

**Inside**  
**SPOTLIGHT**  
**ON**  
**DUPLICATE TRACKS**  
**ORIGINAL CAST RECORDINGS**

08120

# Billboard

NEWSPAPER

84<sup>th</sup>  
 YEAR

Billboard Publication

The International Music-Record-Tape Newsweekly

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## ARM Tees Credit Card Growth Plan

By DICK NUSSER

NEW YORK—Credit card clout, which ac-  
 counts for 50% of the dollars that flow through  
 retail trade, is due for expansion in the  
 record business via a bankcard program  
 headed by the National Assn. of Recording  
 Merchandisers. Credit now accounts for a  
 paltry 10% of disk and tape sales.

The program, which guarantees Visa and  
 MasterCard rates of 2 1/4% and lower to par-  
 ticipating outlets, could save record and tape  
 sellers \$250,000 in reduced interest costs over  
 the next 12 months, not including savings de-  
 rived from a quicker turnaround between the  
 merchant and the bank.

The Commerce Bank of New Jersey is the  
 administrator of the program, which offers  
 checking accounts to members, allowing  
 merchants to write checks against sales slips de-  
 posited on the same day the bank receives  
 them. Chains may send in sales slips from each  
 merchant or from a central location. The dis-  
 count is 1%.

(Continued on page 12)

## SUPER ACTS SPURRING DISK/TAPE SALES Healthy Quarter Ahead—Dealers

By ED HARRISON

LOS ANGELES—Despite diminished  
 record company funds for co-op advertis-  
 ing, September was earmarked for the most  
 part by a steady growth in sales with deal-  
 ers optimistically looking forward to a  
 healthy final quarter. Some dealers espe-  
 cially in the Midwest and South, however,  
 have yet to notice a sales turnaround.

The sales growth pattern is hallmarked  
 by the release of hot selling albums by Led  
 Zeppelin, Foreigner, Bob Dylan, Cheap  
 Trick, Jethro Tull and Jimmy Buffett. An-

anticipated releases by the Eagles (issued  
 last week), Fleetwood Mac and others are  
 supplying dealers with high hopes for the  
 Christmas buying season.

"We're pleased with the way September  
 is finishing up since it's normally a notor-  
 iously slow month," declares Ben Karol of  
 New York-based King Karol. "Our sales  
 momentum, which really began in Janu-  
 ary, is carrying through to this month and  
 I'm predicting a big Christmas selling sea-  
 son."

(Continued on page 16)

## New Policy For Returns By Polygram

By IRVING LICHTMAN & STEPHEN TRAIMAN

NEW YORK—A returns allowance ranging  
 from 18%–22% and a new system of average  
 pricing on returns are key changes among four  
 new sales policies from Polygram Distribution,  
 Inc.

Chief feature of the average pricing on re-  
 turns sets a significant per label approach,  
 rather than a comingling policy previously in  
 effect.

The per label aspect, in addition to complex  
 computer input required for this and the other  
 new policies, is seen as an issue that delayed  
 announcement of the new sales directions,  
 originally set to be revealed Sept. 7.

It's understood that some labels in the Poly-  
 gram orbit fought for the per label feature,  
 which also pervades other elements of Poly-  
 gram's policy announcement.

John Frisoli, president of the company,  
 states, however, that a reappraisal of company  
 policy was actually initiated at the beginning  
 of this year.

(Continued on page 11)

## Lieberman Bullish, Sees Upturn

By ALAN PENCHANSKY

LAKE GENEVA, Wis.—Strong assurances  
 that the record industry is "well positioned"  
 for growth in the 1980s dominated the mood of  
 the Lieberman Enterprises national conven-  
 tion here last week at the Playboy Resort.

Board chairman David Lieberman deliv-  
 ered a strong vote of confidence in his keynote  
 address, where he maintained that the indus-

try's downturn has been overstated by  
 doomsayers, and held out the belief that con-  
 sumers have been only temporarily scared  
 away from record purchases.

The five-day fifth annual convention was  
 attended by about 250 Lieberman men and  
 women and several dozen suppliers represent-

(Continued on page 11)



SMOKEY ROBINSON'S new single "CRUISIN'" (T-543067) is taking off  
 in the midwest. "CRUISIN'" in just four weeks, has spread like  
 wildfire throughout the east, southeast and now the west. "CRUISIN'", the  
 single from Smokey Robinson's LP "WHERE THERE'S SMOKE . . ." (MCA  
 3178). On Motown Records. It's fine. (Advertisement)

## Top Speakers Firmed For 1st Video Music Gathering

NEW YORK—Sid Sheinberg,  
 president of MCA, Inc.; Andrew  
 Kohut, president of The Gallup Or-  
 ganization; John Lack, president of  
 Warner Cable, and a rap session  
 with industry leaders including  
 Pickwick International's Chuck  
 Smith, RCA's Bob Summer, RSO's  
 Al Coury and the RIAA's Stan Gortik-  
 ov will help launch Billboard's First  
 International Video Music Confer-  
 ence, Nov. 15-18 at the Sheraton-  
 Universal in Los Angeles.

More than 300 music and video  
 industry executives are expected to  
 explore how the music industry is  
 positioned to provide creative, pro-  
 motion, marketing and distribution  
 muscle for the emerging home video  
 entertainment era.

(Continued on page 50)

## MCA, Nautilus And Weisberg Tie Digitally

By JIM McCULLAUGH

LOS ANGELES—MCA, Nautilus  
 Recordings and artist Tim Weisberg  
 have teamed up for what is believed  
 to be the first digital LP involving a  
 major label, artist and audiophile  
 firm.

Nautilus has also pacted with sev-  
 eral major labels, including A&M  
 and Warner Bros., to issue half-  
 speed mastered product from their  
 catalogs for a special Nautilus au-  
 diophile series. Half-speed mastered  
 product is also being pioneered by

(Continued on page 14)



"One Way" featuring Al Hudson. There is one way and one way only  
 the new name of the group and their brand new LP "One Way" (featuring  
 Al Hudson). The arrow points the way to their disco hit—"You Can Do It"  
 featured in this block buster LP. Produced by One Way and Rich Bukes.  
 Executive Producer Al Perkins. (MCA-3178) (Advertisement)

IT COULD ONLY HAPPEN  
 IN THE RECORD BUSINESS.  
 LEAD VOCALS BY A FROG.



"RAINBOW CONNECTION"  
 THE SENSATIONAL SINGLE FROM  
 THE ORIGINAL SOUNDTRACK ALBUM,  
 "THE MUPPET MOVIE"  
 ON ATLANTIC RECORDS.

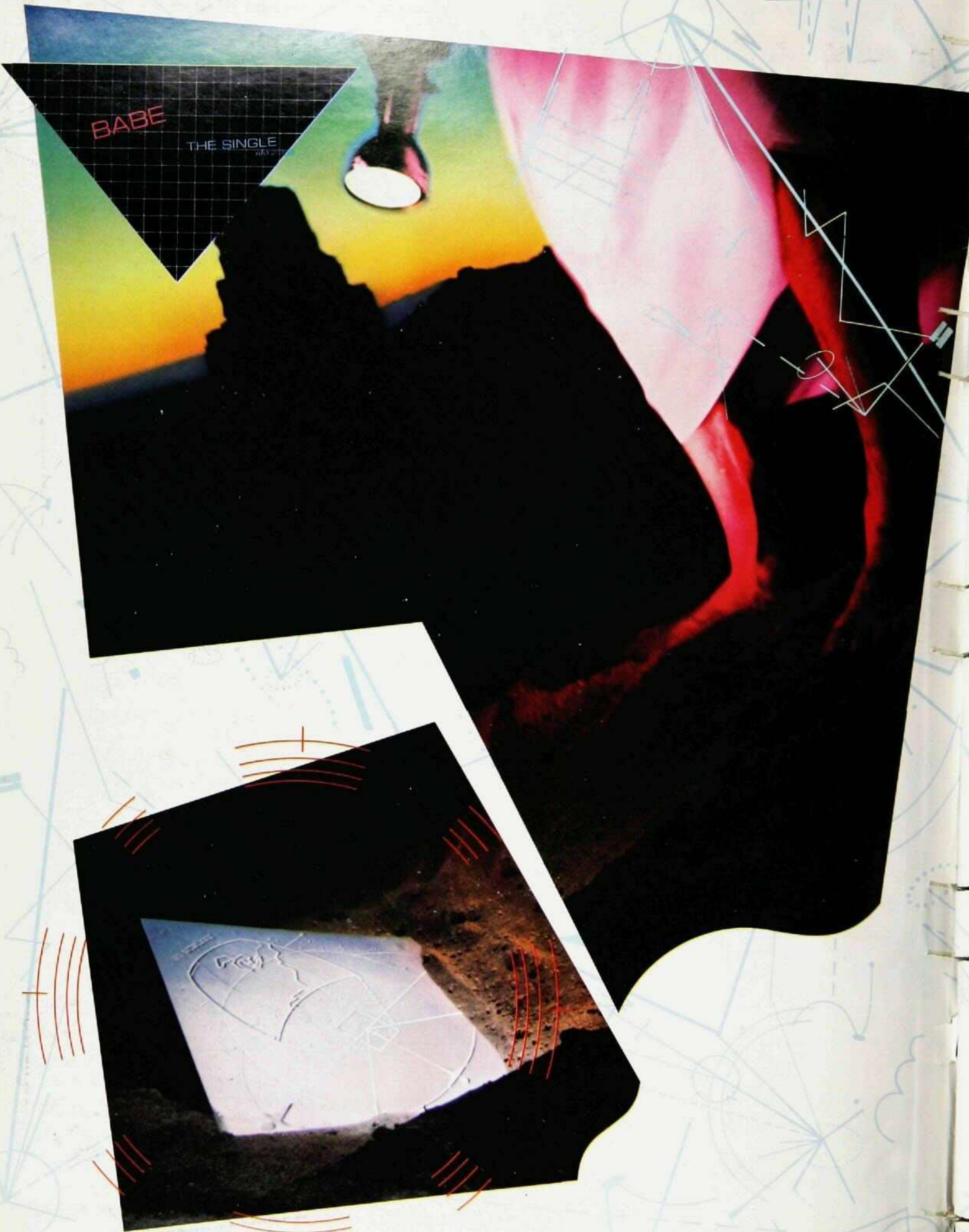
Produced by Paul Williams  
 Executive Producer, Jim Henson

MOVIE AND SOUNDTRACK CHARACTER NAMES ARE TRADEMARKS OF HENSON ASSOCIATES, INC.

Copyrighted material

BABE

THE SINGLE





CORNERSTONE

80's  
THE ALBUM

MUSIC FOR THE 80'S



ON A&M RECORDS & TAPES

Copyrighted material

# Budget Chain Seeks 10%-20% Improvements

By JOHN SIPPEL

DENVER—The Budget Tapes & Records stores will strive for 10%-12% increases in overall profitability and store additions in 1980 and 100% tighter relationships between franchiser and the present 90 franchised retailers.

The franchise company aims to strengthen its accounting links next year, comptroller Jack Kitchell promised during the firm's sales meeting here, so that paperwork at the store level is decreased sharply while the interrelationship between the home base here and the stores improves.

Despite closing eight locations and adding 14 new locations, a record store changeover for Budget, president Evan Lasky expects 1979 to continue a string of nine consecutively improving years.

"August was the biggest non-Christmas month in all our history," he said. "We expect conservative increases through the close of the year. We anticipate a 10%-12% increase also in gross sales."

Not only did Budget expand 14 locations, four of which were in three states new to the chain, but six established outlets expanded and remodeled, Lasky noted.

Kitchell, in the longest convention session, stated that Budget might open its long-awaited upper Midwest warehouse in 1980.

He and Lasky pledged a more incisive store supervision through improved computerization. Budget is studying operative technology. Lasky stated the upgrading computerwise is stalemated by the lag in the industry conversion to bar coding.

Kitchell vowed a new series of written forms, which would more quickly provide the home office accounting department with essential data. The individual stores were urged to carefully study taxation procedures and, if necessary, to add outside accounting expertise in order to probe the best tax methodology.

Advertising dollars have not diminished as much as the industry thinks, WEA advertising manager Alan Perper told representatives of approximately 85 Budget stores.

Cost of advertising media has skyrocketed, Perper stated, thus providing less advertising than last year for the same budget period.

He forecast more cross-merchandising such as a "sweepstakes" in which a selected 350 accounts nationwide will give away Marantz

stereo rigs along with collections of WEA LP and tape product.

Mike Boyle, general manager of P.J.L. Distributing, Budget's Seattle base, said he found labels spending more on midrange product and catalog goods on tv. Halper pledged Budget stores would have five or six different tv spots available later this year. Retailers must make black patrons feel more at home if they want to get more of the \$750 million in black music business, Eddie Gilreath, national director of black music at Warner Bros. Records stressed.

Gilreath favors black-oriented radio as the best advertising medium, adding that a concentrated 18 spots over three consecutive days is the most telling formula. The Hispanic market interfaces with the black, Gilreath added.

Budget store owners complained to Gilreath about the overlong time lag between release of black music singles and the subsequent album in which it would be contained.

Jimmy Smith, regional A&M promotion and Frank Cody, program director of KBPI-FM, Denver, asked store owners to honestly and carefully report to station researchers. Sales breakouts are especially pertinent and should be volunteered. Cody said KBPI weekly surveys 30 to 35 retailers asking for the top 15 and possible breakouts.

Store owners beefed about difficulty they have in small towns getting automated formats to play locally created new hits. Both Cody and Smith agreed "hits are made in Walla Walla and Bozeman."

## Denver Shops Loaded With Promo Stock

DENVER—Two Denver and one nearby Boulder, Colo., record/tape/accessories stores were selling demonstration and radio promotion LPs in quantity last week.

In a personal canvass Tuesday (25), I found the largest selection of demos and promos, in the hundreds, at Underground Records Ltd., 724 S. Pearl St., Denver. The progressive-inventoried neighborhood shop was staffed by two girls, both of whom are originally from Holland.

Current hit LP product was displayed in wire shelf racks on walls throughout the store. More than half of this current inventory appeared to be demo or promo copies.

As was the case in all stores visited, the demos were either drilled, edges were cut or corners were cut.

Promo copies in the main carried the more-than-a-year-old embossed imprinting, except for labels like Atlantic Arista and some CBS LP product, which continue to use the gummed label printed promotional identification.

Ironically, as I was checking out my purchase at the register, one of the two young women was hand-counting into inventory a box of approximately 40 LPs, the bulk of which appeared to be multiple

(Continued on page 18)



Billboard photo by Chuck Pulin

**ANTI-NUKERS**—Part of an estimated crowd of 200,000 gathers in front of a stage erected at the foot of New York's towering World Trade Center for a free outdoor concert and rally, capping five days of anti-nuclear fundraising organized by Musicians United For Safe Energy. See story on page 6.

## Moscow Orch. a No-Show

By IS HOROWITZ

NEW YORK—An estimated \$500,000 is expected to be refunded to buyers of tickets to the aborted tour of the Moscow State Symphony.

Several days of intense negotiations by executives of Columbia Artists Management early last week failed to reinstate the 28-concert junket, called off by Soviet authorities in apparent fear that musician defections might occur.

In recent weeks three Russian ballet dancers and two skaters have asked for and received asylum in the U.S.

Columbia Management, however, indicated a dispute over conductors was the reason for the cancellation.

The tour was to open at Carnegie Hall here Wednesday (3) and cover venues in the Northeast, South and Midwest before closing in Newark, N.J., Nov. 4.

Stewart Warkow, executive director of Carnegie Hall, said there was no alternative to refunds, and no possibility of scheduling another attraction on such short notice. "It's a matter of force majeure," he said. "All we can hope to recoup, perhaps, is some advertising money."

## Tribunal Petition To Seek Higher Royalty

LOS ANGELES — Songwriters Resources & Services has embarked on a petition drive, directed at the Copyright Royalty Tribunal to increase royalty payments to songwriters.

The Tribunal, a five-person regulatory and judiciary panel, was appointed by President Carter to examine issues and procedures relating to copyright regulations.

The organization plans to present its petition to the Tribunal when it meets in 1980, and at the same time urge the Tribunal to recommend to Congress that it be permitted to meet more often. Following the 1980 meeting, the next scheduled session is 1987 and thereafter every 10 years.

The petition is being circulated to music publishers, independent songwriters, the BMI-sponsored Alternative Songwriting course, grassroots songwriters and to ASCAP and BMI in hopes those licensing organizations will distribute the petition to their members.

The petition states: "We, the un-

dersigned creators and/or owners of musical copyrights urge the U.S. Copyright Royalty Tribunal to increase the existing mechanical rate.

(Continued on page 77)

## JURY TRIAL FOR DISTRIB

NEW YORK—A jury trial in an Alabama federal court begins Monday (1) for Wesley Max Isbell, accused of four misdemeanor counts of distributing unauthorized, allegedly pirated tapes.

Isbell was arrested in Lannette, Ala., and charged with possession of 3,000 allegedly pirated tapes.

Meanwhile, Elton M. Sewell and his son, David, operators of David's Novelties in Opelika, Ala., were placed on probation after pleading guilty to one count of copyright infringement stemming from an FBI raid on the store last February, which netted 4,300 allegedly pirated tapes.

FBI officials say Isbell was the supplier of tapes to the Sewells. Elton received five years probation; his son received three years probation.

## Sales Barometer

LOS ANGELES—How's business? Pre-recorded cassettes were the only category of disk/tape products whose sales were up last week, according to a national survey of retailers and one-stops by Billboard's research department.

Some 48% of the respondents surveyed report pre-recorded cassette sales up. The previous week the figure was 47%.

Remaining stable last week were LPs (45% versus 39.5%); singles (53% versus 48%); pre-recorded 8-tracks 58% (versus 48%) and blank tapes (58% versus 39%).

In the individual categories, 43% said LP sales were up (37.5% the previous week); 12% said down versus 23%. For singles, 29% said up (versus 31%) with 18% down (versus 21%). For cassettes, 9% said down (versus 16%) with 43% stable (versus 37%). For 8-tracks, 18% said up (versus 15%) with 26% down (versus 37%). For blank tapes, 32% said up (versus 46%) with 10% reporting sales down (versus 15%).

## Laserdisc Produces First Holograph-Patterned Album

By CARY DARLING

LOS ANGELES—Laserdisc Records of Burbank, part of Lasergram Co., has produced what is reported to be the first album impressed with a holographic pattern. Some 200 copies have been made of the one-sided, untitled, 12-inch disk for non-commercial promotional use.

The album follows on the heels of a single, impressed with the design, that was made by the firm last June (Billboard, July 7, 1979). "The optical imagery is a lot more pronounced on the LP. It's a more dramatic presentation. The 45 was mostly a test pressing. This is a full production model," says Barry Keate, founder of Lasergram with

Jeffrey Hight and business manager David VonSuerdieck.

Laserdisc feels the patented process, whereby a defracted three-dimensional holographic pattern is pressed into the plastic lacquer before the sound is laid onto the disk, could help thwart record piracy.

"If records are pirated, the pirates would be capable of reproducing the sound but not capable of reproducing the optics. Therefore pirated records would be immediately obvious as pirates," explains Keate.

"Plus, it's something visually interesting to the consumer as well and it's good label identification for the record companies," says VonSuerdieck.

The record, mastered and stamped at K-Disc Corp. here, was made in both clear and black vinyl. "Any color vinyl works but the black is most outstanding," voices VonSuerdieck. "Record companies have been using different colors of vinyls and we wanted to see if our process would hold on another color."

"The colors show up well on black," states Keate. "If you print it on red vinyl, the blue and green would show up but the red might blend into the record. But it can be printed on any color."

The effect is best seen when a light, preferably non-fluorescent, hits the surface of the disk.

# Walking on Sunshine, Living on the Front Line.

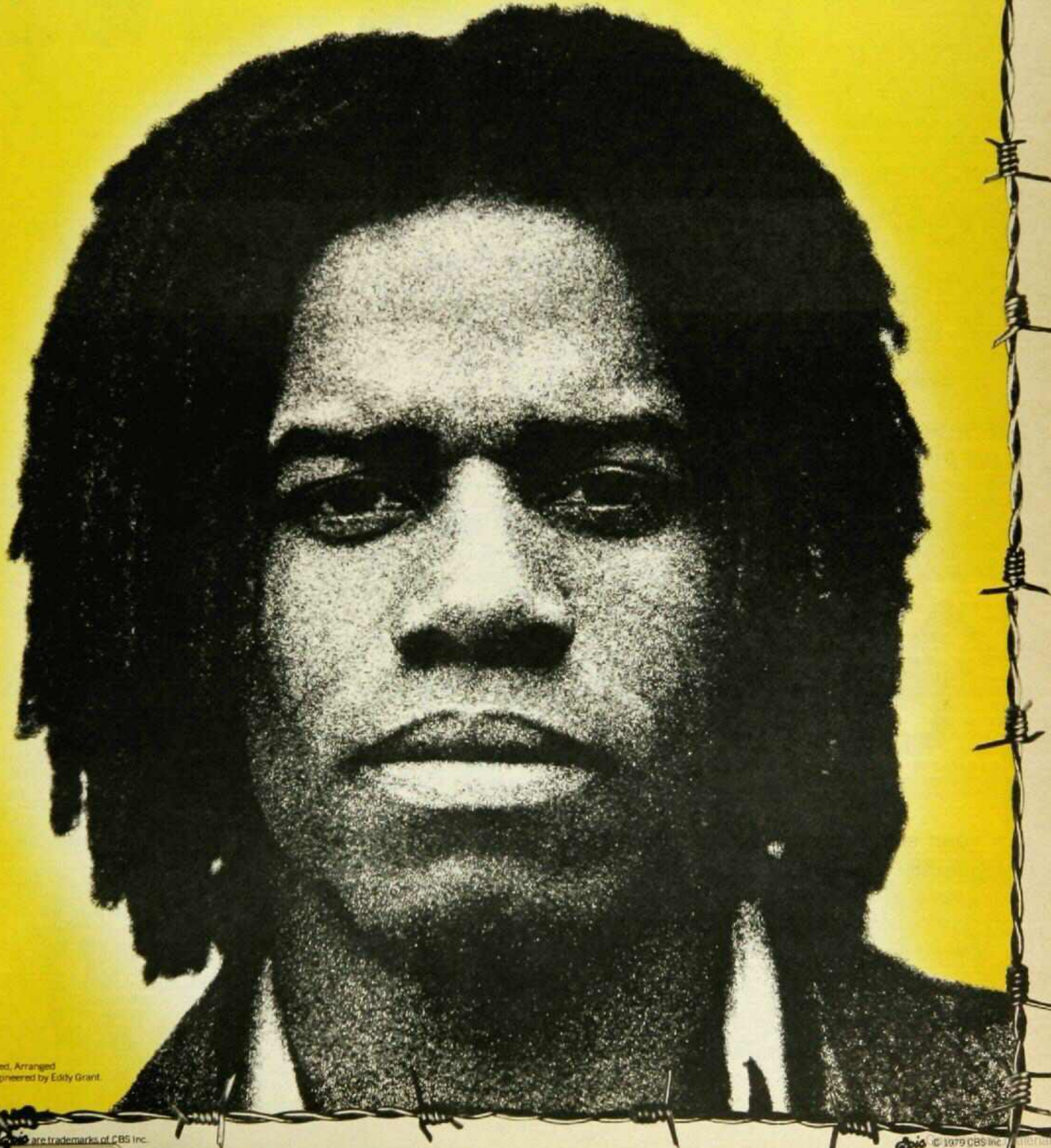
THE EDDY GRANT STORY, SO FAR: Born in Guyana, came to England in the early '60s. • Six years as lead guitarist, singer and songwriter with The Equals during the period of No. 1 hits like "Baby Come Back" and "Black Skin Blue Eyed Boys." • Opened the first black owned and operated recording studios in Europe in 1973. • Formed Ice Records in 1974 and acquired his own pressing plant. • Top-10 smash in Europe last year with "Living on the Front Line," mind shattering reggae-disco crossover single from his new album "Walking on Sunshine." • Total commitment



to music on his own terms. • Writes all songs, plays nearly every instrument himself, ditto producing, arranging and singing. • His new album? A hypnotic blend of rhythmically infectious reggae, pop, R&B and African roots that sounds like nothing but Eddy Grant, reflecting his struggles, his joy:

"I'll try to show all people, black or white or whatever, that it's possible to seize a chance and make some use of it. I've never been a great one for talking about something, I've always believed in doing it. And I will do it till I die."

**Eddy Grant. "Walking on Sunshine." Featuring the title single.**  
A global phenomenon. On Epic Records.



Produced, Arranged and Engineered by Eddy Grant.

"Epic" and "Epic Records" are trademarks of CBS Inc.

© 1979 CBS Inc.

# Progress Reported By BMA For Its First Year

NEW YORK—The achievements and challenges facing the Black Music Assn. after its first year are spelled out in the organization's first annual membership report.

In the year that it has existed the organization has structured itself into a viable industry entity and has accomplished the following, the group says:

- It has gained visibility through a White House celebration and the proclamation of June as Black Music Month by President Carter with media and community celebrations and events around the country.

- An educational film about the impact of black music on American culture was produced and will be distributed this fall by the Learning Corp. of America.

- A Founders Conference was held that brought together 700 industry members for the first time in a forum to express the "hurt, frustration, hope, aspirations, anger" of the black music community.

- The group has gained recognition and support from sister industry groups including the Recording Industry Assn. of America, which staged a tribute in Washington in March; the National Assn. of Recording Merchandisers, which honored the association at its convention in Florida, and MIDEM.

- The organization has worked with the RIAA, Musicians Union, BMI, SESAC and ASCAP to lobby for passage of the Performing Rights Bill HR997.

- The United Black Concert Promoters group was formed during the Founders Conference, and a forum (Continued on page 49)



Billboard photo by Alan Perchansky

**GOING STRONG**—Traditional blues singer Ma Yancey performs with Irwin Helfer on piano and Truck Parham on bass at the recent Chicago Jazz Festival. Her set was one of the highlights of the week-long event, sponsored by the city of Chicago and organized with the help of Chicago's Jazz Institute.

## Intl Entertainment Expo Set For Vegas Dec. 11-14

NEW YORK—The latest trends in the management and operation of entertainment complexes, from rock nightclubs and discos to casinos, is the focus of the International Entertainment Exposition set for Dec. 11-14 at the Las Vegas Convention Center.

Organized by Victor Harwood's American Expositions Inc. of New York, the four-day gathering is expected to attract between 3,000 and 5,000 registrants. More than 150 companies have signed as exhibitors, making it one of the largest such expositions of its type.

Exhibitors include manufacturers and suppliers of lighting and sound systems, video equipment, disco accessories, theatrical stage equip-

ment, decor products, casino gambling equipment, game rooms, outdoor amusements, movies, live entertainment, coin machines, tour and concert equipment.

One of the key topics, according to Harwood, will be the trend toward new wave live music in discos and clubs.

"We want to showcase danceable (Continued on page 50)

### PVK Setting Up

LONDON—PVK Records has set up its own independent promotion and distribution operation in the U.S. in conjunction with Sail Records and Rounder Records of New England. First release will be "In The Skies" by guitarist Peter Green, one of the founders of Fleetwood Mac.

### Old Stones LPs Spurt In Sales

NEW YORK—The Rolling Stones left London Records in 1970, but the superstars left behind a catalog of 17 albums, currently moving at a more rapid clip than in recent years.

John Harper, national sales manager, says usage of Stones material in two major films this year, "Coming Home" and the current "Apocalypse Now," has increased catalog movement 20% this year.

The Stones are heard performing two songs, "Out Of Time" and "Beggars Banquet" in "Coming Home" and they perform "Satisfaction" in "Apocalypse Now."

The label is presently reservicing "Satisfaction" to Top 40 radio and is getting an additional plug on the song via 60-second television commercials for "Apocalypse Now."

### NEW YORK SPECTACULAR

## Union Fees Cut Anti-Nuke Concert \$\$

By DICK NUSSER

NEW YORK—Overtime costs are expected to cut deeply into the profits of the otherwise successful series of concerts benefiting the anti-nuclear movement held here Wednesday through Sunday (19-23).

Although Showco, promoter Ron Delsener, production coordinator Philip Blum and stage designer Mike Brown all donated their services, less expenses, stage hands, ushers and security forces received their regular salaries.

"There was a lot of overtime that couldn't be helped," concert spokesman David Fenton explains. "We (Continued on page 44)

## Executive Turntable

### Record Companies

Steve Wax resigned as president of Elektra/Asylum Records in Los Angeles after a little more than two years in the position. There will be no replacement and future plans for Wax have not been announced. ... Brian T. Josling moves to CBS Records Canada as distribution vice president. Now based in Toronto, he was formerly vice president and general manager of Capitol-EMI of Canada, Ltd.'s retail division. ... Basil Marshall is upped at RCA Records in New York to black music product manager. Marshall shares responsibilities with fellow manager Keith Jackson. Marshall formerly was national black music field merchandising manager for RCA. ... Michael G. Abramson joins



Marshall



Abramson



Follese

Chrysalis in New York as director of album promotion. Formerly, he was director of special marketing projects for RCA. ... Alan-Michael Mamber comes to Fantasy-Prestige-Milestone-Stax in Berkeley, Calif., as disco promotion and special projects national director. He was national promotion director at West End Records. ... Nick Massi is now field sales manager for the Chicago/Milwaukee market for WEA. He had been working in the WEA Chicago branch since 1971. ... Nita Kutler moves up in CBS Records consumer panel research department to associate director. She joined the department staff in 1974. ... Martin Cerf has departed Riva Records in Los Angeles as general manager of the West Coast operation. No one has yet been set to take his place. ... Adrienne Follese moves up at Ariola in Los Angeles to a&R coordinator. Prior, she

worked in various capacities for Ariola's a&R department during the past year. ... Connie Plimsoul joins Capitol Records in Los Angeles as West Coast publicity manager. Formerly, she was publicity coordinator for Warner Bros. Records. ... Terry Iride moves up at CBS Records in New York to radio advertising and Gotham advertising coordinator. Previously, Iride had been branch coordinator for CBS New York's branch. ...



Kutler

Sherry Winston joins Elektra/Asylum as college promotion national director. She had been in charge of Northeast regional college promotion for the label. ... Ted Kleinman moves to Cachet Records in Los Angeles as controller. Kleinman was recently with Capitol Records in its corporate accounting division. ... Roy B. of Roy B. Promotions, an independent promotion firm, has resigned as president of Emergency Records in New York to form Roy B. Records in New York. ... Bob Gilligan and Joe Lewis join Aries II Records in Woodland Hills, Calif., as productions director and sales executive vice president respectively. Gilligan had been RCA's recording studios coordinator while Lewis had been with RSO as national singles director.



Pace

Harvey Roesler has left Hailona Distributors in Honolulu as manager and buyer to become sales representative for the CBS Records branch in Honolulu. Miles Lee, who has worked at Hailona two years, moves up to general manager. ... Leroy Sather takes over as regional director for the Southeast region for MCA Distributing Corp. Recently, he was Denver branch manager for the firm.

### Marketing

### Publishing

Steve Nelson joins 20th Century-Fox Music Publishing in Los Angeles as manager of catalog promotion. Formerly, Nelson was a songwriter with Introsong. ... Evan Pace joins Rick's Music and Cafe Americana Music, Casablanca's publishing companies in Los Angeles, as professional manager. Pace was formerly professional manager for Arista Music. ... Robin Thomas is now West Coast regional director for the American Guild of Authors and Composers in Los Angeles. Thomas formerly was a West Coast membership representative for ASCAP and director of national publicity for David Gest and Associates.

### Related Fields

Lee Adams takes over as Western regional sales manager for TDK Electronics Corp. in Los Angeles. Most recently, Adams was with the Federated Group's California audio/video stores as a buyer. ... Bruce Weber has left InterMagnetics after three years as communications vice president to go into freelance writing and public relations in Los Angeles. Prior to his public relations job in the tape industry, he was with Billboard four years as its tape editor. ... Margaretha E. Bystrom joins the magnetic tape division at Fuji Photo Film U.S.A., Inc. as advertising manager. She comes from Sony Industries where she was advertising manager. ... Billy James joins the staff of Songwriters Resources and Services in Los Angeles for public relations work and fund raising. Previously, he was in the a&R department at RCA in Los Angeles. He continues to serve as personal manager for the group. Another Roadside Attraction. ... Stanley A. deSzameit comes to TDK Electronics Corp. in Chicago as Midwest regional sales manager. He comes from Superscope, Inc. where he was national accounts sales manager. ... Jay A. Clark moves to Ampex Corp. in Redwood City, Calif. as public relations director. Formerly, he had been with Rockwell International Corp. as media relations manager. ...

At Altec Lansing Corp. in Anaheim, Calif., there are three new faces. Jim Newell is now national sales manager. He had been Western regional sales manager for JBL. Steve Girod comes in as national training manager. Formerly, he was with Lambert Sales in Washington, D.C. Meanwhile, Larry Frederick joins as consumer markets product development manager. He operated his own custom audio installation and consulting business previously.

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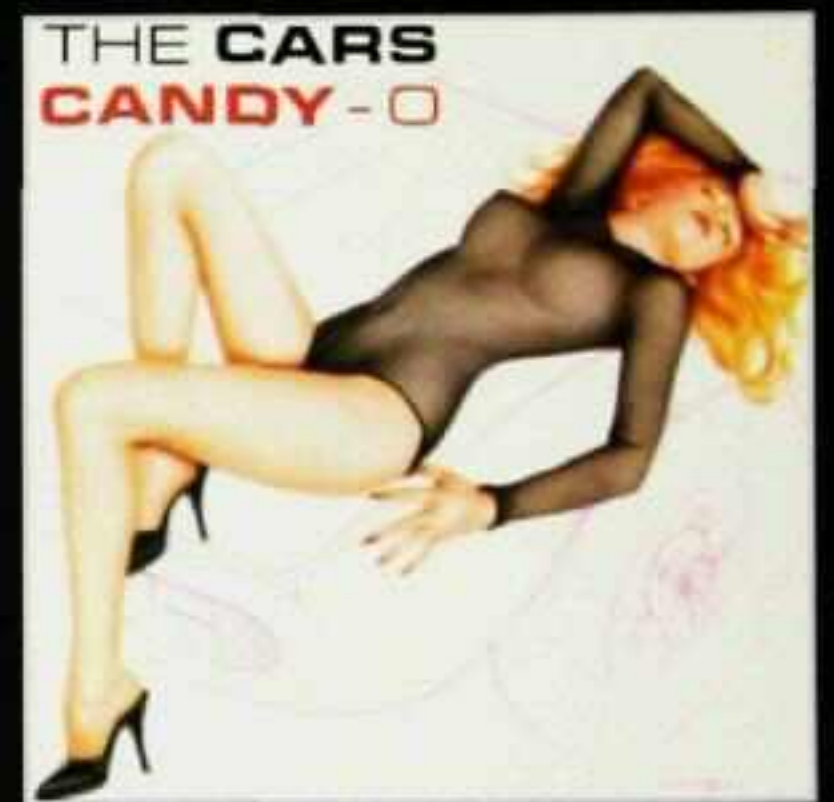
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IN THE LAST EIGHT MONTHS,  
MORE THAN THREE MILLION PEOPLE HAVE  
BOUGHT OUR  
**CARS.**



(6E-135)

IT'S A  
**PLATINUM**  
INVESTMENT.



(5E-507)

PRODUCED BY ROY THOMAS BAKER  
MANAGEMENT: FRED LEWIS



© 1979 Elektra/Asylum Records • A Warner Communications Co.

EAT TO THE BEAT

# Blondie





EAT TO THE BEAT

# Blondie



The entire world has developed a taste for Blondie.  
The group has graced the pages of just about every major publication around.  
Their music has brought millions into  
record stores and their new album will prove that history repeats itself.  
Deborah Harry sounds devastating.  
The album approaches rock, pop, ballads and reggae in  
such incredible new ways that everyone else sounds old-fashioned.  
This is Blondie at their best.  
Eat it.

contains the single "Dreaming"



**Chrysalis**  
Records and Tapes

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# Billboard's First International Video Music Conference

## AGENDA

November 15-18, 1979

Los Angeles

The Sheraton-Universal Hotel

### Thursday, November 15

9:00 a.m.-5:00 p.m.

Registration

5 p.m.-7 p.m.

Opening reception hosted by Billboard

9:00 p.m.-Midnight

Video Showcase highlighting the best creative efforts of participating record companies, program distributors and independent producers. All 3/4-inch U-Matic videotapes shown with the new General Electric large-screen PJ-5050 video projection system and a state-of-the-art hi fi system from Miller & Kreisel Sound

### Friday, November 16

8:30 a.m.

Welcome—Lee Zhitto, Billboard Editor-in-Chief and Publisher, Steve Traiman, Billboard Tape/Audio/Video Editor and Conference Chairman

"Video Music—Tomorrow Is Here Today"

Participants include Sid Sheinberg, President, MCA Inc.; Andrew Kohut, President, The Gallup Organization; John Lack, President, Warner Cable.

"View From The Top" rap session with industry leaders moderated by Lee Zhitto, Billboard Editor-in-Chief and Publisher

Participants include C. Charles Smith, president, Pickwick International; Robert Summer, President, RCA Records; Al Coury, President, RSO Records; Stan Gortikov, President, RIAA

10:30 a.m.-10:45 a.m.

Coffee Break

10:45 a.m.-11:45 a.m.

"Videodisk & Videocassette—Compatible & Complementary?" Hardware update moderated by Larry Finley, Executive Director, ITA

Participants include Kenneth Ingram, Senior Vice President, Sales and Marketing, Magnavox Consumer Electronics; Richard O'Brien, Executive Vice President, US JVC Corp.; Phil Stack, Vice President, Sony Video Products, and representatives of Panasonic and U.S. Pioneer.

11:45 a.m.-12:45 p.m.

"Video Rights—Legal Jungle" Focus on global music and video copyright, sync and performance rights, and video piracy, moderated by Al Berman, President, Harry Fox Agency

Participants include Bob Crothers, Executive Assistant to the President, American Federation of Musicians; Dick Bloeser, Director, Film Security Office, Motion Picture Assn. of America.

12:45-2:00 p.m.

Luncheon

2:00 p.m.-6 p.m.

Small group demonstrations of videodisk and videotape recording systems, video equipment studio workshops and video programming presentations, including the Magnavox Magnavision (Philips/MCA) Videodisk, Sony Video Studio, Panasonic Video Studio, Jon Roseman Productions' "Video Jukebox" and Ron Hays "Music Image."

9:00 p.m.-Midnight

Video Showcase Programming

### Saturday, November 17

8:30 a.m.-9:30 a.m.

"Creative Input For a Mass Market," rap session with independent producers and programmers, moderated by John Weaver, Keel & Co

Participants include Paul Flattery, Executive Producer, Jon Roseman Productions; George Honchar, Executive Vice President, Imero Fiorentino Associates; Eric Gardner, President Panacea/Utopia Video; Ron Hays, President, Music Image

9:30 a.m.-10:30 a.m.

"In-Home To In-Store To In-Home" Experience in key areas within record companies using in-store promotional tapes to prepare for the home market, moderated by Jo Bergman, Director, Video and Television, Warner Bros. Records.

Participants include Peter Van der Velden, Coordinator, Video Operations, Casablanca Records; Steve Kahn, Manager, Audio/Visual Productions, RCA Records; Varley Smith, Director, Film & Video Production Center, Capitol Records; Girard Landry, President, PromoVision.



10:30 a.m.-10:45 a.m.

Coffee Break

10:45 a.m.-11:45 a.m.

"Marketing Muscle For New Media," distribution experiences and experiments in the music and video markets, moderated by Ken Winslow, National Video Clearinghouse

Participants include Al Bergamo, President, MCA Distributing; Jim Lara, Vice President, Pickwick International; David Heneberry, Vice President, Marketing, RCA SelectaVision Videodisc; Gene Silverman, President, Video Trend; Bob Vandegrift, Vice President, Consumer Products, Magnetic Video; Al Markim, President, Video Corp. Of America.

11:45 a.m.-12:45 p.m.

"The Retail Connection—Dealer/One Stop Experience" Focus on actual in-store sales reactions to the first videocassette programs and initial videodisks, moderated by Joe Cohen, Executive Vice President, NARM

Participants include Lee Hartstone, President, Integrity Entertainment/Wherehouse; Noel Gimbel, President, Sound/Video Unlimited, and David Kaye, President, Emerald City Records/Oz, among others.

12:45-1:45 p.m.

"Studios—An Audio/Video Marriage," views of recording and video studios on conversions and joint ventures, moderated by Lola Scobey, Vice President, Wishbone Studios.

Participants include Chris Stone, President, Record Plant, L.A.; Louis Steinberg, Executive Vice President, Trans American Video; Bill Marino, Chief Engineer, Regent Sound.

12:45 p.m.-3:00 p.m.

Luncheon

3:00 p.m.-6:00 p.m.

Continuing demonstrations of videodisk/videotape systems, video studios, video programming presentations.

8:30 p.m.-1:00 a.m.

Special event at the Celebrity Theatre of Trans American Video, co-hosted by the Record Plant, followed by a visit to the Videodisco at the L.A. Convention Center, courtesy of the Los Angeles Video Show.

### Sunday, November 18

8:30 a.m.-9:30 a.m.

"Videodisk/Tape Programming Progress," focus on building the first video catalogs and outlook for future music industry product.

Participants include Jack Findlater, President, MCA Disco-Vision; Gary Dartnell, President, EMI Videograms; John Lollo, Executive Vice President, Video Tape Network; Sam Szurek, Director, Music Programming, Time-Life Video.

9:30 a.m.-10:30 a.m.

"International Video Music Networks," highlights on the growth of video on the international scene in key music markets, moderated by Don MacLean, Managing Director, EMI Audio-Visual Services, London.

Participants include Klaus Muller-Neuhof, Complan, Hamburg; John Ross-Barnard, Home Video Manager, BBC, London, among others.

10:30 a.m.-10:45 a.m.

Coffee Break

10:45 a.m.-11:45 a.m.

"Future Technologies—Promise & Potential," with updates on new audio and video breakthroughs and their impact on the industry.

Participants include Roger Pryor, General Manager, Sony Digital Audio Division; Robert Pfannkuch, President, Bell & Howell Video.

11:45 a.m.-12:45 p.m.

"Looking Ahead," wind-up session moderated by Stephen Traiman, Billboard Tape/Audio/Video Editor and Conference Chairman, with moderators of all panels participating, plus Todd Rundgren, Utopia Video.

12:45 p.m.-2 p.m.

Farewell Brunch

2:00 p.m.-5:00 p.m.

Additional video demonstrations/presentations and repeat Video Showcase programs



Mail Completed Form to:  
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Please register me for Billboard's International Video Music Conference at the Sheraton-Universal Hotel, November 15-18, 1979.

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Registration does not include hotel\* accommodations or airfare. Registrant substitutions may be made. 10% cancellation fee will apply to cancellations prior to October 26. Absolutely no refunds after October 26, 1979.

Register Now! Registration at the door will be \$25.00 higher.

\*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

Billboard

# Polygram Conceives New Returns Policy

• Continued from page 1

A modification of Polygram's returns and discount practices is viewed by Irwin Steinberg, executive vice president of Polygram Corp., as an attempt to recover gross profit margins in the industry, which, he claims, have shown virtually a 50% cut over the past 20 years.

Two other areas with new policies include minimum order size and special service requirements.

Specifies in each category are:

- Average pricing on returns (effective Oct. 1): For LP and tape product, except classical and 7 and 12-inch singles, customers will be credited for returns on average dollars billed for all purchases of a specific selection number.

The present 90-day minimum for product to remain in the field continues, meaning a Jan. 1 date for average pricing policy on involved product released Oct. 1.

A computer will take total dollars billed and divide by units purchased on a monthly basis to arrive with a figure per label, with new releases subject to average on a rolling 12-month basis.

In addition, multiple location customers will have one average price per selection with accumulated purchases of all locations. Return allowances must be utilized 90 days from date of issue by Polygram. After 90 days, the r.a. will expire and the customer must go through this procedure again.

- Return allowances (effective Jan. 1): there's a new limit on quantity of product eligible based on a percentage of customer purchases in the three prior months. The r.a. is determined, with defectives included, on the following customer classification: 100% retailer: 18%; 100% distributor: 22% distributor with 1%-30% retail volume: 21%; 31% to 65% retail volume: 20%; and 66% to 99% retail volume: 19%. This will be computed separately for each label instead of comingling.

According to Frisoli, the company's returns guidelines have averaged 25%, with higher rates allowed in the earlier part of the year due to the industry downturn.

Excluded from the new r.a. policy are all singles, Christmas product and developing artists as defined by each label distributed, with customers notified on this category by each release.

The actual dollars returned by the label is determined by multiplying the customer's return percentage by average monthly purchases per label over three prior months.

Any unused monthly return allowance will be added to the following month with the exception of the end of the calendar year, with the customer having through February to use the full allowance.

The new policy includes an innovative "statement" with each approved r.a. It will show customer total dollar amount charged against his monthly allowance, prior balance and current balance for each label.

Again, the overall allowance is figured on a per customer per label basis.

While defectives are included in the r.a. policy—also true of CBS' recently announced returns policy, effective Jan. 1, Frisoli claims that Polygram's rate of defectives based on a random sampling seems to be minimal and a very small percentage of returns. It's difficult, he explains, to tell a true manufacturer defective versus a suspect defective.

- Minimum order size (effective Oct. 1): a minimum order of \$125 on any purchase, except orders for only 7-inch singles, which must be ordered in box lot quantities of 25 units per selection. All customers, including those with multiple outlets, must meet the minimum order requirements of \$125 for each outlet. Each outlet is subject to the minimum box lot requirements for ordering 7-inch singles.

- Special service requirements (effective Oct. 1): the following special services will be available to customers with multiple retail locations who request that Polygram: 1) pick and pack individual outlet orders and then ship these orders, in bulk, to the account's warehouse for redistribution. The charge for this service is 1% of the total value of the invoice and is non-refundable. 2) Pick, pack and ship orders directly to the account's individual outlets. The charge for this special service is 2% of the total value of the invoice and is non-refundable.

Notes Frisoli: "What we're doing may not always be right, but we've given an awful lot of thought in this area, and we're not going to turn around all the practices and policies of the past. But we can make moves to improve the industry's vitality."

Steinberg maintains the industry's growth pattern over the past 30 years was in large part "fueled by business practices such as a liberal return policy and discounts which worked well during a time when marginal gross profits was high. These practices made sense then because of the close relationship that developed between airplay and retail availability of product."

# Pros From 30 Nations At Monte Carlo Disco Huddle

MONTE CARLO—Disco professionals from 30 countries are expected at Billboard's first Disco Internationale at Loews Monte Carlo Hotel here Dec. 4-7. The event, which follows six successful Billboard Disco Forums in the U.S., is the first such convention having a worldwide perspective.

Special seminars will focus on such issues as international publishing and licensing agreements, disco marketing techniques, talent development and programming.

The four levels of the convention center adjacent to the hotel contain more than 125 exhibition spaces, sound rooms and meeting facilities. Registration for the conclave is

\$315 before Oct. 12, \$350 after that date and \$375 at the door. The rate is \$265 for disco DJs, forum panelists, students, military personnel and spouses.

Hotel accommodations and airfare are not included in the regular registration rates, though they are included in three travel packages Billboard has arranged. The one-and-two-week group excursions depart from L.A., New York or Chicago.

The first package includes a half-day sightseeing tour in Monaco, the second includes a self-drive car for seven days and a three-day ski package option in the Alps and the third

(Continued on page 86)



**WONDER VISIT**—Stevie Wonder joins Skeeter Davis onstage at the "Grand Ole Opry" in Nashville during the Black Music Assn. board of director's meeting recently.

## 2 LABELS GO TO PICKWICK

LOS ANGELES—Record Merchandising has lost two more labels—TK and Motown—to Pickwick Distributing.

The veteran independent distributor, once the strongest indie in this market, has also lost A&M and has seen its hold on strong jazz lines also diminish. Observers here say the Sid Talmadge-Sam Ricklin firm may be in danger of becoming a victim of consolidated distribution or of the mass merchants snaring all the key remaining indie lines.

Pickwick Distribution, whose Southern California branch in nearby Sun Valley has been open one year, now represents Arista, AVI, Chrysalis, CTI, London, Mid-song, Motown, Mushroom, Ovation, Pacific Arts, Tomato and TK. In another move, Fantasy has switched to California Record Distributors.

Talmadge, in business 33 years, says the firm has 15 lines including Prelude, West End, Fiesta and Cachet, among others. "But not the big ones," he concedes.

Why is he losing his labels? "You tell me," he parries. "I'm very bitter. I cannot believe the treatment I get after 33 years."

Talmadge says he and Ricklin let go between 20-25 people Friday (28). They also closed their Denver sales office Wednesday (26) and let three people go. That office was opened three years ago by the late Jack Lewerke, one of the partners in the company.

As another economy move, the firm is trimming its San Francisco sales office from six to two people.

And it is also scouting for a smaller location to get away from its present large warehousing facility on Berendo.

Talmadge says a proposed merger with California Record Distributors was the reason he didn't cut his overhead earlier. That merger fell through.

Talmadge says he'd like to get a "little store on Pico Blvd., keep my key people and come in when I feel like it."

# Optimism Reigns At Lieberman Conclave

• Continued from page 1

atives including MCA Distributing president Al Bergamo and CBS vice president Don Dempsey.

The fact that rack sales fell off sharply this year was not disguised by Lieberman. Lieberman said the industry had been hit by a "conglomeration" of events in 1979 any one of which alone might have been shaken off. However, both Lieberman and company president Harold Okinow offered bullish outlooks on home entertainment growth in the 1980s.

According to Okinow's analysis, there will be increasing emphasis in the '80s on what he termed "home-focused" products.

David Lieberman said the industry was rocked this year as an outcome of unrealistic expectations—partially a result of 1978's banner sales—combined with economic downturn and negative attitudes about the economy. Lieberman also cited the disco trend as one of the industry's 1979 ills. These factors have temporarily removed many consumers from the record and tape marketplace, Lieberman said.

Okinow and Lieberman revealed that the late August resurgence of buying has not been felt as strongly at rack as at retail. They explain that traffic is up at many discount stores as the recessionary trend sees much of what is termed "trading down" to more discount oriented shopping.

"We still have the impact of the recession on our consumer," says Lieberman. "We are usually more recession proof because of other traffic."

The theme of the convention was "Three Out Of Three Ain't Bad," a

reference to the NARM rackjobber of the year award, which has been won by Lieberman consecutively for the last three years.

David Lieberman claimed that the industry downturn promised to benefit the company by allowing it to outpace competitors which are not as efficiently run or as music-oriented as Lieberman.

Lieberman today is servicing approximately 2,600 racked departments. The company's sales volume for the 1978-79 fiscal year ended May 31 is more than \$130 million, and David Lieberman pictured the company as "growing toward the one-quarter billion" dollar mark.

Lieberman recently has taken on several Kmart stores on a trial basis. This marks a break of Kmart's long-standing exclusive relationship with the Handleman company. Reportedly, several Kmart stores have also been given to Pickwick in the trial program.

The convention included the by-now familiar audio/visual product presentations, with RCA, CBS, WEA, MCA and Capitol showing video footage on acts with upcoming product. Blank tape suppliers Memorex and 3M were also presenters, as was Disneyland Records. Supplier-manned exhibition booths also were on tap, and personal growth seminars in time management were included in the itinerary.

Live entertainment, a Lieberman convention hallmark, included Lamont Cranston Band (Waterhouse), Dave and Sugar (RCA), Molly Hatchett (CBS), Steve Dahl (Ovation), Barbara Mandrell (MCA), Point Blank (MCA), George Thorogood (Rounder) and Firefall (Atlantic).



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# 1979 Not a 'Bad' Year: Smith E/A Chairman Says '78 Successes Spoiled Industry

By JIM McCULLAUGH

LOS ANGELES—The record business is not having a "bad" year, according to Joe Smith, chairman of the board of Elektra/Asylum Records. It's having an off year based on the phenomenal successes of the industry in 1978.

Smith predicts, however, that a new era of constraint will characterize the record industry in 1980 and into the future. The era of fringe excesses like "private jets and limousines" and big deals are likely to be over, with both new artists and established artists receiving less in the way of advances and royalties.

"You are going to see," he says, "a lot sharper pencil in 1980 and a more cautious approach. Things will be approached with a lot more sense."

Smith made these observations and others at a special Bank of Beverly Hills sponsored seminar Wednesday (26) called "Entertainment Industry Business Forecast, 1980 And Beyond."

The seminar, attended by about 200 members of the Los Angeles business community, coincided with the Bank's just-established entertainment division. The Bank

promises a series of such seminars in the future. Initial seminar took place at the Bisto restaurant in Beverly Hills.

Joining Smith at the seminar were John P. Shelton, professor of finance at UCLA's graduate school of management; Allan D. Yasnyi, chairman of the board, Quinn Martin Productions; and Donald C. Foote Jr., vice president and media director of Young & Rubicam West, Advertising.

Smith observed: "We thought 1979 was going to be like 1978 and it takes time to react to that. But the music has not stopped. It's too ingrained into the psyche of people under 35. People under 35 are much more involved with music than the generations ahead of them. And they will be involved with it for some time."

Smith admitted that the record industry has made some "horrendous" deals with artists in the past few years.

"And record labels will be writing off large chunks next year and they will continue to feel it for the next few years or so because of those deals."

The Elektra chairman estimates that perhaps some 400 persons in

all have been laid off in the industry.

"But," he said, "the press equates that with General Motors laying off 75,000. The record industry slump has gotten more coverage than the Pope's visit."

Giving attendees a feel for the evolution of the record business, Smith recounted that true legitimacy as a business was attained in the 1977-78 period after a period of increasing net profit gains for record companies.

He pointed out the unheard of sales plateaus of recent LPs by Fleetwood Mac and the Eagles and the "freakish" levels of "Saturday Night Fever" and "Grease," adding the business world took notice when the "Saturday Night Fever" LP outgrossed the film. Total worldwide sales of that album are estimated at more than 40 million.

"But growth slowed this year. We were coming off a freakish year. It wasn't in the cards to grow at last year's rate. We didn't have albums like that which created the traffic that had consumers also leaving the store with a Billy Joel or a Linda Ronstadt LP. And this year the gas situation affected the young mobile consumer."

# Market Quotations

As of closing, September 27, 1979

| 1979 High | Low   | NAME                   | P-E | (Sales 100s) | High | Low | Close | Change |
|-----------|-------|------------------------|-----|--------------|------|-----|-------|--------|
| 47%       | 32%   | ABC                    | 9   | 835          | 46%  | 46% | 46%   | Unch   |
| 1%        | 13/16 | Altec Corp             | 33  | 4            | 1    | 1   | 1     | Unch   |
| 41%       | 34%   | American Can           | 6   | 250          | 39%  | 39  | 39    | Unch   |
| 18%       | 14    | Ampex                  | 11  | 252          | 18   | 17% | 17%   | Unch   |
| 3%        | 1%    | Automatic Radio        | —   | —            | —    | —   | 2%    | Unch   |
| 56%       | 44%   | CBS                    | 8   | 108          | 53%  | 53  | 53%   | Unch   |
| 26%       | 18%   | Columbia Pictures      | 6   | 111          | 25%  | 25  | 25    | Unch   |
| 13%       | 7%    | Craig Corp             | 13  | 9            | 7%   | 7%  | 7%    | Unch   |
| 44%       | 33    | Disney, Walt           | 12  | 142          | 40%  | 40  | 40%   | Unch   |
| 3         | 1%    | EMI                    | 14  | 39           | 2%   | 2   | 2     | Unch   |
| 18%       | 12%   | Filmways, Inc.         | 11  | 83           | 15%  | 15% | 15%   | Unch   |
| 16%       | 13%   | Gulf + Western         | 4   | 359          | 16%  | 16% | 16%   | Unch   |
| 17        | 10%   | Handleman              | 7   | 111          | 13   | 12% | 12%   | Unch   |
| 32%       | 17    | Harrah's               | 17  | 135          | 32%  | 32% | 32%   | Unch   |
| 8%        | 3%    | K-tel                  | 55  | 5            | 6%   | 6%  | 6%    | Unch   |
| 3%        | 1%    | Lafayette Radio        | —   | 23           | 1%   | 1%  | 1%    | Unch   |
| 37%       | 28%   | Matsushita Electronics | 8   | —            | —    | —   | 32    | Unch   |
| 55%       | 37%   | MCA                    | 9   | 197          | 52%  | 51% | 52%   | Unch   |
| 39        | 19%   | Memorex                | 4   | 564          | 20%  | 19% | 20%   | Unch   |
| 66        | 52    | 3M                     | 10  | 1184         | 52%  | 52  | 52%   | Unch   |
| 52%       | 36    | Motorola               | 11  | 832          | 52%  | 51% | 52%   | Unch   |
| 32        | 24%   | North American Philips | 5   | 35           | 30   | 29% | 29%   | Unch   |
| 22%       | 16    | Pioneer Electronics    | 13  | 1            | 20   | 20  | 20    | Unch   |
| 28%       | 23    | RCA                    | 6   | 445          | 24   | 23% | 24    | Unch   |
| 10%       | 7%    | Sony                   | 19  | 43           | 8%   | 8%  | 8%    | Unch   |
| 51%       | 30    | Storer Broadcasting    | 12  | 6            | 50%  | 50% | 50%   | Unch   |
| 8%        | 4%    | Superscope             | —   | 108          | 4%   | 4%  | 4%    | Unch   |
| 32        | 18%   | Taft Broadcasting      | 10  | 37           | 30%  | 30% | 30%   | Unch   |
| 29%       | 17%   | Tandy                  | 8   | 353          | 27%  | 27% | 27%   | Unch   |
| 11%       | 4%    | Telecor                | 3   | 19           | 4%   | 4%  | 4%    | Unch   |
| 20%       | 16%   | Transamerica           | 6   | 367          | 19%  | 19% | 19%   | Unch   |
| 46%       | 30    | 20th Century           | 7   | 203          | 45   | 44% | 44%   | Unch   |
| 42%       | 32%   | Warner Communications  | 8   | 348          | 42%  | 41% | 41%   | Unch   |
| 15%       | 12    | Zenith                 | 11  | 183          | 12%  | 12% | 12%   | Unch   |

| OVER THE COUNTER   | P-E | Sales | Bid | Ask | OVER THE COUNTER | P-E | Sales | Bid | Ask |
|--------------------|-----|-------|-----|-----|------------------|-----|-------|-----|-----|
| ABKCO              | —   | —     | 1%  | 2%  | Koss Corp.       | 8   | —     | 4%  | 5   |
| Electrosound Group | 5   | 30    | 6   | 6%  | Kustom Elec      | 17  | 6     | 2%  | 2%  |
| First Artists Prod | 17  | 65    | 5%  | 5%  | M. Josephson     | 7   | 31    | 14% | 15% |
| GRT                | —   | —     | —   | —   | Orrox Corp       | 15  | 32    | 6%  | 7%  |
| Integrity Ent      | 7   | 36    | 1%  | 2   | Recdton          | 4   | —     | 1%  | 1   |
|                    |     |       |     |     | Schwartz Bros.   | 3   | 1     | 2%  | 3%  |

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, Suite 100, Toluca Lake, Calif. 91505 (213) 841-3761, member New York Stock Exchange, Inc.

## Schwartz Bros. 2d Quarter Loss Erases Early Profits

WASHINGTON — Decreased sales and increased costs adversely affected both the wholesale and retail divisions at Schwartz Bros. Inc., with a net loss the second quarter ending July 31 erasing the first quarter profit.

President Jim Schwartz reports a loss of \$138,457 for April-July, compared to a profit of \$76,514 for the corresponding 1978 period on a 9% sales drop to \$6.72 million from

\$7.388 million the prior year. The decrease is attributed primarily to the continuing general slowdown in consumer retail purchases.

For the first six months of the current fiscal year, net loss of \$96,490 compares with a profit of \$116,132 for the February-July 1978 period. Sales volume is off about 4.3% to \$13.331 million from \$13.937 million a year ago.

## Sales Rise For Altec Lansing

LOS ANGELES—Sales for the three months ending July 1, 1979 for Altec Lansing were up 10% over the same period last year, according to the suburban Anaheim manufacturer of professional and consumer sound products.

Net sales for the quarter ended July 1 were \$10,574,000, while net sales for the nine-month period ending that same date were \$31,986,000.

Net sales for the quarter ending June 25, 1978 were \$9,630,000. Net sales for the nine-month period ending June 25, 1978 were \$27,117,000.

Sales for the first three quarters of 1979 were up 18% over the same period last year.

## Detroit Stations: Strike Possible

DETROIT—ABC's two radio stations, AOR-formatted WRIF-FM and talk WXYZ-AM, and its television outlet, WXYZ-TV, were bracing for a strike by 80 members of AFTRA after negotiations produced a "dismal" prognosis by a union spokesman.

AFTRA, representing on-air talent, writers and producers, has 15

## NARM Credit Card Plan

Continued from page 1

count rate can be deducted weekly or monthly, and large volume accounts can make special arrangements to have funds wired directly.

The program has far-reaching implications for the recording merchandiser, says NARM executive vice president Joe Cohen, who cites not only the reduced interest rate but the extra business credit card customers can generate.

"We found that the average cash transaction in a record store is \$11," Cohen says. "The average credit card sale, on the other hand, is \$17.

We're talking about a \$6 difference on each transaction."

NARM's research shows only 10% of record retailers offering credit card privileges to their customers, compared with 50% in the rest of the retail trade. Those retailers who do offer credit are now paying anywhere from 2 1/4% to 5%, in some cases, without the advantages of the NARM plan.

"We already have some members as interested in the plan for the data processing and reporting systems it offers, as for the low rates," Cohen says.

Larger retailers who now enjoy a 2 1/4% rate will be eligible to have their rate negotiated lower, Cohen adds. "The bank says if you do more than \$2 million a year in gross credit card sales you can be eligible for a rate as low as 1.75%," he notes.

In any event, volume users are eligible for a rate lower than 2 1/4%.

Equally attractive is the fact the Commerce Bank employs the National Data Corp. to tally its payments and collections, and offers members a breakdown for each store on a weekly or monthly basis.

"At its simplest level," says Cohen, "those members who are paying a discount rate higher than 2 1/4% will simply be reducing their costs and increasing their profits. A member who now pays 3 1/4% and does \$500,000 in credit card sales will save \$5,000 annually."

The bank is also cooperating with NARM in promoting credit among the record and tape-buying public. It will be possible for chains or stores grossing \$2 million in credit to become eligible to have their name imprinted on the credit card, and retailers will get extra discounts for bringing new charge accounts in through their store.

Also in the works is a check verification program whereby NARM members willing to pay 2% of the value of the check can have it guaranteed by an independent broker.



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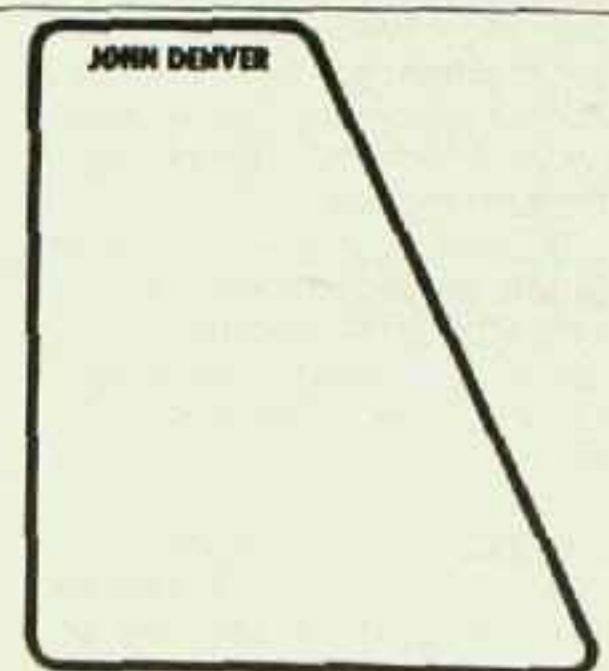
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## MCA Kicking Off Elton John Promo

LOS ANGELES—Elton John's new "Victim Of Love" LP will be accompanied by a marketing campaign directed at all mediums.

MCA plans to cross categories by taking spots on Top 40, disco, r&b and AOR radio. Trade and consumer ads will be taken in addition to ads in specialized consumer-oriented publications.

Various point-of-purchase materials will be available to dealers, including a four-color, two-foot by three-foot "Back In The USSA" tour poster, which includes John's entire catalog, the new LP announcement and his tour itinerary, which runs through mid-November.

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THE WHISPERS

# 'Rise' 45 Raises Alpert's Recording Posture

## Revels In His Current Solo Hit Project

By ED HARRISON

LOS ANGELES—With his single "Rise" shaping up as a No. 1 record, Herb Alpert's confidence in his recording career has been restored.

"Rise" is Alpert's first smash hit since "This Guy's In Love With You" hit No. 1 in 1968 and "The Lonely Bull" with the Tijuana Brass placed sixth in 1962.

song "What A Wonderful World" (penned by Alpert and Lou Adler), the popularity of "The Lonely Bull," his rebounding with "A Taste Of Honey" ("after a lull when people didn't feel the Brass was valid"), and "This Guy's In Love With You" ("which caught me off guard").

Alpert recalls the night he finished "Rise." "I listened to it for my own pleasure," he says, "which was something I haven't done since the Tijuana Brass."

The "Rise" single, penned by Alpert's nephew Randy Badazz and Andy Armer, was recorded without an album in mind, a change in philosophy from previous Alpert releases. "If I got a hit record first, I could go into the studio with a lot more confidence," he says. "If 'Rise' didn't happen, there wouldn't have been an album. If things don't go right, you get a little gun-shy."

Although "Rise" wasn't intentionally cut as a disco record, it did win immediate disco acceptance. "I recognized that dance music was here. I tried not to make a disco record but a dance record. Most feedback to it was that it was too slow," comments Alpert.

Actually when Badazz and Armer brought the tape to Alpert, it was done faster, but Alpert slowed it down to 100 beats per minute.

Alpert wrote two songs on the album (which was recorded on a 3M digital machine), leaving the remainder of the material to Joe Sample/Will Jennings, Bill Withers and Badazz/Armer.

"During the 'Lonely Bull' days, I used to write a lot. Now I'm better

equipped to listen to someone else's songs and inject my own ideas. It's hard to be objective now."

One song Alpert did write, "1980," was written as the possible theme for the 1980 Moscow Olympics, after he received a call from Don Ohlmeyer of NBC Sports. "1980" is my idea of what the opening of the Olympics should sound like," says Alpert.

He claims his trumpet playing is much more free flowing now. "I had a good experience producing Gato Barbieri's 'Caliente,' he says. "When making music you have to let it come out by getting into the mood of the song and letting it happen. It becomes more emotional and a better experience as a player and listener."

"I'm not a trumpet player in the traditional sense. I didn't come up through the big bands. I'm a different breed—a record producer trumpet player. I know how to make a record and the trumpet is part of it."

Alpert is taking a cautious "wait and see" attitude towards any touring. At this stage in the game, Alpert still relates to what transpired in the '60s. "Things have changed so much that I don't know if there is a demand for a tour. I'll wait and see how the album does. And if I do tour, it will be on a selective basis."

Now that his own career is taking

off again, Alpert says that in all probability he will curb his production activities. He also rules out any possibility of reforming the Tijuana Brass.

As vice chairman of A&M Records, Alpert doesn't view himself a record company executive. "I'm primarily an artist. I get off playing and



Herb Alpert: his trumpet playing is much more free flowing now.

In fact, despite his long career, Alpert includes "Rise" in the same breath as his other "rushes" such as when Sam Cooke recorded his first



"If 'Rise' didn't happen, there wouldn't have been an album."



"Things have changed so much that I don't know if there is a demand for a tour."

making music," he says. "Rise" gave me the opportunity to go into the studio and make Herb Alpert music."

# MCA, Nautilus, Tim Weisberg Linking Up On Digital LP

Continued from page 1

Mobile Fidelity Sound Lab with its Original Master Recording Series.

And in another major audiophile industry development, Nautilus Recordings will sponsor a "summit meeting" of audiophile firms just prior to the upcoming Consumer Electronics Show in Las Vegas in early January.

That meeting, according to Steve Krauss, president of Pismo Beach, Calif.-based Nautilus, will bring together some 30 firms involved in audiophile disks to discuss such matters as consistent marketing and quality control in that industry.

This past Saturday and Sunday (29, 30) flutist Weisberg, who is signed to MCA, and band cut a digital LP at Producer's Workshop recording studios here using the Soundstream recording process.

The joint venture involves MCA financing the production costs with Nautilus financing the project the rest of the way. Jeri Halsfater, MCA staff attorney, was instrumental in putting the deal together with Nautilus.

Called "Tip Of The Weisberg," rock-oriented LP will be issued initially on the Nautilus label sometime

before the end of the year with a suggested \$15.98 list.

Distribution will be through the Nautilus audio rep network, aimed at stereo retail outlets, as well as through independent record distributors who cater to record stores emphasizing audiophile product.

A year down the line, however, according to Krauss, MCA will exercise an option to issue the disk under its own logo as a standard analog recording which would then go through normal MCA distribution channels.

Last year, Weisberg and Dan Fogelberg had a duet LP on Full Moon/Epic called "Twin Sons Of Different Mothers" which peaked at 8 on Billboard's Top LP & Tape chart.

Weisberg's last MCA album was issued three months ago. He's due to go into the studio early next year for another MCA LP which will be issued in the first quarter of next year.

The Weisberg digital LP will be pressed on 100% pure virgin vinyl.

Krauss also notes that Nautilus, which has blossomed into one of the major audiophile record firms specializing in direct-to-disk, digital and half-speed mastered product, is pursuing more joint ventures of this type with other major labels.

"It's plus business for both labels and artists," explains Krauss, "in that there's more royalties for them. We reach a special market that they don't. It's beneficial to everyone."

Jeff Weber produced the Weisberg project along with associate producer Bob Jonte of Nautilus. Musicians on the date included Rick Jaeger on drums, Bobby Right on keyboards, Todd Robinson on guitar, David Minor on bass, Jim Kruger on guitar and Mike Utley on keyboards.

MCA also has licensed to Nautilus a John Klemmer direct-to-disk project called "Tempest" which appeared previously on the ABC label

before MCA acquired ABC. Nautilus will issue that disk shortly at a \$15.98 list. MCA has also granted Nautilus a license to issue one half-speed mastered product from the MCA catalog with the artist to be determined in the next 90 days.

The advantages of half-speed mastering, an audiophile medium that is gaining in popularity and spearheaded by such firms as Mobile Fidelity, is that a cleaner groove is cut, better frequency response and greater dynamics are achieved, there is less intergroove distortion and the disk doesn't wear out as fast.

Half-speed mastering, according to Krauss, combined with pressing on 100% pure virgin vinyl, results in a "vastly superior disk."

A&M has granted a license to Nautilus to issue Pablo Cruise's "Lifelines" and Joan Baez's "Diamonds & Rust" as half-speed mastered LPs. Both will have suggested \$14.95 lists.

WEA special products division has granted Nautilus a license to issue six titles from the WEA catalog as half-speed mastered product.

Two of those titles include the Doobie Brothers' "The Captain & Me" and America's "Holiday." Suggested list will be \$14.95. Four other titles will be determined shortly.

Recently Nautilus pacted with Mushroom to issue Heart's "Dreamboat Annie" LP using half-speed mastering and these LPs, according to Krauss, have begun shipping.

Krauss points out that the intended LPs are subject to the approval of the artists when they listen to the test pressings.

Nautilus first got involved with audiophile recordings in 1974 as Orion Marketing when it began distributing Sheffield direct-to-disk product. Later the firm began acquiring various audiophile labels, such as JVC, Cohearent Sound, East Wind and others for distribution.

The label issued its first direct-to-disk record under its own label at the end of 1975 with Randy Sharp's "First In Line." Earlier this year Nautilus issued the Kingston Trio's "Aspen Gold" on its own label which is a digital LP that used the Soundstream system.

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# Dealers Eager, Await Healthy Fall Quarter

• Continued from page 1  
While citing movement on the above mentioned releases, Karol says the key for the chain's bright 1979 so far is catalog sales. "Other

retailers ran scared this year and stopped buying catalog. So customers are coming to us."  
George Levy, president of Eastern located Sam Goody Inc., sees no

great shift in sales patterns over the past few months, putting a stamp of "good, steady sales" in this period. He's complaining about co-op ads, but notes that "CBS doesn't seem to

have any budget for September, but they're probably saving up for a big push in the months ahead. I'm expecting a good Christmas."  
John Kaplan of Handleman, the

huge Detroit-based racker, claims business is improving, and "I look to a good October, November and December because of significant new product due for release."

Jana Brooks, purchasing director of the Licorice Pizza chain in L.A., reports strong sales through August although the first two weeks in September have been slow due to the recent heat wave and bus strike in Los Angeles. "If anything will bring people into the stores, it's upcoming releases. If that doesn't work, then nothing will," states Brooks.

Assistance in preparing this story provided by Irv Lichtman, Gerry Wood, Mike Hyland, Kip Kirby, Alan Penchansky, Cary Darling and Jeag Callahan.

Disc-O-Mat, opening its sixth store in the New York area in November, is experiencing a "considerable pickup" in sales for September over August," reports John D'Antoni, field manager.

"The kids are back in school, they've spent their money on books and are now in the market to buy records," he says.

Says Steve Embree, owner of four Port O' Call stores in the Nashville area: "It seems that business has been getting back in line within the last six weeks, although it is not as good as it was last year at this time. However, it looks like we're headed for a good Christmas season."

Says David Keadle, manager of the Oz retail outlet in Birmingham, Ala.: "There has definitely been a turnaround. Our sales are just as good, if not better than last year at this time. We've been swamped with calls about the new Eagles and Fleetwood Mac releases, and I'm sure with just those two albums, business will greatly increase," says Keadle.

Says Patrick Berry, owner and manager of Leisure Landing in New Orleans: "I saw a turnaround in sales when school first opened, but it has since dropped again. It's not what I'd like it to be. I've seen people overlook double record sets because of the price. People today are buying less of quantity. Where last year people would buy three and four albums at a time, now they buy only one or two albums."

Mike Conwisher, owner of two Chicago Record Estate stores, offers a cautious assessment. "It was so bad before that it's getting better," he reasons. "But it's not where I want it to be."

Keith Eckerling at Chicago's Sounds Good Records believes consumers still must adjust to the quick succession of price increases that 1978-79 brought. Eckerling remains optimistic, believing that dollar value of prerecorded music purchases again will be recognized by consumers.

"Business has been super," says Bob Delaney, manager and buyer for the Tower Records store in Hollywood. "It's dropped off between 15%-20% but that's mainly because of school beginning and there aren't as many tourists."

Delaney says the upcoming Fleetwood Mac release may increase sales. "They may boost sales because they appeal to everybody. With Zeppelin, most of the people who come in for it are record freaks anyway. Zeppelin may have perked business up by \$200 a day."

