit more distinctive and the lyrics are starting to stand up on their own considerable feet. Even the pauses command respect.

"Oh Tara," the next cut, demonstrates the group isn't merely imitative or a throwback to the Mersey era. It is as much a part of new wave as Lou Reed or the Cars. The song also indicates they aren't strict girl-haters. It's a plea to Tara, who doesn't return love, but there's no blame installed.

"She's So Selfish" is a cop from Bo Diddley's riff repertoire, delivered in a smart, sophisticated post-punk style that oozes Southern Californian snottiness. Lines like "she got a smile in her ass" and "she says she'll make your motor run but she won't give you none" set the tone. The first side of the album concludes with two more tunes that capture the brilliance of the group. "Maybe Tonight" a ballad that begs to be listened to, is a quiet wish for luck in the mating game, a potential standard. And "Good Girls Don't," com-

plete with hearty harmonica solo and harmonies that conjure up the mid-period of you-know-who and contains lines like "it's a teenage sadness you can't erase." The music is delivered in tight little notes at top speed.

Side two opens with the current hit, "My Sharona," with its catchy, deliberately awkward stop-go drum and guitar breaks and quirky lyrics, not to mention the suggestive tone of

the piece. The group has a knack for making these ingredients easy to grasp. Every word can be heard, making listening easy. Every break
(Continued on page 66)

Lifelines

Births

Son, Jason Donald, to Michelle and Donald Jenner in New York July 4. Father is vice president and national promotion director for Millennium Records.

* * *

Son, Nicholas Ryan, to Kathy and Mark Hartley in Los Angeles July 13. Father is a partner in the Fitzgerald-Hartley Co., management firm.

Marriages

Kevin Dolan, Baltimore sales representative for RCA Records, to Joanie Elaine Errera in Maryland June 24.

Deaths

Laura Nadel, 13, daughter of Susan and Warren Nadel, after a long illness on June 13 in New York. As Randy Starr, Warren Nadel, a practicing dentist, was a pop performer and songwriter; Elvis Presley cut two of his songs, "The Enchanted Sea" and "Kissing Cousins."

Billboard SPECIAL SURVEY For Week Ending 7-28-79

Billboard Special Survey Hot Latin LPs

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SAN ANTONIO (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	RIGO TOVAR Y SU COSTA AZUL No. 8, Mericana Melody 564
2	CAMILO SESTO Sentimientos, Pronto 1042
3	JULIO IGLESIAS Emociones, Alhambra 3122
4	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526
5	ROLANDO OJEDA Aquellos Boleiros, AH 150
6	ESTRELLAS DE ORO America 1005
7	CHELO Cuentas Claras, Muzart 1758
8	LOS TIGRES DEL NORTE El Tahir, Fania 577
9	RAMON AYALA Mi Piquito de Oro, Fredy 1116
10	JOSE LUIS TH 2021
11	PEQUENA COMPANIA Y Al Principio Boleiros, Alhambra 4502
12	MERCEDES CASTRO Muzart 10744
13	ROCIO DURCAL Vol. 2, Pronto 1045
14	RAPHAEL Alhambra 141
15	LOS HUMILDES En Mexico, Fama 578
16	JOE BRAVO Is Glad To Be Back, Fredy 1105
17	YOLANDA DEL RIO El Perdon De La Hija de Nadie, Arcano 3448
18	IRENE RIVAS Cara 008
19	LOLITA Caytronics 1539
20	ROBERTO CARLOS Amigo, Caytronics 1505
21	JOSE DOMINGO Con Motivos, Melody 5628
22	RENACIMIENTO 74 Esta es Mi Cancion, Ramex 1026
23	JOSE JOSE Lo Pasado Pasado, Pronto 1046
24	LUPITA DALLESIO Como Tu, Orfeon 026
25	PEDRITO FERNANDEZ La De La Mochila Azul, Caliente 7299

NO. CALIFORNIA (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ Caytronics 1550
2	CAMILO SESTO Sentimientos, Pronto 1042
3	JULIO IGLESIAS Emociones, Alhambra 3122
4	JOSE DOMINGO Con Motivos, Melody 5628
5	LOS TIGRES DEL NOTRE El Tahir, Fama 577
6	JOSE JOSE LO Pasado Pasado, Pronto 1046
7	IRENE RIVAS Cara 11
8	LUPITA DALLESIO Dejame, Orfeon 16030
9	YOLANDA DEL RIO El Perdon de La Hija de Nadie, Arcano 3448
10	JUAN GABRIEL Arcano 3444
11	GRUPO LA MIGRA Celos de Ti, Mar 108
12	MERCEDES CASTRO Muzart 10744
13	ESTELA NUNEZ Por Amores Como Tu, Pronto 1054
14	LOS BABYS Sabotaje, Peerles 2084
15	REGULO ALCOCER Yurico 5008
16	LOS JOAO Disco Samba, Muzart 1769
17	ROCIO DURCAL Vol. 2, Pronto 1045
18	JULIO IGLESIAS Todos los Dias Un Dia, Alhambra 3151
19	FELIPE ARRIAGA Caytronics 1544
20	ESTRELLAS DE ORO America 1005
21	LOS HUMILDES En Mexico, Fama 578
22	ROLANDO OJEDA Aquellos Boleiros, AH 150
23	SUSY LEMAN Pronto 1051
24	PEDRITO FERNANDEZ La D La Mochila Azul, Caliente 7299
25	RAUL VALE Fando Tanta, Nityazy 5625

MERGER EFFECT

Paramount & EMI: Publishing Giants

• Continued from page 3

Interestingly, Cane was chief operating officer of Columbia Pictures music publishing interests in the 1960s before it was sold to EMI for \$23 million in 1976.

But, any attempt at an immediate combined administrative process is confronted with a number of complex issues. Internationally, Screen Gems/EMI here is basically set in most territories with wholly owned EMI branches, while Famous Music is tied into partnership agreements in major markets (Japan is one exception) with Chappell Music, a long standing agreement that runs into the early 1980s.

Also, the two publishers are represented by different print factors, Columbia Pictures with Screen Gems/EMI and Hansen with Famous Music.

Screen Gems/EMI has had a more evolutionary development. EMI's music publishing activities go back to 1902 and include such venerable English firms as Francis, Day & Hunter, Peter Maurice, Robbins Music and B. Feldman.

Screen Gems/Colegems is an outgrowth of Columbia Pictures Music, originally administered through Shapiro-Bernstein. It came into its own after Columbia Pictures purchased the Don Kirshner/Al Nevins' Aldon Music catalog in 1963, with Kirshner moving in as operating chief.

When EMI bought the company in 1976, it gave the former Columbia Pictures company such added impact as the Beechwood and Central Songs catalogs.

Famous Music, now in its 50th year, is one of the great oldline publishing firms, with a vast repertoire of standard copyrights, many of which result from Paramount motion pictures down through the years.

Both companies, of course, have had success as a result of their affiliations with parent film-television units. More recently, Famous has created major copyrights with the "Love Story" and "Godfather" themes, while Screen Gems published some of the major copyrights of recent years like "Born Free" and "The Way We Were," among others.

With an EMI affiliation, further copyright development can stem from EMI's own film-tv operations.

Before-tax profit of each company is estimated at about \$2 million, although Screen Gems' staff of about 50 is at least half as much as Famous'.

As of last week, both publishing companies remained uncertain as to the final destiny of their joint venture involvement with Paramount and EMI.

It's known, however, that EMI held meetings with high-level executives in its music publishing and records operations in Los Angeles last week. But, sources indicate that little more than what has been revealed in the press was discussed.

Any details beyond that were three to six weeks away, pending final approval of Paramount's massive \$154 million investment to acquire a half interest in EMI's music interests.

J.W. Pepper In Merger Deal With Euro. American

By IRV LICHMAN

NEW YORK—J.W. Pepper & Son, 100-year-old educational music retailer, and European American Music Distributors representing serious music works, have joined forces in a cooperative venture for the distribution of publications.

According to Dean Burtch and Ronald Freed, presidents of J.W. Pepper and European American Music Distributors, respectively, a new organization, European American Retail Music, Inc., will operate out of the J.W. Pepper headquarters in Valley Forge, Pa.

The executives declare that the benefits to both companies and to the American serious music market include an expanded product line and "highly sophisticated" service and marketing possibilities.

"The combination gives J.W. Pepper an expanded product line and we receive their retailing expertise," adds George Sturm, vice president of the Clifton, N.J.-based European American.

Charles M. Slater, currently retail department manager for European American, shifts to managing director of European American Retail Music, Inc., effective Aug. 1, while headquarters for the administration of trade performance and publications operations remain in Clifton for European American.

Among the prestigious European music publishers represented by European American Music Distributors are Schott, established in 1770, and Universal Edition, established in 1901, as well as the younger Moeck Verlag and selected publications from Baerenreiter. European American also has a growing domestic publication program containing the works of contemporary American composers.

European American was established in 1977. Both Schott and Universal Edition had previously been handled through other music publishing companies.

Stan Gortikov

• Continued from page 10

He is right about the importance of airplay... but on new recordings only, and so very few are accorded such exposure on a given station. Most airplay on most stations prevails on records whose sales have long ago peaked and are not commercially helped. Further, a given station—even a tight-format rock station—adds only two to six new recorded songs each week.

Let it not be overlooked, too, that we are talking of a performance right. To the extent that airplay constitutes sales promotion, then this should be considered a factor in the determination of the rate, not the right. Actually, the royalty being sought in the legislation is far below that paid publishers/composers... far below radio's own commercial gain from that same airplay.

Billboard granted the broadcasters about 1,000 words to state their position and the same for this rebuttal. But broadcasters don't need 1,000 words to articulate their stance. Five words will do. Just five words: "We don't want to pay!"

Stanley Gortikov is president of the Recording Industry Assn. of America.

Perrens Broadening California Operation

By IRV LICHMAN

NEW YORK—Smacking home- runs with its music is a metaphor not lost within the Perren/Vibes Music operation.

The three-year-old publishing-production-label complex owned by Freddie Perren and his wife, Christine, has been involved in a number of major hits, mostly notably in a disco vein, by Gloria Gaynor, Peaches & Herb and David Naughton and is now seeking to broaden its musical horizons.

According to Leonard Hodes, who recently joined the setup as its music publishing chief, the company is seeking to acquire a foreign catalog and is widening its scope of pop music with an "open door" policy for new writers.

Baseball is a passion with Perren. A production company is called Grand Slam Productions, his label association with Polydor is MVP (for most valuable player) and his BMI affiliate is Bullpen Music.

And what about Vibes? Well, that refers to Perren's days as a percussionist.

In further developments, Perren, as a writer (e.g. "I Will Survive" and "Reunited") is penning the scores for two motion pictures and his company is being represented with a new rock musical, "Northwind," with a score by Gary Starbuck.

On the foreign level, Modes is presently negotiating new international ties, since the company's deal with United European Publishers expired June 30.

Hodes doesn't preclude the possi-

bility of a continuing relationship with United European Publishers, which involves Trudi Meisel in Germany, ATV in England and Stig Anderson in Scandinavia, Durium in Italy and Claude Pascal in France.

'Hair' For TV Ad

NEW YORK—For more than 1,000 performances in "South Pacific," Mary Martin sang "I'm Gonna Wash That Man Right Outa My Hair" and actually washed her hair on stage.

That Rodgers & Hammerstein song has become the first from that celebrated team to form the basis of a national television commercial, with an altered lyric at that. A 30-second tv commercial for Clairol's Loving Care Color Lotion got underway Monday (16), with the song sung as "I'm Gonna Wash That Gray Right Outa My Hair."

Axelrod Reissued

LOS ANGELES—MCA will reissue Dave Axelrod's "The Auction" LP released in 1972 as part of a program tied into his re-signing with the label.

The composer has completed mixing his newest LP which features seven horns and seven rhythm and for the first time stays away from strings. Consequently, there is a freer feel to the music with more counterpoint lines. Axelrod and Earl Palmer are the coproducers. There are six new tunes spanning serious jazz and r&b.

JULY 28, 1979, BILLBOARD

Memphis Seeks New Pop Image

MEMPHIS—The Memphis music community celebrated the formation of its new Music Industries of Memphis at a party Thursday (12) which drew more than 450 guests and industry members.

The capacity crowd packed into the Poet's Music Hall for three hours of festivities which included a welcoming address by Mayor Wyeth Chandler, who vowed his support toward "re-establishing Memphis as a major creative music city," and a special audio/video presentation put together by Warren Wagner, Jim McGehee and Karen Blockman of Shoe Productions.

The film featured cameo appearances and interviews with well-known members of the local music community publicizing the Music Industries of Memphis.

Host for the evening was David Porter, president of the newly formed association, who emphasized the total commitment of area music and business executives in

promoting the growth of Memphis talent and focusing widespread attention once again on local recording enterprises and facilities.

Among those attending the affair were Estelle Axton, president of Fre-tone Records and vice president of the organization; Sam Phillips of Sam Phillips Recording; John Frye, president of Ardent Studios; Eddie Ray, vice president and general manager, Cream/Hi Records; Don Nix; Sherwood Hamilton; Rusty Jones, Nashville director of publicity, ASCAP; Jerry Smith, administrator of writer relations, BMI, Nashville; and Jud Phillips, Southeast regional director of operations, Mercury/Phonogram.

Artists who attended included members of the Bar-Kays, Anita Ward, Rainey, Don Nix, Jimmy Griffin, Eddie Hubbard, Rick Christian, Larry Raspberry, and local performers Joyce Cobb and Eminence who provided entertainment for the evening. **KIP KIRBY**

1st Print Product By Publisher

NEW YORK—Columbia Pictures Publications has marketed its first print product under its recent distribution agreement with Times Square Music.

The initial flow of folios and sheet music involves Broadway shows formerly under the Metromedia Music banner, which now is owned by Freddy Bienstock, Mike Stoller and

Jerry Leiber. Music from "Fiddler On The Roof," "Cabaret," "Godspell," "She Loves Me," "Mr. Wonderful," "Happy Time" and "Fiorello!" is featured.

The print firm is also marketing its first folio under its distribution agreement with Almo Publications, a matching folio of Donna Summer's "Bad Girls."

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From the bottom of our hearts and souls, thank you.

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All of our Love,

The family of Joseph E. Tornabene, Art for Art Sake

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General News

Industry Supports Energy Plan

Continued from page 1

temperature. In this case, the operators of the facility must fill out a form, available from either the Dept. of Energy in Washington, or in post offices in 150 cities around the country, notifying the government why an exception should be made.

Also, theatrical venues and discos, which cater to a great mass of people at one time, may pre-cool their facilities to a lower temperature to compensate for the body heat which will raise the temperature to the 78-degree limit.

There is a toll free number, 800-424-9122, for information on the guidelines. The government is also

enlisting the support of several trade groups, including the National Retail Merchants Assn., and the National Assn. of Broadcasters, to inform the public of the new rules.

Assistance in preparing this story provided by Cary Darling, Jean Williams, Jean Callahan, Jim McCullaugh, Dick Nusser, Stephen Traiman and Paul Grein.

Joe Cohen, executive vice president of the National Assn. of Recording Merchandisers, says his group so far has not been involved in this effort, though he is thinking of sending out copies of the guidelines to retailers to educate them to the problems.

Though it is still too early to tell what the new restrictions will do to the retail, concert and disco trade, one immediate effect of the war against the energy crisis, is that business places are getting hotter as they are cutting down on their air conditioning.

CBS and Warner Communications and other companies have announced that all their buildings and offices around the country will stay at 78 degrees through the summer. WCI is also mounting a full scale effort by all its employees to reduce energy consumption by turning off unused appliances, checking for proper insulation, and reducing the wattage in light bulbs in non-working areas.

Other companies are reacting in their own ways to cut down energy.

