

Labels Ignored At NAB Air Their Views

NEW ORLEANS—A radio programming conference without hearing anything from the record labels? That's the plan of this third annual National Assn. of Broadcasters Radio Programming Conference, which opened Sunday (24).

Although just about every aspect of programming will be covered before this largest programming gathering comes to a close Wednesday (27), not one workshop, forum or rap session will hear from a record label executive. And that's the way NAB planned it.

Why? "We try to vary our program from year to year.

We've featured record label people at sessions for the last two years," an NAB spokesman advises. So radio people will only be talking to each other.

Motown Records is on the program in a limited way as chief promotion man Skip Miller plans a "Meet The Commodores" party before the group performs at a Monday (25) night concert at the conference.

There are other label promotion men here such as Vince Faraci and Tunc Erim from Atlantic Records and Harold Childs of A&M, but they will no doubt be limiting their ef-

forts to squeezing the flesh in corridors or taking a program director or two to lunch or dinner.

Because there is no record label session on the program, Billboard has offered label promotion executives an opportunity to address the radio programmers. Following are their comments.

Harold Childs: senior vice president sales and promotion, A&M:

"I would ask programmers to look into how their station
(Continued on page 19)

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NEWSPAPER

Billboard

85th
YEAR

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Bonanza Of Superstar Product To Boost Dealer Sales

By PAUL GREIN

LOS ANGELES—Help is on the way.

The Eagles and Supertramp, both of whom are coming off No. 1 studio albums, are set to issue double-disk live albums this fall, while Rod Stewart and the Doobie Brothers will follow 1979 chart-topping LPs with pre-Christmas studio albums to top the list of superstar holiday releases.

A double-live Billy Joel album is also a possibility, but the odds last week leaned against its release before Christmas.

The slew of superstar product due in the next four months suggests that the industry continues to be seasonal in its release patterns, de-
(Continued on page 92)

U.K. Chart Hype Inquiry Looms

By MIKE HENNESSEY

LONDON—The British Phonographic Industry will initiate a full inquiry by its code of conduct committee into allegations of chart hyping made in the Granada television program, "World In Action" which aired Monday (18).

The program, titled "The Chart Busters," came just 10 days after a BBC-TV "Newsnight" program on the U.K. record industry, in which former EMI executive Colin Burn claimed that all record companies had lists of

shops reporting to the British Market Research Bureau (the independent firm which compiles the official U.K. charts for the BPI) and offered free gifts as inducements to hype the returns.

During the course of the 30-minute Granada program, it was alleged that records by the Pretenders, Elvis Costello, the Eagles, Queen, the Undertones, Fleetwood Mac, Gary Numan, the U.K. Cars, the Expressos and B.A. Robertson had all been subject to hype attempts.
(Continued on page 78)

DEALERS PICK UP ON VIDEO MARKET

By ALAN PENCHANSKY

CHICAGO—Increasing numbers of record and tape retailers are pushing aside prerecorded video startup obstacles and forging an early commitment to what promises to be tomorrow's "boom" home entertainment medium.

Start-up difficulties facing record and tape dealers approaching video range from high
(Continued on page 70)

Taylor Restructures BMA In 3 Phases

By JEAN WILLIAMS

LOS ANGELES—LeBaron Taylor, the newly elected president of the Black Music Assn., is restructuring the organization in three phases.

Phase one includes realigning the Black Music Assn.'s executive staff; phase two deals with the reorganization of the group's corporate

structure; and phase three involves four "major" projects outlined for the 1980-81 year—the BMA Foundation, a minority development program, local chapters and a women's program.

As a part of the restructuring, Jules Malamud, the association's
(Continued on page 37)

Billboard Expanding Radio

NEW ORLEANS—Billboard's coverage of radio and its involvement in this medium is expanding on several fronts, it was announced at a luncheon Sunday (24), held in conjunction with the National Assn. of Broadcasters Radio Programming Conference here.

The luncheon was hosted by this

magazine and served as an organizational meeting for three Billboard radio advisory committees composed of leading radio programmers.

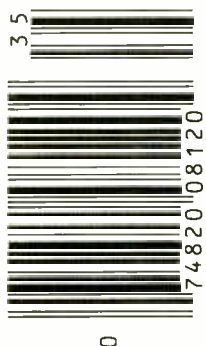
Several steps are underway to expand and further increase the scope of Billboard's charts, associate pub-
(Continued on page 30)



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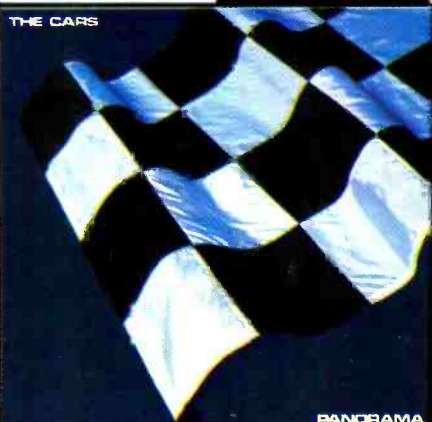
THE CARS



PANORAMA

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THE CARS



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WEA Worldwide System Aids Soundtracks

By ADAM WHITE

NEW YORK—WEA International has developed a specialized marketing system to handle movie soundtracks in world markets, including promotional tie-ins and cost-sharing with the films' distributors.

The plan's been prompted by the large number of soundtracks which WEA International companies have been releasing in recent months, including "The Rose," "Urban Cowboy," "The Blues Brothers," "The Shining," "Roadie," "Bronco Billy" and "Apocalypse Now."

Among upcoming movies with WEA label soundtracks are "One Trick Pony" (score written by Paul Simon, from which the title track has already been issued as a single) and "Divine Madness," starring Bette Midler.

Explains WEA International president Nesuhi Ertegun: "Essentially, our New York office develops a general plan of all possible promotional tie-ins, often involving varied divisions of Warner Communications.

"This plan is then discussed with the film distributors' foreign regional coordinators in terms of allo-

ating responsibility and sharing costs.

"After this, our New York office sends the refined plan out to all concerned affiliates, who, in turn, tailor it to meet the demands and character of their specific market."

In this way, says Ertegun, WEA International is exploiting the many promotional alternatives possible overseas, "where the smaller number of radio stations makes mass ex-

posure a greater challenge than it is in the U.S."

The company claims that a two-pronged approach for soundtrack releases has worked successfully. First the market is primed with the advance release of a single or singles and is followed by the LP.

"Pre-budgeted publicity and promotion plans go into motion with these releases," details Tracy Nicholas, director of press and public re-

lations at WEA International, "and are then reactivated and augmented for the second prong when the movie opens."

In the case of the "Urban Cowboy" soundtrack, WEA has primed international markets with the staggered release of three singles.

As the September European film opening dates draw near, plans will be implemented to hold "Urban Cowboy" dance and trivia contests,

and tie-ins are being prepared with the Warner-Lauren Chaps line of men's toiletries, and with a number of designers of Western-inspired fashion.

Nicholas says that Mickey Gilley, owner of the club featured in the John Travolta-starring flick, is scheduled to make promotional television appearances in Germany and possibly Sweden.

(Continued on page 92)



Billboard photo by Steve Kagan

SOUL TIME—Ray Charles enjoys the adulation of the crowd at ChicagoFest while appearing at the recent 15-day talent spectacular on the Navy Pier. Other photos appear on page 34

IRS Is Probing Disco Infractions

By RADCLIFFE JOE

NEW YORK—Seeking to gain a reduction in the 3½ year jail sentence meted out to them earlier this year for tax evasion, Steve Rubell and Ian Schrager, former owners of the Studio 54 disco are reportedly talking to federal investigators looking into reports of alleged widespread tax evasion and skimming of profits in the eastern disco industry.

This information is revealed in IRS documents filed with the U.S. Attorney's office here.

So far, Rubell and Schrager have allegedly named John Addison, Maurice Brahms and Fifi Nicolas, partners in such popular discos as the new million dollar Bond's International Casino, New York, New York, (both in New York City), and Boston, Boston, in Boston.

Another target of Rubell and Schrager's alleged accusations is Jay Levey, an insurance broker who is said to have owned the Infinity disco in partnership with Brahms. Infinity which was also based in New York, was razed by fire early last year, and never reopened.

Directly connected with Rubell's (Continued on page 38)

Ted Nugent To Keynote Talent Forum; Acts Emphasized

NEW YORK—Ted Nugent will deliver a keynote address at Billboard's sixth International Talent Forum at the Sheraton Center hotel here Sept. 3-5.

And Peter Criss, former drummer/writer/singer with Kiss, will make his first industry appearance without makeup when he sits on the panel titled "Artist, Agent, Promoter, Label, Manager, Attorney, Facility—Partners Or Adversaries?"

Todd Rundgren will also participate on the panel at the session titled "Alternate Methods Of Breaking An Artist."

Artists, for the first time, will be panelists at each session. Bill Golden of the Oak Ridge Boys will participate, along with Jeff "Skunk" Baxter and Genya Raven, among others.

Moderating the session "Where Are We—Where Do We Go From Here?" will be Frank Barsalona, head of Premier Talent.

Mary Beth Medley will moderate "Alternate Methods Of Breaking An Artist."

Bill Graham will moderate "The Big Sellout—How To Get It And How Not To Get It," followed by "Artist, Label, Agent, Manager, Pro-

moter, Attorney, Facility—Partners Or Adversaries?" to be moderated by Derek Sutton.

A series of small sessions titled "The Talent Industry Takes A Look At Itself" will be held on opening day.

This week, special reports on:
 • NAB Preprogramming Confab . . . see radio section.
 • Home video update . . . pages 68-74.
 • Record Bar convention . . . page 6.

One-on-one luncheons are on the agenda for the last two days of the event. Panelists will sit at each table for informal conversations with conference attendees.

The first two days of the Forum will be topped off with artist showcases. Set for Sept. 3 are Huey Lewis & the News, Alabama and Point Blank. Sept. 4 will feature Carolyn Mas, Monarch and Love Affair.

The awards banquet will close out the convention. Categories have been expanded to reflect the broad talent industry.

Comic Gallagher will perform at the awards banquet.

Boardwalk & CBS Agree On Disk/Tape/Video Contract

By PAUL GREIN

LOS ANGELES—Neil Bogart's new Boardwalk Entertainment Co. has signed its anticipated exclusive distribution agreement with CBS in the U.S. and Canada for records and audio tapes. Boardwalk will also be working with Cy Leslie's CBS Video Enterprises Division on a non-exclusive basis, developing audio/visual product.

Bogart is now in the midst of firming foreign licensing agreements. "Some will probably be with CBS," he says, "but most will be with independents."

The CBS pact also includes joint ventures on selected projects. The first is Kenny Loggins' Top 40 hit

"I'm Alright" on Columbia, which is the theme from the Jon Peters film production, "Caddyshack." Peters is a partner with Bogart in Boardwalk, along with Peter Guber.

The first Boardwalk release, due in mid-October, is the soundtrack to the Paramount-Disney film "Pop-eye," featuring music by Harry Nilsson. The film stars Robin Wil-

liams, whose 1979 comedy album "Reality . . . What A Concept" was coproduced by Bogart.

Bogart expects to release 10 to 12 LPs in the company's first year. He adds that five artists are already signed or are in the process of being signed. While Bogart says the emphasis will be on developing new acts, he notes that some signings will

be already-known acts who are now available, one of the first signings is believed to be Harry Chapin, with Elektra since 1972.

Bogart says that "perhaps in time" he may be joined at Boardwalk by some acts now on Casablanca, the label he founded in 1974 and served as president until early this year. But he says he will honor his settlement with PolyGram which includes an agreement not to raid his former label's roster.

The non-exclusive deal with CBS Video is for both cassette and disk, Bogart says. "It's not a deal to just record our artists on video," he stresses. "It's to make creative film

projects, some of which will be musical, but not all."

Within the Boardwalk structure, Bogart as president will oversee records and home video projects; Peters and Guber will supervise film activities. All three will collaborate on television projects.

Peters produced the Barbra Streisand films "A Star Is Born" and "The Main Event" prior to "Caddyshack." Guber's past productions include "The Deep," "Midnight Express" and "Foxes."

Bogart's soundtrack background at Casablanca includes three music branch Oscar winners in the past

(Continued on page 83)

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KEY ARIOLA EXEC

Goldman the Quiet Man Behind Deals

By RICHARD M. NUSSER

NEW YORK—A key executive in the recent Handshake/Hansa/Ariola label deal has steadfastly remained in the background, an area where he seems to function best.

It's not surprising when one considers that Elliot Goldman has plenty of experience letting others bask in the limelight while he coolly engineers the nuts and bolts of contracts and determines the bottom line in negotiations.