The buying pattern he sees now is that hit product and some catalog sales are selling at a steady clip with no blockbuster bringing in the dollars. "People are being more select

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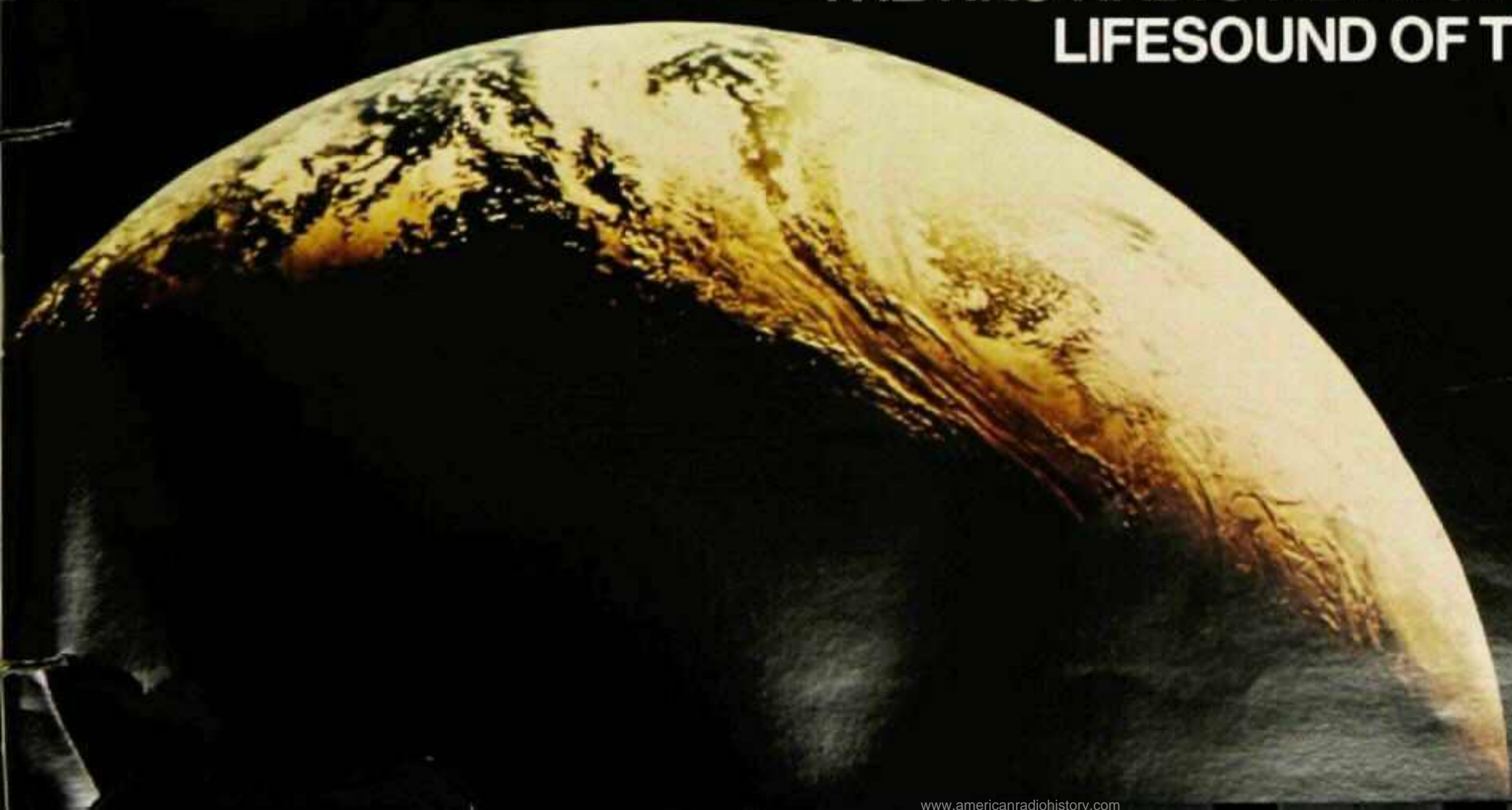
OCTOBER 6, 1979, BILLBOARD

(Continued on page 18)





**OCTOBER 1, 1979.  
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# Many Dealers Predict Healthy Fall Quarter

• *Continued from page 16*  
 tive. Secondary new groups and albums are suffering," he says.  
 Otis Betschart, Southern California regional coordinator for adver-

tising for Tower, noted co-op advertising is up. "It slowed down a little but it started picking up in September," he says, with the main reason being the fall slate of heavy releases.

Al Franklin of Al Franklin's in Hartford, Conn., says business has turned soft after a good August and several weeks in September. "Customer after customer is complaining

about the price of records and quality control, pointing to pops, clicks and warpage," Franklin maintains. Co-op advertising is termed a "horror" by Franklin, who notes

that the first call he's gotten in eight weeks in this regard came from RCA.

"The kids tell me they want hit product in a price range they can afford. This is resulting in far less volume turnover," says Franklin.

Says veteran retailer/merchandise Jack Grossman of the East Coast Music Market retail chain: "We're overburdened by the complete curtailment of ad dollars, which to me is like trying to save business by turning off the electric lights."

"In general, I'm confident that sales will reflect the need and desire of the consumer to buy music."

In Miami, Spec's Records vice president Joe Andrules says: "Our sales have been good and steady throughout the summer, so it's difficult to tell if there is a turnaround." Although sales have not been as strong as last year, Andrules claims that business has been good.

Rick Kamiler of Music Makers in Miami says his business has turned around. "Our sales have not been off in recent months," he says. "Our sales have in fact been up 15%-20%."

Jerry Philips, manager of a Peaches outlet in Dallas, reports that  
*(Continued on page 86)*

## Promo LPs

• *Continued from page 3*  
 copies of current Atlantic radio station copies.

I purchased the following promo copies at \$3.99: the "Dracula" soundtrack, "Hot Butterfly" by the Inspirations and "Bram Tchaikovsky," the music for "UNICEF Concert" for \$2.99 and drilled copies of the current Knack and Carole King for \$3.99.

Among other titles which I saw in stock in quantities of up to eight to 10 copies were the soundtracks of the "Wanderers," "Meatballs" and albums by Neil Larsen, Mark Tanner, Smokey Robinson and an estimated 60 to 90 other titles, which I was unable to write down when I was in the store.

Underground Records had more demo LPs for sale, primarily at \$3.99. Most regular copies of current LPs carried a gum sticker indicating a price markdown from the \$5.69 list.

The Basement Albums store at 1158 E. 13 St., Boulder, a much smaller store, compacted its demo and promo LPs, about 250 in all, in browser boxes with hand-printed "new arrivals" alphabetized divider cards.

This campus store carried mostly one to four copies of an equal variety of titles to that at Underground.

I purchased the following promo copies there: "All There Is" by Exile, "Images" by Ronnie Milsap, both for \$2.50; "Makin' Music" by Roy Clark and Gatemouth Brown, \$2.99; and "The Main Event" by Barbra Streisand for \$3.25. Albums of which the store had the greatest number of multiple copies included "The UNICEF Concert" plus Mark Tanner and Jay McShann.

This store, operated by a person identified as Buddy Day, is opening a Norman, Okla., store.

A young man sold me the following radio promo copies for \$3.99: the current Chicago, Ted Nugent "State Of Shock," "Ramsey" by Ramsey Lewis and the Ohio Players' "Everybody Up."

This store had few multiple copies and I would estimate its total demo and promo inventory of current LP product at fewer than 250 pieces.

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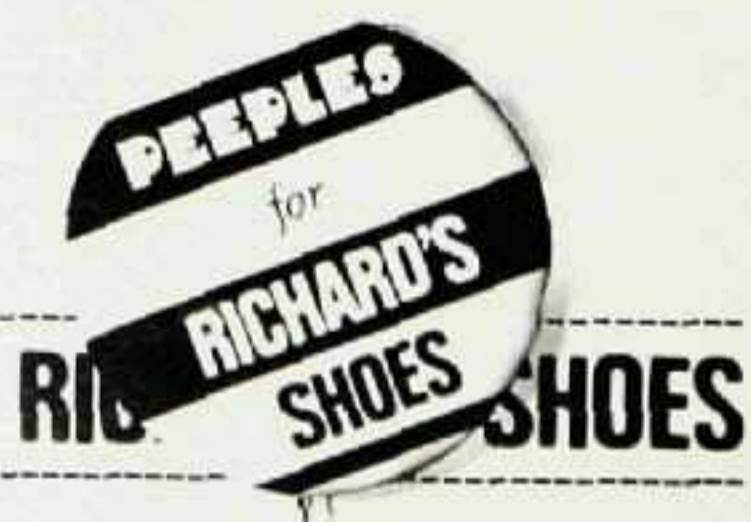


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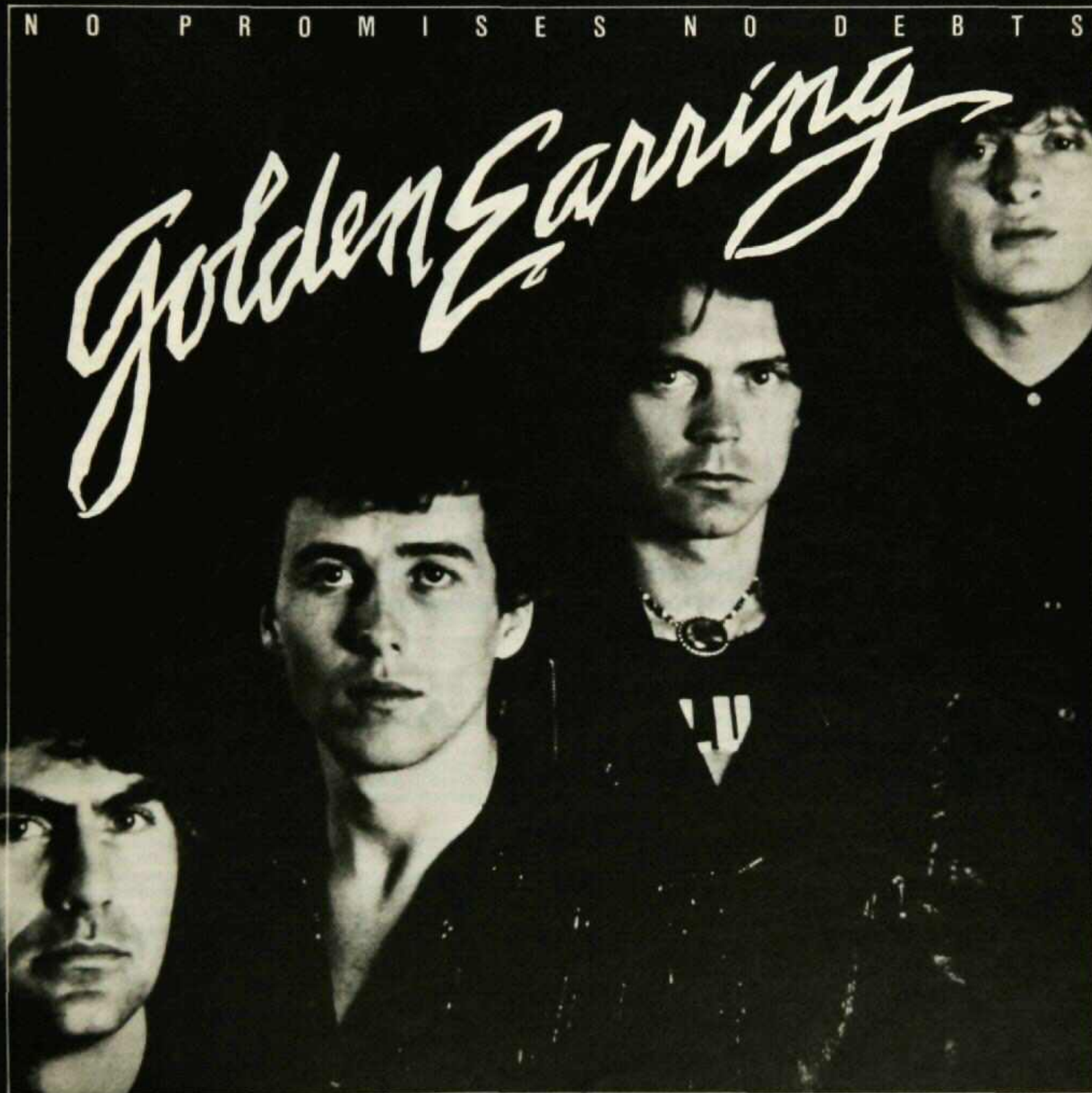
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Vol. 91 No. 40

# Carving Up the Golden Goose

By BARRIE BERGMAN

Let me make one thing perfectly clear. This article is not being written by a Joe Smith clone. Okay Clive, I said it. Now will you give me your blessing?

The wonderful thing about the record business is that you can find at least one looney to espouse any point of view. Recently, in this same column, a prominent retailer argued that we didn't need bar coding because it was easier and more accurate to talk to the store personnel to find out what's selling. I can see Chuck Smith having a meeting at Yankee Stadium to discuss this week's hits.

While I obviously don't agree with this retailer's attitude, he certainly has a right to his opinion. The problem in our industry today is that there are so many solutions to our obvious problems, that the people in decision-making positions don't know who in the hell to listen to.

Unfortunately, several of these folks have solved this problem by not listening to anyone. This tack is suicide for all of us.

As soon as we all understood what was happening to us this year, especially at the manufacturing level, I became quite concerned that someone, probably in the corporate tower and not involved in the record business, would change the rules that had allowed our industry to prosper. I am not advocating the status quo, certainly not in an industry that changes almost daily, but the method of doing business has evolved over time and most of it makes sense.

The obvious item for the corporate hot shots to hone in on was the return privilege. Many in the merchandising community have abused it over the years and treated it as a right. During black January and the February horror of 1979, everyone's returns went completely off the chart, reminiscent of our sales just one year earlier.

As the first quarter corporate profits seemed treated by an alchemist, turning from gold to excrement, the cry to limit or do away with returns was echoed from pillar to post. Many of these cries were heard with European accents, since they had this policy across the waters.

## Don't change rules that helped the industry prosper

One only has to realize that the European market is not nearly so successful as the U.S.—based on any criteria one wants to choose—to see wisdom in the more liberal domestic return policy. This policy has led to far more acts breaking faster in this country than in any other country in the world. The American merchandiser has always been willing to take a chance.

I can see wisdom in limiting risk and exposure on returns at the corporate end, but not by taking chances with screwing up the golden goose. Perhaps some sort of bonus or incentive for keeping returns low would help.

Another area of major concern is co-op advertising. This is an easy budget to get at when the going gets tough, but with what short range thinking! When sales erode, you have to gut it out with advertising. Certainly, cut back on the idiotic tour support budgets that were only artist strokes in the first place, but legitimate, selling advertising must go on at the same rate.

Some companies, it seems, have tried to limit co-op ads in a more insidious way. They have hired checking bureaus whose purpose is to drive merchandisers crazy with busy work and many regulations. Perhaps there have been dishonest uses of advertising, but the majority of honest accounts should not have to suffer for the few bad eggs.

Possibly the worst abused area on the merchandising end has been credit. Our industry has always had liberal credit terms and in the several wonderful years of growth preceding our present malaise, the marketing departments apparently held the upper hand over the credit guys. Accounts were shipped merchandise without payment and were allowed to extend themselves beyond any reasonable ability to pay.



Barrie Bergman: "Perhaps a bonus for keeping returns low would help."

We now see an appalling trend by some companies to solve credit problems by giving favored status on returns to accounts with payment trouble. This, in effect, penalizes the good guys who pay. Our company is making every effort to get on hold with everyone so we can get our damn returns taken care of.

Some companies have decided one of the solutions to their dilemma is to lower prices of older catalog. I think this is less than a brilliant idea, but unfortunately only one manufacturer cared enough to ask anyone in the merchandising community before reducing the price.

To me, a far more practical idea would be to reduce the retailer or rackjobber's cost, but not to reduce the list price. This would give some terribly needed markup to the merchandiser while ensuring these items of far more advertising and display attention.

Instead, we were maimed by losing gross sales dollars with little help on the margin side. This is happening at the same time that margins are cut at least 3% by every major supplier.

This pricing problem brings up my pet peeve about our business. Perhaps it is because I started as a collector and still value the music very highly, but I have never felt our product was as price sensitive as the industry has accepted it to be.

Just because a few people of questionable genealogy prostitute the product with ridiculous prices, we have let ourselves believe that the buying public will not pay prices that are reasonable in comparison to other forms of entertainment.

I won't go into a discourse on records vis a vis books, movies, etc., but it is painfully obvious that we are not gouging by charging prices that allow everyone to live. Many of the pressures for lower advertised prices come from the manufacturing community, using co-op as a carrot, with no regard for the long-range implications. The retailing, rackjobbing end of the business must be healthy for the industry to be healthy.

It was upsetting to realize that during the good years so few of the major users of records were as profitable as they should have been. Now, with a slight to moderate downturn in the economy, the companies who were not in great shape are in real trouble and they threaten to take others down with them.

It may seem that I am too harsh in my judgment of manufacturers. I know that many of the problems come from the other side as well, but for so long I witnessed waste and stupidity that if done on the merchandiser side would have bankrupted us all. Now is the time for us to open a dialog of merchandiser and manufacturer and form the partnership that we have paid lip service to for so many years.

## It's time for a true dialog instead of mere lip service

The economy will come back. The election year will bring pump priming and once again people will feel better about applying larger amounts of income to luxury items. We will have more "Saturday Night Fevers" and great years, but the lessons of 1979 should not be forgotten. When times are good, the expense accounts should not be quite as large, and the billboards on the strip not so gaudy. "Profitless prosperity" is a term we could do well without.

I've always thought selling records for a living is as good as it gets. When people walk into my office and there's a record playing, they are impressed because I'm "into the music." What other industry could tolerate an executive enjoying his favorite pastime in his office and being well paid for it?

To use the old ball player's cliché, "I'd do it for nothing." As a business, we can't "do it for nothing." We must have profits to survive. I am confident that we will.

*Barrie Bergman is president of the Record Bar Inc., the chain headquartered in Durham, N.C., which operates 92 stores in 26 states. Bergman is also president of the National Assn. of Recording Merchandisers.*

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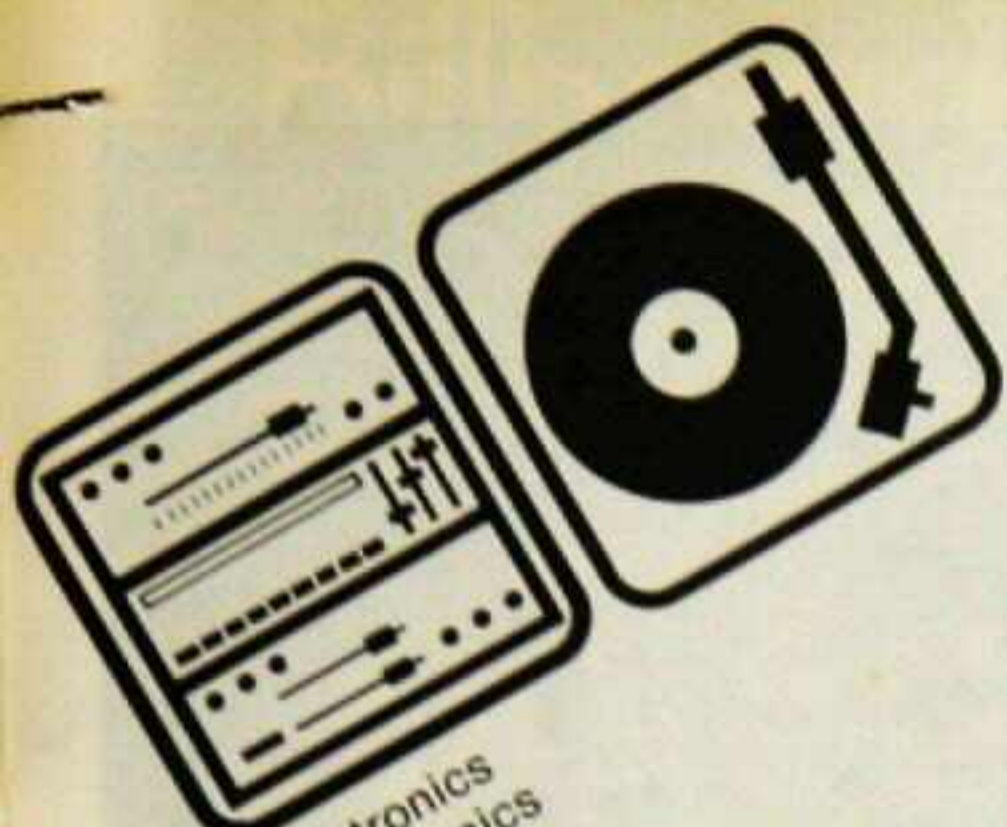
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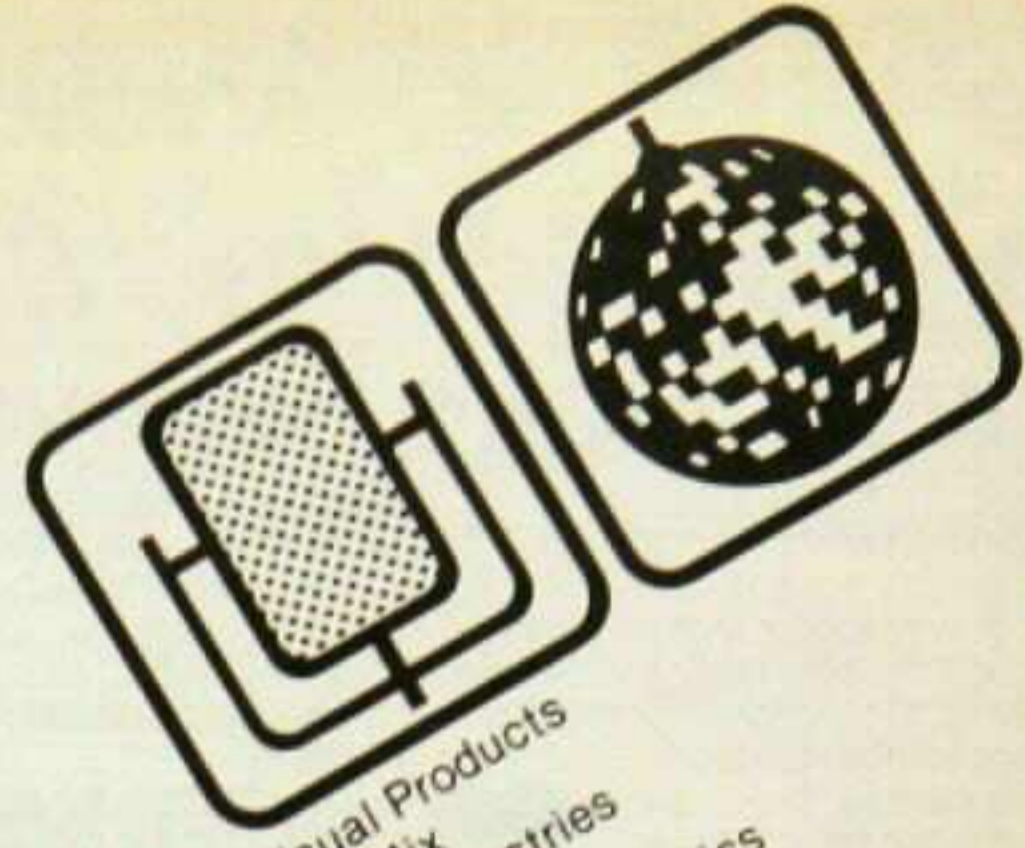
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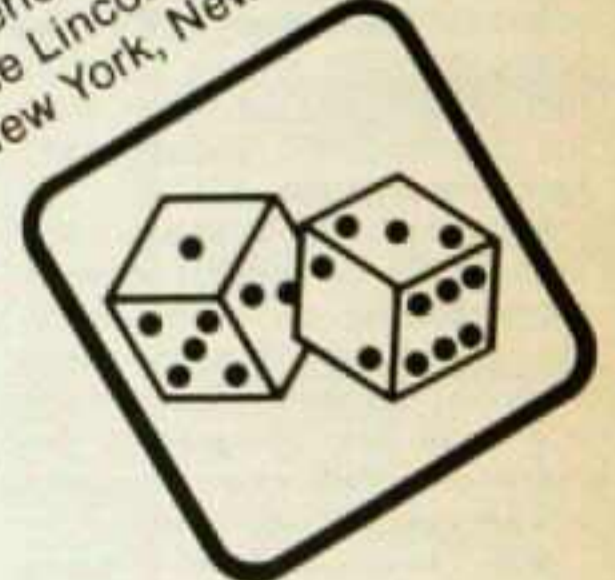
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## Just Like the '40s; WNEW-AM Revives 'Make Believe Ballroom'

By DOUG HALL

NEW YORK—The red second hand glides past the black minute hand on the shiny new clock on the brown textured wall in the modern new studios at WNEW-AM. It is 10 a.m. William B. Williams is about to begin his daily morning show.

The maroon-edged cart is in place and William B. pushes the square button. Suddenly as if in a time-warp shift from an old Ray Bradbury story the 40-year-old strains of Glenn Miller's band fill the studio and the Modernaires are soon singing. "Here's Your Make Believe Ballroom time, the hour of sweet romance. Here's your Make Believe Ballroom. Come on chillun, let's dance. Le-ets Da-ance."

As a trumpet solo takes over, William B. comes in for a voiceover and explains the show is indeed the "Make Believe Ballroom." And he tells the listeners that the return of the legendary show hosted by Martin Block in the late 1930s has been greeted by "a marvelous response."

In fact on the first day when the show was reintroduced, the station reports 500 phone calls within the

first hour praising the return. Williams goes on to tell his listeners, "There's a hunger to hear the old sounds, the big band sounds, the vocalists you haven't heard in awhile."



Billboard photo by Chuck Pulin

On Air: William B. Williams emphasizes a point as he hosts the revived "Make Believe Ballroom."

Then after spinning Jimmy Dorsey's "So Rare," Williams notes the televising on Monday (24) of "The Last Convertible" and its inclusion of portrayals of such big bands as Glenn Miller and Tommy Dorsey.

Williams then asks the audience if it noticed an error in the TV program and goes on to explain that an actor

### GOLDEN WEST TO PRODUCE

LOS ANGELES—Golden West Broadcasters, which operates radio stations in eight major markets, is now entering radio production with Golden West Broadcasters Radio Productions.

Air personality Roger Carroll is vice president and heads the new firm. He is choosing his staff as well as programming. One of the first efforts, so far untitled, is a weekly three-hour music program with an as yet unselected radio personality. Also planned are entertainment specials, features and commercials.

It has not been decided whether Carroll will keep an air shift at KMPC-AM, a Golden West adult contemporary outlet here, in conjunction with his new duties.

### Disco Out For Wolfman Jack

LOS ANGELES—What will no doubt be interpreted by some as a sign of the times is the new name for "Wolfman Jack's Disco Party." The radio show, syndicated by Audio Stimulation, will now be known as "Wolfman Jack's Dance Party."

Paul Ward, vice president of programming for the show, comments, "This new direction is based on our view of the evolution of disco." And music director Mike Walker adds, "It should be stressed that the new show is exactly that, and not a mere name change."

"The playlist of the show will reflect several types of current dance music and include some recurrences, crossovers and a ballad; in short, everything that is danceable and conducive to a party atmosphere."

playing Frank Sinatra sings "All Or Nothing At All" with Tommy Dorsey, when as any nostalgia buff knows, Sinatra sang that tune not with T.D., but Harry James, two years before joining the Dorsey band.

Williams fills the shows with a number of comments like that. He plays contemporary records that he says are the "more tasteful ones that blend" with the older music.

Williams picks every third record. These are the old ones. On this day he also plays Benny Goodman's quartet doing "Moonglow," Patti Page singing "Old Cape Cod" and Guy Lombardo with Bing Crosby singing "You're Getting To Be A Habit With Me." He also plays one Sinatra selection an hour, who he likes to refer to as "the chairman of the board."

How does Williams like having what had been the "William B. Williams Show" turned back to the days of the "Make Believe Ball Room?" "I like it," he says. "Sure, I have an ego, but I'm not concerned so long as I get the same pay every two weeks."

Williams reasons that in a market the size of New York, with 13 million potential radio listeners, there's got to be a substantial piece of pie for this type of programming. "People over 30 have been neglected. We hope to make up for that neglect," he says.

It's often thought that Williams succeeded Block, when the dean of DJs left the station in the '50s, but Block was actually succeeded by Jerry Marshall, who moved from an afternoon slot. Marshall was succeeded by Art Ford, a one-time host of the WNEW "Milkman's Matinee" overnight show. Williams succeeded Ford.

Williams started at WNEW-AM in 1944 and for a time hosted a mid-day show featuring the live band of Roy Ross and western singer Denver Darling. He left the station in 1948 and went over to WOV-AM (now WADO-AM) to do a jazz show. He also did stints at WOR-AM and WNBC-AM before returning to WNEW in 1952. The "Make Believe Ballroom" theme and title was dropped in the late 1950s.

When Block was running the show it was on twice daily: from 10 to 11:30 a.m. and from 5:30 to 7:30 p.m. Williams now does the show from 10 a.m. to 1 p.m.

He has not brought back some of the other trappings of the Crystal Studio and Block's habit of "turning to Stage 2 of the 'Make Believe Ballroom'" to feature 15 minutes of one artist. But he might.

The crystal chandelier is apparently gone forever, however. It was given away years ago in a promotional contest. Williams works under track lighting.

### 'Christmas Album' Being Syndicated

SAN DIEGO—Tuesday Productions here is offering "A Christmas Album," a 12-hour syndicated radio special featuring contemporary Christmas music. The special features music by Barbra Streisand, Elvis Presley, Elton John and the Beach Boys.

Already slated to air the show are Boston's WROR-FM, Pittsburgh's WFFM-FM and Cleveland's WWWW-FM.



ANIMAL TALK—Island artist Robert Palmer, right, chats with Jeremy Savage, left, air talent at WAAF-FM, Worcester, Mass., and an interested third party during a live broadcast from the Auburn Mall in Auburn.

### SANTA MONICA'S MAHANEY

## Progressive Country Comfy On KCRW

By CARY DARLING

LOS ANGELES—Since last December, Mike Mahaney has been trumpeting the cause of progressive country music as host of "Country Liberation," heard Sundays at 7 a.m. over Santa Monica's KCRW-FM.

From his personal collection of 2,500 records, Mahaney hosts a two-hour look at country, folk and bluegrass music which rarely gets airplay elsewhere. "The show gives focus to a lot of the smaller labels like Ar-

hoolie, CMH, Sierra-Briar and Flying Fish," states Mahaney. "There is so much country out there, both new and old. A lot of people don't play Commander Cody and they pass over Jerry Jeff Walker. These artists may get a hit but as far as playing their albums, no one plays them."

"The obvious question is why isn't there more country music on AM or FM? Besides KLAC-AM, it's all the non-commercial NPR stuff. To me, this music is obviously commercial."

Mahaney's selections range from the Dixie Dregs on the hard country rock end to Kate Wolf on the folk side. "I pretty much stay away from the hits. People can hear those on KLAC anytime they want. When I get an Emmylou Harris album, I take it and find something that's not a hit and play it," he continues.

Forty-year-old Mahaney didn't start out as an air personality. "I've been in music for 12 years as a performer and songwriter. I conceived the idea for this show, hung out at KCRW and got my license," he says. Until recently, the show had been cohosted by Laurel Kenner but she left the program.

Besides music, "Country Liberation" sometimes interviews artists. Kate Wolf, Chris Darrow and Joe Ely have been the subjects of past shows. Special features have included spotlights on John Hartford, Don Gibson and the CMH label.

"I call this an Avis type of show. It's for those who haven't made it yet," he states. "I play a lot of instrumental music because that never gets programmed over the air elsewhere."

Mahaney is not exactly sure who his audience is. "I don't know how big my audience is. I do think it's younger than myself, in its mid-20s to mid-30s. To guess, I'd say it's more of a male audience."

### 2 For Debby Boone

NEW YORK—Debby Boone will headline two one-hour variety shows on NBC-TV next year. The first show will be telecast in February and the second will come up in the fall of 1980. These specials are being produced by Resi Productions.

### Rock Music On Kiddie TV Show

NEW YORK—Popular contemporary music will be a principal element of "Hot Hero Sandwich," a children-oriented television series debuting on NBC-TV Nov. 10.

The series, produced by Carole and Bruce Hart, who were involved in "Sooner Or Later," the film that broke Rex Smith, is directed by "Midnight Special" director Tom Trbovich. Musical director is Felix Pappalardi, former member of Mountain, who has produced such rock acts as Cream and the Dead Boys.

The hour-long shows, to show Saturdays at noon, will feature such acts as Kiss, Eddie Money, Steven Stills, Little River Band, Joe Jackson, Rex Smith, Sister Sledge and others. Also featured will be the resident Hot Hero Band.

"We wanted a rock'n'roll sound for the show," explains Carole Hart, who says she found Pappalardi through the predictions of a psychic. Pappalardi says he was preparing to go out on tour with Joe Cocker when he got the job offer, which involves not just working with the live talent, but also scoring animated film segments and composing musical introductions, parodies and background sounds.

Because the show uses a noisy neon set, all the musical segments are prerecorded, with some acts simply lip-synching with their records, while others make whole new tracks to go with their appearances, says Pappalardi. Hart adds that all the acts are paid only union scale.

Musical acts will also be guests on the show, among them Olivia Newton-John who talks about her adolescence with psychiatrist Dr. Thomas Cottle.

### Grammys Feb. 27

LOS ANGELES—CBS-TV has scheduled the two-hour prime time presentation of the 22nd annual Grammy Awards for Wednesday, Feb. 27, 1980. The show will originate from the Shrine Auditorium here. Pierre Cossette is executive producer.









## Vox Jox

By DOUG HALL

**NEW YORK** — WKTU-FM, Disco 92, New York is having its problems. The station, which has been dropping steadily in the Arbitron ratings for the past three rating periods, has been dropping DJs at a fast pace too.

So fast in fact that AFTRA has filed for four arbitration hearings for its members who have been dropped from air shifts.

Among recent departures from the SJR Communications outlet are "Jersey Joe," Dave Mallow and

**Al Brady** is the new operations manager of WABC-AM New York, filling the programming post that has been vacant for several weeks since **Glenn Morgan** left. Brady takes over Oct. 15 and moves from his p.d. post at ABC's WRQX-FM Washington. Brady, known as "Just Plain Al" when he was a jock on WNBC-AM New York a few years ago, served as p.d. at WHDH-AM Boston before joining ABC in the Washington position.

Succeeding Brady in Washington is **Alan Burns**, who moves up in the ABC organization from music director of WLS-AM Chicago. WABC general manager **Al Racco** says Brady is "one of leading contemporary programmers. He has a proven track record and is the ideal person to lead WABC programming." Racco no doubt hopes Brady can lead the station back to the number one position in the market, a position it lost first to WKTU-FM and then WBSL-FM. WABC now stands in third place with a 5.8 share, down from a 9.0 a year ago.

**Les Davis** has returned to WRVR-FM New York after a stint on WYNY-FM as morning drive personality. **Lee Fowler** has been named program manager at KDKA-AM Pittsburgh. He comes to the Westinghouse outlet from KSD-AM St. Louis, where he was operations manager.

**WSKZ-FM** (K2-106) Chattanooga operations manager **Jim Wood** has left that position to become operations manager at KZLA-FM Los Angeles. WSKZ has a new on-air lineup as follows: music director **David Carroll**, 5:30 to 9 a.m.; p.d. **Ron Richardson**, 9 a.m. to noon; **Chris Thomas**, noon to 3 p.m.; **Gary Beach**, 3 to 6 p.m.; **Rich Phillips**—just arrived from WGOW-AM Chattanooga—6 to 10 p.m.; **Tim Cunningham**, 10 p.m. to 1 a.m.; **Tony Davis**, 1 to 6:30 a.m.

**WRNW-FM** Briarcliff Manor, N.Y., p.d. **Gary Axelbank** reports **Margaret LoCicero** has been named music director. The station continues in a mellow format with the following lineup: **Curtis Kaye**, 6 to 10 a.m.; **Axelbank**, 10 a.m. to 2 p.m.; **Earle Bailey**, 2 to 6 p.m.; **Donna Lemiszki**, 6 to 10 p.m.; **Bruce Figlen**, 10 p.m. to 2 a.m.; **Ray Haneski**, 2 to 6 a.m.

**Gallagher and The Mayer** have created a new morning team on WHBQ-AM Memphis. Gallagher comes from KAAV-AM and KLAZ-AM-FM Little Rock. The Mayer is former morning man and p.d. at WIVY-FM (Y-103) Jacksonville and morning man at WAVZ-AM New Haven and KRUX-AM Phoenix. **Greg Slight** has been named operations manager at CFGM-AM Richmond Hill, Ont. **Gord Ambrose** has been appointed music director of that station.

**Kevin McKenzie** has joined WJDY-AM Salisbury, Md., as p.d. He comes from a similar position at WWTR-FM Bethany Beach, Del. He will work the 3 p.m. to signoff shift. **Chris Gullett** works the 6 to 10 a.m. shift and **Marc Hahn** is on from 10 a.m. to 3 p.m. "Dandy" **Dan Daniel**, one of WMCA-AM New York's "Good Guys" when that station was rocking, has joined WYNY-FM to host a midday show from 9:30 a.m. to 1 p.m.

Morning drive personality **John Langan** on KISW-FM Seattle gets a partner with the arrival of **Bob Hovanes**. Hovanes comes from KZOK-AM-FM where he was news director and jock. **Jim Carey** has been named promotion director of KISW. **Hugh Brooks** has joined WEZI-FM Memphis as the 6 p.m. to midnight announcer on the Schulke-formatted beautiful station.

**Pete Tauriello** has left WBRW-AM Somerville, N.J., where he was p.d. to take up a similar post at WERA-AM Plainfield. Tauriello will also be the morning man at WERA, working from 6 to 9 a.m. The balance of the station lineup is **Rich Phoenix**, 9 a.m. to 1:30 p.m.; **Bob Morris**, 1:30 to 6 p.m.; **Clarence "B" Booker** 6 p.m. to signoff.

**WLIR-FM** Hempstead, N.Y., is holding a 20th anniversary party reunion in December. All former employees are invited and should contact **Rosie Pisani** at the station. Her phone is 516-485-9200. **WLBI-FM** Bowling Green, Ky., p.d. **Jay Preston** is looking for "a new gig as programmer, music director or announcer in a medium size market. He has been in the business for eight years. His phone is 502-781-9797.

**KXEL-AM** Waterloo, Iowa, is looking for a part-time staff announcer with a first class license. Those interested may contact **J.R. Hall** at P.O. Box 1540, Waterloo, Iowa 50704. **Metromedia's** **WWMR-FM** Philadelphia broadcast the entire "Muse Rally" Sept. 23 live from Battery Park in Manhattan with **WNEF-FM** p.d. **Scott Muni** hosting. The station is also planning to broadcast "Super Sunday" Oct. 14, an outdoor concert in Philadelphia featuring Cafe Ole, Sweet Jesse and the **John Knoblock** band.

### Bubbling Under The HOT 100

- 101—YOU CAN DO IT, Al Hudson & The Partners, MCA 12459
- 102—I DO THE ROCK, Tim Curry, A&M 2166
- 103—I JUST CAN'T CONTROL MYSELF, Nature's Divine, Infinity 50027 (MCA)
- 104—FAMILY TRADITION, Hank Williams Jr., Elektra/Curb 46046
- 105—YOU GET ME HOT, Jimmy "Bo" Horne, Sunshine Sound 1014 (TK)
- 106—DON'T YOU WANT MY LOVE, Debbie Jacobs, MCA 41102
- 107—IS IT LOVE YOU'RE AFTER, Rose Royce, Whitfield 49049 (Warner Bros.)
- 108—EMPTINESS, Sad Cafe, A&M 2181
- 109—GIVE A LITTLE, Nicolette Larson, Warner Bros. 8851
- 110—WHAT'S RIGHT, David Werner, Epic 9-50756

### Bubbling Under The Top LPs

- 201—BARBARA MANDRELL, Just For The Record, MCA 3165
- 202—THE A'S, Arista AB 4238
- 203—MEAT LOAF, Bat Out Of Hell, Cleveland International PE 34974 (Epic)
- 204—KENNY ROGERS & DOTTIE WEST, Classics, United Artists UA-LA 946 H
- 205—POINT BLANK, Airplay, MCA 3160
- 206—IN THE HEAT OF THE NIGHT, Pat Benatar, Chrysalis CHR 1236
- 207—VARIOUS ARTISTS, Propaganda, A&M SP 4786
- 208—BLUE STEEL, No More Lonely Nights, Infinity INF 9018 (MCA)
- 209—THE MOTELS, Capitol ST 1196
- 210—PRISM, Armageddon, Ariola SW 50063

The station has added the Dr. Dememto show on Sundays, 9 to 11 p.m.

**Gary Lee Schwartz** of Gary Lee Schwartz' Music Management in Kingston, N.Y., adds to our recent list of DJs who recorded records: **Murray the K** had "Lone Twister" on Atlantic. **WKBW AM** Buffalo jock **Joey Reynolds** had "Rats In My Room" with fellow Buffalo jock **Dan Neverth**. **Herb Oscar Anderson**, who did stints on WMCA-AM, WABC-AM, WHN-AM and WOR-AM

New York recorded a record as did New York jocks **Douglas "Jocko" Henderson**, "Cousin" **Brucie Morrow** and **Clay Cole**.

**Jay Douglas** has resigned as operations director and program and music director of **KXEL-AM/KCNB-FM** Waterloo to become operations director of **WRSC-AM/WQWK-FM** State College, Pa., the home of Penn State Univ. No successor has been named at the Waterloo stations.



**HISTORIC RAVAN**—For the first time since Les Paul invented sound on sound recording, Genya Ravan makes radio history as she mixes basic tracks live over WPIX-FM New York. Ravan, who is reportedly rock's only woman producer, is shown mixing "Love Isn't Love" and "Steve" from her new 20th Century-Fox album "... And I Mean It." The action was carried live on John Ogle's "Radio, Radio" program on WPIX.

**Randy Place**, meanwhile, the station has been modifying its disco format causing some observers to say the playlist is being "blackened."

General manager **Dave Rapaport** declines comment on all of these matters. He will not even discuss new additions to the on-air staff noting, "then I'd be calling attention to those who left."

The station, which briefly was number one, is now second to **WBSL-FM** New York, which bills itself as offering "Disco And More." Black owned and operated **WBSL** has always avoided the black format label, but its playlist does seem to be more soul-oriented.

At another SJR station, **KNUS-FM** Dallas, **Jim White** has been named program director. White, who moves to this position from consulting TM Programming and afternoon jock on **KMGC-FM** Dallas, returns to the station after a more than two year absence. White is also bringing back **Michael Selden** to the station to handle the afternoon air shift. White, who has assigned **Roger Cary** to morning drive, comments, "Give him a few years of seasoning and he'll be as good, if not better than **Dr. Don Rose**."

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# Talent Forum Consensus—Things Not So Bad

By ED HARRISON

Although the live talent and record/tape industry is undergoing unstable economic times, the general consensus is that it's a transitory state with the future looking prosperous. These sentiments were expressed throughout 14 sessions relating to all phases of the industry at Billboard's Fifth International Talent Forum at the Century Plaza Hotel here Sept. 5-8.

In his keynote address, Bob Finkelstein, president of Management III/Concerts West, defined the roles of lawyer and personal manager in

yer's job is finished when the document is signed and then the manager takes over. The personal manager's position is not usurped by the lawyer."



Keynote speaker Bob Finkelstein of Concerts West and Management III

reply to those who believe that lawyers are now preempting the role of manager.

"The function of the lawyer is to document and memorialize the contract agreement," stated Finkelstein. "The manager carries it out after documentation. The law-



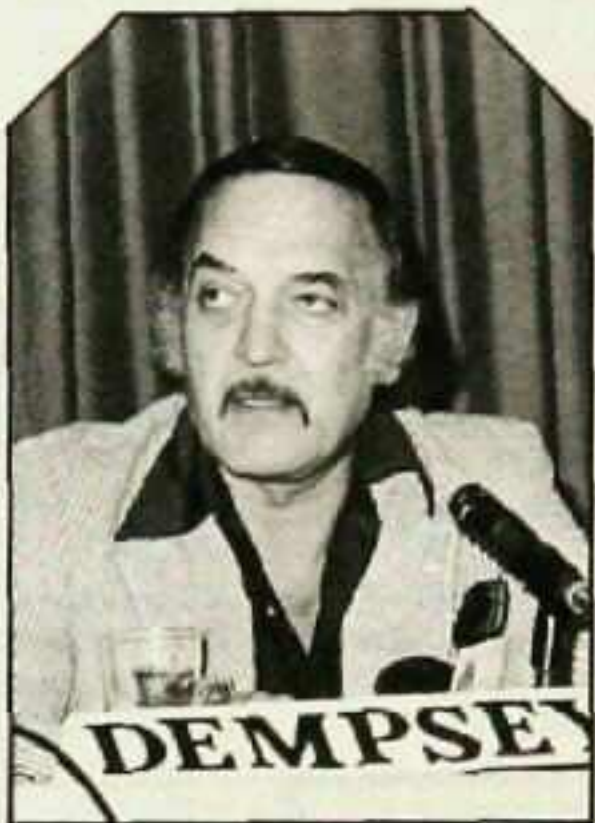
Feyline Presents Moderator Barry Fey



ICM's Steve Jensen



Billboard publisher Lee Zhitto officially opens the 1979 Talent Forum, introducing the keynote speaker.



Epic's Don Dempsey

Speaking from a lawyer's point of view, Finkelstein discussed performance royalties for artists,

where there is legislation pending before Congress.

Although the writer and publisher are compensated for use of their music, artists are not paid for radio



Attorney Jay Cooper

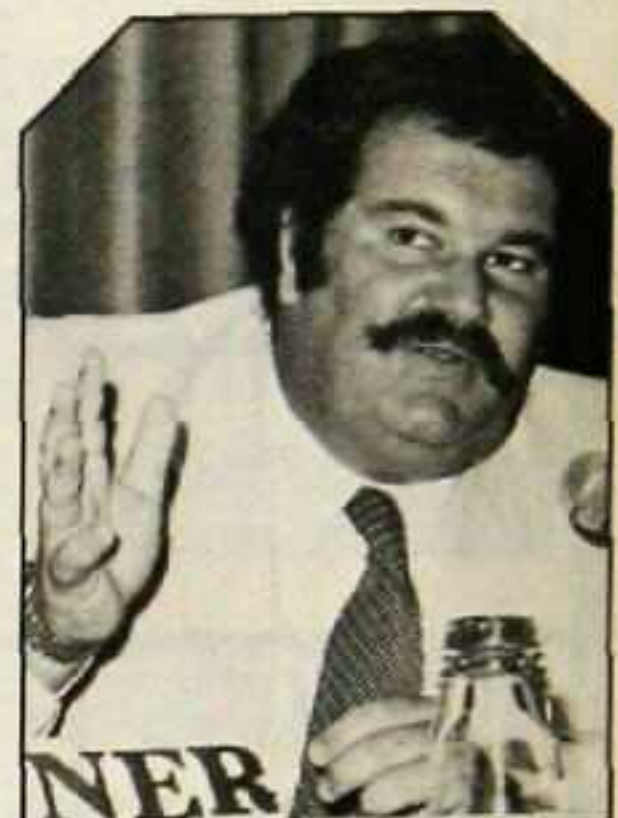


Personal manager Herbie Herbert

airplay. "They have a common law right to it," said Finkelstein. "While some argue that airplay is enough advertisement to promote the records, what about a Sinatra whose records aren't played?"

Finkelstein foresees a performance royalty based on advertising revenues which will be put into a pot and then distributed according to how much the record is played on the air.

Finkelstein also discussed the licensing of prerecorded audio/visual material including the videodisk and stated that there is a debate



Frontline Management's Mike Klenfner

going on regarding videodisk rights. "Some make the point that the videodisk is a mechanical reproduction of the song. The amount it's used, sales and how it's used will all weigh into the eventual license," Finkelstein stated.

During the "Open Season: Speak (Continued on page 41)

## Tip Industry Beginners On Success Routes

By JIM McCULLAUGH

Persistence, personal contact, and a clear defining of one's goals are three keys in making it in the music industry according to a wide ranging Forum, panel that should know during the "For Beginners Only" seminar. It touched on a pot-pourri on music subjects.

Panel members included: Sharon Arden, Jet Records; "Sam" Bellamy, KMET-FM; Steve Gold, Far Out Management; David Kershenbaum, A&M Records; Bob Levinson; Hal Ray, William Morris Agency; Larry Vallon, Larry Vallon Presents; and



Moderator RCA's Roy Battocchio



William Morris' Hal Ray



Promoter Larry Vallon

A question from the audience touching on the slowdown state of the record industry prompted Gold to say: "The record industry is paying the price of having been fat, lazy and over-indulgent. You've got promotion departments who are busy taking football bets after 2 p.m. rather than doing their jobs.

"Some of the record companies deserve what's happening to them. But there's nothing wrong with this industry, not when it's approached professionally. Sure, it's going through changes because we're not a privileged industry. But look at



Publicist Bob Levinson



KMET-FM's Sam Bellamy



Manager Steve Gold



Jet Records' Sharon Arden



"Rock Concert's" David Yarnell



A&M's David Kershenbaum

David Yarnell, "Rock Concert" producer. Moderating was Roy Battocchio of RCA Records.

For example: "The mailing approach," according to Gold, "is a shotgun approach. Chances are if you send out a mailing it won't get to the right person. The best method is personal contact. If you have a new rehearsal hall, hang

around where musicians are. Bang on every door, including the bathroom. And if someone says they don't want to see you, say 'thank you very much' and come back again the next morning. Sure, the competition is fierce out there, but this business has great rewards. Accept rejection as a fact of life but don't take it personally."

Asked how the current economic climate has affected the concert business, Vallon remarked: "Audiences are being more selective, not only with concert tickets but with LPs as well. The concert business is feeling it. The way to combat it is with more creative promotions, more radio spots, bigger ads, that kind of thing."

Asked to comment on today's music, Kershenbaum said, "It's the resurgence of a new rock 'n' roll attitude. We're seeing less expensive microscopic productions. Good songs and good commercial melodies will always be popular. I think you are seeing more success by artists that lend themselves to good accessibility."

some of the things that have caused it to become excessive.

"Like twice the number of equipment trucks at concerts than are necessary, gladiolas in the dressing room, and hanging out at Le Dome restaurant. In some instances you see middle management record company types who have expense (Continued on page 41)

OCTOBER 6, 1979, BILLBOARD

# Where Many Acts Are Broken: Clubs & Small Venues

## Operators Differ On Gig Length

How to break acts via clubs, the merits of radio station tie-ins and record company involvement were the topics at the sometimes heated Talent Forum panel dubbed "Clubs And Small Venues—How To Break Acts."



Moderator Feyline's Chuck Morris

By CARY DARLING

he likes to move his acts from a club situation to being second or third billed in an auditorium or arena.

"You figure if 10% of the people in a 18,000-seat hall are there for your act, that's 1,800 people. Word of mouth will spread for the next time the act comes to town."

Finally, Hansen moves his acts into concert headline status, and he prefers to do this as rapidly as possible.

"But how many of those 1,800 actually know who the band was?"



Dallas Palladium's Danny Eaton

## Radio Ties Are Rated As Potent

sparked debate. "If you give an exclusivity to one radio station, and work with it, it works better than a shotgun approach," said LoConti, of clubs tying in with a station for promotion.

Eaton believes that with exclusiv-



Michael "Eppy" Epstein of My Father's Place



Athena Artists' Chet Hansen



Agora Ballroom's Hank LoConti



Infinity Records' Maribeth Medley



Starwood's David Knight

Panelists included moderator Chuck Morris of the Denver-based Feyline Presents, Danny Eaton, owner of the Dallas Palladium; Eppy Epstein, owner of My Father's Place in Roslyn, L.I.; Chet Hansen of the Athena booking agency, David Knight, manager of Los Angeles' Starwood; Hank LoConti, owner of the Agora Ballrooms and Mary Beth Medley of Infinity Records.

There was no denying that acts need small clubs and venues, especially in these slow economic times.

"To put 8,000 in McNichols Arena is embarrassing," said Morris of the 16,000-seat facility in his hometown. "Put the same act in the Rainbow Music Hall in a two-show sellout, and with the right rider, the act can make \$10,000. It's better to make a few dollars less and turn people away."

Where the panelists parted ways was on the question of how long an act should stay at the club level. "The club is the incubator along the food chain in our business," said Hansen, who went on to state that

responded Eaton. "You talk of leapfrogging but with the economy the way it is, there's going to be a slowing process. Sometimes, you may have to come back and play a club again."

Hansen stated that this being the business of illusion, sometimes events have to be made to appear bigger than they are. "But I'd rather do two shows in a small hall and sell out 1,400 seats," said Eaton. "An empty hall doesn't appear any bigger to me."

To Hansen, Medley responded,

"That's the same kind of thinking that record companies used and now they're seeing 200,000 returns."

However, both Morris and Epstein concurred with Hansen. "There's a time to play a club and a time to leave a club. If you come back to clubs, you'll keep playing clubs. Then you'll be off your record label two years later," stated Morris.

"The illusion of the act is important," noted Epstein.

Radio station involvement also

ity, a club's fate rises and falls with the fortunes of the station. "I got a lot of problems because of my relationship with one station. We got a lot better situation because we deal with everybody."

All agreed that livecasts are important in breaking acts and polishing the reputation of the club. However, record company involvement was another matter. "You've got to stop looking to record companies as the answer," said Knight, who sometimes sets up livecasts with-

(Continued on page 38)

# Sound And Lighting Fee Not Exorbitant—Consensus

Sound and light will remain a key ingredient for artists in the future. But costs are escalating as specialists in these areas try to keep a lid on rising costs while still providing a high quality service that allows all factors concerned to continue making a healthy profit.

These were some of the key elements expressed at the Forum's "Sound & Light Reinforcement" panel. Members consisted of Barry Bozeman, Mountain Sound; Larry Hitchcock, FM Productions; Robert Lombard, Kramer-Rocklen Studios; Tom Littrell, Showco; and Andy Trueman, See Factor. Moderator was John Eargle, vice president of market development for JBL.

Bozeman indicated that his firm likes "to work with a band a lot, which is a way of holding costs down." Mountain Sound specializes in custom sound systems for a small number of acts, such as the Marshall Tucker Band, and because of that, "the more you work, the less it costs you."

"A key element," according to Hitchcock, "as far as the financial element goes, is to establish continuity. That usually results in a lower cost. This is a very capital intensive business, perhaps the most capital intensive of any segment of the music industry. The cost of maintaining and upgrading equipment as well as specialists to operate that equipment is high."

"We're selling spectacle," said Littrell, "and it does cost money to maintain that spectacle."

"But," explained an angry Trueman, "we won't be the scapegoats



Moderator JBL's John Eargle



FM Productions' Larry Hitchcock



Kramer Rocklen Studio's Bob Lombard

when everyone starts pointing the finger at us claiming we are charging exorbitant costs for sound and lighting."

In addition to working on a frequent basis, Littrell emphasized, another key element in keeping costs down on the sound and lighting level is adequate planning.

"Don't expect," he said, "a 500



Showco's Tom Littrell

mile overnight that comes up all of a sudden not to cost money."

Hitchcock pointed out that the sound company is "usually the last to know" about a planned tour.

"We are always in the position of being the whipping boy," he stated. "We have to be like the CIA,"

quipped Trueman, "or else by psychic when someone is planning a tour. Then after we find out about the tour we have to get together with the right person, which is sometimes difficult, and find out what the budgets are and things like that. Just trying to get a right answer from somebody is frustrating. Yes, we are selling spectacle



See Factor's Andy Trueman

but this is a cottage industry. And yet when we charge \$7,500 a week for a service while trying to hold down costs and provide a good service, we are told that we are too expensive. Who's kidding who?"

An audience member asked if there was a trend by major venues to install their own sound and light equipment to keep their own costs down which might result in less work for sound and light firms.

"No," Bozeman responded. Like other panel members, he indicated that bands will stay with firms they are satisfied with.

In response to another question concerning colleges building stages in their own venues, Littrell and Factor said the best thing to do is write or call specialists in sound and light reinforcement. That way the novice will get the right advice about building a stage that will accommodate the widest range of musical situations.

Lombard as did Eargle, suggested the coming videodisk era has opened up a whole new world of audio/video on-location shooting that is just beginning to mushroom. Newer, more technologically sophisticated audio and video recording is imminent.

"The film and videotape industry," he suggested, "will become much more important to the music industry and will make money for all segments of the business."

Panel members also pointed out that their services were not directed strictly at the music business but lucrative work was coming from various industrial and trade sources.



Mountain Sound's Barry Bozeman

# Agents Discuss Changed Economics, Demographics

By ROMAN KOZAK



Moderator ICM's Tom Ross



Regency Artists' Peter Grosslight

Booking agents, promoters, managers and the acts themselves will have to learn how to do with less in this period of economic uncertainty and changing demographics. But now is also a period of great opportunity for a new generation of new acts and new venues.

That was the general consensus

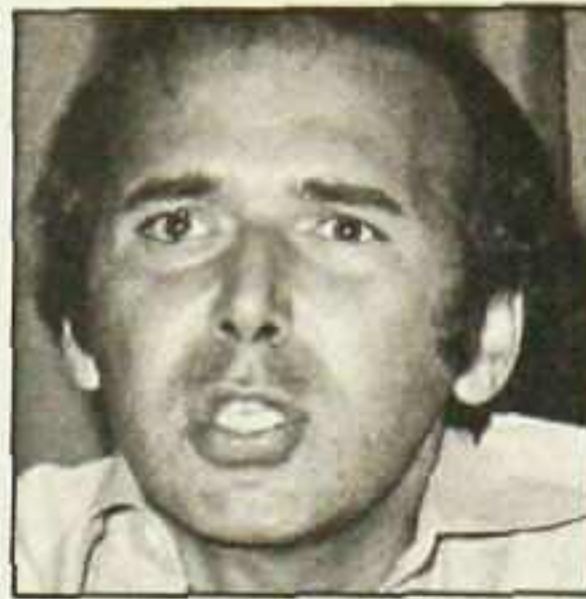
of the Forum panelists at the "Booking Agents—Winning In A Period Of Economic Uncertainty" session.

Moderator of the panel was Tom Ross of ICM. Other panelists included Peter Grosslight of Regency Artists, Steve Jensen of ICM, Ron Rainey of Magna Artists and Hal Ray of William Morris. Before the questions began each of the agents gave his summation of the problems, and some of the solutions.

In his remarks Rainey said booking agents will now have to look toward longer contracts with their acts, because with less record company support new acts will have to play locally, and it will take them that much longer to break nationally.

Ray said agents will have to do some drastic things to get the business moving again. Among his solutions: better packaging with three-act shows, lower ticket prices, lower road and production costs, special attention to record sales in each market, longer contracts and continued resistance to national promoters in order to keep the local promoters in business.

"Difficult times will turn to good times," predicted ICM's Jensen, who said the emphasis must be put on packaging, especially in terms of country and soft rock acts that attract an older "blue collar" audience. Baby acts, meanwhile, will have to show some radio or sales



Magna's Ron Rainey

action before they can expect any major agent commitment.

Ross added that as far as ICM is concerned, business this summer was off by only 10%, and some of the Pine Knob type of outdoor shows actually showed a significant improvement this year. He also noted the increase of 400 to 800-seat clubs around the country as a source of optimism.

To bolster the market where it is soft, Ross suggested that many ticket prices should be lowered to \$6.50 and \$7.50. Longer commitments may be needed, he said, with a greater emphasis on regional tours. Promoters will have to be pressured to "dig in" with such street promotions as posters, flyers and using city buses.

Ross said that acts, too, will have to learn how to economize by cutting their crews and their own luxu-

ries. He said acts that play smaller venues don't need to take "a mass of equipment" on the road with them. That can be rented locally. Also, if acts can't draw their guarantees, then they will have to be lowered. Some acts will have to work on percentages, as most acts did until about five years ago.

"But you also have to be realistic," pointed out Ray. "It is easy to say that you have to cut back, but if you do that, there always may be somebody down the street who may offer something better."

Despite the talk of cutting down, the booking agents in their panel (as did the promoters, facility managers and managers in theirs) acknowledged that most acts have a career peak of about three years, during which time they have to make as much money as they can.

It is also the period when acts have the most power, and if one agent, promoter or manager can't give them what they want, they can always get it from someone else willing to lose money on them, if only as a way of gaining entry into the marketplace.

And while the agents noted that with changing demographics some of the established acts are losing their appeal, and others will have to be booked "at more MOR-type of clubs and theatres in the round, it is nevertheless an exciting time in the business because of the fresh new talent coming into it.

"This renaissance in new acts is



William Morris' Hal Ray



ICM's Steve Jensen

due to the fact that a lot of these acts have been living on their live performances so they know how to please a live audience. In many respects this is a booking agent's dream. Many times you would get an act with a fantastic selling record, but it only played together two times," said Ross.

## 'We Promoters Have No Power,' Maintains Graham

### But Others Enthusiastic For Future

"This is the most exciting business that is legal you can ever get into. We are the Joe Dimaggios and the Joe Namaths to the young marketing grads," said panelist Bill Graham, who was generally pessimistic about the prospects of any young promoter getting meaningful help from industry veterans, who, he said, were in the same (economic) lifeboat.

"I certainly don't have any solutions," said Graham. "Those who are winning can come here and talk about communication, and then they go home and sharpen their knives. You can talk all you want, but when most of us are in a lifeboat, the question is what do you hoard? The winners won't help you. They will eat you."

"The battle here is between the promoter and the agent. And that agent has the fear of losing his act to another agent, so he cuts the rider as hard as he can, regardless as to whether it is fair to the promoter or not."

"To make changes you have to have the power to make changes. And we promoters have no power. The power goes from the artist to the manager and the agent and then it stops. If an artist has a price and if you can't meet it, somebody else will."

Not all the other promoters were as pessimistic as Graham, however.

"I would rather have an ally than an adversary," panel moderator Renny Roker of R&B Productions, told the young promoters. "Because if I am only doing the eating, my stomach will be too big and I will not be able to move."

Others on the panel included Danny Bramson, of the Universal Amphitheatre; Nancy Engler, of the Aladdin Hotel, Las Vegas; Arny Granat, of Jam Productions; and



Promoter Bill Graham

Leonard Rowe, of Rowe Productions.

Granat advised young promoters to learn how to say no, even if it means losing the show to "some asshole down the street," because there is no loss of credibility if somebody else takes a show that loses money.

Rowe said attempts by promoters to unite to force agents to give them better deals have never been

successful because of the fact that someone will always pay more.

"A lot of agents know that the deal is no good. On some shows I need to gross \$82,000 to make \$2,000. And if the gross is only \$50,000, then I lose \$30,000. But the problem is just to get the show," said Rowe.

One promoter with an enviable position was Danny Bramson, who this summer did 100 shows in 103 days at the Universal Amphitheatre at Universal City, Calif., a 5,300 seat outdoor venue, where agents and acts are now fighting to get into. Graham compared the Amphitheatre to his Filmores of several years past as venues where the promoter could pretty much call his own shots with the acts who were coming in.

"We have been known to get a rider of 20 pages and handed back a rider of 50 pages. But most other venues do not have this clout. You are dealing with tremendous egos. The agent and managers often treat their acts like they were God. But some things we can't allow. You cannot have a provision, as Elton John wanted, where he could cancel up to five days before his date for any reason," said Bramson.

In replying to questions from promoters trying to get into the business, Roker, Rowe and Granat had virtually the same advice.

"No one should be discouraged about getting into this business. If you keep throwing a rock long enough at anything you are bound to hit it," said Rowe.

"Don't give up. But make sure your head is hard enough to hit the wall time and time again," said Granat.

"The most important thing for young promoters is to be in a hurry, but to make the wise choice as to where to go. Nobody will do business with you unless you have

### Granat Says Some Must Be Negative



Jam Productions' Arny Granat

something to put on the table. And the only way you will have that is through paying your dues and knowing what's going on," said Roker.

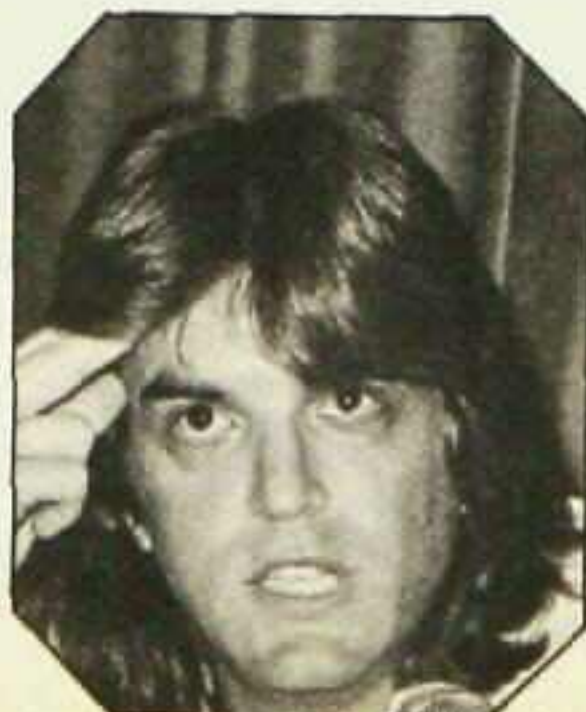


R&B Productions' Moderator Renny Roker

The "Promoters—Winning In Times Of Economic Uncertainty" Forum panel was a lesson, often expressed in blunt terms, as to how tough a business this can be.



Rowe Productions' Leonard Rowe



Universal Amphitheatre's Danny Bramson



Aladdin Hotel's Nancy Engler



# Talent Forum Report

## Talent Managers Concur: Today's Business Not So Bad

Of six acts whose pictures appeared on the People cover, the managers of two, Susan Munao representing Donna Summer, and Ken Kragen, representing Kenny Rogers, were on the panel. Also on the panel were Bud Prager, manager of Foreigner and Sniff 'N' the Tears; Eric Gardner, Todd

story. Steve Gold was a bit more philosophic.

"I don't know why you're so upset," said the outspoken manager. "When they print our lies, we love them. So why do we complain when they print the lies we don't like. Nobody complained when they printed the hype about Donna Summer,



Moderator Frontline Management's Mike Klenfner



Manager Gary Borman



Manager Ken Kragen



Manager Susan Munao



Manager Bud Prager



Panacea's Eric Gardner



Manager Forrest Hamilton



Manager Steve Gold

Rundgren's manager; Steve Gold, War's manager; Gary Borman, who represents such new acts as Kittyhawk, John Klemmer, Robben Ford and Toni-Lee Bradley; and Forrest Hamilton, whose clients include Ronnie Laws, the Dramatics and Five Special.

and now it is just the tail end of the same coin."

When the managers finally got around to discussing their philosophies of "winning in times of economic uncertainty" it became obvious that each had a different outlook based upon the needs of his or her own particular client.

Economic gloom or not, Prager said that Foreigner is now going on the road with the biggest show it has ever had. As a manager, he said, he could "only complain" because the ultimate responsibility and decision lies with the musicians. They want the special effects, the smoke and strobes. "The

press kills you for it, but the audience loves it," said Prager.

On a smaller act, such as Sniff 'N' the Tears, Prager said he does not believe in going on the road until there are sales and radio play to warrant it. Then, he said, the band

(Continued on page 41)

There were some pretty angry managers sitting on the "Managers—Winning In Uncertain Times" Forum panel.

The specific cause of their discontent was the cover story of that week's People magazine which dealt with the current malaise in the business.

"Things may be a little harder, but we shouldn't be ringing doom's bell," said Michael Klenfner, vice president of Front Line Management and moderator of the panel, leafing through a copy of People. "When there was the gas crisis, I couldn't see a kid sitting four hours in line and then going to Licorice Pizza (a retail record outlet). But

that is over now, and with Led Zepelin going to No. 1 in a week and hot new releases by Bob Dylan, Foreigner and others coming up, maybe now we should be ringing the good news bell."

Both Munao and Kragen said they have protested to the magazine for using their artists in the

## Facility Operators Cut Expenses

Ways of cutting costs and at the same time putting on varied shows that will draw large crowds was the topic of the Forum panel, "Facilities—Challenges Facing Facility Operators."

Participants in the panel, moderated by Claire Rothman of the Inglewood, Calif., Forum, were Patrick Darr of the Capitol Centre outside Washington, D.C.; Robert Franklin of Madison Square Garden, Frank Fried of Rosemont Horizon in Chicago, Bruce Lahti of Olympia Stadium in Detroit and Shelly Saltman of the 20th Century Fox sports and television department.

"I think change is challenge," said Rothman, opening the session. "In 12 years we have gone from small clubs and venues to arenas, then stadiums, and then we joked about renting out Rhode Island for a concert. Now we have gone a full circle back into the clubs."

Each of the panelists, however, had ideas on how to make things better for the big venues in his opening remarks.

Lahti, who controls four facilities

in the Detroit area, said that among the things he has done to cut expenses is to change the lighting at Cobo Hall to mercury vapor lamps for use during cleanup operations. This alone, he said, cut his electric-

and the security personnel into one T-shirted force that is cheaper and can better respond to the kids.

Lahti said that now tickets are being printed in blocks of 26, and can be ready in 1 1/2 days. Also he has two nurses on duty on all of his shows, who fill out reports of any injuries immediately after they happen. This, he said, cuts insurance costs and discourages frivolous litigation.

Saltman, who is involved in sporting events and such projects as the



Moderator The Forum's Claire Rothman

concept. That will be the extra edge you have."

Along those lines, Darr told of some of the new ideas adopted by the Capitol Centre to attract fans in

venue was hardly hit at all by the summer slowdown.

Also claiming to do well was Madison Square Garden, whose Robert Franklin said the facility was putting on 21 shows in 23 days in September.

"Our biggest challenge is rising costs. That is no secret to anyone playing the Garden," said Franklin. "It is easy to make fun of backstage requirements, of groups' riders reading five lbs. of M&Ms (no yellows), but much more significant are the production costs. Where it was once possible to get by with one or two semis, some groups now use eight, nine or 10."

The questions the arena managers were asked centered around the topics of exclusivity for promoters, and the union situation.

On the former question it appeared to be the panel's consensus that a new or struggling hall can benefit from an established promoter, but in the long run one promoter using a hall can get stale, and new people with new ideas may be necessary. At the same time it was pointed out that venues are often approached by fledgling promoters who do not know the business.

The complexity of the union situation was revealed by Franklin, who said Madison Square Garden has to deal with 17 different unions to put on a show, with different negotiations going on almost every week.

Some progress has been made in cutting down excessive union demands, Franklin said. For instance, it used to be a requirement that three teamsters had to be called for every semi that came into the building. Now it has been reduced so that after the third semi it is down to two (each at \$100).



20th Century-Fox's Shelly Saltman

ity bill from \$15,000 a month to \$7,800.

Other innovations have been to accept Master Charge and Visa by phone for sporting and family shows, and to combine the ushers



Capitol Centre's Patrick Darr

"Battle Of The Network Stars" and "The Battle Of The NFL Cheerleaders" rather than music, suggested to the arena operators that they look for new and offbeat projects that would draw customers. Among them, he cited indoor soccer and professional rodeo in the Southwest.

"If you are going to survive in this business, you cannot wait for the agents to call you," Fried told the facility operators. "You have to come up with your own ideas. You have to create the situation and the



Olympia Stadium's Bruce Lahti

the normally quiet summer months. The venue has coproduced some concerts at a lower \$4.50 price, and has combined some of its concerts with a carnival in the parking lot. As a result, Darr said, his



Madison Square Garden's Robert Franklin



Rosemont Horizon's Frank Fried

OCTOBER 6, 1979, BILLBOARD

# Talent Forum Report

## More Selectivity By Labels Seen In Pacting New Acts

Will the greater selectivity imposed on labels as a result of this year's business downturn help or hinder talent development? That was the main issue discussed at the Forum's artist development panel chaired by former CBS executive Jonathan Coffino.

Also on the panel were Herbie Herbert, manager of Journey; Jerry Mickelson of Jam Productions; Danny Socolof of the Uptown

cernment in the future," said Andon. "In the past we've dealt with bands that shouldn't have been signed in the first place.

careful about signing acts, when we do put an act on the road, we'll go all out and work it as in the past. Companies must keep believing in

a bit, but we're going to have to start looking for promoters and club owners to gamble with us."

Moderator Coffino added:

said, "when record companies will serve as banks. The idea of a label taking \$200,000 and working on an act just won't happen anymore. Fewer acts will go out on the road and tours will be regional instead of national, they'll stem from airplay."

Ron McCarrell, vice president of marketing for Epic, Portrait & Associated Labels, said, "I'm in the music business, with an equal emphasis on music and the business. I'm



Independent producer Kenny Ehrlich



Moderator Jonathan Coffino



Infinity's Mary Beth Medley



A&M's Martin Kirkup



Uptown Theatre/Neo-Space Productions' Danny Socolof



Cue/Warner Bros.' Jane Schwartz



Jam Productions' Jerry Mickelson



Artists Howard "Eddie" Kaylan & Mark "Flo" Volman



Columbia's Arma Andon



Columbia's Ron McCarrell



Epic's Al DeMarino



Manager Herbie Herbert

Theatre, Flo & Eddie, television veteran Ken Ehrlich, A&M's Martin Kirkup, Infinity's Mary Beth Medley and CBS' Arma Andon, Al DeMarino and Ron McCarrell.

"We'll have to show more dis-

"At CBS we started getting more selective 12 or 18 months ago," Andon added. "It had nothing to do with the recession or dip in the industry."

"While we're going to be more

artists; if we panic and pull back, we'll be out of superstar bands in 1982-83.

"It can cost \$25,000 to \$30,000 a week to put an act out on tour," said Andon. "We'll go into the bank

"Record companies went too far and got caught up in their own hype. They thought the business was a bottomless pit, and then the bottom dropped out.

"The days are over," Coffino

not interested in our signing acts that can't sell large amounts of records."

But Flo & Eddie disagreed. "When you start cutting the acts (Continued on page 41)

OCTOBER 6, 1979, BILLBOARD

## Publicists Mull Bad Press: Better Than None At All?



Co-Moderator Atlantic Records' Paul Cooper

LOS ANGELES—Is bad press better than no press at all? That was the most provocative question posed at the Talent Forum publicist's panel, chaired by Atlantic's Paul Cooper and also including Arista's Dennis Fine, A&M's Mike Gormley, Motown's Bob Jones and independent publicists Howard Bloom, Michael Gershman, Bob

Levinson, Morty Wax and Norman Winter.

A&M's Gormley opened the debate when he said, "If a band has had a rough time with the press, I'm not going to mail its new album out to reviewers. They can call up and request it, but I don't think I'd go along with them if I know that the publication hates the group.

"Some writers don't have a lot of professionalism," Gormley explained. "A lot of artists have told



Publicist Norman Winter

Boy Music, who argued, "there's no such thing as good press and bad press: there's only press."

Gormley pointed out that publicity has come a long way in recent years. "It used to be finger-popping street stuff," he says, "but now it's fairly sophisticated. Publicity strategies can include not doing

press as well as doing it selectively."

In keeping with the title of the panel, "Can P.R. Ease The Budget Crunch?" Gormley stated: "We get exposure for acts at little or no cost. As advertising budgets are reduced, that can be offset by putting an emphasis on the editorial side. A manager might want an ad, and if that can't be delivered, we can make up for it by getting a story."

Independent publicist Bloom



Co-Moderator A&M's Mike Gormley

and now it's over-contracting," he said.

"In any case the p.r. function remains the same. There are 15,000 consumer outlets for stories in the U.S. and that number doesn't increase or decrease because of problems in the record business."

Motown's Jones said his depart- (Continued on page 41)



Publicist Michael Gershman

me lately that they're tired of talking to writers who haven't heard the album and just come in and say, 'tell me a story.'"

Arista's Fine agreed with Gormley's point about avoiding bad press, though he added that the key is to find the writer who is most sympathetic to your artist.

But independent publicist Wax sided with audience member Michelle Myer of Kim Fowley's Bad



Publicist Howard Bloom

agreed: "To buy one-page ads in People, Us, Rolling Stone and Circus would cost the same as a p.r. campaign for an entire year, which, if well done, would secure stories in all of those publications plus more than 500 other stories and breaks."

Gershman reminded those in attendance not to lose perspective as a result of the industry's recent woes. "The record business had over-expanded in the last few years,



Arista's Dennis Fine



Motown's Bob Jones



Publicist Morty Wax

# Talent Forum Report

## Industry Overreacting Today, Says Klemmer

By PAUL GREIN

John Klemmer sparked the Forum panel "The Buck Stops Here" with an artist's view of the business' recent malaise. "I would hate to see an industry problem create a music problem," he said. "A lot of artists are concerned that they won't be getting tour support and promotion."