In Los Angeles, one recording studio, the Village Recorder has initiated several steps to save energy. The company is having installed a new electrical power supply to run its three-phase power system. The effect will be to reduce the demand for electricity to run motors on equipment in all four studios, A,B,C,D.

According to Ed Matthews, the studio's vice president, the system will be completed within 60 days. It is being installed as a result of the opening of the superstudio D and the renovation of Studio B.

Additionally, the company has increased the return air capacity on its air conditioning system, which now recycles cool air rather than having to obtain air from outside which requires more electricity.

All offices outside the four studios have their thermostats set at 78 except in the studios themselves where a "comfort zone" temperature is maintained.

And finally, the studio's seven company operated vehicles all run on natural gas with the Village maintaining its own natural gas pumps. The cost of natural gas, according to studio general manager

Dick LaPalm, is the same now as it was two years ago.

The industrywide recession that has hit the business since the beginning of the year has already forced cutbacks in energy-wasting limo trips and junkets at many companies. And if the energy crisis goes on, there may be fewer acts going out on the road.

Barry Fey, president of the Denver-based Feyline Presents, says: "If the energy crisis triggers a recession there will be no tours. The gas crisis cost me \$250,000 this summer in shows in Dallas and L.A. However, there is no gas shortage in the Denver area."

"I would be scared if I was taking out a national tour now. We're being cautious for the fall."

Carol Sidlow, a West Coast agent with the William Morris agency, says: "As agents, we're going to be cautious. There's a difference in touring on the East Coast and the West Coast. The East Coast has far better public transportation and areas are not spread out as they are on the West Coast."

"I possibly see acts doing regional tours as opposed to going out for eight weeks," she says.

Notes Mel Posner, Elektra/Asylum's vice chairman:

"We're curtailing some of our tour activities, though frankly it isn't based on the President's message; it's based on realistically what business is like."

"We're just putting out artists who have things happening at this particular moment, rather than putting them out as an automatic kind of thing and as a matter of rote."

"We have gotten to the point," says Posner, "that a lot more acts were going out and we weren't always finding positive results. So we've decided to take a hard look at how touring affects record sales and if it's just the whim of the artist that he wants to go on tour and there's not necessarily anything happening, we're not going to do it."

Posner blames the economic situation as much as the fuel crisis for the slack sales leading to these cutbacks. "The gas crisis only started in April," he reasons, "and business conditions have been somewhat sour since January."

"I think the industry has awakened to a serious situation," Posner says. "We've finally realized that a recession can affect us. When we were a small industry, we didn't really feel the effects of a recession. Now we're feeling it and we're all reacting to it."

The recession, the energy crisis and changing musical fashions are also contributing to cutting down the size and scope of tours.

"Whenever I talk to new acts going out on the road, I now tell them to be as conservative as possible with what they take," says Stu Weintraub, an Eastern agent at William Morris. "All the lights and the smoke is so much bull. I have never seen smoke sell records. If the kids want to see an act, they will see it, and if it is marginal they won't, energy crisis or no energy crisis."

Also on an industry level, Lou Simon, senior vice president and director of marketing for Mercury/Phonogram, says it's imperative that a new material be found from which to make records. "I hear there's renewed research on developing a new compound. I think the industry will have to find something like this."

RCA president Bob Summer puts it simply, amplifying his comments at Billboard's recent IMIC in Monte Carlo: "For some reason, we put our
 (Continued on page 66)

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JULY 28, 1979, BILLBOARD

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 7/28/79

Number of LPs reviewed this week **35** Last week **50**



Pop

LITTLE RIVER BAND—First Under The Wire, Capitol S0011954. Produced by John Boylan, Little River Band. Though the cool harmonies and pretty melodies dominate, they have done on previous efforts, two efforts here ("It's Not A Wonder" and "Man On The Run") show this Australian quintet can rock when it feels like it. Still, it's the midtempo and slow numbers that have earned the band fame and it doesn't disappoint. "Hard Life," with some stirring guitar work by David Briggs, is sure to become a favorite with fans while "Lonesome Loser" is charting well on the Hot 100. "Cool Change" features an especially nice lyric and breezy harmonies.

Best cuts: Those mentioned above.

Dealers: Group has been a consistent hitmaker over the past two years.

MOTION PICTURE SOUNDTRACK—More American Graffiti, MCA MCA211006. Produced by Howard Kazanjian, Sidney Ganis. Because the music covers two distinct eras, the music on this two record set is superior to the original "American Graffiti" soundtrack. There is plenty of teen innocence here as represented by such oldies as Martha & the Vandellas' "Heat Wave," Mary Wells' "My Guy" and the Angels' "My Boyfriend's Back." However, the later, more confused and part of the 1960s is represented by such classics as Cream's "Strange Brew," Dylan's "Like A Rolling Stone" and Country Joe Fish's "I Feel Like I'm Fixin' To Die Rag." The film promises to be as successful as its predecessor and will whet filmgoers' appetite for these 24 gems from the past.

Best cuts: All are classics.

Dealers: This package has broad based appeal.



Country

MEL TILLIS—Mr. Entertainer, MCA MCA3167. Produced by Jimmy Bowen. Backed by excellent musicians, Tillis' latest LP sparkles with a smooth flowing feel and extra clean production. Lots of strings are incorporated behind a funky rhythm section. Material ranges from a bouncy version of "Oh, Lonesome Me" to Barry Manilow's "Jump Shout Boogie." Good, well balanced effort, though the cover photo leaves something to be desired.

Best cuts: "Cottonmouth," "Jump Shout Boogie," "Coca Cola Cowboy," and "Proof of My Love."

Dealers: With the inclusion of his top 10 single, "Coca Cola Cowboy," and his frequent TV appearances, sales should soar.

T.G. SHEPPARD—4 Lonely, Warner Bros. BSK3353. Produced by Buddy Kilen. A finely produced and well-balanced collection of new songs gives Sheppard a chance to shine as he wraps his voice tenderly around lyrics provided by some of Nashville's top writers. His smooth, sensuous and slightly husky vocals are effectively fresh and the arrangements appealingly orchestrated. There's a gentle, easy listening feel throughout this album that works perfectly with Sheppard's style and is enhanced by the talents of the backup musicians.

Best cuts: "You Feel Good All Over," "I Wish That I Could Hurt That Way Again," "She Wanted To Live Faster Than I Could Dream."

Dealers: Stylish cover graphics and strong choice of material should make this a prime mover.



Disco

VENUS DODSON—Night Rider, Warner/RFC, RFC3348. Produced by P. Adams, K. Morris, L. Burgess. Soul vocalist is surrounded by structured disco charts with thumping bass as strong as her voice. While the charts are limited, there is a flowing propulsion which does its job of providing listeners with the wherewithal for their dancing demands. The hit single, "Night Rider" heralds this package. Brass and strings are downplayed in favor of the rhythm section and Dodson's good voice. The lengthy tracks only allow for five tunes in the LP. Eight background vocalists sing and talk their way through the appropriate places, often repeating phrases over and over, so you do get the message.

Best cuts: "It's My Turn," "Night Rider," "Shining"

Dealers: Another new vocalist hitching her career to disco offers a solid program of warbling for dancers.

LOVE DELUXE—Here Comes That Sound With Hawkshaw's Discophonia, Warner Bros. BSK3342. Produced by Alan Hawkshaw. Clever echo effects, electric keyboards meld with the girls' voices to add punch to this already punchy LP which is formula disco. The drum and bass beats are all too familiar (but work effectively on the dance floor). Crisp snare adds to the live feeling of the vocalists blended in very closely with the supporting instruments. The first side is a 16 minute version of the hit single, "Here Comes That Sound Again." Side two has three cuts which cater to varying dance tempos, with strings and keyboards speaking in between the vocal emphasis. Don't expect brilliant lyrical offerings.

Best cuts: The title tune, "Where We're Dancing," "Let Me Make It Up To You."

Dealers: This is a rising new group from WB which has a good, soft vocal blend.

Billboard's Recommended LPs

pop

DAVE EDMUNDS—Repeat When Necessary, Swan Song SS8507 (Atlantic). In his LP, Edmonds continues to do what he does best—write short and punchy rock'n'roll songs which reflect the spirit and drive of Chuck Berry. Buddy Holly and Jerry Lee Lewis. This no frills rock'n'roll is experiencing a resurgence. Edmonds is helped in his career by his association with Nick Lowe, who plays bass on this LP and on tour as a member of Rockpile, which is currently on the road. **Best cuts:** "Crawling From The Wreckage," "Goodbye Mr. Good Guy," "The Creature From The Black Lagoon," "Bad Is Bad."

PETER TOSH—Mystic Man, Rolling Stones CDC39111 (Atlantic). Produced by Peter Tosh. Reggae man Tosh has, in more ways than one, his best hour here, although he hasn't achieved the rock/reggae synthesis he captured with his recent duet with Mick Jagger ("Walk And Don't Look Back"). This is a much more potent mind lyrically and it has a more accessible feel, if you don't mind opinions such as "The day the dollar die things are gonna be better." **Best cuts:** "Mystic Man," "The Day The Dollar Die," "Can't You See," "Rumours Of War."

TOWER OF POWER—Back On The Streets, Columbia JC35784. Produced by McKinley Jackson, Richard Evans, Emilio Castillo, Tower of Power. It has been a long time but this San Francisco Bay area group is back and the wait has been well worth it. The famed Tower of Power horn section is in a fine shape as ever and the rest of the band cooks as well. Although there are some good dance songs here ("Rock Baby" and a nice reworking of "Nowhere To Run"), disco is just an undertone as the band basically sticks to the soul/funk/jazz sound it has honed so well over the years. The midtempo "And You Know It" is the highlight with its big, brassy sound and charged vocals. **Best cuts:** "And You Know It," "Rock Baby," "Nowhere To Run," "Our Love."

THE RUBINOOS—Back To The Drawing Board, Beserkley BZ10061. (Elektra/Asylum). Produced by Matthew King Kaufman, Gary Phillips. This Northern California band plays an infectious brand of pop that falls somewhere between Eric Carmen and the Knack. There are plenty of neo-Beatle harmonies with the themes of the 11 songs being girls, girls and more girls. Although not overly original, the Rubinoos come up with some catchy hooks. The playing is adept if not overwhelming. Vocals are full of teenage angst and the production is crisp. **Best cuts:** "Fallin' In Love," "I Wanna Be Your Boyfriend," "Arcade Queen," "Operator."

STANLEY TURRENTINE—Belcha, Elektra 6E217. Produced by Stanley Turrentine. Once a highly regarded jazzman, Turrentine and his tenor pipe go straight pop on eight cuts in which background vocals, synthesizer and organ electronics are combined for discosh performances. Gene Page arranged and conducted. **Best cuts:** "Hamlet," "Together Again."

PETE SEEGER—Circle & Seasons, Warner Bros. BSK3329. Produced by Fred Hellerman. The veteran socially conscious story teller provides a broad canvas of impressions on people and human experiences in this first LP for WB. The instrumentation is simple and Seeger's soothing tenor voice has a calming effect as he sings songs of exploration into the byways of experiences and earthly conditions. **Best cuts:** "Sailing Down This Golden River," "Garden Song," "Alleluia/Joy Upon This Earth."

PHIL EVERLY—Living Alone, Elektra 6E213. Produced by Snuff Garrett. Half of the Everly Bros. singing team fills in nicely for the missing other half with a varied program of ballads and jump tunes which cross several musical borders. The country boy influence remains in his voice and phrasing, but Garrett's lush big city production utilizing arrangers Al Capps and Steve Dorff, adds needed zest to the music. Clever usage of backup voices and electronic keyboards for emphasis are major sonic elements. **Best cuts:** "You Broke It," "Living Alone," "Ich Bin Dein (I Am Yours)."

THE FLAMIN' GROOVIES—Jumpin' In The Night, Sire SRK6067 (Warner Bros.). Produced by Cyril Jordan, Roger Behrman. When most bands try to recall the 1960s, they look back to the early Beatles for inspiration. The Flamin' Groovies, on the other hand, are more inspired by the blues based Rolling Stones/Yardbirds brand of mid 60's rock. The sound has a sparse quality as did most rock records of over a decade ago. This raggedness adds to the disk's appeal. Side one features mostly original material while side two show cases cover versions of some well known rock songs. **Best cuts:** "It Won't Be Wrong," "Jumpin' In The Night," "Tell Me Again."

WHITE FACE, Mercury SRM13765. Produced by Barry Beckwith. Shades of blue eyed soul. This is a blues tinged rock band which has a good time with its four part harmonies and its cooling support vocals behind the gritty lead voice. The Southern roots feel, as emerging from Muscle Shoals, gives the package its funky flavor. Music is very danceable without getting into any disco traps. **Best cuts:** "3 Ring Circus," "Bottom Line," "Talk Of The Town," "Love Game," "Take Me Away."

MOTION PICTURE SOUNDTRACK—The Wanderers, Warner Bros. BSK3359. No producer listed. Eight 50s rockers' hits are included in this teen flavored package, including the Four Seasons, Lee Dorsey, The Angels, Shirelles, Ben E. King, Isley Brothers, Contours and Dion. Listening to their limited capabilities now indicates just how far rock has progressed. **Best cuts:** take your pick.

HEARTBREAKERS—Live At Max's Kansas City, Max's Kansas City DTK213 (JEM). Produced by Peter Crowley, Heartbreakers. This band is one of the offshoots of the New York Dolls, the Johnny Thunders, it plays raw and driving rock. Led by guitarist Johnny Thunders, it captures the spirit of a live performance at Max's Kansas City, the pioneering New York club which helped spawn the whole movement. **Best cuts:** "Chinese Rocks," "Do You Love Me," "Can't Keep My Eyes On You," "Take A Chance."

ORIGINAL MOTION PICTURE SOUNDTRACK—Moonraker, United Artists UALA9711. Produced by John Barry. What promises to be the highest grossing James Bond film to date should propel the sale of this disk. Shirley Bassey provides a sensuous main title—one of the best for an 007 movie—and Barry's score conjures up jarring and soothing counterpoint. Lots of dramatic elements here. **Best cuts:** "Moonraker," "Space Lazer Battle," "Flight Into Space."

SOUNDTRACK—Meatballs, RSO RS13056 (Polygram). Music by Elmer Bernstein, Lyrics by Norman Gimbel. Produced by Elmer Bernstein, Norman Gimbel. This soundtrack LP of the new film starring "Saturday Night Live's" Bill Murray contains some original songs sung by David Naughton, Mary Macgregor, and Rick Dees. But a lot of it is instrumental filler, conversation and camp songs sung by the kids in the cast. Because of this, it is doubtful the soundtrack will do anywhere as near as some in recent history from RSO, unless, of course, the film becomes this summer's smash. **Best cuts:** "Makin' It," "Good Friend," "Meatballs."

NANA MOUSKOURI—Roses & Sunshine, Cachet CL33000. Produced by Andre Chapelle. Like Joan Baez, this Greek songstress owns one of the most naturally pure voices around, sounding, at times, as though it were a fine instrument itself. Here she ranges more than she has in past albums by adding a few country tinged ballads to her strong MOR offerings. Instrumentation is on the spartan, acoustic side but delicately arranged. Overall, a treat for the ears. **Best cuts:** "Nickels And Dimes," "Roses Love Sunshine," "Tomorrow Is A Long Time," "Love Is A Rose," "I Never Will Marry."

TERRY MACE—Confessions Of A Sinner, Mercury SRM13773. Produced by Mike Hurst. Mace has a knack for writing catchy pop/rock tunes. The material here is mostly upbeat in nature and powered by guitars, bass, synthesizer, drums and sax. The vocals are very pleasing and enhanced by backing singers. At times the artist slows the pace for a ballad-like tune. **Best cuts:** "Love Receiver," "Because Of You," "Hungry Eyes," "All He Ever Wanted To Do," "Super Boy," "Fast Man."