After all, he's spent more than a decade as Clive Davis' "right arm" while Davis established himself as one of the industry's most outspoken executives.

Now it appears that Goldman is coming into his own, although he is the first to proclaim his continued allegiance to Arista Records and to Davis, with whom he has been associated since they were with CBS Records. Davis headed the record division then, while Goldman handled contracts and other legal matters.

The complementary roles they play today were formed then: Davis the creative music man and Goldman the negotiator.

"He knows Clive's mind," says an associate of both men. "Elliot's one of the great negotiators, really one of the tops in his field. Elliot goes in for the closing after Clive suggests the terms, relieving Clive of any pressure with the artist over contracts and allowing him the freedom to be with them in the studio or wherever."

But now, in addition to his position as executive vice president and general manager of Arista, Goldman occupies the newly created post of vice president in charge of U.S. and Canadian operations for the Ariola Group, and is a member of the Bertelsmans-owned company's international board of directors.

"Generally, first and foremost, my priorities are still directed to Arista," Goldman explains. "I don't want to diminish that in any way. Arista substantially occupies more of my time than my duties with Ariola."

Those duties include keeping an eye out in America for opportunities in the mass entertainment market, with a range of options beyond record labels, although Goldman says the overseas Handshake deal is

the first of at least several similarly structured deals in the music area.

Goldman describes Ariola's initial approach in the American record market as being an umbrella for custom labels along the lines of the Warner companies.

"We're looking for certain select, very special situations and special people with strongly established records in the business," he says. "We'll leave the production deals alone."

"It's not inconceivable," Goldman says, "that there could be synergy between Ariola and Arista in those projects."

His approach has been to help define the part Arista will play in establishing Ariola in America.

"My concept was that there are any number of excellent opportunities in the business these days and I'm not sure Arista would be the place for them." These include films, television and other audio/visual forms of entertainment, he says.

"There are no step-by-step plan or deadlines" for Ariola's moves further into the market, he adds.

"Right now I'm letting it come here," he says. "People are aware of us, a lot more than you'd think. It may be just a guy with a book, or a proposition for an investment in a movie."

"What we're trying to do is create a business structure so creative guys can come in and operate," he says, explaining that "creating business structures" is his area of expertise.

As Goldman talks about his Ariola assignment, it becomes obvious his tasks include being a talent scout for entertainment properties, a negotiator of deals, and an administrator charged with protecting Ariola's investments.

The Ariola post, for example, includes acting as "an overseeing force in budgets," as well as riding herd on present and future executives in the Ariola organization "to see how they make their decisions."

Part of Goldman's plan is to allow Ariola's custom and subsidiary labels to develop their own distribution systems, under his supervision, at least in those areas where Ariola doesn't presently have pressing and distribution facilities. This applies to most of the world outside of Mexico, Europe and Brazil.



Key Man: Elliot Goldman occupies key positions in both Arista Records and the Ariola group.

CBS EXECES IN POWWOW

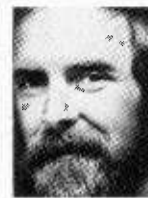
NEW YORK—Top CBS executives are in Miami this week for a meeting to tighten up their marketing and promotion. According to informed sources the unpublicized confab will result in more power for regional vice presidents, with Don Van Gorp, regional vice president of CBS for the Midwest, promoted to a senior vice presidency, while John Kotecki, vice president of national accounts marketing, moves up to a similar senior vice presidency on the East Coast. And Frank Mooney, vice president of marketing for branch distribution, moves to Los Angeles with a senior vice presidency in charge of the Western region.

It is expected that the head offices will have more control over such traditional branch operations as local promotion and merchandising.

Executive Turntable

Record Companies

Dick Carter, former vice president of marketing at RCA Records in New York, moves over to RCA-distributed Salsoul as president. He has acted as consultant for the label since January and more recently served as general manager. . . . **Bob Edson** promoted to executive vice president of RSO in New York. He served as senior vice president and general manager for two years,



Edson

and joined the label in 1976 as vice president of East Coast operations. Simultaneously, **Rich Fitzgerald** elevates to Edson's post in Los Angeles. Also joining in 1976, Fitzgerald served as vice president of promotion and senior vice president of a&r and promotion, consecutively. . . . **Ruben Rodriguez** named Boardwalk Entertainment's vice president of East Coast promotion. Based in New York, he will also serve as an a&r representative.



Fitzgerald

He was national r&b promotion director for Casablanca in New York. . . . **Russell "Rusty" Moody** upped to director of national r&b field promotion for Capitol in Los Angeles. Previously based in New York, he was the label's Northeast r&b promotion manager for three years. . . . **Bonnie Garner** upped to director of a&r at CBS Records in Nashville. She was director of contemporary a&r since 1973. . . . In New York, two new appointments at Arista-distributed Ze Records are: **Debbie Caponetta**, former disco promotion coordinator for Arista, upped to national promotion manager; and ex-office administrator **Eileen Roaman** boosted to operations manager. . . . **Mike Holzman** is WEA's new New York branch manager. He previously served as sales manager. Holzman



Rodriguez

replaces the late **Bruce Tesman**. . . . **Paul Cooper** promoted to director of creative services for Atlantic Records in Los Angeles. For two years, he was national director of publicity. . . . Arista-distributed GRP Records in New York has a new label manager: **Peter J. Lopez**, former staffer of Arista's a&r administration department. . . . **Roy Smith** is Elektra's new promotion manager in Los Angeles. He moves up from the West Coast regional singles coordinator post. . . . **David Wilson** takes over in the newly created position of manager of internal controls at CBS International in New York. He recently was audit manager for the Eastern operations internal audit department. . . . **Ricki Sellner** upped to tour publicist/artist functions representative for Epic, Portrait, Associated Labels in New York. She was a member of the group's promotion department. . . . Two promotions at WEA in L.A.: **Mouse Waldron** steps up as assistant warehouse manager and **Cory Connery** is hiked to singles specialist. Waldron has held various positions in WEA's warehouse and office areas, and Connery worked in the promotion mail room.



Moody

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Marketing

Michael Vassen replaces departing **Jill Bartholomew** as general manager of AD-ventures, Record Bar's in-house advertising agency in Durham, N.C. Previously based in St. Louis, he was a district manager for the chain. Bartholomew held that post for five years. . . . Three new managers take over within the Licorice Pizza California chain: **Vicki Perez** at the Lawndale store; **Steve Moshier**, replacing **Barry Hydeman**, at the Anaheim location; and Hydeman at the San Bernardino branch.



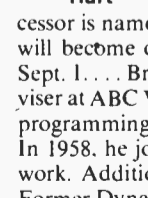
Lambert

Publishing

Eddie Lambert is named vice president of 20th Century-Fox Music's creative division in Los Angeles. He served in a similar post for three years at Interworld Music. . . . **Julie Chester** promoted to vice president of Famous Music Corp. in Los Angeles. Previously, he was West Coast professional manager for the Paramount Pictures publishing arm. . . . **Victoria Clare** takes over as general manager of Jenson Publications and Jenson Productions, the publishing wings of Jenson Publications in New York. Formerly with Infinity Music Publishing, she was director of copyright management.

Related Fields

Jack Dreyer exits as BASF Systems marketing and sales vice president in Bedford, Mass., to take over as vice president and general manager of Magnetic Video Corp. in Farmington Hills, Mich. **Robert Vandergrift** moves up from that post to become Magnetic's vice president of administration. BASF president **Guenter Grochla** will handle Dreyer's responsibilities until a successor is named. . . . **Bob Hart**, EMI Music's London-based publicity director, will become director of video development for EMI Music in L.A. effective Sept. 1. . . . Broadcasting veteran **Michael H. Dann** named senior program adviser at ABC Video Enterprises in New York. Formerly at the helm of CBS-TV programming division, Dann entered the broadcasting field in 1948 at NBC. In 1958, he joined CBS and pioneered programming techniques for the network. Additionally, he became a consultant to Warner Cable in 1974. . . . Former Dynaco president **John J. Bubbers** switches to Sound Concepts, a high fidelity equipment manufacturer in Brookline, Mass., as vice president of marketing. He was formerly chief at the high fidelity equipment maker in Kenton, Mass. . . . **Gary Noedle** joins Video Corp. of America in New York as manager of business affairs and personnel. Previously based in L.A., he was controller for the Learning Corp. of America. . . . The Signet Division of Audio-Technica U.S. in Stow, Ohio adds **Walter E. Cross** to its staff as regional manager. He relocates from San Diego where he was national sales manager at Total Video Supply. . . . **Jim Treece** appointed director of management information services at JBL in Northridge, Calif. He was regional manager for Pertec. At the same time, **Nan Maples** joins as manager of training and development. She comes from Dart Industries where she was manager of industrial services. . . . **Ed Harrison** and **Richard M. Nusser** are named Billboard's assistant radio de-



Hart



Treece

AUGUST 30, 1980 BILLBOARD

IN MEMPHIS & STATEN ISLAND

FBI Raids Alleged Elvis Bootleggers

NEW YORK—FBI agents have swooped down on alleged bootleggers preying on the devoted fans commemorating the death of Elvis Presley.

In raids tied to the week-long Elvis Convention in Memphis, FBI agents in Memphis and Staten Island, N.Y., hit what they described as major distributors of allegedly bootleg Presley product, seizing thousands of recordings.

On Aug. 14 agents executed search warrants on three distributors selling at the Elvis convention at the Cook Convention Center in Memphis, seizing more than 1,700 albums. A fourth vendor agreed to a consensual search of his selling area, at which another 250 albums were seized.

And, in a related action, FBI agents raided the premises of John Greco, doing business as R.T.O.

Records at 41 Annadale Rd., Staten Island, where they seized 50,000 LPs, EPs, and singles.

The raids follow an eight-month investigation. The only arrest was in Memphis where Aca "Ace" Anderson was charged with obstruction of justice and assault on a federal officer. Free on \$20,000 bail, he faces up to four years in jail on the charges.

According to the FBI, some Elvis bootleggers operate through mail-order fan clubs. The investigation shows many of the recordings to be of inferior quality.

The FBI says the bootleggers also steal each other's material, and then repackage it. Also they have remixed some existing Elvis recordings, and have altered others with studio musicians hired to play over existing tracks, thus creating "previously unheard" recordings for which gullible collectors pay up to hundreds of dollars.

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Johnnie Taylor knows something other singers don't know.

And as soon as you hear his new album, "A New Day," you know exactly what it is.

"Sylvia" is a vocal tour-de-force.

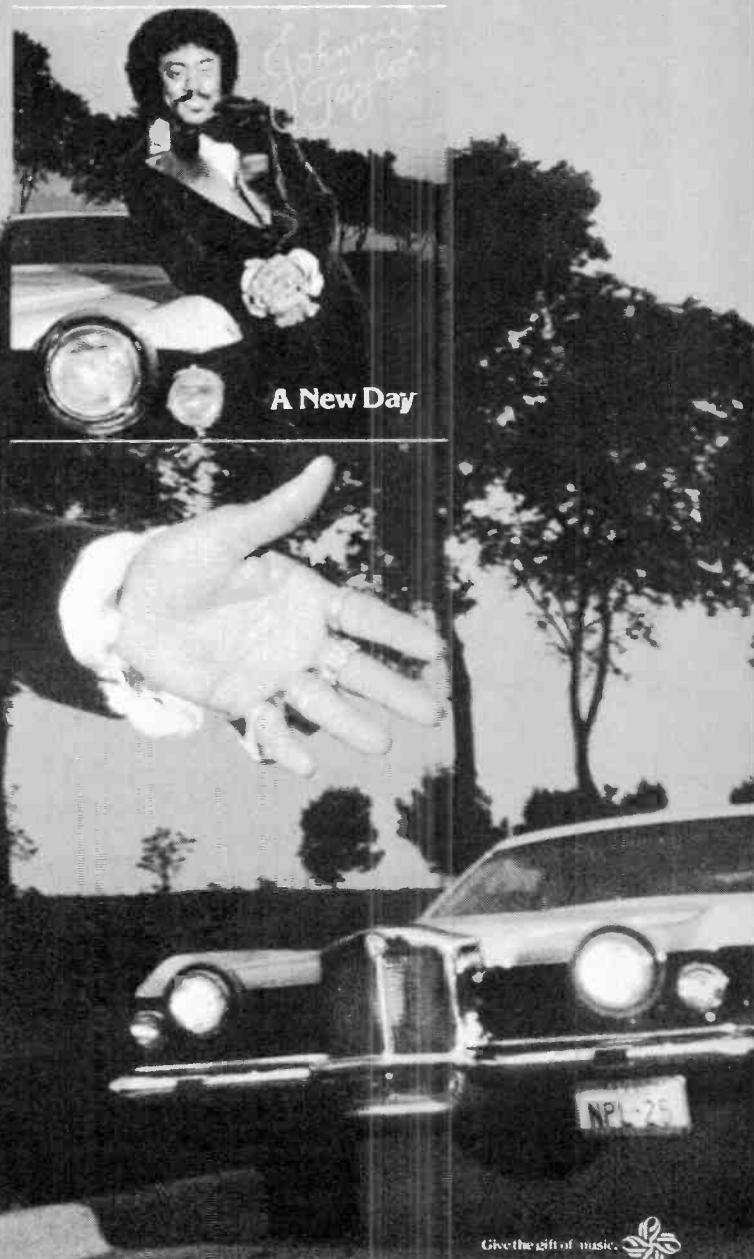
"Signing Off With Love" is one of the most heartfelt ballads of the year.