"Yes, there are a lot of over-indulgent acts that demand six limos and a ping pong table in the dressing room," Klemmer acknowledged. "But I can't help but think



William Morris Agency's Moderator Carol Sidlow



Bill Graham Presents' Greg Perloff



Manager Paul Cheslow

now with acts like the Knack and Rickie Lee Jones, they're back in." Peter Philbin added that "a lot of artists who sold records in the '70s won't in the '80s. The artists who sold in the '50s mostly didn't survive into the '60s. And people will probably again take a hard look at long-standing acts."

While Frankenheimer conceded that changes have to be made in operating procedures throughout the industry, he added that "adjustments can be made in areas other than artist deals."



Artist John Klemmer



Vision Management's Leanne Myers

tragedies of the music business. By the time it gets to People Magazine, you know it's old news.

"There may be problems for superstar acts on the road," Frankenheimer said, "but there's a much healthier club scene for new acts. Six years ago in L.A. there were two clubs; now there are eight."

Greg Perloff seconded the point about new acts. "Three years ago the kids who were 16 to 18 didn't have new bands of their own and the older bands didn't appeal to them. We'd lost that age group, but



Columbia Records' Peter Philbin



Attorney John Frankenheimer

that just as the industry over-shipped for years, it is now over-reacting the other way."

The panel was moderated by Carol Sidlow of the William Morris Agency and also included Paul Cheslow, Tom Scott's manager; attorney John Frankenheimer, manager Connie Pappas, Columbia's Peter Philbin, Greg Perloff of Bill Graham Presents and Shelly Heber and Leanne Myers of Image Marketing.

Attorney Frankenheimer added, "I'm bored with hearing about the



Image Marketing's Shelly Heber



Columbia's Debbie Newman



Manager Connie Pappas

"Record companies are trying to hold down royalties and advances," Frankenheimer noted, "but deals don't have to vary that much from prior times. Those of us who represent artists shouldn't be leading lambs to the slaughter."

Perloff added that one improvement could be made if communication in the business were better. Promoters can't talk to managers without first talking to the agent," he said. "And I can't remember the last time an artist development per-

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## Financing Rock Bands Costlier, And Climbing

The awesome sums of money required to break and maintain a rock act was the subject of discussion at the "Finances Of Rock 'N' Roll" panel at the Forum.

Moderator of the panel was Mike Lushka, vice president of Motown Records. The participants included Al Teller, president of Windsong Records; Mark Hammerman of Elektra's artist development department; attorney Neville Johnson; Ira Blacker, manager of Brainstorm; Greg McCutcheon, of Coastal Artists; Ron Rainey of Magna Artists and Toby Mamis of American Entertainment Management.

"The record company is like a giant cow or pig with a lot of nipples and the rest of the industry sucks off it," said Teller, beginning his rundown of just what it costs a record company to break a new act.

Recording costs for a debut LP average about \$75,000. "If you are

lucky," said Teller. "Throw in an artist's advance of \$10,000 to \$25,000, and even before you have a record you may be in for

trade ads and you have \$3,000 and more.

"This is still before pressing, shipping, mailing and basic adver-

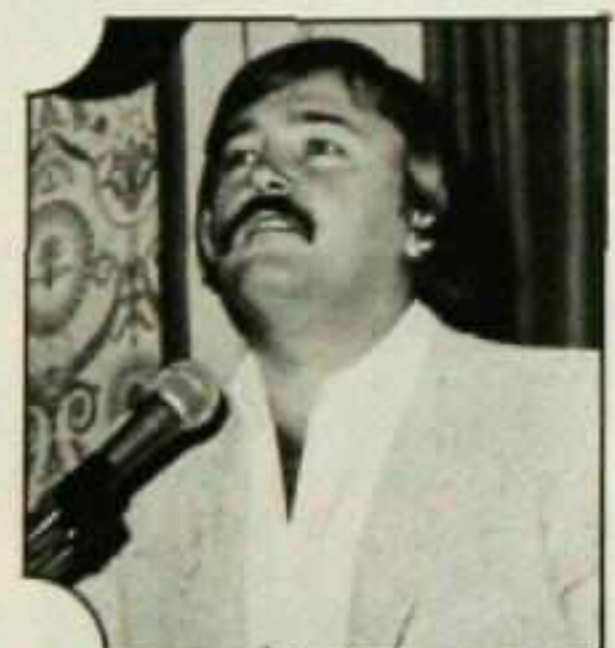
don't see any money till then. Independent promotion on the record could cost from \$25,000 to \$50,000. If it is an LP act, it has to

rule that record companies must pay to get their acts out on the road. If lucky, that band may earn \$500 a night. The rest the company pays."

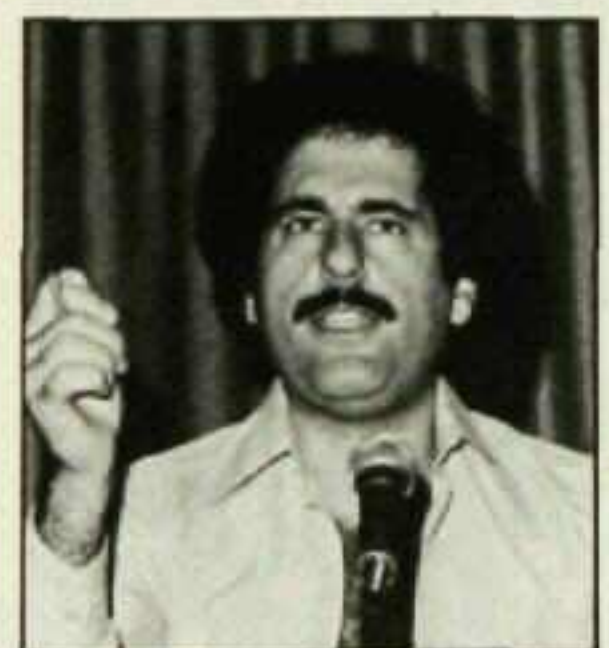
This could go on for several months, added Teller, during which time the record company also has to provide living expenses for the band. Most debut LPs don't make it, so if the record company makes the decision to go with a second LP, then the whole process starts all over. If a record company is carrying 20 such acts, it can be a tremendous investment, noted Teller.

In his remarks Blacker noted that the breakeven point in record sales has also risen dramatically. It was about 50,000 units 12 years ago and now it is 150,000. Also, he said, because of booming record sales the last two years, record companies have assumed unrealistic expectations. But now they must go back to thinking in terms of what

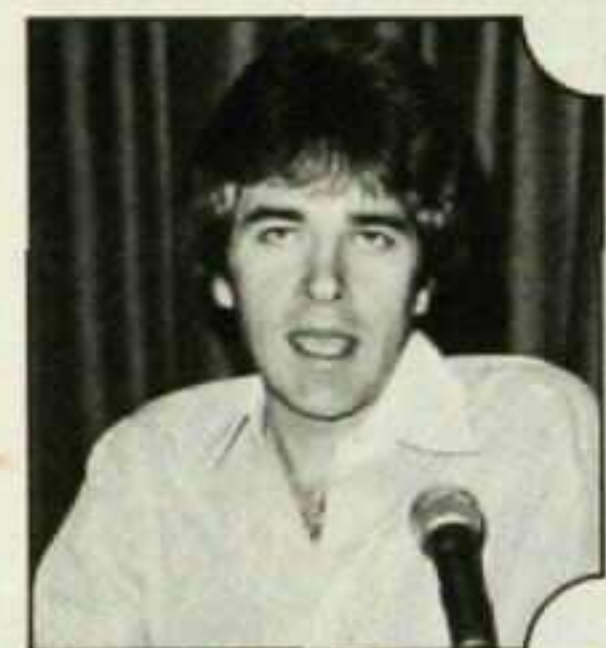
(Continued on page 41)



Moderator Motown's Mike Lushka



Manager Ira Blacker



Coastal Artists' Greg McCutcheon

\$125,000. Then LP graphics are \$8,000 to \$10,000. Add ancillary support material, order forms, bios,

tising. The records are shipped to a distribution system geared to 90-day and 120-day dating, so you

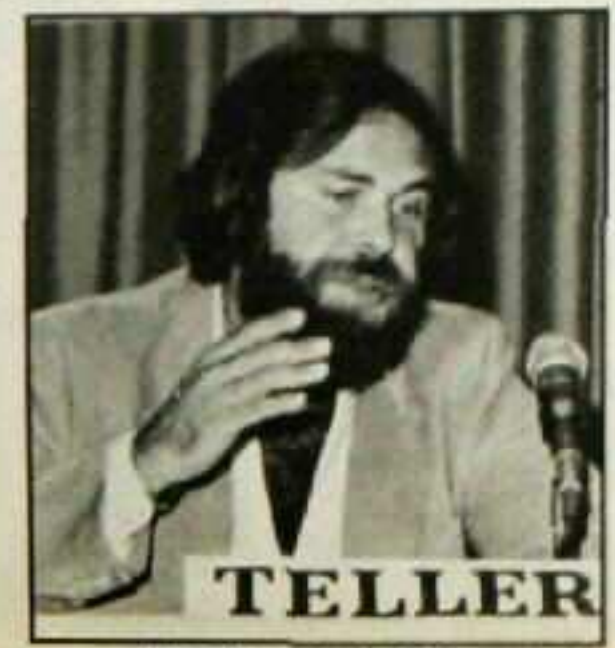
get out and play, and then you think in terms of tour support.

"There has been an unwritten



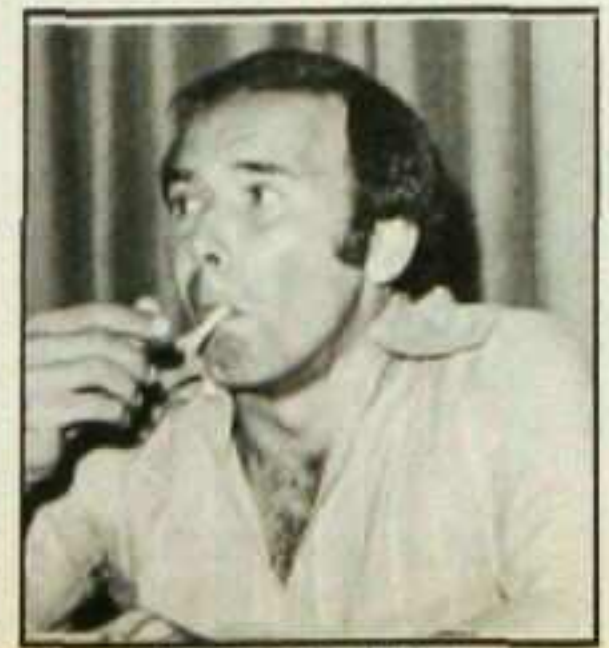
MAMIS

American Entertainment International's Toby Mamis



TELLER

Windsong's Al Teller



Magna's Ron Rainey



Attorney Neville Johnson



Elektra/Asylum's Mark Hammerman

# New Wave & Reggae May Flower Even More In '80s

LOS ANGELES—The future of new wave and reggae, the changing face of radio, the rise of new clubs and new labels and the potentials of cheaper audio and video technology were all topics discussed at the "Meeting The Musical Challenges Of The '80s" Forum panel.

But whatever the changes, it was apparent from the panel that the new will be firmly based on the music that preceded it.

"Everything in the old wave will come back in the new music, but in a new way," said Eppy Epstein, of My Father's Place club, who was the moderator.

Others on the panel included reggae poet Linton Johnson, who opened the session by reciting his

own composition, "Age Of Reality." Also on the panel were Ken Barry, who runs Virgin Records in the U.S.; Dan Bourgoise, of the Bugs Music Group; Bruce Garfield, of Capitol's a&r department; Lister Hewan-Lowe from Mango Records; and Warren Smith, from Rocker's International.

In the frequently freewheeling session it was pointed out that much of the impetus for the new music has come from the clubs, which have spawned such acts as the Knack, Blondie and a host of the British new-wavers.

"In the U.K. we had the punk movement," said Berry. "The record sales from that were strong, and a number of groups have come out of that here, but now they do more songs."

"In the States the club circuit has grown in a big way, and now U.K. groups can come and do a whole tour paying their own way. Also there are the rock discos that have opened in New York," he continued.



My Father's Place's Moderator Michael "Eppy" Epstein



Virgin Records' Ken Barry

"There are acts now that can fill the clubs without radio play, though I notice now radio is asking about them, and going down to the clubs to see them."

While the reggae supporters and some of the new wavers at the session were down on radio as a medium for new music, some noted that in many cases radio can be passed by. Hewan-Lowe pointed

out that even with minimal radio play, Bob Marley could still sellout Madison Square Garden.

"When radio sees the demand for the new music, it will adjust, just like the record companies had to adjust. And just like in the early days of progressive rock, there will be outlaw stations that will struggle for a while," said Capitol's Garfield.

"Radio is changing," added Epstein. "WPIX-FM in New York now plays stuff the other stations don't have the balls to. And while its book is not that good yet, it has only started doing this. But on the street, that is the station people are listening to."

Most of the panelists agreed that music is going back to the basics, with the Knack LP, for instance costing only \$18,000 to make. But how long this would continue was not certain.

"Certain types of bands will continue to work with 8-track and 16-track studios, but this will not expand to other acts. Cheap LPs will

not come across the board," said Berry.

A prediction by David Robinson, president of Stiff Records, which appeared in a special Forum issue of Reggae News, that the singles market will be the big thing, was disputed by some panelists. It was, however, noted that some of the new labels, which began with singles, may become a significant force in the marketplace.

"Blues, rockabilly, reggae and new wave labels are starting up and already have begun, and they are like the small labels of the '50s which began and then grew be-



Capitol Records' Bruce Garfield

cause the majors then were not interested in rock'n'roll," said Bourgoise. "There already exist alternative methods of distribution, such as JEM," added Bourgoise, who does the publishing for many of the new labels.

While nobody could firmly predict that the videodisk would revolutionize music, or that reggae would be the next big thing, there was agreement that music would be much more diversified in the future, with the record companies no longer concentrating on existing acts or their offshoots.

And will the old acts survive into the '80s? "Talent is the factor," concluded Garfield.



Artist Linton Kwesi Johnson



Rockers International's Warren Smith



Bug Music Group's Dan Bourgoise



Mango Records' Lister Hewan-Lowe

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## Campus Promoters Expect 'Little Or No Label Support'

By ED HARRISON

In order for colleges to attract major acts, the school must either work with a promoter or show a convincing amount of professionalism to the agent. Schools must also promote shows with little or no record

and then justify the high ticket prices.

Klipp cited the changing nature of the college student and that college enrollments are on the decline. The Univ. of Arkansas, he says, at-

tracts between 20%-40% student audience and to present a show geared to non-students must be justified.

Klipp complained that many acts don't give enough of a show to war-

rant \$7.50 or more a ticket. Usually they are touring to promote a new album and don't play enough of the old material fans want to hear.

Osnow stated that at the Univ. of Colorado, they have been doubling

and tripling up on concerts while still maintaining professionalism and keeping expenses to a minimum.

Spereno argued that longer sets and more acts aren't needed as



Michigan State Univ.'s Carl Bressler



Univ. New Mexico's Moderator Barbara Hubbard



Warner Bros.' Larry Butler



Bob Frymire, independent



Univ. of Colorado's Stu Osnow

company support due to the economics of the industry.

On the Forum panel entitled "The Campus Circuit: Presenting The Major Acts," panelists including moderator Barbara Hubbard, New Mexico State Univ.; Carl Bressler, Michigan State Univ.; Joe Spereno, Magna Artists; Bob Frymire, independent; Joel Klipp, Univ. of Arkansas; Stu Osnow, Univ. of Colorado; Larry Butler, Warner Bros. and Tom Sparrow, Auburn Univ., discussed the rising costs in producing a college show as well as what it takes to attract a major act



Univ. of Arkansas' Joel Klipp



Auburn Univ.'s Tom Sparrow



Magna's Joe Spereno

much as more of a show by the performer. Spereno said the length of a show, whether 75 minutes or 90 minutes, should be as long as it takes for the act to get its point across.

Bressler commented that from his experience, in order to get the "class A" acts, you have to do the "B" acts and probably lose money. "You just try to lose as little as possible on the B acts," Bressler stated.

Spereno said that just because a school presents two agency acts

(Continued on page 41)

# Accessory Sellers Protest And Fight Pirates

The problems of piracy and attracting buyers dominated the discussion at the Forum panel. "Merchandising." Once the "illegitimate child of the record industry," as Winterland's Del Furano called his trade, he noted that merchandising has become a large part of the music business.

The session, moderated by Furano, included panelists JoAnn Geffen of Commodores Entertainment, Jerry Landry of PromoVision,

ago," noted Miller. "But legal protections are loose. Trying to prosecute is a big problem," said Miller, whose firm handles the merchandising for Cheap Trick. His company has taken pirates to federal court with some success.

per hand, all agreed there's not much which can be done about them. "In order for us to make a profit, we have to mark up merchandise four times. If we were selling golf shirts, they'd be as high as \$15 or \$16," stated Furano. "The more items we have, the longer it takes to check them in and check them out."

With current supplies keeping him and his staff up until 4 a.m. af-

Another point covered was why black concertgoers are less likely to buy T-shirts than their white counterparts. "We've worked with several black acts. For some reason, black acts don't sell shirts," voiced Miller.

is and who is buying your records," said Geffen.

Only briefly touched on were the uses of video. Lombard creates video clips for use in-stores while Landry distributes such materials. "We help record companies merchandise a record by a video presentation. Some bands are boring and you have to do something creative," said Lombard, whose fee ranges from \$60,000 to \$30,000 per song.



Ken Adamany Associates, Tom Miller

Robert Lombard of the Kramer Rocklen Studio and Tom Miller of the Ken Adamany Associates Management Group.

"Piracy is the biggest problem at the concert level," said Furano. "An artist's gross can be cut in half if there are large groups of pirates outside the hall. It's hard to make local or national authorities aware of the problem."

"One of the most valuable tools in battling piracy is that we had the group's logo copyrighted 2 1/4 years



Moderator Winterland's Del Furano

"In many cases, you go to the local community and get the local vending laws changed," urged Furano of what merchandisers can do beyond the concert hall.

Competition with pirates is a problem. Although all agreed that a legitimate operation's products are of higher quality, they sometimes lack the gaudy appeal of the pirates' material. "Kids want the Grateful Dead skull so big on their chests that it can be seen two miles away," lamented Furano. Because it is often the artists' management firm which controls the design of the shirt, Furano is urging such firms to make their products more competitive.

As for price and selection, two areas in which pirates have the up-



Kramer Rocklen Studio's Bob Lombard

ter a concert, Furano does not feel he can handle a larger selection.

As for why legitimate operations don't battle it out on the streets with the pirates, instead of staying inside the hall, Miller said. "You're defeating the whole purpose of taking them to court by putting yourself on the same level with them."

The legitimate operation's staff was also mentioned as being put in danger of assaults and robberies.



PromoVision's Jerry Landry

Geffen, whose firm handles merchandising exclusively for the Commodores, noted that T-shirts and souvenir programs are the biggest merchandising sellers for the group. However, she revealed other problems. "Merchandising is new in the black area. Since most of the sales are in the pop market, first your group has to crossover into the white market. If you're only dealing with a specific market, your volume is low."

As for retail licensees, she said, "We have to convince them that we have enough of a following that's going to make them some money."

Fan clubs, especially when combined with mail-order, were mentioned as aids in selling records. "You get a feel of who your market



Commodores Entertainment's Joann Geffen

For television advertising, Landry suggested "going into secondary tv stations. Go into non-prime time. Go into Fresno. You spend one-third the money and get back twice the effectiveness."

Though Furano suggested that because of the economy, more record companies may get involved in their own merchandising, Landry said, "Every time a record company tries to do something outside of selling records, it always fails."



Night gets down and the audience loves it.



Night puts on a first class performance.



Flo & Eddie give a side-splitting show.



The Rollers show why their audience continues to expand.



The Rollers unleash their unique brand of rock.



Moon Martin changes the pace but continues to generate excitement.



Flo, right, & Eddie's antics delight the Forum audience.

OCTOBER 6, 1979, BILLBOARD

# Talent Forum Report

## Prager and Anderson Land Manager Of Year Honors

Bud Prager, manager of For-eigner, and Scott Anderson, manager of the Knack, shared the Forum's manager of the year award while Berry Fey was named concert promoter of the year and the Knack was named the breakout act of the year.

The Talent Forum awards are the only industry awards given to anyone involved in the business as-

pects of rock'n'roll. This was acknowledged by Prager in accepting his award.

"There is a country music hall of fame and a Black Music Assn., and soon we will probably be facing a disco hall of fame. But there is never anything for rock'n'roll. It is food for thought that the industry has never taken the time to recog-

Top talent buyer for hotels, fairs and parks was Sonny Anderson of Disneyland and Disneyworld.

The top talent buyer for colleges was Tracy Gershon of the Univ. of California at Santa Barbara. The artist relations/development executive of the year was Ray Bottocchio from RCA. David Braun was named the top entertainment attorney. The top facility manager was Claire Rothman of the Forum in Inglewood, Calif. And the award for the top nightclub went to Elmer Valentine, owner of the Roxy and the Whisky clubs in L.A.

A special Steve Wolf Memorial Award went to Hank LoConti of the Agora chain of clubs. This award came from Billboard Magazine itself. The other awards were voted by the industry.



Chuck Morris of Feyline accepts the award for Barry Fey as promoter of the year.



Disneyland and Disneyworld's Sonny Anderson gives a large grin receiving his award as top talent buyer for hotels, fairs and parks.



Bud Prager happily displays his manager of the year award.



Feyline's Pam Moore shows off booking agent of the year—staff award won by ICM's Steve Jensen.



Jeff Cheen of the Inglewood Forum picks up the facility manager of the year award won by Claire Rothman.



Jean Williams presents a shocked Hank LoConti with the 1979 Steve Wolf Memorial Award.



Flo & Eddie present Steve Jensen's booking agent of the year—staff award, which is picked up by Pam Moore.

### Small Clubs

Continued from page 31

out going through the record company.

"A club owner should not depend on record company promotion people," voiced LoConti, who feels the club should find novel ways to obtain patrons. He noted that a Blackfoot show he staged in his Atlanta venue attracted turnaway crowds as 600 tickets were given away and the stubs from an Eric Clapton show that night in another hall were accepted for entrance. "We caused a riot," he noted in retrospect.

Hansen added that clubs have to be careful where promotion is placed. "A lot of kids don't read newspapers. With gas at a buck a gallon, there's less driving up and down the streets and that's where most kids listen to the radio." He suggested more poster advertising where target audiences congregate.

"Lots of concert promoters are opening small clubs to develop talent," said Epstein. It was generally acknowledged that if a concert promotion firm opens its own small hall, it can groom acts and stay with them until they are at the arena level.



Flo & Eddie clown around at the awards presentation.



Conference attendees enjoy dinner and conversation prior to the awards presentation.



With the awards activities about to begin, Forum attendees take a last moment to chat.



Forum registrants dine while awaiting the presentation of Billboard's 1979 Talent Awards.

OCTOBER 6, 1979, BILLBOARD

# Talent Forum Report

## 8 Acts Entertain Brightly

Attendees at the Talent Forum had an opportunity to sample a diverse roster of talent as eight acts performed during the four evenings culminating with the contemporary musical comedy routine of Flo & Eddie on the final banquet night. Flo & Eddie also gave out the Talent Forum awards (See separate story).

Opening the evenings entertainment was Kittyhawk, a four-man fusion group on EMI Records. They were followed by the straight-ahead rock'n'roll of Capitol's Moon Martin. The evening ended with Night, a seven-person progressive rock act on Planet Records led by a statuesque woman lead singer. All acts

at the Talent Forum played for about 40 minutes each.

The next night the entertainment was provided by Blind Date, a four-man hard rock/metal band on Windsong Records, and by the tight blues and basic rock'n'roll sounds of the Fabulous Thunderbirds, a four-man act on Takoma/Chrysalis Records.

The third night was devoted to the music of Arista's (formerly Bay City) Rollers, which is now developing a harder, more rocking sound. Headlining that night was War, the veteran rock/jazz/funk group, which received the warmest response of all.



Alvin John Waples, program director at KKTT-AM, opens the evening's entertainment by introducing Blind Date and the Fabulous Thunderbirds.



The Fabulous Thunderbirds display their special blend of blues/rock.



Blind Date presents its special brand of new wave music.



Blind Date is confident in its approach to new wave music.



The Fabulous Thunderbirds enjoy rousing applause when they are showcased.



Right, Rick Dees, Mushroom recording artist and KHJ-AM personality, performs a comedy routine while acting as MC for the evening. Left, husband/wife team Rick & Julie Dees upset the house with their comedy act.

War, below, which never lets an audience down, scores again.



War proves it can stand with the best acts.



War combines musical ability, showmanship and sex appeal.



The Rollers, formerly the Bay City Rollers, have fans crowded into the lobby just to catch a glance.



Richard Perry, president of Planet Records, is on hand to introduce his hot group Night.



Night receives raves for its performance.



Moon Martin's brand of rock'n'roll pleases the packed house.



No stone is left unturned as Kittyhawk dishes up its jazz/rock fusion.



Kittyhawk's musicianship proves outstanding.



Kittyhawk switches instruments.

OCTOBER 6, 1979, BILLBOARD

# Talent Forum Report



Jerry Weintraub, right, and Bob Finkelstein, left, playfully accost Irving Azoff.



From left, Jerry Weintraub, Irving Azoff and Sal Bonafede are on hand for the keynote speech.



Ron Rainey, left, and Al Teller confer before entering a session at the Forum.



Nancy Nathan, above, waits for her question to be answered.



Barbara Hubbard, above, chats with Yul Woodward following a college session.



John Klemmer, right, listens attentively to conference attendee.



Greg McCutcheon challenges a panel on a specific point.



Maxx Kidd, left, makes his point at the Forum.



Tom Ross, left, heads a table at one-on-one lunch.



Claire Rothman, center, explains concert facility procedures at one-on-one luncheon.



Chet Hansen, left, talks about booking talent at one-on-one luncheon.



Mike Klenfner, center, takes questions from those at his table at a one-on-one lunch.

OCTOBER 6, 1979, BILLBOARD



## Keynote By Finkelstein

• Continued from page 40

Your Mind" session, Jay Cooper, attorney; Barry Fey, moderator, Feyline Productions; Steve Jensen, ICM; Don Dempsey, Epic Records; Mike Klenfner, Front Line Management; Finkelstein and Herbie Herbert, manager of Journey expressed an optimistic future for the industry.

Cooper stated that the recession plaguing the industry will help bring it back to a sense of reality. Each panelist expressed ways and means to cut costs and get more mileage from each dollar.

The session also touched on contracts and available recourse if an artist breaks the contract, tour support and the lack of it, and the California statute forbidding a personal manager from procuring employment for an act.

During "The Buck Stops Here" panel, John Klemmer gave an artist's view of the business' recent malaise. He cited many over-indulgent acts and how the industry is now overreacting the other way to minimize costs.

The artist development panel addressed itself to whether label selectivity on signing will help or hinder talent development.

The consensus of panelists of the "Booking Agents: Winning In A Period Of Economic Uncertainty," was that booking agents, managers, promoters and the acts will have to learn to do with less. Now is

## More Selectivity By Labels On Acts

• Continued from page 34

which can't sell 200,000 albums each time out," said Flo (Mark Volman), "you risk losing creative artists. Not every act can reach its potential in two albums."

The idea of dollar concerts as a method of breaking talent was discredited by Martin Kirkup, A&M's vice president of artist development. "I don't think they sell records or do the act any good," Kirkup said. "You may sellout, but you'll get an audience that's just there because it's cheap, it won't be a particularly attentive audience."

Danny Socolof, head of Neo-Space Productions and the Uptown Theatre, noted that small halls rather than clubs are the ideal-sized venue for developing acts. "Any promoter can find the right-sized hall," Socolof said. "Just call the Mann, Fox or Paramount chains to see if they have an old theatre they're willing to sell."

Veteran television producer/director Ken Ehrlich asked the panelists to keep that medium in mind in developing talent. "Don't give up on tv or be afraid of it," he said. "Today for the first time the prime tv audience was raised on the rock of the '50s. Tv has the capacity to do a lot for you, and you have a lot to offer it."

But he added a cautionary note. "Television can deliver upwards of 30-50 million viewers at a time. So if your act has sold three or four million albums, that's still just a fraction of the tv audience. I've heard network executives say, 'your act has sold six million records? If every one of them watches, we'll get a 13 share.'"

Jerry Mickelson of Jam Productions drew an analogy between development of talent in sports and the music business. "We'll take your act and develop it like the farm system in baseball," he said. "Your act can climb the ladder building in each individual market."

also a period of great opportunity for a new generation of acts and venues.

On the managers panel, panelists expressed anger over a People Magazine story which dealt with the industry's ailments.

Ways of cutting costs and at the same time putting on varied shows that will draw large crowds was the topic of the "Facilities: Challenges Facing Facility Operators" panel.

The clubs and small venues session concerned itself with the breaking of acts via clubs, the merits of radio station tie-ins and record company involvement.

The "Promoters: Winning In Times Of Economic Uncertainty" session focused in on the competitiveness of the business.

The problems of piracy dominated the merchandising panel, which is quickly becoming a large part of the music business.

The rising cost of sound and lights and how to keep a lid on these rising costs while still providing high quality service was the topic of the "Sound & Light Reinforcement" panel.

The future of new wave and reggae, the changing face of radio, the rise of clubs and new labels were topics discussed at "Meeting The Musical Challenges Of The '80s" panel.

The most provocative question at the publicist's panel was whether bad press was better than no press at all. Panelists addressed themselves to this and other questions pertaining to the use of the media in developing an act.

The subject of the "Finances Of Rock 'N' Roll" panel was the awe, some sums of money required to break and maintain a rock act.

The ability of colleges to attract major acts was the core of the college panel in which agents, college bookers and record company personnel explained what it takes to bring a big name act to a college campus.

Panelists on the "For Beginners Only" seminar explained that persistence, personal contact and a clear defining of one's goals are the three keys to making it in the music industry.

## Topic: Bad Press & Good Press

• Continued from page 34

ment services 1,100 copies of each record. "Black support made us what we are," Jones said, "so we feel obligated to service all black publications."

Independent publicist Winter called for the Recording Industry Assn. of America to adopt a couple of practices now carried out in the film industry by the Motion Picture Producers Assn. such as evaluating the credentials of music-oriented writers and setting up a master calendar of publicity parties and events.

"A lot of labels pass mailing lists around that have become outdated through the years. But if all the labels kicked in \$50 to \$100 a month, the RIAA could catalog the correspondents into A and B lists. We could review the reviewers."

"And we need a master calendar so that more than one publicity event won't be booked on the same night. It makes no sense to have writers drawn between two conflicting press functions."

Another idea was posed by Wax, who estimated that there are 500 publicists employed in the record industry, 75% at labels and 25% at smaller p.r. houses.

"We propose to reverse that ra-

## Beginners Are Success-Tipped

• Continued from page 30

accounts bigger than their salaries. And they are all taking each other to lunch and dinner. Hey, let people get off their asses and work."

Asked where to concentrate the most effort, if you are the manager of a new act, Gold answered, "It depends on the music and the band. There is no general answer. You have to understand who the group is and where you want to go. There are no set rules. Rules will inhibit you. The record business is the last refuge of laissez-faire capitalism. The price you pay for freedom is no security."

Concerning the difficulty in getting a record company to listen to a new tape, Battocchio indicated it is a wise idea to get a strong manager. "Continue to pursue it. There are only so many acts a label can sign, release and then place concentration on," he said.

Hal Ray urged that a manager as well as a band get the most amount of expert specialization as possible.

Sam Bellamy, in response to a question about tight FM playlists, indicated that KMET is sensitive to extensive listener surveys and that dictates, to a large degree, what the station plays.

On the publicity side, Bob Levinson advised: "Don't work in the abstract. Figure out who it is you are and what it is you want to accomplish and then set out to do it. You want to communicate a message. And those that make it in the industry are the survivors. More than anything, it's important to have an attitude of survival."

David Yarnell pointed out that the reason why a group usually has a 20-minute segment on a television show such as "Rock Concert" is that it takes that long to generate what that group is like in a concert situation.

Anything longer than that stretches the viewer's short attention span. Other artists however, given certain justifiable circumstances, like an anniversary, are given a longer shot.

He added that it's a good idea to get a new group on videotape if the manager has designs on getting the group on tv.

Wax said. "This would not put publicists out of work, but would just change the workload. The seasoned veterans would be at the labels buying outside p.r. services."

"This wouldn't be unique," explained Wax. "Big companies like General Motors, Coca-Cola and Sears all operate with small in-house publicity staffs."

## 'Buck Stops' Panelists Rap

• Continued from page 35

son called me and asked what I thought should be done."

Sidlow stressed the importance of retaining a street sense. "In this business we feed off each other too much," she said. "We tell each other the same lies; it's like a monster feeding itself."

"When was the last time you went to a record store and bought albums or looked at what other people were buying?"

Philbin said he has always been highly selective in his talent acquisition post at Columbia. "In 3½ years I've signed two acts," he said, "though I go out five nights a week and see or talk with an average of 30 acts a week."

Philbin added that questions he

## Talent Managers' Panel

• Continued from page 33

should go out with the best show it can. "When it comes this fall, it will cost \$100,000 to build on Atlantic's own promotion. I don't think in terms of economy but on what I have to do," added Prager, who said he finances all his own projects.

Kragen said Kenny Rogers could go out on his own and please an audience, but he says, artists sometimes feel happier with more support behind him. When Rogers had a chance to play with an orchestra recently, he put on one of his best shows.

Munao said Summer's music requires an orchestra for her live shows, though she noted that now that her music is going more toward rock and a rock disco fusion, there will be an attempt to make her band a more self-contained unit.

Munao also noted that audiences

expect to be entertained and "this year we staged 'Bad Girls' and the audiences loved it."

Gold said that production costs depend upon the act, and some acts can be built on the road at a price much less than \$20,000 a week. He says he now has David Clayton Thomas on the road, building his band as he goes along.

Gardner, Borman and Hamilton also championed smaller club dates for clients. Gardner said Rundgren's recent club tour, where he played 30 cities, was the most successful financially he ever had, not because the grosses were high but because the nets were.

He said he had only a four-man crew out with Rundgren, who took only necessary equipment on planes with them as excess baggage. Everything else was rented locally. With simulcasts arranged in every city, more excitement was built than if it was just a regular tour.

"People want to go to small venues and touch the entertainers again," said Hamilton. "The smaller venues are beginning to work again. Acts want to get back to people. They want to smell the steak, not just see it sizzling."

## College Dates

• Continued from page 36

such as Magna's Jon Luc-Ponty and Arlo Guthrie, it doesn't mean the school will get an act the stature of Electric Light Orchestra because it's the manager who makes the decision as to which markets and venues the act will play.

Larry Butler, who recently assumed direction of Warner Bros. college department, bluntly stated that its doubtful a Rod Stewart or Fleetwood Mac would play a college only because the act is too "big."

Frymire countered by saying that a lot of major acts that aren't selling out are going back to the campuses where there is a high degree of excitement generated.

He pointed to Supertramp's date at the Univ. of Colorado which helped break the act in the Denver market. Frymire also cited acts like Peter Frampton and James Taylor which are also playing a number of college dates.

Bressler stated that students must program as if it were a business. "If you program solely for the sake of loving the act, you shouldn't be booking," he commented.

Spereno pointed out that if a school is located in a major market, it can expect not to get the major acts. If the school is located in a market "where there is nothing else" and has representation, the school is in a good situation.

Bressler added that with non-mainstream shows like jazz and disco, the school is gambling. "You must cater to your audience," he said.

Hubbard closed by stating that promoters and colleges must combine forces to find solutions to the problems of college booking.

asks himself about an act include "would it feel at home on a large label?" and "is its management capable of walking it through the company?"

"Some acts should be on small labels," Philbin explained. "Most major labels want George Thorogood, but I think he realizes he should be on a smaller label like Rounder. That doesn't mean he'll sell more records there, but he may personally grow more than if he were on MCA or Columbia."

Pappas said in her view the industry's 1979 downturn will be beneficial in the long run. But she acknowledged: "That may not sound right to those who have been unemployed. It's been a tight squeeze."

## Financing Rockers

• Continued from page 35

they could accomplish traditionally. Spending money on superstars rather than developing acts contributed to the problem when superstars sales started to dip this year.

Hammerman noted there is no way of knowing which LPs will take off and which ones will come back. But costs are still increasing, so that now it costs up to \$20,000 a week to keep an act on the road, up 50% in five years.

Mamis, who works with many new wave acts, pointed out that tours can still be run at \$10,000 a week and less, and recording costs can be cut as well as long as there are no unrealistic expectations. He pointed to the cutrate tours and LPs of such acts as the Knack and the Police which have proved to be successful.

Attorney Johnson said the record companies have been strapped financially recently not just because of tour support, but also because they have been financing retailers and pressing too many records.

The silver lining on this bleak financial cloud was seen by Greg McCutcheon, who pointed out that times of economic uncertainty allows the entry of new people into the field. The lack of major product releases opened up slots for younger acts to come into the marketplace. In that respect it was a good year, he said.

Blacker made an interesting observation that now many promotion departments are reluctant to work "the old warhorses" preferring instead the new acts which now have a major share of sales.

## Credit box

Reporters providing coverage of the Talent Forum include Roman Kozak, Ed Harrison, Jim McCullough, Paul Grein and Cary Darling. Talent Forum photos by Positive Images, with graphic layouts by Bernie Rollins. Talent showcases produced by Jerry Landry of PromoVision Inc.; sound by A1 Audio—David Hopkinson & Jerry Nutt; lighting by Sea Factor—John LaBlanc & Tommy Tucker; staging by West Coast Theatre Supply—Darryl Hayes; and additional special effect lighting supplied by Disenlighted material

## Sound Waves

By IRWIN DIEHL

NEW YORK—Making an instrument "talk" is no longer merely a figure of speech that refers to a player's virtuosity. Refinements in signal processing circuitry have led to several practical devices which can be used to combine voice consonants and vowel sounds with the pitched or melodic elements of a musical instrument, thus creating a unique "talking" instrumental effect.

The Sennheiser Vocoder is one such device installed recently at Soundmixers in New York. The Vocoder concept, originally intended for voice or speech analysis and voice coding applications, has

attracted attention lately among certain record artists and producers.

The capability of the device to "strip" a voice, extracting the v's, b's, p's etc., combine the speech components with an instrument and create a clear-diction, voice-articulated instrumental line, holds forth the promise of new and novel sound effects.

Baby Grand's recent LP, "Ancient Medicine," produced at Soundmixers for Arista, used Vocoder effects on one of the instrumental tracks.

Though this device may offer just the sort of "new sound" an artist or producer may be looking for, it's not applicable to every record date. For that matter, it's not limited to record production. Many applications in film and television commercial sound production are also anticipated.

The Soundmixer staff sees the Vocoder as an option which allows the artist a basis for exploring new musical horizons.

Another of the Sennheiser family of professional products is the infrared listening system. Introduced by the company in 1975 as a total departure from conventional headphone systems, it relies on an infrared-light transmitter and infrared-sensitive, photo-diode receivers mounted in a stethoscope-type headphone.

The Sennheiser system was installed recently for trial demonstration at the Lunt-Fontanne theatre

(Continued on page 50)

## San Francisco Automatt Studio Fully Automated

SAN FRANCISCO—The three-studio Automatt recording studio complex here is now fully automated, according to owner/producer David Rubinson.

Recently installed was a Trident TSM 40-32-24 with Allison 65K automation into studio A. Studio B contains a Harrison 36-24 with Allison 65K automation, while studio C contains a Harrison 40-32 with Allison 65K automation interfaced with the Automatt's own patented ZI-LOG Z-80 computer system.

Primary tape machines are MCI 24-tracks (lock-ups provide 48-track capability) and Ampex two-tracks, with monitor speakers including JBL UREI 813s, Big Red with Mastering Lab crossover, and Auratones.

Studio A's dimensions are 1,500 square feet, making it one of the largest rooms in the state as well as flexible for both large scale orchestral or rock 'n' roll productions, according to Rubinson.

Rubinson recently completed working on the soundtrack for Francis Ford Coppola's "Apocalypse Now" at the Automatt. Other recent clients have included Herbie Hancock, Van Morrison, Journey, Santana and the Clash.



DOOBIE DUO—Doobie Brothers Pat Simmons, left, and Mike McDonald, listen to an Elton John track in the control room at Rusk Sound Studios, Los Angeles, before lending their vocal assistance to it. The results will be heard on John's upcoming MCA album.

## RECORDING ENGINEERING CLASSES

An opportunity to be trained in a course which uniquely integrates the fundamentals of recording engineering and music, taught by a production team which recently formed its own record production company. Raffaello Mazza and Stephen Cohn.

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## Studio Track

LOS ANGELES—Action at Larrabee: England Dan and John Ford Coley working on a new LP project with Kyle Lehning producing and engineering for Big Tree, Linda Corbin assisting; the Mael Brothers producing Bijou for Phonogram/Mercury, Bob Stone engineering, John Bergman assisting; Peter Coleman producing and engineering Holly Pennfield for Chinnichap.

George Tobin producing Robert John's next EMI America LP at his own Studio Sound Recorders. ... Albert Mara and Dennis Smith producing Russ Garcia for Discovery Records at Spectrum using the studio's recently added Sony PCM 1600 digital recorder, Arne Frager engineering. Frager also producing and engineer-

ing Stalworth for 9 Records on the digital system with Eric Prestidge coengineering. Jim Ed Norman also in at Spectrum producing Jim Wetherly for Elektra/Asylum with Eric Prestidge at the console.

Final mixes on the upcoming Little Feat album on Warner Bros. taking place at Filmways/Heider. The original recording began months ago in Heider's Mobile Unit 1 on location at the Paramount Ranch. Mobile Unit 1 later moved to another location where mixing began under the direction of the late Lowell George who was producing. The project is being continued with Ray Thompson, Billy Payne, Paul Barrera, Billy Yodelman and Eddy Von Sonn.

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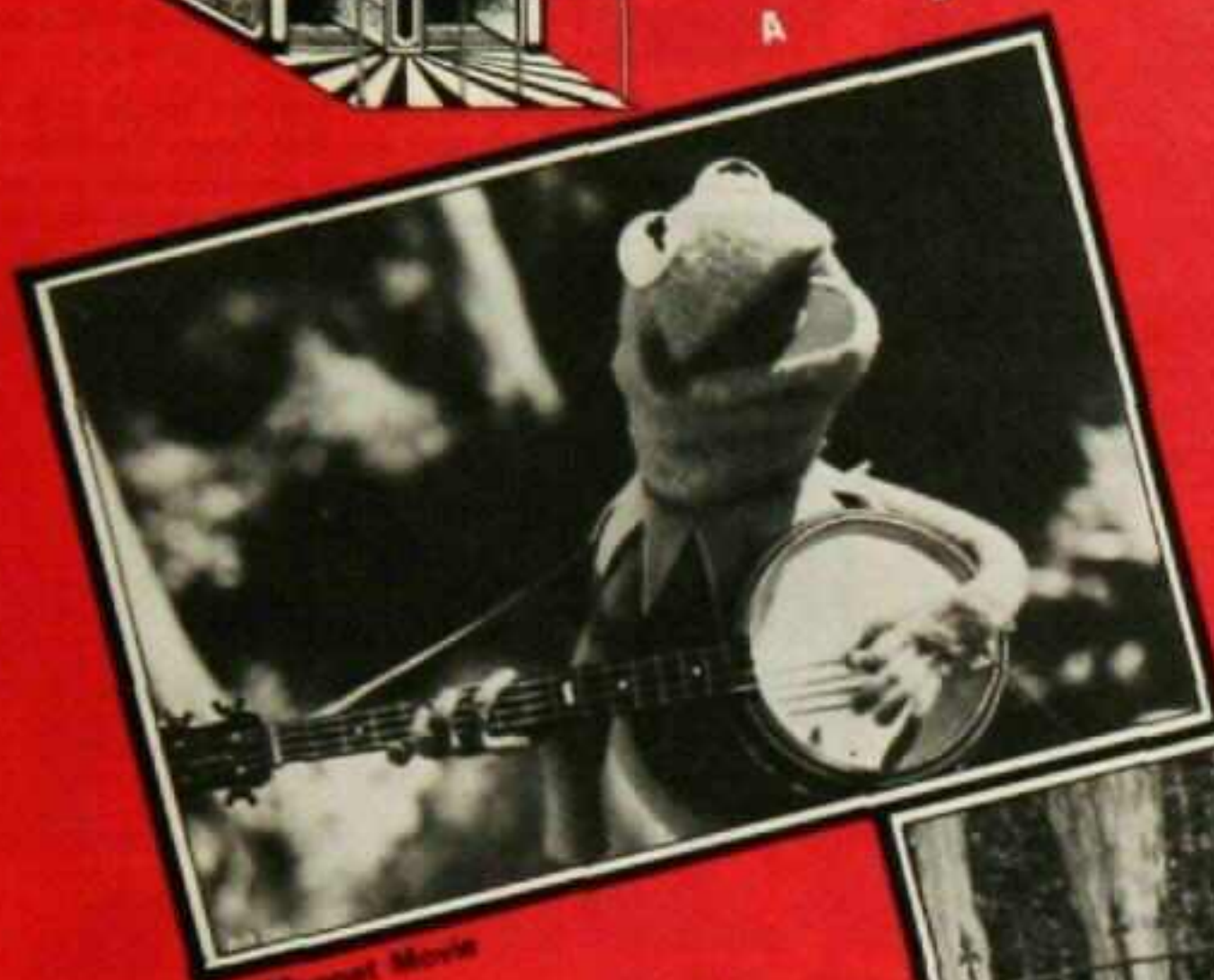
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# SOUNDTRACKS AND ORIGINAL CAST RECORDINGS



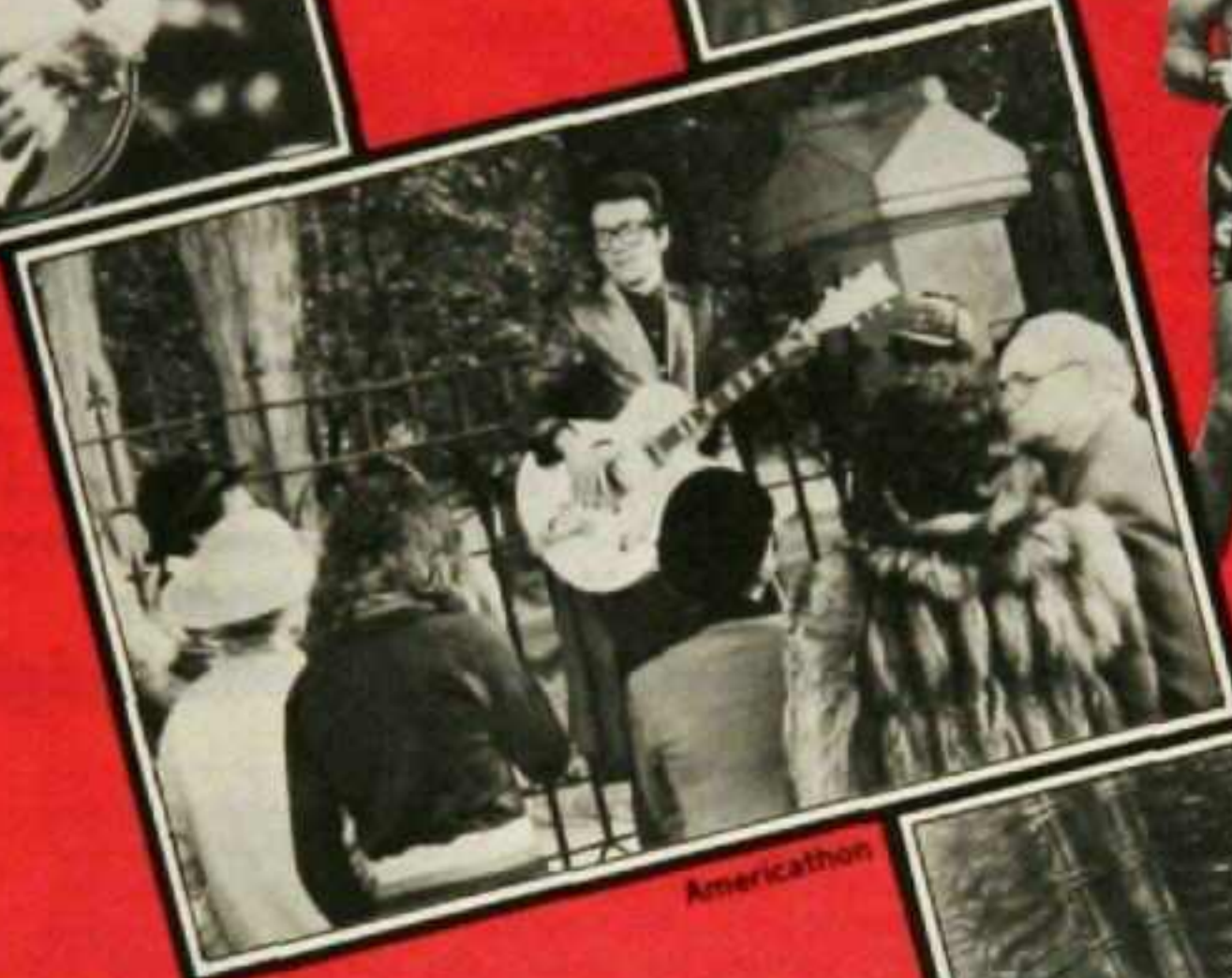
A B I L L B O A R D S P E C I A L



The Muppet Movie



Quadrangle



Americathon



The Main Event



Alien

## REDISCOVERING A BUILT-IN MUTUAL BENEFIT

The last time Billboard did a spotlight on soundtracks and original cast recordings, the indications were that this type of product was making enough of a comeback (from the rock-induced drought since the good old MOR "Sound of Music" days) to merit taking a closer look. "A Star Is Born" had hit No. 1, and there was a lot of talk about making soundtracks more viable through the use of contemporary (presumably rock) music. There had been scattered precedents—"The Graduate," "Woodstock," "American Graffiti," and "Tommy" come immediately to mind. Briefly mentioned in one story in that last soundtrack special of August, 1977, was the upcoming release of a disco soundtrack for a movie to be titled "Saturday Night Fever." An estimated 20 million double unit sales later, and followed in 1978 by four more top 10 soundtracks ("Grease," "Sgt. Pepper," "FM" and "Thank God It's Friday")—all packages involving contemporary disco or rock music integral to the plots of the movies—the trend continues.

Thus far in 1979 there have been more (25) soundtrack or cast LPs on the charts than in the explosive 1978 (16 total),

although only one so far (the Who's "Kids Are Alright") has broken the top 10.

The cross-promoting of films and soundtracks—films sell records and records sell tickets—has become a fact of life in the industry. The relationships between sister film/record companies therefore grow closer. Increasingly, contemporary songwriters and artists are in demand for soundtracks.

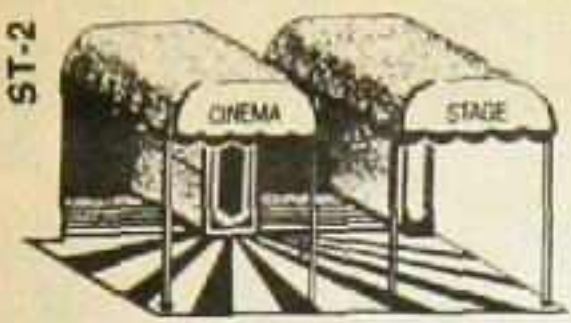
Technological advances have accelerated to meet the demands of film audiences who are increasingly critical of sound quality in the theatre that doesn't measure up to their home stereos. Presumably, the better the music sounds in the theatre, the more likely the audience will want to hear it again on record. Cast recordings could be in for a comeback too, with the operatic "Sweeney Todd" recently breaking the top 100.

The following stories examine these issues, through interviews with top decision makers, creators and technological innovators in this 'once-again vital area of the record business.

You've seen the show, you've heard the record, maybe even bought the book and the wind-up doll. Now read the special issue that brings it all into focus.

SUSAN PETERSON





## SELLING A HIT SOUNDTRACK



### Key label executives analyze their approach to the marketing of movie music.

By SUSAN PETERSON

Commercially viable music. Timing. Film company cooperation on advance planning and tie-ins. Music that's integral to the movie. A hit movie. A hit single. A big-name recording star. A big-name composer. These are a few of our favorite things, sing the marketing people at record companies, when it comes to selling a soundtrack.

RSO president Al Coury feels timing is of the "utmost importance" and he should know whereof he speaks. Under his guidance in 1977-78, RSO notched up the two biggest selling albums in the history of the music business, both soundtracks, both still on the charts as 1979 draws near to a close ("Saturday Night Fever" and "Grease" in case anyone has forgotten). These were followed almost immediately by one of the industry's most publicized flops—the infamous "Sgt. Pepper." Almost all of the vital ingredients were there for all three—in fact "Pepper" seemed to have it all in spades (Lennon/McCartney music, the Bee Gees, Peter Frampton, an extravagant cross-merchandising campaign) with the also-fatal

The Who's "The Kids Are Alright" has been this year's biggest soundtrack so far—a "marketer's fantasy" double whammy for MCA as both greatest hits and soundtrack package.

A Billboard Spotlight

exception of "hit movie." But keep in mind, "Saturday Night Fever" and "Grease" were already hit records before the movies ever opened. Enter timing.

Recalls Coury, "With 'Fever' and 'Grease' the timing of the release of the album (five to six weeks before the film), the timing of the release of the singles (before, during and after the album's release) were what we laid out, what proved to be a successful format. But when we got into the situation with 'Pepper' we did not have the luxury of that kind of planning, because everything was pushed up to an early date. The film was originally scheduled to come out Christmas of 1978, but Universal wanted the film out in the summertime, so the production schedule was really rushed. We got the album out four or five days before the picture came out, so consequently we did not have a chance to use the music of 'Sgt. Pepper' to pre-sell the motion picture.

"In looking back, when we released the album, we had absolutely unbelievable acceptance on radio. Every major station from coast to coast put the album on immediately and played almost the entire album the minute they got their hands on it. Then, a few days later, the picture came out and got terrible reviews, and immediately radio backed off. If we had done it the way we had before, giving the record an eight to 10 week lead, we wouldn't have had the motion picture to compare to. The music would have had a much greater chance to saturate the marketplace, and it would have guaranteed a greater opening for the motion picture.

"Of course," Coury adds, "it couldn't guarantee the picture would be a great success over a long period of time, but a healthier opening. Now it could very well be that if we did everything right, it still would have wound up being a disaster. I can't say that. All I can tell you is the timing is of the utmost importance."

"Meatballs," containing the danceable David Naughton hit "Making It" and Mary MacGregor's "Good Friend" is currently doing well for the label, benefitting also from a lot of advance planning with the movie side, and some imaginative promotional tie-ins. Meatball eating contests have been held at seven Los Angeles Tower Records branches with an "eat-off" taking place at the famed Sunset Blvd. branch.

According to label sales manager Mitch Huffman, "Similar

contests are taking place across the country. We also cross-merchandised with the motion picture, offering a discount on the album with a movie stub, and vice versa. We watch the boxoffice and at the same time, try to gauge if we are getting the reaction at the boxoffice into the stores. If we see that happening in several markets, we will pursue it."

Coming attractions from RSO include a rock-oriented soundtrack for "Times Square," a salsa-flavored package for "Angel," and probably the brightest prospect, "Star Wars" followup, "The Empire Strikes Back." "Empire," due out on record by March of 1980 and on film in April or May, is already being mapped out to benefit from "a lot of advance time, a lot of pre-sell time, a lot of time to work on the music with the people who are making the motion picture (George Lucas, with John Williams on the music side)," states Coury.

At Columbia, a label that was synonymous with sound-  
(Continued on page ST-6)

Susan Peterson is Assistant Editor of Billboard's Special Issues.

Meatballs, starring Bill Murray, features tracks from David Naughton, Mary MacGregor and Rick Dees. The RSO soundtrack campaign was launched with meatball-eating contests.



## THE CREATIVE DILEMMA

### Schifrin, Hamlich, Jabara, Williams, Mancini and more offer insight.



By RICK FORREST

Ever since "Saturday Night Fever" made record history and soundtrack albums such as "Star Wars," "Rocky" and "American Graffiti" hit the top of the charts, the symbiotic relationship of film and music has been of increasing interest to both the film and record industries. More and more, hit records can sell films and hit films can sell lots of records.

But the main problem in this growing union of sight and sound lies in maintaining priorities. While a film that is just a glorified promotion for a hit record album may seem like a good idea on paper, the plain truth of it is it doesn't really work that way. Composers and industry experts maintain that unless the music is firmly tied into the content and context of the film, the picture doesn't work and comes off as a rip-off. And while a stupendous soundtrack album may sell despite being part of a bad film, the whole point of music and pictures helping each other is being wasted and in the long run a bad film can be detrimental to even a dynamite soundtrack. The best route is to make a good film that naturally lends itself to a good soundtrack. That way they both help each other.

Despite technical advances, the art of putting together

sound and film hasn't really changed all that much. The sound recording techniques may be better, the composer may use videotape rather than film to view the visuals and electronic instruments are now part of the composer's sonic arsenal. But the bottom line in film scoring still lies in the communication between the director and the composer and the composer with the film.

"Film composing is a work of collaboration," says composer Lalo Schifrin. "It's like playing in a band with other musicians. If the drummer plays in his own way and the bass plays in another way and there is no common goal, then the band isn't going to sound good."

Says composer Marvin Hamlich: "Like most composers my method is to look at the picture and sit down with the producer or director and have a discussion about the kind of music needed and its style. Then I play it over and over again at home and then sit at the piano and start to create things."

"My philosophy about scoring a film is that if we consider the color of the picture white then I am here to add new color. As a musician, as a composer, I don't like to put white on white. I like to add and enhance a certain emotion and possibly even add an undercurrent of emotion more than just what you're watching on the screen."

If it's essentially a job of underscoring, then the composer comes in at the stage when the film is already shot and in rough assembly. That way there's no confusion in the director's and composer's conceptions. If the music is more in the foreground, such as in a musical, the music must be written at the script stage, thus setting up a backdrop and timing sequence for the filming.

The public today is much more aware of movie music, both in the old composers such as the late Bernard Herrmann and Max Steiner and in the new elite, the John Williams and the Bee Gees. Airplay is up and so are sales. But although there have been prime exceptions such as Williams' scores for "Star Wars" and "Jaws," the traditionally orchestrated score isn't really the big benefactor in this new interest in film music. It's the pop song soundtrack that gets most of the airplay and sales and that's what film producers and record executives are setting their sights on.

"The public is more aware of motion picture music because motion picture music is more into songs now," says Ham-

lich. "Motion pictures have become a vehicle for many songs. When you talk about a resurgence of soundtracks I don't know if that really applies to soundtracks in the classical sense. What we have today is more glorified albums of hit artists than classical soundtracks. Today it's the Bee Gees' 'Saturday Night Fever' type of albums that appeal to a younger audience that are going to the top."

Hamlich along with composers such as Henry Mancini say that the hit song film syndrome is not necessarily bad. Good songs and good films are not mutually exclusive. What is needed though, they say, is a sense of appropriateness.

"If you go through the history of writing movie music," says Mancini, "a lot of classic songs have been written for film. So the villain in this area is not the songwriter. I've sat down with many lyricists and a lot of times we try to talk a director or producer out of a song for a particular picture because it doesn't fit most critics and audiences are too sophisticated to let it go. They smell rip-off."

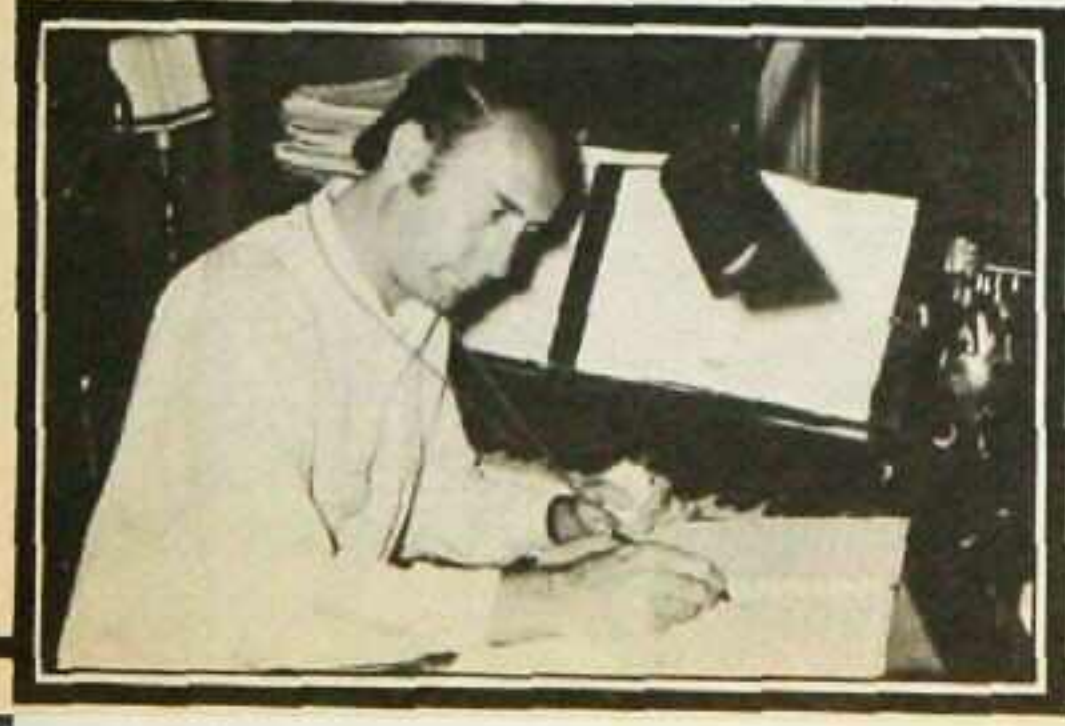
(Continued on page ST-12)

Rick Forrest is a freelance writer based in Los Angeles and a frequent contributor to Billboard.

Paul Williams: "The bad thing is forcing the marriage."



Henry Mancini: "You have to have a nice place for a song. It has to be organic, so to speak, to grow out of the picture."



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Music by

MARVIN HAMLISCH

Lyrics by

CAROLE BAYER SAGER

STARRING

ROBERT KLEIN and LUCIE ARNAZ

Scenery and Projections by  
DOUGLAS W. SCHMIDT

Costumes by  
ANN ROTH

Lighting by  
THARON MUSSER

Music Direction  
LARRY BLANK

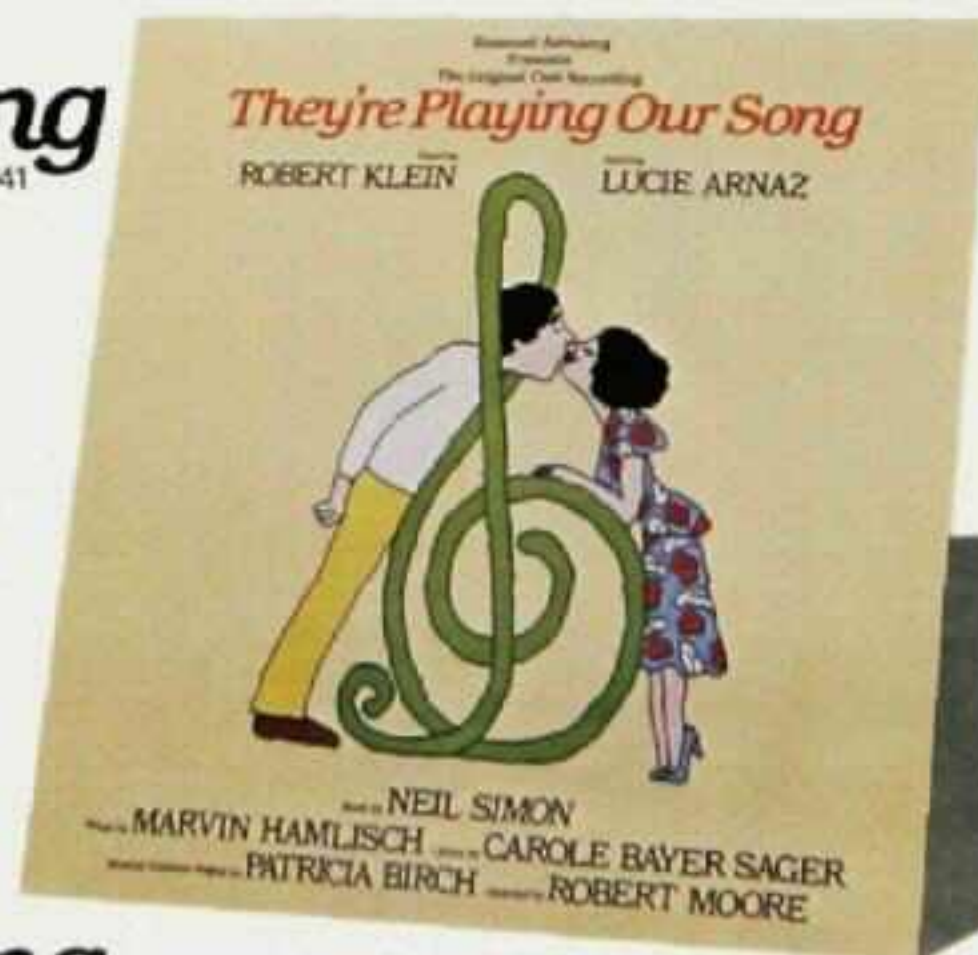
Orchestrations by  
RALPH BURNS, RICHARD HAZARD, GENE PAGE

Musical Numbers Staged by

PATRICIA BIRCH

Directed by

ROBERT MOORE



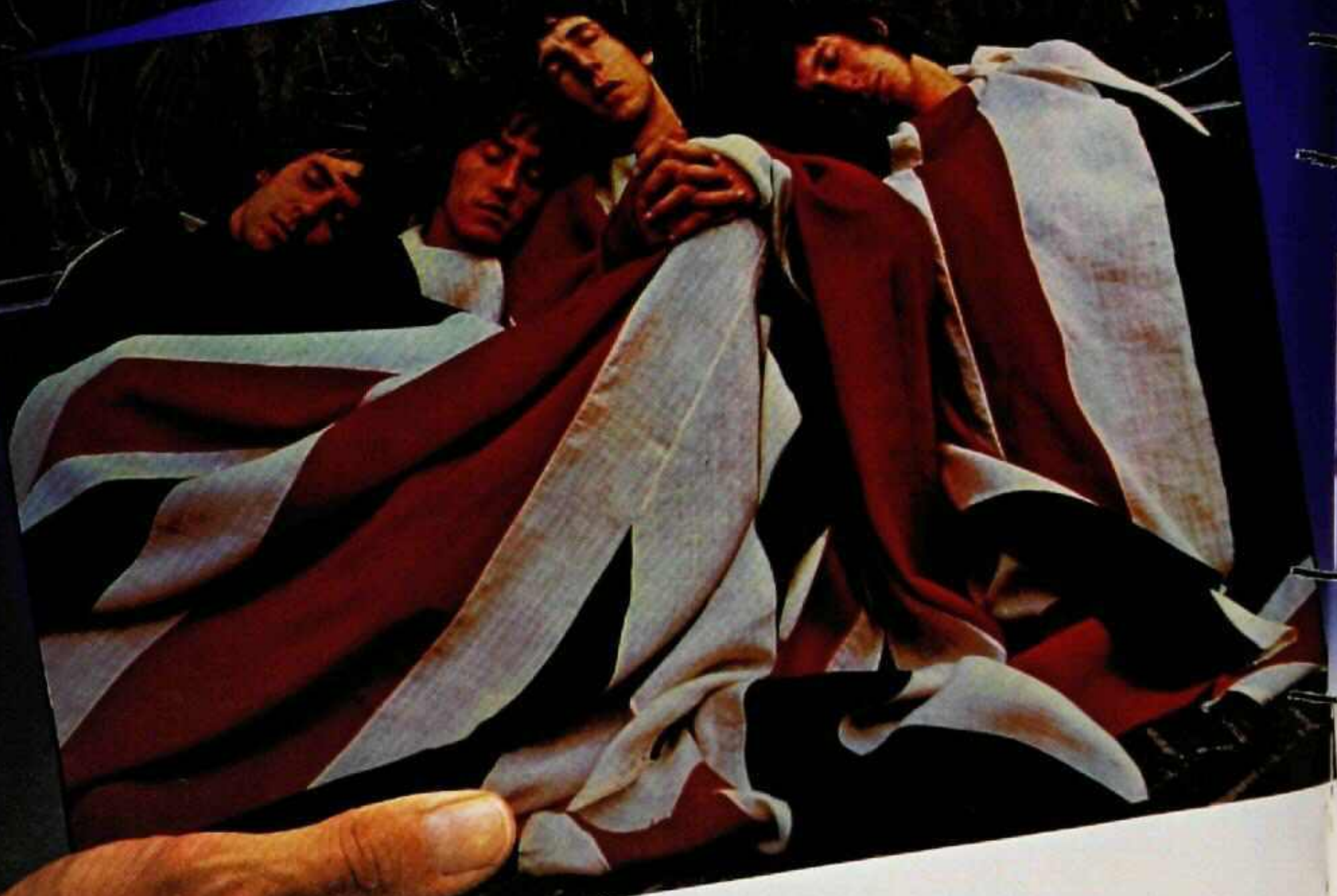
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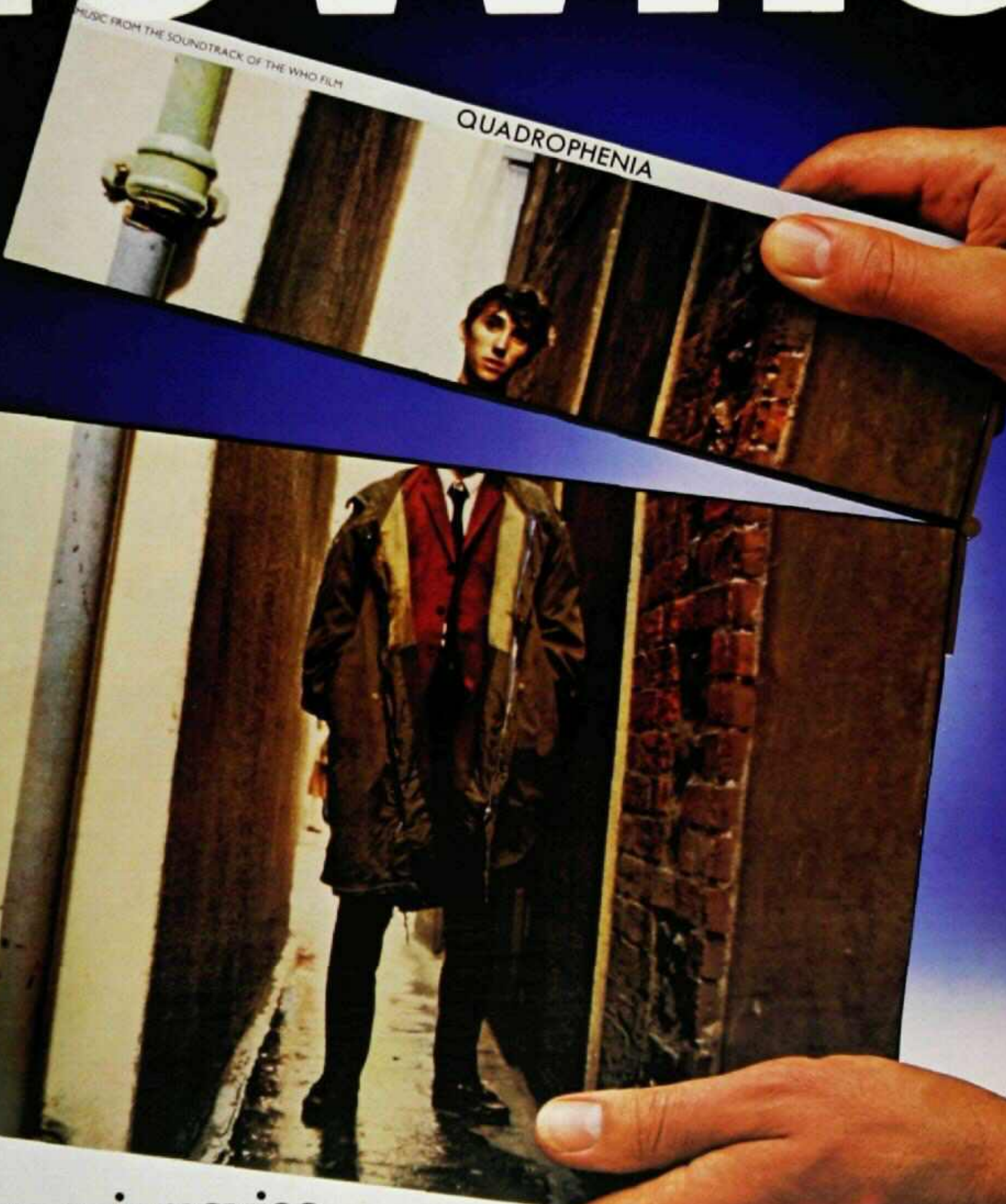


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# BROADWAY & BEYOND

Is there hope for original cast recordings if the show never leaves New York? Key label executives comment.



Original cast recordings are often lumped together with movie soundtracks, but when it comes to marketing them, two very different ballgames are involved. A successful Broadway musical and original cast album often pave the way for later success with the movie version, but an original cast recording is initially destined for a very specialized market.