SAM THE BAND—Play It Again Sam, Casablanca, NBLP7156. Produced by Hank Medress, Dave Appell. Five talented musicians make up this new unit. The approach is fresh in that the band not only dishes up exciting uptempo pop tunes but covers a few oldies with a joyous and highly listenable energy. Members contribute guitars, bass, keyboards, drums and percussion while other musicians add horns and strings. The vocal leads and harmonies are very effective. **Best cuts:** "Crystal Palace Love Song," "Take Me For A Little While," "Where Did Our Love Go," "The Legend."

JOHN MOONEY—Comin' Your Way, Blind Pig BP779. Produced by Edward Chmielewski, Jerry Del Giudice. Mooney is reminiscent of Tom Waits although much more upbeat and optimistic. The set is mostly uptempo blues with acoustic guitar, piano, bass, harmonica and horns. Mooney's voice, like Waits, is powerful, deep and engagingly expressive. **Best cuts:** "Brand New Woman," "Ain't Gonna Get Drunk No More," "Train Is Leavin'," "Take A Walk Around The Corner," "Dirty Rat."

CAMEO—Secret Omen, Chocolate City CCLP2088 (Casablanca/Polygram). Produced by Larry Blackmon. This nine-man group gets funky as it steps through seven tunes that range from pure disco, funk, soul and back to disco. The vocal harmonies and sax trumpet and percussive effects are noteworthy, and there's a spirit here that indicates the boys can cut loose when they're in the mood. **Best cuts:** "I Just Want To Be," "Macho."

soul

MAVIS STAPLES—On What A Feeling, Warner Bros. BSK 3319. Produced by Jerry Wexler, Barry Beckett. Well known vocalist from the Staple Singers, steps out on her second solo effort with a mixture of uptempo, disco flavored songs and midtempo, soulful ballads. Staples' voice is fluid, strong and gutsy, giving this LP much the same appeal which high lighted Cheryl Lynn's exhilarating debut last year. Also contributing to this album's success is the instrumentation which is provided by the Muscle Shoals Horns, guitarists Mark Knopfler, Pete Carr and others. **Best cuts:** "Let Love Come Between Us," "Oh What A Feeling," "Loving You," "Tonight I Feel Like Dancing," "I've Been To The Well Before."

NEW BIRTH—Platinum City, Ariola SW50062. Produced by James Baker. Smooth, silky soul with shades of funk dominates this effort from the veteran soul group. One song ("Spank Sperm") does offer a tip of the hat to disco but this is the only concession. Robert Downs and Dawn Prece mix well on vocals with harmonies being especially pleasing. The tight horn section and slick production also work in this set's favor. **Best cuts:** "Platinum City," "California Bound," "Spank Sperm," "I Love You."

BARRY WHITE—I Love To Sing The Songs I Sing, 20th Century-Fox T590. Produced by Barry White. Consisting of previously unreleased material from White's days on 20th Century Fox, there is surprisingly little disco on this effort. Only "How

Did You Know It Was Me" comes close to the disco flavored hits White was best known for. The other six songs are lush, soulful easy listening material with White's standard brooding vocals. **Best cuts:** "I Can't Leave You Alone," "Once Upon A Time (You Were A Friend of Mine)," "How Did You Know It Was Me?"

SHIRLEY BROWN—For The Real Feeling, Stax STX4126 (Fantasy). Produced by David Porter, Lester Snell. Moving from Arista back to the logo which yielded her stunning "Woman To Woman" hit in 1974, Brown offers some striking Southern soul songs here, a mix of uptempo affairs ("When, Where And What Time," "Move Me, Move Me," "Hang On Louie") and smoky ballads ("After A Night Like This," "Eyes Can't See," "Love Starved"). Working behind her to good effect is solid brass and percussion, plus complementary backup vocals from Hot, Buttered & Soul. **Best cuts:** "Move Me, Move Me," "Hang On Louie," "Love Starved."

country

ROY CLARK/GATEMOUTH BROWN—Makin' Music, MCA MCA3161. Produced by Steve Ripley. An unlikely pairing produces excellent results and a release that transcends the boundaries of country and blues. The vocals are enthusiastic and on the mark, but the spirit of the LP comes in the high-spirited guitars of Clark and Brown, the latter's harmonica and background support from the Memphis Horns and the Mundane Willis Singers. **Best cuts:** "Four O'Clock In The Morning," "Busted," "The Drifter," "Justice Blues."

ERNEST TUBBS—The Legend And The Legacy, Volume One, Cachet CL33001. Produced by Pete Drake. The country Hall of Famer offers some of the songs that propelled him to the top. Arrangements are solid country with emphasis on guitars. Tubbs is aided by an all star cast of musicians and singers including Willie Nelson, George Jones, Loretta Lynn, Johnny Cash, Marty Robbins, Ferlin Husky, Merle Haggard, Charlie Daniels, Charlie Rich, Conway Twitty, Johnny Paycheck and Chet Atkins. **Best cuts:** Try them all—they're country classics.

SHEILA ANDREWS—Love Me Like A Woman, Ovation 1738. Produced by Brian Fisher. Andrews, a newcomer to the ranks of country artists, shows that she's a welcome addition with a powerful vocal style and distinctive sound. Bluesy, gritty, gospel tinged, her voice packs a punch on uptempo numbers, a deep huskiness on ballads, and a quality all her own. Material is counterbalanced for versatility. **Best cuts:** "Love Me Like A Woman," "Too Fast For Rapid City," "It'll Be Love," "What I Had With You," "Bigger Fool Than I Am."

disco

SUZI LANE—Ooh La La, Elektra 6E207. Produced by Giorgio Moroder. The standard Moroder sound is present though the sultry personality of Lane manages not to be smothered by the producer's technical wizardry. In addition to synthesizers, the arrangements feature strings and a horn section which give these six disco exercises a full-bodied character. Lane's vocals, though not outstanding, are straightforward and flow with the music nicely. **Best cuts:** "Harmony," "Ooh La La."

DEODATO—Knights Of Fantasy, Warner Bros. BSK3321. Produced by Eumir Deodato. The Brazilian jazz keyboardist turns in a routine set of five lush disco numbers. The arrangements are drowned in strings leaving little room for Deodato to show his keyboard skills. Little personality of any kind is apparent here. As expected though, production is superb as is the striking cover art. The "Jesus Of Man's Desiring/ Love Is Blue/ Whistle Bump" trilogy is getting disco play. **Best cuts:** "Bachmania/ Jesus Of Man's Desiring/ Love Is Blue/ Whistle Bump," "Knights Of Fantasy."

FIVE SPECIAL—Elektra, 6E206. Produced by Ron Banks. This five-man group offers sumptuous harmonies on this primarily disco disk. For variety, two slower numbers are included ("It's A Wonderful Day," "You're Something Special") and they blend well with the more upbeat songs. The instrumentation and production do not come off bland. **Best cuts:** "You're Something Special," "It's Such A Groove," "Why Leave Us Alone."

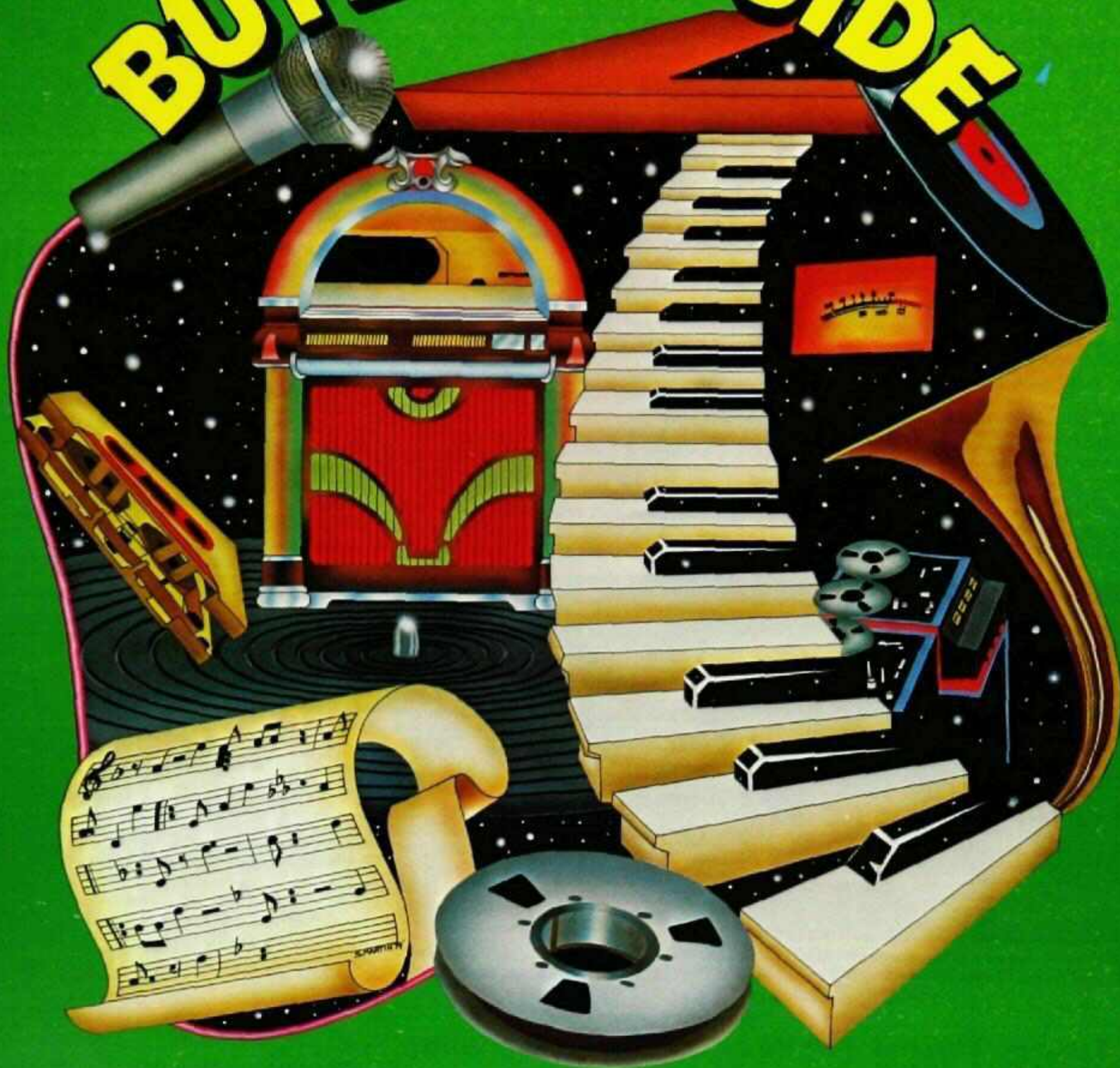
L.J. JOHNSON—L.J.'s Love Suite, AVI AVI6064. Produced by Ian Levine, Danny Raye Leake. Johnson was a former vocalist with the Persuasions and has a strong vocal style. There are seven cuts overall and each is superbly paced with driving and fiery disco rhythms. The frequent percussion breaks lend a hypnotic, tribal feel which seems very suited for disco floors. Johnson also sings in counterpoint to female vocalists for a strong effect. **Best cuts:** "My Destination Is Love," "Gambling On Your Love," "24 Hours A Day," "Staring In Space."

FREDDIE HUBBARD—The Love Connection, Columbia JC36015. Produced by Claus Ogerman, Freddie Hubbard. Hubbard plays some very sensitive and economical trumpet and flugelhorn. Helping out on various tracks as such jazz/fusion heavyweights as Al Jarreau, Chick Corea, Stanley Clarke, Tom Scott, Snooky Young, and others. The mood here is mellow and lush, snookify for a disco. **Best cuts:** "Bri-gitte," "Little Sunflower," "The Love Connection."

(Continued on page 59)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harlow; reviewers: Roy Darling, Dave Dexter, Jr., Paul Grein, Dick Huxley, Kip Kirby, Roman Kozak, Irv Lichtenman, Jim McCullough, Slick Houser, Alan Rabinovitch, Elliot Tiegel, Adam White, Gerry Wood, Jean Williams.

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DESPITE INDUSTRY SLUMP

Fall LP Releases On Schedule

• Continued from page 1

Those who argue that labels should make available all kinds of product point out that new hits can be generated from "left field" and too much caution can reduce the odds of new artist impact.

Spokesmen for CBS, RCA and Atlantic all insist that those labels have made no changes in their fall product schedules in light of the soft market.

Arista is also taking a bullish approach toward the fall season, with a hefty release of 20 pop, rock, r&b and disco LPs, as well as 14 albums aimed at the jazz and collector's market. At least six of the titles are debut albums.

"I don't know that we're paring down our release schedule," says Elektra/Asylum vice chairman Mel Posner, "but we're taking a hard look at it. We've been doing that for awhile now."

But Posner says that releases by new, untested acts will not be held back. "We're not going to limit releases to established acts," he says. "Our life blood depends on new acts."

Jay Jacobs of Knox Record Rack in Knoxville, Tenn., makes the same point. "Who's to decide what a marginal act is?" he asks. "Over the past year such new acts as the Knack, New England and Dire Straits have come from nowhere to sell a lot of records."

Ed Lyons, vice president of the retail division of Buffalo-based Transcontinent Records, which operates 16 Record Theatre stores in the Northeast, says that a little more selectivity in fall releases might be a good thing.

Assistance in preparing this story provided by Stephen Traiman and Dick Nusser.

"Labels have been releasing records in an indiscriminate manner," Lyons charges. "We can't even attempt to handle all product in our superstores. We feel that so much new product is meaningless that we reject it. We're not going to handle new act product unless we see sales potential."

Though he holds "we need all the records we can get," Roy Imber, whose Elroy Enterprises services the TSS/Record World stores here, calls for no "past performances of pressure to get things out on the street, which can only lead to more returns."

"Manufacturers must know what they can handle and promote and expose properly," Imber says.

"I think we've proven that we can handle a lot of product at one time," says Jon Peisinger, vice president of Polygram Distribution.

Peisinger says its labels may be "a little more selective" in their fall release patterns, but notes that there's no definite trend in this direction. "Here it is July and no basic changes have been made," he says.

Ken Rosenbloom of Shorewood Packaging, a major jacket manufacturer, says that as of now "everything being scheduled by our major accounts is in the works."

"We haven't been told to alter our expectations," Rosenbloom says, "but I've heard that some major acts are leary about coming out in this market situation."

Dave Rothfeld of Korvettes is concerned about this point. "According to what I've heard," he says, "some key artists who have not had product out for sometime are worried about releasing their new albums in this economic climate. But if they wait too long they won't have any market at all."

"If we have nothing to motivate buyers," Rothfeld says, "as in the first half of this year, then we run the risk of losing the customer's record buying habit."

Dick Carter, RCA division vice president, marketing, while affirming that the label is planning no changes in its fall release schedule, is concerned over a potential vinyl shortage going into the heavy manufacturing period for year-end business.

Even with the anticipated cutbacks in initial release pressing runs, due in part to the four-month RIAA gold/platinum circulation delay, the growing petrochemical product crunch could be a factor in availability of quality PVC, he believes.



PROMO VISIT—A fan, left, asks RCA artist Robert Gordon for an autograph during a promotional visit to a Record World store in Long Island's Roosevelt Field Mall, while Bob Rufici, New York branch sales manager, looks on.

RSO Adds Division

• Continued from page 3

soldout we will give the dealers the cash equal," says Huffman.

He notes that the company is reportedly spending \$60,000-\$70,000 on special air spots, which will be channeled mostly to black accounts.

In the publicity area, Ronnie Lippin, RSO's director of national publicity, says her department is "adjusting its efforts with major

emphasis going to the black division."

Coury, Banks and Huffman say the black music wing is being developed to where a staff will be hired to fully market the product. Banks says it's important to bring on a salesperson. "The key is to have salespeople who are sensitive to black dealers, including the mom-and-pop shops, shoeshine stands with records as well as beauty shops.