And the single, "I Got This Thing For Your Love," is another classic Johnnie Taylor hit. Already it's on WBLK, WHYZ, WYLD, WUFO, WOL, WAOK, WEAS, WGIN, WWDM, WEDR, WDAO, WTLC, KYOK, KATZ, WESL, WLOK, WYLD, WXEL, KCFJ, KJLH, WLCM, WABQ, WERD and WGPR.


How does Johnnie Taylor keep turning out such consistently excellent albums?

That's his secret.

**Johnnie Taylor, "A New Day,"^{JC 36548}
On Columbia Records and Tapes.**



A New Day

Give the gift of music. 

Produced by Brad Shapiro for Aaron Bradley Productions, Inc. and Glen Davis for Great Lakes Productions, Inc.

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Record Bar Anticipates 200 Outlets For 1990

By JOHN SIPPEL

HILTON HEAD, S.C.—A 200-plus store chain carrying a constantly turning, quickly replenishable inventory of thousands of audio and video software titles plus accessories and a chain doing in excess of \$80 million. This is the "reasonable expectation" of a group of division heads of the Record Bar for 1990.

The present 100-store chain, convening here at the Hyatt Hotel last week, will exceed \$50 million in fiscal 1980 ending this September, according to Harry Bergman, founder/chairman. Twenty years ago when the chain began, it grossed \$125,000 in its first 12 months.

Financial topper Russ Hapgood envisions a 1990 where the cost of goods would be approximately \$54 million plus a \$17 million payroll.

Sandra Rutledge, who introduced electronic data processing to the Durham-based chain 5½ years ago, predicts a communications link if a universal concept like bar coding is adopted industrywide. The manufacturers would obtain accurate weekly and possibly daily sales reports on breaking new product and in return would notify Record Bar headquarters of specific direct-to-store shipments on all products.

"Urban renewal could well change the pattern of Record Bar store locations already by 1985," feels chain exec Rich Gonzales. Pointing out that downtown redevelopment is progressing significantly, Gonzales sees the chain's present heavy commitment to mall locations expanded to more large

(5,000 square feet or more) free-standing locations as well as inner city openings.

Gonzales sees store renovation continuing vigorously through the decade. He hesitates forecasting total store numbers past 1985 when he estimates the Bar could be nearing 200.

Gonzales, whose department conceives store interiors, has not given much thought to video software except "where we introduce it we will require larger quarters."

Ralph King, vice president of marketing, is reluctant to predict when software will bow in the Record Bars. When manufacturers

standardize their procedures, provide acceptable prices and upgrade the morality of video software, he forecasts Record Bar stores going to videodisks and videocassettes wholeheartedly.

"To compete today a software retailer must handle an inventory heavy in porno. Mall developers would throw us out if we carried that type of product."

King said he and recently appointed vice president of purchasing Ed Berson feel variable pricing such as the growing number of \$5.98 albums and the lower opening list price for developing CBS acts are most encouraging.

King and Berson feel variable pricing concepts should include albums well above normal suggested list level—\$1 and \$2 more if the act has a strong track record and solid material in the new LP.

King and Berson favor a return to a prior industry practice where buyers auditioned forthcoming albums and voluntarily without pressure ordered additional inventory.

"The Record Bar chain must be able to handle a major month-long promotion along with 30 other lesser marketing campaigns yearly," King insists. "Through focusing on non-competitive product we can conduct multiple campaigns."

Bergman Gung Ho On the Future Predicts 1980-81 Will Be His Chain's Biggest Year

HILTON HEAD, S.C.—Record Bar president Barrie Bergman is convinced his company is committed to making 1980-81 the biggest in the chain's 20-year history.

And the 100-store U.S. chain is committed to a 1981 convention here. Bergman pledged the 1981 meeting during this year's gathering, feeling that a six to eight-week current upturn in his business will continue through the remainder of the year.

Feedback from six suites, presided over by Record Bar corporate entities, convinced Bergman of the sincere commitment of his employees.

Operations boss Bill Joyner typified the general tightening up of the stores' operation, Bergman noted. With the help of data processing, all record stores over the next 12 months will be converted to a computerized printout system which will regularly post the 1,000 best catalog product by store and collectively.

To provide for the vertically-oriented outlets which might sell a heavy proportion of one kind of repertoire, executive Steve Buck explained how such a location might create its own "limited exception multiple."

"The monitored multiple catalog pool," the regular printout of the 1,000 best selling catalog titles weighted ratings from zero to eight.

New album releases will not be eligible for this listing until six months of sales experience indicates sales are strong enough to be placed in this pool.

Buck demonstrated the importance of singling out best selling catalog items, explaining that in 1977 Record Bar general inventory covered a possible 20,000 different product titles in three different configurations.

Today, that stocking possibility has tripled to 60,000. Through date code poll, a computerized system using the date a product is introduced to a store's inventory, the home office computer can notify the store manager when a title has lost its sales momentum.

Executive Jean Hester said new store conversion to the system is facile. The computer's experience is a vital yardstick in establishing opening inventories for the new primarily mall stores, she pointed out.

On another note, Record Bar's real estate vice president Rich Gonzales said he is committed to store concentration in new areas like Texas where an Arlington mall store bows shortly and a Killeen Mall opens before 1981. Gonzales feels the Bergman chain will also extend its present Northwest boundaries from Salt Lake City into Idaho.

Wyoming and other Northwest states.

Keynoter Capitol president Don Zimmermann shared Bergman's bullishness, emphasizing that the present recessionary period forced the "adolescent industry" to sounder business principles. "All kinds of music for all kinds of people and

maximum impact" were forcibly impressed as being essentials today, Zimmermann said.

Zimmermann complimented the Record Bar for its strong consumer image as did Dr. Bruce Maier of Discwasher. The record care firm's research shows general industry re-

(Continued on page 15)

Platinum Records, TV Set Go To Employe Winners

HILTON HEAD, S.C.—Contest winners abounded at Record Bar's convention here.

Barrie Bergman, Record Bar's president, presented platinum records to the following: manager of the year, Robb Houser, Johnson City, Tenn.; store of the year, Mobile; merchandiser of the year, Julia Hoover, Terre Haute, Ind.; new manager of the year, Jim Wilson, New Bern, N.C. and label rep of the year, Ron Howie, R.C.A. Charlotte. Gary Lewis, Rocky Mountain,

N.C., took home a \$500 check for winning a Memorex tape chainwide contest. Steve McDorman announced the blank tape maker would conduct a month-long contest again starting Oct. 15.

Maxell gave Bruce Fussell, Morrow, Ga., a 19-inch television set while top winner Jim Thompson, Bristol, Va., carried home a Panasonic VCR.

Wilmington, N.C., store manager Jerry Young received a \$400 check (Continued on page 15)

AUGUST 30, 1980 BILLBOARD

WE'VE GOT TO GET A MESSAGE TO:

BARRY—Good Luck with "GUILTY."

ROBIN—Great Job on "SUNRISE."
Good Luck with "HELP ME."

MAURICE (Yvonne)—Congratulations on your latest production—SAMANTHA.

—Your Newest "FAN."

Good Show on the BMI Awards.

Glad you stepped into our lives.

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AUG. 6 RIVERSIDE, CA.
AUG. 7 BAKERSFIELD, CA.
AUG. 8/9 LOS ANGELES, CA.

AUG. 11 LOS ANGELES, CA.
AUG. 19 HOUMA, LA.
AUG. 22/3 FT. LAUDERDALE, FL.
AUG. 24 TAMPA, FL.
AUG. 26 JACKSONVILLE, FL.
AUG. 27 BIRMINGHAM, AL.
AUG. 28 MOBILE, AL.
AUG. 20 DESPIN, FL.
AUG. 21 ORLANDO, FL.

AUG. 29 ATLANTA, GA.
AUG. 30 KNOXVILLE, TN.
AUG. 31 INDIANAPOLIS, IND.
SEPT. 4 MOOREHEAD, KY.
SEPT. 12 RICHMOND, VA.
SEPT. 13 NORFOLK, VA.
SEPT. 15 NEWARK, DEL.
SEPT. 21 SHREVEPORT, LA.
SEPT. 25 HOUSTON, TX.
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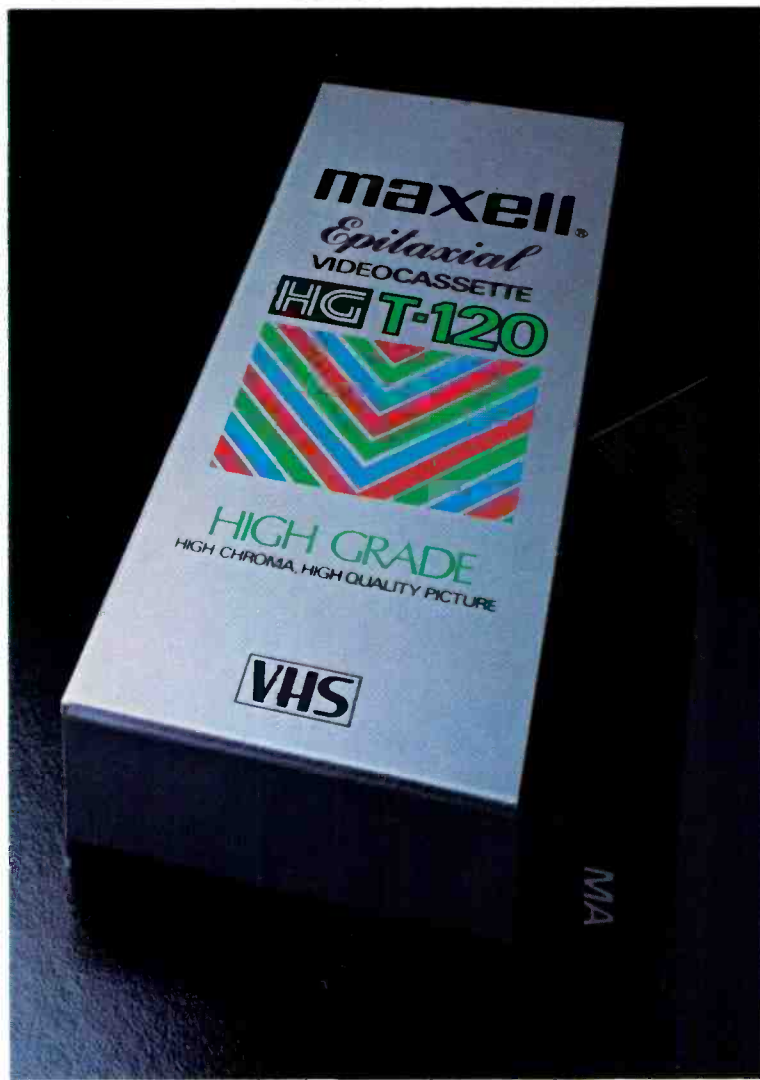
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IT'S WORTH IT.

TREND COVERS THE NATION

Audio Chains Turning To Home Video Software And Hardware

This story prepared by Jim McCullough in Los Angeles and George Kopp in New York.

LOS ANGELES—Major U.S. audio retail chains are aggressively committing themselves to video software and hardware.

While some have been merchandising videocassette players and blank videotape, the major trend now is to add prerecorded videocassette software and prep for the videodisk.

CBS-owned Pacific Stereo, for example, one of the country's largest audio chains with outlets throughout California and Texas, is making a major commitment to video this fall—even allocating store space in some instances that was previously devoted to audio components.

The chain's Texas stores are now carrying the U.S. Pioneer Laserdisk

videodisk player and MCA/Philips laser-optic software with the entire chain now girding for the videodisk. The chain is going with a major prerecorded videocassette software program in the fall for the first time.