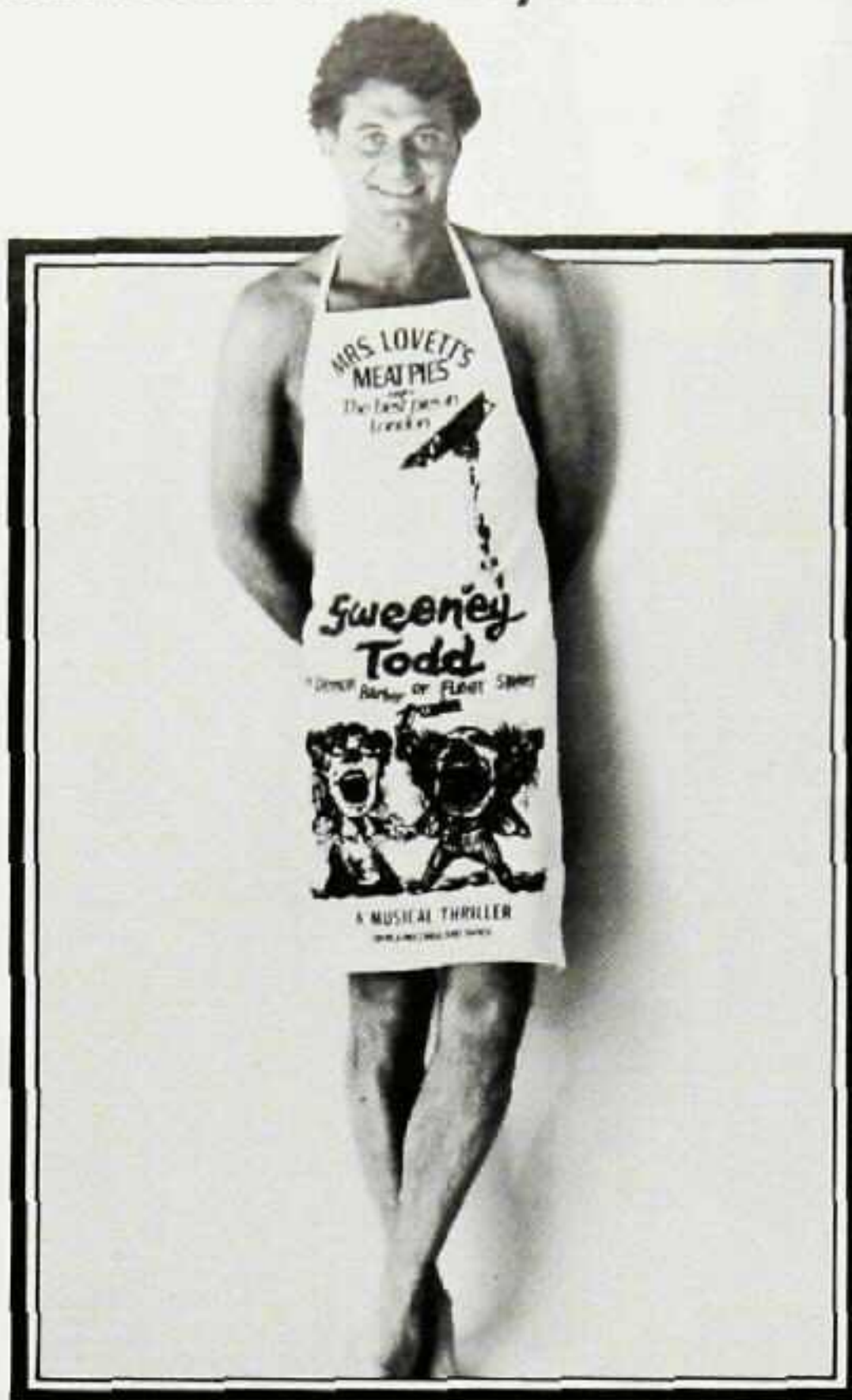
Sim Myers, publicity chief at RCA's Red Seal, who has had this year's hottest original cast recording with the operatic, Stephen Sondheim-composed "Sweeney Todd," explains the situation: "Broadway is usually a different kind of music than the pop mainstream today. 'Hair' was an exception, 'Jesus Christ Superstar' was an exception, but by and large, Broadway music reaches a different kind of audience, perhaps more sophisticated, perhaps more mature. They (the Broadway audience) really are motivated when they fall in love with something. They are not the kind of people who go out and buy a record every week. So your campaign is basically suited to reaching them, which means in effect, New Yorker Magazine, New York, the N.Y. Times, what have you.

"There certainly is a loyal Broadway following," Myers continues. "I don't think all of them are loyal to the point they will go out and buy every album, but if it's something that has ingredients they like and has reviews that appeal to them, you have a good chance. With an Angela Lansberry, you have one of the hottest stars on Broadway who also draws record buyers. It's a tremendous combination of what's in the show, how it's mounted, how it's received by the critics, and beyond that, what the audience feels like. The critics can hate something, and the audience will love it, but if the critics are unanimous in their praise, that creates an audience both for the seats and the record albums."

With "Sweeney Todd," Myers describes the marketing efforts as "the biggest we've had since 'Hair.' When something takes off as this one has, you can have monies for the advertising and promotional expenditure."

That expenditure has financed a lot of activity. Myers cites,

A unique promotional tool developed for "Sweeney Todd (The Demon Barber Of Fleet Street)" turned out to be so popular RCA offered them for sale via direct mail. The model is Tony King, RCA director of disco marketing.



"In addition to the trade ads, which were extensive, we advertised full pages in the N.Y. Times twice, in the N.Y. Post and other big city dailies (San Francisco, Boston, Philadelphia). We had consumer ads in New York Magazine, the New Yorker, New West, Que, After Dark, and in the theatre program. We had a hugely successful autographing party at New York's Korvette's with Angela Lansberry and Len Cariou (who star as the demon barber and his pie-baking accomplice) at which they personally sold 1,450 albums in two hours."

Myers feels that autographing party was really a take-off point for sales of the LP. Since then it has spread to other major cities, and he reports heavy sales in San Francisco, Los Angeles, Cleveland, and Dallas. All this from a show that didn't even start off as a hit. In spite of its rave reviews, sweep of this year's Tony Awards (it won eight) and several "best of the year" awards among the critics, the show was only doing 60% capacity at the beginning, Myers reports. It has since climbed to 97% capacity.

As for cross-marketing, Myers reports "They have worked with each other in a very complimentary way. They sell a lot of copies of the album in the theatre lobby, and that takes doing when people have spent \$50 to go to the theatre plus another \$25 or \$40 to have dinner, and babysitter and parking the car. They've put \$100 into a night at the theatre and to add the cost of a double album suggests they really want it."

"There wasn't any real money tie-in (with the show's producers) but we have cooperated with them all along the way. It's been our campaign complementing their campaign, as opposed to a joint campaign."

At Casablanca, the Marvin Hamlisch-Carole Bayer Sager musical "They're Playing Our Song" has made waves on the pop market, and sales vice president Pete Jones agrees with Myers that "In a case like that, you're zeroing in on the Northeast."

Although it has fallen off the charts, he emphasizes, "We have in no way turned our heads away from that project, in the sense that there will be road shows in the future and we will continue to follow it. There are lots of things you can do with playbill magazines throughout the U.S., but it really gets back to airplay being the major factor."

(Continued on page ST-12)

## HIT SOUNDTRACK

Continued from page ST-2

tracks way back when fever was still something to be treated with aspirin, Top 40 airplay is the first key that comes to mind for sales vice president Joe Mansfield. Putting that idea to work with the current "Americathon" campaign, Mansfield states, "We're putting together a Top 40 campaign for radio. If there's nothing Top 40 to play, you are not going to sell any records, so you don't spend any money, except trade announcements to let them know the soundtrack is available on this label."

"On 'Main Event' we were lucky with a top record from Barbra Streisand. 'Americathon' will probably be one of our biggest, with the single from Eddie Money, then cuts from the Beach Boys, Elvis Costello, Nick Lowe, Tom Scott."

Then with "Manhattan" there is George Gershwin. Not exactly a familiar name in the Top 40 these days, but obviously still a magic one. This soundtrack's success was apparently a pleasant surprise for Columbia.

Says Mansfield, "New York was a focal point because of the setting, but to some degree, it was a passive campaign. The record is not getting airplay, though. It's crazy. Word of mouth is selling it. We've done some print and radio advertising, but it got up to 50,000 (now over 100,000) real quick."

Columbia also tries for lots of lead planning time with the film company, and looking ahead, will make use of it for the "Star Trek" release, slated for December. "We've already had three or four meetings with the Paramount Pictures people on that. The more lead time you plan together and cross-promote each other, the better off you'll be." Obviously delighted to have landed the Jerry Goldsmith-penned music, Mansfield says, "Every company bid on this one, and we ended up with it." Already a publicist's dream, the premiere in Washington D.C. in December is to be co-sponsored by no less than NASA.

The biggest soundtrack so far in 1979 has been MCA's top 10 "The Kids Are Alright," and although MCA is certainly no stranger to hit soundtracks, marketing director Sam Passamano Jr. describes this Who package as "a marketer's fantasy."

The reason for his enthusiasm is the double LP's "double-pronged package, marketable both as a movie soundtrack and as a greatest hits package—and on top of that, the Who's first greatest hit package."

The dual impact had definite advantages—where the movie hadn't opened yet, MCA went the greatest hits route in its marketing strategy. Additionally, Passamano notes, "During the Christmas season, we will market it everywhere again as a greatest hits package, so it will continue to enjoy a sales bonus."

Another biggie for the Universal sister company is "More

American Graffiti," which features hits from the sixties. It also enjoys a double whammy impact, both as soundtrack and nostalgia/greatest hits package. Comments Passamano, "In a soundtrack like 'More,' where the songs were chosen because of their sequencing in the movie, the soundtrack in the first place was marketed to enhance the success of the movie, not just as nostalgia, since filmgoers were predicted to be a younger audience for whom the music would not be nostalgia. We tied in very heavily with the Universal people in going after that younger audience." And again, the 24-year-old and up group can be hit now and at Christmas through the nostalgia appeal.

Passamano agrees that Top 40 airplay is desirable, but not always possible. In lieu of that route, he suggests, "You have to follow the openings at the theatres, work with tie-ins. With 'More' we had tie-ins with retail stores and fast food chains, contests for beach towels, books, tickets to the movie. This was all done to enhance the initial success of the movie, since if the movie hits big, chances are better for the soundtrack." The budget for this massive campaign, carried out in 35 markets, was amortized through pooling with the book and film companies.

Overall Passamano feels, "The most important thing in marketing soundtracks is to take them individually, look at the potential audience both for the movie and the music, and deal with it that way."

Coming up from MCA is music from "The Yanks," a 1940s period piece, a single, "Love Rhapsody," from "Concord: Airport '79" and the next big campaign, Loretta Lynn's autobiographical "Coal Miner's Daughter," due for 1980 release.

Another veteran in the soundtrack field, Warner Bros., naturally works closely with Warner's film company on many projects, and certainly not all have been as natural a candidate for chart success as last year's "Last Waltz."

They've discovered a lot of trouble areas for the non-commercially oriented film music, as product manager Nina Franklin explains, "Often, the soundtrack is the last thing that is put together for a film. To maximize the impact of a soundtrack, you want to have it available at the same time the film opens. Often we can't do that because we don't get the materials quickly enough. So, we'll have a film that opens in December and an album that comes out in the middle of January. Even three weeks later, the impact is gone."

On a major project such as the recent "Superman" extravaganza, however, it was a well-orchestrated and timed campaign. Franklin recalls, "Warner Communications coordinated a massive cross-marketing event with all of its subsidiaries, the book company, records, film, television, doll and novelty items manufacturer, even DC Comics. We spent a lot of money, and I'm not sure you could say how successful that expenditure was." She estimates that at approximately

380,000 units sold to date, the expense averaged at about \$2 per unit. So how could the best-laid plan go astray?

"There were really two mitigating factors," Franklin believes. "The music wasn't an integral part of the story, and really, the movie didn't do as well as expected."

Coming up for Warners is the soundtrack from Monty Python's "Life Of Brian," a package that contains only two musical cuts, and a lot of the British comedy team's bizarre humor. Product manager Barry Gross says, "We are going to follow the film in every market that it opens, supporting through the various WEA branches." As for any unusual merchandising approaches, Gross offers, "the film itself. Basically, there is an active cult of Monty Python fanatics out there and this, they feel, will transcend that, because there is a great deal of American humor in the film. Of course we're not going out as if it's a 'Saturday Night Fever.' We have a very special type of product here, appealing initially to a very special audience."

Over at Motown, along with RSO and Casablanca, a recent entry into the record company-forms-its-own-film-company sweepstakes, sales vice president Mike Lushka feels soundtrack success has "a lot to do with the music itself, if its going to be commercially acceptable. There's a lot of good movies out there whose soundtracks don't sell. The exceptional ones are the ones on the charts right now. If the movie end goes in and gets a good viable producer who is tied into what's happening in today's music, and you have a marriage of those two, you'll have a viable soundtrack."

"Then add to that a major artist that can sing a title song. If you tie it all in together, you'll have a hit soundtrack and also help the movie."

A good example of the above is Motown's biggest soundtrack to date, "Lady Sings The Blues" that tied Diana Ross, the music and story of Billie Holiday, into a major success. Lushka recalls, "That was one of the first ones that was really advertised on television in conjunction with a movie."

Currently Motown has had "Fastbreak" as a major promotion. With its basketball theme, Lushka reports, "We even tied it in with the NBA. We advertised in the NBA book and got the album played during NBA games. We also had contest tie-ups with radio stations where we had one night that the winners would go to an NBA game. There would be a dribbling contest, to win prizes. We also did a lot of cute little things, had sweat-shirts made up and our displays featured backboards with little baskets and little balls to throw through them. We worked very closely with the movie side, went national right away, and it worked very well."

Music and movies go together like the proverbial horse and carriage. It's a familiar refrain that is being sung in unison by virtually every major record company as each gears up to spread a little "fever" for its soundtracks.



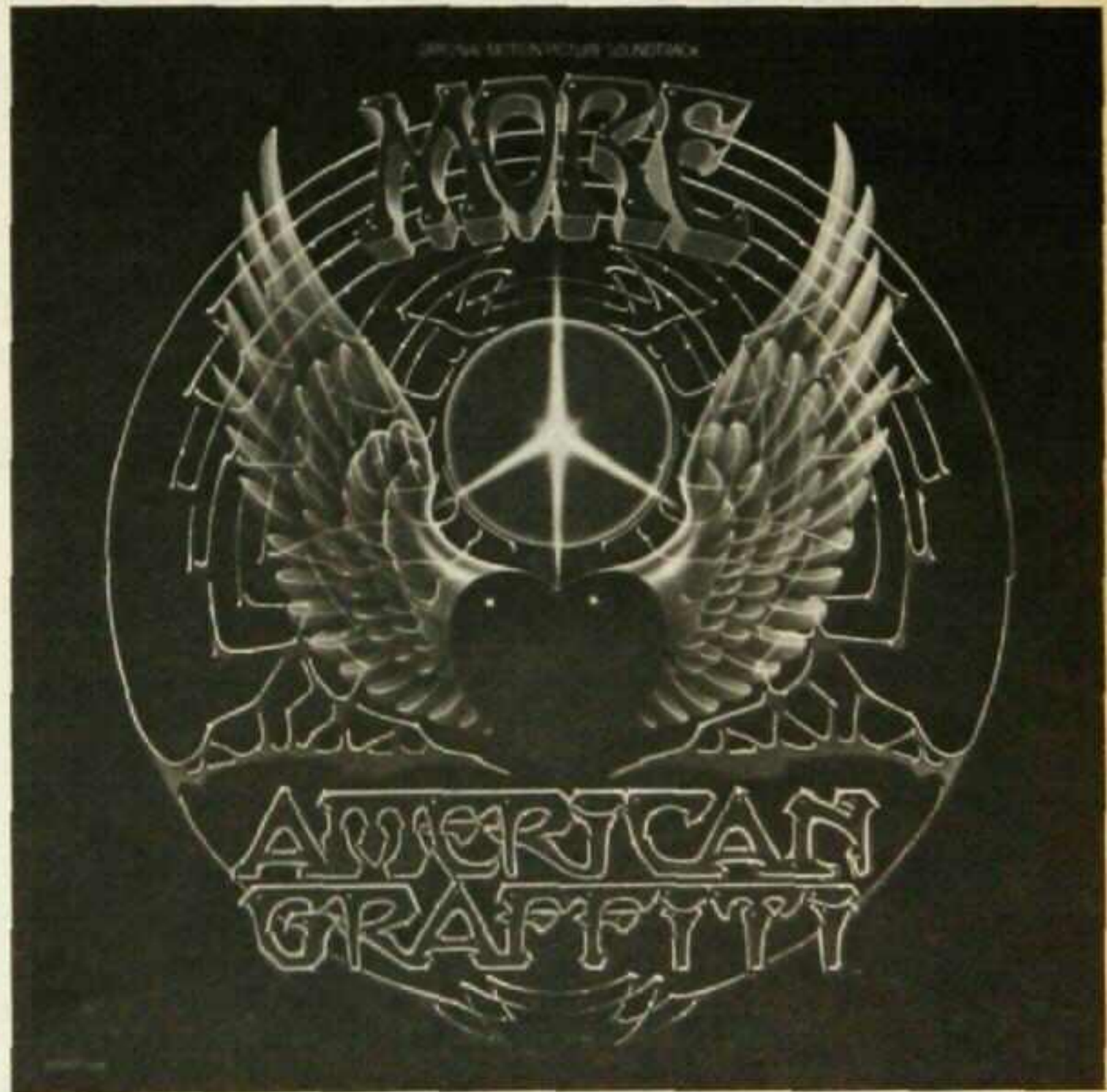
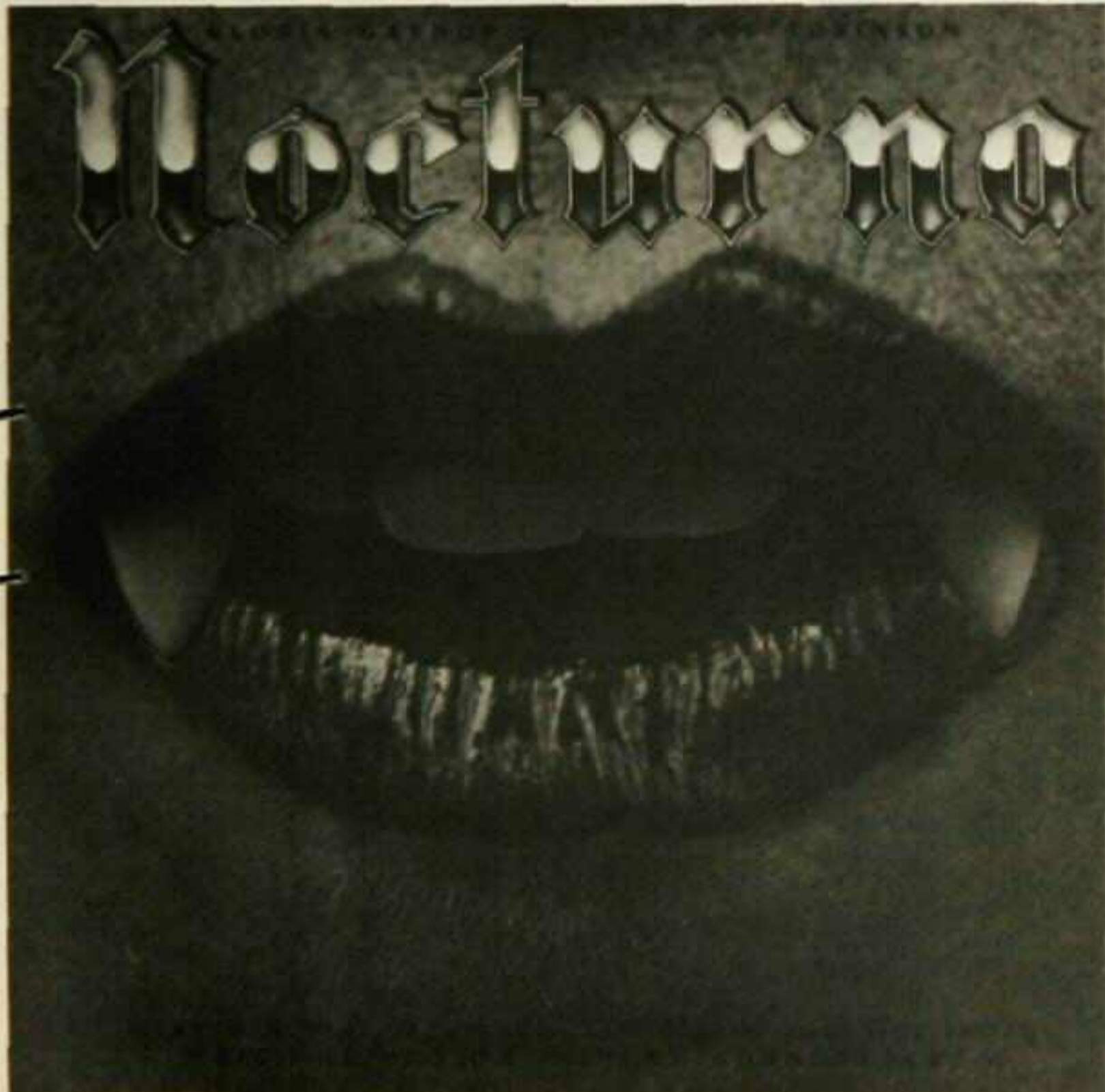
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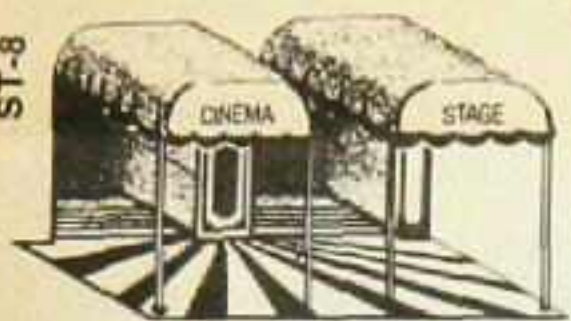
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# TECHNOLOGY TAKES A BOW



## Meeting demands for better sound quality from an audio-conscious audience.

By TOM CECH

It's been suggested a revolution is taking place in the technology of soundtrack production/reproduction. Has Dolby taken that small step for man, giant step for audiophiles? The truth—a mixture of anomalies, anachronisms and economics—is most clearly represented by the disparity between the sound at a major city, first release theatre and the "two shows for \$1.50" theatre around the corner where most people usually see movies.

At the production end, there seems to be a growing concern on the part of studios and movie producers over the quality of sound. Says composer Henry Mancini, "There is a new breed of creative people making movies, spearheaded by George Lucas, who are as concerned with the quality of sound as they are with the overall visual production." He notes that movie sound "has been left in the backyard" just as has been done with television sound.

Grover Hensley, chief engineer at Heider Scoring Service, one of the few independent recording studios equipped for movie scoring and staffed by union personnel, agrees with Mancini. "The soundtrack has traditionally been placed at the bottom of a film's budget. So you have a situation where the last dollar is squeezed and the recording studio is scoring with three violins, trying to make them sound like 40," he says. He notes another factor in the current move to upgrade: "A lot of pressure is coming from the public. Many moviegoers, especially the kids, have quality stereos at home and expect to hear similar sound at the theatre. And they can hear the difference."

One motivator of improved sound technology is the sales potential of the soundtrack. Certainly a bonanza like "Saturday Night Fever" cannot be ignored in future production budget planning sessions. The trend toward better-produced, marketable soundtracks began in the mid-sixties (although Hollywood producers had long known a hit song was a great advertisement for a film) and composer Charles Fox, who has scored items such as "Goodbye Columbus," "Foul Play,"

themes for "Laverne and Shirley," "Love Boat" and "Happy Days," suggests the turning point was "The Graduate." "The technology has been there for a long time, but it wasn't much used," he says.

Thus for a time, soundtracks with market appeal were recorded twice—once for the film soundtrack itself and once for the album. Mancini followed this procedure on "Peter Gunn," "Hawaii," "Pink Panther" and "Breakfast at Tiffany's." "But now, with stereo and better technology, the soundtracks can be taken straight off the film. That's what's been done with the last four or five of my soundtracks released."

Mancini has recently prepared the soundtrack for Blake Edwards' "10" at Heider Scoring, which he considers to be one of the best places to record for films. Hensley describes the equipment ("some of it's better than the equipment in our other studios") and process as practiced at the Heider premises: "Typically we run a 24-track, a three track and possibly a mono recorder simultaneously. In most instances, the music

Producer David Rubinson works at The Automatt, his automated recording complex in San Francisco, on the soundtrack to "Apocalypse Now."



photo: Kaz Tsuruta

is not built like a record, recording rhythm, vocal and lead tracks separately, but by recording the whole band or orchestra together." A recent exception to this is Thom Bell's "The Fish who Saved Pittsburgh," according to Hensley.

The three track, or "three stripe," is the traditional mode of film soundtrack recording, and the tape is sprocketed, running in sync with the film. Later it is remixed together with dialogue and sound effects and recorded onto the film via an optical, rather than magnetic, process.

Fox notes no studio has been built from "the ground up" which can handle film scoring since the '30s. Naturally, a few innovations have come along in the intervening years, and Fox has a remedy at hand. Along with partner Artie Butler (composer/arranger working recently with Elton John and Neil Sedaka and others), he has spent the past two years planning and building a state-of-the-art recording studio completely equipped for film scoring.

Built in the shell of the old Magnolia Theatre in Burbank, the new studio has two rooms large enough to accommodate good sized orchestras. With advanced acoustic construction, various areas of the floor have been designed for particular instruments. Wood reflective surfaces provide reverberation for strings, while the rhythm sections remains acoustically isolated by use of traps and baffles. Useful for any session, in films, where the entire orchestra records simultaneously, the acoustic design is a blessing of magnitude.

Fox's studio is designed with the composer in mind and intended to masquerade brilliantly a good deal of the time as a mild-mannered state-of-the-art recording studio; but with the flick of a few switches, it sheds its Clark Kent glasses—suddenly a screen appears and the recording equipment on two floors is locked in sync with the film projectors upstairs. One of the great innovations is the ability of the engineer to control both the recorders and the projector simultaneously from the console. Additionally, the equipment will run both forward and back at four times normal speed, a time-saving feature not commonly found in other scoring facilities.

Dolby continues to make spectacular inroads in sound tracks, offering both stereo and matrix quad. Dolby first came to film sound in 1971, and according to the company, at least 15 films used Dolby prior to "Star Wars." Dolby Lab's incursion into the field was apparently the result of film sound people, familiar with Dolby in other applications, desiring to use it in their work on films. By the end of 1979, approximately 50 Dolbyized films will have been released, including "Star Trek," the sequel "Empire Strikes Back," Disney's "Black Hole" and "Apocalypse Now"—the latter featuring "surround" sound or Dolby quad.

Universal's "Sensurround" continues to provide excitement in the theatres. The system was originally designed by W. O. Watson, Dick Stumpf and some of the equipment was built in-house. Says Watson, "We had an idea what we wanted to do, so we built a system and gave a demonstration."

Universal puts up to 700 "sensurround" systems on the road with pictures needing the effects, the equipment utilizing Cerwin-Vega and BGW amps and Cerwin-Vega speakers.

With all this concern over sound quality, why is it a film can sound so bad once it arrives in the theatre? There are a number of problems. First, as far as dialogue goes, events have conspired to worsen quality over the years. As Watson explains, two important factors are ambient noise and the zoom lens. In the past 15 years, ambient (background) noise has gone from 70-80 db to as much as 90, 100 or more db—mostly due to the massive numbers of autos and additional air flights.

As for zoom lenses, "In the old days, when two people walked down the street talking, you dolleyed along with them, filming and carrying a boom mike over their heads. Now the same shot is done from a distance with a zoom lens, so we have to use a radio mike hidden under the clothing to pick up the sound." For a number of reasons, Watson says, this method simply can't match the sound quality.

But as Mancini says, "You can't believe what happens to the sound at some of the theatres." Roy Simon, former chief projectionist for the Mann Theatre chain in Los Angeles, tosses the blame back at the studios as he recites a history that makes you marvel at any sound at all. First of all, the optical system (which is currently the most commonly used) is designed with a roll off in the high frequencies to allow for discrepancies between theatres. Then too some theatres still use an old simplex system that chops off at three or four kilocycles.

However, he says with a little arm twisting from the distributors, most theatres will upgrade. Most of Mann's theatres have fairly good equipment, he says, noting a recent installation of the Ampex magnetic system in the theatre he is currently working at. The only problem with having quality magnetic equipment is that the studios no longer produce films with magnetic soundtracks, with a few scattered exceptions. (His theatre uses the center channel of the magnetic system as the amplifier for the optical track.)

"In the 50's," says Simon, "Most major studios were offering prints with magnetic tracks for the soundtrack which pro-

(Continued on page ST-12)

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# CREATIVE DILEMMA

Continued from page ST-2

"You have to have a nice place for a song. It has to be organic, so to speak, to grow out of the picture. One of the first things in the back of the mind of the director or producer, if not the composer, is the possibility of a song. But with some pictures you just can't do it.

"If there is a film that can take a track, fine. But if you're going to do a film that demands a lot of disco or rock material and you get a lot of good disco or rock people to do the songs and perform them, then I think that kind of score has much more of a chance to get on the charts. Dramatic scores are very hard. There are certain pictures you can't boogie to. You'll destroy whatever dramatic credibility there is."

For several reasons, Barbra Streisand's "A Star Is Born" is one of the pioneering pop song films of the seventies. It introduced the use of live recording rather than the traditional lip-synching to match dramatic vocal performances to sound. It introduced several pop songwriters to the world of film scoring. And with its multi-platinum chart action, it started to awaken the record industry to the possibilities of film.

"Film is a great attractor to contemporary music artists," says Gary Le Mel, who as vice president, music operations, of First Artists Productions supervised the music of both "A Star Is Born" and Streisand's newest film, "Main Event." "Films are exciting to them. It's another medium to test their abilities on."

With "A Star Is Born" the songs were so important that they had to be finished first. So Le Mel gathered such pop songwriters as Leon Russell, Kenny Loggins, John Sebastian and Paul Williams, all of whom, except for Williams, were totally unfamiliar with writing for film.

"A Star Is Born" was the perfect opportunity to use those kinds of writers in the right kind of context. This was a picture that would take Barbra into a whole different area, rock'n'roll, and these writers helped more than just by writing songs. They gave her a lot of input as to the lifestyle of a rock person, the one-night stands, the huge audiences you have to face. And we used all that in the film."

For "Main Event," Le Mel changed the musical focus from rock to disco, recruiting the talents of Paul Jabara, whose song "Last Dance" for "Thank God It's Friday," won an Academy Award. The result: the "Main Event" was another hit.

"I wrote the music with the idea of having a hit song for the film," says Jabara, who started his career as an actor ("Lords of Flatbush," "Midnight Cowboy") and turned to songwriter as a hobby to "keep from going crazy.

"I use my theatre sense. Most of my songs tell a story and I try to use it to fit the film. I can usually switch any of my songs that are ballads into disco and vice versa. I just try to make them stand up as songs and then just change the tempo as it fits the film."

If the original contemporary music soundtrack is a route to soundtrack success, the anthology soundtrack, composed of songs already released and known to the public, is another popular and lucrative avenue in the pop music success pattern. An old hit song can lend recognition and a pre-sold audience to a new film.

"American Graffiti" is a prime example of such a score. The "Graffiti" soundtrack, comprised entirely of '50s songs, sold in the millions and launched two soundtrack sequels and a whole generation of 'oldies but goldies' packages.

"The idea on the original 'Graffiti' picture of using specific old music was a joint idea of a lot of people, primarily George Lucas," says Ned Tanen, president of Universal Pictures, which released both the original "Graffiti" and the recent sequel "More American Graffiti." "The attitude about it was that it became part of the screenplay, part of the script. The music isn't just background music and it isn't arbitrarily chosen. The point is to try to find music that fits a specific sequence and that can, perhaps even without any dialogue, get you through the sequence and tell an audience more about it than dialogue would."

Tanen maintains that it is infinitely more difficult to put together a good anthology score than an original score. With a non-original soundtrack, publishing companies, record companies and artists all have to be negotiated with as well as selecting the music and having it lyrically and musically fit the particular scene. He says that putting together an oldies soundtrack today is much harder than it was in the "Graffiti" days because the record industry is much more aware of what its old tunes are worth. And putting out a modern pop song anthology soundtrack, as exemplified by "FM," is even harder. The artists are alive and kicking and the record companies even more aware of their value.

After you have a good score, how do you make a successful transition from celluloid to vinyl? The media are different and so have different needs. A 30-second musical cue for film may not hold up as an album cut and five minutes of a single harp-sichord note pinging may work wonders under a suspense scene and yet sound totally ridiculous on record.

For large orchestral scores the track record of the composer and the scope and subsequent success of the film are big factors in whether or not a score is even released. And although the release of a pop song soundtrack is a surer bet, the sequencing and selection of songs are important ingredients.

"Sometimes you're lucky and there have to be practically no changes," says Hamlich. "In 'The Way We Were' there was so much music, over 45 minutes, that I just combined some cues and edited others. I didn't even rerecord it. I went right off the score of the film.

"In other pictures I have to rerecord and possibly add because there's only maybe 14 minutes of music in the picture and you've got to flush it out. Most of my pictures do not have soundtracks. I'm not a madman for them (if I don't feel it's go-

ing to be successful. If there's not a hit song in the picture, like there was in 'The Spy Who Loved Me' or if there's not some selling point to it, I tend not to go with it."

"For 'A Star Is Born' and 'Main Event' we recorded the main title songs just like we were recording a hit record," says producer Le Mel. "For 'Main Event' we did a 12 minute version that we could later edit down for a three or four minute version for the film and a three minute version for the single and an 11 minute version for the album. We were always thinking, 'what are we going to do for the record?'"

For promotional value Le Mel likes to name his potential hit song after the movie.

"I love a song that has the title of the picture in it. That way it does its job in promoting the film as well as the album. If a jock plays a song he doesn't usually tell you what film it's from. So my philosophy is that whenever possible use the title of the song hit as the title of the picture. That's why 'Evergreen' was changed to 'A Star Is Born Theme/Evergreen.'"

Industry leaders, composers and pop songwriters repeatedly assert that the traditional orchestrated score is not on the wane. It works too well for too many types of films. What is happening today is a broadening of the scope and range of movie music and a growing realization of how the record and film industries can help each other.

"It's nice as a songwriter to be at the right place at the right time when movies started to get in bed with contemporary music," says Paul Williams, who began his film songwriting career with "Phantom Of The Paradise" and whose most recent soundtrack endeavor is the highly successful "Muppet Movie." "When it's good it's healthy but I think that everybody's approach changed when the soundtrack album started grossing so much and I think attitudes change back when one of them falls on its face.

"The bad thing is forcing the marriage. I always hope I have the sense to say, no this doesn't need a song or this shouldn't be a soundtrack album. If you're going to get in bed with someone you better make sure you're compatible." **Billboard**

# BROADWAY

Continued from page ST-6

"We're conscious of the media to use to attack that particular audience for a cast package. As the show develops over a period of time, we certainly make every effort. We made special short films of background on that particular show that we have available in a number of ways, particularly through television and airlines. We also have put together special packages of 'They're Playing Our Song' for audio only and used that on the airlines that go to N.Y., concentrating on that traffic."

Joe Mansfield, sales vice president at Columbia, agrees that, "Primarily the attack is in the 'culture' cities. New York first because the people there have access to the show. Then Washington, Philadelphia, Boston and Chicago. In the rest of the country, a minimal amount of advertising is done, mainly because those people don't have access to come to N.Y. The cost per region would be so high, you just don't do it."

Two original cast recordings that have done very well for Columbia in recent years have been "Chorus Line" and "Annie." Both went gold, and according to Mansfield the fact that both sold over half a million units "is pretty phenomenal when there was no hit track that surfaced from either show, on any form of radio. So that spoke well for the shows themselves."

He also agrees that original cast buyers are more loyal than the soundtrack audience. "I think if they go see a show and like the score, they will buy the record. On soundtracks they won't unless it's real repetitive or real familiar."

Motown had an original cast charter in 1973 with "Pippin," which has proved a good catalog item, and sales vice president Mike Lushka reports, "We're still selling 'Pippin,'" and agrees with Jones' point about longevity once a show goes on the road.

He adds, "The buying audience is similar (to soundtracks) once it gets out on the market. It's just a matter of once it starts opening in other places, you advertise like a soundtrack. Maybe not to the degree of money, depending on the project, but you can do almost the same type of merchandising."

But, as Lushka concisely sums up the situation, "If it doesn't get out of New York, you could be in trouble."

SUSAN PETERSON **Billboard**

# TECHNOLOGY

Continued from page ST-8

vided stereo and a much higher quality reproduction." Unfortunately, the process for providing a magnetic track is expensive, and requires that the film be returned to the studio after processing so the track can be applied.

Nevertheless, a few films continue to be offered in magnetic. Barbra Streisand, for instance, favors magnetic soundtracks and "Star Is Born" came out in four-track magnetic, Dolby and mono. The theatre had a choice, providing a print was available. More recently, "Main Event" was offered in magnetic.

And Simon maintains, Dolby or no Dolby, optical tracks are simply inferior; and the sound won't improve until and unless studios are willing to undertake the time and expense necessary to offer quality magnetic prints to theatres and the public. **Billboard**

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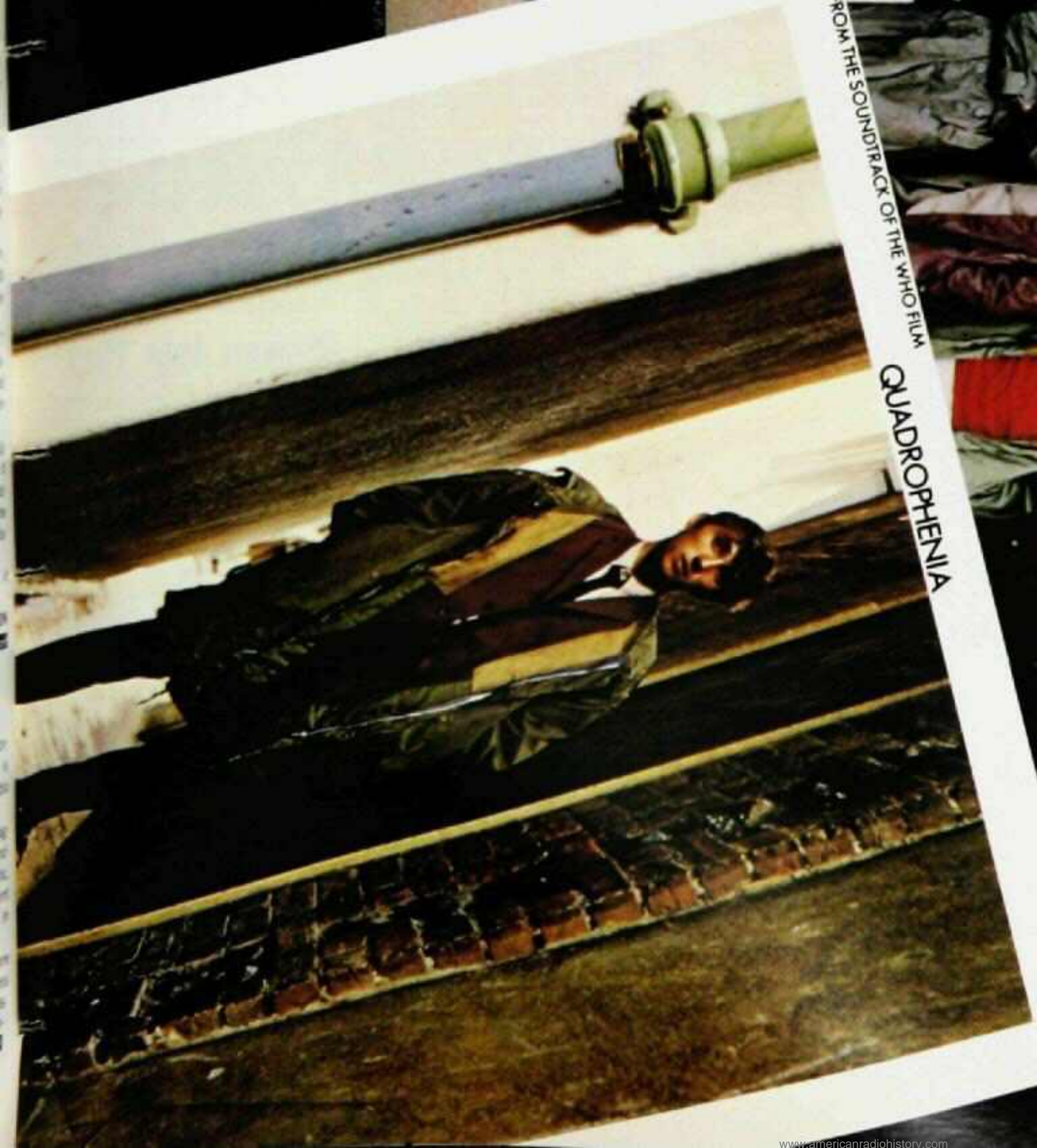
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# N.Y. Anti-Nuke Series Artistic Success; Net Said Disappointing

• Continued from page 6

wanted first of all to give the audience its money's worth and give the acts a chance to perform.

"We're counting on the proceeds from the sale of the album and the movie to make up the revenues lost in overtime," he adds.

Elektra/Asylum will be issuing the album. Julian Schlossberg and Danny Goldberg will be producing the movie.

The musicians, who also donated their services include Jackson Browne, Bruce Springsteen, Paul Simon, James Taylor, Carly Simon, Ry Cooder, the Doobie Bros., John Hall, Chaka Khan, Crosby, Stills & Nash, Poco, Tom Petty, Bonnie Raitt, Raydio, Gil Scott-Heron, Peter Tosh, Jesse Colin Young, Phoebe Snow, and Sweet Honey in the Rock, among others.

It was not known at presstime

whether all the musicians would be represented on the album, although concert spokesmen affirmed that Bruce Springsteen, whose performance generated the biggest attendance of the five nights, had agreed to be included in "at least" the album, if not the movie.

DIR Broadcasting, which syndicates the AOR-oriented "King Biscuit Hour," arranged for a live hookup of the free outdoor rally and concert Sunday (23), involving a dozen FM stations. It was the first non-commercial show undertaken by DIR, which shared the cost of the broadcast with the participating stations.

The stations were WXRT (Chicago); WMMR (Philadelphia); WDIZ (Winter Park, Fla.); WSHE (Ft. Lauderdale); WQBK (Albany); KTXQ (Dallas); WOUR (Utica); WCOZ (Boston); WWDC (Washington, D.C.); WNEW (New York).

All stations stayed tuned for the entire five-hour broadcast.

The outdoor rally drew a crowd estimated between 180,000 to 200,000 persons. It was held on a vacant landfill adjacent to the World Trade Center Towers in lower Manhattan.

A spokesman for Madison Square Garden notes that overtime costs generally accrue after the first three hours of a concert. "It depends on each individual union," he says, "but we generally tell the promoter that's the basic guide, three hours. And of course, for most of the staff, they punch in before the show begins."

Garden officials say Springsteen's performance was the only one to sell completely out although they say most of the others were "nearly sold-out." The only disappointment was the Crosby, Stills & Nash concert Sunday night (23) which drew 12,000 paying customers. This was attributed to the fact that it was only announced the Tuesday before the show.

Everyone involved agrees the concerts and the huge rally went off without a hitch, although the rally site, a sandy landfill, proved too soft to accommodate trucks, meaning all stage equipment had to be hauled 1,000 yards and more by hand, and the area had to be policed by volunteers when sanitation workers balked at entering the site which is on private property.

# Once Dependent On Laser Novelties Blue Oyster Cult Now Leans To Pop

By ROMAN KOZAK

NEW YORK—Blue Oyster Cult, the group that more than any other popularized the use of lasers on the road, is now using them only "10% of the time—only for the stadium shows," says singer Eric Bloom. Financial and artistic reasons are cited

for cutting down on the light shows.

The group is now in the midst of its "Mirrors" tour, playing about 25 dates a month to support its latest, and eighth, Columbia release, which is different in its own way too. It is the first time the band has gone outside managers/producers Pearlman & Krugman to record with Tom Werman, who has given the veteran heavy metal band a much more pop-oriented sound.

The single from the LP, "In Thee," in which band member Allen Lanier wrote about his earlier relationship with Patti Smith, is getting some Top 40 attention as a result of this. It is the first single since "Don't Fear The Reaper" four years ago to don't the singles chart.

About two years ago the group got into some trouble with the U.S. government over its laser light show, forcing the band to make extensive changes in its system in order to protect the audience from any stray laser light.

Bloom says that when Blue Oyster Cult's lighting engineer went to Washington to discuss safety problems, he was confronted with a panel of more than 30 scientists and bureaucrats, who forced the band to adopt a number of safety devices including a "dead man's switch" installed on Bloom, so that should he collapse while shooting lasers out of his wrists (a high point of the show), the system would shut off automatically.

The \$750,000 laser system which the band owns, has already been paid for, says Bloom, but what is still expensive is the cost of carrying the system around on tour (about \$6,000 a week). This makes it impractical for secondary markets. Also, concedes Bloom, on a crowded tour schedule setting up a laser system in a hall sometimes takes more time than it is worth.

"And we just got tired of the lasers. We are not just a laser group," says Bloom. "We began to hear criticism from the outside that we were becoming too dependent on the lasers, and we were starting to look lazy. So now we have to work a little harder to get the audience off. Now we use the lasers only as a special treat on selected giant shows."

# 750-Capacity Club Now In Greenville

NASHVILLE — The Carolina Opry House, a new 750-seat capacity club, has opened in Greenville, N.C., and features both traditional and progressive country music. RCA artist Razy Bailey inaugurated the club, followed by Elektra's Tommy Overstreet.

The Carolina Opry plans to feature nationally known and local talent, and capacity crowds are expected when nearby East Carolina Univ. resumes classes. The Opry will also present outdoor shows in addition to those already scheduled for the theatre.

Artists scheduled to appear at the Carolina Opry include Johnny Paycheck, Hank Williams Jr., Ernest Tubb, Gatmouth Brown, Moe Bandy and Gene Watson.

# Rock Back At Chi Theatre

By ALAN PENCHANSKY

CHICAGO — The 3,400-seat Granada Theatre here is again being used for concert presentations. The last time a rock concert was booked in the famed north side spot was in 1973.

Twogether Productions, a local artist management company, has negotiated a five-year contract granting it access to the 53-year-old venue, according to Zane Bresloff, one of Twogether's co-principals.

Bresloff and partner Barry Fox presented Southside Johnny & the Asbury Jukes and David Johansen, Sept. 15. The glamorous old motion picture theatre was almost soldout, with general admission at \$8.50, \$9.50 the day of the performance.

Neighborhood complaints were voiced at the last attempt to book rock into the theatre in 1973. At that time the huge Spanish style building had long since seen sagging attend-

# 'SENSUAL' LP COMING Captain, Tennille Abort 'Cute' Image

By JEAN WILLIAMS

LOS ANGELES—Daryl Dragon and Toni Tennille, the Captain & Tennille, are sporting a new image. The days of smiles, sweetness and light, with Tennille projecting the cute little girl look, are over.

The pair, which recently moved from A&M to Casablanca, says, "This is a new beginning for us." "And for the first time," notes Tennille, "the cover of our upcoming LP, 'Make Your Move,' will not have us cute and smiling. It's sensual."

The Captain & Tennille are going back to the type of shows they produced in nightclubs in the early stages of their career when they performed a variety of material, including blues and country.

Says Tennille: "When 'Love Will Keep Us Together' was released, I was 30 years old but people thought I was 22. Teenage girls started to wear their hair like mine. I was boxed in and needed to get out."

"With this new LP, the songs are not apple pie, we're dealing with real life and real situations."

The Captain points out that the duo has never recorded an LP similar to "Make Your Move," although it has to its credit two platinum and four gold LPs, one platinum and five gold singles.

"We've always recorded what we wanted, the songs that we liked," he

says, as Tennille injects, "The new album is consistent. Every song is about relationships. We threw out a lot of songs we liked because they just didn't fit."

Tennille penned half the tunes on the LP, including the single, "Do That To Me One More Time," set for release this week. She also wrote a tune, "Deep In The Dark," which she says she is also sending to Sarah Vaughan in hopes she will record it.

Speaking of songwriting, Tennille says she wants the public to know that she wrote several tunes on the LP, "because it makes a difference in the way people see you. Unfortunately, people tend to look at female singers and say 'oh it's another girl singer' but they respect you more when you're also a songwriter."

The Captain adds that the main thing with the new album, set for a mid-month release, is to let people know the LP is out. "Many people didn't know about our last LP," he says.

As to why the duo elected to go with Casablanca, Tennille says: "There are several reasons. We wanted to get involved with films and scoring and Casablanca has a film company. Also Neil (Bogart, the label president) does not spare his dollars in promoting his acts, and we need that kind of support."

"I believe we're good for each other in that Casablanca is anxious to show its versatility as a label. In addition, while we could have gone with other record companies, Casablanca is based here and convenient for us to drive to the company, walk in and talk to the president if we wish."

"The company is behind us to a point where, when the single is released, promotion people in the different regions around the country will hand-carry the record to stations. They will not be just mailed. It's that kind of personal attention that helps sell product."

# Pitman Into Pop

PITMAN, N.J.—Clayton Platt, who converted the old Broadway Theatre movie house here into a citadel for country music shows, will blend that musical form with pop fare for the coming season. With the emphasis on major names to help attract patrons from the Philadelphia area, only a half-hour away, Platt is the only concert promoter in Southern New Jersey offering such attractions in both country and pop categories.

In view of the limited seating capacity of the movie house of less than 1,000, the Broadway box-office runs to a \$10.75 top with \$6.75 for back balcony seats. Each attraction comes in for two shows nightly.

Ushering in the fall and winter season Saturday (22) are the country sounds of Jim Ed Brown and Helen Cornelius along with the comedy of Elmer Fudpucker. Oct. 6 is "Golden Oldies" night with Herman's Hermits, the Coasters, Joey Dee & the Starliners with others to be added. Freddie Fender is set for a Nov. 3 concert with Jana Jae a special guest star. Rick Nelson comes in Nov. 10 with the New Christy Minstrels. For Nov. 23, it will be a holiday jamboree with Ronnie McDowell, Margo Smith, the Sunshine Express and comedian KONNIE ZEPH

# 'New' Brenda Lee Coming

By KIP KIRBY

NASHVILLE—When singer Brenda Lee recently renegotiated her recording contract with MCA Records, she says she told the label to expect some changes.

"I want to let people know I'm still very much alive and active," she says emphatically. "A lot of people think that just because they've seen me and heard my records for so many years, I must be a 60-year-old invalid by now. They forget that I started my singing career when I was only 10."

Although the petite singer hasn't changed her vocal style, that may be the only thing that isn't being altered in a deliberate move to create a more sophisticated image for Lee.

She has a new producer, a new

contract with MCA, a new band, new staging for her road show and—perhaps most dramatic of all—a totally new look.

Lee flew to New York this summer for a series of make-up, fashion and hair styling sessions that resulted in a transformation to be launched through her forthcoming album cover graphics.

This move comes on the heels of a 2½-year recording hiatus that found the artist calling a halt to her double decade association with Decca/MCA Records and scouting other record companies in the interim.

She first burst onto the national recording scene in 1956 at the age of 11. In the next 10 years, Lee cut a

(Continued on page 61)

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(EE-244)



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## Music—It Isn't All Work For Rich He Goes To Play And Doesn't Complain About Travel

By ELIOT TIEGEL

MONTEREY, Calif.—Currently in his 58th year in show business, human perpetual motion machine Buddy Rich defines his musical existence as "I go to play. I don't go to work."

"It's always fun. I don't live it as a job."

Always fun? Being on the road almost all year round, domestically and globally? Riding the one-



"The only time life becomes difficult is when I'm not on the road."

nights circuit? Positively, Rich tells me in a moment of calm before the storm backstage at the recent Monterey Jazz Festival.

We are seated in the smoky band bus which has just arrived from Los Angeles and which will take off post haste for San Francisco once this gig is complete.

"The only time life becomes difficult," Rich continues, "is when I'm not on the road. I've been doing it so long that when I don't do it, it's total boredom. The idea of playing every night, the physical thing keeps me healthy. The thought of slowing down never occurs to me."

"Everytime I go to take the bus it's to a different place. Everyday in my life I'm in another situation, another attitude and culture. It's a gift to be able to go here and there."

Rich feels there's probably more stress in the lives of people who drive to jobs they don't enjoy doing.

He also finds it impractical to only work moderately before audiences. "It breaks me up when people do three months of concerts and then take two weeks off. You owe it to the people who buy your records to appear—no matter how small the town is they live in."

Rich says he's planning his next LP for next month after he's gotten all his new charts ready. His last LPs have been in the direct-to-disk mode which the drummer says "reminded him of the way he cut records in the old 78 (r.p.m.) days." Anything special about cutting direct-to-disk? "It was just another way to go in and get the God damn thing over with."

Rich defines his current crop of young, aggressive players and the modern music they play, as putting the band in its third stage, with the 1966 band the first stage and the 1973 band phase two.

Each stage is related to the music of that period.

In the late '60s, "people said, 'who wanted a big band during the rock era?' I said, 'no one wants it but me. We opened at the Aladdin Hotel (in Las Vegas) and pulled people from the tables."

Rich speaks of the band's modern jazz attitude as helping it sustain. "We're not a dance band, not a ghost



Buddy Rich "Jazzmen are not given enough acknowledgement. The Grammys ought to devote more time to the music."

band, we won't play 'Song Of India.' We will bring music to young people who sense there's something other than the Beatles and the Monkees. As they've grown they've been faithful to us."

Rich feels the Recording Academy, on the other hand, has not been faithful to jazz. "Jazzmen are not given enough acknowledgement. People like Lester Young, Dizzy Gillespie, Art Tatum, Benny Goodman, Bird, Ella Fitzgerald and Sarah Vaughan should all be in the hall of fame. These are people who have passed all the tests."

"And the Grammys should devote more time to jazz if you're going to be fair about music." Rich is against the whole idea of having people compete against each other

for awards. "If you're great, you're great," he says. "If you're a bum, you're a bum. You win an award every night when you think you've done a good job."

What about the times when he has a bad night? Any awards? "When that happens I don't talk to anyone. I'm my own critic."

Known for his biting humor, Rich makes these observations on current things musical: jazz fusion—"It's marvelous when it's sincere. It's kind of funny when a guy from Liverpool says 'y'all.'"

Jazz LP sales—"I'm not talking about four million sellers. It might hurt to do something you can't believe in. I'd rather play good music and whatever it sells, it sells."

On playing jazz in a band—"If

### Now Senegal Is Booking a Fest

NEW YORK—A series of 10 jazz concerts beginning in mid-December is booked for Senegal, West Africa.

Dexter Gordon, Woody Shaw, Buddy Rich, Gerry Mulligan, Roy Haynes and the Xanadu All Stars are reportedly signed for the event, being produced by Morty Yoss.

Yoss produced the recent Caravelle Jazz Festival in Guadeloupe with the sponsorship of Club Med executive Daniel Hautefeuille. They will be teaming again on the Senegal event along with Bernie Pollak.

African and European musicians

### Busy Jackie Davis

MIAMI—As soon as jazz organist Jackie Davis returns here following a three-week concert tour of Europe, he will appear in a motion picture, "Caddy Shack," now in production in Miami, and finish up his first solo LP for the Pablo label.

Davis also has completed the first of a series of books on organ for Hansen Publications. His Pablo LP with Ella Fitzgerald, "Lady Time," reportedly is among that label's five top sellers.

also will be showcased, and according to Yoss, drummers Rich and Haynes will be seen performing with native African percussionists.

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FILL-IN ACTION—With the Monterey jazz Festival in total darkness due to an electric power failure, Dizzy Gillespie and a mime named Feno put on an impromptu performance for the 7,000 people sitting in the Fairgrounds at the recent three-day extravaganza. The blackout halted the international artists who were performing.

you're dedicated you play good. If you're not dedicated you become a studio musician. Dedicated is when you work everyday. To play two years in a band and then go into the studio is saying I give up. The guys who do 20 years and then go into the studio have paid their dues."

As one of the remaining members of an elite corps of musicians—big band leaders—Rich looks at the nomadic side of the business thusly: "you're on the road doing your job. You're not supposed to go into a Roman tub. It's only a grind if you make it one."

Billboard SPECIAL SURVEY For Week Ending 10/6/79

## Billboard Best Selling Jazz LPs

| This Week | Last Week | Weeks on Chart | TITLE<br>Artist, Label & Number<br>(Dist. Label)                            | This Week | Last Week | Weeks on Chart | TITLE<br>Artist, Label & Number<br>(Dist. Label)                                  |
|-----------|-----------|----------------|---|-----------|-----------|----------------|---|
| 1         | 1         | 18             | <b>STREET LIFE</b><br>Crosaders, MCA MCA 3094                               | 26        | 24        | 7              | <b>HO?!</b><br>Maynard Ferguson,<br>Columbia JC-36124                             |
| 2         | 2         | 27             | <b>MORNING DANCE</b><br>Spyro Gyra, Infinity<br>INF 9004 (MCA)              | 27        | 22        | 29             | <b>LVIN' INSIDE YOUR LOVE</b><br>George Benson,<br>Warner Bros. ZBSX 3277         |
| 3         | 3         | 8              | <b>LUCKY SEVEN</b><br>Bob James, Columbia/Tappan Inc<br>JC 35056            | 28        | 27        | 11             | <b>CONCEPTION: THE<br/>GIFT OF LOVE</b><br>Bobby Hutcherson,<br>Columbia JC-34814 |
| 4         | 4         | 13             | <b>NINGUS</b><br>Joni Mitchell, Arylum SE 505                               | 29        | 24        | 10             | <b>KNIGHTS OF FANTASY</b><br>Deodato, Warner Bros. BSK 3321                       |
| 5         | 5         | 12             | <b>I WANNA PLAY FOR YOU</b><br>Stanley Clarke, Nipper AZ 2<br>35ABD (CBS)   | 30        | 26        | 14             | <b>PARADE</b><br>Roy Carter, Milestone<br>M 9088 (Fantasy)                        |
| 6         | 6         | 22             | <b>HEART STRING</b><br>Earl Klugh, United Artists<br>UALA-942 (Capitol)     | 31        | 31        | 7              | <b>ARROWS</b><br>Steve Kahn, Columbia JC-36129                                    |
| 7         | 12        | 6              | <b>WATER SIGN</b><br>The Jeff Lorber Fusion,<br>Arista AB-4234              | 32        | 32        | 5              | <b>TALE OF THE WHALE</b><br>Metra, Warner Bros. BSK 3360                          |
| 8         | 8         | 14             | <b>BROWN SUGAR</b><br>Tom Browne, Arista/GRP GRP 5003                       | 33        | 33        | 39             | <b>ANGIE</b><br>Angela Bofill, GRP/Arista GRP 5000                                |
| 9         | 13        | 4              | <b>A SONG FOR THE CHILDREN</b><br>Lonnie Liston Smith,<br>Columbia JC-36141 | 34        | 29        | 21             | <b>TOGETHER</b><br>McCoy Tyner,<br>Milestone M 9087 (Fantasy)                     |
| 10        | 7         | 5              | <b>FEEL IT</b><br>Noel Pointer,<br>United Artists UALA-973                  | 35        | 35        | 62             | <b>PAT METHENY</b><br>Pat Metheny, ECM<br>1.1.14 (Warner Bros.)                   |
| 11        | 10        | 15             | <b>LIVE AT THE HOLLYWOOD<br/>BOWL</b><br>Chuck Mangione, A&M SP-6701        | 36        | 36        | 18             | <b>FEEL THE NIGHT</b><br>Lee Ritenour, Elektra GE-192                             |
| 12        | 11        | 11             | <b>EUPHORIA</b><br>Gato Barbieri, A&M SP-4774                               | 37        | 37        | 12             | <b>THE LOVE CONNECTION</b><br>Freddie Hubbard,<br>Columbia JC-36015               |
| 13        | NEW ENTRY |                | <b>8:30</b><br>Weather Report,<br>A&M/Columbia PC2-36030                    | 38        | 34        | 30             | <b>FEETS DON'T FAIL ME NOW</b><br>Herbie Hancock,<br>Columbia JC-35764            |
| 14        | 20        | 6              | <b>HIGH GEAR</b><br>Neil Lerner, Horizon HF 138 (A&M)                       | 39        | 48        | 2              | <b>QUADRANT</b><br>Joe Pass, Pablo Z310837  |
| 15        | 15        | 10             | <b>BETCHA</b><br>Stanley Turrentine, Elektra TE-217                         | 40        | NEW ENTRY |                | <b>KEYED IN</b><br>Joanne Brackeen, Tappan<br>Zee/Columbia JC-36075               |
| 16        | 16        | 4              | <b>ROOTS IN THE SKY</b><br>Oregon, Elektra GE-224                           | 41        | NEW ENTRY |                | <b>MICHAEL MEDICIN JR.</b><br>Michael Peddie Jr.<br>P.L.R. 12-36004 (GIS)         |
| 17        | 17        | 8              | <b>THE GOOD LIFE</b><br>Bobbi Humphrey, Epic IE-35607                       | 42        | 40        | 13             | <b>DREAMER</b><br>Caldara, Capitol ST-11952                                       |
| 18        | 18        | 20             | <b>FEVER</b><br>Roy Ayers, Polydor PD-1-6204                                | 43        | 41        | 11             | <b>DELIGHT</b><br>Ronnal Foster, Columbia JC-36019                                |
| 19        | 19        | 6              | <b>DUET</b><br>Gary Burton & Chick Corea,<br>ECM ECM 1.1140 (Warner Bros.)  | 44        | 42        | 21             | <b>LIVE</b><br>Jean-Luc Ponty,<br>Atlantic SD 19229                               |
| 20        | 9         | 24             | <b>PARADISE</b><br>Gower Washington Jr.,<br>Elektra GE-182                  | 45        | NEW ENTRY |                | <b>TALL, DARK AND HANDSOME</b><br>Les McCann, A&M SP-4780                         |
| 21        | 23        | 22             | <b>NEW CHAUTAUQUA</b><br>Pat Metheny, ECM ECM 1.1131<br>(Warner Bros.)      | 46        | 46        | 29             | <b>HO?!</b><br>David Gussman, Horizon<br>SP731 (A&M)                              |
| 22        | 21        | 14             | <b>PART OF YOU</b><br>Eric Gale, Columbia JC-35715                          | 47        | 47        | 14             | <b>EYES OF THE HEART</b><br>Keith Jarrett, ECM ECM-1150<br>(Warner Bros.)         |
| 23        | 25        | 35             | <b>CARMEL</b><br>Joe Sample, MCA AA-1126                                    | 48        | 38        | 3              | <b>BOBO</b><br>Bobo, Columbia JC-36108  |
| 24        | 28        | 17             | <b>IN MOTION</b><br>Heath Brothers, Columbia JC-35816                       | 49        | 44        | 3              | <b>KEEPER OF THE FLAMES</b><br>Rickie Cole, Muse MR-5192                          |
| 25        | 30        | 43             | <b>TOUCHDOWN</b><br>Bob James, Tappan<br>Zee/Columbia JC-35594              | 50        | 50        | 3              | <b>WITH SOUND REASON</b><br>Sonny Fortune, Atlantic SD 19239                      |

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MUSIC 'INCONSISTENT'

Portnow Overhauls Image Of 20th-Fox

By JEAN WILLIAMS

LOS ANGELES—Neil Portnow, the new senior vice president at 20th Century-Fox Records is attempting to give the label a new image.

He has, in the four months since his arrival, set about changing the structure of the sales and merchandising division, is building an a&r staff, developing an in-house management team, and instituting an open door policy.

Portnow notes he arrived in 20th's transformation period. "The first thing I had to do was to make the music right; it was a bit inconsistent."

"We evaluated the musical ability of the roster and subsequently dropped 10 acts. We now have about 15 remaining artists. We intend to remain small because at this point it's quality as opposed to quantity. However, we're slowly looking at additions.

Portnow is attempting to balance the label's artist roster. Presently, r&b acts make up 90% of its roster. Like many labels Portnow is looking at new wave acts, "but I'm not going to fill slots by categories.

"Most people in the industry are aware that we have a shortage of pop and rock'n'roll acts, but we're actively looking." Photoglow is the first pop band signed by Portnow

and Dave Parks is vice president of pop promotion.

Portnow has increased the a&r staff and for the first time, the company has an in-house producer, Michael Stewart. Also in the department is Paula Jefferies as a&r manager. Jefferies, who like Portnow comes from RCA Records, is reviewing acts and material.

Portnow points to Stephanie Mills as an example. "Until one month ago, her LP ('Whatcha Gonna Do With My Love') was recognized only in the black community but it has now crossed over.

"We have just secured for her the theme song for the film 'Starting Over.' The music was written by Marvin Hamlisch and Carole Bayer Sager and the film stars Burt Reynolds."

He explains that one side of Mills' upcoming single will be the theme song, backed with a cut from her LP. She also is set to headline New York's Metropolitan Opera, Philadelphia's Kennedy Center and Philadelphia's Shubert Theatre—all in November.

"We're upgrading the facilities she plays and our marketing/merchandising will be more visible," Portnow notes.

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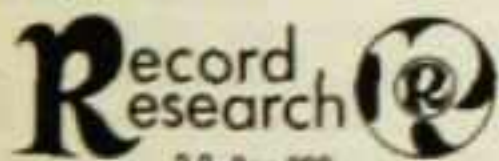
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Soul Sauce

Continued from page 48

institute will focus its attention include: black musical theatre in 1920s, analytical studies of music by black composers, the development of jazz to 1920, the discovery and editing of musical manuscripts by black American composers, studies in the philosophy of black American music, and biographical studies on neglected black composers.

The Village People are set to perform in the upcoming NBC-TV special "Top 10," set to begin shooting at the network's Burbank studio this month.

"Top 10," developed and produced by Jim Aubrey and Chris Beard, is being prepped as a mid-season series. In addition to performing, the Village People will be involved in various sketches.

B.B. King is becoming a regular on tv, with his many guest shots. The singer and his Lucille have recorded the theme song for the new ABC-TV series "The Associates," he recently made his first appearance on "American Bandstand," he recently appeared on the Crystal Gale special on CBS, and he is set to appear in a Memorex ad campaign beginning later this fall. Eugene McDaniels, who probably has produced more acts that he can remember, produced the upcoming Motown LP "Partners" by Sherri & Susaye. Sherri Payne and Susaye Green are former Supremes.

For the Record

NASHVILLE — Songwriter/artist Rafe VanHoy's forthcoming debut album will be released on MCA Records not Warner Bros., as was incorrectly published in a recent issue of Billboard.

There are three songs, with a reported fourth coming, all titled "Red Hot." Freda Payne's new single from her LP "Hot" bears the title as does Taka Boom, who released the first "Red Hot." Then there's Mary Wilson's to be followed by Mongo Santamaria's upcoming "Red Hot."

Remember... we're in communications, so let's communicate.

BMA Progress

Continued from page 6 was provided to resolve the grievances of black concert promoters.

Some of the future developments and challenges the organization sees include:

- Building Relationships with lending and institutions through the National Bankers Assn., the Small Business Assn., and the National Assn. of Accountants.

- Improving relations with such other organizations as the National Assn. of Black-Owned Broadcasters, the National Endowment for the Arts, the National United Minority Arts Fund, the Black Entertainment Lawyers Assn. and the International Assn. of Auditorium Managers.

- A Museum and Institute for Black Music Studies has been formed, and towards its development, the organization is developing skills bank, internship programs, scholarship funds, student chapters, funding resources, and personnel and placement programs.

- The trade group has signed an exclusive agreement with the ICM agency for future television exposure.

- The association is studying plans to develop greater visibility in the international market, with emphasis on Africa.

Billboard Soul LPs

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| *STAR Performer—LP's registering greatest proportionate upward prog. this week |           |                | *STAR Performer—LP's registering greatest proportionate upward prog. this week |   |           |           |                |                                 |   |
|--|-----------|----------------|--|---|-----------|-----------|----------------|---------------------------------|---|
| 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)              |
| 2  | 6         | 6              | OFF THE WALL   | Michael Jackson, Epic FE 35745                | 39        | 41        | 3              | BOBBY BLAND                     | I Feel Good, I Feel Fine, MCA MCA 3157            |
| 2  | 1         | 8              | MIDNIGHT MAGIC   | Commodores, Motown MO 926                     | 40        | 44        | 12             | WHEN LOVE COMES CALLING         | Demeco Williams, Arc/Columbia JC 35568            |
| 3  | 3         | 6              | STAY FREE  | Ashford & Simpson, Warner Bros. WS 3357       | 41        | 39        | 13             | DESTINATION                     | Sin. Capitol DT 11941                             |
| 5  | 4         | 4              | IDENTIFY YOURSELF  | O'Jays, P.R. FZ 36027 (CBS)                   | 42        | NEW ENTRY |                | LA DIVA                         | Artha Franklin, Atlantic SD 19248                 |
| 5  | 4         | 7              | RISQUE   | Chic, Atlantic SD 16003                       | 43        | 43        | 6              | OUTRAGEOUS                      | Richard Pryor, L&P A 256                          |
| 6  | 6         | 12             | SECRET OMEN  | Carole, Chocolate City CCLP 2908 (Casablanca) | 45        | 42        | 23             | SO DELICIOUS                    | Pockets, Columbia JC 36607                        |
| 7  | 7         | 15             | TEDDY  | Teddy Pendergrass, P.R. FZ 36003 (CBS)        | 45        | 42        | 23             | WILD & PEACEFUL                 | Tenna Marie, Conity GT 586 (Motown)               |
| 8  | 8         | 16             | I AM   | Earth, Wind & Fire, Arc/Columbia FC 35730     | 46        | 37        | 21             | McFADDEN & WHITEHEAD            | McFadden & Whitehead, P.R. JZ 35800 (CBS)         |
| 9  | 10        | 28             | DISCO NIGHTS   | G.G., Arista AB 4225                          | 47        | 57        | 3              | BRENDA RUSSELL                  | Brenda Russell, Warner SP 739 (A&M)               |
| 10   | 9         | 18             | STREET LIFE  | Crosby, MCA MCA 3094                          | 48        | 47        | 26             | MORNING DANCE                   | Spirits Gyps, Infinity INF 9004                   |
| 15   | 16        | 16             | DIONNE   | Dionne Warwick, Capitol SO 11936              | 49        | 48        | 44             | DESTINY                         | Jeckson, Epic JE 35557 (CBS)                      |
| 12   | 12        | 22             | WHATCHA GONNA DO WITH MY LOVE  | Stephanie Mills, 20th Century F 583 (RCA)     | 50        | 60        | 2              | GOIN' HOME FOR LOVE             | Jimmy "Bo" Horme, Sunshine Sound 7805 (T.K.)      |
| 13   | 13        | 21             | MINNIE   | Minnie Riperton, Capitol SO 11936             | 51        | 51        | 13             | THIS BOOT IS MADE FOR FONK-N    | Booty's Rubber Band, Warner Bros. BSA 3295        |
| 16   | 9         | 9              | PLEASURE   | Future Now, Fantasy FS78                      | 52        | 52        | 22             | ANY TIME, ANY PLACE             | Dramatics, MCA AA 1125                            |
| 16   | 14        | 16             | THE BOSS   | Diana Ross, Motown M7 923                     | 52        | 63        | 9              | PATRICK HERNANDEZ               | Ben To Be Alive, Columbia JC 36100                |
| 17   | 11        | 26             | IN THE PUREST FORM   | Mass Production, Atlantic SD 5211             | 54        | NEW ENTRY |                | SO SOON WE CHANGE               | David Muffin, Warner Bros. BSA 3306               |
| 18   | 18        | 20             | CANDY  | Con Funk Shon, Mercury SRM 1 3154             | 55        | 55        | 27             | LOVE TALK                       | Manhattan, Columbia JC 35893                      |
| 19   | 17        | 20             | SWITCH II  | Switch, Gordy GT 988 (Motown)                 | 56        | 40        | 21             | THE JONES GIRLS                 | The Jones Girls, P.R. JZ 35757 (CBS)              |
| 20   | 21        | 11             | HEARTBEAT  | Curtis Mayfield, RSO RC 1 3053                | 57        | NEW ENTRY |                | PRIORITY                        | Punter Sultans, Planet P 9003 (Elektra Asylum)    |
| 21   | 19        | 21             | BAD GIRLS  | Donna Summer, Casablanca NBLP 2 7150          | 58        | 53        | 18             | LET ME BE GOOD TO YOU           | Joe Ruby, P.R. JZ 36006 (CBS)                     |
| 22   | 22        | 4              | RAINBOW CONNECTION IV  | Roz Royce, Whitfield WS 3387 (Warner Bros.)   | 59        | NEW ENTRY |                | STRATEGY                        | Archie Bell & The Drells, P.R. JZ 36096 (CBS)     |
| 23   | 24        | 14             | DEVOION  | L.T.D., A&M SP 4771                           | 60        | NEW ENTRY |                | FRANCE JOLI                     | France Joli, Prelude PRE 12110                    |
| 25   | 20        | 17             | WINNER TAKES ALL   | Isley Brothers, T-Neck FE 2 36077             | 61        | 56        | 13             | LOVE CURRENT                    | Lenny Williams, MCA MCA 3155                      |
| 25   | 20        | 17             | WHERE THERE'S SMOKE  | Smoky Robinson, Tamla TT 366 (Motown)         | 62        | 62        | 6              | TALK THAT STUFF                 | ADC Band, Atlantic SD 5216                        |
| 34   | 2         | 2              | DON'T LET GO   | Isaac Hayes, Polydor PD 1 6224                | 63        | 66        | 2              | A SONG FOR THE CHILDREN         | Connie Linton Smith, Columbia JC 36141            |
| 27   | 25        | 10             | FIVE SPECIAL   | Five Special, Elektra SE 206                  | 64        | 65        | 3              | HEAVEN & EARTH                  | Fantasy, Mercury SRM 1 3763                       |
| 28   | 23        | 7              | TAKE IT HOME   | B.B. King, MCA MCA 3151                       | 65        | 54        | 7              | I LOVE TO SING THE SONGS I SING | Barry White, 20th Century T 590 (RCA)             |
| 29   | 26        | 15             | DO YOU WANNA GO PARTY  | KC & The Sunshine Band, T.K. TK 611           | 66        | 61        | 12             | I WANNA PLAY FOR YOU            | Stanley Clarke, Nemperor N2-2 35680 (CBS)         |
| 30   | 31        | 5              | HAPPY FEET   | Al Hudson & The Soul Partners, MCA MCA 108    | 67        | 64        | 7              | WHEN YOU'RE #1                  | Gene Chandler, 20th Century-Chi Sound T 596 (RCA) |
| 31   | 29        | 25             | ROCK ON  | Baydin, Arista AB 4212                        | 68        | 69        | 2              | BREAKIN' THE FUNK               | Faye O. She 742 (Atlantic)                        |
| 32   | 28        | 11             | DO IT ALL  | Michael Henderson, Buddah BSG 5715 (Arista)   | 69        | 58        | 26             | INSPIRATION                     | Maze, Capitol SW 11912                            |
| 33   | 30        | 8              | BACK ON THE STREETS  | Tower Of Power, Columbia JC 35784             | 70        | 49        | 13             | CHANCE                          | Candi Statton, Warner Bros. BSA 3333              |
| 34   | 33        | 11             | ANOTHER TASTE  | A Taste Of Honey, Capitol SO 11951            | 71        | 46        | 33             | WE ARE FAMILIES                 | Sister Sledge, Columbia SD 8299 (Atlantic)        |
| 36   | 35        | 9              | MAXINE NIGHTINGALE   | Lead Me On, Windham BXL 3404 (RCA)            | 72        | NEW ENTRY |                | YOUR PIECE OF THE ROCK          | Dynasty, Solar BLL1 3158 (RCA)                    |
| 37   | 36        | 24             | GAP BAND   | Melcury SRM 1 3758                            | 73        | 67        | 20             | FEVER                           | Ray Ayers, Polydor PD 1 6204                      |
| 38   | 38        | 10             | A NIGHT AT STUDIO 54   | Various Artists, Casablanca NBLP 2 7161       | 74        | 70        | 3              | KINZMAN DAZZ                    | Dazz, 20th Century T 594 (RCA)                    |
|  |           |                |  |   | 75        | 75        | 5              | BROWNE SUGAR                    | Tom Browne, Arista GRR GRP 5003                   |

## Sound, Light, Disco & Video Due At International Entertainment Expo

Continued from page 6  
rock'n'roll," he says. "We see this happening in New York and elsewhere, where the entertainment is part disco, part live rock, and we're going to bring that up here."

There will be 36 seminars on a variety of subjects.

Seminars for hotel and resort specialists will include panels on disco and the hotel, entertainment in restaurants, theme parks, special events and promotions.

Live entertainment is the focus of panels on show room headliners, lounges and colleges, the operation of a showcase club, and a peek at what rock will be like in the 1980s.

Disco panels will touch on total operations, disco chains and franchises, disco technology, disco music trends, disco as a promotion vehicle, international disco operations, and the daily routine of a disco operation.

## Sony Wireless Mike Keys Pro Audio Push

By STEPHEN TRAIMAN

NEW YORK—Sony's new light-weight wireless microphone system, which got its first national television exposure on the recent Jerry Lewis Labor Day "Muscular Dystrophy Telethon," will key an expanded marketing thrust for the professional audio division, general manager Nick Morris reports.

A network of 40 to 60 pro audio dealers is being franchised to handle the Sony line of microphones, mixers and other electronics, with field sales manager Jim Guthrie supervising this ongoing activity.

Both the broadcast and pro audio markets are seen as major outlets for the innovative UHF wireless microphone system, which had its first exposure as a prototype at the November 1978 Audio Engineering Society Convention here.