"The person also must be able to address rack operations."

Coury and Banks say RSO will be signing new acts, "but we will be as selective as we have always been," says Coury. Jeannie Shy is the newest act signed to RSO. "We will not sign an act just because it's good. We must believe that we can bring it home," Coury adds.

Disco Single

• Continued from page 6

heard about it. And then there was lots of interest," says Thiele Jr. "They just went in on faith."

Capitol then signed Thiele Jr. to a one album deal. "The album is not all disco. There are other things on it," says Thiele Jr. of the LP which is to be released shortly.

If "Snapshots" is a success, Thiele Jr. plans to continue in the disco field but admits that his true love is with another form of music. "I'd really like to get back to rock'n'roll," says the former member of the once RCA-signed Biscuit Davis rock group. "My priority is rock'n'roll."

For the Record

LOS ANGELES—In last week's Executive Turntable column, Sandy Friedman was incorrectly identified as being upped to vice president of Rogers & Cowan Inc. public relations firm. He is assuming the post of senior vice president at the company. Based in Los Angeles, he is a seven year veteran of the company with the last two years spent as publicity director.

Also, C.M. "Cal" Allen is the new national buyer of records, tapes and accessories for the Sears Roebuck chain, not the Montgomery Ward chain as mentioned. Al Geigel continues as national buyer for Montgomery Ward.

For the Record

LOS ANGELES—"The Wanderer" by Dion, reviewed in the July 14 issue of Billboard, is not commercially available from Warner Bros. The cut reviewed is from the Warner Bros. "The Wanderer" soundtrack. The single of "The Wanderer" is available on Laune Records.

JULY 28, 1979, BILLBOARD



TALK TIME—Mary Travers, left, enjoys a light moment with Dinah Shore on Shore's Los Angeles television show. The Chrysalis artist was in Southern California for the Benefit Against Nuclear Power Concert. Shown, left to right, are Travers, actor Anthony Hopkins, and Shore.

RCA Catalog Price Shift

• Continued from page 1

\$7.98 list album, we can double the number of units sold with quality product that breaks the \$5 retail barrier and will help induce that second sale," Carter emphasizes.

Carter candidly acknowledges that the label depends on its catalog and wants to protect it (reliable sources estimate it provides \$7 million or more monthly sales). "A lot of titles that have been good sellers at \$7.98 list in the 30,000-copy annual range are now down to perhaps 15,000 a year," he observes.

The RCA marketing chief believes it is an opportunity to emphasize the importance of broad-based catalog in the current industry situation, and to freshen the mid-price line that got its last real push several years ago.

"The emphasis is on past good selling catalog products, and gives the dealers some merchandise they feel more comfortable with, and which they can special at \$2.99 or \$3.49 or \$3.99 and make a better buck," he says.

The nine key albums are "Daryl Hall & John Oates," "Nilsson Schmilsson," "Neil Sedaka Sings His Greatest Hits," "Floyd Cramer in Concert," "Best Of..." packages by Sam Cooke, Glenn Miller, Hank Snow and Sons Of The Pioneers, and "The Best Of Fiedler & The Boston Pops."

The Pure Gold/Gold Seal offering, with a special dealer form out soon, and the promise of introductory advertising, includes product by Elvis Presley, Henry Mancini, Perry Como, Willie Nelson, Charlie Pride, Tommy Dorsey, Duke Ellington, Eddy Arnold, Harry Belafonte, Glenn Miller, Spike Jones, Hugo Montenegro and "Victory At Sea-Vol. 1."

"Some panic has set in at the retail level," Carter states, "and they're taking down inventory with an apprehension of worse to come. Programs like this are designed to increase dealer confidence."

Polygram Distribution, Inc. is expected to reveal album pricing changes in September.

Promoter Claims Pact Breached

LOS ANGELES—Joel Brandes has filed a multi-million dollar litigation against Feyline Presents and Barry Fey of Denver in Superior Court here.

Brandes claims he was shafted on a December 1975 deal, wherein it was orally agreed he work cooperatively in extending the scope of the defendants' concert promotions.

The pleading states the defendants had limited success in promoting outside the Denver area during 1974 and 1975. In December of 1975, Brandes claims it was agreed that he aid the defendants in promoting U.S. concerts outside Denver for a yearly \$30,000 stipend, business expenses and 50% of the net profits in excess of \$30,000.

The filing claims that in January 1976 it was further agreed Brandes would assist Feyline in acquiring artists for the purpose of promoting their concerts, in return for which Brandes would be compensated with 50% of the money earned by Feyline from acts he corralled. Brandes alleges he sewed up Parliament-Funkadelic and Bootsy.

Gold LPs

The Knack's "Get The Knack" on Capitol. Disk is its first gold LP.

War's "The Music Band" on MCA. Disk is its ninth gold LP.

Little Feet's "Waiting For Columbus" on Warner Bros. Disk is its first gold LP.

The Who's "The Kids Are Alright" on MCA. Disk is its ninth gold LP.

Dire Straits "Communique" on Warner Bros. Disk is its second Gold LP.

Charlie Daniels Band "Million Mile Reflections" on Epic. Disk is its second gold LP.

Molly Hatchet's "Molly Hatchet" on Epic. Disk is its first gold LP.

Kenny Rogers & Dottie West's "Classics" on United Artists. Disk is their first gold LP.

Peter Frampton's "Where I Should Be" on A&M. Disk is his fourth gold LP.

Platinum LPs

Kiss' "Dynasty" on Casablanca. Disk is its sixth platinum LP.

Electric Light Orchestra's "Discovery" on Jet. Disk is its third platinum LP.

Billboard SPECIAL SURVEY For Week Ending 7/28/79
 Number of singles reviewed
 this week **106** Last week **84**

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Pop

RICKIE LEE JONES—Young Blood (3:42); producers: Larry Waronker, Russ Titelman; writer: Rickie Lee Jones; publisher: Easy Money ASCAP. Warner Bros. WBS49018. Jones follows up her top five "Chuck E.'s In Love" with another funky track featuring the singer's unusual phrasing and powerful delivery. The orchestration is hot and the arrangement enhances Jones' multi-dimensional voice.

DIKE STRAITS—Lady Writer (3:45); producers: Jerry Weiler, Barry Beckett; writer: Mark Knopfler; publishers: Strait-Jacket/Rondor/Almo ASCAP. Warner Bros. WBS49006. First single from the band's "Communique" album is a hypnotic rocker with Mark Knopfler's guitar licks upfront. Knopfler's now distinctive vocals glide along to the sizzling instrumentation.

MICHAEL JACKSON—Don't Stop 'Til You Get Enough (3:45); producer: Quincy Jones; writers: M. Jackson, G. Phillips; publisher: Miran BMI. Epic 950742 (CBS). This is another high energy, boogie-oriented number from Jackson with pop, r&b and disco flavorings. The vocal is frenetic.

recommended

IAN HUNTER—Just Another Night (3:47); producers: Ian Hunter, Mick Ronson; writers: Hunter, Ronson; publishers: Poly/Ian Hunter/Hyde Park Gate/Main Man ASCAP. Chrysalis CHS2352.

ROXY MUSIC—Angel Eyes (3:08); producer: Roxy Music; writers: Ferry, MacKay; publisher: E. G. Music BMI. Atco 7204 (Atlantic).

JONI MITCHELL—The Dry Cleaner From Des Moines (3:20); producer: not listed; writers: Joni Mitchell, Charles Mingus; publishers: Crazy Crow/Jazz Workshop BMI. Asylum E4606A.

ADDRESS BROTHERS—Ghost Dancer (3:30); producer: Fredie Ferner; writers: D. & D. Address; publishers: Musicways/Flying Address BMI. Scotti Brothers SB500 (Atlantic).

ERIC CARMEN—Haven't We Come A Long Way (3:17); producer: Eric Carmen; writer: E. Carmen; publisher: Cameo BMI. Arista AS0435.

HENRY PAUL BAND—So Long (3:20); producers: Ron Albert, Howard Albert; writer: Henry Paul; publisher: Hustlers BMI. Atlantic 3607.

ELVIS PRESLEY—I Got A Feelin' In My Body (3:33); producer: Felton Jarvis; writer: Dennis Linde; publisher: Combine BMI. RCA 11679.

MICHAEL NESMITH—Magic (This Night Is Magic) (3:37); producer: Michael Nesmith; writer: Michael Nesmith; publisher: Peaceful/Warner Tamerlane BMI. Pacific Arts PAC45106A.

DIXON HOUSE BAND—Sooner Or Later (3:07); producer: Mike Flicker; writer: Edward Dixon House; publisher: House of Sound ASCAP. Infinity INF 50022.

CHUCK BERRY—Oh What A Thrill (3:04); producer: Chuck Berry; writer: Chuck Berry; publisher: Isalee BMI. Atco 7203 (Atlantic).

CRIMSON TIDE—Reckless Love (3:30); producer: Donald "Duck" Dunn, Steve Cropper; writer: W. Perkins, R. Wolf; publishers: Little Lasso/Red Chamber ASCAP. Capitol P4755.

ALAN PRICE—This Is Your Lucky Day (The Girl Won't Get Under) (2:58); producer: Bones Howe; writers: M. Lesley, B. Day; publisher: Island BMI. Jet Z595056 (CBS).

LENE LOVICH—Lucky Number (2:47); producer: not listed; writers: L. Lovich, L. Chappell; publishers: Almo ASCAP/Oval Stiff/Epic 950725 (CBS).

AXE—Hang On (3:10); producer: Michael Lloyd; writer: Edgar Riley Jr.; publishers: Caseyem/Green Card/Duchess (MCA) BMI. MCA 41073.

EVIE SANDS—You Sho' Look Good To Me (3:37); producers: Evie Sands, Michael Stewart; writers: Ben Weisman, Evie Sands; publishers: Hip Pocket/Bien/Bandier Koppelman ASCAP. RCA 11653.

PURE PRAIRIE LEAGUE—I Can't Hold Back (2:44); producers: Ron Albert, Howard Albert; writer: V. Gill; publisher: Prairie League ASCAP. RCA 11678.

CHARLIE FAWN—One In Three (3:45); producer: Stonebridge McGuinness; writer: Charlie Fawn; publishers: Gas Song/Heath Levy PRS. Atco 7202 (Atlantic).

Soul

SISTER SLEDGE—Lost In Music (3:27); producers: Bernard Edwards, Nile Rodgers; writers: Nile Rodgers, Bernard Edwards; publisher: Chic BMI. Cotillion 45001 (Atlantic). Coming off two huge hits in "He's The Greatest Dancer" and "We Are Family," Sister Sledge continues with its lush disco sound. Vocals are strong and production is smooth.

THE O'JAYS—Sing A Happy Song (3:33); producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three BMI. Philadelphia International ZS93707 (CBS). This high caliber group has always been infectious and that word aptly describes this tune. The vocals particularly are joyous and contagious with a solid backing bed of r&b music.

RICK JAMES—Fool On The Street (3:57); producers: Rick James, Art Stewart; writer: Rick James; publisher: Jobete ASCAP. Gordy G7171F (Motown). Less of a funk workout than his previous efforts, this is a more laidback number. Still, James' vocals are gutsy and female backup adds spice.

CHERYL LYNN—You Saved My Day (2:40); producers: David and Marty Paich; writer: C. May; publishers: Kidada/House of Twins BMI. Columbia L11047. Third release from this singer's hot debut album is a strong uptempo tune with a disco flavoring. As expected, it's the vocals which stand out here as Lynn proves herself as fluid as ever.

recommended

EVELYN "CHAMPAGNE" KING—Out There (3:30); producer: T. Life; writers: Sam Peake, T. Life; publishers: Mills and Mills/Six Continents BMI. RCA 11680.

HEATWAVE—One Night Tan (3:55); producer: Phil Ramone; writer: R. Temperton; publishers: Rondor/Almo ASCAP. Epic 950736 (CBS).

TATA VEGA—I Need You Now (3:34); producer: Winston Monseque; writers: B. Holland, E. Holland Jr.; publisher: Gold Forever BMI. Tamia T54304F (Motown).

BRAINSTORM—You Put A Charge In My Life (4:10); producer: Jerry Peters; writers: J. Peters, L. Mack; publishers: Golden Cornflakes BMI/Music Mecca West ASCAP. Tabu ZS95518. (CBS).

Country

JOHN CONLEE—Before My Time (2:39); producer: Bud Logan; writer: Ben Peters; publisher: Ben Peters. BMI. MCA 41072. The lyrics promise new love and security, and the production promises plenty of strings, background vocals and piano, while Conlee delivers his own punch to the phrasing.

DON WILLIAMS—It Must Be Love (2:26); producers: Don Williams & Garth Fundis; writer: Bob McDill; publisher: Hall Clement. BMI. MCA 41069. Rhythmic little calypso beats add amusing uptempo energy to Williams' latest entry. Percussion, guitars and thumping bass provide steady counterpoints to the singer's laidback and easygoing vocals. Chorus harmonies perfectly blend with Williams' voice for extra spice.

T.G. SHEPPARD—Last Cheater's Waltz (3:75); producer: Buddy Killen; writer: Sonny Throckmorton; publisher: Tree, BMI. Warner Bros. WBS 49024. Smooth glissandos of instrumentation carefully orchestrated in slowed waltz time give a classic elegance through this appealing composition. Gleaned from Sheppard's latest LP, "I'm Lonely," the song represents something elegantly different for the artist, which works well with the richness of his vocal style.

BILLY "CRASH" CRADDOCK—Robinhood (2:10); producer: Dale Morris; writers: L. Cheshire, M. Kellum; publisher: Flagship. BMI. Capitol P4753. Slashes of rockin' fiddle and electric guitar lead off this fast-steppin', high-paced number that revels in energetic instrumentation. Nice change of pace from Craddock's recent efforts, song builds lively sprits all the way through and displays animated musicianship behind Craddock's vocal.

SUSIE ALLANSON—Without You (3:12); producer: Ray Ruff; writers: Peter Ham/Tom Evans; publisher: Apple. ASCAP. Elektra/Curb E46053. The old Nilsson hit gets an excellent reworking by Allanson. Wispy vocal builds throughout the record with strings adding a great feel to the song. The song seems perfect for Allanson's style. Flip side is the title tune from her current album, "Heart To Heart."

BILLIE JO SPEARS—Livin' Our Love Together (2:45); producer: Larry Butler; writer: B. Peters; publisher: Ben Peters. BMI. United Artists UA X1309 Y. Sparkling production with a touch of reggae highlights this uptempo number by Spears. Good use of drums and percussion underscore the vocal.

BOBBY BRADDOCK—I Did The Right Thing (3:25); producer: Don Gant; writer: Bobby Braddock; publisher: Tree, BMI. Elektra E46507. Building production, complete with strings, puts emphasis on Braddock's voice. Producer makes effective use of horns which complement the entire arrangement.

ELVIS PRESLEY—There's A Honky Tonk Angel (Who Will Take Me Back In) (3:02); producer: Felton Jarvis; writers: Troy Seals, Denny Rice; publisher: Danor, BMI. RCA JB11679. The most country sounding record Presley recorded since his early Sun days highlights the B-side. A simple guitar-centered arrangement puts the emphasis on Presley's impeccable voice in this honkytonk love song.

FREDDY WELLER—That Run-Away Woman Of Mine (3:16); producer: Ray Baker; writers: C. Putman, D. Cook; publishers: Tree, BMI/Cross Keys, ASCAP. Columbia 111044. A bright upbeat intro initiates the new Weller number. Some horns and catchy background instrumental work also spice his rhythmic story song.

RANDY BARLOW—Another Easy Lovin' Night (3:11); producer: Fred Kelly; writer: Fred Kelly; publisher: Frebar, BMI. Republic REP044A. Barlow's song comes alive on the chorus with aid from vibrant background voices. Guitars, strings and heavy percussion accompany his voice.

recommended

BOBBY HOOD—Easy (3:28); producer: Gary Lamb; writer: Jerry Fuller; publisher: Blackwood/Fullness. BMI. Chute 0008.