Minneapolis-headquartered TEAM Electronics, which has 115 stores spread throughout 24 states, will also begin placing major emphasis on video by adding prerecorded software in addition to its videocassette player and blank videotape offerings.

According to one TEAM executive: "Video is beginning to account for a major percentage increase in sales, even though our top three sales product categories are audio, car stereo and computers."

While TEAM is not now merchandising the Laserdisk because none of its stores fall into the four

markets where the U.S. Pioneer product is available. "we should have it in some of our stores in the fall as the Pioneer rollout is extended," the TEAM executive continues. And: "We're looking at the RCA SelectaVision unit as well as the JVC VHD/AHD system. There's no question that we will be in the video business very strongly."

Another major California chain, Federated, whose 10 outlets in Southern California compete with Pacific Stereo for the top two volume audio retail spots, has re-added prerecorded video software.

Federated has been carrying video products for the past 10 years and has already established itself in the market as a video center.

Buyer Russ Hackley estimates that the chain moves some 1,500

(Continued on page 73)

Tribunal Hears Cable Fee \$ Share Pleas

WASHINGTON—The major performing rights societies, ASCAP, BMI and SESAC, made varying pleas Tuesday (19) before the Copyright Royalty Tribunal for their share of \$630,000 of the \$14 million cable television royalty pie for 1978.

The Tribunal had previously allotted the societies the 4½% share and the hearing was set to help the body determine the take of each organization. It is charged by law with making a final decision by Sept. 11.

ASCAP counsel Bernard Korman insisted that the division of monies parallel ASCAP's income for local tv performances for that year, which would entitle ASCAP to retain at least a 63% share, with between 1%-2% going to SESAC.

But BMI president Edward Cramer countered that BMI was entitled to an equal split with ASCAP, contending that tv payments in the

early '70s did not accurately reflect growth in BMI performance income in 1978. He called for SESAC to receive a 5% take. Thus, under Cramer's formula, ASCAP and BMI would receive 47½% each of the \$630,000 allotment to the societies.

SESAC counsel Al Ciancimino argued that a SESAC share of 10% was in line with recently negotiated performance agreements with colleges and pay tv that give the society between 10% and 14% of such royalty income.

London Raid Seizes 6,000 Suspect Tapes

LONDON—A crackdown by the British Phonographic Industry's antipiracy squad has resulted in the break-up of what's alleged to have been one of the largest cassette-counterfeiting syndicates in the U.K.

Following a tip-off from an informer whose name is not being revealed because of fears for his physical safety, the antipiracy squad mounted a six-month investigation into the activities of the syndicate operating in the London area.

On Aug. 5, the British Phonographic Industry obtained special High Court orders to inspect premises and question suspect counterfeiters. Nine teams of BPI attorneys and investigators were involved the following day in a coordinated operation, code-named Radar. As a result, more than 6,000 counterfeit tapes were seized, together with duplicating equipment and hundreds of thousands of inlay cards.

The story of the antipiracy operation was told during interlocutory proceedings in the High Court here Wednesday (20) when Justice Dillon accepted statements from 19 defendants not to deal in counterfeit recordings, pending a full court hearing.

A 20th defendant, who was not represented in court, was made the subject of an injunction by the judge not to sell, make or handle counterfeit recordings.

All defendants were ordered to produce affidavits within seven days, giving the names and addresses of their suppliers and customers.

John Baldwin, representing K-tel International (U.K.) and also acting on behalf of all other members of the BPI, told the court that the counterfeited titles included recordings by Gladys Knight, Abba, Hot Chocolate, David Cassidy, the Bay City Rollers, Elton John, Johnny

Mathis, Andy Williams and the Beatles.

Noting that the pirating of recordings was costing the U.K. industry an estimated \$47 million annually, Baldwin said the present case involved counterfeiting "on a massive scale."

He said the cassettes were almost exact replicas of the real thing, but sold for as little as \$4.70—compared with the normal retail price of around \$9.50.

Some of the defendants denied being part of a syndicate, and one retailer claimed he had bought the cassettes in good faith.

BPI director general John Deacon commented after the hearing, "One of the critical clues to the counterfeit tapes, apart from forensic evidence, was their price. Once again, the BPI urges retailers to beware of artificially cheap products from unusual sources."

ATHENA OUT OF BUSINESS

LOS ANGELES—Athena Artists, 10-year-old talent agency here, has folded. The loss of its top client, the Dirt Band, which has gone to ICM, is the key financial factor in the agency's closing. ICM had originally handled the band.

Chet Hanson, founder and chairman has joined Free Flow Productions in Austin, Tex., George Carroll, former Athena president, has joined Regency Artists here as head of contemporary acts.

Elizabeth Rush, who headed Athena's Boston office and covered New York, has joined William Morris in its Gotham office as an agent.

Among Athena's artists were: John Prine, Kenny Rankin, Tom Waits and George Carlin.

Market Quotations

As of closing, August 21, 1980

| 1980 High | Low | NAME | P-E | (Sales 100s) | High | Low | Close | Change |
|-----------|--------|------------------------|-----|--------------|--------|--------|--------|--------|
| 1 1/4 | 3/4 | Altec Corp. | 20 | 13 | 13/16 | 3/4 | 13/16 | Unch. |
| 39 | 26 | ABC | 6 | 944 | 33 | 32 1/2 | 33 | + 1/2 |
| 36 1/2 | 27 1/4 | American Can | 6 | 52 | 32 1/2 | 32 | 32 1/2 | + 1/2 |
| 28 1/4 | 14 1/4 | Ampex | 12 | 447 | 26 1/2 | 24 1/2 | 26 1/2 | + 2 |
| 5 | 2 1/2 | Automatic Radio | — | 25 | 3 1/2 | 3 1/2 | 3 1/2 | + 1/4 |
| 50 1/2 | 5 1/2 | CBS | 8 | 213 | 51 1/2 | 50 1/2 | 51 1/2 | + 1/4 |
| 36 1/2 | 27 | Columbia Pictures | 8 | 56 | 31 1/2 | 31 1/2 | 31 1/2 | + 3/4 |
| 8 1/4 | 4 | Craig Corp. | — | 14 | 6 1/4 | 6 | 6 1/4 | + 1/4 |
| 53 1/2 | 40 1/2 | Disney, Walt | 12 | 514 | 51 1/2 | 51 | 51 1/2 | + 1/4 |
| 12 | 7 | Filmways, Inc. | — | 207 | 9 1/2 | 9 | 9 1/2 | Unch. |
| 19 1/2 | 11 | Gulf + Western | 4 | 2070 | 19 1/2 | 19 | 19 1/2 | + 1/4 |
| 12 1/2 | 7 1/2 | Handleman | 6 | 171 | 12 1/2 | 12 | 12 1/2 | + 1/4 |
| 12 1/2 | 5 1/2 | K-tel | 13 | 86 | 12 1/2 | 12 1/2 | 12 1/2 | + 1/4 |
| 35 1/2 | 25 1/2 | Matsushita Electronics | 9 | — | — | — | 35 | Unch. |
| 57 1/2 | 44 1/2 | MCA | 8 | 394 | 48 1/2 | 47 1/2 | 48 1/2 | + 1 |
| 19 1/2 | 10 | Memorex | — | 205 | 17 | 16 1/2 | 17 | + 1/4 |
| 60 1/2 | 46 1/2 | 3M | 10 | 590 | 59 1/2 | 59 1/2 | 59 1/2 | + 1/4 |
| 63 1/2 | 41 1/2 | Motorola | 11 | 498 | 59 1/2 | 58 1/2 | 59 1/2 | + 3/4 |
| 31 1/2 | 23 1/2 | North American Philips | 5 | 48 | 31 1/2 | 30 1/2 | 31 | + 1/4 |
| 8 | 4 1/4 | Orryx Corporation | 22 | 200 | 7 1/2 | 6 1/2 | 7 1/2 | + 1/4 |
| 20 | 13 1/2 | Pioneer Electronics | 14 | 1 | 19 1/2 | 19 1/2 | 19 1/2 | + 1/4 |
| 27 1/2 | 18 1/2 | RCA | 8 | 1076 | 26 1/2 | 26 1/2 | 26 1/2 | + 1/4 |
| 12 1/2 | 6 | Sony | 13 | 4862 | 11 1/2 | 11 1/2 | 11 1/2 | + 1/4 |
| 33 1/2 | 20 1/2 | Storer Broadcasting | 9 | 258 | 29 1/2 | 28 1/2 | 29 | Unch. |
| 6 1/2 | 3 | Superscope | — | 94 | 5 1/2 | 5 1/2 | 5 1/2 | + 1/4 |
| 35 1/2 | 25 1/2 | Taft Broadcasting | 9 | 42 | 31 1/2 | 31 1/2 | 31 1/2 | + 1/4 |
| 19 1/2 | 14 1/2 | Transamerica | 5 | 538 | 18 1/2 | 18 1/2 | 18 1/2 | + 1/4 |
| 39 1/2 | 29 1/2 | 20th Century-Fox | 6 | 50 | 36 | 35 1/2 | 36 | Unch. |
| 49 1/2 | 34 1/2 | Warner Communications | 12 | 315 | 51 1/2 | 49 1/2 | 51 | + 1 |

| OVER THE COUNTER | P-E | Sales | Bid | Ask |
|---------------------|-----|-------|-------|-------|
| Abkco | 29 | 21 | 1 1/4 | 2 1/4 |
| Certron Corp. | 31 | — | — | 7/8 |
| Data Packaging | 4 | 16 | 7 | 7 1/4 |
| Electrosound Group | 5 | 21 | 4 1/2 | 5 |
| First Artists Prod. | 11 | 7 | 3 1/2 | 3 3/4 |

| OVER THE COUNTER | P-E | Sales | Bid | Ask |
|------------------|-----|-------|--------|--------|
| Integrity Ent. | — | 14 | 1 1/2 | 1 3/4 |
| Koss Corp. | 7 | 24 | 7 1/2 | 7 3/4 |
| Kustom Elec. | — | — | 1 | 1 1/4 |
| M. Josephson | 8 | 23 | 12 1/2 | 13 1/4 |
| Recotlon | 7 | — | 1 1/2 | 1 3/4 |
| Schwartz Bros. | — | — | 1 1/2 | 2 |

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, associate vice president, 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.

3rd Party Label Deals Snuff Out RCA-PRT Link

By MIKE HENNESSEY

LONDON—The collapse last week of the proposed merger between RCA Records U.K. and Pye/PRT was attributable to problems with third party label agreements, according to Lord Lew Grade, chairman of PRT's parent company, Associated Communications Corp.

Elaborating on the deal's breakdown, which was made public Thursday (21) in a joint statement by RCA and PRT, Grade said, "We have production and distribution deals with third party labels which are conditional upon no changes in management structure, and which require our having our own distribution company."

"We thought that we could find a way around these problems, but it proved not to be the case. So we decided to call it off."

Grade, who initiated the merger idea in a talk with RCA president Edgar Griffiths earlier this year, said that despite the proposal's failure, he still wants to make Associated Communications' vast feature film and video catalog available to the RCA SelectaVision videodisk system.

"We are going ahead with all speed to make PRT a major producer of videocassettes and video-

(Continued on page 83)

Korvettes' Creditors Stiffen Their Demands

NEW YORK—Some of the major Korvettes music suppliers have apparently stiffened their credit demands if shipments are to be made to the ailing retailer, said to owe the music community an estimated \$12 million.

A number of suppliers have informed the retailer that shipments would be resumed only after all past due accounts are satisfied. One company has reportedly gone as far as demanding the return of merchandise.

(Continued on page 92)

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Booth #67

General News



INK HERE—Randy Crawford meets her fans at a party in her honor at the Speakeasy Club in L.A. where she signed autographs and helped promote her new Warner Bros. LP, "Now We May Begin."

Rock'n'Rolling

U.S. Rock Groups Will Play In China

By **ROMAN KOZAK**

NEW YORK—The first rock concert in Communist China will play out on the back of a rodeo.

The China Sports Service has allowed a U.S. rodeo to perform in a 25,000-seat stadium in Peking, April 5 to 25, 1981 and has allowed contemporary music acts to appear as part of the show, report Jeff Franklin, chairman of ATI Equity, and Dick Duryea, president of International Western Adventures Inc., organizers of the event. The Chinese signed the contract Thursday (14).

"We will get suitable contemporary acts, not necessarily those booked by ATI," says Franklin. "We certainly won't bring in any heavy metal bands to China, though I am not loathe to bringing in a country act or two."

Altogether about five acts, none yet chosen, are expected to play on the last two days of the rodeo, when the event will be filmed and recorded. Franklin expects to sell the package to television and release an LP.