The system, selected for Telethon use by engineer Pete SanFilippo of Western Media Entertainment, weighs only seven ounces and uses the 947-952 mHz UHF band, which offers 14 channels. Other wireless mikes use the VHF bands but Sony felt this did not offer a good testing situation, Morris notes. The result is that Sony has a reported 300-kilocycle bandwidth compared with 75 kc for other units currently in use.

The system can be built at a lower frequency for movie or broadcast industry special order, but the UHF



TV Tryout: Jerry Lewis gives the new Sony seven-ounce UHF wireless WRT-57 mike its U.S. television debut on his recent Muscular Dystrophy Telethon.

Sound and lighting are the subjects of panels devoted to audio systems, lighting and engineering, cross breeding of lighting displays, special events, the state of sound reinforcement, rock tours, equipment supply management, laser technology and safety standards, industrial shows and live acts.

Bill McManus & Associates will offer a special program showing how the firm designed the Kiss touring show.

Another series of seminars will involve casino gambling.

Disco specialists such as New York, New York's John Addison, Studio One's Scott Forbes, audio expert Alex Rosner, promotional man Tom Hayden, lighting expert Imero Fiorentino, Showco's Jack Maxum, stage, light and sound designer Chip Monck, and a host of other veteran entertainment specialists will be among the panelists.

Of particular interest are seminars on disco technology featuring Alex Rosner of Custom Sound, Scott Kroopf of Wavelength, Dave Kelsey of ACI/Kelsey, Richard Long of Long Associates, Peter Alexander, Robert Lobi of Design Circuits, T.J. McHose of FM Productions, and Jerry Laidman of Sound Chamber.

Seminars on sound systems will feature Bob Heil, Glen Meyer of

(Continued on page 54)

## Sid Harman To Reacquire JBL Sound

By JIM McCULLAUGH

LOS ANGELES—Beatrice Foods, Chicago-based conglomerate, has signed a letter of intent to sell JBL, Inc. and several overseas distribution units of its stereo component company, Harman International Industries, Inc., to Dr. Sidney Harman and a group of associates.

Harman, a legendary figure in the high fidelity industry, is the founder of Harman International which was purchased by Beatrice in August 1977.

The transaction, terms of which are not disclosed, is subject to the approval of the board of directors of Beatrice. The anticipated closing date of the transaction is expected early next year.

JBL, located in suburban Northridge here, produces hi fi loudspeakers for consumer use as well as loudspeaker products for recording studios, sound reinforcement equipment and speakers for other professional applications.

JBL is estimated to have the largest share of market of any other consumer hi fi speaker manufacturer in the U.S. JBL is also estimated to have the largest share of market for

(Continued on page 54)



Vocoder Kudos: Bill Wittman, Soundmixers' senior engineer, works with the Sennheiser Vocoder in the New York studio.

## Sound Waves Sennheiser Units Versatile

Continued from page 42

here for the new "Peter Pan" production. "With the infrared listening system operating, there isn't a bad seat in the house," states Richard Fitzgerald, president of Sound Associates, Inc., the firm that installed the system.

The headphone weighs in at just 2½ ounces and offers superb fidelity. Because of its light weight and quality sound, the receiving system is unobtrusive to the wearer and is ideal for the hearing-impaired.

The overall effect is one of heightened intimacy and environmental involvement. The headphone does not shut out ambient sound of the theatre, but serves more as a supplement.

Applications of the system are many and varied, including outdoor concerts where sound projection and adequate sound power are often difficult to achieve.

The headphones can deliver up to 113 dB of sound level and can easily make up for some of the most severe deficiencies in a listening environment.

The transmitting panels for the infrared listening system are each made up of 111 light-emitting diodes. The panels are 9 by 14 inches deep. Since the system relies on infrared light to transmit sound, the

transmitted "beams" are invisible to the human eye. Four strategically placed panels are employed in the Lunt-Fontanne to achieve full coverage of every seat in the theatre.

There are no wires or cables to hook up between headphones and sound system. Therefore, costly wiring of each seating location has been eliminated. Another advantage is elimination of CB and/or tv interference, since the light beams are unaffected by r.f. interference.

The "Peter Pan" production employs some 40 microphones: seven across the front of the stage, 22 in the orchestra pit, six on leading performers plus some additional off-stage units.

## NATIONAL TO HAVE \$6 MIL A/V COMPLEX

NEW YORK—National Record Studios is building an audio/visual studio complex in the old West Side Airlines Terminal here with an estimated price tag of \$6.3-million for construction and equipment costs.

Sugarloaf View is designing the two studios, one of which is destined to be fitted with digital recording equipment, according to Howard Lustig, one of National's owners. Technical specifications weren't available at presstime, but MCI consoles will be used, says Lustig.

National will occupy three floors of the four-story terminal, located on the corner of 10th Ave. and 42nd St. The ground floor will house two 80 by 60-foot video studios, dressing rooms, executive offices and lounges.

The second floor sound studios will be linked directly to the video studios below, enabling clients to produce videotapes at the same time as they cut 24-track audio tapes. The third floor will contain editing and mixing rooms.

"The studios are being equipped for the future," Lustig says. "We want to be able to produce music with visual accompaniment in whatever form, disks or tape. We intend to be a major supplier in that area. We can handle complete programming, live, special effects, whatever is required."

The construction, which got underway recently, is part of the city's program for revitalizing the 42nd St. area, with an emphasis on the entertainment arts.

For that reason, the top floor of the former terminal is being reserved for construction of a theatre that would be built over the existing roof of the building. **DICK NUSSER**

## TOP SPEAKERS, PRESENTATIONS

### Video Music Confab Takes Off

Continued from page 1

Among the special small-group demonstrations and presentations confirmed are the Magnavox Magnavision optical videodisk system of MCA/Philips; Sony and Panasonic professional video studios; Pickwick International's Videoworks and Channel 1000 in-store displays, and long-form programming from Jon Roseman Productions' "Video Jukebox" and Ron Hays' "Music Image."

Evening Video Showcases will highlight the best creative efforts from all participating record and film companies, independent producers and artists. All will utilize ½-inch U-Matic tapes, with General Electric providing a new PJ-5050 large-screen projector and a state-of-the-art hi fi system from Miller & Kreisel Sound.

Saturday night's social event is a party cohosted by TransAmerican Video and the Record Plant at TAV's Celebrity Theatre, with a "mystery guest" to entertain, followed by a nightclub at the Video-Disco at the downtown L.A. Con-

vention Center, courtesy of Charles Tepfer, sponsor of the consumer L.A. VideoShow that weekend.

The morning sessions will run the gamut of video involvement, featuring participants from around the globe on topics including creative input, in-house/in-store, legal rights, hardware update, retailing experience, marketing muscle, audio/video studios, international networks, programming progress and future technologies.

A windup "Looking Ahead" session will feature all panel moderators in an assessment of the future, joined by Todd Rundgren of Utopia Video, one of the first artists to make a major commitment to video.

Following brief remarks by MCA's Sheinberg and Gallup's Kohut, to be joined by several other speakers, and the rap session, moderated by Lee Zhito, Billboard's editor-in-chief and publisher, panels on legal rights and hardware will round out the opening day.

Legal Rights will be moderated by Al Berman, president of the Harry Fox Agency, with participants

including Bob Crothers, executive assistant to the president, American Federation of Musicians, and Dick Bloeser, director, Film Security Office, Motion Picture Assn. of America.

Hardware Update, chaired by Larry Finley, International Tape Assn. executive director, will have Kenneth Ingram, senior vice president, sales and marketing, Magnavox Consumer Electronics; Dick O'Brien, executive vice president, U.S. JVC Corp.; Phil Stack, vice president, Sony Video, and representatives from Panasonic and U.S. Pioneer.

Saturday sessions kick off with "Creative Input For A Mass Market," moderated by John Weaver, Keef & Co., with Paul Flattery, executive producer, Jon Roseman Productions; George Honehar, executive vice president, Imero Fiorentino Associates; Eric Gardner, president, Panacea/Utopia Video, and Ron Hays, president, Music Image.

"In-Home To In-Store To In-Home" is chaired by Jo Bergman.

(Continued on page 54)

## Video Takes

The involvement of **CBS Records** in the home video market is enhanced with the naming of **Dr. Donald McCoy** as vice president and general manager of the CBS Technology Center in Stamford, Ct. (See Executive Turntable). Dr. McCoy was with RCA for 22 years at the David Sarnoff Research Center most recently as division vice president, technical liaison, for the SelectaVision videodisk system expected to be launched in 1980. He has been previously involved in research including magnetic videotape recording, color tv system colorimetry stereo disk recording and broadcasting systems. The CBS label's video activities are being quietly monitored by Joe Dash, vice president, development, assisted by Stephen Reed.

Anticipated announcement of firm marketing plans for the launch of **RCA's SelectaVision** videodisk system is not expected before early December, but definitely will come before year-end, according to informed sources. The projected launching date is the fall of 1980, with activity heightening both at Indianapolis, where hiring is underway across a broad area of manufacturing and engineering job classifications, and in New York, where Herb Schlosser's entire programming marketing staff just moved to 10 Rockefeller Plaza. **Acy Lehman** joins as director, creative services, from art director at RCA Records.

Two new video program directories are due soon, reflecting the growth of the home market along with other commercial areas. **National Video Clearinghouse**, Syosset, N.Y., expects to launch a \$500,000 promotion campaign for its "The Video Source Book" and "The Video Programs Index," edited by Ken Winslow. Source Book has 900 pages, 15,000 titles, available Nov. 16 at \$19.95. . . . **Essette Video**, New York, will publish its fourth book, "The Videolog: Programs For The Home," with over 3,500 titles from film studios, clubs and distributors in the consumer market. Ready in early 1980, the new directory is tentatively priced at \$15.

Second annual **Home VideoShow**, producer by Tepfer Publishing Nov. 17-18 at the Los Angeles Convention Center, expects to top last year's initial 6,000 attendance. A Video-disco dance area, with the floor surrounded by color television cameras and large-screen projection systems, will augment exhibits by such equipment and tape manufacturers as Sanyo, JVC, Ampex, Dupont and TDK, metro retailers including the Federated Group and the L.A. Video Center, and virtually all major distributors of prerecorded programming.

**Keith Holden**, formerly creative head for Popeil Bros. television commercials, has joined Chicago-based **Maxwell Sroge Co.**, mail order advertising/consulting firm, as executive vice president/creative director of the TeleSpond response tv subsidiary. "We're looking beyond conventional tv," Sroge says. "It's getting to be time to think about videodisks, cassettes and cable and we plan to be ready for the revolution in in-home selling these marvels will bring. . . . Just think what that will mean when our catalogs will be shown on tv in living color and action."

acquired **American Tape Corp.**, Ridgefield, N.J.-based manufacturer/distributor of audiotapes, according to VideoVision president Steve Flaks. ATC duplicates audio

8-tracks and cassettes for a variety of clients and has its own catalog of stereo music which is marketed nationally. ATC will be operated as a VideoVision subsidiary.

For the third year, **Video Tape Network** is being used by the **Clarethans Roman Catholic** order for recruitment, with the last two campaigns on VTN's Campus

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## NEW WIRELESS MIKE

## Pro Audio Push For Sony

• Continued from page 50

has been with broadcasters—two special systems were tailored with lower frequencies for ABC evaluation. Tim Weisberg gave the system a run-through in Las Vegas as did comic David Brenner at the Desert Inn.

Sony believes that with the problems that interference has caused with other systems, even the higher price is not that much a deterrent.

The dealer network is being structured slowly, as Guthrie emphasizes "it takes a very professional firm to sell and service effectively, and give us sufficient exposure in both the broadcast and pro audio markets."

A leasing program from dealer to user also is being offered, to alleviate the high initial cost and depreciate the equipment. "We're probably the only manufacturer to come up with a lease-buy program like this that will enable a venue, or artist, to lease with an option to buy at perhaps \$300 or \$400 a month," Guthrie says. "This way the unit can be supplanted by any improved models that fast-paced technology may develop."

A major factor in the technology breakthrough is the joint work in Japan of Sony's radio frequency and transducer departments which cooperated on the project.

"The design of the transmitter is the key to the small size and weight," Morris says. "The '3D' device for 'multiplying' the unit guarantees the operation of four channels one foot

apart running simultaneously, while others have proximity transmitter problems as one of their major design defects."

The system again will be highlighted at the upcoming AES, Nov. 2-5 at the Waldorf-Astoria here, along with other pro audio products from Sony.

"We're finally making mileage back on pro audio," Morris says, "with the new C38 mike at several studios, including Soundmixers in New York which gave us a good reaction. It proves to us that the recording industry wants performance, not looks."

"Many large firms are fighting for their share of the consumer audio market, but in the pro area it's mainly smaller companies, and we feel we have an excellent chance to build our share."

## Video Music Confab Taking Off

• Continued from page 50

director, video and television, Warner Bros. Records, with Steve Kahn, manager, audio/visual productions; RCA Records; Varley Smith, director, film & video production center, Capitol Records; Girard Landry, president, PromoVision, and Peter Van der Velden, coordinator, video operations, Casablanca Records.

• "Marketing Muscle For New Media," chaired by Ken Winslow, National Video Clearinghouse, will

## Intl Entertainment Expo: Sight &amp; Sound

• Continued from page 50

Electro-Voice, Tom Walter of Community Light & Sound, Michael Peterson of Shure Bros., Don Pearson of Ultrasound, Ray Kimber, Steve Neal of FM Productions, Jack Maxum of Showco; Stan Miller of Stanal Sound.

Laser is the subject of a panel consisting of Ivan Dryer of Laser Images, Bart Johnson of Laser Displays, Carl Schultheiss of Science Faction, and Brian Castelle of the Bureau of Radiological Health.

Exhibitors include Amphion Sound, AST Sound & Light, AVAB America, Accurate Sound, ACI/Kelsey, American Products, Arc Sales, Altec Lansing, A & S Case, Aesthetic Design, AAL Speakers, Audio Logic, Bally Manufacturing, Beta Sigma Corp., Billboard Publications, Buckeye Fireworks, Bureau of Radiological Health, Biamp Systems, Blackstone Manufacturing, Cerwin Vega, Cinema Services,

Crest Audio, Creative Engineering, Crown Industries, Computer Ventures, Coreco Research, Concord Manufacturing, Control Devices and Computer Ideas.

• Also: Design Circuit, Disco Explosion, Disco Tek Systems, Disco Lighting Systems, Discotronics, Diversitronics, Dynamo Corp., Disco Distribution, Disco Tech Manufacturing, Decor Electronics, Easy Bar, Elcon Industries, Electra Displays, Ekkor, Entertainment Dynamics and Entertainment Production Systems.

• Also: FM Productions, Falk Engineering, Farrelane Lighting, Frank B. Hall, Galaxy Stage Light, Game Plan, H.C. Edwards Co., Hammond Industries, Illusion Lighting, Interscience Technology, Imx, Irving Kaye Co., Illinois Cable, Juliana's Sound, Kiernan & Associates, Klein's Attractions, Kliegl Bros., Kenroy Lighting, Kustom Electronic, Jim Kinner Sound, Lumens Corp., Lightworks, Lance Enterprises, Latec Light & Sound, Linear Sound, Limelight Productions, Laser Presentations, Len Talent and Laser Displays.

• Also: Multi-Phase Entertainment, MF Productions, Mass Laser, Mater Dei Productions, McDonald Sound, Meta International, Mobil Sound, Motion Message, Nameth & Co., Newth Lighting, Neoray Lighting, Oleson, Omega Artists, Portman Shore, Packaged Lighting Systems, Phoebus, Polaroid Corp., Performance Magazine, Party Particulars, PASE, Partee Products, QRK Electronics, Radio City Music Hall Productions, Roll a Deal, Roctronics, Rosco Labs, Rosner Custom Sound and RKB Industrial Inc.

• Also: Saturday Night Lights, Stillwater Group Industries, Strand Century, SCR Digitrol, Sound Chamber, Spectra Sound Productions, Graham Smith, Science Fac-

tion, Soundteque International, Sundance Lighting, Skirpan Lighting, Sound Unlimited Systems, SICO, Total Concept Sound, Talent & Booking, Tivoli Industries, Towards 2000, Tourist Attractions & Parks, Times Square Theatrical, Teaser Wireworks, Teatronics, Telex Communications and Total Entertainment Corp.

• Also: Vista Lighting, Vue More Manufacturing, Varaxon, Visual Products, Vita Mix, Wing Industries, Wavelength, Williams Electronics, Wood Wilkings, Wico and Yamaha.

## Autosound Group To Issue 1st Standards

NEW YORK—The first product measurement standards for autosound and a specifications disclosure format will be announced Tuesday (2) at a special meeting of the Ad Hoc Committee of Car Stereo Manufacturers at the Statler Hilton here, following the Institute of High Fidelity audio conference program.

Spokesman Jim Twerdahl of Jensen Sound Labs reports the nearly 20 companies involved on the committee had endorsed the proposed standards and method of disclosure, with all other manufacturers/importers invited to join the group with their own endorsement. Craig Corp.'s Mack Brown headed the standards committee which drew up the proposals.

## JBL To Harman

• Continued from page 50

recording studio monitor speakers. Billboard's annual survey of recording studios indicates that 35% of a universe of 699 U.S. and American recording studios use JBLs, followed by Altec with 18% (Billboard, Sept. 29, 1979).

The distribution units to be sold include operations in England, France, Germany, Belgium, Australia and Japan.

Beatrice had previously announced its intention of selling the Harman-Karon unit of Harman International to the Shira Shriasuna Electric Corp. of Japan.

Beatrice retains ownership of the Harman Automotive Mirror division as well as the Tannoy Group, a U.K. based sound distribution company, and Ortofon Manufacturing, a Danish-based producer of cartridges and tonearms.

Harman divested himself of the Harman International group when he was appointed under secretary of commerce in 1976, a post he held for two years.

## Dealers Set For N.Y. Hi Fi Show

NEW YORK—Special dealer hours for the third New York Hi Fi Stereo Music Show at the New York Statler are 3 to 5 p.m. Thursday (4) and 9 a.m. to noon Sunday (7), producer Teresa Rogers reports. Public hours are 5 to 10 p.m. Thursday-Friday, 11 a.m. to 10 p.m. Saturday and noon to 7 p.m. Sunday, with the Sam Goody SuperDisco open one hour later each night.

Admission is \$3, with more than 60 manufacturers represented and nearly a dozen retailers in the metro area. Demonstrations of digital recording and AM stereo broadcasting are among new technology highlights, with the crowd expected to equal last year's 40,000-plus.

## TOP ACTS IN CES FILM

WASHINGTON—Pop artists Kenny Rogers and Stevie Wonder, classical musicians Eugene Foder and Lorin Maazel, Jim Henson of the Muppets and news analyst Eric Sevareid discuss the impact of consumer electronics on their professions, individual careers and on everyone's life in a 25-minute documentary film produced by the Electronic Industries Assn./Consumer Electronics Group.

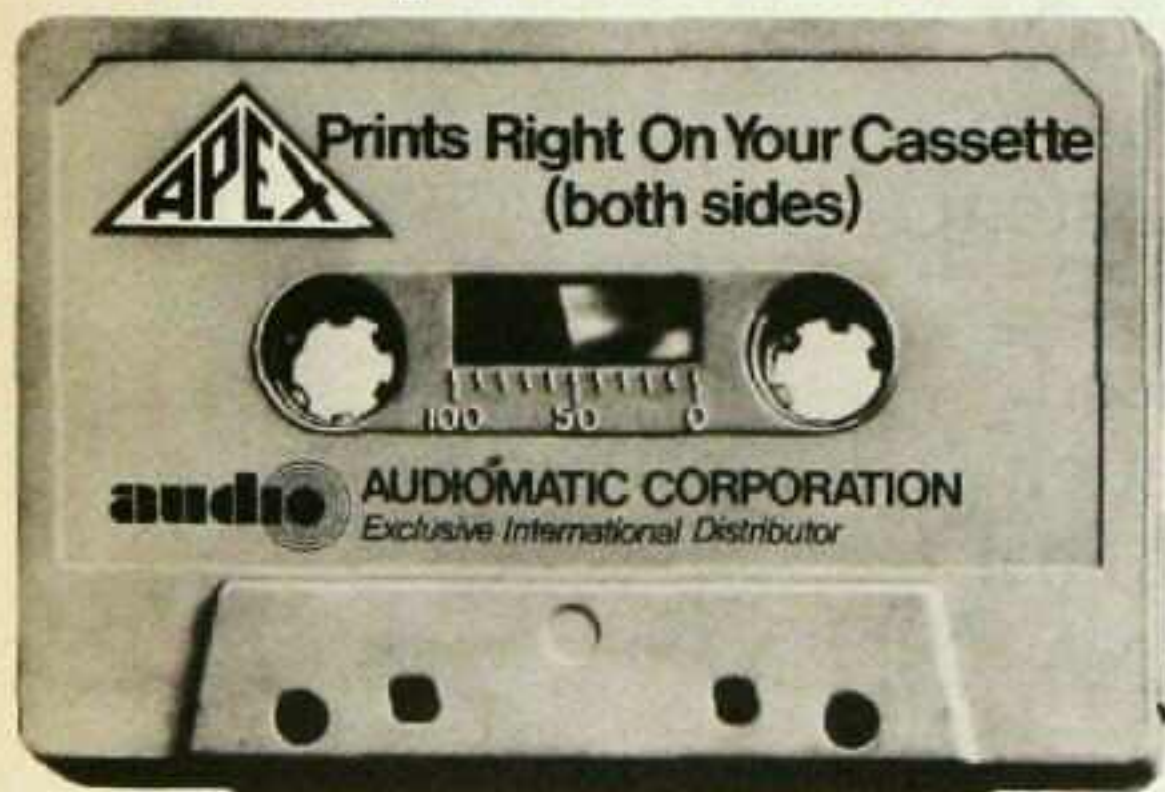
First of three premieres is Wednesday (10) at Lincoln Center in New York. In conjunction with the fall press reception for the International Winter Consumer Electronics Show, Jan. 5-8 in Las Vegas.

Federal officials, including members of Congress and regulatory agencies, will attend an Oct. 15 showing at the Kennedy Center here, and the West Coast premiere is Oct. 23 at San Francisco's Fairmont Hotel, during the EIA 55th annual fall conference.

The film, and videocassette dupes, will be available to manufacturers, retailers, distributors, manufacturers' reps and industry service groups for new employee training and consumer presentations. It was produced by Frances Thompson Inc., the New York firm which created the "To Fly" film that entertained five million-plus visitors to the Smithsonian's National Air & Space Museum here the last three years.

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# Disco

## EXHIBITIONS & COMPETITION

### Dr Pepper Disco Promotions Rolling In L.A.

LOS ANGELES—The local office of the Dr Pepper Bottling Co. is sponsoring disco roller skate exhibitions, competitions and instruction as part of a pilot promotion being tested in six Southern California shopping centers.

According to Barbara Barnard, advertising and promotion director for the firm's L.A. office, the company may, depending on the success of the current program, launch similar projects in other markets around the country.

The program, being offered free to shopping mall operators consists

of a 60-minute show staged by the eight-member Jerry Nista roller disco group. Nista, a television motion picture choreographer, designed two production numbers especially for the promotion. The first is for three dancers on skates, and the other is a solo number.

Following the performance, dancers supervise an amateur competition using volunteers from the audience. The competition is divided into three categories—men's singles, women's singles and couples. Trophies are awarded to the winners.

After the competition, Nista's wife, Elayne, offers free disco roller skating lessons. According to Barnard, Elayne Nista is a former national disco roller champion.

In the third part of the promotion, a fashion show, usually themed around roller disco clothing, is featured.

Finally, a drawing is held with winners receiving Dr Pepper T-shirts, towels, beach bags, six-packs and other promotional items provided by the company. Some of the participating shopping centers also give away gift certificates.

The promotion also extends to a tie-in with about 19 roller skating rinks in the area, and provides discounts which offer up to 75 cents off the regular admission price to the rinks.

According to Barnard, Dr Pepper began pitching the promotion to

shopping centers last May. "They (the shopping center operators) knew how hot an idea it was, so we did not get any turn-downs," she says.

ROBYN BEBBINGTON

### 16-Year-Old Joli Getting Fast Start

By BOB RIEDINGER JR.

NEW YORK—One way of beating the age requirements of most discotheques is to get a hot dancing tune released, with plenty of promotional support. France Joli, Prelude Records' new discoentertainer, is 16 years old, and probably getting into more clubs these days, if only through her record.

In addition to the widespread club and disco-radio play of her debut song "Come To Me," Joli is keeping a high visual profile with enough album and jacket exposure to make one wonder if she will be on the 1980 Presidential ballot.

The Prelude campaign is aided by Joli's sensual features. Long brown hair with golden highlights runs down her back in smooth defiance of the latest disco coiffure, while accenting the best of her French-Canadian background.

In answer to the age old question of how did a nice girl like you get into a business like this? Joli states:

"I was doing the end of the year school show, singing Barbra Streisand songs 'Superman' and 'My Heart Belongs To Me.' Actually I was singing along with the records," which was no drawback to Tony Green, her discoverer/producer, who caught her that evening last fall.

The next day, Green delivered "Come To Me," and made arrangements to have Joli recorded.

English is no problem for the singer, who only learned the language two years ago while staying with an English speaking family.

Her original producer, however, wanted to develop her as a French vocalist, not the course Joli and Green desired.

At this point Green hopped in the driver's seat.

The resulting album, "France Joli," shoots straight for the disco mainstream with four surging up-tempo cuts.

"Why don't you have a ballad on the record?" people ask me," says Green, who made the plush introduction to "Come To Me" the album's only soft moment, similar to

### Prelude Exec Insisting Disco Popularity Gaining

NEW YORK—"I cringe when I'm told that disco is losing its impact and is, in fact, dying," declares Marv Schlachter, co-president of Prelude Records.

"The reality is that disco is as

strong as ever, but merit is winning over mediocrity," Schlachter explains.

The veteran disk executive cites major differences between the present disco market and that of a year ago.

"A year ago, a disco DJ or radio programmer had a limited number of releases to go with, and because he needed the music, mediocre product got played. Today, the DJs have far more choices and marginal product doesn't get the play it used to. Disco has come of age and is on a par with other kinds of music in acceptance," states Schlachter.

This view is being acted upon at Prelude through an impending "artist" rather than "concept" approach to disco performers.

While not totally negating the "concept" disco record—that is studio-produced efforts with little artist identity—Schlachter says Prelude is seeking artists whose image can be built for the long haul.

A current example is France Joli, now riding the singles and album charts with "Come To Me" and "France Joli," respectively.

"We did a three-market promotion with her, presenting her in New

(Continued on page 56)

### Studio 54 Jeans Sell For \$30-\$60

NEW YORK—The ads said everyone could get into Studio 54, but it did not mean a change in the door policy of the famous disco here.

Those who had the price of \$30 to \$60 and fit sizes 24-36 could get into jeans with the 54 logotype stitched into the back pockets. The pants, called Studio 54 jeans, were unveiled in a week-long promotion at Bloomingdale's prior to the national sale.

Copies of the Casablanca album "A Night At Studio 54" were given away with each pair of trousers sold while CBS artists Sarah Dash, Michael Zager and Cissy Houston made guest appearances and signed autographs.



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# Disco

## N.J. Label Claims 1st

NEW YORK—What was the first roller disco record played in a skating rink? "The Disco Dip" created by Ed Chalpin of PPX Enterprises, has until now been credited as the pioneering roller disco record. But according to Astound-A-Sound Productions, a small New Jersey-based company, its "Roller Palace" beat out Chalpin's product by one day.

"Our record was debuted the day before Chalpin at the Roll-A-Palace in Sheepshead Bay, Brooklyn," says Mark Winter, performer and composer of "Roller Palace." "The next day the other record was played at that same rink during WKTU-FM's roller party."

Winter wrote his song at the suggestion of one of his partners in Astound-A-Sound. He finished it in January and with his band, the Best of Everything, performed it in the New York area.

The company has had some feelings on the record from some of the major companies, but as yet has failed to make a deal.

### Schlachter Views

Continued from page 55

York, Miami and Los Angeles," Schlachter points out.

"We're about to sign two or three acts, none of whom belongs to the 'concept' category. We'll record them when we feel we've got the proper material and musical backing. The artist's visual impact will be important, too."

# Billboard's Disco Action

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- ### ATLANTA
- This Week
- 1 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (12-inch)
  - 2 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 3 THE BREAK—Kat Mandu—TK (12-inch)
  - 4 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 5 THIS TIME BABY—Jackie Moore—Columbia (12-inch)
  - 6 DANGER—Gregg Diamond—TK (12-inch)
  - 7 FOUND A CURE—Ashford & Simpson—Warner (LP/12-inch)
  - 8 BACKSTREET—Patti Whalley—Warner/RFC (12-inch)
  - 9 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 10 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12-inch)
  - 11 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12-inch)
  - 12 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch)
  - 13 HANDS DOWN—Dan Hartman—Blue Sky (12-inch)
  - 14 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmarc (LP/12-inch)
  - 15 MUSIC MAN/REVENGE—Rouanche—Atlantic (LP)

- ### BALT./WASHINGTON
- This Week
- 1 FANTASY—Bruni Pagan—Elektra (12-inch)
  - 2 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 3 THE BREAK—Kat Mandu—TK (12-inch)
  - 4 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 5 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 6 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 7 WHEN YOU TOUCH ME—Taana Gardner—West End (LP/12-inch)
  - 8 HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12-inch)
  - 9 TAKE A CHANCE—Queen Samantha—TK (12-inch)
  - 10 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 11 LOVE DANCIN'/SUITE 17—Mariena Shaw—Columbia (LP/12-inch)
  - 12 CANT LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12-inch)
  - 13 LOOKING FOR LOVE—Fat Larry—Fantasy/WMOT (12-inch)
  - 14 LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch)
  - 15 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmarc (LP/12-inch)

- ### BOSTON
- This Week
- 1 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 2 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 3 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 4 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12-inch)
  - 5 WHEN YOU'RE #1—Gene Chandler—20th Century (12-inch)
  - 6 FANTASY—Bruni Pagan—Elektra (LP/12-inch)
  - 7 LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch)
  - 8 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 9 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
  - 10 THE BREAK—Kat Mandu—TK (12-inch)
  - 11 POP MUZZIK—M—Sire (12-inch)
  - 12 HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12-inch)
  - 13 WHEN YOU TOUCH ME—Taana Gardner—West End (LP/12-inch)
  - 14 LOOKING FOR LOVE—Fat Larry—Fantasy/WMOT (12-inch)
  - 15 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12-inch)

- ### CHICAGO
- This Week
- 1 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 2 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 3 POP MUZZIK—M—Sire (12-inch)
  - 4 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 5 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 6 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 7 LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch)
  - 8 ROCK IT—Lipps, Inc.—Casablanca (12-inch)
  - 9 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
  - 10 THE BREAK—Kat Mandu—TK (12-inch)
  - 11 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12-inch)
  - 12 DEPUTY OF LOVE—Don Armando—Buddah (12-inch)
  - 13 HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12-inch)
  - 14 E=MC<sup>2</sup>—Gorgio Moroder—Casablanca (LP)
  - 15 ONE WAY TICKET—Eruption—Arava (LP/12-inch)

- ### DALLAS/HOUSTON
- This Week
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 2 THE BREAK—Kat Mandu—TK (12-inch)
  - 3 HARMONY—Suzi Lane—Elektra (LP/12-inch)
  - 4 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 5 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 6 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 7 RISE—Herb Alpert—A&M (12-inch)
  - 8 POP MUZZIK—M—Sire (12-inch)
  - 9 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12-inch)
  - 10 GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12-inch)
  - 11 SHOE SHINE—Jim Capaldi—RSQ (12-inch)
  - 12 FANTASY—Bruni Pagan—Elektra (LP/12-inch)
  - 13 I DONT WANT THE NIGHT TO END—Sylvie Vartan—RCA (12-inch)
  - 14 DANGER—Gregg Diamond—TK (12-inch)
  - 15 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12-inch)

- ### DETROIT
- This Week
- 1 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 2 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 3 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 4 GROOVE ME—Fern Kinney—TK (12-inch)
  - 5 WHEN YOU TOUCH ME—Taana Gardner—West End (LP/12-inch)
  - 6 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12-inch)
  - 7 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 8 THAT'S WHAT YOU SAID—Loleatta Holloway—Salsoul (12-inch)
  - 9 FEVER—all cuts—Fever—Fantasy (LP)
  - 10 DONT YOU WANT MY LOVE—Debbie Jacobs—MCA (LP/12-inch)
  - 11 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12-inch)
  - 12 THE BREAK—Kat Mandu—TK (12-inch)
  - 13 FANTASY—Bruni Pagan—Elektra (LP/12-inch)
  - 14 POP MUZZIK—M—Sire (12-inch)
  - 15 DANGER—Gregg Diamond—TK (12-inch)

- ### LOS ANGELES
- This Week
- 1 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 2 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 3 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 4 THE BREAK—Kat Mandu—TK (12-inch)
  - 5 HARMONY—Suzi Lane—Elektra (LP/12-inch)
  - 6 FOUND A CURE—Ashford & Simpson—Warner (LP/12-inch)
  - 7 POP MUZZIK—M—Sire (12-inch)
  - 8 GROOVE ME—Fern Kinney—TK (12-inch)
  - 9 ROCK IT—Lipps, Inc.—Casablanca (12-inch)
  - 10 RISE—Herb Alpert—A&M (12-inch)
  - 11 THIS IS HOT—Pamela Stanley—EMI (12-inch)
  - 12 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP/12-inch)
  - 13 HOLD ON I'M COMIN'—Karen Silver—Arista (12-inch)
  - 14 GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12-inch)
  - 15 E=MC<sup>2</sup>—Gorgio Moroder—Casablanca (LP)

- ### MIAMI
- This Week
- 1 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 2 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 3 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12-inch)
  - 4 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 5 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 6 POP MUZZIK—M—Sire (12-inch)
  - 7 HARMONY—Suzi Lane—Elektra (LP/12-inch)
  - 8 THE BREAK—Kat Mandu—TK (12-inch)
  - 9 WHEN YOU TOUCH ME—Taana Gardner—West End (12-inch)
  - 10 GROOVE ME—Fern Kinney—TK (12-inch)
  - 11 GET UP AND BOOGIE—Freddie James—Warner (LP/12-inch)
  - 12 FEVER—all cuts—Fever—Fantasy (LP)
  - 13 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 14 E=MC<sup>2</sup>—Gorgio Moroder—Casablanca (LP)
  - 15 MUSIC MAN/REVENGE—Rouanche—Atlantic (LP)

- ### NEW ORLEANS
- This Week
- 1 FEVER—all cuts—Fever—Fantasy (LP)
  - 2 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 3 MUSIC MAN/REVENGE—Rouanche—Atlantic (LP)
  - 4 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 5 HARMONY—Suzi Lane—Elektra (LP/12-inch)
  - 6 HOLD ON I'M COMIN'—Karen Silver—Arista (12-inch)
  - 7 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 8 THE BREAK—Kat Mandu—TK (12-inch)
  - 9 WORLD WIDE PARTY—Max Berlin—Emergency (12-inch)
  - 10 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12-inch)
  - 11 ROCK IT—Lipps, Inc.—Casablanca (12-inch)
  - 12 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmarc (LP/12-inch)
  - 13 I DONT WANT THE NIGHT TO END—Sylvie Vartan—RCA (12-inch)
  - 14 GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch)
  - 15 SWEET TALK—Rubin Beck—Mercury (LP/12-inch)

- ### NEW YORK
- This Week
- 1 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 2 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 3 FANTASY—Bruni Pagan—Elektra (LP/12-inch)
  - 4 HARMONY—Suzi Lane—Elektra (LP/12-inch)
  - 5 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 6 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 7 THE BREAK—Kat Mandu—TK (12-inch)
  - 8 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 9 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
  - 10 POP MUZZIK—M—Sire (12-inch)
  - 11 LADIES NIGHT—Kool & The Gang—De-Lite (12-inch)
  - 12 WHEN YOU TOUCH ME—Taana Gardner—West End (12-inch)
  - 13 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12-inch)
  - 14 WHEN YOUR #1—Gene Chandler—20th Century (12-inch)
  - 15 GROOVE ME—Fern Kinney—TK (12-inch)

- ### PHILADELPHIA
- This Week
- 1 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 2 FANTASY—Bruni Pagan—Elektra (LP/12-inch)
  - 3 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 4 STAND UP, SIT DOWN—AKB—RSQ (12-inch)
  - 5 THE BREAK—Kat Mandu—TK (12-inch)
  - 6 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 7 LADIES NIGHT—Kool & The Gang—De-Lite (12-inch)
  - 8 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 9 GROOVE ME—Fern Kinney—TK (12-inch)
  - 10 SWEET RELEASE/BOOGIE MAN—Direct Current—TEC (LP)
  - 11 WE ALL NEED LOVE—Troiano—Capitol (12-inch)
  - 12 LOOKING FOR LOVE—Fat Larry—Fantasy/WMOT (12-inch)
  - 13 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 14 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12-inch)
  - 15 CANT LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12-inch)

- ### PHOENIX
- This Week
- 1 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 2 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 3 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12-inch)
  - 4 REVANCHE—all cuts—Rouanche—Atlantic (LP)
  - 5 STAND UP, SIT DOWN—AKB—RSQ (12-inch)
  - 6 GET LOOSE/SEXY THING/54—Bob McGilpin—Butterfly (LP/12-inch)
  - 7 HOLD ON I'M COMIN'—Karen Silver—Arista (12-inch)
  - 8 IF ALL WE'RE GONNA DO IS DANCE/AIN'T LOVE GRAND—Hott City—Butterfly (LP/12-inch)
  - 9 TUMBLE HEAT—Michelle Freeman—Polydor (12-inch)
  - 10 GIMME BACK MY LOVE AFFAIR/SISTER POWER—Sister Power—Ocean (12-inch)
  - 11 THE BREAK—Kat Mandu—TK (12-inch)
  - 12 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12-inch)
  - 13 CATCH THE RHYTHM—Boris Midney—RFC/Warner (LP/12-inch)
  - 14 HARMONY—Suzi Lane—Elektra (12-inch)
  - 15 GET UP AND BOOGIE—Freddie James—Warner (LP/12-inch)

- ### PITTSBURGH
- This Week
- 1 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 2 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 3 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 4 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 5 GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12-inch)
  - 6 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 7 HOLD ON I'M COMIN'—Karen Silver—Arista (12-inch)
  - 8 THE BREAK—Kat Mandu—TK (12-inch)
  - 9 MUSIC MAN/REVENGE—Rouanche—Atlantic (LP)
  - 10 POP MUZZIK—M—Sire (12-inch)
  - 11 HARMONY—Suzi Lane—Elektra (12-inch)
  - 12 FANTASY—Bruni Pagan—Elektra (LP/12-inch)
  - 13 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12-inch)
  - 14 TUMBLE HEAT—Michelle Freeman—Polydor (LP/12-inch)
  - 15 ROCK ME—Cerrone—Atlantic (LP/12-inch)

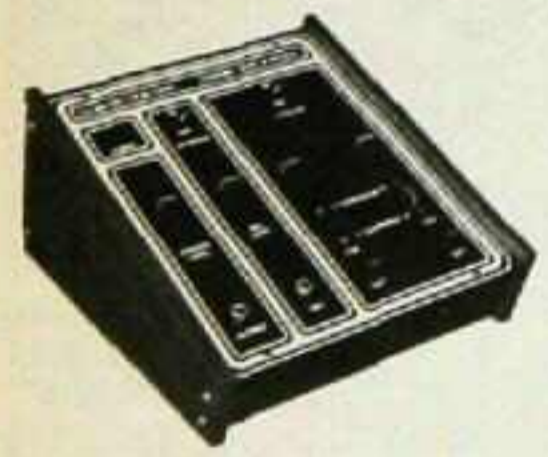
- ### SAN FRANCISCO
- This Week
- 1 HARMONY—Suzi Lane—Elektra (LP/12-inch)
  - 2 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 3 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 4 FEVER—all cuts—Fever—Fantasy (LP)
  - 5 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 6 LOVE INSURANCE—Front Page—Panorama (12-inch)
  - 7 POP MUZZIK—M—Sire (12-inch)
  - 8 E=MC<sup>2</sup>—Gorgio—Casablanca (LP)
  - 9 THE BREAK—Kat Mandu—TK (12-inch)
  - 10 FANTASY—Bruni Pagan—Elektra (LP/12-inch)
  - 11 POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12-inch)
  - 12 TAKE A CHANCE—Queen Samantha—TK (12-inch)
  - 13 MUSIC MAN/REVENGE—Rouanche—Atlantic (LP)
  - 14 OPEN UP FOR LOVE/MORNING MUSIC—Seren—Midsong (12-inch)
  - 15 GROOVE ME—Fern Kinney—TK (12-inch)

- ### SEATTLE/PORTLAND
- This Week
- 1 GET LOOSE/SEXY THING—Bob McGilpin—Butterfly (LP/12-inch)
  - 2 PUT YOUR FEET TO THE BEAT—Ritchie Family—Casablanca (LP/12-inch)
  - 3 THE BREAK—Kat Mandu—TK (12-inch)
  - 4 GIMME BACK MY LOVE AFFAIR/SISTER POWER—Sister Power—Ocean (LP/12-inch)
  - 5 I DONT WANT THE NIGHT TO END—Sylvie Vartan—RCA (12-inch)
  - 6 FEVER—all cuts—Fever—Fantasy (LP)
  - 7 POP MUZZIK—M—Sire (12-inch)
  - 8 HOLD ON I'M COMIN'—Karen Silver—Arista (12-inch)
  - 9 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch)
  - 10 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch)
  - 11 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 12 FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch)
  - 13 THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch)
  - 14 HANDS DOWN—Dan Hartman—Blue Sky (12-inch)
  - 15 RRROCK—Foxy—TK (12-inch)

- ### MONTREAL
- This Week
- 1 GET UP AND BOOGIE—Freddie James—RCA (12-inch)
  - 2 SAVAGE LOVER—The Ring—London (12-inch)
  - 3 THE BREAK—Kat Mandu—RCA (12-inch)
  - 4 DONT STOP TIL YOU GET ENOUGH—Michael Jackson—CBS (12-inch)
  - 5 COME TO ME—France Joli—Capitol (12-inch)
  - 6 NEVER GONNA BE THE SAME—Bath Waters—MCA (12-inch)
  - 7 PUT YOUR BODY IN IT—Stephanie Mills—RCA (12-inch)
  - 8 YOU CAN DO IT—Al Hudson & The Partners—MCA (12-inch)
  - 9 CANT YOU FEEL MY LOVE—George McCrae—CBS (12-inch)
  - 10 E=MC<sup>2</sup>—Gorgio—Polydor (LP)
  - 11 HOLD ON I'M COMIN'—Karen Silver—Quality (12-inch)
  - 12 HERE COMES THAT SOUND AGAIN—Love Deluxe—WEA (12-inch)
  - 13 I'VE GOT THE HOTS FOR YA—Double Exposure—RCA (12-inch)
  - 14 THE BOSS—Diana Ross—Motown (12-inch)
  - 15 SWEET BLINDNESS—Mighty Pope—Quality (12-inch)

OCTOBER 6, 1979, BILLBOARD

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# Major Label Execs Advise Pocono Pool

PHILADELPHIA — Representatives of major record labels attending a meeting of the Pocono Record Pool here have called on the association's members to assume a more significant position in the promotion, sales and marketing of disco records.

The meeting, which preceded the pool's annual award party held at the Ripley discotheque, Sept. 18, brought together a panel of eight record company representatives who offered to place their expertise at the disposal of pool members in an effort to help them find ways and

means of putting greater input into the promotion and marketing of disco records.

A second panel of record label representatives outlined their views on the emergence of the new rock/disco format, an issue which is becoming increasingly important for disco deejays in their programming.

According to Frank Lembo, head of the 150-member Pocono Record Pool, the association's members recognize that record manufacturers are having serious problems with sales. He adds, "We recognize as well, that they (the labels) have a significant stake in the continued well-being of the industry."

Since the continued growth of the disco industry depends, to a large extent, on the ability of record manufacturers to produce the "musical fuel" required to keep discos heated, Lembo agrees that spinners recognize they have a responsibility to do more than merely play records.

"Greater attention will be given to bringing records, especially the most promising releases, to the attention of the dancers, in an effort to create a greater awareness of these records," he added.

The deejays will also make greater use of promotional materials and will work more closely with record retailers.

While recognizing the affinity between rock and disco music, and the fact that there is some crossover of such records, the pool members stress that their first responsibility is to the dancers. They feel it would be a mistake to try to "force" rock music unless there is a definite and significant request for it.

Admitting that rock music can be a marked asset to the disco scene, the deejays will promote rock in those situations where rock sounds are part of the scene. Some discos in the area already feature rock nights on slack days to attract other dancers; and at some locations, segments are set aside for rock music playing.

As in other musical areas, the record manufacturers feel that there is an untapped sales market in being able to develop disco/rock crossovers. MAURIE ORODENKER

# Sign Clubs For Contest

NEW YORK — The first 13 clubs in the 22 markets involved in the Technics national disco dance competition have been signed up by TRG Communications, developer of the event for the hi fi company.

More details are also available on the local competitions, and the grand finals to be held at Paul Anka's Jubilation disco in Las Vegas during the Winter Consumer Electronics Show, Jan. 5-8.

The 22 winning couples in each market will receive prizes ranging from Rollei cameras to Sasson ensembles, with first prize a Technics RSM-63 cassette deck, and a trip to the finals valued at \$2,000 each. Each partner in the grand prize couple gets a \$4,000 value Technics professional component system.

Most local contests will be held from mid-November to mid-December, kicking off in Manhattan at a major disco to be announced soon.

Clubs firmed as of last week include Goomba's, St. Louis; Uncle Sam's, Houston; Girard's, Baltimore; Crystal Underground, Washington, D.C.; Stars, Cleveland; Tiffany's, Los Angeles; Krazz, Atlanta; Alexandre's, Miami; Center Stage, Detroit; Off Broadway at Arthur's, Albany, N.Y.; Morgan's, San Francisco; VIP-2001, Pittsburgh; Oz, Minneapolis-St. Paul, and Jubilation, Las Vegas, which also will have a preliminary contest.

NEW YORK — Producers Michael Zager and Jerry Love have brought the Spinners up to date with "Body Language" a 12 inch 33 1/3 r.p.m. disk from an up and coming Atlantic LP titled "Dancin' And Lovin'."

Arrangements and orchestrations have a silky flow that combine with the smooth harmonization of the Spinners (who sound similar to the Trammps on this recording). A midtempo beat struts along in this lush tune that is one of the group's finer efforts to date.

A local label from New Jersey called TCI has come across with the most pleasurable release titled, "I'm Caught Up" by a new group named Life. Produced by Greg Carmichael and Debbie Hayes, the mix is by New York deejay and Disco Den president John Morales. The arrangements by Patrick Adams have style. A short bongo break overlaps the a cappella refrain of title for added punch on this moving disk.

From Emergency Records comes Billy Moore and "Go Dance" a pulsating 12 inch 33 1/3 r.p.m. record at 7:05 minutes. Electronic overtones similar to Moroder's work are in contrast to the artist's high pitched vocalization reminiscent of the Four Seasons. The beat is relentless with sparse vocalization that does not interfere with the riveting tracks.

Ocean/Ariola's 12 inch 33 1/3 r.p.m. disk by Louis Love is finally seeing direction. A fast paced tempo is punctuated with handclapping, xylophone and a bongo combination break, over which sexy breathing is heard.

The artist's raunchy vocals further add to the electronics and rock-like effects on this strongly danceable disk. The short version at 7:15 minutes was mixed by Jonathan Fearing. The long side runs 9:25 and was mixed by March Berry. Both were produced by Phillip Goldstein.

"Climbing Higher" is the LP title, and one of the main cuts from the seventh Wonder release from Parachute Records. Although much of the material is not intense disco, one cut is defi-

# Another Club In N.Y. Goes Rock

NEW YORK — Add another name to the ever growing list of discos here that play rock'n'roll dance music. Joining the ranks of Hurrah, the Mudd Club, New York Rocker, Studio 10, Club 57, Tomato and the giant new Heat is Stick Ball, located at the site of the old Club 82, one of the first new wave venues.

Run by Mike Quashie, the 375-capacity club is open six nights a week, and is available for private parties on Sundays. Admission is \$5.

The club opened last Friday (19) with a menu of recorded dance rock'n'roll from the '50s, '60s and '70s plus live acts. Quashie says the club will be booking acts on a regular basis. It is now looking for a house P.A. system.

The club has not been in use for two years since Club 82 closed. It has been remodeled inside and a new sound system has been put in.

# Disco Mix

By BARRY LEDERER

nately worth deejay's attention. "Do It With Your Body" produced and arranged by Jerry Weaver, was comixed by Joe Long and Richie Rivera. This selection contains rich and driving arrangements with intense energy provided by full or-

chestration on this sophisticated disco fare. Many of the cuts on the Dream Express LP are too fast in tempo to guarantee disco play. However, two selections make this release interesting with the varied mood they create.

# Brooklyn Rink Operator Critical Of Record Firms

NEW YORK — Despite a rise in the number of roller rinks playing disco music and records being made with a roller skating hook, the manager of a major New York skating rink feels that record companies have failed to use the market correctly.

Charles Aybar, manager of the Roll-A-Palace rink in Sheepshead Bay, Brooklyn, is dissatisfied with the record industry's a response to the "roller disco" movement.

"Despite the fact that we serve literally thousands of potential record buyers every night, we hardly receive any promotional product," claims Aybar. "Many companies have made commitments to serve us, but there has been little follow through."

The Roll-A-Palace has been the site of several record company promotions. Ronnie Dyson's roller disco single "For Couples Only" was highlighted at the rink by CBS. Ed Chalpin's independently released single "Disco Dip" was debuted at the rink and De-Lite's roller disco group Citi has appeared there.

However, even with a recent proliferation of roller disco music, including Cher's charted single "Hell On Wheels" on Casablanca, most companies, asserts Aybar, have failed to promote their material.

"They may send out a sample copy to us" he says, "but after we play it and generate interest, the ska-

ters can't find them in the store. We can stimulate buyers, but we can't put records in the stores." This is a problem that many disco spinners have long complained about.

# U.K. Juliana's Going Into Chi

CHICAGO — What is reportedly the biggest disco in the Juliana's international chain, called Cinderella Rockefeller, will be opened here in October.

A \$3 million price tag has been placed on the new club, which will be part of the suburban Arlington Park Hilton hotel.


Designed by Robin Jacobsen and Scott Bromley, Cinderella Rockefeller will house a 1,600 square foot dance floor, four bars and more than \$250,000 in light and sound equipment, reportedly. Staging of live acts will be one of the attractions at the new club.

"Not only will there be live entertainment, but we'll also have special events including dance contests and special trips," manager Rich Madsen explains. Madsen formerly managed Chicago's Hotspur's disco.

Juliana's, a London-based company, works closely with the Hilton hotel chain in several nations. This is reportedly the biggest venture yet by Juliana's.

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Disco

Prelude's France Joli Enjoying Chart Success

Continued from page 55
enthusiasm for performing and a singing career.
'I was four years old and you wouldn't believe how I was thinking this,' she says, with lingering remnants of French accent.

leave school and pursue public performing at age 11. Her mother continued to tutor her in general subjects while instructors handled the music.
Experience has paid off for the 16-year-old. Joli made her N.Y. debut at Billboard's recent disco forum, which producer Green says coincided perfectly with the release of her album.

Butterfly Bows A 6-Act Tour

NEW YORK—Butterfly Records launched a multi-media, multi-city promotional tour for six of its acts beginning Saturday (18) in Atlanta, Ga.
Modeled on Motown Records' package tours of the 1960s, the disco label's show features performances by St. Tropez, Tuxedo Junction, Destination, Bob McGilpin, Denise McCann and J.T. Connection.

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Billboard

Disco Top 100

Billboard SPECIAL SURVEY For Week Ending 10/6/79

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE(S), Artist, Label, This Week, Last Week, Weeks on Chart, TITLE(S), Artist, Label. Contains 100 entries of disco hits.

\*non-commercial 12-inch

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

# Billboard Best Selling Gospel LPs

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| This Week | Last Report      | Weeks on Chart | TITLE, Artist, Label & Number  |
|-----------|------------------|----------------|--|
| 1         | 1                | 38             | <b>WALTER HAWKINS &amp; THE LOVE CENTER CHOIR</b><br>Love Alive II, Light LS-5725                              |
| 2         | 2                | 43             | <b>JAMES CLEVELAND &amp; THE SALEM INSPIRATIONAL CHOIR</b><br>I Don't Feel Noway Tired, Savoy DBL 7024         |
| 3         | 8                | 5              | <b>GIVE ME SOMETHING TO HOLD ON TO</b><br>Myrna Summers, Savoy 14520   |
| 4         | 7                | 9              | <b>CHANGING TIMES</b><br>Mighty Clouds Of Joy, LHM II 20971  |
| 5         | 5                | 18             | <b>COME LET'S REASON TOGETHER</b><br>Florida Mass Choir, Savoy 7034  |
| 6         | 3                | 18             | <b>BECAUSE HE LIVES</b><br>International Mass Choir Of Churches, Tomato 9005                                   |
| 7         | 18               | 5              | <b>THINK OF HIS GOODNESS</b><br>James Cleveland & The Cleveland Singers, Savoy 14538                           |
| 8         | 6                | 5              | <b>I MUST TELL JESUS</b><br>Sara J. Powell, Savoy 14514  |
| 9         | 10               | 22             | <b>REV. CLAY EVANS</b><br>Everything Will Be Alright, Jewel 0146   |
| 10        | 11               | 18             | <b>WHAT A WONDERFUL SAVIOR</b><br>Donald Vails & The Voices Of Deliverance, Savoy 7025                         |
| 11        | 9                | 56             | <b>MYRNA SUMMERS</b><br>I'll Keep Holding On, Savoy 14483  |
| 12        | 12               | 26             | <b>FOUNTAIN OF LIFE JOY CHOIR</b><br>Gospel Roots, 5034 (TK)   |
| 13        | <b>NEW ENTRY</b> |                | <b>LIVE IN NEWARK</b><br>Bishop Jeff Banks & The Revels Temple Mass Choir, Savoy 14503                         |
| 14        | 34               | 9              | <b>PRAY AGAIN</b><br>Shirley Finney, Savoy 14513 (Arista)  |
| 15        | 14               | 65             | <b>JAMES CLEVELAND &amp; CHARLES FOLD SINGERS</b><br>Volume 3, Is There Any Hope For Tomorrow? Savoy DBL 7020  |
| 16        | <b>NEW ENTRY</b> |                | <b>WHEN JESUS COMES</b><br>Sarah Jane Powell, Savoy 14485  |
| 17        | 23               | 5              | <b>I'VE BEEN TOUCHED</b><br>The Johnson Ensemble, Tomato 7027  |
| 18        | <b>NEW ENTRY</b> |                | <b>IT'S A NEW DAY</b><br>James Cleveland & The Southern California Community Choir, Savoy 501-7035             |
| 19        | 15               | 38             | <b>JAMES CLEVELAND &amp; THE NEW JERUSALEM BAPTIST CHURCH CHOIR</b><br>Everything Will Be Alright, Savoy 14499 |
| 20        | 20               | 43             | <b>GOSPEL KEYNOTES</b><br>Gospel Fan, Nashboro 7202  |
| 21        | 25               | 47             | <b>SHIRLEY CAESAR</b><br>From The Heart, HOB HBL 501   |
| 22        | 4                | 22             | <b>JACKSON SOUTHERNAIRES</b><br>Legendary Gentlemen, Malaco 4362   |
| 23        | 33               | 9              | <b>THE FAITHFUL DAUGHTER, "LIVE"</b><br>Dorothy Almond, Savoy 14515 (Arista)                                   |
| 24        | 24               | 98             | <b>ARETHA FRANKLIN WITH JAMES CLEVELAND</b><br>Amazing Grace, Atlantic 2 906                                   |
| 25        | 16               | 9              | <b>YOU LIGHT UP MY LIFE</b><br>Rev. Isaac Douglas, Great 2090 (Nashboro)                                       |
| 26        | <b>NEW ENTRY</b> |                | <b>HEAVEN IS MY GOAL</b><br>Dr. Charles Hayes & Metropolitan Church Of Prayer Choir, Savoy 501-7026            |
| 27        | 26               | 56             | <b>ANDRAE CROUCH</b><br>Live In London, Light LSK 5717   |
| 28        | 21               | 18             | <b>PUSH FOR EXCELLENCE</b><br>Rev. Jesse L. Jackson and The Operation Push Choir, Myrrh MSB-6611               |
| 29        | 29               | 116            | <b>SHIRLEY CAESAR</b><br>First Lady, HOB HBL 500   |
| 30        | 13               | 13             | <b>I'VE GOT A HOME</b><br>Williams Bros., Savoy 14493  |
| 31        | 22               | 18             | <b>LIVE IN WASHINGTON, D.C.</b><br>Gospel Music Workshop Mass Choir, Savoy 501-7033                            |
| 32        | 32               | 175            | <b>WALTER HAWKINS &amp; THE LOVE CENTER CHOIR</b><br>Love Alive, Light LS 5686 (Word/ABC)                      |
| 33        | 28               | 13             | <b>TREASURES</b><br>Shirley Caesar, HOB 502 A  |
| 34        | 30               | 73             | <b>DONALD VAILS CHORALEERS</b><br>Live, He Decided To Die, Savoy 7019  |
| 35        | 27               | 9              | <b>SALUTE TO PAUL BEASLEY</b><br>Gospel Reveries, Nashboro 7210  |

## Strong Entry Into Gospel By Songbird

By MIKE HYLAND

NASHVILLE—Having reportedly grossed more than \$100 million last year, the burgeoning gospel music industry has been receiving a great deal of attention from the major secular labels. Taking the first step toward the gospel field is MCA, Inc. which recently established Songbird Records, its first gospel-oriented association.

The principals involved in Songbird include Michael Erdman, executive director; Chris Christian, director of distribution and marketing; and Doug Corbin, promotion director. All have had experience in both secular and Christian music.

"The utilization of a company like MCA allows Songbird to take a Christian artist and reach a broader base with distribution, promotion, publicity and other services available to us via MCA," states Erdman. "Their intention is to be a full service label, and gospel music is included in that philosophy."

Erdman began talking to MCA President Bob Siner about establishing a gospel music division shortly after joining the label almost two years ago. Erdman had worked within the MCA legal department, and prior to that, he was in private practice with an entertainment law firm.

"We put together an internal organization to record and market Christian music," explains Erdman. "There are more advantages to take someone from within the company because of their knowledge of how the company operates."

The first release by Songbird is Dan Peek's already successful single, "All Things Possible." The Peek record was a master lease for Fire Wind Records, a division of Pat Boone Productions. Originally distributed by Word Records, and released on the Lamb & Lion label, Boone bought the master back from Word and leased it to Songbird. Peek's debut album will be released on Songbird in the upcoming weeks.

In addition to Peek, the label is preparing a Christmas album which will ship in late October. Titled "On This Christmas Night," the album features selections by B.J. Thomas, Peek, the Boone Sisters, Tennessee Ernie Ford, Reba, B.W. Stevenson, David Meece, Mike Warnke and Amy Grant.

Chris Christian, who produced the Peek album is also compiling the Christmas package.

A pop-oriented marketing plan for both projects will be undertaken by Songbird which will include in-store point of purchase materials, radio spots and consumer and trade advertising.

"We will probably keep the label small for the first 12 to 18 months," claims Erdman. "We want to concentrate on a thorough job for each project and not scatter our attentions. We want to build a strong, solid base gradually."

Erdman is committed to the project and has obtained the full support of the MCA Corp. Although the MCA Distributing division is not that familiar with the Christian market, Erdman plans to utilize several independent distributors, which will bolster MCA's efforts, until they get a better understanding of the market place for Christian music.

# Gospel



Gospel Presentation: President and Mrs. Carter receive a gift from Gospel Music Assn. members W.F. Myers, association president; Shirley Caesar, artist; Mrs. Carter; President Carter; Brock Speer, artist; Frances Preston, chairman of the organization's board; and Don Butler, the association's executive director.

## Carters Hosts To 1,000 Gospel Folk

NASHVILLE—More than 1,000 persons participated in President and Mrs. Jimmy Carter's "old fashioned gospel singin'" on the south lawn of the White House Sept. 9 for the Gospel Music Assn. and invited guests.

Sixteen acts performed at the 2-5 p.m. show, while other artists, record industry, media and GMA guests enjoyed the show. It was the first time that gospel music had been officially presented at the White House.

"Gospel music is really rural music from the country," said Carter. "It has both black and white derivations. Gospel music comes from deep within the heart of human beings."

Earlier in the day, Gospel Music Assn. president Jim Myers, executive director Don Butler, board member Frances Preston, and artists Shirley Caesar and Brock Speer presented Carter with a framed pro-

clamation and a Steuben glass bowl in appreciation of the day at the White House.

The program was set up by the organization in association with the White House Assn. directors Arnold Ligon, Joe Moscheo, Ed Shea, Hal Spencer, Carrol Stout and Pat Zondervan, along with other board members, worked to stage the event.

That evening, the board of directors hosted a buffet reception at the Hotel Washington for all White House performers and invited guests.

The performers at the function included the Archers, James Blackwood, Dave Boyer, Shirley Caesar, James Cleveland and the Cleveland Singers, the Happy Goodman Family, the Howard Univ. Gospel Ensemble, Julia & Company, the Kingsmen, Barry McGuire, the Mighty Clouds of Joy, Larry Norman, Doug Oldham, Reba Rambo, the Speer Family and the Trio.

OCTOBER 6, 1979, BILLBOARD

# Noel

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## SEVERAL LABELS INVOLVED Gusto & U.K. Firm Cooperate

By TONY BYWORTH

NASHVILLE—"The British are coming" might well be the byword for the country music industry. The London/Nashville connection continues to gain strength as an increasing amount of trans-ocean deals are being made.

A further indication of the ever expanding country music market in Britain is revealed with the recent deal concluded between Nashville's Gusto Records and the Sounds Express Co. in London.

It's a unique deal in that Gusto product is not licensed for British manufacture and distribution. Instead, the U.S. albums are being purchased for direct sales in the British Isles by Sounds Express, the import-export division of the Midland Record Co., an organization that has hitherto been primarily involved in the purchasing and distribution of cutouts and deletions.

"By importing direct, and selling to retailers and through our mail-order business, we're able to handle a quantity of all the product in the Gusto catalog," explains Peter Riley, director of Sounds Express. "We order amounts relating to the particular demand for each of the artist's albums."

The Gusto-Sounds Express deal was negotiated during the NARM convention in Miami last spring where Riley met with Gusto sales agent, Lee Trimble. An initial order of 50,000 albums was placed with a price worked out at a favorable cost to the British market.

Presently each of the LPs—which take in a number of different labels, including Starday, Federal, King, Hollywood and Powerpak—sells at a recommended retail price of \$6.50, approximately \$4 less than other imported product.

Following the rapid sale of the first shipment, two subsequent orders were placed, with a fourth being shipped following Peter Riley's recent visit to Nashville to discuss long-term marketing plans with Gusto president, Moe Lytle.

Todate, some 125,000 LPs have been shipped to the British Isles.

"We had an immediate market in Britain with the country fans who were well aware of the Starday and King catalogs and once the albums arrived in our warehouses the country outlets soon started buying the stock," says Riley. He adds that Moon Mullican, George Jones, Cowboy Copas, Skeeter Davis and



Hello Dolly: Dolly Parton receives the Metronome Award from Nashville Mayor Richard Fulton at a luncheon honoring the songstress for her efforts in promoting the city as a tourist attraction. Parton was featured in Chamber of Commerce advertisements that appeared in many national publications.

Mel Tillis are among the fastest selling artists.

"In addition, the current demand for rockabilly product in Britain has created exceptionally large sales of the Dixie-Federal albums, and especially product that contains tracks by such artists as Charlie Feathers and Mac Curtis. Part of the purpose of my recent visit to Nashville was to discuss the possibility of releases for the British market specifically, taking note of the rockabilly market and the most popular country acts as well as reissuing other material that had not been available for many years."

Riley's recent discussions with Moe Lytle secured the exclusive distribution of the Gusto catalog in

Britain by Sounds Express. Plans were also made for the occasional release of singles within the local market, with the promotional expenses to be shared by both Gusto and Sounds Express. Most likely the first single release will be material by current Gusto recording artist Red Sovine, an entertainer well known to British country enthusiasts through regular visits and past record releases.

"We will be looking only for singles product which stands a chance with both country and pop buyers, and the British promotion on such releases will be handled by both our own staff and independent promotion people," says Riley.

Already a success, Peter Riley

## Metronome Goes To Dolly Parton

NASHVILLE—The Nashville Chamber of Commerce held a luncheon Sept. 10 honoring singer Dolly Parton for her participation and support in the organization's tourism and convention advertising program.

Nashville Mayor Richard Fulton proclaimed the date as "Dolly Parton Day" in the city and surprised the entertainer with a special presentation of Metro's 15th annual Metronome Award.

The award is made yearly to a person making outstanding contributions to the development of country music and Nashville, noted Fulton, adding that Parton's gratis appearance in magazine ads for the Chamber drew record numbers of inquiries and resulted in a highly successful summer tourist season despite the economic slump and gasoline shortages.

Chamber of Commerce president Joe Thompson Jr. also presented Parton with a plaque containing reproductions of its full-color ads that featured her.

views the Gusto project as having even greater potential in the forthcoming months.

"In the past we have built up steady sales by getting our country deletions in many retail outlets, as well as selling these items through mail-order outlets and our own record shops, Sundown Records."

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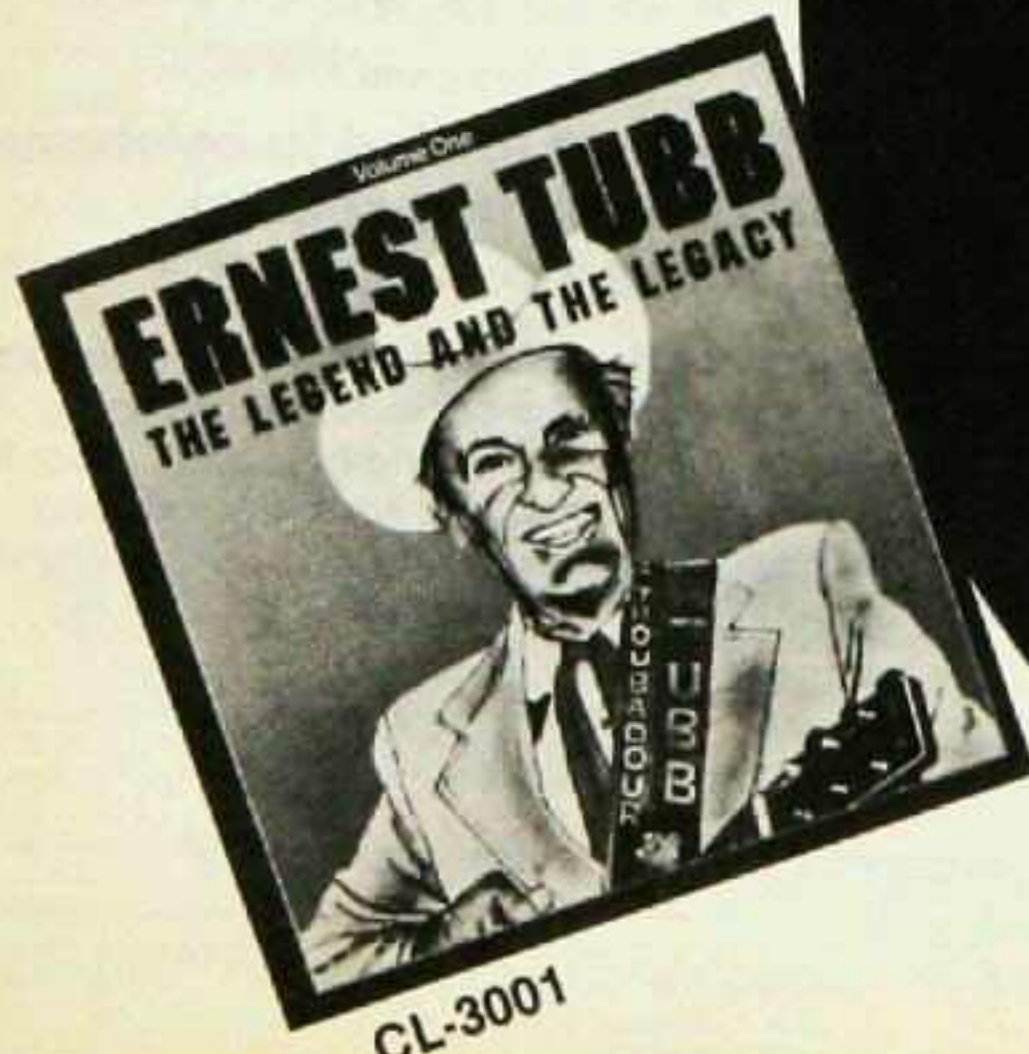
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# Hot Country LPs

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| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label)                                  |
|-----------|-----------|----------------|--|
| ★ 1       | 20        | 1              | MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JC 35751                       |
| 2         | 23        | 2              | GREATEST HITS—Waylon Jennings, RCA AHL 3378  |
| 3         | 14        | 4              | FAMILY TRADITION—Hank Williams Jr., Elektra/Curb EE 134                            |
| 4         | 43        | 3              | THE GAMBLER—Kenny Rogers, United Artists UA LA 834 H                               |
| ★ 6       | 9         | 9              | 3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3352                                     |
| 5         | 16        | 5              | ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064               |
| ★ 34      | 2         | 2              | KENNY—Kenny Rogers, United Artists UWA 979   |
| 8         | 19        | 9              | LOVELINE—Eddie Rabbitt, Elektra EE 181   |
| 9         | 16        | 10             | IMAGES—Ronnie Milsap, RCA AHL 13346  |
| ★ 13      | 13        | 13             | THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSK 3347                            |
| 11        | 7         | 7              | YOU'RE MY JAMAICA—Charley Pride, RCA AHL 3441                                      |
| 12        | 7         | 7              | OUR MEMORIES OF ELVIS, VOL. II—Elvis Presley, RCA AOL 3448                         |
| 13        | 7         | 22             | THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3056                           |
| 14        | 8         | 16             | GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 13361                                    |
| 15        | 17        | 25             | CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 948H                      |
| 16        | 89        | 89             | TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835 H                         |
| ★ 18      | 14        | 22             | MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203                              |
| ★ 26      | 3         | 3              | JUST FOR THE RECORD—Barbara Mandrell, MCA 3165                                     |
| 20        | 20        | 33             | NEW KIND OF FEELING—Anne Murray, Capitol SW 11849                                  |
| 21        | 21        | 6              | SHOT THROUGH THE HEART—Jennifer Warnes, Arista AB 4217                             |
| 22        | 22        | 9              | MR. ENTERTAINER—Mel Tillis, MCA 3167   |
| 23        | 23        | 18             | CROSS WINDS—Conway Twitty, MCA 3066  |
| 24        | 25        | 9              | THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 3164                            |
| 25        | 15        | 9              | THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cacklet CL 33001                    |
| ★ 31      | 4         | 4              | VOLCANO—Jimmy Buffett, MCA 5102  |
| 27        | 19        | 74             | STARBUCK—Willie Nelson, Columbia JC 35305  |
| 28        | 28        | 4              | STAY WITH ME/GOLDEN TEARS—Dave & Sugar, RCA AHL 3360                               |
| 29        | 27        | 44             | WILLIE AND FAMILY LOVE—Willie Nelson, Columbia KC 2 35642                          |
| ★ 37      | 5         | 5              | SILVER—Johnny Cash, Columbia JC 36286  |
| 31        | 29        | 8              | RANDY BARLOW, Republic 8024  |
| 32        | 30        | 55             | EXPRESSIONS—Don Williams, MCA KY 1069  |
| 33        | 18        | 12             | WE SHOULD BE TOGETHER—Crystal Gayle, United Artists UA LA 969 H                    |
| 34        | 24        | 26             | THE OAK RIDGE BOYS HAVE ARRIVED, MCA KY 1135                                       |
| 35        | 33        | 8              | EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UA LA 864 H |
| 36        | 39        | 47             | ROSE COLORED GLASSES—John Conlee, MCA KY 1105                                      |
| 37        | 35        | 67             | WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H                              |
| 38        | 43        | 90             | THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1037 (Phonogram)                   |
| 39        | 40        | 3              | JIM ED & HELEN—Jim Ed Brown & Helen Cornelius, RCA AHL 3258                        |
| ★ 41      | 42        | 34             | FOREVER—John Conlee, MCA 3374  |
| 42        | 32        | 86             | THE BEST OF BARBARA MANDRELL, MCA KY 1119  |
| 43        | 36        | 34             | LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743                               |
| 44        | 38        | 6              | LEGEND—Poco, MCA SA 1099   |
| 45        | 47        | 2              | A RUSTY OLD HALO—Hoyt Axton, Jeremiah 895000                                       |
| 46        | 48        | 22             | ALL AROUND COWBOY—Marty Robbins, Columbia JC 36085                                 |
| 47        | 50        | 3              | REFLECTIONS—Gene Watson, Capitol SW 11805  |
| 48        | 44        | 51             | DON'T LET ME CROSS OVER—Jim Reeves, RCA AHL 3454                                   |
| 49        | 46        | 2              | MOODS—Barbara Mandrell, MCA KY 1088  |
| 50        | 45        | 18             | DAYTIME FRIENDS—Kenny Rogers, United Artists UA LA 754 G                           |
|           |           |                | SERVING 190 PROOF—Merle Haggard, MCA 3089  |

★ Star Performer—LPs registering proportionate upward progress this week.

## More Than a Key For Ray Ruff

LOS ANGELES—Saluting the No. 1 Billboard chart success of "Last Cheater's Waltz" by T.G. Sheppard, promoter Ray Ruff received more than the key to the executive washroom at the Warner Bros. Records building in Burbank.

Five metal plaques engraved with "This toilet dedicated to Ray Ruff—from his loyal fans" were placed in the men's and women's bathrooms at the Warner facility, as a tongue-in-cheek plaudit from Ruff's co-workers.

# Brenda Lee Says She's 'All New' Pro Singer At 10, She's Turning Yet Another Corner

• Continued from page 44

staggering total of 256 sides for the label, leading to such pop million sellers as "I'm Sorry," "Rockin' Around The Christmas Tree," "All Alone Am I" and her 1969 Grammy nominee, "Johnny One Time."

Shortly thereafter, however, discouraged by the incoming flood of what she calls "acid rock and psychedelic music," Lee took a break in her recording career, returning in 1972 with a Kris Kristofferson song called "Nobody Wins." This turned out to be her first top 10 country chart single and paved the way for five more subsequent country sellers.

By 1976, Lee had become disillusioned again with the direction her career was taking. "I asked MCA for my release because I didn't feel I was receiving the support and effort from the label that I needed. My records were still selling, but it seemed as if they were selling more on the strength of my name than on anything the company was doing to help."

When she left MCA, Lee explored other label offers, nearly signing with two others. "It turned out to be one of the most difficult periods in my life," she recalls, "but at least it gave me the chance to learn that I really didn't want to be with any other label after all."

The final straw to her independence was a series of recording sessions Lee had in Muscle Shoals. "It was a disaster," she says. "The producers weren't sure exactly what to do with me, so they had me singing everything from disco to r&b to rock. I sounded like a completely different artist on every cut."

Meanwhile, MCA had undergone internal changes that brought in a new lineup of executives to the label, including the addition of Bob Siner, its president. When Lee decided to renegotiate her contract with her former label, she was immediately contacted by Siner and Jim Fogle-song, head of MCA's Nashville office, who worked out the details and put the singer with producer Ron Chancey.