PORTER WAGONER—Everything I've Always Wanted (2:03); producer: Porter Wagoner; writer: Johnny Marks; publisher: St. Nicholas, ASCAP. RCA 11671.

DAVID HOUSTON—Let Your Love Fall Back On Me (2:22); producer: Ray Baker; writer: Jonathan Lee; publisher: United Artist. BMI. Derrick 126.

ALBERT LEE—Country Boy (3:38); producer: Brian Ahern; writers: Lee/Colton/Smith; publisher: Ackee, ASCAP A&M 12658.

BILL WOODY—Love Wouldn't Leave Us Alone (2:38); producer: David Kastle; writers: Dallas Frazier, A.L. Owens; publisher: Acuff-Rose, BMI.

Disco

recommended

GRACE JONES—On Your Knees (3:45); producer: Tom Moulton; writers: D.C. LaRue, Jerry Corbetta; publishers: Planetary/Corbetta ASCAP. Island IS49002.

TASHA THOMAS—Hot Buttered Boogie (3:28); producers: James R. Glaser, Peter Rugle; writer: James R. Glaser; publisher: Velocity BMI. Atlantic 3606.

BRUNI PAGAN—Fantasy (3:45); producers: Janet Rosenblatt, Al "Smiley" Harrison; writers: Nick Allen, Janet Rosenblatt; publisher: Sound Palace ASCAP. Elektra E46501A.

Adult Contemporary

recommended

TOBY BEAU—Then You Can Tell Me Goodbye (3:39); producer: Norbert Putnam; writer: John D. Loudermilk; publisher: Acuff-Rose BMI. RCA 11670.

First Time Around

RUNNER—Fooling Myself (3:01); producer: James Guthrie; writers: Gould, Merrill; publishers: Ackee ASCAP/ATV BMI. Island IS49007 (WB). Initial single from this British rock group is a high powered rocker utilizing guitar as the instrumental core. Lead vocals are strong and convincing.

BAMA—Touch Me When We're Dancing (3:26); producers: Jim Vienneau and Bama; writers: Terry Skinner, J.L. Wallace, Ken Bell; publisher: Hall-Clement, BMI. Free Flight JH11629. Smooth production and vocal effort allows the group to achieve a strong identity in its initial release. Should appeal to both pop and adult contemporary markets.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

JULY 28, 1979, BILLBOARD

Billboard's Recommended LPs

Continued from page 56

jazz

EDDIE HARRIS—Playin' With Myself, RCA AFL13402. Produced by Eddie Harris. The renowned Chicago saxophonist is back on vinyl with a tour de force, playing electric and acoustic tenor against his own piano designs. Album comprises nine tracks and a jillion moods as Harris displays his unusual virtuosity and versatility effectively. **Best cuts:** "Freedom Jazz Dance," "What," "Intransit."

SCOTT HAMILTON—The Grand Appearance, Progressive 2026. Produced by Gus P. Stathiras. Warm and mellow music highlights this quarter session for this Tifton, Ga., label. Cut highlights this quarter session for this Tifton, Ga., label. Cut highlights this quarter session for this Tifton, Ga., label. Cut highlights this quarter session for this Tifton, Ga., label. **Best cuts:** "I May Be Wrong," "Body And Soul," "I Thought About You."

TOM BROWNE—Browne Sugar, Arista GRP 5003. Produced by Dave Grusin, Larry Rosen. The GRP label is coming up with some tasty things as of the recent Angie Bofill LP. This is another first class disk. The artist, Browne, is a 24-year old trumpet player who blows with tremendous strength and feeling. Producers Grusin and Rosen weave a tasty bed of pop/jazz using a multitude of New York players and instruments. **Best cuts:** "Throw Down," "I Never Was A Cowboy," "Brother, Brother," "The Closer I Get To You."

OLIVER LAKE & JULIUS HEMPHILL—Buster Bee, Sackville 3018. Produced by Bill Smith. Two ultra-modern alto saxophonists run through six tunes composed by themselves. Lake and Hemphill require intense concentration, but to the patient, open-minded listener, their efforts can be rewarding. Album is not likely to appeal to the masses, however. **Best cuts:** "Vator," "Fertility."

ANITA O'DAY—Mello'day, GNP/Crescendo GNPS2126. Produced by Leonard Feather. O'Day's long drought on records as ended. The Massachusetts Emily label has recently issued three of her LPs and now comes another just a few months ago in Los Angeles. O'Day offers an even dozen tunes, mostly standards, with faultless backing by Ernie Watts, Lou Levy, Laurindo Almeida, Harvey Newmark and the inevitable John Poole on drums. A topnotch performer for 40 years, she's in good form here. But then she's always been. **Best cuts:** "Lost In The Stars," "You're My Everything."

EASTERN REBELLION—Timeless (Muse) TI306. Produced by Cedar Walton. Taped more than three years ago in New York, LP features a quartet made up of producer Walton, piano; George Coleman, tenor sax; Billy Higgins, drums; and Sam Jones, bass, collaborating on five instrumentals in a contemporary manner. The foursome's interplay is admirable. But it is Coleman's improvisations which spark the production. **Best cuts:** "Bittersweet," "Bolivia."

ANTHONY DAVIS—Of Blues And Dreams, Sackville 3020. Produced by Bill Smith. Ellington and Monk are the inspirations for Davis' dandy designs at the keyboard. And on these five tracks by Davis receives splendid backup from Leroy Jenkins' violin, Abdul Wadud's cello and drums by Pheeroan Ak Laff, an odd combination of sounds which gives the group a certain distinction. **Best cuts:** "Of Blues And Dreams," "Grael."

CARTER JEFFERSON—The Rise Of Atlantis, Timeless (Muse) TI309. Produced by Woody Shaw. Jefferson blows a batch of saxophone (tenor, soprano) through six entertaining tracks with two separate groups accompanying. The Washington virtuoso gets strong assists from Shunzo Ono's trumpet and John Houston's piano on side two, the stronger of the coupling. And trumpeter Shaw's production can't be faulted. **Best cuts:** "Blues For Wood," "Changing Trains."

classical

THE COMPLETE CARUSO, VOL. 6—ARM13373. The opportunity for back-to-back comparison of these computer-restored sides with Victor's unprocessed originals demonstrates the considerable success of the Soundstream recovery technique. A remarkable amount of natural voice and instrument timbre that had been trapped in the frequency peaks of the acoustic horn is regained, and the excitement of being that much closer to history's greatest tenor is a major breakthrough. This volume in the series encompasses 1909-10, including popular Bizet and Verdi tunes, "Faust" excerpts, and a truly Olympian rendition of a lesser-known Meyerbeer aria.

'Jukebox' To L.A.
 LOS ANGELES—Jon Roseman Television Productions have been signed by American International Television to produce the new series "Jukebox," a 30-minute syndicated rock show.

Billboard **HOT 100** *Chart Bound

JUST ANOTHER NIGHT—lan Hunter
(Chrysalis 2352)
SEE TOP SINGLE PICKS REVIEWS, page 59

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
												STAR
1	10	10	BAD GIRLS —Donna Summer (George Moroder, D. Summer, B. Sudano, J. Esposito, E. Hokanson, Casablanca 988) ALM	41	6	6	I'LL NEVER LOVE THIS WAY AGAIN —Dionne Warwick (Barry Mandel, R. Kerr, W. Jennings, Arista 0419) ALM	69	39	10	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME —Bellamy Brothers (Michael Lloyd), D. Bellamy, Warner/Curb 8750 (Warner Bros.)	
2	2	12	RING MY BELL —Anita Ward (Frederick Knight), F. Knight, Juana 3422 (TK) WBM	42	7	7	MORNING DANCE —Spyro Gyra (Jay Beckenstein, Richard Caldera), J. Beckenstein, Infinity 50011 (MCA) CPP	80	3	3	YOU'VE GOT ANOTHER THING COMING —Hazel (Dean Eric), M. Phillips, L. Bergeron, MCA 41050 WBM	
3	4	7	GOOD TIMES —Chic (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 3584 WBM	43	5	5	LET'S GO —The Cars (Roy Thomas Baker), R. Ocasek, Elektra 46663 WBM	59	5	5	YOU'RE THE ONLY ONE —Dolly Parton (Dean Parks, Grey Perry), C.B. Seger, B. Roberts, RCA 11577 CHA	
4	3	15	HOT STUFF —Donna Summer (George Moroder, Peter Belotte), P. Belotte, H. Faltermeyer, K. Forsey, Casablanca 978 ALM	38	9	9	KISS IN THE DARK —Pink Lady (Michael Lloyd), M. Lloyd, Elektra/Curb 46040 CPP	82	2	2	DRIVERS SEAT —Swift 'N' The Tears (Luigi Salomoni), P. Roberts, Atlantic 3504 WBM	
5	5	18	MAKIN' IT —David Naughton (Freddie Perren), D. Fekaris & F. Perren RSO 916 WBM	45	7	7	HEAVEN MUST HAVE SENT YOU —Bonnie Pointer (Jeffrey Bowen, Berry Gordy), E. Holland, L. Dazner, B. Holland, Motown 1459 CPP	83	2	2	TURN OFF THE LIGHTS —Teddy Pendergrass (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, P.R. 3656 (CBS) CPP	
6	11	11	GOLD —John Stewart (John Stewart), J. Stewart, RSO 931 CHA	40	12	14	CHUCK E'S IN LOVE —Rickie Lee Jones (Lenny Waronker, Russ Titelman), R.L. Jones, Warner Bros. 8825 WBM	74	NEW ENTRY	NEW ENTRY	YOUNGBLOOD —Rickie Lee Jones (Lenny Waronker, Russ Titelman), R.L. Jones, Warner Bros. 49018 WBM	
7	7	14	I WANT YOU TO WANT ME —Cheap Trick (Cheap Trick), R. Nunez, Epic 8-50680 CPP	41	24	19	THE LOGICAL SONG —Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, A&M 2128 ALM	85	2	2	LOVE ME TONIGHT —Blackjack (Tom David), M. Bolotin, K. Kulick, B. Kulick, Polydor 14572 WBM	
8	8	11	SHINE A LITTLE LOVE —Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 5057 (CBS) B-3	48	6	6	HIGHWAY SONG —Blackfoot (N. Nally, Henry Weck), R. Medlocke, J. Spiess, ATCO 2104 (Atlantic) CPP	86	2	2	LOVIN', TOUCHIN', SQUEEZIN' —Journey (Roy Thomas Baker), S. Perry, Columbia 3-11036 CPP	
9	11	16	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN —Dr. Hook (Ron Haffkine), E. Stevens, Capitol 4705 CPP	49	6	6	HOT SUMMER NIGHTS —Night (Richard Perry), W. Egan, Planet 45903 (Elektra Asylum) WBM	87	2	2	THIS IS LOVE —Dak (Carl Strube, Holden Alan Raphael), R. Finetta, Mercury 74076 CPP	
10	16	7	MAIN EVENT/FIGHT —Barbra Streisand (Bob Esty), P. Jabara, B. Roberts, B. Esty, Columbia 3-11008 WBM	63	2	2	LONESOME LOSER —Little River Band (John Boylan, Little River Band), D. Briggs, Capitol 4748 WBM	88	NEW ENTRY	NEW ENTRY	LADY WRITER —Dire Straits (Jerry Weiler, Barry Beckett), M. Knopfler, Warner Bros. 49006 ALM	
11	6	12	BOOGIE WONDERLAND —Earth, Wind & Fire (Maurice White, Al McKay), J. Lind, A. Willis, Ars. 3-10956 (CBS) ALM	56	4	4	GOODBYE STRANGER —Supertramp (Supertramp & Peter Henderson), R. Davies, R. Hodgson, A&M 2162 ALM	89	NEW ENTRY	NEW ENTRY	TOTALLY HOT —Olivia Newton-John MCA 41074 ALM	
12	15	14	YOU CAN'T CHANGE THAT —Raydin (Ray Parker Jr.), R. Parker Jr., Arista 0359 WBM	52	6	6	YOU GONNA MAKE ME LOVE SOMEBODY ELSE —The Jones Girls (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, P.R. 3680 (CBS) CPP	90	NEW ENTRY	NEW ENTRY	GOT TO GIVE INTO LOVE —Bonnie Bryer (Mick Chacker), K. Flemming, B. Deez, R. Calbreath, D.W. Morgan, Columbia 3-11023 CPP	
13	13	14	AIN'T NO WAY TO STOP IT —Raydio (John Whitehead, Gen McFadden, Jerry Cohen), J. Whitehead, G. McFadden, J. Cohen, P.R. 3681 (Epic) CPP	53	6	6	BORN TO BE ALIVE —Patrick Hernandez (Jean Vanoliou), P. Hernandez, Columbia 310986 CPP	91	NEW ENTRY	NEW ENTRY	WHERE WERE YOU WHEN I WAS FALLING IN LOVE —Lube (Bob Montgomery), S. Larber, I. Silber, S. Jobe, Curb/MCA 5 CPP	
14	14	10	I CAN'T STAND IT NO MORE —Peter Frampton (Peter Frampton & Chris Kimsay), P. Frampton, A&M 2148 ALM	48	35	14	WE ARE FAMILY —Sister Sledge (Bernard Edwards, Nile Rodgers), N. Rodgers, B. Edwards, Cotillion 44251 (Atlantic) WBM	92	NEW ENTRY	NEW ENTRY	CRUEL TO BE KIND —Rick Lowe (Rick Lowe), N. Lowe, I. Gamm, Columbia 3-11018 WBM	
15	18	10	I WAS MADE FOR LOVIN' YOU —Kiss (Vinny Pocca), P. Stanley, V. Pocca, D. Child, Casablanca 983 ALM	49	36	14	DANCE THE NIGHT AWAY —Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth, Warner Bros. 8823 WBM	93	NEW ENTRY	NEW ENTRY	RISE —Herb Alpert (Herb Alpert, Randy Badazz), R. Badazz, A. Armer, A&M 2151 ALM	
16	21	8	MAMA CAN'T BUY YOU LOVE —Eton John (Thom Bell), L. Bell, C. James, MCA 41042 CPP	57	5	5	LAST OF THE SINGING COWBOYS —Marshall Tucker (Stewart Levine), G. McCorkle, Warner Bros. 8841 WBM	94	NEW ENTRY	NEW ENTRY	WHY LEAVE US ALONE —Five Special (Ron Banks), R. Banks, T. Grien, R. Johnson, Elektra 46832 WBM	
17	10	14	SHE BELIEVES IN ME —Kenny Rogers (Larry Butler), S. Gibb, United Artists 1273 CLM	58	5	5	WE'VE GOT LOVE —Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor/MVP 14577 WBM	95	NEW ENTRY	NEW ENTRY	HEY, ST. PETER —Flash And The Pan (Vanda & Young), H. Vanda, G. Young, Epic 166119 WBM	
18	34	6	MY SHARONA —The Roots (Mike Chapman), D. Fieger, B. Averre, Capitol 4731 WBM	60	5	5	I DO LOVE YOU —G.O. (Jimmy Simpson, Beau Ray Fleming), B. Stewart, Arista 0426 B-3	96	2	2	WHAT CHA GONNA DO WITH MY LOVIN' —Stokachne Mills (James Mtume, Reggie Lucas), R. Lucas, J. Mtume, 20th Century 2403 (RCA) WBM	
19	22	10	DO IT OR DIE —Atlanta Rhythm Section (Buddie Duie), B. Duie, Cobb, Hammond, Polydor/660 14568 CPP	61	7	7	LONG LIVE ROCK —The Who (John Entwistle), P. Townshend, MCA 41058 WBM	97	NEW ENTRY	NEW ENTRY	DON'T STOP TILL YOU GET ENOUGH —Michael Jackson (Quincy Jones), M. Jackson, G. Phillips, Epic 165983 WBM	
20	23	7	GETTING CLOSER —Wings (Paul McCartney & Chris Thomas), P. McCartney, Columbia 3-11020 B-3	62	4	4	HOLD ON—Triumph (Mike Levine & Triumph), Emmett, RCA 11569 WBM	98	NEW ENTRY	NEW ENTRY	ROCK AND ROLL DANCIN' —Beckmeier Brothers (Chris Brun), F. Beckmeier, S. Beckmeier, Casablanca 1000 WBM	
21	21	11	DOES YOUR MOTHER KNOW —Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson, B. Ulvaeus, Atlantic 3574 IBM/B-3	64	4	4	GIRL OF MY DREAMS —Bram Tchaikovsky (Peter Ker, Nick Garvey, Bram Tchaikovsky), R. Thomas, Polydor/Radar 14575 WBM	99	NEW ENTRY	NEW ENTRY	CHILDREN OF THE SUN —Billy Thorpe (Spencer Proffer), B. Thorpe, Capricorn 0321 CPP	
22	27	10	LEAD ME ON —Maxine Nightingale (Denny Diane), A. Willis, D. Lasley, Windong 11530 (RCA) ALM	66	4	4	OH WELL —Rockets (Johnny Sandlin), P. Green, RSO 935 WBM	100	NEW ENTRY	NEW ENTRY	IN THE MIDNIGHT HOUR —Samantha Sang (Mezo Monardo, Harold Wheeler, Tony Bongiovanni), S. Casper, W. Pickett, United Artists 1313 WBM	
23	32	11	SAD EYES —Robert John (George Tobin), R. John, EMI 8015 CPP	68	4	4	DIFFERENT WORLDS —Maureen McGovern (Michael Lloyd), N. Gimbel, C. Fox, Warner/Curb 8835 (Warner Bros.) HAN	91	70	5	I KNOW A HEARTACHE WHEN I SEE ONE —Jennifer Warnes (Rob Fraboni), R. Bourke, K. Chater, C. Black, Arista 0430 CHA	
24	26	9	PEOPLE OF THE SOUTHWIND —Kansas (Kansas), K. Luigen, Rusher 84284 (CBS) WBM	64	4	4	MINUTE BY MINUTE —M. McDonald, L. Dobbs, Warner Bros. 8828 WBM	92	72	20	REUNITED —Peaches & Herb (F. Perren), D. Fekaris, F. Perren, Polydor/MVP 14547 ALM	
25	25	10	SHADOWS IN THE MOONLIGHT —Anne Murray (Jim Ed Norman), R. Bourke, C. Black, Capitol 4716 CHA	68	4	4	SHAKEDOWN CRUISE —Jay Ferguson (Jay Ferguson & Ed Mashal), J. Ferguson, Koyum 46041 WBM	93	97	2	BEST BEAT IN TOWN —Switch (Bobby Debarge), B. Debarge, Gordy 7168 (Motown) CPP	
26	29	9	ONE WAY OR ANOTHER —Blondie (Mike Chapman), D. Harry, N. Harrison, Chrysalis 2236 ALM	59	44	13	YOU TAKE MY BREATH AWAY —Bee Gees (Charles Calisto, Stephen Lawrence), S. Lawrence, B. Hart, Columbia 3-10908 B-3	94	81	4	KEEP ON RUNNING AWAY —Lary Race (Glyn Johns), T. Renwick, C. White, A&M 2152 ALM	
27	31	8	IS SHE REALLY GOING OUT WITH HIM —Joe Jackson (David Kerzshbaum), A&M 2132 ALM	60	51	13	SWEETS FOR MY SWEET —Tony Orlando (Madras/Appel), D. Pomus-M. Shuman, Casablanca 991 B-3	95	69	6	LIGHT MY FIRE —Amii Stewart (Barry Levy, Simon May), Doors, Arista 7753 B-3	
28	28	9	UP ON THE ROOF —James Taylor (Peter Asher), G. Giffin/C. King, Columbia 3-11005 CPP	71	3	3	BAD CASE OF LOVING YOU —Robert Palmer (Robert Palmer), J.M. Martin, Island 49016 (Warner Bros.) B-3	96	55	9	MARRIED MEN —Bette Midler (Ani Mardin), D. Sugar, F. Masner, Atlantic 3582 CHA	
29	30	10	WEEKENDS —Wet Willie (Lentzie Petze & Willie), M. Jackson, T. Mayer, Epic 8-50714 ALM	62	50	15	GOING THROUGH THE MOTIONS —Hot Chocolate (Mickie Most), E. Brown, Infinity 50-015 (MCA) CPP	97	65	7	YOU ANGEL YOU —Manfred Mann's Earth Band (Anthony Moore), Dylan, Warner Bros. 8850 WBM	
30	33	8	SUSPICIONS —Eddie Rabbit (David Malloy), E. Rabbit, R. McCormick, D. Malloy, E. Stevens, Elektra 46053 CPP	63	66	4	LOVE YOU INSIDE OUT —Bee Gees (Leslie Butler, Karl Richardson, Alby Galton), B. M. R. Gibb, RSO 925 CHA	98	67	5	MOTOWN REVIEW —Philly Cream (Len Barry, Butch Ingram), Barry, Ingram, Fantasy/WMOT 862 CPP	
31	46	4	AFTER THE LOVE HAS GONE —Earth, Wind & Fire (Maurice White), D. Foster, J. Graydon, B. Champlin, Ars. 3-11033 (CBS) ALM	74	2	2	SATURDAY NIGHT —Herman Brood & His Wild Romance (Herman Brood), Lademacher & Brood, Arista 7754 CPP	99	84	8	SINCE I DON'T HAVE YOU —Art Garfunkel (Louie Shelton), J. Beaumont, J. Voysl, W. Lester, J. Verschaum, Columbia 319999 CPP	
32	32	12	HEART OF THE NIGHT —Paco (Richard Sanford Orshoff), P. Cotton, MCA 41023 WBM	75	3	3	BABY I WANT YOU —Funky Communication Committee (Clayton Jvy, Terry Woodford), D. Clifton, J. Igram, Free Flight 11595 (RCA) CPP	100	92	20	ROCK 'N' ROLL FANTASY —Bad Company (Bad Company), P. Rodgers, Swan Song 70119 (Atlantic) WBM	
33	37	6	THE DEVIL WENT DOWN TO GEORGIA —Charlie Daniels Band (John Boylan), C. Daniels, F. Edwards, J. Marshall, C. Hayward, D. Gregario, Epic 840700 WBM	77	3	3						
34	17	9	DAYS GONE DOWN —Gerry Rafferty (Hugh Murphy, Gerry Rafferty), R. Blasi, United Artists 1298 CPP	78	3	3						