"This is not a cultural exchange, but it is an exchange of cultures. But if you consider that the Chinese have more than 4,000 years of history, and the U.S. has 200, what do we really have?" asks Duryea in explaining why the Chinese would permit this odd mixture of cowboys and musicians.

Duryea says he and Franklin now are looking for acts which would want to play in China next year, with an obvious preference going to known soft and country rock musicians.

"I know the Rolling Stones have expressed an interest in playing in China, but if they went I don't think they would get the sort of response they would expect. The Chinese don't really relate to that type of music," says Duryea.

"Tell all those managers to stop calling. But the record companies can call. We have lots of solo projects," says Allen Collins and Gary Rossington, principals of the Rossington-Collins Band.

A report in Billboard, they say, that the band was between managers has led to a spat of calls from managers offering their services. But, they add, with lawyers, accountants and ICM booking their shows, they know what they have to do, and they are getting it done.

Rossington-Collins is a new band, and the two musicians are pleased that their new material and sound is readily welcomed by the audience. Nevertheless, they are still remem-

bered as the survivors of Lynyrd Skynyrd. Consequently, they had to go out on tour with the appropriate show and security.

They say they invested their own money in the current tour (no record company tour support, they say), playing medium sized halls. And it worked. The Rossington-Collins LP has gone gold, the shows are selling out and by late fall they expect to be playing arenas.

Meanwhile, they are writing new material, including songs for a straight country LP Rossington wants to do, as well as some new rock anthems.

"Free Bird," the only Skynyrd number they perform onstage now, has become FM radio's most popular request song, overtaking Led Zeppelin's "Stairway To Heaven," they say. Contrary to a popular misconception, the band does not have an empty microphone spotlighted onstage when it performs the instrumental version of the song as a tribute to the late Ronnie Van Zandt.

It wasn't just in Toronto last week where fans got out of hand because a show was called off. In Riverside, Calif., four persons were hurt, six were arrested and \$10,000 worth of damage resulted from a melee when a Devo show was cancelled.

The second of two shows Tuesday (19) never got started because of equipment problems with the lighting. Fans reportedly waited five hours in front of the building for the 10:30 show before hearing the announcement at 11:15 p.m.

About 2,100 tickets for the show were sold, and they will be honored Monday (25) when Devo returns for a makeup date.

Some of those reportedly helping John Lennon and Yoko Ono in the studio with his new LP include producer Jack Douglas, Cheap Trick members Rick Nielsen and Bun E. Carlos, as well as Andy Newmark, Willie Weeks and Earl Slick.

Speculation continues as to which label will release the LP. Lennon once expressed an interest in recording for Portrait, recalls one longtime Lennon fan, noting that the label is now being revitalized.

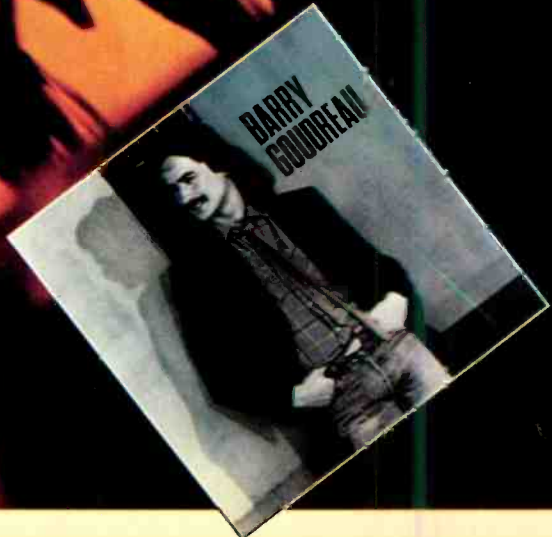
Stiff Records is organizing a weeklong showcase of its acts at Hurrah's in New York beginning Monday (7). Prepared to perform are the Modettes, Joe King Carasco, Dirty Looks, the Feelies, Any Trouble and a night of Stiff video.

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| 6/24/80 | Madison Square Garden | New York, NY |
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| 6/27/80 | Madison Square Garden | New York, NY |
| 6/28/80 | Madison Square Garden | New York, NY |
| 7/1/80 | Richfield Coliseum | Cleveland, OH |
| 7/2/80 | Rupp Arena | Lexington, KY |
| 7/5/80 | The Spectrum | Philadelphia, PA |
| 7/6/80 | The Spectrum | Philadelphia, PA |
| 7/11/80 | Hartford Civic Center | Hartford, CT |
| 7/14/80 | Milwaukee Arena | Milwaukee, WI |
| 7/16/80 | The Horizon | Chicago, IL |
| 7/18/80 | The Horizon | Chicago, IL |
| 7/20/80 | St. Paul Civic Center | Minneapolis, MN |
| *7/24/80 | Nassau Coliseum | Uniondale, NY |
| *7/25/80 | Nassau Coliseum | Uniondale, NY |
| 7/28/80 | Joe Louis Arena | Detroit, MI |
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Dull Product Extending Slump?

Retailers Blame Labels At NARM's Chicago Powwow

By ALAN PENCHANSKY

CHICAGO—Lacklustre product was fingered as one factor contributing to the industry's slump as top Chicago retailers got to sound off at the National Assn. of Recording Merchandisers Aug. 15 regional meeting here.

NARM head Joe Cohen moderated a panel discussion that found Chicago dealers generally in agreement on what has caused industry problems and aligned on other topics such as midprice product, home taping, open display of tape, movie soundtrack albums and home video prospects.

The Drake Hotel a.m. session, attended by about 100 persons, also included NARM's "Gift Of Music" audio/visual presentation and a report on latest developments in the campaign.

Taking part in the panel discussion were dealers Jim Rose (Rose Records), Jon Shulman (Laury's Discount Records) Carl Rosenbaum (Flip-Side Records) and Noel Gimbel (Sound Unlimited one-stop/Sound Warehouse retail chain).

Cohen's statement that the industry no longer is "recession proof" kicked off the session and Laury's Shulman picked up the ball by attributing the industry's woes to a combination of reduced disposable income and demographic shifts.

"The industry as a whole has not been able to shift gears and react to changes in taste and demographics," Shulman contends. "The records being fed to them (consumers) are not necessarily what they want to buy at this point."

Flip-Side's Carl Rosenbaum feels negative publicity has compounded the problem.

Explains Rosenbaum, named organizer of the new local NARM chapter, "The industry did a good job of getting to every magazine and telling everybody how bad we were."

Also noted Rosenbaum: "A lot of the lack of sales has to do with a lack of a lot of really good product to draw customers in."

Rose Records's Jim Rose expressed concern about the ad money shrinkage's effect on business, and Sound Unlimited's Gimbel pointed to product technical quality as an area of concern.

"Manufacturers tell us there's no problem with quality. But still there is a majority of returns that are a problem," states Gimbel.

Gimbel said strong British import sales convince him a market for high quality pressings exists.

Unanimous praise was voiced for midprice albums which dealers say are stimulating more multiple purchases.

"Midline product has certainly been a boon to many of us," Jim Rose explained. "Certain product had reached a demand plateau and it was unrealistic to keep it at \$7.98 and \$8.98," he added.

Promotion of midprice records has increased Flip-Side store traffic, said Rosenbaum. A chain survey of customers found 60% of midline album purchasers also left with a full-price release.

Laury's Shulman said he is merchandising midprice product in huge miscellaneous bins to increase impulse sale potential.

"Multiple sales are a function of how long you keep the customer in the store and midline merchandise has lengthened this period," Shulman explained.

A glut of soundtrack product is hitting the market this summer, but there is mixed reaction from dealers.

Gimbel points out that soundtracks are essentially "one shot" items, not contributing to catalog sales or artist development.

"You've got to use it as a merchandising tool to get them hyped on another kind of music that will keep them coming back," Gimbel says.

"It's partially an economy measure on the part of the manufacturers," relates Shulman. "It's a way of getting a new Willie Nelson album without going into the studio."

Complained Rosenbaum: "Every soundtrack that comes out is the next 'Saturday Night Fever.' A lot of us were victim of a super-hype on the 'Urban Cowboy' soundtrack."

Asked about the effect of manufacturer cutbacks in merchandising materials and services, dealers pointed to excessive waste in the past.

Observed Rose: "There was a time when we were inundated with display material. Now we have a sufficient amount."

Explained Rosenbaum: "We used to have so much of everything that we got fat and lazy. We don't see any shortage."

"We have found the material is there, the cooperation is there, the promotion is still there—but now you've got to go out and work for it."

Gimbel said, "We've always had a problem getting a good number of displays. There have been some cutbacks but it hasn't affected us much."

In-store video merchandising, tried by all panelists, is out of favor with most today.

"For a while lots of tapes came but then they stopped," explains Rosenbaum. "It's a great way to sell records but it's also a real expensive way."

Says Shulman, "We tried video in one store and found it didn't sell any records for us. Sure it attracted a lot of kids, but they weren't watching the TV and they weren't browsing."

Biggest dealer gripes were registered when Cohen raised the subject of advertising.

Gimbel pointed out that the ad money slowdown is contributing to a drain of business to competing leisure industries.

Gimbel also expressed dissatisfaction with the high cost of radio advertising today and said the glut of record commercials on the air waves reduced the effectiveness of the message.

Said Rose, "The sorriest change is how manufacturers now use advertising as a way to make dealers take in product. Certainly in a time of restricted returns this is difficult for all of us."

Rose also laments the cut in funding for specialty product such as jazz.

"In the good old days two years ago," he explained, "there always seemed to be enough money to go around to experiment."

The feeling that dealers should have more control over how and where the money is spent was expressed, and Rosenbaum leveled a blow at nationally prepared 60-second spots which he said were less effective than locally produced dealer messages.

Cohen then joined the discussion to point out that increasing leisure dollar competition from other industries was a factor to consider in measuring record business advertising requirements.

Gung Ho Future

• Continued from page 6

tail traffic down 20%-25%.

"That statistic doesn't hold with the Record Bar," Maier said. "I visit your stores. I don't feel like I'm in a pressure cooker. You're in a choice business."

Maier said that Discwasher has developed an improved record care product which coincides with what he hopes will be a general upgrading of the entire industry.

Another speaker, Rich Lionetti of WEA, termed 1980 a "hurdle year." He emphasized that industry firms must coordinate with suppliers in encouraging profitability. He singled out Record Bar for its slogan for the WEA \$5.98 midrange series introduction, "we lowered the price of gold but not the standards."

Lionetti encouraged the convention to back the single price rise to \$1.69. He explained 45s are essential for promotion.

Prizes Go To Top Employees Of Chain

• Continued from page 6

from Inner City Records while 10 other winners had their choice of any 25 LPs from the jazz catalog. Ken Why, Gautier, Miss., won the big casino night prize, a five-day Utah River raft trip plus \$200 spending money.

Debie Kallerup, Maplewood, Minn., takes a companion of her choice to Gotham for a weekend of Broadway musicals plus spending money and Jerry Young, Wilmington, N.C., toted home a video recorder.

The more than 200 Bar employees saw three movies: "The Blues Brothers," "Urban Cowboy" and a preview of "Breaking Glass."

On other levels: Scott Edwards, Maxell advertising rep, delighted conventioners with four good color tv spots. The finale spot in which a staid English butler serves a hip music fan with a Maxell Wagnerian tape should move plenty of blanks. Maxell also previewed some extremely good in-store merchandising pieces along with a folder full of new four-color sales literature.

The firm is also providing dealers this fall with new multiple-act pictures and bins together with a metal tape light box for highlighting product.

The Fussell Brothers, Bruce, Morrow, Ga.; Matt, Milledgeville, Ga. and Paul, Norfolk, Va. probably

hold the frater record for U.S. chains as managers of three Record Bar stores.

Nina Hagen, a reggae singer who bows via CBS distribution in a couple of weeks, turned on visitors to the CBS suite. The room was jumping constantly with an excellent array of in-house videotapes of established as well as newcomer talent.

RCA/A&M had the largest label contingent with more than 25 national and regional attendees. Charley Hall, Dave Wheeler, Arnie Orleans and Larry Gallagher auditioned new albums by Dolly Parton and Porter Wagoner, Razy Bailey and a best of Ronnie Milsap.

POOL SURVEY

Disco Thriving In Heart Of America

By RADCLIFFE JOE

NEW YORK—Disco, battered in the major U.S. urban areas by a fluctuating economy and flagging public interest, is hotter than ever in the middle American states.

A survey of record pools representing disco deejays from Pennsylvania to Washington state shows that new clubs are opening, greater radio support of the music played in discos is surfacing, and by and large the disco sound and concept are enjoying continuing popularity in spite of some inroads made by Southern country rock, new wave and pop.