Now, says Lee, she feels securely established in her country groove. Her first single, "Tell Me What It's Like," is being released this week, with an album, her first in three years, due out in January.

Lee is currently adding the finishing touches to her revamped stage show which was choreographed by New York director Dick Barstow and features special costuming, staging design and lighting. The show will be unveiled later this fall at the Dunes in Las Vegas.

Once plagued by a series of publicized illnesses, Lee says she's now in perfect health and preparing to embark on a rigorous road schedule

that will include concerts and tv appearances throughout the U.S. in the coming year.

And underscoring her strong international following abroad, she will make an all-expenses-paid tour

of Japan in January where she is scheduled to receive \$12,000 for a five-minute live rendition of the country's national anthem to be performed before a college football game ... in Japanese.



New Look: Brenda Lee, left, as she looked earlier in her career, and right, as she looks today with her new "vamp" look.

## HER 1ST LP FOR CBS

# Promo Gale Behind Gayle

NASHVILLE—With extensive use of demographic research in many markets across the country, CBS Records has devised a merchandising and advertising campaign on behalf of Crystal Gayle's debut album for the label, "Miss The Mississippi."

The label profiled the artist before a consumer research panel in New York. The results of that panel is reflected in its ongoing campaign.

The first wave of the campaign included the shipping of a two by two-foot poster utilizing the album's cover graphics to branches several weeks prior to the shipping of the album. In addition, a two by three-foot personality poster using the back cover from the album was shipped directly to retailers from the label's headquarters in New York.

The radio advertising on behalf of the album began three weeks after its release. According to CBS' marketing director Roy Wunsch, "We're going after the

stations whose demographics are in the 22 to 35-year age bracket."

The second wave of advertising, to begin roughly six weeks after the album's release, will see television advertising in 20 to 25 selected markets. "We will be supplementing the tv ads with additional radio advertising," adds Wunsch. Also, the label will buy print ads in TV Guide to coincide with the tv spots.

Gayle, scheduled to go on tour in late October, will receive extensive tour support from the label in each market and for every date on the tour.

CBS will be aided in its efforts by Gayle's own CBS-TV special, as well as other tv appearances she is scheduled to make.

The label is also making print ads for consumer music publications, "utilizing only the magazines that make sense to us," says Wunsch. CBS announced the release of the new Gayle album via cover-sized ads in music business publications.

# Nashville Scene

By KIP KIRBY

Stevie Wonder, in Nashville recently for meetings between execs of the Black Music Assn. and the Country Music Foundation, made a surprise visit to the "Grand Ole Opry" the same night. ... He strolled out onstage during

Skeeter Davis' set and brought the house down with his rendition of "Behind Closed Doors." (Charlie Rich, where were you?) Wonder's appearance received thunderous applause and apparently none of the controversial reaction caused by soul star James Brown's performance on the "Opry" earlier this year.

Dolly Parton lit up the "Tonight Show" not long ago when she appeared on the popular late night tv program and performed two numbers off her current RCA album. She then hit host Johnny Carson with a special tune she'd written about his show and the boost it had given her career.

Randy Barlow, coffee-sipping with radio personality Sammy Jackson on his KLAC-AM show, "Coffee With..." mentioned that he'd finally landed a guest spot on an upcoming "Hee Haw" segment after six years of trying to get on the tv show. He ended his plug with the comment, "I sure hope Sam Lovullo isn't listening to this." ... About a week later, Barlow received an air date schedule from "Hee Haw's" production offices in L.A. with a handwritten note from Lovullo that said, "Thanks for the plug on KLAC—I was listening, Randy!" (Lovullo is the long-time producer of the popular Country series.) material

# Brown-Cornelius Duo Is Dividing

NASHVILLE—Plans for an imminent split in the duet team of Jim Ed Brown and Helen Cornelius have been confirmed by Tandy Rice, president of Top Billing, Inc., which books the act and manages Brown.

"Although the road show is breaking up at the end of this year, this does not preclude further duet recording projects in the future between these two artists," emphasizes Rice. "They are making the separation in order to concentrate on the pursuit of their individual careers. The split is amicable and without rancor."

The decision is not expected to affect Brown's hosting duties on "Nashville On The Road," the television show he cohosts with Jerry Clower.

Both artists will continue solo recording careers with RCA Records, and Top Billing will continue to handle their booking schedules and Brown's management.

As a result of the breakup, however, both Cornelius and Brown are regrouping separate stage shows. Top Billing is conducting a major talent search at this time for vocalists and musicians to fit into the separate reconfigurations, notes Rice.

# Billboard Hot Country Singles

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\* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

| This Week | Last Week | Weeks on Chart | TITLE—Artist<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))  | This Week | Last Week | Weeks on Chart | TITLE—Artist<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))  | This Week   | Last Week | Weeks on Chart | TITLE—Artist<br>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))                                 |  |   |
|-----------|-----------|----------------|---|-----------|-----------|----------------|---|---|-----------|----------------|--|--|---|
| ★         | 2         | 10             | LAST CHEATER'S WALTZ—T. G. Sheppard<br>(C. Throckmorton), Warner/Curb 49024 (Tree, BMI)   | ★         | 53        | 3              | YOU'RE MY KIND OF WOMAN—Jacky Ward<br>(M. Sherrill, J. Whitmore, I. Kimball), Mercury 57004<br>(M. Gallico, BMI)/Gulfon (ASCAP) | ★   | NEW ENTRY |                | WHISKEY BENT AND HELL BOUND—Hank Williams Jr.<br>(H. Williams Jr.), Elektra 46535 (Bocopus, BMI)             |  |   |
|           | 2         | 1              | IT MUST BE LOVE—Don Williams<br>(B. McMill), MCA 41069 (Hall/Clement, BMI)  | ★         | 43        | 5              | HANGIN' IN AND HANGIN' ON—Buck Owens<br>(B. Owens), Warner Bros. 49046 (Blue Book, BMI)   | ★   | 70        | NEW ENTRY      | CRAZY BLUE EYES—Lacy J. Dalton<br>(L.J. Dalton, M. McFadden), Columbia J-11107 (Algee, BMI)                  |  |   |
|           | 3         | 3              | FOOLS—Jim Ed Brown & Helen Cornelius<br>(J. Duncan), RCA 11672 (Pi Gem, BMI)  | ★         | 49        | 2              | THE LADY IN THE BLUE MERCEDES—Johnny Duncan<br>(D. Darst, G. Gentry), Columbia 1-11097 (Algee, BMI)                             | ★   | 71        | NEW ENTRY      | STRANDED ON A DEAD END STREET—The ETC Band<br>(E. Conley, Warner Bros. 49072 (ETC/Easy Listening, ASCAP))    |  |   |
| ★         | 5         | 9              | BEFORE MY TIME—John Conlee<br>(B. Peters), MCA 41072 (Ben Peters, BMI)  | ★         | 18        | 10             | IF I FELL IN LOVE WITH YOU—Rex Allen Jr.<br>(R. VanHoy), Warner Bros. 49020 (Tree, BMI)   | ★   | 72        | NEW ENTRY      | MISSISSIPPI—The Charlie Daniels Band<br>(C. Daniels), Epic 9-50768 (Hat Band, BMI)                           |  |   |
| ★         | 7         | 9              | FOOLED BY A FEELING—Barbara Mandrell<br>(K. Fleming, D.W. Morgan), MCA 41077 (Pi Gem, BMI)  | ★         | 61        | 2              | YOU SHOW ME YOUR HEART (And I'll Show You Mine)—Tom T. Hall<br>(T.T. Hall), RCA 11213 (Hallnote, BMI)                           | ★   | 73        | 83             | 2  | HIDE (In The Shadow Of Your Love)—Judy Arps<br>(J. Hudson, K. Seratt), MCA 41046 (NSD) (Branch/Armac, BMI) |   |
|           | 6         | 6              | THERE'S A HONKY TONK ANGEL (Who Will Take Me Back In)/I GOT A FEELIN' IN MY BODY—Elvis Presley<br>(T. Seals, D. Rice/D. Lind), RCA 11679 (Dantor, BMI)/(Combine, BMI)         | ★         | 57        | 2              | SAY YOU LOVE ME—Stephanie Winslow<br>(C. McVie), Warner/Curb 49074 (Michael Fleetwood/Warner-Tamerlane, BMI)                    | ★   | 74        | 79             | 3  | THAT OVER THIRTY LOOK—Faron Young<br>(R. Klang, B. Ar), MCA 41046 (Rightsong, BMI)                         |   |
| ★         | 10        | 8              | IN NO TIME AT ALL/GET IT UP—Ronnie Milsap<br>(A. Jordan, R. Leigh)/(T. Brasfield, R. Byrne), RCA 11695 (Chess/United Artists, ASCAP)/(I've Got The Music, ASCAP)              | ★         | 41        | 16             | ROBINHOOD—Billy "Crash" Craddock<br>(L. Cheshire, M. Kellum), Capitol 4753 (Flagship, BMI)                                      | ★   | 75        | 85             | 3  | GET YOUR HANDS ON ME BABY—Dale McBride<br>(D. McBride), Con Bro 158 (Con Bro, BMI)                         |   |
| ★         | 9         | 8              | DREAM ON—The Oak Ridge Boys<br>(D. Lambert, B. Polter), MCA 41078 (Duchess, BMI)  | ★         | 42        | 23             | LIVIN' OUR LOVE TOGETHER—Billie Jo Spears<br>(B. Peters), United Artists 1309 (Ben Peters, BMI)                                 | ★   | 76        | 78             | 3  | I WANNA GO BACK—Rick Noble<br>(B. Martin, F. Coulter), TMS 512 (September, ASCAP)                          |   |
| ★         | 11        | 8              | YOU AIN'T JUST WHISTLIN' DIXIE—Bellamy Brothers<br>(D. Bellamy), Warner/Curb 49032 (Famous/Bellamy Brothers, ASCAP)   | ★         | 43        | 8              | MY SILVER LINING—Mickey Gilley<br>(R. Murray, T. Murray), Epic 8-56740 (Blackwood/Magic Castle, BMI)                            | ★   | 77        | 80             | 4  | THE COWBOY SINGER—Sonny Curtis<br>(S. Curtis), Elektra 46526 (Skol, BMI)                                   |   |
| ★         | 12        | 7              | ALL THE GOLD IN CALIFORNIA—Larry Gatlin and The Gatlin Brothers Band<br>(L. Gatlin), Columbia J-11066 (Larry Gatlin, BMI)   | ★         | 64        | 4              | LET'S TAKE THE TIME TO FALL IN LOVE AGAIN—Jim Chestnut<br>(J. Chestnut), MCA/Hickory 41106 (Acuff-Rose, BMI)                    | ★   | 78        | 88             | 2  | TODAY I STARTED LOVING YOU AGAIN—Arthur Prysock<br>(M. Haggard, B. Owens), Gusto 4-9023 (Blue Book, BMI)   |   |
| ★         | 13        | 6              | SWEET SUMMER LOVIN'/GREAT BALLS OF FIRE—Dolly Parton<br>(B. Tosti)/(D. Blackwell, J. Hammer), RCA 11705 (Song Yard, ASCAP)/(Unichappell, BMI)/Chappell, ASCAP)                | ★         | 60        | 4              | THE SUN WENT DOWN IN MY WORLD TONIGHT—Leon Everette<br>(R. Murray, S. Anders), Orlando 104 (Magic Castle/Blackwood, BMI)        | ★   | 79        | NEW ENTRY      | A RUSTY OLD HALO—Hoyt Axton<br>(B. Merrill), Jeremiah 1001 (Ryland, ASCAP)                                   |  |   |
| ★         | 20        | 4              | YOU DECORATED MY LIFE—Kenny Rogers<br>(D. Hupp, B. Morrison), United Artists 1315 (Music City, ASCAP)   | ★         | 46        | 14             | ONLY LOVE CAN BREAK A HEART—Kenny Dale<br>(H. David, B. Bacharach), Capitol 4746 (World, ASCAP)                                 | ★   | 80        | NEW ENTRY      | THE WILD SIDE OF LIFE—Rayburn Anthony with Kitty Wells<br>(W. Warren, A. Carter), Mercury 57006 (Unart, BMI) |  |   |
| ★         | 15        | 8              | I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY—Razzy Bailey<br>(J. Slat, D. Morrison), RCA 11682 (Houser Of Gold/Tree, BMI)   | ★         | 47        | 29             | DANCIN' 'ROUND AND 'ROUND—Olivia Newton-John<br>(A. Mitchell), MCA 41074 (Warner-Tamerlane/Ten Speed, BMI)                      | ★   | 81        | 67             | 5  | HOT STUFF—Jerry Reed<br>(J.R. Hubbard), RCA 11698 (Vector, BMI)  |   |
| ★         | 17        | 6              | HALF THE WAY—Crystal Gayle<br>(B. Wood, R. Murphy), Columbia J-11087 (Chriswood, BMI)/Murfeezonges, ASCAP)  | ★         | 48        | 25             | ANOTHER EASY LOVIN' NIGHT—Randy Barlow<br>(F. Kelly), Republic 044 (Fiebar, BMI)  | ★   | 82        | 81             | 4  | ANY WAY THAT YOU WANT ME—Juice Newton<br>(C. Taylor), Capitol 4768 (Blackwood, BMI)                        |   |
| ★         | 15        | 4              | JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley<br>(A. Fleetwood), Columbia J-11027 (Brandwood/Mullet, BMI)   | ★         | 65        | 3              | FIRST THING EACH MORNING (Last Thing At Night)—Cia Cochran<br>(K. Fleming, D.W. Morgan), RCA 11711 (Pi Gem, BMI)                | ★   | 83        | 82             | 6  | MAYBE I'LL CRY OVER YOU—Arthur Black<br>(E. Britt), Ridgeport 00479 (Century 21) (Southern, ASCAP)         |   |
| ★         | 19        | 8              | I DON'T DO LIKE THAT NO MORE/NEVER MY LOVE—The Kendalls<br>(R. VanHoy, S. Throckmorton)/(J. Foster, B. Rice), Dvation 1129 (Cross Keys, ASCAP/Tree, BMI)/(Jack & Bill, ASCAP) | ★         | 50        | 45             | 13  | YOU'RE MY JAMAICA—Charley Pride<br>(K. Robbins), RCA 11655 (Pi Gem, BMI)  | ★         | 84             | 73   | 4  | RED NECK DISCO—Glen Sutton<br>(L. Dresser), Mercury 57001 (Starship, ASCAP)   |
| ★         | 26        | 6              | PUT YOUR CLOTHES BACK ON—Joe Stampley<br>(B. Sherrill, S. Davis), Epic 9-50754 (Algee, BMI)   | ★         | 66        | 3              | WINNERS AND LOSERS—R.C. Bannon<br>(K. Bell, T. Skinner, L.L. Wallace), Columbia J-11081 (Hall/Clement, BMI)                     | ★   | 85        | NEW ENTRY      | LONELY TOGETHER—Diana<br>(B. Springfield), Elektra 46539 (House Of Gold, BMI)                                |  |   |
| ★         | 27        | 4              | SHOULD I COME HOME (Or Should I Go Crazy)—Gene Watson<br>(J. Allen), Capitol 4772 (Tree, BMI)   | ★         | 53        | 41             | 6   | I CHEATED ME RIGHT OUT OF YOU—Moe Bandy<br>(B.P. Barker), Columbia J-11090 (Barry, BMI)   | ★         | 86             | 86   | 8  | TAKE GOOD CARE OF MY LOVE—Max Brown<br>(M. Brown), Dear Knob 9-105 (WIG) (Chop "N" Dale, ASCAP)                     |
| ★         | 21        | 8              | CRAZY ARMS—Willie Nelson<br>(R. Mooney, C. Seals), RCA 11673 (Tree, Cham, BMI)  | ★         | 54        | 42             | 8   | SEE YOU IN SEPTEMBER—Debby Boone<br>(Edwards, Wayne), Warner/Curb 49042 (Vibar, ASCAP)  | ★         | 87             | 87   | 2  | SAN FRANCISCO IS A LONELY TOWN—Rick Nixon<br>(B. Peters), MCA 41100 (Shelby Singleton, BMI)                         |
| ★         | 22        | 7              | SLIPPIN' UP, SLIPPIN' AROUND—Cristy Lane<br>(B. Wyrick, T. Woodford), United Artists 1314 (I've Got The Music, ASCAP/Song Tailors, BMI)                                       | ★         | 55        | 47             | 10  | MY EMPTY ARMS—Ann J. Morton<br>(K. Bach), Prairie Dust 7632 (NSD) (Music Craftshop/One More, ASCAP)   | ★         | 88             | 89   | 3  | I GOTTA GET BACK THE FEELING—Shelia Andrews<br>(M. Kassar, R.J. Jones), Dvation 1178 (Terrace/Blue Lake, ASCAP/BMI) |
| ★         | 28        | 4              | MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE—Merle Haggard<br>(M. Haggard, R. Lane)/(S.D. Shafter), MCA 41112 (Shade Tree/Tree, BMI)/(Acuff-Rose, BMI)                       | ★         | 56        | 46             | 12  | GOODBYE—Eddy Arnold<br>(L. Butler, B. Kitten), RCA 11668 (Tree, BMI)  | ★         | 89             | 90   | 2  | A LITTLE BIT SHORT ON LOVE—Billy Walker<br>(B. Walker), Caprice 2059 (Best Way, ASCAP)                              |
| ★         | 35        | 3              | COME WITH ME—Waylon Jennings<br>(C. Howard), RCA 11723 (First Lady, BMI)  | ★         | 57        | 50             | 9   | DADDY—Donna Fargo<br>(D. Fargo), Warner Bros. 8667 (Prima-Donna, BMI)   | ★         | 90             | 92   | 3  | WHAT THE WORLD NEEDS NOW—Ron Shaw<br>(Bacharach, David), Pacific Challenger 1636 (Blue Seas/Jac, BMI)               |
| ★         | 23        | 24             | WHAT MORE COULD A MAN NEED—Tommy Overstreet<br>(C. Rams), Elektra 46516 (ATV/Rainbow, BMI)  | ★         | 59        | 48             | 13  | EVERYTHING I'VE ALWAYS WANTED—Porter Wagoner<br>(J. Marks), RCA 11671 (St. Nicholas, ASCAP)   | ★         | 91             | 93   | 2  | I'M LEAVIN' YOU ALONE—Ernie Rowell<br>(E. Rowell), Grass 5305 (Blue Creek, BMI)                                     |
| ★         | 36        | 3              | BLUE KENTUCKY GIRL—Emmylou Harris<br>(J. Mullins), Warner Bros. 49056 (Sure Fire, BMI)  | ★         | 60        | 52             | 12  | SWEET DREAMS—Reba McEntire<br>(D. Gibson), Mercury 57003 (Acuff-Rose, BMI)  | ★         | 92             | 96   | 2  | (I Wanna) COME OVER—Alabama<br>(M. Bernard, R. Bernard), MCA 4634 (NSD) (Blackwood, BMI)                            |
| ★         | 33        | 5              | SAIL ON—Tom Grant<br>(L. Richie, Jr.), Republic 045 (Jobete/Commodores, ASCAP)  | ★         | 61        | 51             | 15  | I MAY NEVER GET TO HEAVEN—Conway Twitty<br>(B. Anderson, B. Kitten), MCA 41059 (Tree, BMI)  | ★         | 93             | NEW ENTRY  | ENDLESS—David Wills<br>(G. Harrison, D. Phammin), United Artists 1319 (Pi Gem, BMI)                        |   |
| ★         | 34        | 5              | NO MEMORIES HANGIN' ROUND—Rosanne Cash & Bobby Bare<br>(K. Crowell), Columbia J-11045 (Cowell/Granite, ASCAP)   | ★         | 62        | 58             | 7   | YOUR KISSES WILL—Crystal Gayle<br>(V. Stephenson), United Artists 1306 (Houser Of Gold, BMI)  | ★         | 94             | 94   | 4  | LITTLE BIT MORE—Jeri Ross<br>(B. Gosh), Dear Knob 9-108 (WIG) (By Gosh, ASCAP)                                      |
| ★         | 30        | 6              | HOUND DOG MAN—Glen Campbell<br>(T. Stuart), Capitol 4769 (Gobon/Fancy That, ASCAP)  | ★         | 63        | 54             | 14  | I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes<br>(R. Bourke, K. Chater, C. Black), Arista 0430 (Chappell, ASCAP)/(Unichappell, BMI) (Tri-Chappell, SESAC) | ★         | 95             | NEW ENTRY  | STILL LOVING YOU—Troy Shondell<br>(T. Shondell), Star Fox 77-4-1 (Acuff-Rose, BMI)                         |   |
| ★         | 31        | 7              | LOVE ME NOW—Ronnie McDowell<br>(P. Kelly), Epic 9-50753 (Tree, BMI)   | ★         | 62        | 58             | 7   | SOAP—D.B. McClinton<br>(D.B. McClinton), Epic 9-50749 (Cross Keys, ASCAP)   | ★         | 96             | NEW ENTRY  | BYE, BYE, BABY—Dan Dickey<br>(D. Dickey), Chartwheel 126 (Amber Ways, ASCAP)                               |   |
| ★         | 32        | 5              | BABY MY BABY—Margo Smith<br>(M. Smith, N.D. Wilson, M. David), Warner Bros. 49038 (Galamar/Al Gallico/Dusty Roads, BMI)/Mack David, ASCAP)                                    | ★         | 63        | 54             | 14  | TILL I CAN MAKE IT ON MY OWN—Kenny Rogers & Dottie West<br>(C. Richey, T. Wette, B. Sherrill), United Artists 1259 (Algee/Altam, BMI)                         | ★         | 97             | 56   | 9  | THAT RUN-AWAY WOMAN OF MINE—Freddie Weller<br>(C. Putnam, D. Cook), Columbia J-11044 (Tree, BMI)/Cross Keys, ASCAP) |
| ★         | 38        | 4              | I'D RATHER GO ON HURTIN'—Joe Son<br>(B. Reneau, D. Goodman), Dvation 1127 (Pi Gem, BMI)/Chess, ASCAP)   | ★         | 65        | 59             | 5   | THE ONE THING MY LADY NEVER PUTS INTO WORDS—Mel Street<br>(M. Hoffman), Sunset 100 (Prater/Menlark/April, ASCAP)  | ★         | 98             | 91   | 5  | LOVE DON'T CARE—Charlie Leavin & Emmylou Harris<br>(D. Wayne, H. Bynum), Little Darlin' 7922 (Andite/Invasion, BMI) |
| ★         | 40        | 2              | BLIND IN LOVE—Mel Tillis<br>(B. Corbin), Elektra 46536 (Sabal, ASCAP)   | ★         | 65        | 59             | 5   | MIDNIGHT LACE—Big Al Downing<br>(B.A. Downing), Warner Bros. 49034 (Al Gallico/Metaphor, BMI)   | ★         | 99             | 95   | 2  | WE'RE IN FOR HARD TIMES—Breakfast Barry<br>(J. Shacks), Countrylock 1602 (NSD) (Bare Lee, BMI)                      |
| ★         | 39        | 4              | YOU'RE A PART OF ME—Charly McClain<br>(K. Carnes), Epic 9-50759 (Chappell/Brown Shoes, ASCAP)   | ★         | 67        | 62             | 8   | GOOD TIME CHARLIE'S GOT THE BLUES—Red Steagall<br>(D. O'Keefe), Elektra 46527 (Warner-Tamerlane/Road Canon, BMI)  | ★         | 100            | 100  | 4  | QUICKSAND—Bill Wences<br>(B. Wences), Rustic 1003 (Iron Skillet, ASCAP)   |
| ★         | 37        | 7              | I HEAR THE SOUTH CALLIN' ME—Hank Thompson<br>(R.C. Bannon, J. Bettis), MCA 41079 (Warner-Tamerlane/Sweet Harmony, BMI/ASCAP)  | ★         | 67        | 62             | 8   | LET YOUR LOVE FALL BACK ON ME—David Houston<br>(J. Lee), Derrick 126 (United Artists, BMI)  |           |                |  |  |   |
| ★         | 44        | 2              | BROKEN HEARTED ME—Anne Murray<br>(R. Goodman), Capitol 4773 (Chappell/Sailmaker, ASCAP)   | ★         | 68        | 55             | 14  | ALL I WANT AND NEED FOREVER—Vern Gosdin<br>(D.B. Payne), Elektra 46552 (Gary S. Paxton, BMI)  |           |                |  |  |   |

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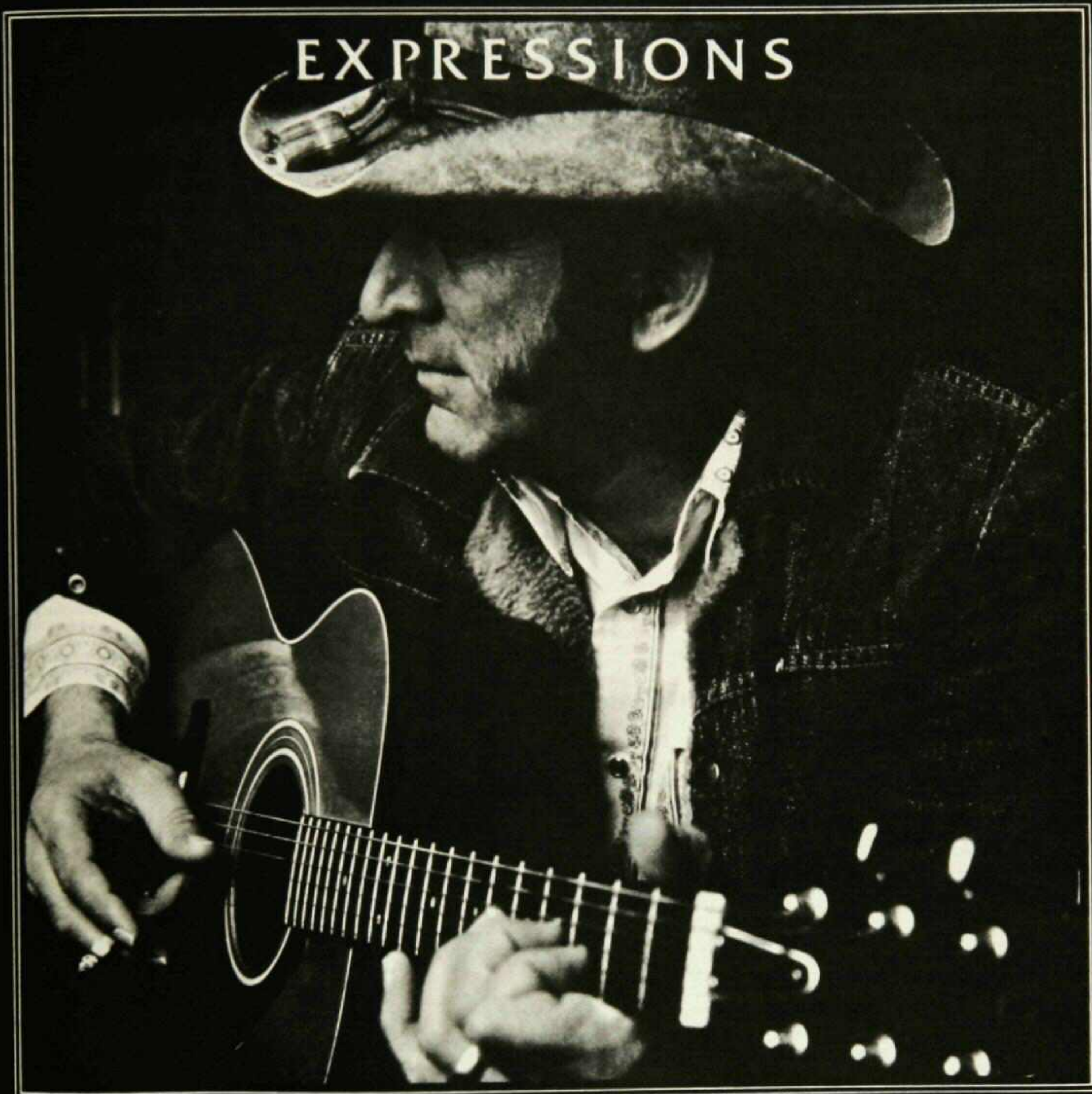
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JAPANESE COOKING—Libby, the covergirl on Supertramp's "Breakfast In America" LP, cooks up a storm on Japan's TBS-TV show "Ryori Teugoku (Cooking Paradise)" during a promotional tour for the group.

## McCartney Is Most Honored

LONDON—Who is the most honored composer and performer in music? Paul McCartney, if you believe the Guinness Book of Records.

Editor Norris McWhirter disclosed here that McCartney now has the unique distinction of three entries in the famous tome:

- Most successful composer of all time, thanks to 43 songs written between 1962-78 which have each sold over one million copies;
- Record number of gold disks, with 42 accumulated with the Beatles, 17 with Wings and one with Billy Preston;
- World's most successful (and highly paid?) recording artist, with estimated disk sales at 100 million albums and 100 million singles.

To those three, industryites might add "most highly paid" recording artist in the world, considering the

## Raise Charity \$

VIENNA—The UNICEF gala held here Sept. 4 in the Theater An Der Wien raised \$75,000 for the 1979 International Year of the Child Appeal.

Stars appearing included Demis Roussos, Manhattan Transfer, Roger Whittaker, Bianca Jagger, Joan Collins and Sally Oldfield.

terms of the ex-Beatle's relatively recent deal with CBS Records for the U.S. and Canada, not to mention the benefits of re-signing with EMI for the rest of the globe.

McCartney will be presented with a special medallion (cast in rhodium, apparently more rare and precious than platinum) Oct. 24 at London's Les Ambassadeurs, at a ceremony to which other distinguished denizens of the Guinness Book of Records will be invited.

Meanwhile, McCartney's favorite cause, Buddy Holly Week, just wrapped its fourth appearance in the calendar in as many years, with Wings joining the Crickets on stage at the capital's Hammersmith Odeon.

The seven days to commemorate the late rock'n'roller reportedly cost McCartney \$100,000 to finance per year. This time, he even flew Holly's widow to London.

The Crickets concert was free to the public—as well as the new Wings lineup, Don Everly, Ronnie Lane and Alvin Lee joined the group in performance—and McCartney's MPL Communications (which owns the Holly song catalog in the U.S., though not in Britain, where Southern Music has control) hosted a pre-show reception.

## TO REDUCE IMPACT OF IMPORTS

# Stig Anderson's Ploy: Hold Hot Product In France, Spain

By PAUL GREIN

LOS ANGELES—Despite a move in some quarters to simultaneous worldwide release of blockbuster product, Stig Anderson proposes holding back albums in France and Spain about three weeks to ease the problem of exports from those two markets undercutting local licensees around the world.

The export problem, the global blank cassette boom and the difficulties involved in bartering in Communist countries are among the international issues concerning Anderson as Abba continues its maiden North American tour (Billboard, Sept. 29, 1979).

In Anderson's view, France and to a lesser extent Spain have replaced Canada as the chief culprits in the export game. "Before, we had a big problem in Europe because of the weak Canadian dollar," he says. "We'd find Canadian records all over England, Germany and Scandinavia. But in the past half-year they've changed their prices and we don't foresee any more problem from them."

"But now in France they have a very high value-added tax on their records. And when French exporters sell these records they can deduct the tax, which makes it possible for them to export into other countries very cheaply."

"It's bad for your licensee to have foreign pressings imported into his territory because in many cases he still has a guarantee to pay."

"It causes us a little extra trouble since we have different licensees in different countries. It's not really a pleasure for CBS in London to find Vogue records (from France) coming into the U.K. in big quantities. So what we'll have to do is delay releases a few weeks in France and Spain so the other countries can at least get a head start at selling their own product."

Anderson won't hold the LPs any longer than that, he says, "or our licensees in France and Spain will get into the same difficulties with importers shipping into those countries." Discos Columbia is Abba's licensee in Spain.

"When the dollar fluctuates downward," Anderson says, "American records will always find their way into world markets, especially high-priced markets like Germany and Japan."

Anderson has unmistakable proof that this is happening now. "On American pressings of Abba's latest album, 'Voulez-Vous,' we had an insert for a fan club which we've started here in the States. And we're getting responses back from as far away as Germany."

The export problem is aggravated by the cutout factor, according to Anderson. "In many cases albums are still in catalog on the local market, selling for full price, when all of a sudden they come in from the States as cutouts, selling for nothing."

It was the export/import situation

that led Anderson to try to barter with Russia, Poland, Czechoslovakia, Hungary and Bulgaria.

"These countries just have a certain amount of money for importing records from Western countries. So you get a situation where albums go on the black market; at one point Abba albums were going for \$150 to \$200 in Moscow. I don't like to see that, so I tried to barter for foreign oil."

But the efforts at bartering have so far been in vain, according to Anderson. "The ministers of culture in these countries mostly just offer items that are not of any interest in Western countries. You can probably barter for musical instruments, old coins or art, but not oil."

"So far the solution has been for us to be paid in Western currency when we sell records to them and to pay in Western currency when we buy oil."

Abba has had three albums on Melodiya in Russia, with "The Album" just released there. Negotiations are still underway for "Voulez-Vous."  
(Continued on page 66)

## Chapin's Vacation Turns SRO

SYDNEY—A family vacation in Australia was recently transformed, by considerable public demand, into an East coast concert tour for Harry Chapin.

The balladeer, who was cancelled on the eve of an Australian tour two years ago, agreed to perform one solo, acoustic show each in Sydney and Melbourne for Australian Concert Entertainment, during his antipodean vacation. The rush for tickets in Sydney was such that a second night had to be added, and shortly afterwards, an early evening per-

formance was slotted in for the second night.

At each of the three Sydney concerts, critics agreed, Chapin delivered a superlative two-hour show, which, despite the absence of his band, earned him stirring encores for adept audience communication. In his acoustic state, he was able to deliver all of his best-known material, except "Dance Band On The Titanic."

Chapin also undertook media chores, to good effect among those notoriously tough nuts, the Australian press.

## Kives Of K-tel: Looking For Partners In The Mainstream

By NICK ROBERTSHAW

LONDON—Raymond Kives has no time for the record industry's prevailing atmosphere of gloom.

"You've got to have a positive attitude. I think you can talk yourself into a problem. You can hype yourself into euphoria, and then when things are a little bad, you do the reverse."

"I'm very up on business. I'm very positive on the whole industry, and I wish more record company presidents were more positive."

As executive vice president of K-tel International, with responsibility for the company's entire global record operation, Kives has cause to be positive.

During the 12 months to June 30, while the bulk of the industry talked of little but recession and cutbacks, K-tel had its best year to date, generating more than \$160 million in sales in 19 territories worldwide.

A far cry from the time, back in 1965, when Kives and his cousin, Philip, packed orders in a tiny Winnipeg store for "25 Country & Western Greats," their first television-promoted album.

Today, Kives manages still to convey the impression that the company's success has only just begun. And while much of the industry appears to be going backwards, he's ex-

ploring new ways of working more closely with the mainstream record manufacturers, working to shift the complete role of K-tel, the way it sees itself in the music business.

Nor is he deterred by the prospect of tougher trading in the future, more direct competition in the tv album marketplace. "Our whole philosophy is to get more efficient at what we do. I've never feared competition. I've always said our competitors have got competition."

"A lot of record companies have tried to go into tv marketing. That's fine: I think every company should do a certain percentage. Where I think it's wrong is where they lose grip of their main business, which is building artists. They should have a balance."

Kives' solution is for K-tel to bring its specialist expertise to bear, becoming a distributor for record companies' tv product and freeing their own salesmen to work on developing acts. "I want to be a part-

ner to the record companies; they are our bloodline, and I want to work with their success to bring more success."

Recent moves by K-tel show clearly how Kives is guiding the firm

towards the mainstream, but they also demonstrate self-imposed limitations. "I look upon the disk firms as my partners, and I don't want to fight with them."

On artist development, he notes: "If there are artists that no other company wants, then we might work with them. But we've no intention of going into competition."

"If some artist came to me and said, 'CBS is prepared to give \$100,000, what are you prepared to give,' I would say it's no offer, 'go take the money from CBS.'"

"We have a deal with Creole Records in the U.K. for Ruby Winters. My concept of partnership there is that the record company promotes the single, while we promote the album. That way, you get two armies working side by side, and it's not one plus one equals two, it's one plus one equals three."

A second example of this kind of alliance comes with K-tel's "unique" pact with WEA. The major will

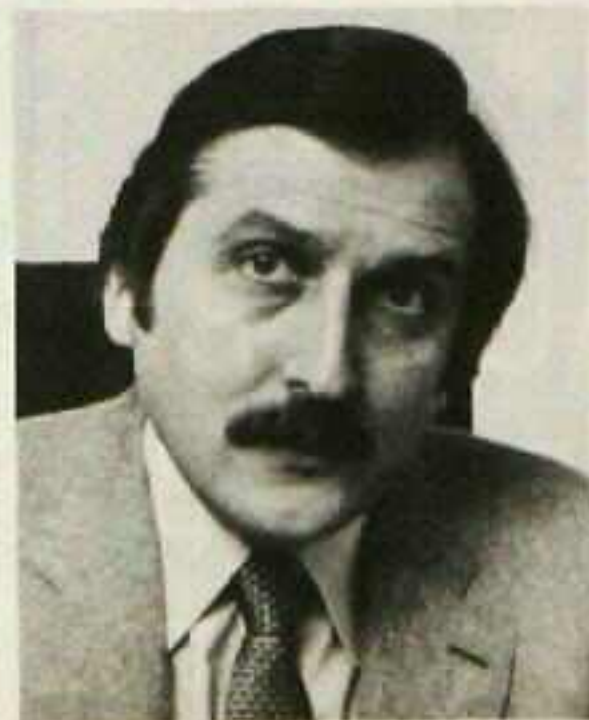
handle singles product; K-tel will tv test the albums, and guarantees a full national campaign if the tests are successful.

The deal covers Europe, South America and Australasia. For WEA, U.K. deputy managing director, Richard Robinson, observes: "By harnessing the marketing power of K-tel to WEA's qualities, we may have discovered a whole new way to break high quality artists more quickly to the public. If this proves to be the case, it could be the first in a series of similar deals, and we regard it as a very important innovation."

The Ward deal took a year of careful negotiation, and Kives had found record companies generally require a fair amount of persuading. "They are not overly keen," he admits. "Probably the presidents will be, but my biggest problem is with the marketing managers, because they say, 'if K-tel can do it, then we can do it.'"

"I think that's the wrong approach. They should say, 'there are certain things we can do better than K-tel, but they are specialists and maybe in this area they can help me.'"

Some months ago, K-tel set up its  
(Continued on page 66)



Raymond Kives: "There's going to be a revolution in the thinking of the industry."



## Radio 208 Disco Out; Charts In

LONDON—Radio Luxembourg (208) is replacing its disco format with programming which heavily features chart repertoire. The change comes one year, almost to the day, after the station went disco, that succeeding an FM-style album format.

The revamp is seen as significant, given 208's Europe-wide listenership and its reputation as a barometer of musical taste. It signals what many industryites now believe, namely that the popularity of pure disco has reached a plateau, and may even be losing some ground to more overtly pop material and to the new rock-disco hybrid, latter performed by such diverse acts as Donna Summer, Patrick Hernandez, Kiss, Clout and Blondie.

Charts across the Continent certainly reflect this, along with the prevalence of mainstream pop acts, such as Smokie, Boney M and Cliff Richard.

Of the change, Luxembourg managing director, Alan Keen, notes: "From now on, listeners will be able to hear a chart show seven nights a week. This represents a move slightly away from disco, and reflects the consistent popularity of chart programs, as indicated by our own research."

## Trema Eyes Intl Marts

PARIS—Trema Disks, the French independent formed by Regis Talar and "My Way" co-composer Jacques Revaux in 1969, is planning to beef up its international profile in future.

The company claims to have sold 11 million albums and 38 million singles since its inception (it recently celebrated that 10th anniversary with a special four-day reception in Sardinia at the end of September) and has earned 120 gold awards. It's currently distributed by RCA, following a period with Sonopresse.

To date, Trema has concentrated on the domestic market, but now intends to change this. Walter and Gotte Hofer have set up an American firm, Obie, on Trema's behalf. This has already yielded sales results through Chantal Curtis' disco outing, "Get Another Love," and an initial artist signing, Becky Bell. All Obie product is being cut in the U.S., for export to France if suitable.

Currently, Trema's top artist is Michael Sardou, a singer-songwriter whose pronounced political views have more than once sparked headline-making disturbances at live shows. If anything, the publicity has boosted his disk sales, which now reportedly total about two million.

Among other French artists signed to the company are Anthony Richard, Marcel Amont and Herve Vilard. Biggest single success, however, went to Pierre Groscolas, whose "Lady Love" has sold two million copies, it's claimed.

## Wigwam Reunites

HELSINKI—Wigwam, Finland's best-known rock band on the international scene, has reformed three years after breaking up. The band is currently recording a new album with a lineup featuring drummer Ronnie Oesterberg, bassist Mats Hilden and keyboard player Jim Pembroke as a nucleus.



**SURPRISE, SURPRISE**—Backstage at New York's Nassau Coliseum, Kiss presents Jack Tessler, director of international operations for Aucoin Management, with a special cake, in appreciation of his efforts on their behalf. The band's "Dynasty" album and "I Was Made For Lovin' You" single have been major chart hits around the world.

## Pressing Imminent In Small But \$\$ Iceland

By HALLDOR INGI ANDRESSON

REYKJAVIK — Iceland's first pressing plant is expected to be operative before next Christmas, result of investment by a consortium which includes two of the country's top disk companies, Falkinn and Icelandic Recordings.

It's one of the world's smallest and most isolated markets, but, nevertheless, boasts a flourishing music industry, with annual sales amounting to 542,000 units sold to a population of 250,000 (1978 figures).

In the absence of pressing facilities to date, all product is imported, both foreign repertoire (322,000) and domestic productions (220,000). Much of this is manufactured in the U.S., and shipped by air.

The relative strength of the market becomes more impressive in view of the high retail prices charged. Records are imported at roughly the same rates obtaining in Britain or America, but a whole series of taxes is then added: 75% customs tax, then 22% sales tax on the total, then another 24% tax on top of everything else.

The result is that full-price albums, \$8.98 product in the U.S., retail for around \$22.

Some observers see the desire to circumvent this high taxation, specifically the customs levy, as one reason why local pressing is being introduced. Otherwise, annual sales of 542,000 units—though healthy in terms of Iceland's population—seem only modest when set against the operating economics of a modern pressing plant.

Of the consortium members, Falkinn is the nation's oldest record company, which began in the '20s releasing 78s. Since the introduction of the taxes mentioned above, its output has been less prolific, and is now around 10 releases annually.

Most material is rock or pop, with Mannakorn and Hinn Islenski Ursaflokkur the biggest-selling local acts. Falkinn is one of the country's two biggest record importers, and owns three retail outlets in the capital Reykjavik.

Icelandic Recordings & Music, by contrast, was set up only in 1976 and is growing fast, with output around 25 releases so far. Top artists are Bjorgvin Halldorsson and Brunaldid.

The company is involved in publishing, booking and promoting, and also has two record stores, one in the capital, one in Hafnarfjordur.

There are two other record companies of any size: Steinar LDT and

SG Records. Steinar is owned by the major retail chain Karnab, which imports and retails records alongside Icelandic fashions and clothing. Since it was set up in 1975, Steinar has released 40 albums and developed a strong hold on the import trade, with exclusive rights to Columbia and K-tel product, and sizable volume from WEA in Britain. The company also handles distribution for many small labels.

SG Records is celebrating its 15th anniversary with its 200th release. Product covers a wide range—pop, rock, folk, classical, spoken word—and the company owns one of Ice-

(Continued on page 66)

## Numan Leads Conquering Army Briton Scores Double-Headers For Beggars Banquet

By NICK ROBERTSHAW

LONDON—Double first in industry charts are like holes-in-one in golf: few and far between, mostly the province of the star names.

When the artist in question turns out to be an unknown newcomer like Britain's Gary Numan, recording for a minor (albeit WEA-distributed) U.K. label like Beggars Banquet, then the industry has to sit up and take notice.

That was the situation here in mid-July, when Numan's Tubeway Army topped the album best-sellers with "Replicas," and the singles charts with "Are 'Friends' Electric?"

Only 10 weeks later, he did it again, when "Cars" took over as the nation's No. 1, and "The Pleasure Principle" as the top album. It's a further indication of how sudden and substantial Numan's breakthrough has been that "Replicas" and his first album, reissued, are still strongly placed in the charts.

The sales action is not confined to Britain, either. His name has so far appeared on French, German and Dutch charts, and on Billboard's U.S. Top LPs & Tape listings, where "Replicas" is climbing.

Neither artist nor label are cast in a conventional mold. Rather, they're products of the new wave upheaval in this market, a time when hundreds of bands and retailers began to realize that they could take the business of producing and marketing records into their own hands. Numan's success typifies that shift of

## COSTLY BUT VITAL?

# French Execs Mull Need For 'One Chart'

By HENRY KAHN

PARIS—Industry leaders here are displeased at the circumstances that make France the only major record market with no national sales chart, but the chances of one being introduced currently seem more remote than ever.

Vogue's Paul Claude says: "There are two problems. First it is a thoroughly bad situation when you have a multiplicity of charts. France has around 40 none of which agree. Second, without a chart as a guiding light, things like stock levels are far more difficult to estimate."

CBS chief Alain Levy echoes this feeling, while Barclay vice president Jean Fernandez says simply: "It is disgraceful that a country like France should have no chart." Trema Disks' international director, Claude Ebrard, suggests that since 50% of sales are through wholesale channels, a viable chart might be based on returns from that quarter.

Industry organization SNEPA (Syndicat de l'Edition Phonographique et Audiovisuelle) has been charged with the responsibility for setting up a chart. President Michel Bonnet, also head of Pathe Marconi, describes the difficulties: "We have tried many systems. Some were unsatisfactory and some were too expensive."

In the former category was the method based on returns supplied by the manufacturers themselves. It quickly became apparent some companies were so reticent about divulging figures that such a chart would never reflect the exact sales situation.

In the latter, was the plan to set up

a panel of consumers. This would have needed organization by a specialist statistics firm, at a cost of over \$200,000. Some companies were not prepared to contribute to so costly a venture, and the idea was dropped.

More recently it has been revived, with the intention of reducing the burden by spreading the load to include radio stations, copyright body SACEM and so on. Unfortunately, cost estimates have doubled in the meantime, so once again there were refusals to participate.

"Of course, there are companies willing to pay," says Bennet, "but others are not. A chart which is not absolutely comprehensive cannot give a true picture." Bennet himself does not feel the absence of a chart is as serious as others suggest, and feels it makes little difference to sales.

France is presently rated as the world's fifth largest music market, by volume, behind the United States, Japan, West Germany and Britain—all of which have reliable and relatively accurate national sales charts.

Even Russia—actually the world's second largest market by volume, though not by the level of participation in the international marketplace—is recognizing the value of charts as the sign of a mature music industry (Billboard, Aug. 25, 1979). Though the state record company, Melodiya, and retailers are not yet involved, an increasing number of publications are publishing regular lists purporting to document the popularity of certain artists and records there.

initiative away from the establishment.

Beggars Banquet itself started out as a West London retail store, trading new albums for old back in 1974. It was run by an Oxford graduate and an ex-public (that's private in Britain) schoolboy, Martin Mills and Nick Austin respectively. Trade prospered; today, there are four stores run on the same lines.

At the same time, like other retailers specializing in punk/new wave, the shop found itself beginning to help out some of the bands that came in with tapes to play and ambitions to make their own singles.

One such was the Lurkers, whose August 1977 single "Shadows" was the first release from the newly formed Beggars Banquet Records. The current roster of eight acts shows a markedly eccentric a&r inclination and for a while the label's only chart success was Ivor Biggun's novelty number, "The Winker's Song." Gary Numan changed all that.

The consumer press, initially lukewarm when not actually hostile, described him as an "honest poseur." He dresses in black, dyes his hair, scowls. His music is futuristic rock, latterly synthesizer-oriented, with lyrics revolving around robots, clones, aspects of a gloomy technological future.

Numan himself makes great play of unashamed plagiarism. Many of his ideas, he says, come

from other people's songs. He cites Bowie, Kraftwerk, Eno and punk band Ultravox as prime sources.

From the outset, he has been an artist who demands full control over every aspect of his career. Beggars Banquet and licensor WEA tried to have him release as a single his performance of a television jingle for Lee Cooper jeans, doubtless hoping to repeat David Dundas' success with "Jeans On." Numan refused, arguing it would jeopardize all he wanted to do.

When "Replicas" was release-ready, the label wanted promotional gigs. Numan refused. Aside from tv appearances on rock shows "Old Grey Whistle Test" and "Top of the Pops" he has played no live concerts in more than a year. He makes no bones about being afraid of uncommitted audiences and only now, when success guarantees crowd enthusiasm and finances a spectacular stage show, has he agreed to tour.

Even before Tubeway Army's first chart entry, he wanted to drop the name. The group was a fluid three-man line-up disguising what was obviously very much a one-man show, but at least it had begun to mean something to the public. Numan said frankly he preferred fame as a solo star. "Cars" and "The Pleasure Principle" both appear under his own name.

What gives Numan his present golden touch is not clear. Poor press, (Continued on page 66)

## Anderson's Answer: Delay Release In Spain, France

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Vous." Says Anderson: "It's just a question of how much currency they have available for this kind of product."

Abba sales in Russia average 200,000 to 500,000, according to Anderson, who says they're hurt by tapping off Radio Free Europe and stations beaming from such bordering territories as Finland and Poland.

Melodiya has made numerous requests over the past four or five years for an Abba tour of Russia, according to Anderson, but all have been declined for lack of time. There has also been an offer to perform the night before the Olympic Games open in Moscow next summer. "But we can't set up a tour just for Moscow," Anderson says. "The initial costs are so high we should do it while we are already touring."

The blank cassette boom is another problem facing the international industry and one that Anderson sees as an even graver ill than piracy.

"When it comes to piracy," says Anderson, "everyone agrees it's illegal and in most countries we have the police and the law with us. But in the case of blank cassettes, this is 100% legal."

"We estimate that 18 million blank cassettes will be sold this year in little Sweden alone," says Anderson. "But we're working very hard on passing a new law within one or two years whereby every time any-

one buys a blank cassette he pays a license fee. The money would go into a pot and be split between writers, publishers, producers and artists."

Anderson acknowledges that the specifics aren't set yet. "First we need a (court) decision that we are entitled to compensation; then the parties involved can meet to determine how much it should be."

Anderson likens the Swedish proposal to a German tax in existence for about 10 years on open reel tapes.

While Anderson feels that strides have been made in the fight against piracy, he concedes that it is still a crippling problem in such territories as Malaysia and the Philippines, where he estimates that 80% of all cassettes sold are pirated.

But he notes that since he has been able to copyright Abba's latest album in Taiwan he has seen no pirated copies in that market. And in Hong Kong the situation has eased because the industry has the help of the police, he says.

Anderson will soon be reviewing Abba's foreign distribution contracts, all of which expire over the course of the next nine months.

There have been no changes in its network of licensees in the past three years and only two since 1974. In Greece an independent label was replaced by Music Box, and in Japan Phonogram was replaced by Discmate, a small label which is backed financially by the Tokyo Broadcasting System, according to Anderson.

Anderson, who earlier promoted Spotniks, a guitar group which enjoyed success in the early '60s, says the reason he hasn't launched an all-out global push on another Polar act since Abba is that he hasn't found an act that would be suitable in most of the world's markets.

Ted Gardestad, billed simply as Ted, cut an English language album in L.A. which was released in most European territories plus Australia and Japan, but Atlantic turned it down for the U.S., says Anderson.

"His songs are real good," Anderson says, "but he doesn't have a real strong 45. And to launch a new act in a foreign market, you have to have a good single to start with."

## Paris Center Is Given Go-Ahead

PARIS—The French government has finally given the go-ahead to redevelopment of the controversial Paris abattoir site at La Villette, which is to be transformed into one of Europe's most prestigious music centers.

Planned just after the last war, the abattoir project was financially shaky from the outset, and construction work remained incomplete when it was halted nine years ago, with losses of millions of dollars.

Modifications produced the Pavillon de Paris, France's largest hall, which played host to many big name bands. More recently, though, the reputation of La Villette as a rock and disco center has turned sour, owing to outbreaks of violence among fans there.

Now, after nine years making up its mind, the government has decided to totally redesign the site to include a vast concert hall, museums and a 50-acre park. Architect Roger Taillibert has been retained, and overall responsibility for the scheme given to Paul Delouvrier, onetime head of the nationalized electrical industry.

# International K-tel Moves To The Mainstream

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own label, Arrival Records, in Australia (Billboard, July 28, 1979). That's one of the territories where the company has been longest established, but again, its involvement has been kept within clear limits. Distribution, for instance, is by RCA.

"We don't feel it's our business to distribute the label ourselves," says Kives. "We're not a singles business, we're not a new artist business. We are prepared to back it up with a certain amount of money, but we feel if you specialize in what you do, then you do it a lot better."

There is a second Arrival operation, in Sweden, distributing disco-oriented Can't Stop Productions (Village People), Alec Costandinos' Ibis imprint and New York-based Prelude Records. Similarly in Israel, K-tel is handling Chrysalis, Bronze, Midsong and others.

"In some of the minor countries," Kives summarizes, "we're distributing some of the minor labels. Small labels can relate better to K-tel than they can to a major. For ourselves, we're looking at cost efficiency. Deals like these offset our running costs, they give us insurance, they are a source of product."

"We will place and police product, and take a couple of points, but we don't want to stand on anybody else's feet. We've had opportunities to represent singles labels in the U.K. We were offered the Village People there, but because we already had them for Scandinavia, we decided to pass."

K-tel is a tightly knit operation. Worldwide, it employs only 600 or so people. Like many family firms, its management structure is direct, non-pyramidal, and Kives values the flexibility this confers too highly to have serious thoughts of acquiring many of the conventional record company trappings.

On manufacturing, for instance, he says: "That's not our business. Last year, we sold in excess of 30 million units. We're a big customer to a lot of plants. We get the service we need."

But his notion of K-tel as an industry partner extends to a joint initiative on the general difficulties facing the business. He has strong views: "I've said before that there are three types of people in this world: those who make things happen, those who watch things happen, and those who don't even know anything is happening."

"I feel the record industry itself really has to stop sitting back and watching things happen. They really have to say, 'OK, the time is for us to get together and make things happen as far as pricing, returns and so on is concerned.' Not just sit there and hope and pray it's all going to get better, because it won't."

Kives feels K-tel should be a market leader in pricing. "My philosophy has always been to sell Mercedes Benz rather than Volkswagen. Records are still cheap entertainment, and with home taping our biggest worry. I feel that if people are going to do it, then at least the initial product should be sold at a very high price. Our Christmas product in the U.S. will be sold at \$8. If they're going to home tape, then let the first person at least pay top dollar."

He continues: "There's going to be a revolution in the thinking of the industry, the whole marketing concept will change. This is the only business where the best product sells at the lowest price, and the product that sells the least sells for the highest. We want to put out excellent product and condition people to pay a high price."

"I'm one for possibly destroying a certain amount of returns to try and stop too many deletes floating around. If the industry built a destruction factor into their initial selling, it would probably help a lot."

"A lot of royalty rates are too high. The biggest risks are taken by the record companies and not by the recording artists, and the margins the companies have been working on in the past are too small. When an artist doesn't sell, he figures it's the label's fault. When he does sell, he figures he's fantastic. It's the record company that makes the artist sell, and it should be the one to benefit."

Looking at K-tel international operations, Kives claims that "access to information between our people in different parts of the world is as good as that of any record company."

He adds, "We've moved our European headquarters to London, because it's one of the three main music capitals in the world. And we intend to open an office in New York, now the trend is shifting from Los Angeles; George Lukan will open that up."

"Also, when we set up in Brussels, we were in other product. The 'brush salesman' image was becoming a distraction, however, and now in Europe, we're 100% records. Today we only market other product in the U.S., Australasia and a little bit in Japan."

"At one time, that diversification gave us stability, but now my cousin, Philip, is investing a lot of our money in real estate, and now oil and gas in Canada and the U.S. It's a passive role, but though the returns take a lot longer, they're also a lot larger—so we're spreading our risk that way."

Kives regards the European market as a single arena, comparable to the United States. "Isolating one country from another is very difficult because of the overlap in broadcast media. That means that even in

countries with no commercial advertising on air, K-tel's name is known, and we can do business."

"Half of Denmark is covered by German advertising, for instance; Sweden is familiar with our name through Radio Luxembourg. We have franchising operations outside our 19 territories in South Africa, Yugoslavia and East Germany—and the last comes about because right in the middle of the German Democratic Republic, you have Berlin."

"We're looking forward to the day, maybe in a couple of years, when tv is broadcast from Luxembourg out of satellite, and once that happens, we feel France will become a very big market for us."

"At the moment, though, we have had one or two albums, like the Tom Jones package, that were put out in almost every European territory. We are looking to national releases, and we have the buying power to do that."

Other future involvements will extend to video (though Kives is content at present just to keep an eye on the development of this new medium) and mail order, latter marking a return to the fray because he feels that people will shop more this way in future.

On the future of K-tel's relationship with the industry as a whole, Kives says: "The majors may be a little afraid to give away their big artists, but I believe a lot of them will work more with us in future. We are basically the most reputable, the most hard-working, we keep our word."

"My philosophy has always been not to burn bridges. You can be tough to a point with stores or with record companies, but if a firm doesn't want to give me material today, that's OK—maybe it will six months down the line."

"There are certain companies, certain territories, that won't work with us. But if we don't do business with every company everywhere, we do do business with every company somewhere."

## Numan's Conquering Army

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U.K. chart entries. But it is the sudden volume of Numan's sales—gold single, gold album, one of each silver going gold all in the space of a summer—that has turned it into a significant industry force. Observers wonder whether its fresh, astute style of operation will suffer from large-scale commercial success, but there is no question of holding back. Mills and Austin will push hard for international success, and Numan is the spearhead.

A 15-date U.K. tour is currently in progress. When it ends, Numan flies to the States for promotional appearances, and if the promise of "Replicas" is fulfilled, there will be a U.S. tour in the New Year.

It will be interesting to see how commercial pressures are reconciled with the label's alternative strategies and with Numan's clear determination to control his own destiny. Still only 21, he is no easily manipulated record biz innocent. He made this clear after signing his first contract, when he said: "If I'd started by playing the stuff I do now, I'd never have got anywhere. Get signed, and then you're in and can do what you want."

It is by no means a one-act label. Seven Beggars Banquet signings have released singles; six have had

## Still Boycott Polydor

LIVERPOOL—Militant record retailers here have voted to continue their month-old boycott of Polydor product (Billboard, Sept. 1, 1979), enforced as a result of the company's reduction in trade profit margin during August.

## New Plant For Iceland

• Continued from page 65

land's three main recording studios. Others are a 24-track facility in Reykjavik part-owned by Icelandic Recordings, and the independent Hot Ice Studio in Hafnarfjörður. Designed by New York-firm Sugarloaf View, Hot Ice boasts a 24-track MCI tape machine and console. Charges are about \$75 hourly.

There are no specialist music papers in Iceland, and coverage, including charts, is largely through freelance writers working for the daily papers. The biggest of these, "Morgunbladið," carries two to four pages of music copy each weekend.

The Icelandic market is unusual in that there is a very restricted number of releases, maybe only 40 to 50 album titles a year, with a very high success rate. About 50 to 70% of all releases sell 4,000 to 10,000 copies each.

Biggest sellers over the last two years have been, on the domestic front, "Ut Um Graena Grundu" by Steinar's Gunnar Thordarson and Bjorgvin Halldorsson, and on the foreign side, Meat Loaf's "Bat Out Of Hell." Both have achieved sales just short of 20,000.

Among leading Icelandic artists, Gunnar Thordarson is perhaps the best-known. In the limelight since 1964, he has released 17 albums and acquired the sobriquet "Granddaddy of Icelandic Rock."

Other prominent names include Jakob Magnusson, who has signed to Warner Brothers worldwide and has a debut LP for the label out in America, set to go in Europe. Like Thordarson, he has used many prominent U.K. musicians and session men in his Icelandic recordings.

Also noteworthy are folk/rock band Thursatlokurrinn, currently touring Scandinavia, ballad singer Bjorgvin Halldorsson, country rock outfit Brimklo, and rock comedy act Halli and Laddi.



UPON REFLECTION—Capitol Canada president, Dave Evans, center, offers a word to Anne Murray at a special reception to celebrate the singer's sellout concert in New York recently. At left is Murray's husband, Bill Langstroh.

PREMATURE BURIAL

Disco Will Survive, Retorts CBS' Zgarka

TORONTO—A concerted media campaign predicting the death of disco is being vociferously counteracted by the CBS Disco department, and although airplay of the music has taken a nose-dive in this market in recent weeks, the CBS line is strongly supported by facts, if not opinion.

Speaking for the defense is label disco director, Dominique Zgarka, and CBS product manager (rock and pop repertoire), John Bennett. Their outspoken reaction comes in the wake of hard nosed press, radio and tv reports that disco has been beaten by rock, with rock supporters pointing to the massive success of acts like Led Zeppelin and the Knack in recent weeks.

"Disco has a future, a big future," reports Zgarka. "What people don't realize, or don't want to realize, is that disco is going new wave. Perhaps rock audiences aren't as open minded as the disco audience, judging from these radio jocks who make a practice out of smashing disco records on the air.

"Major discotheques in Toronto, Heaven, and Montreal, the Lighthouse, are now programming one-hour new wave sets on Saturday nights. Acts like Lene Lovich, The Knack, Blondie, Sparks. A radio station like CHUM-AM labels this new wave, but in a disco it is dance music."

Notes John Bennett: "Normally I

don't deal with disco music, that is handled by the disco department, but recently I am more or less forced into working with the other department because of the cross-over action on acts such as Earth, Wind & Fire and Lene Lovich. It seems odd that at a time when people are saying disco is going the way of the Titanic, it is, in fact, evolving into an even more successful era."

As for disco not pulling its weight at the cash register desk, Zgarka laughs. "Look, the Rolling Stones and Rod Stewart have their biggest selling albums ever, the sales impetus being two hugely successful singles and they were huge on radio as well as in the discotheques. At CBS we have Anita Ward ("Ring My Bell") and Patrick Hernandez ("Born To Be Alive") with singles that have each sold 200,000 units apiece. The albums are gold. Then we have an Ian Dury who is breaking fast because his "Hit Me With Your Rhythm Stick" is getting cross-over action in discotheques and pop radio. The charges just don't hold water," Zgarka says adamantly.

Will the U.S. trend of switching department names from disco to dance music happen in Canada? Zgarka says he doesn't know, but he waxes that CBS isn't bailing out of disco right now. In fact the label is gearing up to hire more independents to work the discotheques, radio and retail markets on their behalf.

Feeney Is Assn. President

TORONTO—Canada's annual Big Country meet, staged in this city the week of Sept. 17, attracted its largest audience to date, reaffirmed RCA's top position as a country label, cemented Anne Murray's country roots success at home, and elected a new executive board with Jack Feeney as its president.

The country music association, abbreviated to ACME, the Academy of Country Music Entertainment, has been burdened with factional in-fighting, impoverished operating budgets and even labeled as inert in the past. Under previous president Dave Charles, the membership made substantial gains, goals were identified, media campaigns mapped out, and radio programmers unified in selecting potential and established names at home to promote.

The recent meet at the Skyline Hotel here was the climax to the "new energy" in the association, as one performer termed it. Showcases

were sprinkled across the city, performers from across the country flying or driving in for the gathering and an all-time high registration was recorded for the final night presentation awards.

Highlights of this included RCA's Family Brown earning three awards, Anne Murray voted top female singer and artist of the year, Ronnie Prophet's Grand Old Country television program winning the video category and Stan Campbell of country station CFGM (Toronto) picking up the deejay award. He hosts a syndicated country show from that station.

The new executive board under Feeney includes Doug Anderson, Gord Ambrose, Barry Haugen, Don Grashey, Peter Grant, Bill Anderson, Dave Charles and Dick Damron. All members are involved in radio or a&r, with the exception of Damron who is a performer.

First meeting of the new board is scheduled in Toronto, Oct. 27.

UA Catalog To Have 30 Oldies In Fall Shows

NEW YORK—More than 30 of United Artists Music standards are going Broadway this season, thanks largely to nostalgia/anthology shows.

Interestingly, most of them did not originate from the Broadway stage, but through films and Tin Pan Alley.

Harold Seider, president of UA Music, believes there's a trend in the making that augurs well for the decade ahead.

"The new theatre season," Seider maintains, "represents probably the liveliest renewal of basic music publisher activity in the past 25 years. More and more songs are now being viewed as potential creative material from which stage, television and film properties can and will be developed in the '80s."

Seider notes that his UA Music professional team is actively pursuing this theory by presenting entire programs of creative song ideas to theatre, television and film producers for future development. Should these projects come off, Seider promises UA Music's "active co-operation and exploitation support."

Six UA/Big 3 copyrights appear in "The 1940s Radio Hour," currently previewing for an Oct. 7 premiere. They include "Blue Moon," "Deep Purple," "How About You?," "I Got It Bad And That Ain't Good," "Chattanooga Choo-Choo" and "At Last."

"Chattanooga Choo Choo" and "At Last" are also featured in the upcoming Broadway revue featuring the songs of Harry Warren. The show, "Lullaby Of Broadway," also features Warren's "On The Atchison, Topeka & The Santa Fe," "I Know Why," "I Yi Yi Yi," "They Met In Rio" and "Down Argentine Way" from the UA catalog.

UA is also represented with four Jimmy McHugh standards in "Sugar Babies," due Oct. 4 at the Mark Hellinger Theatre. The songs are "Cuban Love Song," "Don't Blame Me," "I Feel A Song Comin' On" and "Warm & Willing."

And Elvis Presley's early classic, "All Shook Up," by Otis Blackwell, is presented in a comedy, "Once A Catholic," opening Oct. 10 at the Helen Hayes Theatre.

Broadway may also get a stage version of the highly regarded MGM film musical, "Seven Brides For Seven Brothers," with a score by Johnny Mercer and Don DePaul and new material by Al Kasha and Joel Hirschhorn. Seven of the original songs in the stage version and new material are published through UA.

Publishing Deals Made By Franklin

NEW YORK—ATV/Wooded Lake Publishing, established six months ago by American Talent International president Jeff Franklin with administration through ATV Music, has made two publishing deals.

One involves Germany's Lollipop Records for domestic copublishing rights to six of the label's staff writers. Current Lollipop-writer activity here includes "Boogie Woogie Dancin' Shoes," cut by Claudja Barry (Chrysalis) and the CBS album, "Disco Circus." Also, material recorded by singer Ronnie Jones is included in the deal.

A second deal involves material by States, released here on Chrysalis, including an album and single, "My Latest Girl."

Big 3 Putting Muscle Into Baez Promo

NEW YORK—More than two years in the making, Big 3's 352 page folio, "Juan C. Baez and Then I Wrote . . ." will be subject to a major marketing campaign by the print company.

The special marketing push is based on the edition's larger size, special content, conceptual scope and price (\$14.95).

The folio contains 52 songs composed and recorded by Baez, additional pages of lyrics in poetry form and 50 of the performer's own sketches along with her special commentary.

Herman Steiger of Big 3 terms the folio a "library edition for the mass audience." Adds the company chief: "The anthology was deliberately developed as more than a music book and as somewhat of a literary project to attract a wider audience."

The company's marketing strategy includes music shop window streamers, display boxes, counter brochures and promotional mailers for both dealers and jobbers. Also, a special effort will be made to promote sale of the edition to public libraries and colleges.

A mailer offers a 45% discount on the purchase of 25 or more books.

Big 3 has donated 100 books to be

auctioned off by Baez to raise monies to aid the Vietnamese boat people.

Anthony Writing His Songs Again

By IRV LICHTMAN

NEW YORK—Mike Anthony, with a series of successful songs starting in 1959, has returned to full-time writing after inactivity since 1971 resulting from a series of back operations.

The writer, winner of two BMI Awards for "She Say (Oom Dooby Doom)," a hit by the Diamonds, and "Poetry In Motion," a big charter by Johnny Tillotson, says he'll be working out of Nashville after having worked basically out of New York.

"Nashville will be my base of operations," he explains, "because I feel there's a special creative atmosphere there, not just as the bastion of country music, but as an increasingly sophisticated mecca for all kinds of music."