JULY 28, 1979, BILLBOARD

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Belts; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Moguli Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher-Listen)

After The Love Has Gone (Thom, Gabel, BM/Ingram, ASCAP)	Days Gone Down (Gerry Rafferty, Epic)	Do It Or Die (Atlanta Rhythm Section, CBS)	Down Your Mother Know (Abba, Atlantic)	Lead Me On (Maxine Nightingale, RCA)	Sad Eyes (Robert John, EMI)	People Of The Southwind (Kansas, CBS)	Shadows In The Moonlight (Anne Murray, Capitol)	One Way Or Another (Blondie, Atlantic)	Is She Really Going Out With Him (Joe Jackson, A&M)	Up On The Roof (James Taylor, Columbia)	Weekends (Wet Willie, Epic)	Suspicious (Eddie Rabbit, Elektra)	After The Love Has Gone (Earth, Wind & Fire, CBS)	Heart Of The Night (Paco, MCA)	The Devil Went Down To Georgia (Charlie Daniels Band, Epic)	Days Gone Down (Gerry Rafferty, UA)	Dance The Night Away (Van Halen, Atlantic)	Mothers Must Have Sent You (Stevie Nicks, Atlantic)	Hey, St. Peter (Edwards & Marks, BM)	Highway Song (Blackfoot, Atlantic)	Hot Stuff (Ricki-Lee, BM)	Hot Summer Nights (Sweet Sounds, Mercury)	Melody Dancer (Salsola, ASCAP)	I Can't Stand It No More (Peter Frampton, A&M)	Kiss In The Dark (Pink Lady, Elektra)	I Do Love You (Cher, BM)	I Know My Heartbeat When I See You (Chappell, ASCAP)	Unchained (BM/Ingram, ASCAP)	Love You Inside Out (Bee Gees, RSO)	Saturday Night (Herman Brood & His Wild Romance, Arista)	Baby I Want You (Funky Communication Committee, RCA)	Long Live Rock (Tower Trunk, BM)	Love Me Tonight (Emilio Roberts, BM)	Love You Inside Out (Stipwood, BM)	Lineage (BM)	Love You (Lenny Kravitz, Westwood)	Main Event/Fight (Phonix Artists, Duna, Rick's, BM)	Makin' It (David Fekaris & Perren, BM)	Mama Can't Buy You Love (Mighty Trees, BM)	Married Men (Philly Cream, Unichappell, BM)	Minute By Minute (Stray, BM/Lostak, ASCAP)	Morning Dance (Harden/Crosskey, MCA)	Motown Review (Parker/WMOT, BM)	Shakedown Cruise (Pointless, WBM)	She Believes In Me (Angel WBM, ASCAP)	My Sharona (Eighties, Small HR, ASCAP)	Oh Well (Donnell, ASCAP)	One Way Or Another (Rare Blue, Minkler Island, ASCAP)	People Of The Southwind (Donnell, Blackhawk, BM)	Ring My Bell (Anita Ward, BM)	Rock And Roll Dancin' (Silver Cloud/In Pocket/Kid-Cafe, American, ASCAP)	Rise (Almo-Badazz, ASCAP)	This Is Love (Critique, BM)	Rock 'N' Roll Fantasy (Bad Company, BM)	Sad Eyes (Carson, BM)	Saturday Night (Ballroom, S.O.R.M., ASCAP)	Shadows In The Moonlight (Chappell/Ingram, ASCAP)	We Are Family (Chic, BM)	Weekends (Globe, Almo, ASCAP)	We've Got Love (Perren/Vibes, ASCAP)	Why Leave Us Alone (At Home, Baby Dumps, ASCAP)	You Can't Change That (Raydio, BM)	You Gonna Make Me Love Somebody Else (Mighty Three, BM)	You're The Only One (Unichappell, BM)	You Take My Breath Away (Not Listed)	You're The Only One (Unichappell, BM)	Beginnings Melodics (Finch, BM)	There's A Good Thing Coming (You & I, BM)
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A reflection of National Sales and programming activity by selected dealers, one-stop and radio stations, as compiled by the Charts Dept. of Billboard.

AMERICA

*Only Game
In Town* 4752

*AMERICAN
ROCK 'N' ROLL!*

*The first single
from the chart album
SILENT LETTER*



SQ-11950

PRODUCED BY GEORGE MARTIN

THERE'S NEVER ENOUGH OF A GOOD THING!

Never Enough

ST-11935

A new album of subtle melodic rock music
that stirs up an insatiable desire for more.
Much more. Quite simply, there's never enough

POUSETTE-DART BAND

Produced by NORBERT PUTNAM for Trebron Productions, Inc.
Management: Don Law, Boston.

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THE REDS



#1 Most Added / Billboard.

THE REDS...INFILTRATING AMERICA'S AIRWAVES ON A&M RECORDS & TAPES.

Produced by David Kerchenbaum. Associate Producer: Joe McSorley. Management: Larry Wright

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TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE		
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE
			STAR PERFORMER —LPs registering greatest proportionate upward progress this week										
105	102	22	POLICE Outlandos D'Amour A&M SP 4753	7.98	7.98	7.98	136	136	3	LARRY GRAHAM & GRAHAM CENTRAL STATION Star Walk Warner Bros. BSK 3322	7.98	7.98	7.98
☆	116	7	BILLY THORPE Children Of The Sun Capricorn CPN 0221	7.98	7.98	7.98	☆	147	2	J. GEILS BAND Best Of J. Geils Band Atlantic SD 19214	7.98	7.98	7.98
☆	127	6	DR. HOOK Pleasure & Pain Capitol SW 11859	7.98	7.98	7.98	138	140	5	SMOKEY ROBINSON Where There's A Smoke Tama 17 360 (Motown)	7.98	7.98	7.98
☆	118	2	SUN Destination Sun Capitol SF 11941	7.98	7.98	7.98	139	111	5	DEVO Duty Now For The Future Warner Bros. BSK 3322	7.98	7.98	7.98
☆	120	88	SOUNDTRACK Saturday Night Fever RSO RS 2 4001	12.98	12.98	12.98	140	122	14	SYLVESTER Stars Fantasy F9579	7.98	7.98	7.98
110	112	4	AMERICA Silent Letter Capitol SD 11950	7.98	7.98	7.98	141	104	6	CAROLE KING Touch The Sky Capitol SW 11953	7.98	7.98	7.98
☆	NEW ENTRY		VARIOUS ARTISTS Studio 54 Casablanca NBLP 2 7161	13.98	13.98	13.98	☆	162	2	NORMAN CONNORS Invitation Arista AH 4216	7.98	7.98	7.98
112	107	9	HENRY PAUL BAND Grey Ghost Atlantic SD 19232	7.98	7.98	7.98	☆	NEW ENTRY		CANDI STATON Chance Warner Bros. BSK 3323	7.98	7.98	7.98
113	113	4	SOUNDTRACK Alien 20th Century 1593 (RCA)	7.98	7.98	7.98	☆	154	2	MASS PRODUCTION In The Purest Form Capitol SD 5211 (Atlantic)	7.98	7.98	7.98
☆	124	41	TOTO Columbia JC 35317	7.98	7.98	7.98	☆	165	2	BLACKJACK Psychic PD1 6215	7.98	7.98	7.98
115	109	35	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	8.98	8.98	8.98	☆	156	10	HERMAN BROOD & HIS WILD ROMANCE Arista SW 58059	7.98	7.98	7.98
☆	126	4	LENNY WILLIAMS Love Current MCA J155	7.98	7.98	7.98	147	144	41	VILLAGE PEOPLE Cruisin' Casablanca NBLP 7118	8.98	8.98	8.98
117	117	62	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98	148	110	10	MCCOY TYNER Together Meridian M 9087 (Fantasy)	7.98	7.98	7.98
☆	NEW ENTRY		SOUNDTRACK Manhattan Columbia IS 36020	8.98	8.98	8.98	☆	NEW ENTRY		PATRICK HERNANDEZ Born To Be Alive Columbia JC 36100	7.98	7.98	7.98
☆	130	8	EDDIE RABBITT Love Train Elektra EK 181	7.98	7.98	7.98	☆	NEW ENTRY		EDWIN STARR H.A.P.P.Y. Radio 20th Century T 591 (RCA)	7.98	7.98	7.98
☆	145	2	MICK TAYLOR Columbia JC 35016	7.98	7.98	7.98	151	150	9	BAD COMPANY Bad Company Swan Song SS 3410 (Atlantic)	7.98	7.98	7.98
121	98	7	RONNIE MILSAP Images RCA AHL1 3346	7.98	7.98	7.98	152	151	16	EVELYN "CHAMPAGNE" KING Music Box RCA ML1 3823	7.98	7.98	7.98
☆	132	35	WILLIE NELSON Live Columbia KC 35642	11.98	11.98	11.98	153	149	9	THIN LIZZY Black Rose Warner Bros. BSK 3338	7.98	7.98	7.98
123	105	14	GROVER WASHINGTON JR. Paradise Elektra EK 182	7.98	7.98	7.98	154	139	24	ANNE MURRAY New Kind Of Feeling Capitol SW 11889	7.98	7.98	7.98
124	121	17	MAZE Inspiration Capitol SW 11912	7.98	7.98	7.98	155	143	16	KENNY ROGERS & DOTTIE WEST Classics United Artists UMLA 948 (EMI)	7.98	7.98	7.98
125	125	95	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98	156	142	25	RICK JAMES Busting Out Of L. Seven Gordy GJ 184 (Motown)	7.98	7.98	7.98
126	106	58	ROLLING STONES Some Girls Rolling Stones ODC 39168 (Atlantic)	7.98	7.98	7.98	☆	168	3	RALPH MACDONALD Counterpoint Meridian M 229 (DK)	7.98	7.98	7.98
☆	137	4	NICK GILDER Frequency Chrysalis CHR 1219	7.98	7.98	7.98	158	160	2	ERIC GALE Part Of You Columbia JC 35719	7.98	7.98	7.98
128	115	20	AMII STEWART Knock On Wood Arista America SW 50054	7.98	7.98	7.98	159	152	30	GLORIA GAYNOR Love Tracks Polygram PD 1 6184	7.98	7.98	7.98
☆	169	2	IAN DURY & THE BLOCKHEADS Do It Yourself Sire/Epic SE 36184	7.98	7.98	7.98	160	158	19	SUZI QUATRO If You Knew Suzi RSO RS 1 3044	7.98	7.98	7.98
130	129	35	BARRY MANILOW Greatest Hits Arista AZL 8801	13.98	13.98	13.98	☆	181	2	MAXINE NIGHTINGALE Lead Me On Winning SKL1 3404 (RCA)	7.98	7.98	7.98
131	131	14	MOLLY HATCHET Epic SE 35347	7.98	7.98	7.98	162	123	4	BILL BRUFORD One Of A Kind Polygram PD1 6295	7.98	7.98	7.98
132	119	20	ALLMAN BROTHERS BAND Enlightened Rogues Capricorn CPN 0218	8.98	8.98	8.98	☆	NEW ENTRY		CAMEO Secret Omen Chocolate City CCLP 2008 (Casablanca)	7.98	7.98	7.98
133	133	63	SOUNDTRACK Grease RSO RS 2 4002	12.98	12.98	12.98	☆	174	269	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
134	128	12	HEATWAVE Hot Property Epic FE 35970	8.98	8.98	8.98	☆	175	2	THIRD WORLD The Story's Been Told Island ILPS 8569 (Warner Bros.)	7.98	7.98	7.98
135	135	10	KENNY ROGERS Ten Years Of Gold United Artists UMLA 935 (Capitol)	7.98	7.98	7.98	166	141	15	JAY FERGUSON Real Life Ain't This Way Aylum AE 158	7.98	7.98	7.98
							☆	NEW ENTRY		SMOKEY ROBINSON Fickle Heart Atlantic SD 19242	7.98	7.98	7.98
							☆	178	2	SOUNDTRACK The Muppets Atlantic SD 16001	7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