The trend is ironic, especially in view of the fact that many of the states surveyed were among the last to embrace the disco concept, and did so only after the "Saturday Night Fever" movie

exploded in 1977.

In Pennsylvania, the Philadelphia-based Pocono Record Pool represents 100 active deejays across the state. Frank Lembo, the pool's president, states that there is a healthy growth in the disco business in his state, with new clubs opening, and existing clubs expanding and upgrading their sound and light systems.

The dominant sound in that area is r&b. And the r&b dance music sound is also receiving wide support from area radio stations which, according to Lembo, are heavy into r&b programming.

"People in this state are still partying at the discos," states Lembo, "and club owners are ris-

(Continued on page 38)

A 'Modestly Bullish' N.Y. NARM Huddle

By IRV LICHMAN

NEW YORK—A modestly bullish business tone, a substantial endorsement of label midlines and a call for manufacturer advertising support at a time when the industry needs it most, underscored a panel discussion at the New York regional Wednesday (20) hosted by the National Assn. of Recording Merchandisers.

NARM officials said that 125 had paid \$25 to attend the regional here, part of the first non-free NARM regional series in its four year history. Label representation was spotty, and a contingent of 10 from Elroy Enterprises, which services the 31-store TSS/Record World chain, led the merchandiser showing.

The panel, which was consistently advised by Joe Cohen, NARM executive vice president, to avoid direct references to pricing and product titles, consisted of Ben Karol of the King Karol chain; Michael Cono, president of All Record Distributors and Music Warehouse; Burt Goldstein, vice president of Crazy Eddie Record & Tape Asylum, and Steve Kugel, vice president of operations/sales at Transcontinent Record Sales.

The panel basically replied to topics of discussion advanced by moderator Cohen and covered the state of the economy, midline albums, ad-merchandising support, soundtracks/cast albums, home video, audio tapes and NARM's "Gift Of Music" program (favorably received by the panelists, including Karol, who stated, "It's like chicken soup, it can't hurt").

Each panelist noted an improved business climate, most notably Karol, who claimed his chain had had its biggest July ever, "bigger than Christmas" (later he elaborated on this statement to note that he had sold \$1 million worth of recordings at his locations last month).

Crazy Eddie's Goldstein stated that he could point to getting his employees into a "positive mode" as a factor in improved business. But it was Karol, an adamant advocate of catalog, who added this philosophical touch: "Our business is based on all music ever written and customers are still buying everything ever re-

corded. We find that business is just as good as ever and still growing."

On midlines, the only negative view registered came from Michael Cono, who claimed that \$5.98s had eliminated proper profit margins from stores who "live on selling old product and have customers willing to pay top dollar for it."

Goldstein, replying that "it's not that way for us," said midlines still offered enough of a profit margin even at a discount price of \$3.99.

Termed "very successful" by Karol, he explained that the midlines were put into dump displays without a lot of "fanfare" and customers think "we're running a sale with artists who have demonstrated their ability to sell records."

The panelists generally applauded relationships with label merchandising staffers despite staff cutbacks. Yet Goldstein felt it was difficult to get field attention outside of Manhattan locations, such as New Jersey, Westchester and Long Island.

In a paraphrase of Cohen's statement that for manufacturer's to cut back on advertising when more aggressive pursuit of the consumer's leisure time dollar is necessary is like "stopping a watch to save time," Burt Goldstein stated, "The manufacturer has tried to stop the clock. We need more aggressive manufacturer-produced spots." He did, however, state that too much time on spots available was given over to the product, rather than to enough time to tell the listener "where the music is available."

Mike Cono noted that "no other industry would take a cutback approach during a soft sell time when we're suffering . . . when you're down, you've got to fight harder and advertising is the best weapon."

Karol contended that airplay was the key to sales and advertising had to be "carefully weighed in terms of dollars spent. It's detrimental to promote price more than product. That's the reason I've witnessed the demise of thousands of competitors."

On the subject of prerecorded (Continued on page 83)

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Vol. 92 No. 35

Commentary

I'd Hate To Agree With Sam

By CHARLIE DARWIN

Sam was a hot dog vendor with a roadside stand. He only offered three types of hot dogs, but he sold hundreds of them every day. He advertised to hungry people, worked hard at his business and offered his customers a quality product at a reasonable price.

Then, Sam's son, Sam Jr., came home from college. Sam Jr. told his dad that there was a terrible recession going on, and so Sam started to take steps to avoid the recession. He dropped his advertising, quit making so many hot dogs each day and decided to not work so hard.

Soon business started dropping off, and Sam had to agree with Sam Jr. that it was a "terrible recession."

Following our latest round of pleading with the record companies for promotional service, and after reading the laments of record company execs about dropping sales, we've come to the conclusion that the record promotional people are a lot like Sam.

We are situated in a small market, simulcasting a wide-open adult contemporary format to about 20,000 listeners and the Good Lord only knows how many vacationers and travelers. Our last ARB gave us a 90-plus cume.

And yet, over one-half of the 28 record companies that we've written on a regular basis refuse to provide us with any promotional service, and another quarter only give us scattered or partial service.

As a service to our listeners, we buy as many of the disks as we can lay our hands on in local outlets. It recently took us eight weeks to special order a copy of Jennifer Warnes' "When The Feeling Comes Around."

Due to the fact that we do not have many of the top charted records we are forced to play more oldies to obtain a balanced rotation. This is great for oldie sales, but doesn't accomplish much for current LPs or 45s.

If conversations with other small station programmers are

any indication, most small-to-medium-sized stations are in the same boat as we are—little or no promo service.

And that is the start of a chain reaction.

1) The fewer new, quality records we receive, the fewer we will play on the air.

2) The fewer we play on the air, the fewer the number of people that will hear the new products.

3) The fewer the number of people that hear the new products, the fewer that will buy them.

4) And the fewer that buy them, the more a record company exec, far removed from Salida, Colo., will complain about sales.

One plus one doesn't equal three, so why, when times turn a bit tough, should record promotion folks pare their lists of stations, or refuse service to the very people who just might help put some life back into the business?

'There are thousands of untapped buyers out there'

It is time for promotional people to quit worrying about whether a station reports to Billboard or not, or whether a station serves a market of 5,000 or 105,000. There are literally thousand of untapped record buyers out there in small markets who may never hear that new release that the company is so strong on.

Either record labels change their policies, or we sit back and agree with Sam.

Charlie Darwin, program director of KVRH-AM-FM in Salida, Colo., bills himself as "The World's Ugliest Disk Jockey."

Speaking Of 'Silent' Deletions

By THOMAS E. DEWS

As a retailer and one-stop I have no control over what a record manufacturer may delete from his catalog. And since normal deletions do not affect my returns percentage, I do not really care.

But now that "silent" deletions are beginning to account for most of my returns percentages, it is time that a protest be registered.

If labels want to delete product, fine, but they should give the trade adequate notice. And returns of silent deletions should not be charged against returns quotas. A merchandiser should be authorized to return any deletions without penalty to his returns percentage.

They shouldn't be charged against returns percentages

In the retail record and tape business customer satisfaction is the name of the game. But silent deletions often make this difficult to achieve.

We have always been told by manufacturers that only defective merchandise should be accepted back from our customers. Further, that it should be done on an item-for-item basis, exchanging the same title the buyer has returned.

However, when an item has been deleted without notice such a policy creates all kinds of difficulties. It makes for friction between us and the manufacturer, but even more importantly between our stores and their customers.

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

Letters To The Editor

Dear Sir:

On behalf of all legitimate record retailers I'd like to say this to the person who wrote in recently about buying promotional records in the Denver area:

Every time you buy a promo you rip-off record companies, artists, writers, publishers. . . and other persons who buy regular albums at legitimate record stores. You are part of the reason albums cost so much. You think you are above us all by taking special privileges. Don't come to me if you ever get ripped-off.

And to those who "acquire" these promos for distribution and sale: You are the real rip-offs. You get something for nothing and a 1,000% markup. You also seem to feel privileged.

Finally, to the labels, artists, writers and others who create records for us: Do you really know how much money is being stolen from you? Add it up, sometimes. The figure is astronomical. We don't need anyone

across the street selling promos. We have enough problems as it is.

We work hard for you selling your product, so why don't you work for us too, and somehow control this problem? You'd save millions of dollars, and probably some jobs.

Spero Razatos
Krackers Records & Tapes
Aurora, Colo.

Dear Sir:

As a record merchandiser, I have been hearing and reading about record company executives and their concern for the negative impact of home recordings on prerecorded tape sales.

I have just received two new releases. Both were shipped without tapes. In order to enjoy these releases via my 8-track I will be forced to record them myself.

If there is so much concern over the extent of home

recording why can't the record companies release new LPs, 8-tacks and cassettes at the same time?

Rick Markman
Buyer, NCS Records & Tapes
Anaheim, Calif.

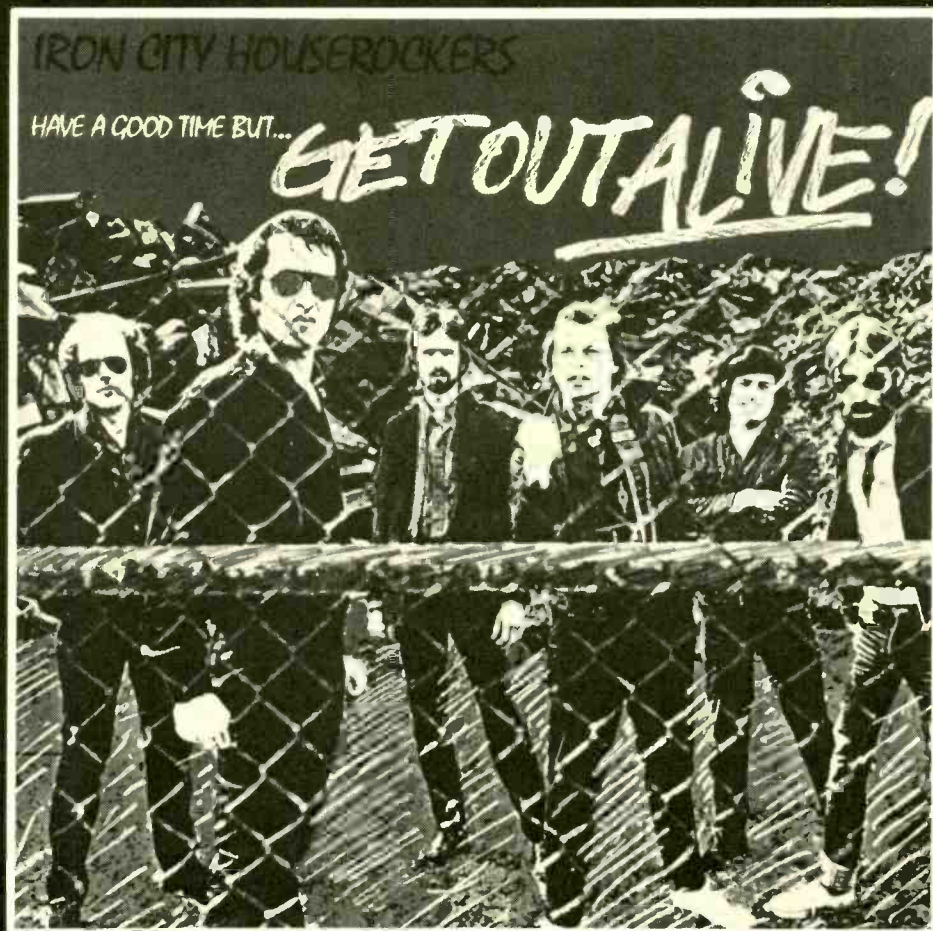
Dear Sir:

I recently attended a concert, Deep Purple, in Houston and I was very disappointed. Much to my amazement the group consisted only of a few of the original members, although the advertisements didn't inform the public of this.

I know this happens all the time, but I think something should be done about it in the future. We all know that this type of thing could be considered false advertising, and thus unlawful.

Gary M Seline
Horizon Entertainment
Austin, Tex.

THE CRITICS' CHOICE



©1980 MCA Records, Inc.

MCA 5111

"HAVE A GOOD TIME is the strongest album an American band has made this year, and when the year ends the word 'American' may come off."

THE VILLAGE VOICE 7/9/80

"NEW AMERICAN CLASSIC... the IRON CITY HOUSEROCKERS take for granted a credibility that Springsteen has to strive for..."

ROLLING STONE 8/21/80

"Darkness On The Edge Of Town, Heat Treatment, Mott, and Street Survivors—HAVE A GOOD TIME (BUT GET OUT ALIVE) not only recalls but equals the mature depths of these masterpieces."