(Continued on page 77)

Billboard SPECIAL SURVEY For Week Ending 10/6/79

Billboard Hot Latin LPs

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| CHICAGO (Pop) |   | N. CALIFORNIA (Pop) |   |
|---------------|---|---------------------|---|
| This Week     | TITLE—Artist, Label & Number (Distributing Label)     | This Week           | TITLE—Artist, Label & Number (Distributing Label)     |
| 1             | JOSE DOMINGO<br>Con Motivos Mericana melody 5628      | 1                   | LOS FELINOS<br>Morena temas que ser Muzart 1772       |
| 2             | MERCEDES CASTRO<br>Vengo a verte Muzart 10744         | 2                   | RIGO TOVAR<br>Con mariachi Mericana melody 5629       |
| 3             | NELSON NED<br>Mi manera de amar Westside latino 4120  | 3                   | JUAN GABRIEL<br>Pronto 1056                           |
| 4             | RIGO TOVAR<br>Con mariachi Mericana melody 5629       | 4                   | CHAYITO VALDEZ<br>Cronos 1126                         |
| 5             | JULIO IGLESIAS<br>Emociones Alhambra 3122             | 5                   | LOS HUMILDES<br>En Mexico Fama 578                    |
| 6             | JUAN GABRIEL<br>Pronto 1056                           | 6                   | NELSON NED<br>Mi manera de amar Westside latino 4120  |
| 7             | VICENTE FERNANDEZ<br>A pesar de todo Caytronic's 1526 | 7                   | NAPOLEON<br>30 Anos RaH 9070                          |
| 8             | ROBERTO CARLOS<br>Fe Caytronic's 1540                 | 8                   | VICENTE FERNANDEZ<br>El tahur C.B.S. 892              |
| 9             | JULIO IGLESIAS<br>Todos los dias un dia Alhambra 3151 | 9                   | LOS BUCKY'S<br>Mericana melody 226                    |
| 10            | YOLANDA DEL RIO<br>Arcano 3456                        | 10                  | LOS FREDDY'S<br>Perleess 10047                        |
| 11            | BIANCA<br>La huerfana fiesta 5002                     | 11                  | JULIO IGLESIAS<br>Emociones Alhambra 3122             |
| 12            | LOS JOAO<br>Disco samba Muzart 1769                   | 12                  | CAMILO SESTO<br>Pronto 1042                           |
| 13            | ELIO ROCA<br>En Mexico Mercurio 1914                  | 13                  | J. SEBASTIAN<br>Muzart 1774                           |
| 14            | VERONICA CASTRO<br>Perleess 2079                      | 14                  | NOHEMI<br>Docolando 8452                              |
| 15            | CHELO<br>La voz ranchera Muzart 10638                 | 15                  | ALVARO DAVILA<br>Mericana melody 8058                 |
| 16            | J. SEBASTIAN<br>Hasta que amanezca Muzart 1774        | 16                  | LOS POTROS<br>Eco 25752                               |
| 17            | CHELO<br>Mas J.A. Jimenez Muzart 1778                 | 17                  | LOS MATEMATICOS<br>Arriba 6002                        |
| 18            | RENACIMIENTO 74<br>Rames 1026                         | 18                  | CAMILO SESTO<br>Pronto 1058                           |
| 19            | RAMON AYALA<br>Punalada traperera Freddy 1142         | 19                  | LIDIA ZAMORA<br>Libra 3501                            |
| 20            | LOS LUCERO<br>Epsilon 8015                            | 20                  | MAZZ<br>El Cara 012                                   |
| 21            | GILBERTO MONROY<br>Interpreta a B. Capo Artumax 619   | 21                  | LOS MUECAS<br>Las abandonadas Caliente 7298           |
| 22            | LOS YONIC'S<br>Soy yo Mercurio 1907                   | 22                  | GRUPO VENUS<br>Arriba 6001                            |
| 23            | SAN MARCOS TROPICAL<br>Mercurio 1904                  | 23                  | RAMON AYALA<br>Soldado raso Freddy 1126               |
| 24            | LOS FELINOS<br>Morena temas que ser Muzart 1772       | 24                  | YOLANDA DEL RIO<br>Arcano 3456                        |
| 25            | LOS SAGITARIOS<br>La carta Olimpico 5002              | 25                  | JULIO IGLESIAS<br>Todos los dias un dia Alhambra 3151 |

OCTOBER 6, 1979, BILLBOARD

# Billboard Hits Of The World

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## BRITAIN

(Courtesy Music Week)  
As of 9/29/79  
SINGLES

| This Week | Last Week | Song                               | Artist                             |
|-----------|-----------|------------------------------------|------------------------------------|
| 1         | 8         | MESSAGE IN A BOTTLE                | Police, A&M                        |
| 2         | 1         | CARS                               | Gary Numan, Beggars Banquet        |
| 3         | 4         | IF I SAID YOU HAD A BEAUTIFUL BODY | Bellamy Brothers, Warner Bros.     |
| 4         | 5         | LOVE'S GOTTA HOLD ON ME            | Dollar, Carrere                    |
| 5         | 3         | DON'T BRING ME DOWN                | Electric Light Orchestra, Jet      |
| 6         | 2         | WE DON'T TALK ANYMORE              | Cliff Richard, EMI                 |
| 7 NEW     |           | DREAMING                           | Blondie, Chrysalis                 |
| 8         | 14        | SAIL ON                            | Commodores, Motown                 |
| 9         | 6         | STREET LIFE                        | Crusaders, ABC                     |
| 10        | 11        | STRUT YOUR FUNKY STUFF             | Frantique, Philadelphia Int'l.     |
| 11        | 26        | SINCE YOU'VE BEEN GONE             | Rainbow, Polydor                   |
| 12        | 35        | WHATEVER YOU WANT                  | Status Quo, Vertigo                |
| 13        | 21        | TIME FOR ACTION                    | Secret Affair, I-Spy               |
| 14        | 16        | CRUEL TO BE KIND                   | Nick Lowe, Radar                   |
| 15        | 12        | REGGAE FOR IT NOW                  | Bill Lovelady, Charisma            |
| 16        | 29        | DON'T STOP 'TIL YOU GET ENOUGH     | Michael Jackson, Epic              |
| 17        | 9         | JUST WHEN I NEEDED YOU MOST        | Randy Vanwarmer, Island            |
| 18        | 15        | GONE GONE GONE                     | Johnny Mathis, CBS                 |
| 19        | 7         | BANG BANG                          | B. A. Robertson, Asylum            |
| 20        | 10        | ANGEL EYES                         | Roxy Music, Polydor                |
| 21        | 23        | THE PRINCE                         | Madness, 2-Tone                    |
| 22        | 13        | GOTTA GO HOME                      | EL LUTE, Boney M, Atlantic/Hansa   |
| 23        | 27        | LIVE ON STAGE                      | Kate Bush, EMI                     |
| 24 NEW    |           | VIDEO KILLED THE RADIO STAR        | Buggles, Island                    |
| 25        | 18        | DUCHESSE                           | Stranglers, United Artists         |
| 26        | 22        | BOY OH BOY                         | Racey, RAK                         |
| 27        | 20        | LOST IN MUSIC                      | Sister Sledge, Atlantic            |
| 28        | 25        | SLAP AND TICKLE                    | Squeeze, A&M                       |
| 29        | 36        | YOU CAN DO IT                      | Al Hudson & The Soul Partners, ABC |
| 30        | 34        | BACK OF MY HAND                    | Jags, Island                       |
| 31 NEW    |           | QUEEN OF HEARTS                    | Dave Edmunds, Swan Song            |
| 32        | 38        | DIM ALL THE LIGHTS                 | Donna Summer, Casablanca           |
| 33        | 17        | MONEY                              | Flying Lizards, Virgin             |
| 34 NEW    |           | EVERY DAY HURTS                    | Meat Loaf, RCA                     |
| 35        | 32        | WHEN YOU ARE YOUNG                 | Jam, Polydor                       |
| 36        | 19        | GANGSTERS                          | Specials, 2-Tone                   |
| 37        | 30        | GET IT RIGHT NEXT TIME             | Gerry Rafferty, United Artists     |
| 38        | 28        | TOMORROWS GIRLS                    | UK Subs, Virgin                    |
| 39        | 40        | NIGHTS IN WHITE SATIN              | Dickies, A&M                       |
| 40 NEW    |           | THE LONELIEST MAN IN THE WORLD     | Tourists, Logo                     |

### LPs

| This Week | Last Week | Song                              | Artist                            |
|-----------|-----------|-----------------------------------|-----------------------------------|
| 1 NEW     |           | OCEANS OF FANTASY                 | Boney M, Atlantic                 |
| 2         | 1         | THE PLEASURE PRINCIPLE            | Gary Numan, Beggars Banquet       |
| 3         | 3         | ROCK 'N' ROLL JUVENILE            | Cliff Richard, EMI                |
| 4         | 4         | DISCOVERY                         | Electric Light Orchestra, Jet     |
| 5         | 2         | IN THROUGH THE OUT DOOR           | Led Zeppelin, Swan Song           |
| 6         | 6         | STRING OF HITS                    | Shadows, EMI                      |
| 7         | 5         | SLOW TRAIN COMING                 | Bob Dylan, CBS                    |
| 8 NEW     |           | REVOLUTION BLUES                  | Sham 69, Polydor                  |
| 9         | 7         | I AM                              | Earth, Wind & Fire, CBS           |
| 10        | 9         | THE BEST DISCO ALBUM IN THE WORLD | Various, Warner Bros.             |
| 11        | 12        | BREAKFAST IN AMERICA              | Supertramp, A&M                   |
| 12        | 10        | VOULEZ VOUS                       | Abba, Epic                        |
| 13        | 15        | STREET LIFE                       | Crusaders, MCA                    |
| 14        | 14        | OUTLANDOS D'AMOUR                 | Police, A&M                       |
| 15        | 8         | PARALLEL LINES                    | Blondie, Chrysalis                |
| 16        | 11        | REPLICAS                          | Tubeway Army, Beggars Banquet     |
| 17        | 16        | NIGHT OWL                         | Gerry Rafferty, United Artists    |
| 18        | 13        | JOIN HANDS                        | Siouxsie & The Banshees, Polydor  |
| 19        | 17        | MANIFESTO                         | Roxy Music, Polydor               |
| 20        | 18        | MIDNIGHT MAGIC                    | Commodores, Motown                |
| 21        | 21        | DOWN TO EARTH                     | Rainbow, Polydor                  |
| 22        | 23        | WELCOME TO THE CRUISE             | Judie Tzuke, Rocket               |
| 23        | 19        | HIGHWAY TO HELL                   | AC/DC, Atlantic                   |
| 24        | 16        | MANILOW MAGIC                     | Barry Manilow, Arista             |
| 25 NEW    |           | OFF THE WALL                      | Michael Jackson, Epic             |
| 26        | 29        | WAR OF THE WORLDS                 | Jeff Wayne's Musical Version, CBS |
| 27        | 31        | BAT OUT OF HELL                   | Meat Loaf, Epic/Cleveland Int'l.  |
| 28        | 30        | BRIDGES                           | John Williams, Lotus              |

|        |    |                                   |                               |
|--------|----|-----------------------------------|-------------------------------|
| 29     | 25 | TUBEWAY ARMY                      | Tubeway Army, Beggars Banquet |
| 30     | 22 | INTO THE MUSIC                    | Van Morrison, Vertigo         |
| 31     | 20 | MORNING DANCE                     | Spyro Gyra, Infinity          |
| 32     | 24 | SOME PRODUCT CARRI ON SEX PISTOLS | Virgin                        |
| 33 NEW |    | NIGHTFLIGHT TO VENUS              | Boney M, Atlantic             |
| 34     | 34 | LIVE KILLERS                      | Queen, EMI                    |
| 35     | 27 | THE BEST OF THE DOOLEYS           | GTO                           |
| 36 NEW |    | LAST THE WHOLE NIGHT LONG         | James Last, Polydor           |
| 37 NEW |    | CUT                               | Slits, Island                 |
| 38 NEW |    | STREET MACHINE                    | Sammy Hagar, Capitol          |
| 39     | 32 | BAD GIRLS                         | Donna Summer, Casablanca      |
| 40     | 35 | FEAR OF MUSIC                     | Talking Heads, Sire           |

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 10/1/79  
SINGLES

| This Week | Last Week | Song                                       | Artist                             |
|-----------|-----------|--|------------------------------------|
| 1         | 1         | EL LUTE                                    | Boney M, Hansa                     |
| 2         | 2         | I WAS MADE FOR LOVIN' YOU                  | Kiss, Casablanca                   |
| 3         | 4         | WE DON'T TALK ANYMORE                      | Cliff Richard, EMI                 |
| 4         | 7         | BOY OH BOY                                 | Racey, RAK                         |
| 5         | 3         | SO BIST DU                                 | Peter Maffay, Telefunken           |
| 6         | 10        | A WALK IN THE PARK                         | Nick Straker Band, Decca           |
| 7         | 6         | I DON'T LIKE MONDAYS                       | Boomtown Rats, Z Mercury           |
| 8         | 14        | KINGSTON KINGSTON                          | Lou & The Hollywood Bananas, Hansa |
| 9         | 5         | MOSKAU                                     | Dschinghis Khan, Jupiter           |
| 10        | 13        | WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN | Dr. Hook, Capitol                  |
| 11        | 8         | BRIGHT EYES                                | Art Garfunkel, CBS                 |
| 12        | 9         | DAS LIED VON MANUEL                        | Manuel & Pony, Polydor             |
| 13        | 12        | RING MY BELL                               | Anita Ward, TK                     |
| 14        | 15        | GLORIA                                     | Umberto Tozzi, CBS                 |
| 16        | 16        | 1-2-3-4 RED LIGHT                          | The Teens, Hansa                   |
| 17        | 17        | UNDER FIRE                                 | Clout, Carrere                     |
| 18        | 19        | MY SHARONA                                 | The Knack, Capitol                 |
| 19        | 21        | KNOCK ON WOOD                              | Amii Stewart, Hansa                |
| 20        | 26        | DON'T BRING ME DOWN                        | Electric Light Orchestra, Jet      |
| 21        | 22        | TU SEI L'UNICA DONNA PER ME                | Alan Sorrenti, Decca               |
| 22        | 18        | I WANT YOU TO WANT ME                      | Cheap Trick, CBS                   |
| 23        | 25        | BAD GIRLS                                  | Donna Summer, Casablanca           |
| 24        | 24        | DO TO ME                                   | Smokie, RAK                        |
| 25        | 23        | VOULEZ VOUS                                | Abba, Polydor                      |
| 26 NEW    |           | HOW COULD THIS GO WRONG                    | Exile, RAK                         |
| 27 NEW    |           | BREAKFAST IN AMERICA                       | Supertramp, A&M                    |
| 28 NEW    |           | ARE 'FRIENDS' ELECTRIC                     | Tubeway Army, Beggars Banquet      |
| 29        | 20        | HOT STUFF                                  | Donna Summer, Casablanca           |
| 30        | 30        | SOME GIRLS                                 | Racey, RAK                         |

### LPs

| This Week | Last Week | Song                         | Artist                                |
|-----------|-----------|------------------------------|---------------------------------------|
| 1         | 1         | EVE                          | Alan Parsons Project, Arista          |
| 2         | 2         | DIE STIMME DER PRAERIE       | Ronny, K-tel                          |
| 3         | 3         | STAPPENWOLF                  | Peter Maffay, Telefunken              |
| 4         | 5         | ZAUBER DER CITARRE           | Ricky King, Epic                      |
| 5         | 4         | TRIUMPH DER GOLDENBEN STIMME | Karel Gott, Polydor                   |
| 6 NEW     |           | TEENS & JEANS & ROCK'N'ROLL  | Teens, Hansa                          |
| 7         | 6         | BREAKFAST IN AMERICA         | Supertramp, A&M                       |
| 8 NEW     |           | OCEANS OF FANTASY            | Boney M, Hansa                        |
| 9         | 10        | DSCHINGHIS KHAN              | Jupiter                               |
| 10        | 7         | TRAEUMEREIEN                 | Richard Clayderman, Telefunken        |
| 11        | 8         | COMMUNIQUE                   | Dire Straits, Vertigo                 |
| 12        | 12        | DYNASTY                      | Kiss, Casablanca                      |
| 13        | 14        | SOUVENIERS AUS GRIECHENLAND  | Francis Goya & Les Helleniques, K-tel |
| 14        | 9         | VOULEZ VOUS                  | Abba, Polydor                         |
| 15        | 11        | DIRE STRAITS                 | Vertigo                               |
| 16        | 13        | HAIR                         | Soundtrack, RCA                       |
| 17        | 15        | LIVE KILLERS                 | Queen, EMI                            |
| 18 NEW    |           | FATE FOR BREAKFAST           | Art Garfunkel, CBS                    |
| 19        | 16        | DISCOVERY                    | Electric Light Orchestra, Jet         |
| 20        | 17        | ANGEL STATION                | Manfred Mann's Earthband, Bronze      |

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 9/24/79  
SINGLES

| This Week | Last Week | Song                      | Artist              |
|-----------|-----------|---------------------------|---------------------|
| 1         | 1         | MY SHARONA                | Knack, Capitol      |
| 2         | 3         | I WAS MADE FOR LOVIN' YOU | Kiss, Casablanca    |
| 3         | 2         | UP THERE CAZALY           | Two-Man Band, Fable |
| 4         | 4         | SOME GIRLS                | Racey, RAK          |

|        |    |                             |                               |
|--------|----|-----------------------------|-------------------------------|
| 5      | 6  | GOLD                        | John Stewart, RSO             |
| 6      | 7  | YOU CAN'T CHANGE THAT       | Raydio, Arista                |
| 7      | 15 | HOT SUMMER NIGHTS           | Night, Planet                 |
| 8      | 5  | RING MY BELL                | Anita Ward, TK                |
| 9      | 9  | REUNITED                    | Peaches & Herb, Polydor       |
| 10     | 13 | DON'T BRING ME DOWN         | ELO, Jet                      |
| 11     | 16 | BORN TO BE ALIVE            | Patrick Hernandez, CBS        |
| 12     | 8  | COOL FOR CATS               | UK Squeeze, A&M               |
| 13     | 10 | ONE WAY TICKET              | Eruption, RCA                 |
| 14     | 12 | HIT AND RUN                 | Jo Jo Zep & Falcons, Mushroom |
| 15     | 18 | BAD CASE OF LOVIN' YOU      | Robert Palmer, Island         |
| 16     | 14 | BRIGHT EYES                 | Art Garfunkel, CBS            |
| 17 NEW |    | JUST WHEN I NEEDED YOU MOST | Randy Vanwarmer, Interfusion  |
| 18     | 11 | POP MUZIK                   | M, MCA                        |
| 19     | 20 | WE ARE FAMILY               | Sister Sledge, Cotillion      |
| 20 NEW |    | THE NIPS ARE GETTING BIGGER | Mental As Anything, Regular   |

### LPs

| This Week | Last Week | Song                       | Artist                            |
|-----------|-----------|----------------------------|-----------------------------------|
| 1         | 2         | GET THE KNACK              | Knack, Capitol                    |
| 2         | 1         | DISCOVERY                  | ELO, Jet                          |
| 3         | 18        | SLOW TRAIN COMING          | Bob Dylan, CBS                    |
| 4         | 3         | IN THROUGH THE OUT DOOR    | Led Zeppelin, Swan Song           |
| 5         | 5         | DYNASTY                    | Kiss, Casablanca                  |
| 6         | 9         | 5, J.J. Cale               | Shelter                           |
| 7         | 4         | FIRST UNDER THE WIRE       | Little River Band, Capitol        |
| 8         | 6         | ENGLISH HISTORY            | Jon English, Mercury              |
| 9         | 8         | BREAKFAST IN AMERICA       | A&M                               |
| 10        | 7         | THE VERY BEST OF LEO SAYER | Chrysalis                         |
| 11        | 10        | BOMBS AWAY DREAM BABIES    | John Stewart, RSO                 |
| 12        | 12        | RUST NEVER SLEEPS          | Neil Young & Crazy Horse, Reprise |
| 13        | 13        | FATE FOR BREAKFAST         | Art Garfunkel, CBS                |
| 14        | 11        | BACK TO THE EGG            | Wings, MPL                        |
| 15        | 14        | NO EXIT                    | The Angels, Albert                |
| 16 NEW    |           | BOP TILL YOU DROP          | Ry Cooder, Warner Bros.           |
| 17        | 20        | CANDY-O                    | The Cars, Elektra                 |
| 18        | 16        | SCREAMING TARGETS          | Jo Jo Zep & The Falcons, Mushroom |
| 19        | 15        | BAD GIRLS                  | Donna Summer, Casablanca          |
| 20        | 17        | GRAFFITI CRIMES            | Mi-Sex, CBS                       |

## HOLLAND

(Courtesy TROS Radio)  
As of 9/25/79  
SINGLES

| This Week | Last Week | Song                               | Artist                         |
|-----------|-----------|------------------------------------|--------------------------------|
| 1         | 1         | QUIEREME MUCHO                     | Julio Iglesias, CBS            |
| 2         | 2         | I DON'T LIKE MONDAYS               | Boomtown Rats, Mercury         |
| 3         | 3         | WE DON'T TALK ANYMORE              | Cliff Richard, EMI             |
| 4         | 4         | SURF CITY                          | Jan & Dean, Dureco             |
| 5         | 6         | A BRAND NEW DAY                    | Wiz Stars, MCA                 |
| 6         | 8         | WILLEM                             | Willeem Duyn, Philips          |
| 7         | 19        | SAIL ON                            | Commodores, Motown             |
| 8 NEW     |           | ARUMBAL                            | Massada, Kendari               |
| 9         | 5         | GOTTA GO HOME                      | Boney M, Ariola/Flaet          |
| 10        | 11        | ANGEL EYES                         | Roxy Music, Polydor            |
| 11        | 12        | MARCHING ON                        | B-Z-N, Mercury                 |
| 12        | 7         | DON'T BRING ME DOWN                | Electric Light Orchestra, Jet  |
| 13        | 9         | CAN'T STAND LOSING YOU             | Police, A&M                    |
| 14        | 14        | BEAT THE CLOCK                     | Sparks, Virgin                 |
| 15 NEW    |           | GANGSTERS                          | Specials, Chrysalis            |
| 16 NEW    |           | IF I SAID YOU HAD A BEAUTIFUL BODY | Bellamy Brothers, Warner Bros. |
| 17        | 13        | I WAS MADE FOR LOVIN' YOU          | Kiss, Casablanca               |
| 18 NEW    |           | DON'T STOP 'TIL YOU GET ENOUGH     | Michael Jackson, Epic          |
| 19        | 10        | GIVE UP YOUR GUNS                  | Buoys, EMI                     |
| 20 NEW    |           | THE WORKER                         | Fischer-Z, United Artists      |

## ITALY

(Courtesy Germano Ruscitto)  
As of 9/25/79  
SINGLES

| This Week | Last Week | Song                        | Artist                             |
|-----------|-----------|-----------------------------|------------------------------------|
| 1         | 1         | TU SEI L'UNICA DONNA PER ME | Alan Sorrenti, EMI                 |
| 2         | 4         | SUPER SUPERMAN              | Miguel Bose, CBS/CGD-MM            |
| 3         | 2         | GLORIA                      | Umberto Tozzi, CGD-MM              |
| 4         | 3         | FORSE                       | Pupo, Baby/CGD-MM                  |
| 5         | 10        | SOLI                        | Adriano Celentano, Clan/CGD-MM     |
| 6         | 7         | BALLA                       | Umberto Balsamo, Polydor/Phonogram |
| 7         | 5         | IO SONO VIVO                | Pooh, CGD-MM                       |
| 8         | 6         | SPLENDIDO SPLENDEnte        | Donatella Rettore, Ariston         |
| 9         | 9         | E LA LUNA BUSSO'            | Loredana Berté, CGD-MM             |
| 10        | 11        | RICOMINCIAMO                | Adriano Pappalardo, RCA            |
| 11        | 8         | GOODNIGHT TONIGHT           | Wings, EMI                         |
| 12        | 12        | ELECTRIC DELIGHT            | Rockets, Rockland/CGD-MM           |
| 13        | 13        | HOT STUFF                   | Donna Summer, Durium               |

|        |    |                   |                                  |
|--------|----|-------------------|----------------------------------|
| 14 NEW |    | COMPRAMI          | Viola Valentino, CGD-MM          |
| 15     | 15 | LADY NIGHT        | Patrick Juvet, Barclay/Ricordi   |
| 16     | 19 | E SALUTATA PER ME | Raffaella Carrà, CBS/CGD-MM      |
| 17 NEW |    | BAD GIRLS         | Donna Summer, Durium             |
| 18     | 14 | FINE DIUN VIAGGIO | Le Orme, Philips/Phonogram       |
| 19     | 18 | PARANTE           | Alunni Del Sole, Ricordi         |
| 20     | 17 | I WILL SURVIVE    | Gloria Gaynor, Polydor/Phonogram |

## SWEDEN

(Courtesy GLF)  
As of 9/28/79  
SINGLES

| This Week | Last Week | Song                          | Artist                              |
|-----------|-----------|-------------------------------|-------------------------------------|
| 1         | 1         | BOBBY BROWN                   | Frank Zappa, CBS                    |
| 2         | 1         | BORN TO BE ALIVE              | Patrick Hernandez, Mariann/Aquarius |
| 3         | 4         | BRIGHT EYES                   | Art Garfunkel, CBS                  |
| 4         | 3         | RING MY BELL                  | Anita Ward, TK                      |
| 5         | 8         | I DON'T LIKE MONDAYS          | Boomtown Rats, Mercury              |
| 6         | 5         | HOT STUFF                     | Donna Summer, Casablanca            |
| 7         | 6         | POP MUZIK                     | M, MCA                              |
| 8         | 7         | BALLADE POUR ADELINE          | Richard Clayderman, Sonet           |
| 9         | 9         | KNOCK ON WOOD                 | Amii Stewart, Ariola                |
| 10 NEW    |           | OH SUSIE                      | Secret Service, Sonet               |
| 1         | 2         | COMMUNIQUE                    | Dire Straits, Vertigo               |
| 2         | 4         | SLOW TRAIN COMING             | Bob Dylan, CBS                      |
| 3         | 1         | BORN TO BE ALIVE              | Patrick Hernandez, Mariann/Aquarius |
| 4         | 7         | SAXPARTY 6                    | Ingmar Nordstroms, Fritana          |
| 5         | 3         | BAD GIRLS                     | Donna Summer, Casablanca            |
| 6         | 5         | SHEIK VERBOUTI                | Frank Zappa, CBS                    |
| 7 NEW     |           | JOE'S GARAGE PART 1           | Frank Zappa, CBS                    |
| 8         | 9         | FATE FOR BREAKFAST            | Art Garfunkel, CBS                  |
| 9         | 6         | THE DAY THE EARTH CAUGHT FIRE | City Boy, Vertigo                   |
| 10 NEW    |           | EVE                           | Alan Parsons Project, Arista        |

## SPAIN

(Courtesy El Gran Musical)  
As of 9/29/79  
SINGLES

| This Week | Last Week | Song                                     | Artist                            |
|-----------|-----------|--|-----------------------------------|
| 1         | 1         | RING MY BELL                             | Anita Ward, TK                    |
| 2         | 3         | LADY LAURA                               | Roberto Carlos, CBS               |
| 3         | 4         | ONE WAY TICKET                           | Eruption, Ariola                  |
| 4         | 2         | GLORIA                                   | Umberto Tozzi, CBS                |
| 5         | 5         | GETTING CLOSER                           | Wings, EMI                        |
| 6         | 7         | MELAMAS                                  | Jose Luis Perales, Hispavox       |
| 7         | 8         | RAMA LAMA DING DONG                      | Rocky Sharpe & Replays, Movieplay |
| 8 NEW     |           | STUMBLIN' IN                             | Suzi Quatro & Chris Norman, EMI   |
| 9         | 9         | VOULEZ VOUS                              | Abba, Columbia                    |
| 10        | 6         | BORN TO BE ALIVE                         | Patrick Hernandez, CBS            |
| 1         | 1         | BREAKFAST IN AMERICA                     | Supertramp, A&M                   |
| 2         | 2         | DISCO DE ORO DE EPIC VOL. 2              | Various, Epic                     |
| 3         | 3         | 24 EXITOS DE ORO                         | Julio Iglesias, CBS               |
| 4         | 4         | 16 GRANDES EXITOS DE SIEMPRE             | Richard Clayderman, Hispavox      |
| 5         | 5         | ROCIO DURCAL CANTA A JUAN GABRIEL VOL. 3 | Rocio Durcal, Ariola              |
| 6         | 7         | COMMUNIQUE                               | Dire Straits, Fonogram            |
| 7         | 8         | BACK TO THE EGG                          | Wings, EMI                        |
| 8         | 6         | BAD GIRLS                                | Donna Summer, Casablanca          |
| 9         | 10        | DISCOVERY                                | ELO, Jet                          |
| 10 NEW    |           | DIRE STRAITS                             | Fonogram                          |

## BELGIUM

(Courtesy Billboard Benelux)  
As of 9/28/79  
SINGLES

| This Week | Last Week | Song                      | Artist              |
|-----------|-----------|---------------------------|---------------------|
| 1         | 1         | QUIEREME MUCHO            | Julio Iglesias, CBS |
| 2         | 7         | WE DON'T TALK ANYMORE     | Cliff Richard, EMI  |
| 3         | 3         | I WAS MADE FOR LOVING YOU | Kiss, Vogue         |
| 4         | 2         | GOTTA GO HOME             | Boney M, Ariola     |
| 5         | 8         | ALINE                     | Christophe, Vogue   |
| 6         | 6         | GLORIA                    | Umberto Tozzi, CBS  |
| 7 NEW     |           | MY SHARONA                | The Knack, Capitol  |
| 8         | 10        | DON'T BRING ME DOWN       | ELO, Jet            |
| 9         | 5         | VOULEZ VOUS               | Abba, Vogue         |
| 10        | 9         | THIS IS MY LIFE           | Shirley Bassey, EMI |
| 1         | 1         | DYNASTY                   | Kiss, Vogue         |
| 2         | 3         | VOULEZ VOUS               | Abba, Vogue         |
| 3         | 2         | EMOCIONES                 | Julio Iglesias, CBS |
| 4         |           |                           |                     |

Old Spirituals Become Classical

Barbara Jordan Narrates Lyrics On Columbia Record

By JEAN WILLIAMS

LOS ANGELES—"Symphonic Spirituals With Narration By Barbara Jordan" combines old Negro spirituals with classical music for what is believed to be a first of its kind LP.

The Columbia LP, produced by Dr. George Butler, vice president of jazz and progressive music a&r at Columbia Records, features the Royal Philharmonic of London and tenor vocalist William Brown.

Dr. Paul Freeman, former conductor of the Detroit Symphony, who conducts the Victoria Symphony Orchestra, conducted "Symphonic Spirituals."

Butler topped the work with narration written by Dick Scott and performed by former U.S. Congresswoman Barbara Jordan.

Among the tunes included in the LP, which was predominately recorded in London, are "Lift Every Voice And Sing" and "Deep River," the opening and closing tunes.

In addition to old Negro spirituals, new material is featured on the LP, including an original composition by Jacqueline Hairston, professor of music at Oakland's Merritt College, plus a medley of spirituals by Morton Rule.

Also contributing to the project were Hale Smith, professor of com-

position at the Univ. of Connecticut; Fredrick Tillis of Amherst and Donald Erb of the Cleveland Institute of Music, who did the arranging. All persons involved in the package have extensive classical backgrounds, including Butler.

"This is my attempt to remind people of just how much depth these spirituals contain and that they can be treated classically," says Butler.

He believes Jordan gives the LP impact. "Initially, Andy Young (former U.N. Ambassador) was to be narrator, but as the time drew close his schedule would not permit it.

"Paul (Freeman) and I ran through a lot of names and we were excited at the thought that Barbara Jordan would do it. We believe she was perfect for the LP." Her segment was recorded at an Austin, Tex., studio.

Jordan will be a vital part of the

promotion of the LP, with Butler attempting to set up a listening session/press party in Texas, with Jordan on hand as special honored guest.

In addition, he is making strides to tie-in with educational organizations and black-oriented national groups, among other organizations, for maximum exposure of the LP.

Although Columbia has the Masterworks classical line, "Symphonic Spirituals With Narration By Barbara Jordan" will be released this month on the Columbia label.

Masterworks is the parent of the discontinued Black Composers Series. Eugene Moye is the sole black performer remaining on Masterworks. "However, I plan to talk to Simon Schmidt, who is now vice president and general manager at Masterworks about reactivating the Black Composers Series and signing new talent," claims Butler.

ACCEPTS BACH PROJECT

Pianist Martins: Digital

By ALAN PENCHANSKY

CHICAGO—New York classical concert promoter Jay K. Hoffman has launched a new long-range digital recording project involving Brazilian pianist Joao-Carlos Martins.

The Bach Tricentennial Recording Project, Inc., Hoffman's new company, expects to tape all of Bach's solo keyboard music with Martins. The project will culminate in 1985, the year of the Tricentennial of Bach's birth, Hoffman says.

The recording project was begun in Los Angeles recently with taping of the six partitas of Bach. Martins is scheduled to record Bach's "Goldberg Variations" in January. The recordings are being produced by Heiner Stadler of Tomato Records using Soundstream digital equipment.

Hoffman, one of the cofoun-

ders of New York's Mostly Mozart Festival, says the recordings will be issued under license. Hoffman expects to make presentations for several European companies, he indicates.

"If a company wants to get behind it they can have something wonderful for the Tricentennial," Hoffman contends.

Martins will be recording some of the Bach selections for the second time in his career. The pianist's Bach recordings were made for Connoisseur Society in the 1960s, including the complete "Well-Tempered Clavier," a six-disk set.

In 1978, Martins made a successful and well-publicized Carnegie Hall \$1 admission comeback recital. The pianist, a Bach specialist, endured an eight-year career hiatus following an injury to his hand in a soccer match.

CINCINNATI LABEL

QCA, Gospel Firm, Now In Classics Expansion Act

CINCINNATI—Classical music is getting increased representation in the catalog of QCA/Redmark Records.

According to QCA vice president and general manager Daryl Kalmus, a world premier recording of Alberto Ginastera's "First String Quartet" will be released in October. *Ginastera, an Argentinian, is a leading 20th century composer.*

QCA also offers half a dozen recordings of classical compositions for acoustic string bass, including two albums by Frank Proto, Cincinnati Symphony principal bassist and composer in residence.

Kalmus says the label's interest in classical has developed over the past two years. "We've done some jazz, but basically we're Southern gospel," Kalmus explains.

Kalmus credits Proto with pointing the label toward repertoire that is receiving little competing attention today.

Proto's "Sound Of The Bass" volumes one and two was QCA's first

classical ventures. Other bassists recording for the label are David Walters (a recital of infrequently played bass/piano works) and Barry Green, also a Cincinnati Symphony player, whose "Bass Evolutions" involves soloist, chamber group and narrator.

Two LPs have been licensed from the French bass virtuoso Francois Rabath, who writes for basses and percussion in a sometimes jazz-tinged style. Rabath's "Multi-Bass" will be brought out this month.

Ginastera's Quartet is performed by the Blair Quartet of Nashville in the new recording. The group also performs Proto's "String Quartet No. 1."

CAM-Cohen Link

NEW YORK—CAM America has signed Gerard Cohen to write material and produce another new CAM signing, artist Altha Cook. Cohen will be producing at New York's Power Station.

Adult Contemporary

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee). Lists top 50 adult contemporary songs.

OCTOBER 6, 1979, BILLBOARD

BING HEADS MIAMI FEST

MIAMI—The Greater Miami Opera Assn. has put forth a plan for a major contemporary arts festival to be produced here in 1982. Sir Rudolf Bing, former general manager of the New York Metropolitan Opera, will serve as executive director of the three-week festival, called the New World Contemporary Festival of the Arts.

Organizers have secured an initial \$122,400 grant from the Dade County commission, with additional county, state and federal funding expected during the next two years.

Organizers say Bing will have responsibility for festival policy, overall planning and coordination, with local producers and concert managers functioning as assistant directors. One of Bing's first tasks reportedly will be the appointment of expert advisory boards to assist in commissioning of new works.

Festival is expected to introduce several major world premieres to include at least one full-length opera in addition to symphonic works, chamber music, ballet and theatre. Local arts organizations, including the Florida Philharmonic and Judy Drucker's Great Artist series, will take part in the staging of presentations.

The festival, to be held in June, was conceived by Robert Herman, general manager of the Miami opera company. Herman served as assistant manager of the Metropolitan Opera during Bing's tenure.

'Dream Music' Due

LOS ANGELES—The Independent Composers Assn. offers an "Evening Of Dream Music" Nov. 9 at the Fritchman Auditorium. Featured will be works by Lou Harrison and Richard Emmet, including the L.A. premiere of "Chimera From Dream Dances Past" by Emmet.

Harrison's compositions will be "Suite For Violin" and "American Gamelin, Cantata 3."

# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 10/6/79

Number of singles reviewed this week **105** Last week **97**

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## Pop

**CHEAP TRICK—Dream Police (3:14);** producer: Tom Werman; writer: R. Nielsen; publishers: Screen Gems/EMI/Adult BMI, Epic 950774. The title cut of the group's new LP is what Cheap Trick is all about. It's a supercharged power pop/rock tune with a fantastic lyric hook and guitar/drum interplay.

**VILLAGE PEOPLE—Sleazy (3:45);** producer: Jacques Morali; writers: J. Morali, H. Belolo, P. Hurtt, B. Whitehead; publisher: Can't Stop BMI Casablanca NB2213. The group's most rock-oriented single to date also marks the lead vocal debut of construction worker David Hodo, who performs the tune in a campy macho growl. While past Village People singles have been sendups of macho themes, they've been sung relatively straight. Here the joke is a bit obvious.

**THE CARS—It's All I Can Do (3:45);** producer: Roy Thomas Baker; writer: Ric Ocasek; publisher: Lido BMI, Elektra E46546. The group's second single from "Candy-O" is another rocker with a simple melody line and spare instrumentation. It is, however, not as dynamic and catchy as such past Cars triumphs as "Just What I Needed" or "Let's Go."

**DR. HOOK—Better Love Next Time (2:59);** producer: Ron Haffkine; writers: Pippen, Keith, Slate; publisher: House Of Gold BMI, Capitol P4785. Dr. Hook changes the pace here from the balladeering on "Sharing The Night Together" and "When You're In Love With A Beautiful Woman" to a funkier midtempo tune with broad-based appeal.

**STEPHANIE MILLS—Better Than Ever (3:40);** producers: James Mtume, Reggie Lucas; writers: Marvin Hamlisch, Carole Bayer Sager; publishers: Famous Music ASCAP/Ensign BMI, 20th Century-Fox TC2427. Mills' followup to "Whatcha Gonna Do With My Lovin'" is a classy midtempo ballad featuring her strong, gutsy vocals against a shimmering background of strings.

### recommended

**THE GREG KINN BAND—Roadrunner (2:55);** producers: Matthew King Kaufman, Glen Kolotkin, Kenny Laguna; writer: J. Richman; publisher: Modern Love Songs, Beserkley B46542 (Elektra).

**MAXINE NIGHTINGALE—(Bringing Out) The Girl In Me (3:30);** producer: Deany Diante; writer: R. Parker Jr.; publisher: Raydiola ASCAP, Windsong JH11729 (RCA).

**VAN MORRISON—Bright Side Of The Road (3:44);** producer: Van Morrison; writer: Van Morrison; publisher: Essential BMI, Warner Bros. WBS49086.

**CARLENE CARTER—Do It In A Heartbeat (3:26);** producers: Lance Quinn, Tony Bongiovi; writers: C. Carter, N. Lowe, J. McFee; publishers: Rare Blue/Plangit Visions ASCAP/Unichappell BMI, Warner Bros. WBS49083.

**WALTER EGAN—That's That (2:41);** producer: Walter Egan; writer: W. Egan; publishers: April/Melody Deluxe/Swell Sounds/Seldak ASCAP, Columbia 111116.

**THE MARSHALL TUCKER BAND—Running Like The Wind (4:25);** producer: Stewart Levine; writer: Toy Caldwell; publishers: Marshall Tucker/No Exit BMI, Warner Bros. WBS49068.

**ALAN O'DAY—Oh Johnny (3:06);** producers: Steve Barri, Alan O'Day; writer: Alan O'Day; publisher: WB ASCAP, Pacific PC100 (Atlantic).

**HALLOWEEN—Lady Midnight (3:40);** producer: Jerry Marcelino; writer: Jerry Marcelino; publisher: Irving BMI, Mercury 76011.

**THE SINCEROS—Take Me To Your Leader (3:30);** producer: Joe Wissert; writer: M. Kjeldsen; publisher: Blackwood BMI, Columbia 111115.

**SNAIL—Tonight (3:33);** producers: Roy Segal, Snail; writer: Bob O'Neill; publishers: Butter/Blue Ave. BMI, Cream CRE7938.

**BISHOP & GWINN—Santa Monica Pier (3:08);** producers: Fred Molin, Matthew McCauley; writers: R. Bishop, M. Gwinn; publishers: Dav Mel/Havemore Wantmore BMI, Infinity INF50037.

**DEE D. JACKSON—Fireball (3:26);** producer: Gary Unwin; writers: G. Unwin, P. Unwin; publisher: Sounds of Jupiter BMI, Sire SRE49017 (Warner Bros.).

**BLACKJACK—For You (3:30);** producer: Tom Dowd; writer: M. Bolotin; publisher: Emboe ASCAP, Polydor PD2026.

**FCC—It Took A Woman Like You (3:11);** producers: Clayton Ivey, Terry Woodford; writer: Jesse Boyce; publisher: Song Tailors BMI, Free Flight JH11744 (RCA).

## Soul

**DENICE WILLIAMS—I Found Love (3:38);** producer: Ray Parker, Jr.; writers: J.D. Williams, F. Baskett, R. Nichols; publisher: none listed, Arc/Columbia 111063. Helped along by a fingersnapping rhythm, this midtempo dance number features the distinctive high vocals of Williams. Lyrics and beat work together to forge an optimistic mood.

### recommended

**PHYLLIS HYMAN—You Know How To Love Me (3:29);** producers: James Mtume, Reggie Lucas; writers: J. Mtume, R. Lucas; publisher: Frozen Butterfly BMI, Arista AS0463.

**GLADYS KNIGHT—The Best Thing We Can Do Is Say Goodbye (4:02);** producers: Jack Gold, Gladys Knight; writers: J. Gold, A. Goland, C. Christiansen; publisher: none listed, Columbia 111088.

**BOB MARLEY & THE WAILERS—Wake Up And Live (4:18);** producers: Bob Marley & The Wailers, Alex Sadkin; writer: Bob Marley; publishers: Bob Marley/Almo ASCAP, Island IS49080.

**LOLETTA HOLLOWAY—That's What You Said (3:32);** producer: Bunny Sigler; writers: B. Sigler, R. Wigginton; publishers: Henry Suemay/Unichappell BMI, Gold Mind G74021 (Salsoul).

**REN WOODS—Everybody Get Up (4:32);** producer: Al McKay; writers: A. McKay, H. Payne; publisher: none listed, Arc/Columbia 111074.

**CHARME—Do It For Love (3:46);** producer: Misha Segal; writers: Banks, Hampton; publisher: Irving BMI, RCA JB11727.

**HEAVEN & EARTH—I Only Have Eyes For You (4:36);** producers: Clarence Johnson, Riccardo Williams; writer: A. Dubin; publisher: Remick ASCAP, Mercury 76012.

**JEAN CARN—Start The Fire (3:20);** producers: Philip Pugh,

Dexter Wansel; writer: P. Pugh; publisher: Mighty Three BMI, Philadelphia Int'l ZS93721 (CBS).

**REVELATION—Move On Up (3:20);** producers: Benny Diggs, Arthur Freeman; writers: Benny Diggs, Phillip Ballou, Joseph Joubert; publishers: Six Continents/Nycom BMI, RCA JH11738.

**CHAMELEON—Game Of Life (4:28);** producers: Fred Wesley, Azar Lawrence; writers: Michael E. Stanton, Greely (Swah) Snowden; publisher: Champri, Elektra E46538.

## Country

**MEL McDANIEL—Lovin' Starts Where Friendship Ends (2:37);** producer: Johnny MacRae; writers: D. Linde, A. Rush; publisher: Combine, BMI, Capitol P4784. The record gets off to a slow start, but, after the first 20 seconds, recovers beautifully with a pelting high-energy instrumental/vocal combination. Fiddles and percussion spice McDaniel's latest contender.

**JOHN WESLEY RYLES—You Are Always On My Mind (3:40);** producer: Bob Montgomery; writers: Wayne Carson-Mark James-John Christopher; publishers: Rose Bridge/Screen Gems-EMI, BMI, MCA 41124. Brightly-mixed vocals, powerful production and the excellence of Ryles' singing make this an outstanding cut. Energy builds through a strong foundation of drums, bass and guitar, while piano adds definitive flourishes and backgrounds add intensity.

**HANK WILLIAMS, JR.—Whiskey Bent And Hell Bound (3:09);** producer: Jimmy Bowen; writer: Hank Williams, Jr.; publisher: Bocephus, BMI, Flip, O.D. 'd In Denver (2:38); producer: Jimmy Bowen; writer: Hank Williams, Jr.; publisher: Bocephus, BMI, Elektra E46535. Williams' latest single, from his forthcoming album, is a double-sided hit. "Whiskey Bent And Hell Bound" follows the pattern established with his last release, "Family Tradition," while "O.D. 'd In Denver" takes a more uptempo turn. Both sides are suitable for country play, with "Denver" possibly showing up on some pop playlists.

**LORETTA LYNN—I've Got A Picture Of Us On My Mind (2:45);** producer: Owen Bradley; writer: Bobby Harden; publisher: King Coal, ASCAP, MCA 41129. Lynn's latest sparkles with her familiar vocal interpretation of a blooming love story. Backed by electric and pedal steel guitars, Lynn glides through the song with ease. Bradley's production balances the instruments with taste, and provides a vocal hook on which they ride.

### recommended

**DR. HOOK—Better Love Next Time (2:59);** producer: Ron Haffkine; writers: Pippen/Keith/Slate; publisher: House Of Gold, BMI, Capitol P4785.

**CARLENE CARTER—Do It In A Heartbeat (3:26);** producer: Lance Quinn/Tony Bongiovi; writers: Carter/Lowe/McFee; publishers: Rare Blue/Plangit Visions/Unichappell, ASCAP/BMI, Warner Bros. WBS49083.

**WOOD NEWTON—So Easy For You (3:19);** producer: Even Stevens; writers: Even Stevens/Rusty Wolfe; publisher: Deb-Dave/Side Pocket, BMI, Elektra E46537.

**LEROY VAN DYKE—Save Me A Seat By The Fire (3:05);** producer: Shelby Singleton; writer: Don Schlitz; publisher: Writers Night, ASCAP, Sun 1146.

**DONNIE ROHRS—Fort Worth Featherbed (3:00);** producer: Vic Adkins; writer: Max O. Barns/Rayburn Anthony; publisher: Welbeck/Screen Gems, ASCAP/BMI, Ad-Korp 1263.

**ABBY MARABLE—Sweet Country Music (3:10);** producer: Owen Bradley; writer: Tony Lordie; publisher: Outrageous/Speckled Bird/Six Continents, BMI, MCA 41125.

**LONNIE JONES—Heartquake (3:01);** producer: Royce G. Clark; writers: Curt Lanham/L.N. Jones; publisher: Daydreamer, BMI, Dessa D5500.

**WAYNE WILSON—Same Eyes Always Drive Me Crazy (2:27);** producer: Wayne Carr; writer: Lee Bach; publisher: White Light, BMI, Hi-Country HC1102.

**KIN VASSY—Do I Ever Cross Your Mind (2:50);** producer: Mike Settle; writer: D. Parton; publisher: Owepar, BMI, International Artists IAS501.

**ORION—Washing Machine (2:28);** producer: Shelby Singleton; writer: Orion Eckley Darnell; publisher: Boogie Bear, Shelby Singleton, BMI, Sun 1147.

**DON SILVERS—Goodbye Chicago—Hello San Antonio (2:23);** producer: Lois Johnson/Don Silvers; writer: Don Silvers; publisher: Ludon, BMI, LMC CP10001.

## Adult Contemporary

recommended

**RANDY VANWARMER—Call Me (3:33);** producers: John Holbrook, Ian Kimmel; writer: Randy Vanwarmer; publisher: Fourth Floor ASCAP, Bearsville BSS49071.

**BILL HUGHES—Stealin' My Heart Away (3:34);** producer: Henry Lowy; writer: B. Hughes; publishers: Dream Master/April ASCAP, Epic 950775.

## Disco

recommended

**NOEL—Dancing Is Dangerous (3:42);** producers: Ron & Russell Mael; writers: Ron Mael, Russell Mael; publisher: Acker ASCAP, Virgin VA67001 (Atlantic).

## First Time Around

**THE SPORTS—Who Listens To The Radio (3:24);** producer: Pete Solley; writers: Cummings, Pendlebury; publisher: Australian Tumbleweed EMU, Arista AS0468. Already a major force in its native Australia, group offers a power pop ode to the radio medium. Sound is reminiscent to the Cars and hook is infectious.

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.

## This Week's Legal Action

### Caviano Facing \$14 Million Suit

LOS ANGELES—Martin Pichinson of MPM Management here has instituted suit in Superior Court locally against Ray Caviano.

In his filing, Pichinson accuses the disco label executive of stealing an idea which the plaintiff projected to the defendant in 1978.

In exchange for purveying the concept, Caviano allegedly pledged 40% of the business to Pichinson if the idea succeeded. The pleading alleges that Ray Caviano and his brother, Bob, confirmed the deal in a meeting in the office of local attorney Michael Rosenfeld.

Pichinson claims he suffered \$10 million in business loss and seeks an additional \$4 million in damages.

### Lugo Demands Injunction

LOS ANGELES—Featured vocalist Daniel Lugo of the group Destination seeks an injunction and damages in Superior Court here against MCA Records, CM Records doing business as Butterfly Records and Elton Farokh Ahi of Of-Oz Productions.

Lugo is asking \$4.5 million in cumulative damages.

without getting him to sign a proper artist contract. Ahi contends that he produced the album and had an oral agreement with Lugo in April which was confirmed by a letter agreement signed by Lugo in May 1979. The pact tendered the court shows a graduated royalty rate of 1% for the first year to 3% over four renewals.

A.J. Cervantes of Butterfly in an affidavit has told the court the label

has manufactured 75,000 albums and has 150,000 mailers and 10,000 posters backing the release which came out in August.

Lugo is asking \$4.5 million in cumulative damages.

Judge Jerry Pacht announced an Oct. 4 hearing date on the request for an injunction against the further distribution of the album. "Beginning To End."

### Kiss Registered

NEW YORK—The rock band Kiss has been registered by the U.S. Patent and Trademarks Office as a U.S. Service Mark.

## U.S./Japanese Colleagues Agree

NEW YORK—Representatives of the American Music Conference compared notes with their Japanese counterparts at a recent trade meeting and decided they had a lot in common.

The group, comprised of U.S. instrument manufacturers, heard members of the All Japan Musical Instrument Assn. urge greater cooperation between wholesalers, retailers and manufacturers, the encouragement of more school music programs and an increase in exports. The same themes have been sounded here by the American group.

Robert Campbell, president of CBS Instruments Inc., told the gathering, held in Hamamatsu, Japan, that the music industry would profit by "accepting the concept that it is one industry we are talking about, not a Japanese industry or an American industry."

The Japanese complained about the differences in safety regulations

and voltage requirements between the two markets, as well as the lack of instruction manuals in Japanese and the fact that American firms have a high turnover in personnel, unlike the Japanese who depend on long-term personal contact in business dealings.

### Sues His Employer

LOS ANGELES—Former Keycor Century Corp. sales executive Russell W. Peters is suing his former employer and its executives Howard Hill and Everett Scott for \$1 million damages, claiming he was libeled and slandered.

Peters' filing alleges the defendants published a personal action notice discharging Peters, which allegedly stated Peters was joining a competing company with prior knowledge and failed to disclose his move.

**THE  
POWER  
AND THE  
GLORIA.**

Gloria Gaynor's "I Will Survive" from "Love Tracks" launched her to the top of the charts in the US, Canada, UK, France, Germany, Holland, Italy, Sweden, Australia, Switzerland. Now Gloria Gaynor's even more powerful new album, "I Have A Right" is here. Gloria's again teamed with Platinum producers/writers Freddie Perren and Dino Fekaris, and the results sound like a follow-up smash for this dynamite combination.

**"I HAVE A RIGHT" GLORIA GAYNOR'S POWERFUL NEW ALBUM FEATURING "LET ME KNOW (I HAVE A RIGHT)" ON POLYDOR RECORDS & TAPES.**



Produced by DINO FEKARIS  
in association with FREDDIE PERREN  
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# Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 10/6/79

Number of LPs reviewed this week **51** Last week **50**

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## Pop

**KENNY LOGGINS—Keep The Fire, Jc36172. Produced by Tom Dowd.** Loggins' third solo album, and first with Dowd, has a broader mix of styles than his earlier efforts with Phil Ramone and Bob James. The tunes range from a good-time rocker in the Loggins & Messina mold ("Mr. Night") to a soul-based falsetto number cowritten with Michael McDonald of the Doobie Brothers ("This Is It"). The grab bag of styles also includes a calypso number ("Junkanoo Holiday"), a mid-tempo soul number featuring Michael Jackson on harmony vocals ("Who's Right, Who's Wrong"), and a formula rocker along the lines of England Dan & John Ford Coley ("Keep The Fire"). The end result is Loggins' most diverse and totally satisfying effort to date.

**Best cuts:** Those cited plus "Love Has Come Of Age," "Will It Last," "Now And Then."  
**Dealers:** Loggins' last album went top 10, on the strength of the top five single "Whenever I Call You Friend."

**HERB ALPERT—Rise, A&M SP4790. Produced by Herb Alpert, Randy Badazz.** Alpert's latest mixes his traditional MOR sound with funkier, third world influences. The balance between old and new is what has made the title song (presented here in an extended 7:37 version) a top three single and it also sparks several other cuts on the LP, including "Aranjuez (Mon Amour)," which features such first-class session men as Pete Jolly on accordion, Tom Scott on lyrician and Tom Tedesco on lute and balalaika. That is perhaps the LP's most interesting track, with a Moroccan section in the middle of a Spanish song. Other highlights include "1980," a fiery cut Alpert has composed for NBC's coverage of next year's Olympic Games, and "Angelina," which juxtaposes a reggae rhythm with a country-sounding steel guitar.

**Best cuts:** "Rise," "Aranjuez," "1980," "Rotation."  
**Dealers:** With a likely No. 1 single in the title cut, one of the biggest album-selling acts of all time has his best shot in more than a decade.

**SANTANA—Marathon, Columbia FC36154. Produced by Keith Olsen.** "Marathon" is Santana's most satisfying album in some time. Devadip Carlos Santana's guitar playing is as potent as ever while the band exercises the most exuberance it's displayed in many an album. With the exception of lead singer Alexander Ligertwood, the lineup is pretty much intact. Each track, including the three instrumentals have a different flavor, each mood-setting. Santana is more rocking here, although its trademarked percussive backbeat is still intact. And the songs are more melodic and upbeat, each track penned by the group instead of the oldie or two that showed up on the last few albums. Keith Olsen's production puts Santana right in the commercial mainstream on target.

**Best cuts:** "You Know That I Love You," "All I Ever Wanted," "Stand Up," "Love."  
**Dealers:** Santana proves to be as strong as ever here.

**VILLAGE PEOPLE—Live And Sleazy, Casablanca NBLP27183. Produced by Jacques Morali.** The group's fifth LP, and first two-record set, cops the concept of Donna Summer's best-selling "Live And More" collection. Two of the sides were recorded in concert at LA's Greek Theatre last June with former lead singer Victor Willis, while the other sides were cut in-studio with his replacement Ray Simpson sharing lead vocal-chores with veteran Villagers David Hodo and Alex Briley. The package includes the People's first ballad effort, "Save Me," which is also presented in an up-tempo version. Several of the disco-rock fusion cuts are terrific, especially "Ready For The '80s," which will apparently be the followup single to "Sleazy." That cut works less well, because its macho joke is sledgehammered home. Horace Ott's deft string and horn arrangements again lend the tunes much of their punch.

**Best cuts:** "Ready For The '80s," "Rock & Roll Is Back Again," "San Francisco"/"In Hollywood," "In The Navy," "Y.M.C.A.," "Hot Cop."  
**Dealers:** The group's last two LPs, "Cruisin'" and "Go West," both went top 10.

**FOGHAT—Boogie Motel, Bearsville BHS6990 (WB). Produced by Foghat, Tony Outada.** This album is aptly named as the four-piece unit boogies with breakneck intensity on several cuts. Basically the tunes, which range from fast up-tempo to slower paced fair, are rooted in American blues and r&b. Member Rod Price plays outstanding lead and slide guitar and is complemented by Craig MacGregor on bass, Roger Earl on drums and Lonesome Dave on guitar. Dave also shines with an infectious, party-like vocal style.

**Best cuts:** "Somebody's Been Sleepin' In My Bed," "Third Time Lucky," "Boogie Motel," "Nervous Release."  
**Dealers:** The indefatigable Foghat keeps getting bigger and bigger.

**LEO SAYER—Here, Warner Bros. BSK3374. Produced by David Courtney.** Sayer re-unites with Courtney who produced the singer's first two LPs as well as penning "Long Tall Glasses." The tunes, mixing rockers and slow to mid-tempo material, mark a return to Sayer's more elemental rock style with r&b and bluesy overtones. Sayer's high tenor vocal style is intact here and he's joined by the cream of the crop session players such as percussionist Paulinho Da Costa, bassist Chuck Rainey and guitarists Freddie Tackett, and Steve Cropper.

**Best cuts:** "The End," "Who Will The Next Fool Be," "Talkin' The Easy Way Out," "Oh Girl," "Lost Control."  
**Dealers:** Sayer has a loyal following.

## Recording From The Vatican

**POPE JOHN PAUL II—Sings At The Festival Of Sacrosong-Infinity 9899.** Pope John Paul II made an historic journey to his native Poland last June, making musical history, too, as he performed at the Sacrosong ecumenical festival of song and music, which he created as the Archbishop of Krakow. The musical message is religious, the medium is in the melodic Polish folk idiom. The music is quite beautiful, with the Pontiff and others rendering the songs with great feeling. Beautiful packaging with English text of the songs included. The album arrives in time for the Pope's visit to the U.S. this week. Infinity acquired rights to this album from Petri Pax, Inc. which in turn obtained rights from Crystal Records in Germany.

## Spotlight

**EAGLES—The Long Run, Asylum 5E508. Produced by Bill Szymczyk.** The first Eagles' album since "Hotel California" was issued in December 1976 is a perfectly balanced set of mid-tempo ballads and raw, urgent rockers. There's even one oddball number thrown in for comic relief: "The Greeks Don't Want No Freaks," with its weird background vocals by the Monstertones featuring Jimmy Buffett. Two of the best cuts are "Those Shoes," featuring a talk box guitar gimmick that seems to say "butt out" and "The Sad Cafe," a mid-tempo ballad featuring a striking alto saxophone solo by David Sanborn. Outside writers here include Barry DeVorzon, who cowrote "In The City" from the film "The Warriors" and Bob Seger and J.D. Souther, who cowrote "Heartache Tonight," the vital, dynamic rocker that is the first single from the set.

**Best cuts:** "Heartache Tonight," "In The City," "The Disco Strangler," "King Of Hollywood," "The Sad Cafe."  
**Dealers:** The somber, stark album art belies the fact that this is one of the most hotly-anticipated albums of the '70s.



**STYX—Cornerstone, A&M SP3711. Produced by Styx.** This release does not deviate from the high-gloss, professional rock that listeners have come to expect from this quintet. The nine cuts offer a nice balance between rockers, ballads and mid-tempo numbers. One cut, "Boat On The River," sounds like a European folk song while "Why Me" contains a hot saxophone solo by Steve Eisen. The other songs fit into the standard rock mold though they are highlighted by the crystal clear harmonies and high musicianship of the band members. High production standards and sumptuous sound make Styx at times sound like Queen or Supertramp. Lyrics, reflecting seemingly eternal optimism, sometimes are melodramatic.

**Best cuts:** "Why Me," "Babe," "Borrowed Time," "Lights"  
**Dealers:** Group is one of the superstar attractions of the late 1970's.



**BLONDIE—Eat To The Beat, Chrysalis CHE1225. Produced by Mike Chapman.** Pure rock for rock people. This is the only way to describe Blondie's energetic and infectious fourth LP release. Opening with the current hit "Dreaming," this quintet takes on a tour of various rock styles. There's disco funk ("The Hardest Part"), reggae ("Die Young Stay Pretty"), disco ("Atomic"), a surreal Talking Heads type of song ("Victor") plus two early '60s flavored girl-group style ballads ("Sound A Sleep," "Shayla.") However, these songs are infused with enough rock energy so that traditional fans won't be turned off just as they weren't turned off by "Heart of Glass" from the last LP. The other six songs here are jaw-breaking, good time rock'n'roll in the very best spirit of the power pop movement. Paced by the icy but compassionate vocals of Debbie Harry and the lean but effective styles of the musicians, this album should put the band in the superstar category.

**Best cuts:** "The Hardest Part," "Dreaming," "Accidents Never Happen," "Die Young Stay Pretty," "Atomic," "Eat To The Beat."  
**Dealers:** Last effort went top 10 and produced the hits "Heart of Glass" and "One Way Or Another."

## Soul

**FUNKADELIC—Uncle Jam Wants You, Warner Bros. BSK3371. Produced by Dr. Funkenstein.** General George Clinton needs recruits for his invading funk army and while he may not get many, as this effort is just as eclectic and sublimely silly as Parliament/Funkadelic's previous albums, he shouldn't have many defections either. "(Not Just) Knee Deep" picks up where last year's top 20 hit "One Nation Under A Groove" left off. It's a long number, running over 15 minutes, but it's hypnotically funky. "Field Maneuvers" is a

rock instrumental which should garner AOR play while "Freak of the Week" is disco. The remaining three cuts are just a bit too weird for much airplay.

**Best cuts:** Those mentioned above.  
**Dealers:** Funkadelic does consistently well in soul and has growing pop following.

## Country

**VERN GOSDIN—The Best Of Vern Gosdin, Elektra 6E228. Produced by Gary S. Paxton.** A lively album with all the finest elements of traditional country flavor. The arrangements rely on tasteful balances of pedal steel guitar, bass, simple per-

cusson and background vocals to complement Gosdin's own smooth balladeer style. Material is nicely balanced and features tunes that have done well previously on the charts for this artist.

**Best cuts:** "Break My Mind," "Till The End," "You've Got Somebody, I've Got Somebody," "Never My Love."  
**Dealers:** Artist displays sturdy chart strengths and is a consistent seller in traditional areas.

**STELLA PARTON—The Best Of Stella Parton, Elektra 6E229. Producers: Jim Malloy, David Malloy, Even Stevens.** Stella's recording career spans a mere four years, but she has been able to turn out the hits. This collection spans those years from her very first hit "I Want To Hold You In My Dreams Tonight," to her most current "The Room At The Top Of The Stairs." Also included are "Danger Of A Stranger," "Standard Lie Number One," and "Four Little Letters." An excellent collection.

**Best cuts:** All of them.  
**Dealers:** Cover graphics coupled with the hit material on this album should generate excellent sales.

**TOMMY OVERSTREET—The Real Tommy Overstreet, Elektra 6E226. Produced by Bob Millsap.** Overstreet's second album for the label is a continuation of the first. A mix of up-tempo country tunes, soft country ballads, and a rocker titled "You." Augmented with tasteful strings, the rhythm section cooks on such tunes as "Fadin' Renegade" and "Goin' Up's Easy, Comin' Down's Hard." Overstreet feels comfortable through out this finely crafted LP.

**Best cuts:** "Smokey Mountain Lullabye," "Lost Her In The Sun," and those mentioned above.  
**Dealers:** Overstreet's appeal on this album is across the board. With the expected label support, sales should soar.

## First Time Around

**SHOES—Present Tense, Elektra 6E244. Produced by Mike Stone.** This very impressive new foursome takes its musical cues from the pre- "Sgt. Pepper" Beatles and comes up with a full dozen of catchy rock'n'roll and pop tunes, that are clean, crisp and immediately accessible. The songs here deal with young love, treated in a surprisingly mature and understanding manner. There is none of the learning adolescent ma-So that spoils much of the Knack's work. The songs here are mostly mid-tempo with a couple of ballads, and a straight ahead rocker or two, well played throughout.

**Best cuts:** "Every Girl," "I Don't Wanna Hear It," "Tomorrow Night," "I Don't Miss You."  
**Dealers:** This sounds like a radio natural from a band with tremendous potential.

**LIVE WIRE—Pick It Up, A&M SP4793. Produced by Glyn Johns.** Spare, tense rock is this quartet's forte and it does it well. The sound is reminiscent of the Police complete with some reggae influences and tough street imagery. Chris Cutler's guitars are quite good in parts which lends some complexity over the basic rhythms. Mike Edwards' vocals have just the right degree of raggedness to fit the genre without being grating or overbearing. Hooks are used throughout making this effort commercial though it has enough of a dark edge to keep it out of competition with more lightweight power pop material.

**Best cuts:** "Hit & Run Driver," "Water Into Wine," "Superstitious," "Lone Car Cruising," "Thinking of You."  
**Dealers:** Play in-store.

## Billboard's Recommended LPs

### pop

**U.K.—Night After Night, Polydor PD16234. Produced by Eddie Jobson, John Wetton.** Recorded live at Sun Plaza and Senen Kan halls in Tokyo, this is a good example of why this British trio has become a headline commodity in Europe, North America and Asia. Led by Jobson on lead vocals, keyboards and electric violin, this trio plays progressive rock without ever becoming indulgent. Many of their fans' favorites are here including the rocking "Nothing To Lose" which earned some pop and AOR airplay in its studio incarnation several months ago. **Best cuts:** "Nothing To Lose," "Rendezvous 6:02," "Caesar's Palace Blues," "Night After Night."

**RUPERT HOLMES—Partners In Crime, Infinity INF9020. Produced by Rupert Holmes, Jim Boyer.** Renowned writer Holmes debuts on Infinity with an album filled with marvelous songs that tell stories. Each track is underlined by a strong melody line that creates a breezy, atmospheric quality. The pop textures are striking and Holmes' voice makes each story come to life. Holmes is backed by a session unit that doesn't overshadow the lyrics yet knows when to lay down a

(Continued on page 74)

**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 Harrison; **reviewers:** Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.



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## Closeup

**ROSANNE CASH—Right Or Wrong, Columbia JC36155. Produced by Rodney Crowell.**

This is newcomer Rosanne Cash's debut release and it's quickly gaining her national attention.

In only five weeks of activity on the Billboard Hot Country Singles chart, Cash's first single, a beautiful duet with Bobby Bare titled "No Memories Hangin' Round," is already shimmying into the top 20.

Only 24, this youngster has already developed a definite sound and style of her own, which is one reason "Right Or Wrong" works so well. Her range is effortless, her voice liquid and shimmering, her phrasing polished.

Much of the credit for the excellent quality displayed in this album goes to Cash's producer/husband, Rodney Crowell, a gifted songwriter and former member of Emmylou Harris' Hot Band.

Crowell's own roots seem firmly grounded in that particular breed of country-rock that's come to be tagged "California country," the same clique that's spawned Linda Ronstadt, Harris, Karla Bonoff and Albert Lee, to name a few.

For this project, Crowell called on a brilliant cast of musicians from within the ranks of the celebrated "Malibu Mafia," including Glen D. Hardin, Hank DeVito, Tony Brown, John Ware, Emory Gordy Jr., Ricky Skaggs and Frank Reckard.

Cash's appealing vocals are showcased through a patchwork quilt of material, and although she sings country with ringing authenticity,



ROSANNE CASH

she's also at ease with high-energy rock'n'roll.

The marvelous title cut, a combustible Keith Sykes tune, throbs with driving bass and percussion, while funky piano, organ, saxophone and guitar riffs generate currents of steam.

A highlight on side one is also the only song on the album which Cash wrote herself. It's called "This Has Happened Before," and it's a fragile, sensitive ballad of superior caliber.

She threads strands of weary resignation and ribbons of pain through her voice as she sings of love's hot embers grown chilly: "All of your memories seem to be laughing at my pain! And trying not to listen is like talking to the rain! Your love like a candle can't take me through the storm! It's bright enough to burn me but too weak to keep me warm..."

In a different mood, loneliness and desire crowd each other for room in Cash's yearning, sensuous

vocal on "Take Me, Take Me," while "Seeing's Believing," a poignant, tear-stained stunner composed by Crowell (who also accompanies Cash on harmonics and guitar here) gleams with her crystalline vocal delivery. Fragile facets of emotion lie just under her restrained lead and make this among the most moving pieces on the album.

Country powerhouse Bobby Bare joins her for a classy duet on "No Memories," a cleanly-styled tune with appealing simplicity that's parlaying Cash's talents into the country market initially. "Couldn't Do Nothin' Right," which follows, is a smooth ballad punctuated with harmonic guitar chords and melodic instrumentation and features glistening background vocals by Emmylou Harris and Ricky Skaggs.

To her credit, Cash doesn't seem afraid to claim her musical heritage, either, the way many other second-generation performing progeny of famous artists are these days. She tips her hat in song to her dad with a spunky churning rendition of Johnny's Mississippi-flavored "Big River." With a biting edge on her inflections, she proves she can handle just about any type of song with conviction.

Less rock-oriented than her step-sister, Carolee Carter, and more influenced by today's musical tastes than her father, Rosanne Cash comes off as an accomplished artist whose instinctive talents have been placed center stage by Crowell's complementary abilities.

KIP KIRBY



Billboard photo by Jeffrey Mayer

**LOW MOMENT**—John Mayall surveys what is left of his Laurel Canyon home following the recent devastating fire there in the Los Angeles area. Phonogram, which supplied this photo, hopes the release of his new DJM/Mercury LP in October will offer some cheer to his life.

## CHARGE COMISKEY PARK DAMAGE

## White Sox Sue California Promoter

**CHICAGO**—A breach of contract lawsuit filed last week by the Chicago White Sox asks for more than \$2.5 million in damages from a California concert promotion firm.

The suit, filed in Cook County Circuit Court, resulted from a pair of "California Jam" concerts held at Comiskey Park in August. California Jam Inc. is named as defendant.

Several major league ballgames were cancelled as a result of alleged damages to the playing field caused at the Aug. 19 performance. Artnell Co., the Sox' parent organization, claims \$1.3 million was lost in ticket

concession and broadcast revenue as a result of cancellations.

The suit also seeks \$1 million punitive damages, in addition to a full accounting of ticket sales from California Jam Inc. Sox claim California Jam was contractually bound to leave the premises in the same condition in which it was found.

Another Cook County Circuit Court suit stems from the California Jam concerts. Cullen Electric Co. alleges it has not been paid for work in connection with the concerts, naming both California Jam and the White Sox as defendants.

## Billboard's Recommended LPs

• Continued from page 72

riff. **Best cuts:** "Escape," "Partners In Crime," "Answering Machine," "Him."

**JOHNNY MATHIS—Mathis Magic, Columbia JC36316. Produced by Jack Gold.** Three of this LP's tracks receive disco treatments. The concept works on a uptempo tune like "That Old Black Magic," but it fizzles on a chestnut like "Night And Day," where all the synthesized silliness only makes you wish it were sung straight in Mathis' classy, romantic style. That style does receive an airing in "She Believes In Me" and Billy Joel's "New York State Of Mind." **Best cuts:** those two titles plus "That Old Black Magic," "To The Ends Of The Earth," "My Body Keeps Changing My Mind."

**GONZALEZ—Move It To The Music, Capitol ST11995. Produced by Pete Bellotte.** Group scored big several months ago with the single "Haven't Stopped Dancin'." On this new outing this sizable band continues in the same vein—danceable music with disco and soul touches. Linda Taylor and Alan Marshall handle lead vocals while a bevy of instruments and clever arrangements provide a potpourri of swirling rhythms. **Best cuts:** "Love It (You're The One)," "People's Party," "That Ain't No Way To Treat A Lady," "Move It To The Music."

**TOM JONES—Rescue Me, MCA MCA3182. Produced by Michael Stewart.** Jones' first LP for MCA stresses brassy dance tracks: There's even a fast-paced disco version of "Don't Cry For Me Argentina," heretofore only heard as a plaintive operatic number. Most of the upbeat tracks are forgettable, save for a pulsating version of the old Fifth Dimension hit "Flashback." Jones is more impressive on the midtempo ballads, including "Dancing Endlessly" and a remake of "What Becomes Of The Brokenhearted." **Best cuts:** those cited.

**MEMBERS—At The Chelsea Nightclub, Virgin International V12120 (JEM). Produced by Steve Lillywhite.** This somewhat sardonic, but ultimately winning five man-band from Britain sounds as though very recently it only played slam-bang punk rock, but for an LP release the band decided to be a bit more pop. Sometimes it works, and sometimes it doesn't, and sometimes the results are quite interesting. **Best cuts:** "Off-shore Banking Business," "Solitary Confinement," "Chelsea Nightclub."

**SIMPLE MINDS—Life In A Day, PVC PVC7910 (JEM). Produced by John Leckie.** This five man band from Britain sounds like it has spent a lot of time listening to the Beatles' "Revolver" LP. This release has the same sort of feel, with good basic rock and pop songs getting a somewhat spacey, slightly disconcerting treatment. It works very well, with the LP having a good deal of depth and presence to it. **Cuts are built on disks like this, and sometimes the cuts grow large. Best cuts:** "Pleasantly Disturbed," "No Cure," "Life In A Day," "Sad Affair," "Murder Story."

**SKIDS—Scared To Dance, Virgin International V12116 (JEM).**

**Produced by Dave Batchelor.** Though there are no pictures of the band members on the cover, and their names are never listed, there is no reason for the musicians involved in this to be ashamed or shy of their work. This is a good solid rock LP, neither old wave or new, but somewhere in between. There is a brooding existential quality to both the package and the music that should appeal to the college crowd. **Best cuts:** "Scared To Dance," "Contusion," "Of One Skin," "Sweet Suburbia."

**JOHN TOWNLEY—Townley, Harvest ST12007 (Capitol). Produced by John Townley, Christopher Rainbow, Robert Appere.** Townley is a pleasant composer/songwriter/singer who fashions melodic and soft pop/rock fare with ease. He's joined by some of England's premier session players such as drummer Henry Spinetti. Townley also adds guitar. Songs have sensitive and evocative lyrics while the music is inventively textured. Guitar, percussion and keyboard work stand out. **Best cuts:** "Shine On," "You've Let Me Down," "Woman Of Age," "Throwing It All Away," "Evil Angel."

**ORSA LIA—Infinity INF9015. Produced by Hal David, Archie Jordan.** Lia is a new songbird who had a No. 1 adult contemporary hit with "I Never Said I Love You." Her debut album is filled with likeable material that displays the wide range of the singer's vocals. All material was penned by producers David and Jordan with strings, horns and background vocalists adding sweetness to these already sweet and plaintive tunes. **Best cuts:** "I Never Said I Love You," "Love Me Good," "I Can't Hold On," "The Men In My Life."

**ORIGINAL MOTION PICTURE SOUNDTRACK—Apocalypse Now, Elektra DP90001. Produced by David Robinson.** The soundtrack to the epic Vietnam War flick opens with the Doors' "The End" and continues from there with spoken word, music and sound effects that bring to vinyl what was seen and heard in the film. The soundtrack fills with tension and alarm and meticulously sets the desired mood. **Best cuts:** "The End."

**THE CONTORTIONS—Buy The Contortions, ZE ZEA33002 (Arista). Produced by James White.** Avante garde jazz in the Sun Ra vein meets raw punk rock. This experiment might have worked if it had not been so sloppily produced. The sound is one-dimensional and the band's instruments seem to be perpetually out of tune. James Chance's lyrics seem to have something to say though his spitting vocal style renders many of them incomprehensible. **Best cuts:** Pick your own.

**TANGERINE DREAM—Force Majeure, Virgin International V12111 (JEM). Produced by Edgar Froese, Chris Franke, Klaus Krieger.** More hypnotic, electronic space music from one of the master groups of the genre. There are only three cuts on this album with the highlight being the moody and haunting 18 minute title track. The only cut which is really suitable for airplay is the seven minute "Cloudburst Flight" with some effective electric guitar interwoven with the synthesizer. All

cuts are instrumentals though the sound never gets boring. **Best cuts:** Those mentioned.

**SYNERGY—Games, Passport PD6003 (JEM). Produced by Larry Fast.** This is a unique recording in that it is recorded with a digital synthesizer. Although there are 10 selections, the operatic, symphonic rock comes across as a suite of music, dominated by the synthesizer's facile melodies. Synergy, as an electronic rock orchestra, has come up with a style and originality that should make it commercially attractive. **Best cuts:** Any one.

**RAY CONNIF—I Will Survive, Columbia PC36255. Produced by Ray Conniff.** Here's a package that should tickle fans and programmers of beautiful music: The patented, smooth Conniff mood pervades 10 cuts drawn from today's pop, as he turns them into cool, dreamy ballads. **Best cuts:** "I Want Your Love," "I Will Survive," "I'll Not For You."

**NEIL NORMAN & HIS COSMIC ORCHESTRA—Greatest Science Fiction Hits, GNP-Crescendo GNPS2128. Produced by Les Baxter, Neil Norman.** Here's a concept package which generously offers 18 tracks, all themes of movie and television shows plus four originals by the producers. It is provocative, unconventional music, spiced by weird theremin and synthesizer sounds, and on some tracks a big, kicking, explosive band is wisely incorporated for contrast. **Best cuts:** "Star Trek," "One Step Beyond," "Star Wars."

## soul

**REN WOODS—Out Of The Woods, ARC/Columbia JC36123. Produced by Al McKay.** With McKay producing, it's not surprising that Woods should recall the high energy work of Earth, Wind & Fire, with driving rhythms, beefy brass and soaring strings and percussion. Hers is a fiery vocal style, in the mold of Deniece Williams and the Emotions at their best, though she's capable of turning in a thoughtful ballad or two, as on "I Need Someone To Touch Me" and "I'm In Love With You." **Best cuts:** Those cited, plus "Everybody Got Up" and "Sticks And Stones."

**LOWRELL—AVI AV16070. Produced by Eugene Recard, Bruce Hawes, Tom Tom 84.** The former member of the Lost Generation debuts as a vocalist and writer. His vocals are aided by some excellent guitar, synthesizer and percussion with horns and strings for sweetening. The material ranges from the mellow to the upbeat. **Best cuts:** "Mellow Mellow Right On," "Overdose."

**VARIOUS ARTISTS—We Funk The Best, Salsoul SA8527 (RCA).** This is a compilation of some of the Salsoul (and Gold Mind) labels' recent and current offerings, including First Choice's powerful "Love Thang," Instant Funk's gold "I Got My Mind Made Up" and Baker-Harris-Young's self-describing title track. Others represented are Cognac with the Salsoul Or-

chestra, Bunny Sigler, Skyy and Martha High. **Best cuts:** Most everything is good.

**IMPRESSIONS—Come To My Party, Chi-Sound T596 (20th Century-Fox). Produced by Carl Davis.** The veteran soul act tackles a wide variety of styles here, and succeeds on all counts, from the punchy disco tempo of "Sorry" to mellow midtempo tunes like "All I Want To Do Is Make Love To You" to the classic R&B ballad silkiness of "I Could Never Make You Stay." The Impressions are Fred Cash, Reggie Torian and Sam Gooden. **Best cuts:** Those cited plus "Come To My Party," "Maybe I'm Mistaken."

## country

**JUICE NEWTON—Take Heart, Capitol ST12000. Produced by Otha Young.** Newton's third album for the label sparkles with a variety of material and musical styles. Her voice shines on cuts like "You Fill My Life" and "The Dream Never Dies." Musicians include mainstream rockers like John Hug, Mike Porcaro and Rick Schlosser. Producer Young has put strings just where they are needed, with a resulting effect yielding a tasty album. **Best cuts:** "Sunshine," "Lay Back In The Arms Of Someone," "Any Way That You Want Me," and "The Dream Never Dies."

**SONNY CURTIS—Elektra 6E227. Produced by the Hitmen.** Having recorded for more than 10 record labels in the past, this is his latest album in some years. Musically, the album is a standout, featuring such session masters as Larrie Londin, Reggie Young, Joe Osborne, Bobby Thompson, Buddy Emmons, as well as Curtis. The songs, all written by Curtis, range from the uptempo ballad "The Cowboy Singer," to the moving "It's Not Easy Being Fifteen," to a countryish version of "I Fought The Law." **Best cuts:** "Do You Remember Roll Over Beethoven," "Lawnessee," and those mentioned above.

**DENNIS WILLIAM WILSON—One Of Those People, Elektra 6E230. Produced by Jimmy Bowen, Sterling Whipple.** Although there are uneven spots in this album, it's a promising debut for newcomer Wilson, whose own career has been firmly grounded in songwriting. In fact, all of the tunes included in this package are Wilson originals, and the more uptempo tunes show a real energy that transcends the ballads. Production is fine and underscores Wilson's vocal delivery. **Best cuts:** "It's Just Me," "Man Made Of Glass," "Just Another Yesterday."

**DEADLY EARNEST AND THE HONKY TONK HEROES—Pacific Arts PAC67134. Produced by Danny Sheridan.** An album full of good ol' honky-tonk funk, featuring fiddles, steel guitar, harmonica and a variety of music styles. With most of the material being written by Deadly Earnest himself, the songs range from being "Lonesome" to "No Doubt About It," to "Giter." Production belts the material on this debut release. **Best cuts:** "Leavin' For Texas," "Wheeler Inn Cafe," "Restless Me" and "How Many MORE." Copyrighted material.

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(P-2)

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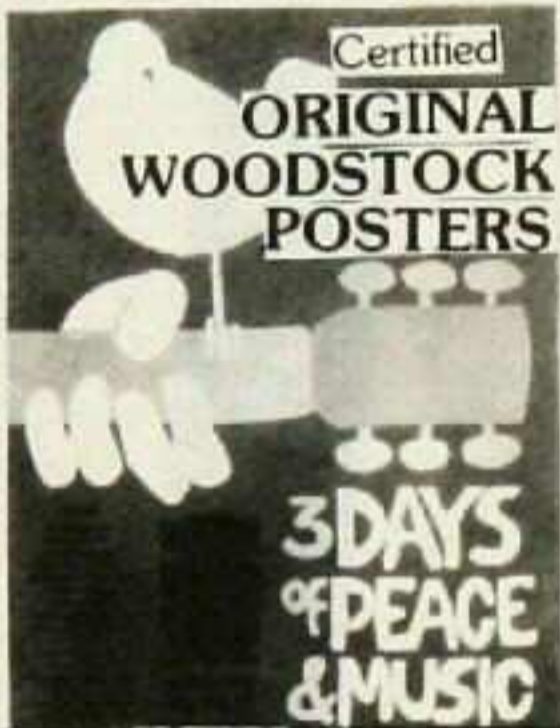
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**Anthony Returns**

• Continued from page 67

Among others, he's currently co-writing with Josh Whitmore of Al Gallico Music, and Tom Mallard of T.P. Productions. He claims staff writing offers from two Nashville publishers, but may stay freelance for a while to have the "flexibility of writing with anyone anywhere."