A Taste Of Honey	76	Con Funk Shun	68	LTD	41	Renaissance	175	Supertramp	2
Abba	36	Norman Connors	142	Ralph MacDonald	157	Minnie Riperton	87	Switch	43
Allman Brothers Band	132	Crusaders	33	Chuck Mangione	37	Smokey Robinson	138	Sylvester	140
America	110	Charlie Daniels Band	17	The Roches	94	The Roches	94	James Taylor	49
Atlanta Rhythm Section	27	Devvo	139	Tina Turner	96	Rockets	103	Mick Taylor	120
Roy Ayers	27	Dire Straits	12, 93	Teena Marie	96	Kenny Rogers	13, 135	Bram Tchaikovsky	47
Bad Company	16, 151	Dixie Dregs	26	Mass Production	144	Kenny Rogers & Dottie West	155	Thin Lizzy	153
Claudia Barry	174	Doobie Brothers	40	Maze	124	Scorpions	173	Third World	165
Bee Gees	34	Dr. Hook	107	McFadden & Whitehead	23	Rolling Stones	126	George Thorogood	101
George Benson	88	Ian Dury & The Blockheads	129	Pat Metheny	95	Diana Ross	30	Billy Thorpe	106
Blackjack	48	Bob Dylan	89	Stephanie Mills	51	Joe Sample	192	Toto	114
Blondie	145	Earth, Wind & Fire	3, 115	Ronnie Milsap	121	Bob Seger & The Silver Bullet Band	117	Pat Travers Band	64
Blue Oyster Cult	46	Electric Light Orchestra	5	Joni Mitchell	24	Carly Simon	45	Triumph	72
Angela Bofill	179	Flash In The Pan	97	Anne Murray	154	Sister Sledge	35	Tubes	189
Bootsy's Rubber Band	57	Foreigner	200	Willie Nelson	122	Patti Smith	67	Marshall Tucker Band	77
David Bowie	22	Foxy	195	New England	92	Rex Smith	71	Various Artists	111
Herman Brood & His Wild Romance	146	Peter Frampton	19	Maxine Nightingale	161	SOUNDTRACK	83, 147	Village People	83, 147
Bill Bruford	162	Robert Fripp	102	Ted Nugent	70	Alien	113	McCoy Tyner	148
Cameo	188	Eric Gale	158	Orleans	171	Grease	133	Randy VanWarmer	176
Captain Sky	6, 42	Gap Band	98	Robert Palmer	62	Manhattan	118	Rick Wakeman	172
Cars	4	Gloria Gaynor	159	Graham Parker	75	The Main Event	29	War	198
Chappin' Rick	190	J. Geils Band	137	Dolly Parton	59	The Muppets	168	Anita Ward	20
Chic	86	Kinks	74	Peaches & Herb	61	Saturday Night Fever	109	Jennifer Warnes	182
Stanley Clarke	184	John Klemmer	199	Teddy Pendergrass	7	Sniff 'N' The Tears	167	Dianna Warwick	50
Eric Clapton	180	Earl Klugh	85	Pink Floyd	164	Spyro Gyra	83	Grover Washington Jr.	123
Linda Clifford	90	The Knack	10	Poco	54	Edwin Starr	150	Lenny Williams	116
		Nicolette Larson	196	Police	105	Candi Staton	99	Robin Williams	38
		Pure Prairie League	194	Suzi Quatro	160	John Stewart	15	Wet Willie	191
		Little River Band	197	Queen	18	Rod Stewart	99	The Who	14
		Nils Lofgren	82	Eddie Rabbitt	119	Barbra Streisand	69	Willie & Leon	25
		Emmylou Harris	90	Gerry Rafferty	39	Styx	69	Wings	8
				Lou Rawls	78	Ron Wood	183	Ron Wood	183
				Raydio	55	Neil Young	31	Neil Young	31
						Sun	108	Frank Zappa	104

Every care has been taken to ensure the accuracy of suggested list prices. Billboard does not assume responsibility for errors or omissions. **RECORDING INDUSTRY ASSN. OF AMERICA** seal for sales of 500,000 units. **RECORDING INDUSTRY ASSN. OF AMERICA** seal for sales of 1,000,000 units.



FAMILY AFFAIRS—TK/Alston recording artist Betty Wright hits a high note as her daughter, Namphuyo Aisha McCrae, 2, serves up some doo-wop of her own. Daughter was helping her mother out during a recent session at TK's studios in Hialiah.

Closeup

Continued from page 52
is predictable enough to make you ready, willing and able to hum the refrain at the right moment.

"Heartbeat" carries the same message along, although it's written outside the group. It's another mid-'60s rockabilly rouser born again in the twilight of the 1970s. "Siamese Twins" will be a cult favorite no doubt. It bespeaks the sort of mysterious, prophetic lyric that can be mistaken for nonsense at first glance. It's the song literary types will have the most fun with.

"Lucinda" is yet another complaint about the wiles of teenage vamps, girls who are "not a child"

but who nevertheless are "bitter, don't ask me why." "That's What The Little Girls Do" takes this whole, ageless plaint further, instilling it with venom and another strong melody.

"Frustrated" is more the Rolling Stones' answer to "Sharon." "She'll make you weak, out of breath and feeling close to death" the lyrics go, swinging like sharp pendulum blades between bursts of guitar, the incessant slap of drums and occasional shrieks from the vocalist.

The old "one-two-one-two-three" monogram returns to the public ear, and just in time for the 1980s. The more things change, the more they . . .

DICK NUSSER

In less than a fortnight, Phonogram Distributing will boost its singles price to \$1.49. . . . You can tell the belts are tightening fiscally. Lunch and dinner invitations wane and there's a sudden downturn in free concert ducats, and post-concert soirees are only memories. . . . Maybe it's no surprise that EMI needed Paramount dollars to bail out its balance sheet and pay its dividend, if the company's latest artist binder is an example. Singer Phil Rambow's pact specifies a guaranteed quantity of records for each album he delivers. Now that's the sort of negotiating which sits well with financial analysts everywhere.

Stevie Wonder, a close friend of the late Minnie Riperton, wrote a song for her, "Minnie Get Well Soon" which he sang to her in person at the hospital in Los Angeles the night before she died. Wonder and Jose Feliciano, were among the artists calling Minnie at the funeral service and they both sang tributes to her at her funeral service Sunday (15) in L.A.

Hospitalized July 10, she did not suffer any pain, according to manager Ken Fritz, because of the medication she was given. She watched videotapes of her last Mike Douglas tv appearance and of Feliciano's tribute to her on a recent "Tonight Show" the day before she died. NBC had rushed a videotape of the "Tonight" shot and Capitol provided the playback equipment.

In what may be a radio first, WNEW-FM in New York is broadcasting live three different concerts from three different venues—all in one night Thursday (26). In conjunction with A&M the station is broadcasting the concerts of Joan Armatrading, live from the Beacon Theatre; Squeeze, live from Club 57, and Tim Curry, from the Bottom Line.

At least 41 persons were injured, three seriously, when a routine promotional visit by 20th Century artist Stephanie Mills turned into a riot at the Wiz Records store in Queens. An estimated 3,000 fans crowded near the store to get a glimpse of her when an attempt by a mounted policeman to control the crowd backfired and a score of persons was pushed through a plate glass window. Mills, swathed in bandages, was packed off in an ambulance to escape the crowd and was not injured. She later visited some of the hurt in a local hospital.

Record Industry Record: Tom Lovell Sr., chairman of the board, Brown Record Distributors, Buena Park, Calif., one-stop, is retiring after 35 years of industry service. He started as a Whittier, Calif. retailer. . . . Herman Cats of Polygram's marketing coordination staff, Baarn, Holland, is putting together a cookbook of recipes, provided by the behemoth's acts from all over the globe. Tome should hit the stands before Christmas.

Remember the simultaneous multiple singles releases on Moby Grape? Atlantic has come up with another monumental gimmick on the forthcoming Led Zeppelin album. They are shipping the albums polyboxed with a plain brown wrapper around the album. The customer

Inside Track

doesn't know until he tears off the shrinkwrap and brown paper which of four different albums covers he has. Sounds like another George Salovich brainstorm.

Now we hear that NARM is contemplating a Hall of Fame, but we can't determine if it's for industryites or for artists. . . . Don't expect to hear from any of your friends at Arista from about Aug. 15-19. Clive's Clan will be convening in Puerto Rico. . . . Track found Ray Watson, for years a Seattle industry wholesaler, at Sound Record & Tape Distributing, where he's working as director of operations for the Gull Industries-owned enterprise. Gull also has acquired his four Music Menu stores in Washington and Alaska.

The Univ. of Wyoming has set aside a room in its Music Dept. building to house composer Walter Scharf's memorabilia. . . . Mickey Goldsen's Atlantic Music has acquired the copyrights in Charlie Barnet's Indigo Music, which include "Redskin Rhumba" and "Skyliner."

Tenor Of The Times: Talent Industry Placement, the Frank Miko-J.J. Jordan employment agency begun 60 days ago, has had to double its office space in Hollywood. . . . Speaking of terminations, severance pay is being slashed and in some cases, there isn't any. . . . Springboard International and its affiliated companies continue as debtors in possession of their budget record business pending resolution of their Chapter XI bankruptcy case. A hearing is slated Tuesday (24) before Bankruptcy Judge D. Joseph DeVito in Newark to decide whether to liquidate the business or accept a plan of arrangement for paying off the creditors. . . . The L.A. NARAS chapter holds five Tuesday night sessions on the industry auditorium in Hollywood. The stipend for the five three-hour sessions is \$25. Details from (213) 843-8253. . . . Linda and Dick Justham host friends Saturday, Aug. 4, at their farm in Carnation, Wash. Justham is a partner in DJ's Sound City store chain.

Atlantic has simultaneous merchandising and sales and promotion contests for Abba's "Voulez-Vous" album, running through Aug. 10. There are \$100 and \$50 prizes for each branch area in both and national prizes of \$200 and \$100. . . . Speaking of contests, the most bizarre is the current Kinks' contest, engineered by Maury King of Arista, Seattle. The three Eucalyptus stores in greater Seattle have put up store displays, the center of which is a giant white backdrop, against which contestants come into the Paul Pennington stores and are photographed in what they hope is the kinkiest costume. Store employees take the photo, which is then entered in the competition. Winner gets \$1,000 in merchandise, contributed by merchants in a local mall.

Dolph Rempp and Ken Berry of Studio Instrument Rentals, Hollywood, have opened the Sailing Ship Restaurant on the Embarcadero, San Francisco.

Carter's Energy Plan Draws Support

Continued from page 55
oil on the shelves to sap energy, rather than create energy. We're big energy users and our chief product comes from the source of energy. As a manufacturing entity we now have the obligation not to over manufacture and not to overship, something we've all been guilty of collectively in the industry.

Notes Dennis White, vice president of marketing at Capitol: "We've adjusted our thermostats and are encouraging our employees to take car pools and that sort of thing. Basically it has to be an internal kind of approach. Curtailing or shortening artist tours is really more in the province of the act or the manager."

"Frankly, we haven't discussed energy at any of the marketing meetings. I doubt whether it will have an effect on all releases."

'Evita' Due Soon

LOS ANGELES—MCA Records will release the American recording of "Evita" next month. The double LP will contain all the new material written for the domestic production.

Tim Rice and Andrew Lloyd Webber are producing the project, which involves more than 80 musicians and the full company of 46 singers.

"Evita" is a musical based on the life story of the legendary Argentine, Eva Peron.

The increasing availability of gasoline has lessened fears among retailers in the East, who are only beginning to assess the impact of energy-conserving store temperatures of 78 degrees. Jay Knox of Knox Record Rack Co., who operates three retail shops in Knoxville, Tenn., comments that his new 8,500 square foot store was "bumper to bumper" with people on Saturday (14), the biggest traffic since the store opened in April. "The temperature hit at least 87 degrees, although in the back we kept within the President's guidelines. They've got to take store traffic into account."

The energy shortage has not hurt supplies of PVC, the basic plastic compound from which records are manufactured, but crude oil increases have raised the price, with Tennaco, a major supplier now charging 38 cents a pound for the resin and 52 cents a pound for the pellets. A company spokesman predicts that as the price of raw petroleum products continues to go up, so too will the price of vinyl.

So far, because of the economic slowdown in the industry, Tennaco's sales of PVC to pressing plants has been down about 6% this year, estimates Guy Disch, director of marketing for the company.

Martin Kirkup, A&M's vice president of artist development, says that certain tours are being postponed

and/or cancelled due not so much to the energy crisis but out of economical considerations.

"It all depends on how good the tour managers are and if they can plan routes around gas rationing," he says.

Kirkup notes that there are fewer tours in progress this summer and looks to a greater amount of regional touring instead of national.