CREEM Sept. '80

"This is the essence of the HOUSEROCKERS' sound and fury. Such songs as 'Don't Let Them Push You Around,' 'We're Not Dead Yet'...are angry declarations of

independence rooted in the urban blues-rock of Chuck Berry, Bruce Springsteen and the Rolling Stones."

ROLLING STONE 9/4/80

"One reason the IRON CITY HOUSEROCKERS have drawn so much critical praise is that they're bringing fresh energy to a hallowed and somewhat moribund rock tradition."

THE NEW YORK TIMES 7/16/80

MCA RECORDS



Give the gift of music.

DANNY DAVIS PLEADS UNDERSTANDING

Value Of Indie Promo Firms Beverly Hills Seminar Topic

By KAREN KELLY

LOS ANGELES —The necessity of utilizing independent promotion firms in conjunction with label promotion staffs and the role they play in breaking a record in the market today were topics discussed at the Conference of Personal Managers, West's seminar on record promotion Aug. 14 at the Beverly Hills Hotel.

Danny Davis, senior vice president of promotion for Casablanca and the only non-independent promoter of the four panelists, urged the audience to become familiar with what promotion is all about and realize how difficult it is to get a record played, hence the need for independents keenly attuned to the market.

"Radio is at this moment a complex, rigid animal and it would behoove all of you to understand it," he said. "I urge you to make yourself familiar and conversant with it."

Davis said that despite the fact he has a staff of 38 working promotion (26 strictly for Casablanca and 12 "triple baggers" who work for Polydor and Mercury as well as Casablanca as a result of PolyGram's recent restructuring), he is a staunch advocate of the independents.

He thinks they are particularly important in the primary markets. "I think the essence of the indies is that they get you the primary stations when it's needed. They just do a better job of catering, of romancing." This is partially due to the fact that independents are highly selective in the records they decide to promote, only handling three or four at a time and only those they believe will be big hits. Staff promotion people, on the other hand, might work anywhere from 8 to 15 records at a time, receiving new product weekly.

"A record company promotion man in the field represents the label's entire artist roster," said Dennis Laventhal, a principal in Music Vision, an independent promotion firm.

"It's a difficult situation when you have 12, 14 or 15 different records to work and you're promoting to a station in a market like Seattle (a primary market).

"The independent promotion man carries many fewer records and gets to set his own priorities with what he's doing. Because of that, the independent promotion man gets to the point where he is building credibility between himself and radio personnel."

Laventhal said Music Vision works on four or five records maximum at a time and it's highly unusual for them to pick up more than one record a week. Normally, he said, it's about one every three weeks.

Craig Dudley, vice president of promotion for Scotti Bros. Management, said the firm turns down about 80% of the product it is asked to promote. "The main reason for that is we have input from radio stations on a daily basis so we know what they want," he said. "If you bring us what we know they want we'll put the two together." He said his firm won't work more than four records at a time.

Davis noted that although all product is considered to be a priority, there are "unfortunately" some projects that weigh heavier than others because of their hit potential. These oftentimes are given to independents to work on while the staff takes on projects that are not as important but still have "a shot."

He said this sometimes causes a feeling of resentment among his staff toward the independents but, "I tell them it's their tracking sheet—it looks good for them." The important thing, he said, is not so much who gets a record added to a station's playlist, but that it is added.

Lenny Beer, a principal in Music Vision, stressed the importance of promotion as a coordinated effort

among independents and staff because of the rigidity of radio.

"Radio is such an incredibly insecure business with people who are living and dying by Arbitron ratings that come out every four months. You hear about radio guys who are losing their jobs and getting another job and losing it and ending up with three or four jobs in one year. So they want absolute belief from the label, from the independent, from the other stations they talk to, from everyone, so they feel they are making the right decision when they go with a record."

When asked by one of the 50 or so in the audience how record company cutbacks have affected promotion, Davis said, "Obviously economics plays a part in it and there has been a backing off at the record company level.

"There were extensive monies being paid along the line to secure a hit record. Those kind of monies may not be available now, but their (independents) services are still sought after and needed. There is no backing off on our commitment to hit product."

Davis noted that promotion departments are under fire at many record labels for the amount of money being spent on independents but they do everything they can to keep them. "Anyone worth his salt knows the independents are important," he said. "They have been instrumental in making a lot of hit records."

Laventhal, Beer and Dudley said they have not felt any slowdown in their businesses as a result of the cutbacks.

Laventhal declines to give an estimate on the cost to a client of an independent promotion campaign, saying "there is no ballpark." Sherwin Bash, president of the Conference of Personal Managers, West, put the price in the "ballpark" of \$100,000.



Promotion Pro: Boston's Jerry Brenner prefers radio promotion to retailing, although he's in a position to do both.

JERRY BRENNER

Promoter Challenges Excessive Research

BOSTON—As independent promotion men go, Boston's Jerry Brenner has unique qualifications: He owns part of a 12-store retail chain, enabling him to track consumer demand for a disk from the front counter and alert radio stations to early buying patterns.

He is also an outspoken critic of programming that is solely influenced by advertisers who are forcing radio to adopt formats to fit the narrow demographic needs of ad agencies.

He blames some of radio's problems on "too much research," which cramps creative programming efforts.

He won't hesitate to go after secondary market stations in order to break a record on the belief that sufficient action will force larger stations to pick it up. Some promoters only bother with big market reporting stations.

And Brenner thinks AM radio will evolve into a more potent force only by adapting some of FM's programming techniques and formats.

"FM radio is doing a job on AM and everybody says it's the signal," Brenner maintains. "But it's not the signal. It's the music. Most AM programmers think they can't take the 18-24-year-old males away from FM, but they're wrong. I think they stand an excellent chance of doing it."

"It's the advertisers who are dictating what the radio stations do," he says. "Certain songs, certain music

attract females. The advertisers are placing their dollars with a target audience of females 18-34.

"But you can't just throw away the teens or the 25-49-year-olds," he adds, predicting that things will have to change.

"Radio today is more computerized than ever," he explains. "Lots of consultants telling people what to do, coming in with research teams and all that baloney. In the old days if a radio station heard something and liked it, it played it.

"There's too much research now. Everybody's looking for the same demographic, so somebody has to lose. When you have six stations in the same market going, after the same audience something has to happen.

"There's a big revolution coming up in radio," Brenner says. "The others will have to come up with a new game."

Some of the things Brenner sees coming is a return to personality radio and more mass appeal formats.

What makes Brenner stay with independent promotion when he could be an executive in a thriving retail chain?

"First of all Boston is a tremendous radio town," he says. "And New England is a big territory with a lot of good people willing to take a shot on a record. My success as a promotion man is because I'm considered an expert on the market."

(Continued on page 24)

BAY AREA COUNTRY MUSIC CITADEL

Mature Lyric Content Of Disks Guiding Oakland's KNEW-AM

By JACK McDONOUGH

OAKLAND, Calif. — Precision programming of music that caters to the Bay Area taste by avoiding slickness and emphasizing mature lyric content is the secret of the success of Metromedia's country outlet here, KNEW-AM.

The station, which won Billboard's 1979 major market country station of the year award, is spearheading a continuing interest in country music here to the extent that the station scored a 2.9 share in the April/May Arbitron, up from 2.6 a year ago.

General manager Verner Paulsen acknowledges that "Country was late pulling into this market even though it was making it in New York and Chicago, and this was due partly to San Francisco's image as a sophisticated city. But we have a tremendous proliferation of lifestyles and ethnic types here.

"Being here in Oakland we sit at the heart of a population center in the East Bay where you'll find urban areas, suburban areas and rural areas. We're strong in many areas of



Frank Terry: KNEW morning man wakes up the Bay Area with urban country music.

our home county of Alameda.

"We're strong in Contra Costa County. We're strong up in Santa Rosa, and we're strong down in

Santa Clara County and the San Jose area," Paulsen adds.

(Continued on page 60)

No End Seen For Rock Changes

By MIKE HARRISON

LOS ANGELES—The rock radio mainstream has been consistently widening and changing since the late '70s with the end of rapid evolution being nowhere in sight.

While most industry observers still approach the rock-oriented radio spectrum in terms of such mid-'70s categorizations as AOR, Top 40 and r&b—in reality, the mainstream has blossomed into a multitude of formats and genres that criss-cross and overlap.

The most noticeable turn-of-the-decade changes include the emergence of a widening mainstream, which includes a new level of "top tracks" programming awareness.

With the rock era growing past its first quarter-century mark and the

post-war baby-boom generation heading into its 30s, the breakdown of rock music into packageable demographic and psychographic programming approaches has become increasingly complex.

The mainstream of musical preferences has widened considerably with numerous types and styles of music all vying for mass consumption.

The major question facing radio programmers as they position their stations for competitive combat is how far can they go in trying to span this widening gamut of age differences and lifestyle preferences without falling victim to the pitfalls that can accompany trying to be all things to all people.

Some, of course, go for the largest possible audience, while others play it safer with more specific, tight-target approaches. Thus, the range of stations falling under the AOR/Top 40 umbrellas includes such diverse approaches as modal hard rock (also commonly referred to as rock'n'roll radio), soft rock, all-purpose AOR, adult AOR, and countless variations on a theme which can be called "top tracks" radio.

This widening mainstream is directly attributable to the continuing maturation and diversification of public tastes along with the resultant fractionalization of an increasingly competitive media.

Adding to the challenge facing

(Continued on page 30)

Radio Programming Meet Ignores Labels

• Continued from page 1

plays records and the criteria for playing those records. I'd ask them to investigate what's going on in countries like Canada and England that have similar tastes so they can be abreast of musical trends because they will eventually be coming to the States.



Harold Childs: "Radio is not exposing new product."

"I'd make sure they have a blend of music on their station including black music, pop and adult contemporary and to get in touch with what is going on.

"The reason why people aren't buying new records is because radio is not exposing new product. Both industries are having a tough time."

Rip Pelley, director of field operations, Elektra/Asylum:

"I would hope programmers would deal with the radio and record industries as a whole at their con-

vention. I hope they'll take into account the problems the record industry has experienced in the past couple of years: cutbacks and diminished sales.

"We obviously need each other. I hope they'll cooperate in terms of helping to get new product exposed and in maximizing our sales potential by not playing entire albums straight through.

"Radio and record companies have an age-old relationship where we want to break new acts and they want to get ratings. That's not going to change. But hopefully even without record company presence there this year, there will be a discussion of both industries' mutual needs."

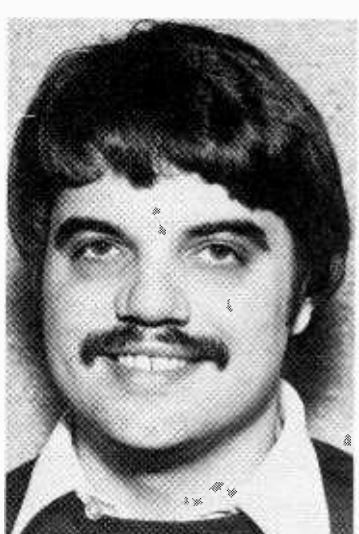
Ed Hynes, vice president of national promotion, Columbia Records:

"Our relations with radio are generally good. The record business is solvent. Although there are few 10 million unit sales any more, we are still here, and we have to work closely with each other.

"We will continue to make good viable records to support radio, which in turn will help us."

Arnie Handwerger, vice president of promotion, JEM Records:

"In my opinion the greatest stress in contemporary music in the 1980s should be toward individuality in programming. Musically, the majority of radio stations within a specified format are drawing from the same core list of established artists. While I would not advocate a total diet of previously unexposed talent, I would ask radio to be more open-minded in its approach.



Rip Pelley: "I hope the convention takes into account the problems the record industry has experienced in the past couple of years."

"Every record released represents a sizable investment in time, creative effort and promotion. Take a few calculated risks and give more of this music a legitimate chance in the marketplace.

"The people picking the music are knowledgeable professionals. Give them the trust and respect they deserve. If they decide to take a chance don't bury the record. Give it the same exposure a record by an established artist would get. Then if there is a negative response—or none at all—back away. But more often than not I think you

will be pleasantly surprised by the results."

Bob Smith, vice president promotion, RSO:

"I would like to see radio program to a wider demographic target audience by dayparting carefully the music it plays. Obviously its audience shares could be increased and at the

same time, a greater variety of music would be exposed which certainly benefits our industry.

"Looking back over the past few months, has radio forgotten the younger audience that controls the dial in the summer?"

"Is it possible that radio has lost touch of the fact that the huge 18-34 audience was raised on rock'n'roll? Whatever happened to mass appeal radio?"