Whitmore, a cowriter with Barry Mann on such hits as "The Grass Is Greener" (Brenda Lee) and "I'll Never Dance Again" (Bobby Rydell), has had maternal cut down through the years by such other artists as Bobby Vee, Dion & the Bel-monts, Wanda Jackson, Tony Orlando, Herman's Hermits, Nancy Ames, Sha Na Na, Freddie & the Dreamers, among others.

**Higher Royalty**

• Continued from page 4

"Further, we urge the Tribunal to recommend to Congress that the law be changed to permit the Tribunal to meet more often than once every 10 years to determine equitable compulsory mechanical license rates."

**Special Notice**

Due to circumstances beyond our control, Traffic Center, the pull-out chart section in Billboard, will be appearing on an alternate week schedule effective with next week's issue. It is hoped the weekly schedule will be resumed at such time when this becomes feasible.

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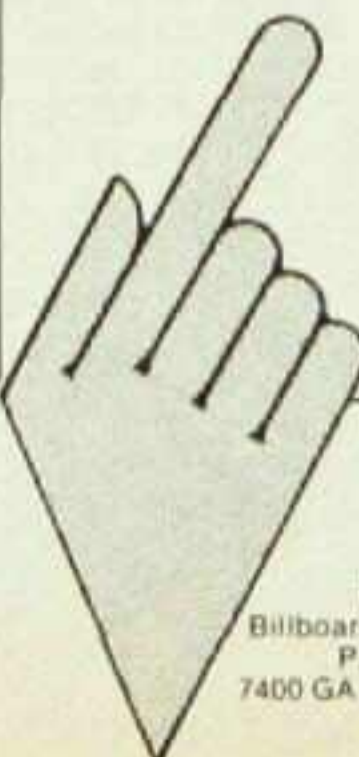
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# Billboard **Hot 100**

**\*Chart Bound**

IT'S ALL I CAN DO—The Cars (Elektra 46546)  
 SLEAZY—Village People (Casablanca 7213)  
 SEE TOP SINGLE PICKS REVIEWS page 70

OCTOBER 6, 1979, BILLBOARD

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE—Artist<br>(Producer) Writer, Label & Number (Distributing Label)   | THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE—Artist<br>(Producer) Writer, Label & Number (Distributing Label)   | THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE—Artist<br>(Producer) Writer, Label & Number (Distributing Label)  |   |
|-----------|-----------|---------------|--|-----------|-----------|---------------|--|-----------|-----------|---------------|---|---|
| ★         | 2         | 21            | <b>SAD EYES</b> —Robert John<br>(George Tobin), R. John, EMI 8015 CPP  | ★         | 37        | 10            | <b>THIS NIGHT WON'T LAST FOREVER</b> —Michael Johnson<br>(Brent Maher, Steve Gibson), B.B. LaBounty, R. Freeland, EMI America 8019 (Capitol) CPP | ★         | 79        | 2             | <b>DREAMING</b> —Blondie<br>(Mike Chapman), D. Harry, C. Stein, Chrysalis 2379  |   |
| ★         | 4         | 11            | <b>DON'T STOP 'TIL YOU GET ENOUGH</b> —Michael Jackson<br>(Quincy Jones), M. Jackson, Epic 8-50742   | ★         | 38        | 7             | <b>MIDNIGHT WIND</b> —John Stewart<br>(John Stewart), J. Stewart, RSD 1000 CHA   | ★         | 80        | 2             | <b>HALF THE WAY</b> —Crystal Gayle<br>(Allen Reynolds), B. Wood, R. Murphy, Columbia 1-11087 CPP                                |   |
|           | 3         | 11            | <b>RISE</b> —Herb Alpert<br>(Herb Alpert, Randy Badazz), R. Badazz, A. Armer, AAM 2151 ALM   | ★         | 39        | 7             | <b>PLEASE DON'T GO</b> —K.C. & The Sunshine Band<br>(Casey/Finch), H. W. Casey, R. Finch, TK 1035 CPP  | ★         | 81        | 2             | <b>5:15</b> —The Who<br>(John Entwistle), P. Townshend, Polydor 2002  |   |
|           | 4         | 1             | <b>MY SHARONA</b> —The Knack<br>(Mike Chapman), D. Fieger, B. Averro, Capitol 4731 WBM   |           | 38        | 25            | <b>GOOD TIMES</b> —Chic<br>(Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 3584 WBM  | NEW ENTRY | 72        |               | <b>BABE</b> —Styx<br>(Styx), D. DeYoung, A&M 2188 ALM   |   |
|           | 8         | 9             | <b>SAIL ON</b> —Commodores<br>(James Anthony Carmichael), L. Richie Jr., Motown 1466 CPP   |           | 50        | 5             | <b>GOTTA SERVE SOMEBODY</b> —Bob Dylan<br>(Jerry Wexler, Barry Beckett), B. Dylan, Columbia 1-11072 WBM  |           | 73        | 3             | <b>I'M SO ANXIOUS</b> —Southside Johnny & The Asbury Jukes<br>(Barry Beckett), B. Rush, Mercury 75007 WBM                       |   |
|           | 6         | 6             | <b>LONESOME LOSER</b> —Little River Band<br>(John Boylan, Little River Band), D. Briggs, Capitol 4748 WBM  |           | 40        | 41            | <b>GOOD FRIEND</b> —Mary McGregor<br>(Elmer Bernstein & Norman Gimbel), E. Bernstein, N. Gimbel, RSD 938 B-3                                     |           | 74        | 43            | <b>FIRECRACKER</b> —Mass Production<br>(Ed. A. Ellerbe, Mass Production), R. Williams, Cotillion 44254 (Atlantic)               |   |
|           | 7         | 16            | <b>I'LL NEVER LOVE THIS WAY AGAIN</b> —Dionne Warwick<br>(Barry Manilow), R. Kerr, W. Jennings, Arista 0419 ALM  | ★         | 41        | 45            | <b>FOUND A CURE</b> —Ashford & Simpson<br>(Nicholas Ashford & Valerie Simpson), Ashford & Simpson, Warner Bros. 8870 WBM                         |           | 75        | 87            | <b>DAMNED IF I DO</b> —The Alan Parsons Project<br>(Alan Parsons), E. Woolfon, A. Parsons, Arista 0454 ALM                      |   |
|           | 11        | 9             | <b>POP MUZIK</b> —M<br>R. Scott, Sire 49033 (Warner Bros.) CPP   | ★         | 42        | 46            | <b>SO GOOD SO RIGHT</b> —Brenda Russell<br>(Andre Fischer), B. Russell, Horizon 123 (AAM) ALM  |           | 76        | 49            | <b>GOODBYE STRANGER</b> —Supertramp<br>(Supertramp & Peter Henderson), R. Davies, E. Hodgson, A&M 2162 ALM                      |   |
|           | 9         | 5             | <b>AFTER THE LOVE HAS GONE</b> —Earth, Wind & Fire<br>(Maurice White), D. Foster, I. Graydon, B. Champlin, Arc 311833 (CBS) ALM                            |           | 43        | 44            | <b>REMEMBER WALKING IN THE SAND</b> —Louise Goffin<br>(Danny Kortchmar), G. Morton, Asylum 46521 CAM   |           | 77        | 89            | <b>STARRY EYES</b> —The Records<br>(Will Birch, Dennis Weisrich), W. Birch, J. Wicks, Virgin 67000 (Atlantic)                   |   |
|           | 19        | 7             | <b>DIM ALL THE LIGHTS</b> —Donna Summer<br>(Giorgio Moroder & Pete Bellotte), D. Summer, Casablanca 2201 WBM   | ★         | 44        | 48            | <b>I'VE NEVER BEEN IN LOVE</b> —Suzi Quatro<br>(Mike Chapman), M.A. Connell, RSD 1001 B-3  |           | 78        | 90            | <b>SWEET SUMMER LOVIN'</b> —Dolly Parton<br>(Dean Parks, Gregg Perry), B. Taub, RCA 11705 CLM                                   |   |
|           | 11        | 10            | <b>DON'T BRING ME DOWN</b> —Electric Light Orchestra<br>(Jeff Lynne), J. Lynne, Jet 95060 (CBS) B-3  |           | 45        | 20            | <b>I DO LOVE YOU</b> —G.O.<br>(Jimmy Simpson, Beau Ray Fleming), B. Stewart, Arista 0426 B-3   | NEW ENTRY | 79        |               | <b>DREAM POLICE</b> —Cheap Trick<br>(Tom Werman), R. Nielsen, Epic 9-50774 CPP  |   |
|           | 12        | 12            | <b>CRUEL TO BE KIND</b> —Nick Lowe<br>(Nick Lowe), N. Lowe, I. Gomm, Columbia 3-11018 CPP  |           | 46        | 47            | <b>GET A MOVE ON</b> —Eddie Money<br>(Bruce Botnick & Eddie Money), E. Money, P. Collins, L. Chiate, Leimair 1-11064 (Columbia) ALM              |           | 80        | 84            | <b>HOLD ON TO THE NIGHT</b> —Hotell<br>(Dain Eric, Debra L. Towles), M. Phillips, B. Mann, MCA 41113                            |   |
|           | 13        | 17            | <b>HEAVEN MUST HAVE SENT YOU</b> —Bonnie Pointer<br>(Jeffrey Bowen, Berry Gordy), E. Holland, L. Dozier, B. Holland, Motown 1459 CPP                       | ★         | 47        | 68            | <b>STILL</b> —Commodores<br>(James Anthony Carmichael, Commodores), L. Richie, Motown 1474   |           | 81        | 83            | <b>PLAIN JANE</b> —Sammy Hagar<br>(Sammy Hagar), S. Hagar, Capitol 4757 WBM   |   |
|           | 14        | 14            | <b>BAD CASE OF LOVING YOU</b> —Robert Palmer<br>(Robert Palmer), J.M. Martin, Island 49016 (Warner Bros.) B-3  | ★         | 48        | 52            | <b>IF YOU REMEMBER ME</b> —Chris Thompson<br>(Richard Perry), C. B. Sager, M. Hamlich, Planet 45904 (Elektra/Asylum) CHA                         | NEW ENTRY | 82        |               | <b>MY FORBIDDEN LOVER</b> —Chic<br>(Nile Rodgers, Bernard Edwards), B. Edwards, N. Rodgers, Atlantic 3620                       |   |
|           | 15        | 15            | <b>DRIVERS SEAT</b> —Sniff 'N' The Tears<br>(Luigi Salomoni), P. Roberts, Atlantic 3604 WBM  | ★         | 49        | 53            | <b>STREET LIFE</b> —Cruaders<br>(Wilton Felder, Stix Hooper, Joe Sample), J. Sample, W. Jennings, MCA 41054 ALM                                  |           | 83        | 88            | <b>ALL THINGS ARE POSSIBLE</b> —Don Peak<br>(Chris Christian), D. Peak, C. Christian, MCA/Songbird 41123 B-3                    |   |
|           | 16        | 16            | <b>BORN TO BE ALIVE</b> —Patrick Hernandez<br>(Jean Vanloo), P. Hernandez, Columbia 310986 CPP   | ★         | 50        | 55            | <b>SURE KNOW SOMETHING</b> —Kiss<br>(Vinny Poncia), P. Stanley, V. Poncia, Casablanca 2205 ALM   |           | 84        | 85            | <b>BEAUTIFUL GIRLS</b> —Van Halen<br>(Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth, Warner Bros. 49035 WBM |   |
|           | 17        | 9             | <b>THE DEVIL WENT DOWN TO GEORGIA</b> —Charlie Daniels Band<br>(John Boylan), C. Daniels, F. Edwards, I. Marshall, C. Hayward, D. Gregory, Epic 840700 WBM | ★         | 51        | 63            | <b>BROKEN HEARTED ME</b> —Anne Murray<br>(Jim Ed Norman), R. Goodrum, Capitol 4773 CHA   |           | 85        | 51            | <b>MAMA CAN'T BUY YOU LOVE</b> —Elton John<br>(Thom Bell), L. Bell, C. James, MCA 41042 CPP                                     |   |
|           | 18        | 14            | <b>DIFFERENT WORLDS</b> —Maureen McGovern<br>(Michael Lloyd), N. Gimbel, C. Fox, Warner/Curb 8835 (Warner Bros.) HAN                                       | ★         | 52        | NEW ENTRY     | <b>HEARTACHE TONIGHT</b> —Eagles<br>(Bill Szymczyk), D. Henley, G. Frey, B. Seger, J.D. Souther, Asylum 46545                                    |           | 86        | 86            | <b>IF YOU WANT IT</b> —Nitty Gritty<br>(Sandy Toranzo & Barry Maz), S. Toranzo, H. Johnson, Arista 7747                         |   |
|           | 21        | 13            | <b>THE BOSS</b> —Diana Ross<br>(Nicholas Ashford & Valerie Simpson), N. Ashford, V. Simpson, Motown 1462 WBM   | ★         | 53        | 58            | <b>YOU'RE ONLY LONELY</b> —J.D. Souther<br>(J.D. Souther), J.D. Souther, Columbia 1-11079  |           | 87        | 54            | <b>GROOVE ME</b> —Fern Kinney<br>(Carson Whitsett Wolf Stephenson, Tommy Couch), K. Floyd, Malaco 1048 (TK)                     |   |
|           | 24        | 9             | <b>SPOOKY</b> —Atlanta Rhythm Section<br>(Buddy Buie), Buie, Cobb/Sharino, Middlebrooks, Polydor 2001 CPP  | ★         | 54        | 59            | <b>FINS</b> —Jimmy Buffett<br>(Norbert Putnam), J. Buffett, D. McCall, B. Chance, T. Corcoran, MCA 41109 WBM                                     |           | 88        | 57            | <b>THEN YOU CAN TELL ME GOODBYE</b> —Toby Beau<br>(Norbert Putnam), J.D. Lauderdale, RCA 11670                                  |   |
|           | 23        | 12            | <b>LOVIN', TOUCHIN', SQUEEZIN'</b> —Journey<br>(Roy Thomas Baker), S. Perry, Columbia 3-11036 CPP  | ★         | 55        | 66            | <b>RAINBOW CONNECTION</b> —The Muppets<br>(Paul Williams & Jim Henson), P. Williams, K. Ascher, Atlantic 3610 CLM                                | NEW ENTRY | 89        |               | <b>CRUISIN'</b> —Smokey Robinson<br>(William "Smokey" Robinson), W. Robinson, M. Tarplin, Tamla 54306 (Motown) CPP              |   |
|           | 22        | 12            | <b>WHAT CHA GONNA DO WITH MY LOVIN'</b> —Stephanie Mills<br>(James Mtume, Reggie Lucas), R. Lucas, I. Mtume, 20th Century 2403 (RCA) WBM                   | ★         | 56        | 56            | <b>BOOM BOOM</b> —Pat Travers<br>(Pat Travers & Tom Allom), S. Lewis, Polydor 2003 B-3   | NEW ENTRY | 90        |               | <b>FOOLED BY A FEELING</b> —Barbara Mandrell<br>(Tom Collins), K. Fleming, D.N. Morgan, MCA 41077 CPP                           |   |
|           | 26        | 9             | <b>GET IT RIGHT NEXT TIME</b> —Gerry Rafferty<br>(Hugh Murphy & Gerry Rafferty), G. Rafferty, United Artists 1316 (Capitol) CPP                            | ★         | 57        | 60            | <b>REASON TO BE</b> —Kansas<br>(Kansas), K. Livgren, Kishner/CBS 9-4285 ABP/BP   |           | 91        | 92            | <b>YOU STEPPED INTO MY LIFE</b> —Wayne Newton<br>(Robert Cullen & Wayne Newton), B. Gibb, R. Gibb, M. Gibb, Ares II 101 CHA     |   |
|           | 27        | 5             | <b>DIRTY WHITE BOY</b> —Foreigner<br>(Roy Thomas Baker, Mick Jones, Ian McDonald), M. Jones, Gramm, Atlantic 3618 WBM                                      | ★         | 58        | 70            | <b>PLEASE DON'T LEAVE</b> —Lauren Wood<br>(Michael James Jackson, Ted Templeman), L. Wood, Warner Bros. 49043 CPP                                |           | 92        |               | <b>TOUCH ME WHEN WE'RE DANCING</b> —Bama<br>(Jim Vinneau, Bama), T. Skinner, J.L. Wallace, K. Bell, Free Flight 11629 (RCA)     |   |
|           | 30        | 5             | <b>YOU DECORATED MY LIFE</b> —Kenny Rogers<br>(Larry Butler), Q. Hupp, B. Morrison, United Artists 1315 B-3  | ★         | 59        | 32            | <b>MAIN EVENT/FIGHT</b> —Barbra Streisand<br>(Bob Esty), P. Jabara, B. Roberts, B. Esty, Columbia 3-11068 WBM                                    | NEW ENTRY | 93        |               | <b>LADIES NIGHT</b> —Kool & The Gang<br>(Emir Dzedato), G.M. Brown, Kool & Gang, De-Lite 801 (Mercury)                          |   |
|           | 28        | 9             | <b>DEPENDIN' ON YOU</b> —The Doobie Brothers<br>(Ted Templeman), P. Simmons, M. McDonald, Warner Bros. 49029 WBM   | ★         | 60        | 61            | <b>KILLER CUT</b> —Charlie<br>(Terry Thomas & Julian Colbeck), T. Thomas, Arista 0449 CPP  | NEW ENTRY | 94        |               | <b>GET IT UP</b> —Ronnie Milsap<br>(Ronnie Milsap), T. Brasfield, R. Byrne, RCA 11695 CPP                                       |   |
|           | 29        | 6             | <b>GOOD GIRLS DON'T</b> —The Knack<br>(Mike Chapman), D. Fieger, Capitol 4771 WBM  | ★         | 61        | 64            | <b>HELL ON WHEELS</b> —Cher<br>(Bob Esty), M. Aller, B. Esty, Casablanca 2208 ALM  | NEW ENTRY | 95        |               | <b>ANOTHER NIGHT</b> —Wilson Brothers<br>(Kyle Lehning), A. Clarke, T. Sylvester, T. Hicks, Atco 7205 (Atlantic) CHA            |   |
|           | 31        | 11            | <b>WHERE WERE YOU WHEN I WAS FALLING IN LOVE</b> —Lobe<br>(Bob Montgomery), S. Lorber, I. Silbar, S. Jobs, MCA/Curb 41065 CPP                              | ★         | 62        | 76            | <b>VICTIM OF LOVE</b> —Elton John<br>(Pete Bellotte), P. Bellotte, S. Levy, J. Rex, MCA 41125 WBM  | NEW ENTRY | 96        | 62            | 15  | <b>LET'S GO</b> —The Cars<br>(Roy Thomas Baker), R. Ozcak, Elektra 46063 WBM  |
|           | 29        | 17            | <b>LEAD ME ON</b> —Maxine Nightingale<br>(Denny Dantes), A. Willis, D. Lasley, Windsong 11530 (RCA) ALM  | ★         | 63        | NEW ENTRY     | <b>TUSK</b> —Fleetwood Mac<br>(Fleetwood Mac, Richard Dashut, Ken Caillat), L. Buckingham, Warner Bros. 49077                                    | NEW ENTRY | 97        | 65            | 6   | <b>GIRLS TALK</b> —Dave Edmunds<br>(Dave Edmunds), E. Costello, Swan Song 71001 (Atlantic) CPP                          |
|           | 33        | 7             | <b>ARROW THROUGH ME</b> —Wings<br>(Paul McCartney, Chris Thomas), P. McCartney, Columbia 1-11070 B-3   | ★         | 64        | 75            | <b>ANGEL EYES</b> —Abba<br>(Benny Andersson, Bjorn Ulvaeus), Benny Andersson, Bjorn Ulvaeus, Atlantic 3609 CPP                                   | NEW ENTRY | 98        | 98            | 20  | <b>BAD GIRLS</b> —Donna Summer<br>(Giorgio Moroder), D. Summer, B. Sudano, I. Esposito, E. Hakenson, Casablanca 988 ALM |
|           | 34        | 8             | <b>ROLENE</b> —Moon Martin<br>(Craig Leon), M. Martin, Capitol 4755 WBM  | ★         | 65        | 67            | <b>ONE FINE DAY</b> —Rita Coolidge<br>(D. Anderle, B.T. Jones), J. Goffin, C. King, A&M 2159 CPP   | NEW ENTRY | 99        |               | <b>WHEN YOU'RE #1</b> —Gene Chandler<br>(Carl David), I. Thompson, E. Dixon, 20th Century 2411 (RCA)                            |   |
|           | 40        | 6             | <b>COME TO ME</b> —France Joli<br>(Tony Green), T. Green, Prelude 8001 WBM   | ★         | 66        | 35            | <b>AIN'T THAT A SHAME</b> —Cheap Trick<br>(Cheap Trick), A. Domino, S. Bartholomew, Epic 9-40743 B-3   | NEW ENTRY | 100       | 71            | 5   | <b>STILLSANE</b> —Caroline Mas<br>(Steve Burgh), C. Mas, Mercury 76004 CHA  |
|           | 36        | 15            | <b>I KNOW A HEARTACHE WHEN I SEE ONE</b> —Jennifer Warnes<br>(Rob Fraboni), R. Bourke, K. Chater, C. Black, Arista 0430 CHA                                | ★         | 67        | 35            | <b>DO YOU THINK I'M DISCO</b> —Steve Dahl<br>(Tom Pabich, David Webb), S. Dahl, R. Stewart, C. Appice, Ovation 1132 WBM                          |           |           |               |   |   |
|           | 42        | 6             | <b>HOLD ON</b> —Jan Gomm<br>(Martin Rushent), I. Gomm, Stiff/Epic 9-50747 WBM  |           | 68        | 78            |  |           |           |               |   |   |

**★ 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.)

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|  |    |  |    |  |    |  |    |   |    |                              |    |   |    |
|--|----|--|----|--|----|--|----|---|----|------------------------------|----|---|----|
| After The Love Has Gone (Nightingale/Jordan/Rafferty/Foster/Frees (BM)) ASCAP/Home Sweet Home (BM) | 37 | Cruel To Be Kind (Anglo Rock) (BM)               | 12 | Get A Move On (Gragans) (BM)   | 41 | I Know A Heartache When I See One (Chappell) (ASCAP) | 39 | Mama Can't Buy You Love (Mighty Three) (BM) | 85 | Rise (Herb Badazz) (ASCAP)   | 3  | This Night Won't Last Forever (Captain Crystal) (BM)  | 35 |
| Angel Eyes (Countess) (BM)   | 83 | Damned If I Do (Waltz/Song) (Carrers-Ivory) (BM) | 75 | Heartache Tonight (Cass County) (Red Cloud Gear) (ASCAP)   | 28 | Midnight Wind (Bugler/Stepwood) (Unichappell) (BM)   | 33 | Sail On (Jubelle/Commodores) (ASCAP)        | 36 | Robbers (Rockwell) (BM)      | 31 | Touch Me When We're Dancing (Hall/Clement) (BM)   | 42 |
| Another Night (Impress) (ASCAP)  | 59 | Dependin' On You (Soulful Songs) (BM)            | 26 | Hold On To The Night (ATV/Mann) (Mann) (ASCAP)   | 34 | My Forbidden Lover (Chic) (BM)                       | 36 | So Good So Right (Ruffalo) (ASCAP)          | 4  | Sherry Eyes (Virgin) (ASCAP) | 77 | Tush (Fleetwood Mac) (BM)   | 63 |
| Arrow Through Me (MPL) (ASCAP)   | 35 | Different Worlds (Brain) (BM)                    | 18 | I Do Love You (Chic) (BM)  | 40 | Shirley (Jubelle/Commodores) (ASCAP)                 | 4  | Street Life (Four Knights/Tring) (BM)       | 58 | Still (Elektra) (ASCAP)      | 47 | Victim Of Love (British Rocket) (ASCAP)   | 64 |
| Babe (Stygian/Almo) (ASCAP)  | 72 | Don't Stop 'Til You Get Enough (Miran) (BM)      | 2  | Let Me Know (I Have A Right) (Gloria Gaynor) (Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren, Polydor 2021 | 76 | Solo (Eggs And Coffee) (ASCAP)                       | 37 | Sweet Summer Lovin' (Song Yard) (ASCAP)     | 55 | Still (Elektra) (ASCAP)      | 47 | Where Were You When I Was Falling In Love (Bobby Goldsboro/House Of Gold) (ASCAP) (BM)      | 69 |
| Bad Case Of Loving You (Rockslam) (BM)   | 14 | Don't Stop 'Til You Get Enough (Miran) (BM)      | 2  | Let Me Know (I Have A Right) (Gloria Gaynor) (Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren, Polydor 2021 | 76 | Still (Elektra) (ASCAP)                              | 37 | Still (Elektra) (ASCAP)                     | 47 | Still (Elektra) (ASCAP)      | 47 | When You're #1 (Gene Chandler) (Carl David), I. Thompson, E. Dixon, 20th Century 2411 (RCA) | 91 |
| Bad Girls (Chappell) (BM)  | 98 | Don't Stop 'Til You Get Enough (Miran) (BM)      | 2  | Let Me Know (I Have A Right) (Gloria Gaynor) (Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren, Polydor 2021 | 76 | Still (Elektra) (ASCAP)                              | 37 | Still (Elektra) (ASCAP)                     | 47 | Still (Elektra) (ASCAP)      | 47 | You Stepped Into My Life (Stepwood/Uni Chappell) (BM)                                       | 91 |
| Beautiful Girls (Van Halen) (ASCAP)  | 84 | Don't Stop 'Til You Get Enough (Miran) (BM)      | 2  | Let Me Know (I Have A Right) (Gloria Gaynor) (Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren, Polydor 2021 | 76 | Still (Elektra) (ASCAP)                              | 37 | Still (Elektra) (ASCAP)                     | 47 | Still (Elektra) (ASCAP)      | 47 | 5:15 (Townsend) (BM)  | 71 |
| Boom Boom (Arc) (BM)   | 56 | Don't Stop 'Til You Get Enough (Miran) (BM)      | 2  | Let Me Know (I Have A Right) (Gloria Gaynor) (Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren, Polydor 2021 | 76 | Still (Elektra) (ASCAP)                              | 37 | Still (Elektra) (ASCAP)                     | 47 | Still (Elektra) (ASCAP)      | 47 |   |    |
| Born To Be Alive (Radmus) (Zeligmanou) (ASCAP)   | 16 | Don't Stop 'Til You Get Enough (Miran) (BM)      | 2  | Let Me Know (I Have A Right) (Gloria Gaynor) (Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren, Polydor 2021 | 76 | Still (Elektra) (ASCAP)                              | 37 | Still (Elektra) (ASCAP)                     | 47 | Still (Elektra) (ASCAP)      | 47 |   |    |
| Broken Hearted Me (Chappell) (Salmaker) (ASCAP)  | 51 | Don't Stop 'Til You Get Enough (Miran) (BM)      | 2  | Let Me Know (I Have A Right) (Gloria Gaynor) (Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren, Polydor 2021 | 76 | Still (Elektra) (ASCAP)                              | 37 | Still (Elektra) (ASCAP)                     | 47 | Still (Elektra) (ASCAP)      | 47 |   |    |
| Come To Me (Cicada/Truman) (BM)  | 32 | Don't Stop 'Til You Get Enough (Miran) (BM)      | 2  | Let Me Know (I Have A Right) (Gloria Gaynor) (Dino Fekaris, Freddie Perren), D. Fekaris, F. Perren, Polydor 2021 | 76 | Still (Elektra) (ASCAP)                              | 37 | Still (Elektra) (ASCAP)                     | 47 | Still (Elektra) (ASCAP)      | 47 |   |    |

# ...JETHRO TULL...STORMWATCH...

## ON TOUR:

10/5

Madison Square Garden  
New York, NY

10/6

Madison Square Garden  
New York, NY

10/7

Madison Square Garden  
New York, NY

10/9, 10

Madison Square Garden  
New York, NY

10/11, 12

Madison Square Garden  
New York, NY

10/13

Capitol Center  
Providence, RI

10/14

Nassau Col  
Unionsville, NY

10/16, 17

The Spectrum  
Philadelphia, PA

10/18

Capitol Center  
Washington, DC

10/19

Capitol Center  
Portland, ME

10/20

War Memorial  
Rochester, NY

10/21

Boston Garden  
Boston, MA

10/24

Olympia  
Detroit, MI

10/25

Civic Arena  
Pittsburgh, PA

10/26

Richfield  
Cleveland, OH

10/27

Capitol Center  
Washington, DC

10/29

Chicago Stadium  
Chicago, IL

10/30

Madison Square Garden  
New York, NY

10/31

Madison Square Garden  
New York, NY

11/1

Omni Atlanta  
Atlanta, GA

11/2

Jack Welch Col  
Jacksonville, FL

11/3

Capitol Center  
Lawrence, KS

11/4

Capitol Center  
Miami, FL

11/6

Bank of America  
Birmingham, AL

11/7

Bank of America  
Cincinnati, OH

11/8

Capitol Center  
St. Louis, MO

11/9

Civic Center  
Omaha, NE

11/10

McNichols  
Denver, CO

11/12

Aragon Hotel  
Las Vegas, NV

11/13, 14

Long Beach Arena  
Long Beach, CA

11/17

San Diego Arena  
San Diego, CA

11/18

Oakland Col  
Oakland, CA

The storm explodes  
as Jethro Tull's newest album breaks.  
Ian Anderson intensifies the fury with his electrifying musical directions.  
Jethro Tull... Lightning Strikes... Again.

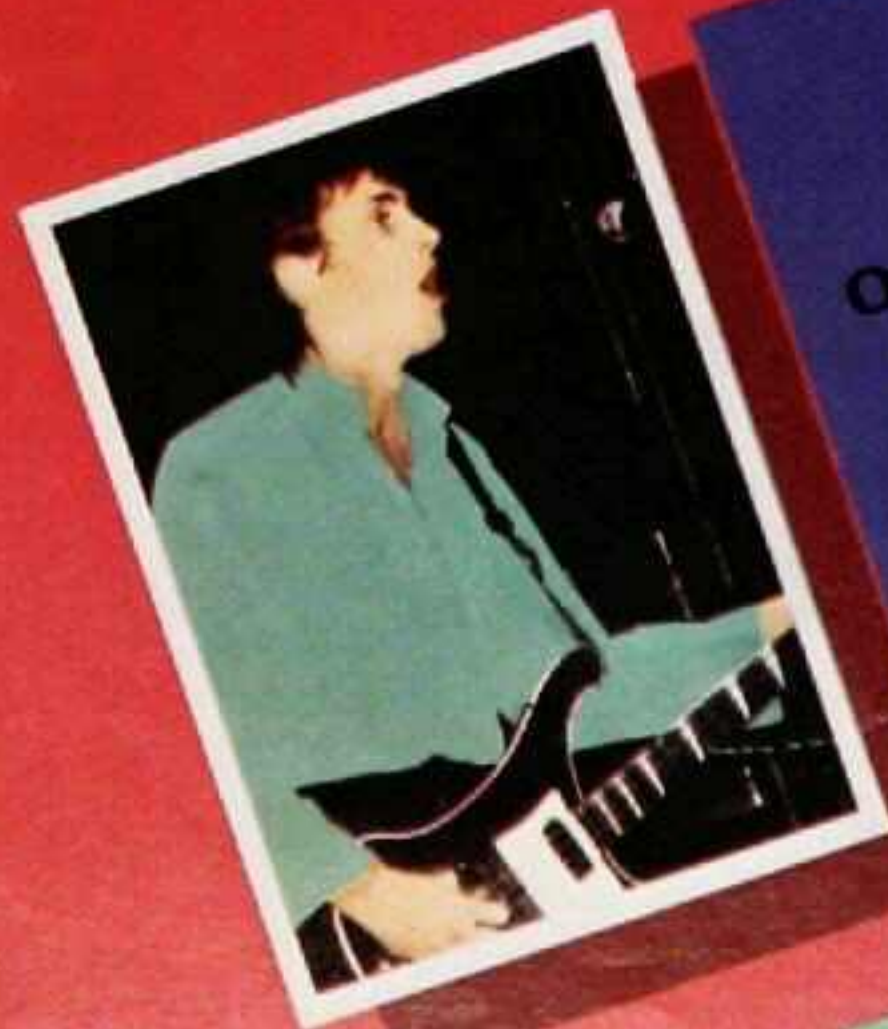
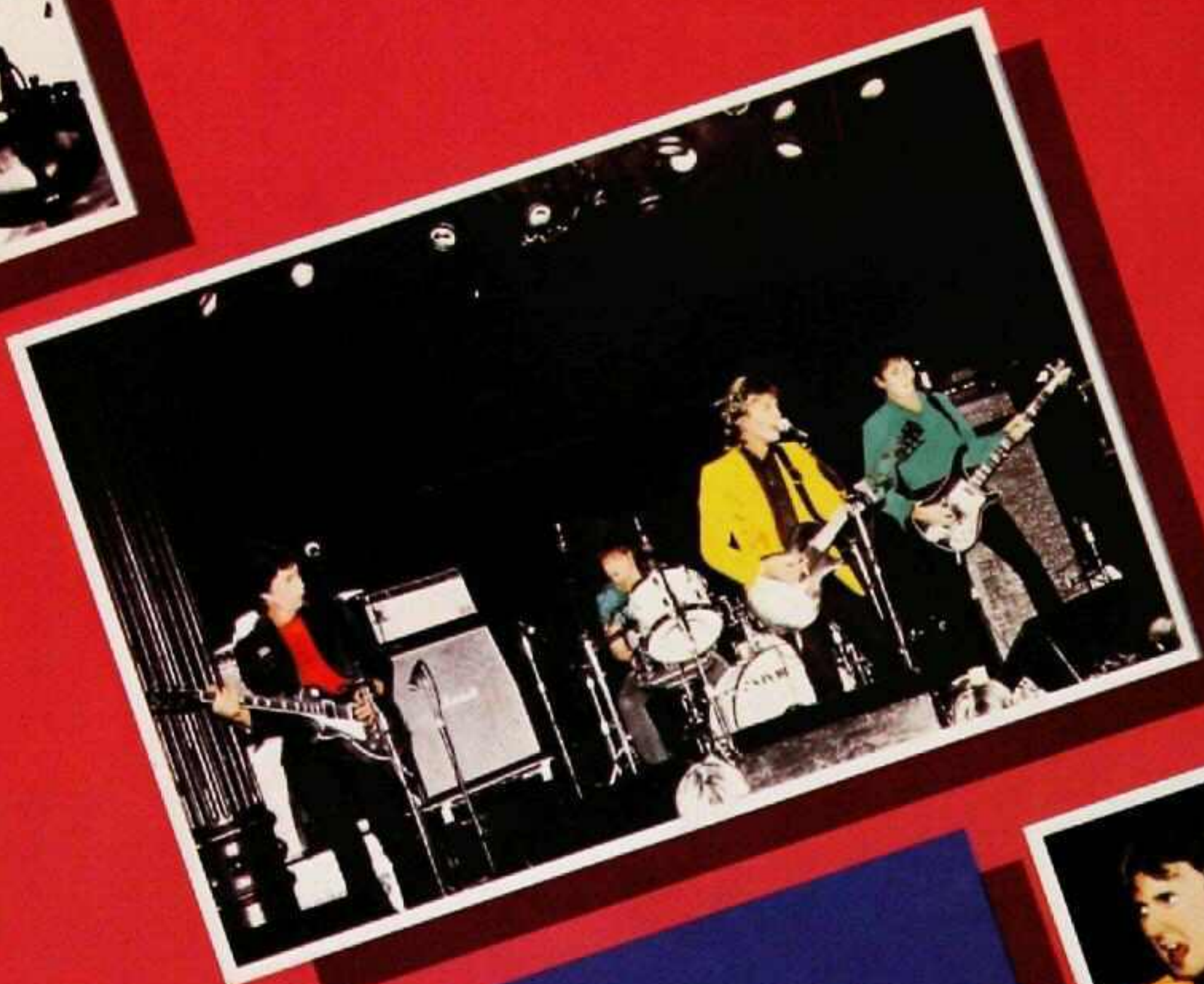
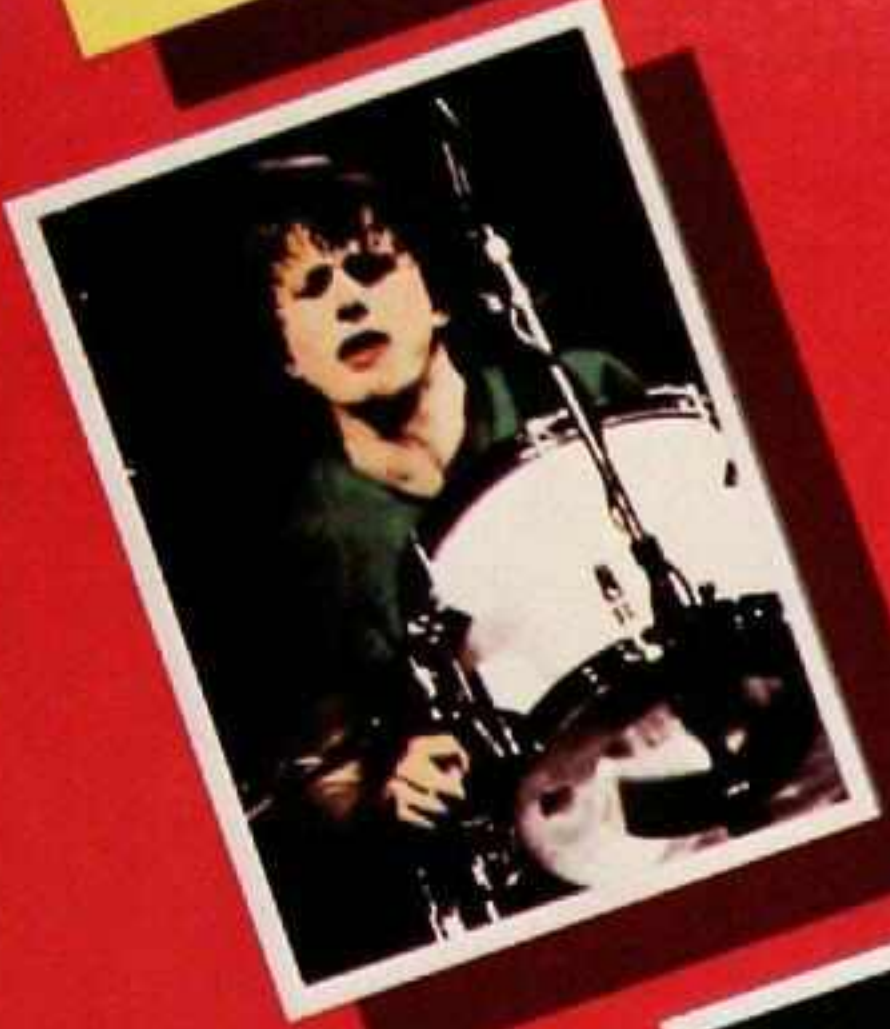


**Chrysalis**  
Records and Tapes

© 1981 Chrysalis

Produced by Ian Anderson and Robin Black

**Beyond Vinyl...  
It's the Records**



**On Tour**  
Oct. 5-6 Los Angeles  
Oct. 7 San Francisco  
Oct. 9 Portland  
Oct. 10 Seattle  
Oct. 11 Vancouver

The Roxy  
Old Waldorf  
Euphoria  
The Place  
Commodore  
Ballroom

**The Album "The Records" VA13130  
The Single "Starry Eyes" VA67000**

ON VIRGIN RECORDS & TAPES  
Distributed by Atlantic Records



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# Billboard TOP LPs & TAPE

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| THIS WEEK | LAST WEEK | Weeks on Chart | SUGGESTED LIST PRICE     |         |          | THIS WEEK | LAST WEEK | Weeks on Chart | SUGGESTED LIST PRICE            |         |          | THIS WEEK | LAST WEEK | Weeks on Chart | SUGGESTED LIST PRICE                 |         |          |
|-----------|-----------|----------------|--------------------------|---------|----------|-----------|-----------|----------------|---------------------------------|---------|----------|-----------|-----------|----------------|--------------------------------------|---------|----------|
|           |           |                | ALBUM                    | 8-TRACK | CASSETTE |           |           |                | ALBUM                           | 8-TRACK | CASSETTE |           |           |                | ALBUM                                | 8-TRACK | CASSETTE |
| ★         | 1         | 5              | LED ZEPPELIN             |         |          | ★         | 40        | 27             | G.O.                            | •       |          | 71        | 61        | 11             | PATRICK HERNANDEZ                    |         |          |
|           | 2         | 15             | THE KNACK                | ▲       |          | ★         | 41        | 11             | SNIFF 'N' THE TEARS             |         |          | 72        | 50        | 26             | VAN HALEN                            | ▲       |          |
| ★         | 3         | 5              | BOB DYLAN                |         |          |           | 38        | 15             | ROBIN WILLIAMS                  | •       |          | 73        | 51        | 7              | BOB JAMES                            |         |          |
| ★         | 7         | 8              | COMMODORES               |         |          |           | 39        | 17             | KINKS                           |         |          | 74        | 78        | 5              | ROSE ROYCE                           |         |          |
| ★         | 6         | 6              | MICHAEL JACKSON          |         |          | ★         | 87        | 2              | MOLLY HATCHET                   |         |          | 75        | 77        | 15             | DIRE STRAITS                         | •       |          |
| ★         | 6         | 4              | SUPERTRAMP               | ▲       |          | ★         | 47        | 6              | RANDY NEWMAN                    |         |          | 76        | 66        | 28             | BAD COMPANY                          | ▲       |          |
| ★         | 7         | 5              | CHIC                     |         |          |           | 42        | 27             | SPYRO GYRA                      | •       |          | ★         | 97        | 3              | BETTE MIDLER                         |         |          |
| ★         | 19        | 2              | FOREIGNER                |         |          |           | 43        | 38             | THE CARS                        | ▲       |          | 78        | 81        | 6              | GEORGE THOROGOOD WITH THE DESTROYERS |         |          |
| ★         | 11        | 12             | NEIL YOUNG & CRAZY HORSE | •       |          |           | 44        | 42             | PAT TRAVERS BAND                |         |          | 79        | 72        | 14             | JONI MITCHELL                        |         |          |
|           | 10        | 10             | LITTLE RIVER BAND        |         |          |           | 45        | 45             | MAXINE NIGHTINGALE              |         |          | ★         | NEW ENTRY |                | IETHRO TULL                          |         |          |
|           | 11        | 8              | EARTH, WIND & FIRE       | ▲       |          | ★         | 65        | 5              | FRANCE JOLI                     |         |          | 81        | 69        | 15             | WINGS                                | ▲       |          |
|           | 12        | 9              | CARS                     | ▲       |          | ★         | 52        | 5              | VAN MORRISON                    |         |          | ★         | 92        | 3              | POINTER SISTERS                      |         |          |
| ★         | 16        | 18             | DIONNE WARWICK           | •       |          | ★         | 53        | 7              | THE RECORDS                     |         |          | 83        | 58        | 21             | JOHN STEWART                         |         |          |
|           | 14        | 14             | DIANA ROSS               |         |          | ★         | 79        | 2              | KARLA BONOFF                    |         |          | ★         | 95        | 5              | SAMMY HAGAR                          |         |          |
|           | 15        | 12             | CHARLIE DANIELS BAND     | ▲       |          |           | 51        | 49             | CHEAP TRICK                     | ▲       |          | 85        | 75        | 14             | SOUNDTRACK                           | •       |          |
| ★         | 34        | 4              | THE ALAN PARSONS PROJECT |         |          | ★         | 62        | 9              | HEARTBEAT                       |         |          | 86        | 86        | 16             | ATLANTA RHYTHM SECTION               | •       |          |
|           | 17        | 18             | DONNA SUMMER             | ▲       |          |           | 53        | 46             | CAMEO                           |         |          | 87        | 56        | 15             | CHUCK MANGIONE                       |         |          |
| ★         | 25        | 4              | JIMMY BUFFETT            |         |          |           | 54        | 54             | DAVE EDMUNDS                    |         |          | ★         | 98        | 7              | ROBERT JOHN                          |         |          |
|           | 19        | 20             | ROBERT PALMER            |         |          |           | 55        | 55             | SCORPIONS                       |         |          | 89        | 90        | 3              | LED ZEPPELIN                         |         |          |
| ★         | 24        | 4              | O'JAY'S                  |         |          | ★         | 73        | 12             | SOUNDTRACK                      |         |          | ★         | 145       | 9              | PLEASURE                             |         |          |
|           | 21        | 21             | CHICAGO                  |         |          |           | 57        | 57             | KENNY ROGERS                    | ▲       |          | ★         | NEW ENTRY |                | WEATHER REPORT                       |         |          |
|           | 22        | 22             | STEPHANIE MILLS          | •       |          |           | 58        | 60             | DOOBIE BROTHERS                 | ▲       |          | ★         | 104       | 5              | MOON MARTIN                          |         |          |
|           | 23        | 23             | ASHFORD & SIMPSON        |         |          |           | 59        | 59             | KISS                            | ▲       |          | 93        | 89        | 18             | KANSAS                               | •       |          |
|           | 24        | 13             | ELECTRIC LIGHT ORCHESTRA | ▲       |          |           | 60        | 43             | MASS PRODUCTION                 |         |          | 94        | 91        | 10             | LOUISE GOFFIN                        |         |          |
| ★         | NEW ENTRY |                | CHEAP TRICK              |         |          | ★         | 71        | 6              | CHARLIE                         |         |          | 95        | 94        | 21             | MINNIE RIPERTON                      |         |          |
| ★         | 28        | 7              | AC/DC                    |         |          |           | 62        | 64             | THE WHO                         | •       |          | 96        | 96        | 54             | STYX                                 | ▲       |          |
| ★         | 29        | 14             | ABBA                     |         |          |           | 63        | 63             | RY COODER                       |         |          | 97        | 82        | 83             | VAN HALEN                            | ▲       |          |
| ★         | 30        | 6              | TALKING HEADS            |         |          |           | 64        | 36             | TEDDY PENDERGRASS               | ▲       |          | 98        | 103       | 56             | DONNA SUMMER                         | ▲       |          |
| ★         | 32        | 26             | JOURNEY                  | •       |          |           | ★         | 99             | KOOL & THE GANG                 |         |          | 99        | 101       | 22             | BLACKFOOT                            |         |          |
| ★         | 80        | 2              | KENNY ROGERS             |         |          |           | 66        | 67             | RAINBOW                         |         |          | 100       | 83        | 55             | BLONDIE                              | ▲       |          |
| ★         | 31        | 13             | NICK LOWE                |         |          |           | 67        | 68             | B-52's                          |         |          | 101       | 102       | 17             | GERRY RAFFERTY                       | •       |          |
| ★         | 37        | 3              | FRANK ZAPPA              |         |          |           | 68        | 70             | DAVID WERNER                    |         |          | 102       | 85        | 34             | BEE GEES                             | ▲       |          |
| ★         | 33        | 26             | CRUSADERS                | •       |          |           | 69        | 39             | BILLY THORPE                    |         |          | 103       | 88        | 23             | WAYLON JENNINGS                      | ▲       |          |
| ★         | 34        | 33             | RED SPEEDWAGON           |         |          |           | 70        | 48             | SOUTHSIDE JOHNNY & ASBURY JUKES |         |          | 104       | 74        | 12             | LTD                                  |         |          |
| ★         | 35        | 35             | RICKIE LEE JONES         | ▲       |          |           |           |                |                                 |         |          |           |           |                |                                      |         |          |

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart 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 for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and open to all manufacturers.

# UNCLE JAM WANTS YOU



Warner Bros. has joined the Funkadelic foot soldiers in their crusade to rescue dance music from "the blahs." Do your part and fall in. Get knee-deep into the most overwhelming Funk attack yet...

## **FUNKADELIC. UNCLE JAM WANTS YOU.**

Featuring the star-spangled smash "(not just) Knee Deep" (WBS 49040)  
Produced by Dr. Funkenstein for Thang, Inc.  
On Warner Bros. Records & Tapes. (BSK 3371)



TOP LPs & TAPE

POSITION 100-200

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, B-TRACK, CASSETTE. Contains chart data for artists like Rita Coolidge, Steve Martin, Triumph, Brenda Russell, Nils Lofgren, Led Zeppelin, Switch, Soundtrack, Crystal Gayle, Tim Curry, Joe Jackson, Bram Tchaikovsky, James Taylor, Five Special, Raydio, Elton John, Isley Brothers, Blue Oyster Cult, Eddie Rabbitt, Con Funk Shun, Jennifer Warnes, The Clash, Earth, Wind & Fire, Poco, Gary Numan & Tubeway Army, Mistress, George Thorogood, Ian Gomm, Billy Joel, B.B. King, Michael Henderson.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, STAR PERFORMER-LPs, ARTIST, Title, Label, Number (Dist. Label), ALBUM, B-TRACK, CASSETTE, SUGGESTED LIST PRICE. Contains chart data for artists like Greg Kihn, J.J. Cale, Noel Pointer, Smokey Robinson, J.D. Souther, Journey, Isaac Hayes, Tower of Power, Genya Ravan, Judas Priest, Supertramp, Arthur Fiedler & The Boston Pops, Led Zeppelin, Ellen Foley, Rory Gallagher, Garland Jeffreys, Kenny Rogers, Debbie Jacobs, Led Zeppelin II, Willie & Leon, Grace Jones, Gamma, Michael Johnson, Suzi Quatro, John Prine, K.C. & The Sunshine Band, Jeff Lorber Fusion, A Taste of Honey, Maureen McGovern, Peaches & Herb, Led Zeppelin, Dolly Parton, Neil Larsen.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, B-TRACK, CASSETTE, SUGGESTED LIST PRICE. Contains chart data for artists like Dr. Hook, Led Zeppelin I, Sad Cafe, John Cougar, Ian Hunter, Night, Fat Back Band, Deniece Williams, David Johansen, Foreigner, Led Zeppelin, Lene Lovich, Stanley Clarke, Queen, Gato Barbieri, Peter Frampton, Rockets, Dire Straits, Bob Dylan, Sister Sledge, Peter Tosh, Iggy Pop, Yipes, Bob Seger & The Silver Bullet Band, Earl Klugh, Chic, Billy Joel, Soundtrack, Barbra Streisand, Pink Floyd, Carlyne Mas, Soundtrack.

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS) list of artists and their corresponding chart positions.

Table listing artists and their chart positions, including Rita Coolidge, John Cougar, Crusaders, Tim Curry, Charlie Daniels, Dire Straits, Doobie Brothers, Dr. Hook, Bob Dylan, Earth, Wind & Fire, Dave Edmunds, Electric Light Orchestra, Fatback Band, Five Special, Foreigner, Gary Numan & Tubeway Army, Arthur Fiedler, Ellen Foley, Rory Gallagher, Gamma, Crystal Gayle, Louise Goffin, Ian Gomm, G.Q., Sammy Hagar, Van Halen, Molly Hatchet, Isaac Hayes, Michael Henderson, Patrick Hernandez, Ian Hunter.

Table listing artists and their chart positions, including Iggy Pop, Isley Brothers, Debbie Jacobs, Joe Jackson, Michael Jackson, Bob James, Garland Jeffreys, Wayne Jennings, Billy Joel, David Johansen, Elton John, Robert Johnson, Michael Johnson, Judas Priest, France Joli, Rickie Lee Jones, Grace Jones, Journey, Kansas, K.C. & The Sunshine Band, Greg Kihn, B.B. King, Kinks, Kiss, Earl Klugh, Kool & The Gang, Led Zeppelin, Dolly Parton, Neil Larsen, Little River Band, Neil Larsen, Nils Lofgren.

Table listing artists and their chart positions, including Jeff Lorber, Lene Lovich, Nick Lowe, LTD, Chuck Mangione, Moon Martin, Steve Martin, Carolyn Mas, Mass Production, Curtis Mayfield, Maureen McGovern, Bette Midler, Stephanie Mills, Misty, Jani Mitchell, Van Morrison, Randy Newman, Night, Maxine Nightingale, Gary Numan & Tubeway Army, O'Jays, Robert Palmer, Alan Parsons Project, Dolly Parton, Peaches & Herb, Teddy Pendergrass, Pink Floyd, Pleasure, Noel Pointer, Pointer Sisters.

Table listing artists and their chart positions, including John Prine, Suzi Quatro, Queen, Eddie Rabbitt, Gerry Rafferty, Rainbow, Genya Ravan, Raydio, Minnie Riperton, Smokey Robinson, Rockets, Kenny Rogers, Diana Ross, Rose Royce, Brenda Russell, Sad Cafe, Scorpions, Bob Seger & The Silver Bullet Band, Sister Sledge, Soundtracks, Manhattan, More American Graffiti, Saturday Night Fever, The Main Event, The Muppets, Sniff 'N' Tears, J.D. Souther, Southside Johnny & Asbury Jukes, REO Speedwagon, Spyro Gyra, John Stewart.

Table listing artists and their chart positions, including Barbra Streisand, Styx, Donna Summer, Supertramp, Talking Heads, James Taylor, Bram Tchaikovsky, The Clash, The Knack, The Records, The Who, George Thorogood, Billy Thorpe, Peter Tosh, Tower Of Power, Pat Travers Band, Triumph, Jethro Tull, Various Artists, Jennifer Warnes, Dionne Warwick, Weather Report, David Werner, Deniece Williams, Robin Williams, Willie & Leon, Wings, Tipes, Neil Young, Frank Zappa.

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 500,000 units.

OCTOBER 6, 1979, BILLBOARD

# Lifelines

## Births

Son, Nicholas Pearce, to Debbie Genovese and Greg Lewerke in Los Angeles Sept. 22. Father manages Walter Egan; mother is a former producer of "Midnight Special."

Son, Kevin Charles, to Lynne and Gray Odell in San Francisco Sept. 13. Father is technical manager of Wally Heider Recording.

Son, Casey Brennan, to Tanya and Jacky Ward, in Nashville Sept. 21. Father records for Mercury label.

Son, Charles Oliver, to Peggy and Mike Greene Sept. 10 in Atlanta. Father is artist and president of Apogee Studios.

Daughter, Megan Theresa, to Emmylou Harris and Brian Ahern Sept. 9 in Burbank, Calif. Mother is Warner Bros. artist. Father is a producer.

Son, Aaron Ivan, to Betsy and

Luke Lewis Sept. 16 in Dallas. Father is sales manager for CBS Records there.

## Marriages

David Bromberg to Nancy Josephson last month in Tarrytown, N.Y. Groom, a Fantasy artist, then returned to California to mix his forthcoming "You Should See The Rest Of The Band" album.

Paul Levesque to Louise Desjardins in Montreal Sept. 1. Father is personal manager.

Ron Henry, personal manager of Moon Martin and the Sanford-Townsend Band, to Becki Hall, booking and promotion director of the Golden Bear Club, in Huntington Beach, Calif., Sept. 15.

## Deaths

Services for Lois V. Sachs, 72, will be held Monday (1) at Vine St. Hill Cemetery, Cincinnati. Sachs, who died Thursday (27) is survived by her husband Bill, a son Bill Jr., a daughter

Sandra Kennedy, who resides in Columbus, Ohio, and a brother Earl Righter of Cincinnati. Bill Sachs, for 45 years, was executive news editor at Billboard headquartered in Cincinnati.

John B. Simmons, 61, poll-winning acoustic bassist of the '40s and '50s, after a long illness last month in Los Angeles. He made hundreds of records, mainly jazz, and worked for four decades with Benny Goodman, Roy Eldridge, Errol Garner, Coleman Hawkins and Louis Armstrong, among others.

## Court Will Decide Paraphernalia Ban

CHICAGO—A Federal District Court Judge is expected to decide this month whether prohibitions and controls on sale of drug paraphernalia represent a violation of constitutional rights.

The case under consideration here is one of several in which Midwest record and tape dealers have raised challenges to municipal paraphernalia bans. The decision is expected to set an important preced-

# Push Raspberry Promotion

By KIP KIRBY

NASHVILLE—Mercury Records and Poplar Tunes Record Shops in Memphis recently tied-in a series of promotions designed to highlight the debut release of Larry Raspberry & the Highsteppers.

The album, "No Accident," was shipped at the end of August, and the local promotions were coordinated through the efforts of representatives from Poplar, Frank Peters, regional marketing director for Phonogram/Mercury, and Larry Gibson, Polygram salesman.

WHBQ-AM featured a remote call-in from one of Poplar's three Memphis locations, followed by an

in-store appearance by Raspberry and his group.

Later, Poplar sponsored a midnight costume party with WMC-FM in conjunction with a showing of the "Rocky Horror Picture Show" film. Raspberry distributed copies of his album to attendees, as well as hundreds of dollars in prizes donated by area merchants also supporting "No Accident."

Phonogram/Mercury blanketed the Poplar retail outlets with full-color album blow-ups and posters of the group, and supported album sales through time buys on local Memphis radio stations.

A three-week cross-merchandising promotion between Poplar Tunes and a local ice cream parlor offered discount coupons on the L with purchases of raspberry-flavored ice cream and sherbet.

Also in conjunction with the promotional campaign, WZXR-FM featured "No Accident" in a special midnight album hour broadcast, while Memphis State Univ. exhibited a 98-minute video presentation of previous performances and interviews by Raspberry and the Highsteppers.

OCTOBER 6, 1979, BILLBOARD

# For the Industry—BILLBOARD BOOKS

"This has to be the definitive book about the entertainment scene in America... absolutely fascinating—a must for anyone..." Frank Barron, *The Hollywood Reporter*

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by Joseph and June Bundy Csida  
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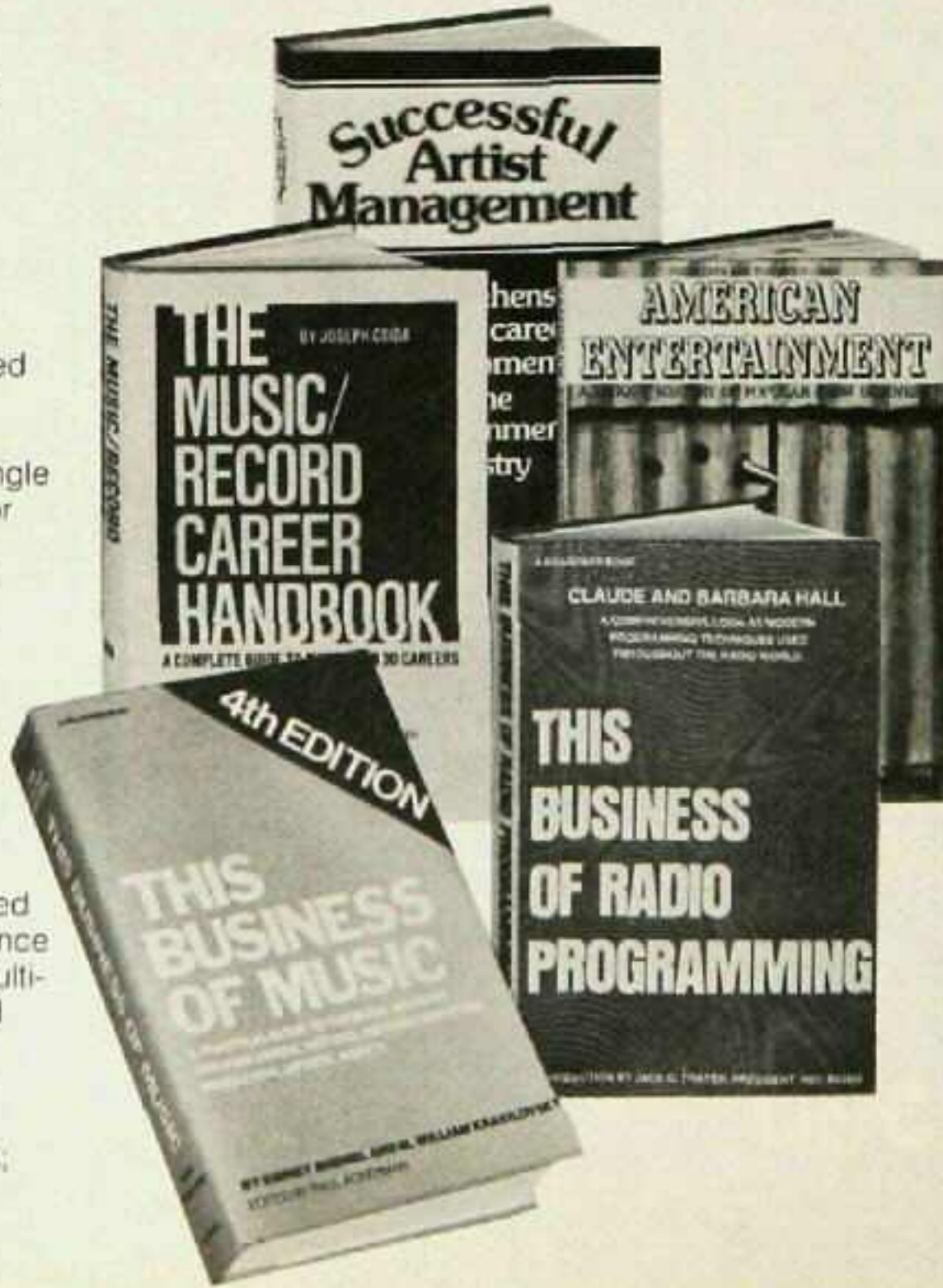
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## BROADWAY REVIEW

## 'Evita' Dazzles, But Not That Satisfying

NEW YORK—If one can divorce the politics of Peron's Argentina of the 1940s and 1950s from the stylized, theatrical, almost adulating musical stage documentary "Evita" which opened at the Broadway Theatre here Tuesday (25), then the production can honestly be defined as a dazzling success.

But it is difficult to divorce one from the other. It is difficult to be so mesmerized by Hal Prince's stylish staging, Larry Fuller's choreography and the music and lyrics of Andrew Lloyd Webber and Tim Rice, to ignore the fact that under the Perons, Argentina went from a land rich in cattle and gold reserves, to a plundered, fascist dictatorship, teetering on the brink of moral and financial bankruptcy.

It has been said that director Prince has made significant revisions in the original version which took the London theatre by storm. These revisions have, to some extent, de-emphasized the halos which Evita wears in her stage image, and accentuated some of the tyranny and selfishness of the woman who preyed on the emotions of simple, adulating Argentinian peons.

Together, Webber and Rice, the same team that brought the outrageously camp "Jesus Christ Superstar" to the Broadway stage earlier in this decade, have created pretty lyrics and catchy melodies. Although unlikely candidates for major chart successes, they are, nonetheless, pleasantly refreshing, and, under the musical direction of Rena Wiegart, move the show along nicely.

Probably hoping for a repeat of the success of the original cast album of "Jesus Christ Superstar," "Evita" has so far spawned three albums. There is an original Broadway cast album featuring Patti LuPone, a studio album with Julio Covington as the lead vocalist and an original British cast album which is not, at

this time, being released in this country.

Whether or not the albums will have the success that the cast album of "Jesus Christ Superstar" had remains to be seen. The music, though a pretty blend of Latin pop, is not as commercial as the "Superstar" music. The one strong tune that could possibly be turned into a viable single is the all too familiar theme song, "Don't Cry For Me Argentina." MCA Records has released the U.S. versions of the albums.

Patti LuPone, in the role of the manipulative, power-hungry Evita is adequate. A relative newcomer to the Broadway stage, LuPone strives enthusiastically to create a convincing Evita. Her efforts are successful, after a fashion. Her singing voice works best on the more ballad-like numbers like the theme song, "Don't Cry For Me Argentina."

Bob Gunton toddles inoffensively along as the tool through which Evita wields her power and Mandy Patinkin, as Che, does the best he can with the patchwork quilt he is asked to work with.

RADCLIFFE JOE

## Monte Carlo Disco

• Continued from page 11 includes visits in Paris, Amsterdam and London after the forum.

For more information about registration in the U.S. contact Diane Kirkland or Nancy Falk at Billboard in L.A. In Europe contact Helen Boyd at Billboard's London office.

## Special Notice

Due to circumstances beyond our control, Traffic Center, the pull-out chart section in Billboard, will be appearing on an alternate week schedule effective with next week's issue. It is hoped the weekly schedule will be resumed at such time when this becomes feasible.

## Inside Track

The four ex-Beatles filed suit in L.A. Superior Court last week against the producers and promoters of the stage show "Beatlemania," asking for \$60 million in punitive and exemplary damages and immediate injunctions to stop the proposed film and video ventures as well as the ongoing stage shows. According to Bertram Fields of Shearer, Fields and Shearer, the suit alleges that in 1977 defendants Steven Leber and David Krebs presented the stage production of "Beatlemania" "intending fraudulently to appropriate to themselves the value of said tradenames and of the Beatles' enormous goodwill and fame."

Steve Diener, former president of ABC Records, is expected to get a high position in CBS Records International, probably in its U.S. Latin operations. CBS Latin product has been distributed here for the last 11 years by Cayre Industries under the Caytronics label. Joe Cayre says negotiations are now underway between CBS and Cayre to either end or extend this agreement. Issue is expected to be resolved in the next two weeks, with CBS forming a Discos-CBS label to be distributed through either CBS or Cayre.

Expect Steve Wax to announce his future plans this week in the wake of his exit from the presidency of Elektra/Asylum due to what the label termed "irreconcilable policy differences." Wax's duties, which had included much a&r work, will now be shouldered by chairman Joe Smith, though insiders at the label expect an a&r vice president to be appointed in the near future. The label has been without one since Charles Plotkin left for Columbia 15 months ago. . . . Elektra reportedly has album rights to the anti-nuke benefit concerts held recently in New York, or at least a portion of the five concerts plus one outdoor rally. That rally on Sunday (23) was to be powered entirely by alcohol-burning generators, but the necessary carburetors didn't arrive in time.

David Lieberman, board chairman of Lieberman Enterprises, identified disco music as one of the factors that led to the industry's 1979 tailspin in his remarks at last week's Lieberman Enterprises convention. The exec complained that record and tape purchases are being lost to the sales of "disco clothing, disco drinks, disco parking" and also criticized what he said was formulaic "beats per minute" disco. "We're coming back to the fantastic creativity that is rock, folk, jazz and classical," stated Lieberman, "and we should be damned glad of it." . . . But take heart, disco lovers: the U.S. National Ballroom Championships have added the hustle to the official agenda, along with the fox trot, waltz and tango.

Look for Blondie to be musical guests on the fifth season opener of NBC's "Saturday Night Live" next Saturday (13). Host is Steve Martin. But Blues Brothers Dan Ackroyd and John Belushi won't be back this year; they're busy making movies and more records. Blondie will also appear in the rock'n'roll comedy "Roadie," which Shep Gordon's Alive Enterprises is producing for United Artists. Meat Loaf will star in the film, due next summer. . . . Insomniacs take note: Casablanca's Neil Bogart and Peter Guber will guest on NBC's "Tomorrow" show in the early hours of Thursday (18). Bogart's Bel Air home was picketed last Thursday (27) by hopeful songwriter Dan Aaronson, who called us to explain that repeated attempts at contacting the label chief failed and this was a last-ditch attempt to get his attention. Aaronson is the songwriter whose tunes were critiqued at the

end of a "Tomorrow" show not long ago featuring classic clefters Barry Mann, Cynthia Weil and Steve Cropper.

Kenny Loggins should be back in action Wednesday (3) in St. Louis after having to cancel two concerts last week due to a foot injury. . . . Recording trends in the '80s will be the topic when Chris Stone, owner of the Record Plant studio, speaks at the monthly luncheon meeting of the American Society of Music Arrangers Wednesday (3) in L.A. . . . And in New York, Ask-A-Pro seminars have been set by the American Guild of Authors & Composers for the month of October with Allan Tepper and Jay Morgenstern of Infinity Music Publishing (4); disco producer Jon Luongo (11); lyricist Sid Wayne (18) and CPA Leonard Meyerson and guild executive director Lew Bachman (25).

The Recording Industry Training Program is seeking to place its interns, who have been classroom-trained in music industry fundamentals, in on-the-job training situations with New York labels, studios and wholesalers. The program, an outgrowth of actor Ossie Davis' Institute For New Cinema Artists is federally funded to the tune of \$300,000, so the program pays all interns' salaries. Wayne Garfield is the man to call for more information at (212) 695-0826.

Sources on both sides of the Atlantic say the purchase of Arista Records by the Ariola Group of Bertelsmann AG is going ahead as planned. Ariola's Jay Lasker and Arista's Clive Davis both say they know nothing about a reported plan whereby Ariola and Arista will be combined eventually, with Davis at the helm. . . . Paul Drew is the man behind the music end of NBC-TV's "Top 10" pilot, airing late this month. The one-hour stanza is now taping in L.A. with the Village People and Michael Jackson among the guests. If ratings warrant, show will be a midseason replacement come January. . . . Atlantic Records has named Pittsburgh's Bob Clark as promotion man of the year and Memphis/Nashville's Erik MacDonald, a newcomer to the label, as rookie of the year. Atlantic's new Charles Mingus jazz LP, "Mingus At Antibes," got some unexpected play on New York's all-classical WQXR-AM/FM Saturday (29) when the station inaugurated its new show, "This Is My Music." New York mayor Ed Koch was guest host on the premiere edition, playing and discussing his favorite records.

Former Count Basie horn men Buddy Collette, Marshall Royal and Bill Green are among the session men on the new "Crystal Mansion Album" on 20th Century-Fox, along with erstwhile Ornette Coleman bass player Richard Davis. Could be the big band sound is coming back in the '80s in a new rock framework. . . . If Diana Ross' four-week stand at Caesars Palace in Vegas Sept. 13 through Oct. 10 seems a little long, owe it to the fact that la Belle Ross didn't play the hotel in 1978 and is meeting the two-weeks-a-year requirement of her contract in one stretch. . . . Rand Stoll of Hush Productions has been tagged record industry liaison for the Winter Olympics by the Olympic Committee's Fine Arts division. He'll be in charge of arranging talent for a series of concerts at Lake Placid, N.Y. Feb. 13-26. . . . Jimmy McCulloch, former lead guitarist with Wings from 1974-78, was found dead in his London home Thursday (27). Cause of death has not been determined. McCulloch left Wings to join the Small Faces. . . . Elton John passed out briefly at his piano during the second of 10 concerts Thursday (27) at the Universal Amphitheatre in North Hollywood. John, who was reportedly suffering from the flu, was revived and continued on with his show.

## Many Dealers Optimistic Over Fall Sales

• Continued from page 18

business picked up when college students started returning to classes in mid-September. "Once sales were up, they started leveling off again, but with the latest wave of releases, it's picking up again."

However, Sally Workman, manager of Sound Town Records in Dallas, states: "Business is definitely off, and I don't see a turnaround in sales. It's pretty much the other way. We have been having problems getting product."

"Led Zeppelin is about the only album that has created traffic in this store. I think one of the problems with sales is all the hype about how bad the industry is. The people on the street are starting to believe what they read and that is affecting our sales," says Workman.

Maureen Carey, store director for Peaches in Memphis, states "there has been no turnaround as far as local sales are concerned. Our business has remained steady throughout the last couple of months. We're down

from last year's sales, but it's not off that dramatically."

Steve Lucas, manager of the Peaches outlet in Atlanta, echoes Carey's remarks by citing no sales turnaround. "Business has been good, but it isn't enough to turn things around at least not yet. The big albums that are out now are not enough to increase our volume to last year's sales." Lucas points to the Christmas season as the starting point of a turnaround.

Bill Berry, manager of three Warehouse stores in New Orleans, also reports no sales turnaround. "We're affected by two major problems: a depressed market and the local radio stations playing all new albums without commercials for listeners to tape," claims Berry. "WRNO-FM here advertised the playing of the Led Zeppelin album for a week stating to get your machines ready for taping the album. We moved maybe 1,000 Zeppelin albums when we could have sold 5,000."

Berry also cites difficulty in get-

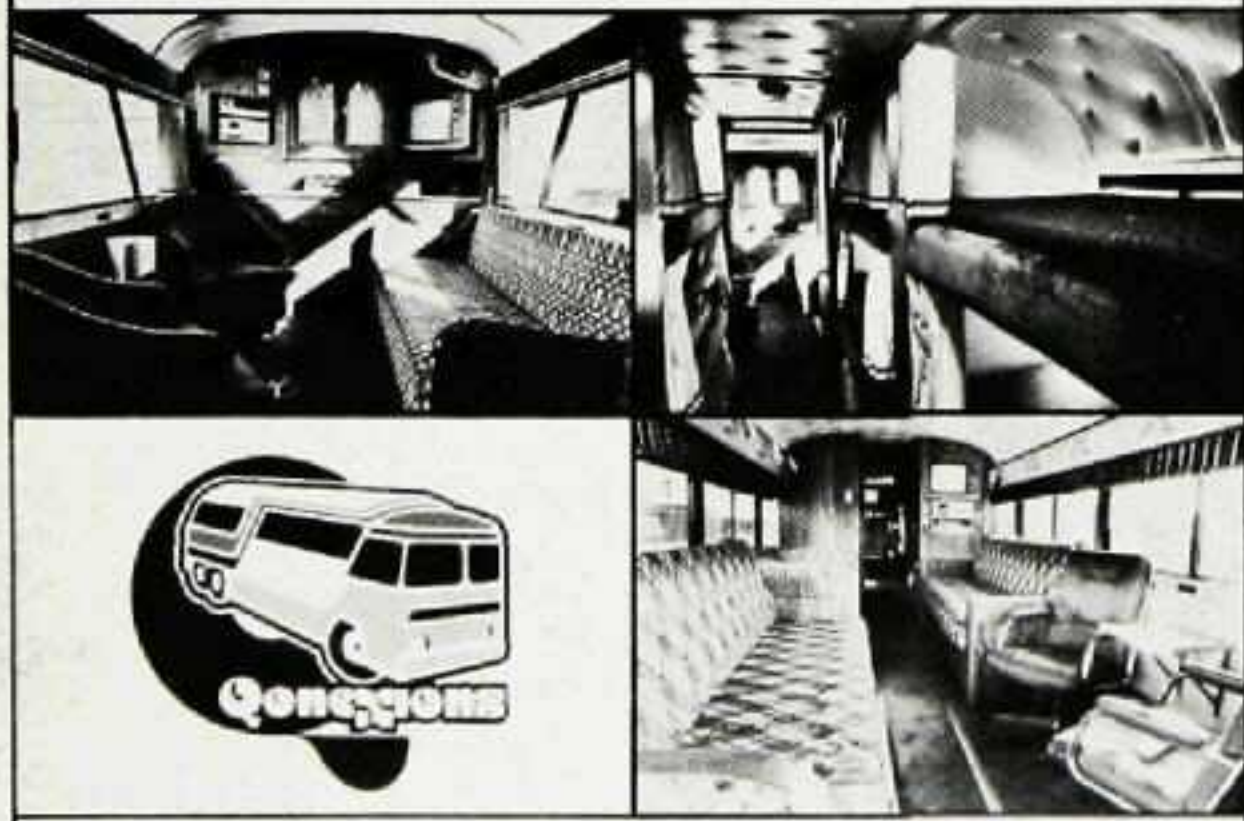
ting product, both new and catalog. "Our sales would be at least normal if we could be supplied with catalog," he says.

Max Tuchten, owner of Chicago's three (soon to be four) Here Hear Records outlets, sees business running about 15% behind 1978. He says he sees no real turnaround, noting that the top 20 albums behind the four or five big sales leaders are weak.

Adds Roy Imber of Elroy Enterprises in Freeport, N.Y., servicing the area's TSS/Record World stores in a "realistically optimistic" tone: "Business has definitely picked up the last three weeks. Right now we're in line with projections we made at the beginning of the year."

Says Stuart Schwartz of Harmony Hut in the Washington/Baltimore area: "The first week in September came through strong, but then things fell flat again. I see some exciting new product released, but not enough. It doesn't seem that, as in the past, we have four or five strong new releases simultaneously."

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