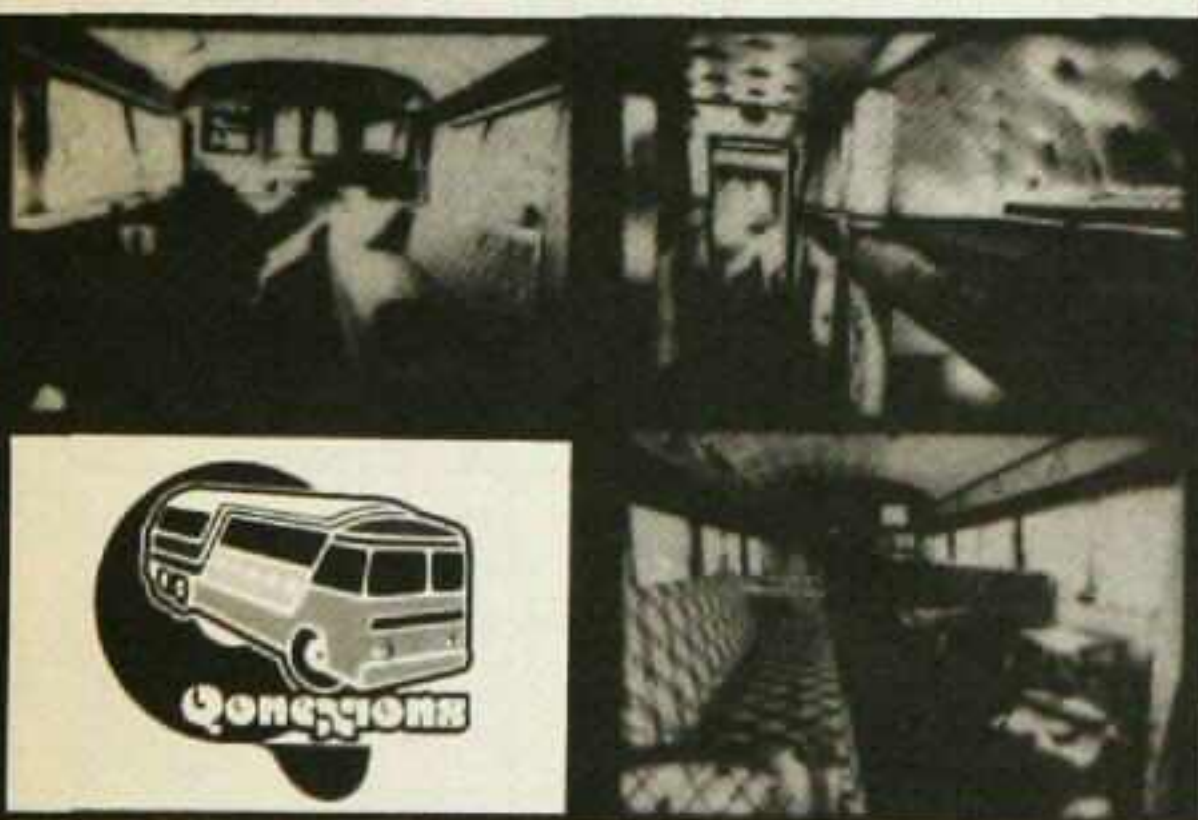
NARAS Offers L.A. Lectures

LOS ANGELES—The local chapter of NARAS is sponsoring a series of five lectures and rap sessions on the recording business. The first is Tuesday (24) at 7 p.m. with the others following on successive Tuesdays until Aug. 21.

Held at the Musicians Union Auditorium at 817 Vine St., the sessions' topics include songwriting and publishing, producing, marketing and merchandising, recording and publishing contracts, and artists. Scheduled speakers are John Braheny and Len Chandler of the Alternative Chorus Songwriters Showcase, producer Brooks Arthur, Casablanca vice president of business affairs Dick Ettlinger, Skip Miller, vice president of national promotion for Motown, and others.

Tuition for the series is \$25.

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JUST FOR THE RECORD TEAR THIS PAGE OUT!

I am an unknown songwriter who wants the music industry to listen to my songs. Play these songs in your mind, you will like what you hear. Then please call me.



I'll sign with someone someday. All songs copyrighted by:
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(214)826-1923

RECORD COMPANIES • RECORDING ARTISTS • PUBLISHERS • PRODUCERS • ARRANGERS

COUNTRY LOVIN WOMAN

OH! COUNTRY LOVIN WOMAN
YOU HAVE SURELY MADE ME SEE
THAT LIVIN IN THE COUNTRY
IS WHERE I WANT TO BE
NOW I KNOW THE ANSWER
WHY THE COUNTRY HOLDS MY KEY
IT'S YOU! COUNTRY LOVIN WOMAN
YOU! SURE KNOW HOW TO PLEASE

CHORUS: OH! COUNTRY LOVIN WOMAN!
YOU'LL DO IT EVERY TIME
OH! COUNTRY LOVIN WOMAN!
WON'T YOU? PLEASE, PLEASE, BE MINE!
I KNOW YOU THINK I AM FOOLIN
AND IT'S JUST MY CITY LINES
THAT I AM JUST A TRAVELIN SALES MAN
WHO'S BEEN DRINKING TOO MUCH WINE
THAT I'VE COME HERE FROM THE CITY
WITH JUST ONE THING ON MY MIND
TO SLEEP WITH YOU AGAIN
AND BE GONE IN THE MORNING BY NINE

CHORUS: OH! COUNTRY LOVIN WOMAN!
YOU'LL DO IT EVERY TIME
OH! COUNTRY LOVIN WOMAN!
WON'T YOU? PLEASE, PLEASE, BE MINE!
I LOVE YOU COUNTRY WOMAN
AND YES, I'VE HAD MY WINE
YES, I'VE COME FROM THE CITY
AND YES, IT'S ON MY MIND

BUT OH! COUNTRY LOVIN WOMAN
THIS TIME I HAVE A SURPRISE
I'VE BROUGHT ALL MY BELONGINGS
IN THAT U-HAUL TRUCK OUT SIDE

CHORUS: OH! COUNTRY LOVIN WOMAN!
YOU'LL DO IT EVERY TIME
OH! COUNTRY LOVIN WOMAN!
WON'T YOU? PLEASE, PLEASE, BE MINE!

THAT WAS YESTERDAY

CHORUS: WE WERE YOUNG AND IN LOVE
AND WANTED IT THIS WAY
WE WERE FOOLING EACH OTHER
WITH OUR OWN LITTLE PLAY
YES, THAT WAS YESTERDAY
THERE WAS SO MUCH INSIDE OF US
THEN THERE WAS SO LITTLE TO SAY
THERE WAS A LOT OF LOVE IN US
BUT WE COULDN'T MAKE IT STAY
KNOWING THE ENDING WAS COMING OUR WAY
TO OUR FANTASIES AND ROMANTIC PLAY
A FEELING OF SORROW ON THAT DAY
WE HAD LOST SO MUCH IN EVERY WAY

CHORUS: WE WERE YOUNG AND IN LOVE
AND WANTED IT THIS WAY
WE WERE FOOLING EACH OTHER
WITH OUR OWN LITTLE PLAY
YES, THAT WAS YESTERDAY
BUT AS LOVE WOULD HAVE IT IN THIS PLAY
I GUESS, THERE COULD BE NO OTHER WAY
FOR NOW WE ARE BOTH DESTINED AND LIKELY TO
PAY
FOR WE CLOSED THAT CURTAIN THAT VERY DAY
TO OUR FANTASIES AND ROMANTIC PLAY

CHORUS: WE WERE YOUNG AND IN LOVE
AND WANTED IT THIS WAY
WE WERE FOOLING EACH OTHER
WITH OUR OWN LITTLE PLAY
YES, THAT WAS YESTERDAY

DISCO LADY'S COMIN

CHORUS: OH! PLEASE DISCO LADY!
DON'T YOU EVER STOP?
OH! YEH DISCO LADY!
YOU'RE MAKIN ME SO HOT!
DISCO LADY'S COMIN
SHE'S COMIN TO YOUR TOWN
SHE'S THE ONLY DISCO LADY
WITH A BODY FULL OF SOUND
DISCO LADY'S LOOKIN
SHE'S LOOKIN ALL AROUND
LOOKIN FOR SOME ACTION
SHE'LL BE LOOKIN IN YOUR TOWN

CHORUS: OH! PLEASE DISCO LADY!
DON'T YOU EVER STOP?
OH! YEH DISCO LADY!
YOU'RE MAKIN ME SO HOT!
SO ALL YOU GUYS A STRUTTIN
ABOUT YOUR LOCAL TOWN
ALWAYS STOPPIN IN THE DISCOS
JUST SEEIN WHO'S AROUND
BETTER GET YOUR ACT TOGETHER
I MEAN REALLY GET IT DOWN
CAUSE DISCO LADY'S COMIN
SHE'S COMIN TO YOUR TOWN

CHORUS: OH! PLEASE DISCO LADY!
DON'T YOU EVER STOP?
OH! YEH DISCO LADY!
YOU'RE MAKIN ME SO HOT!
SHE'LL BE CHECKIN OUT YOUR ACTION
JUST SEEIN WHO'S AROUND
SHE'LL BE DOIN LOTS OF STRUTTIN
SO DON'T YOU BE OUT OF TOWN
CAUSE SHE'S THE DISCO LADY
THE TALK OF EVERY TOWN
SHE'S THE DISCO LADY
WHO'S KNOWN FOR MILES AROUND
DISCO LADY'S COMIN
SHE'S COMIN TO YOUR TOWN
DISCO LADY'S COMIN
SHE'S COMIN TO GET DOWN

CHORUS: OH! PLEASE DISCO LADY!
DON'T YOU EVER STOP?
OH! YEH DISCO LADY!
YOU'RE MAKIN ME SO HOT!

NATURAL HIGH

BEEN KNOWING THE ANSWER
FOR OH! SO LONG
EXPRESSING MY FEELINGS
MY LOVE WAS SO STRONG
COULDN'T QUESTION MYSELF
NEVER THOUGHT YOU'D BE GONE
OH! HOW WE PLAYED
YOUR FAVORITE LOVE SONG

CHORUS: LOVE'S THE ONLY ANSWER
JUST GIVE IT A TRY
WHEN PEOPLE ARE IN LOVE
IT'S SUCH A NATURAL HIGH
OUR DAYS ARE SADLY OVER
WHERE DID WE GO WRONG
I WISH YOU WOULD HAVE LISTENED
TO THAT LITTLE LOVE SONG
THE ONE YOU KEPT ON PLAYING
ALL NIGHT LONG
THE ONE YOU KEPT ON SINGING
INTO THE EARLY MORNING DAWN

CHORUS: LOVE'S THE ONLY ANSWER
JUST GIVE IT A TRY
WHEN PEOPLE ARE IN LOVE
IT'S SUCH A NATURAL HIGH
LAST NIGHT WAS LONG AGO
I CAN STILL HEAR YOU SAY
WHY LISTEN TO THE WORDS
JUST LET THE MUSIC PLAY
OH! BABY, THERE WILL BE A NEXT TIME
YOU'LL HEAR A LOVE SONG PLAY
PLEASE! JUST STOP AND LISTEN
TO WHAT IT HAS TO SAY

MIGHT BE YOUR FAVORITE LOVE SONG
BEING SUNG A DIFFERENT WAY
SAYING LOVE'S THE ONLY ANSWER
LOVE'S THE ONLY WAY
CHORUS: LOVE'S THE ONLY ANSWER
JUST GIVE IT A TRY
WHEN PEOPLE ARE IN LOVE
IT'S SUCH A NATURAL HIGH

"UNKNOWN STAR"

OH! WOMEN LET ME SAY
NOW THAT I CAN FINALLY SEE
ME WORKING FOR A LIVING
JUST WON'T SET ME FREE

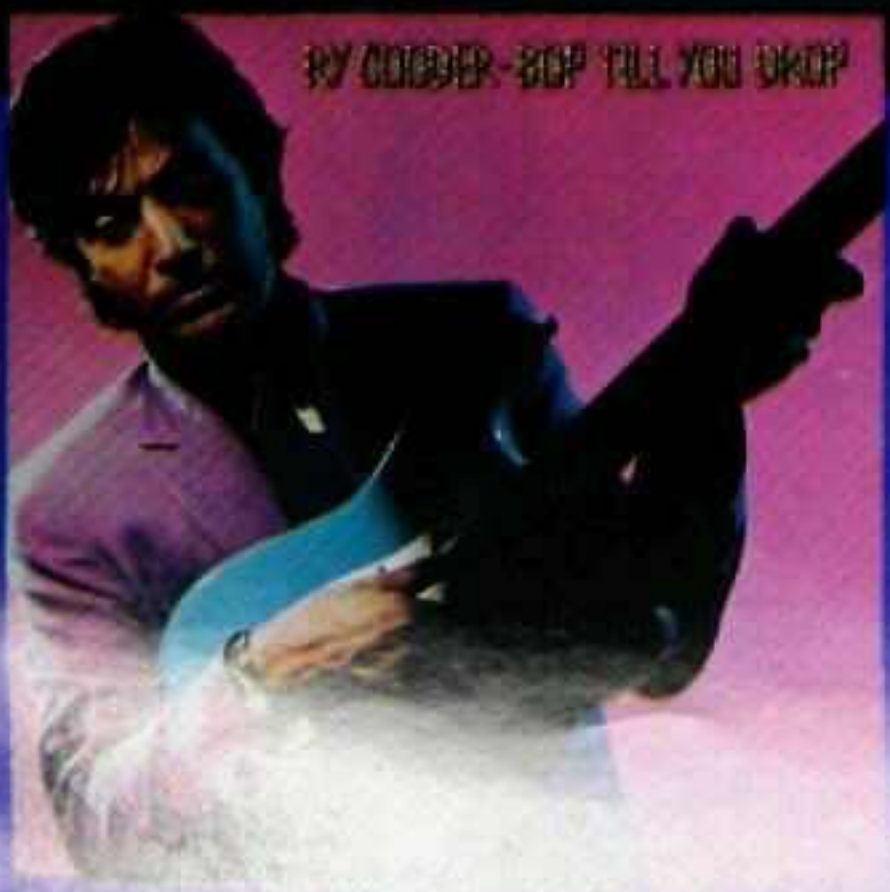
CHORUS: 'CAUSE I AM A PIANO MAN
WITH A FANTASY FOR THE KEYS
JUST AN UNKNOWN STAR
WHO'S RISING FROM HIS KNEES
FOR ME TO RAISE A FAMILY
AND TRY TO MAKE IT THREE
I TOLD YOU LONG AGO
HOW IT WAS GOING TO BE
I'VE GOT THESE SONGS
THEY'RE ALL HITS TO ME
IT'S TIME TO CHECK ON OUT
AND SEEK MY FANTASIES

CHORUS: CAUSE I AM A PIANO MAN
WITH A FANTASY FOR THE KEYS
JUST AN UNKNOWN STAR
WHO'S RISING FROM HIS KNEES
ME WORKING FOR A LIVING
WILL JUST KEEP ME ON MY KNEES
I TOLD YOU LONG AGO
HOW IT WAS GOING TO BE
THAT MY PIANO COMES FIRST
AND THEN MY FANTASIES

CHORUS: 'CAUSE I AM A PIANO MAN
WITH A FANTASY FOR THE KEYS
JUST AN UNKNOWN STAR
WHO'S RISING FROM HIS KNEES

Ry Cooder's listening
to rock's first
all-digital recording.

His own.



RY COODER - BOP TILL YOU DROP

There's a glowing difference on rock's first digital album. Ry Cooder's rich and vibrant music has undergone a revolution in sound. It's cleaner, brighter, more dimensional ... it's *alive!* As Ry explains it, "For the first time you hear back exactly what you played. Instead of noise, you hear each little sound perfectly. Digital clarifies each instrument so tremendously that you seem to hear space, a little air in there, instead of that awful wall all the time. It's very dramatic on drums because of the peaks—the highs and the lows that it gives you. For guitars, the textures really come out. You get that real finger-chord skin sound, that brushy feel. On vocals, too, you get the edge." Hear the difference.

RY COODER. BOP TILL YOU DROP.

Produced by Lee Herschberg. Recorded by Lee Herschberg. On Warner Bros. Records and Tapes. [BSK 3358]

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