Scott Kranzberg, promotion vice president, Boardwalk Entertainment Co.:

"Look at any music paper or tip sheet and you'll find a promotion man's dream: charts full of artists' names that a year ago no one knew. Despite the hard times we're in, new talent continues to break through, and radio exposure is an important reason why.

"From a record man's vantage point, it's especially gratifying to see this openness. We've had to cut back on so many of the giveaways and special promotions that we've always assumed were part of breaking a new act, but rather than complain, radio people responded to our limited budgets with great understanding.

"That made it possible for the record companies to keep taking chances on new talent, and also made us aware of our responsibility to be more selective than we've been in the past. Just as we are learning to make judicious releases, broadcasters with foresight are realizing that it's now taking longer to gauge sales responses at the store level.

"Where a record used to have three weeks play before being dropped or switched to another rotation, the soft retail market today requires twice that time to judge response. None of us who depend on the music business for our livelihood can afford to give up on product as fast as we once did. That's a simple fact of survival.

"It's also true that the median age of our society is shifting upward, and this will demand adjustments as well. The current median of 34 is already at the uppermost limits of the target audience sought by most contemporary music stations. The broadcasters that will succeed at holding onto this audience will be the ones that can accommodate them with a wider range of programming. These post-war boom babies have lived through a lot of different pop music styles and they want stations that will give them that variety. They want more versatility, more old favorites... just more music.

"Changing with the times, no matter what your business, often demands breaking with the conventional wisdom. In our line, that means challenging assumptions about our demographic projections. Can we continue to assume that active listener requests are coming from the same handful of determined teenagers, and that we needn't bother to examine those patterns more closely? Can we go on accepting the archaic notion that AM equals Top 40?"

"This latter point is especially critical, because old myths like this die hard, even when the facts suggest otherwise. Ask Al Casey at WHB-AM, or Mike McVay at WAKY-AM or



Danny Davis: "The ear counts for something."

John Lander at KCB-AM—they proved that AM is not a format... it's simply a wave length. The resurgence of these stations is proof positive that the quality of a station is as good as its content. That will be the challenge to programmers in the '80s and it will matter little where their station lies on the dial.

"It's up to us at the record companies to sign artists that you'll want to play, and it's up to you to give those artists the fairest shot you can. You've stuck with us during our time of readjustment, and it made us all realize that we're in this together. With an alliance like this, things can only get better."

Richard Palmese, vice president of promotion, Arista Records:

"I once asked a panel of radio station general managers how they viewed the record industry. One panel member responded, 'Thank you record industry because, unlike Fred Silverman, we do not have to spend millions of dollars to seek out hit programming. The record industry provides radio with free hit programming... hit records.'

"Thank you radio for freely exposing our industry's hit product. Our hit product, your programming, is music and music is an art. We are in the arts and we cannot afford for the human element to be missing. The institution of research systems active and/or passive has come about, and that is fine.

"As businessmen we cannot do without them. The exclusive reliance upon these systems, however, can cause loss of a competitive edge. For it is the human element which has the natural gift of creativity in programming. Therein lies the understanding that the broadening of playlists, exposing new music whether it be r&b, rock, or adult, at the right time will build audience. Spotting and going with a trend has to fare better than using the computer as the sole indicator of what is up and coming. The real money making breakthroughs are made by the most creative in our midst."

Billy Bass, vice president of promotion and creative services, Chrysalis Records:

"New innovations in home entertainment, such as cable television, cable radio, videodisks and other assorted new ideas, are sure to make the 1980s an exciting decade for broadcasters.

"In the 1950s radio faced a major threat with the advent of television. It not only met this challenge, but came up with new and more economically creative styles of programming.

"The 1980s are commencing with many changes happening in the airwaves. As an example, KRLY-FM in Houston and WVEE-FM in Atlanta are defying the current format classifications, i.e.: pop, rock, country, r&b. The format they're using is targeted to appeal to a crossover audience rather than one specified sector of the listening public. This type of innovative programming is just one example of yet many undiscovered and undefined formats and programming philosophies that will emerge from the broadcasting industry to meet the challenge of the coming decade.

(Continued on page 30)



Scott Kranzberg: Sees new talent breaking through.



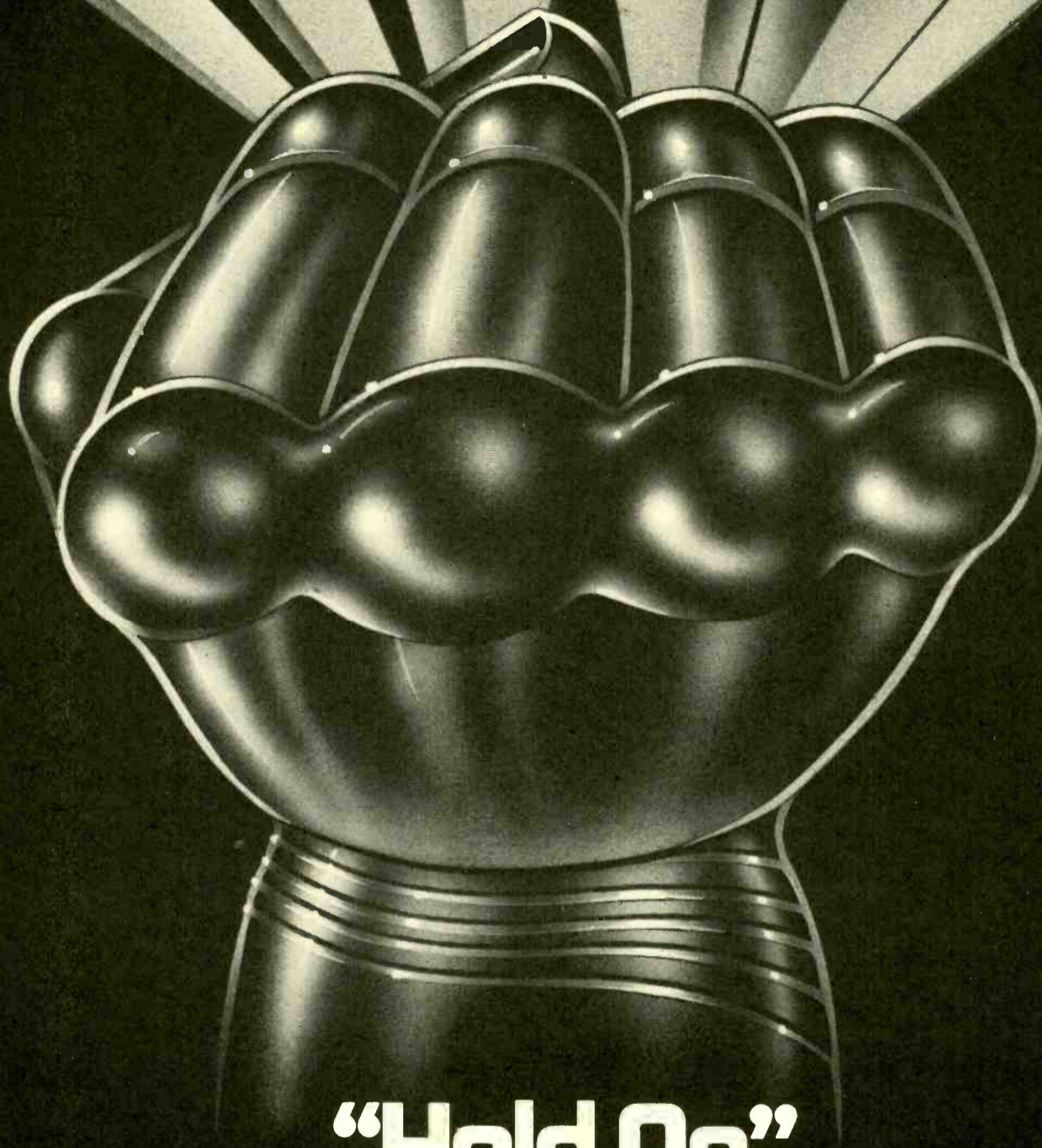
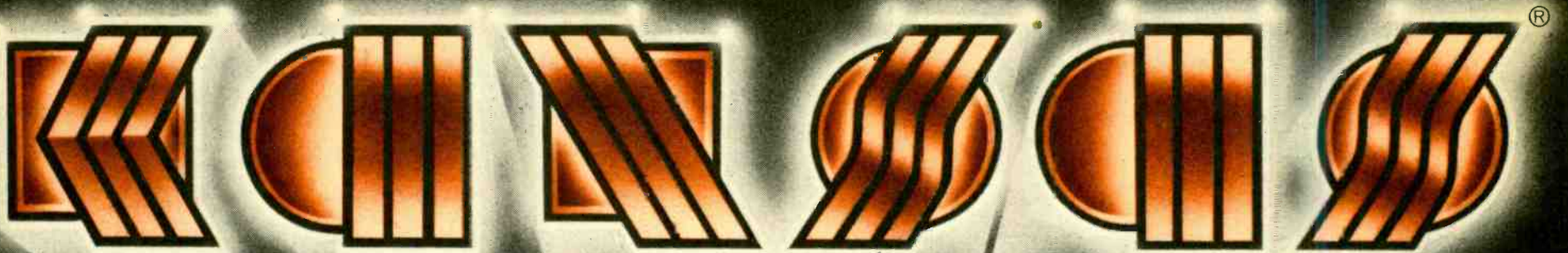
Vince Faraci: "Rock 'n' roll will never die."



Richard Palmese: Understanding the broadening of playlists.



Ed Hynes: "We have to work closely with each other."



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| 10/12 Shreveport, LA | 10/26 Nashville, TN | 11/12 Springfield, MA | 11/25,26 Atlanta, GA | 12/10 San Antonio, TX |
| 10/16 St. Louis, MO | 10/28,29 Chicago, IL | 11/14 Hampton, VA | 11/28 Biloxi, MS | 12/12 El Paso, TX |
| 10/17 Kansas City, MO | 10/31 Indianapolis, IN | 11/16,17 Pittsburgh, PA | 11/29 Baton Rouge, LA | 12/13 Phoenix, AZ |
| 10/18 Oklahoma City, OK | 11/2 Cleveland, OH | 11/19 Binghamton, NY | 11/30 Houston, TX | 12/14 Tucson, AZ |
| 10/19 Salina, KS | 11/8 West Point, NY | 11/20 New Haven, CT | 12/5 Miami, FL | 12/16 Los Angeles, CA |
| 10/21 Carbondale, IL | 11/9 Portland, ME | 11/21 Uniondale, NY | 12/6 Lakeland, FL | 12/17 San Francisco, CA |



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VI



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Radio: NAB's Programming Conference

JERRY BRENNER

Promoter Challenges Excessive Research

• Continued from page 18

Brenner's career in record promotion and merchandising began 14 years ago with Boston's Dumont Records, a local distributor.

"I was Bert Johnson's assistant at first," he recalls. "The first record I worked was J. Frank Wilson's 'Last Kiss.'

"In those days all the jocks staged record hops and we'd bring the artist around to them. Then Bert started to let me work some stations. I ended up taking over promotion for Dumont."

After Dumont, Brenner went with Transcontinental Distributors, owned by Cecil Steen. "I was head promo man there for about three years until Howie Ring, Bob Levinson and myself decided to start our own business."

The result was a distribution and retail operation called Music Merchants of New England that has evolved into 14 stores going under the New England Music City and Music World imprints. Music Merchants, the distribution arm, has been phased out.

About three years ago Brenner decided to return to promotion.

"I always did promotion," he says. "I never really did anything else. No one else had my contacts. I felt I'd be much happier on my own rather than work in the stores."

Brenner is still a shareholder in the chain, but he now supervises a staff of five promotion specialists that covers the New England area and promotes all sorts of music with the exception of classical.

"It made sense," Brenner reflects. "I was in the market for 15 years. I know the ins and outs and I know at my fingertips what the sales records are."

Brenner's staff consists of Carl

Strobe, a six-year vet in Northeast promo; Paul Barrett, and Rod Stevens, both former program directors; Al Perry, a former air personality with Boston's WBCN-FM, and Linda Gaar, who handles discos and dance-oriented rock clubs.

"There's a lot of records breaking out of the rock clubs," Brenner says. "Some of them never get on Top 40 radio but they do well in the clubs and that's what sells them."

Brenner credits the success of much new wave and reggae product with club exposure.

Brenner's firm handles promotion for most major labels on a freelance basis, augmenting the regular label staff. He has also worked for Frontline Management, Bill Graham and other artist representatives promoting concert appearances.

"We get hired by lawyers, agents and the groups themselves sometimes," he says. "New England is a great place to test market a new group or a new song."

"A big mistake many promotion people make is that they only worry about getting on the stations that report to the trades and the tip sheets," Brenner says. "We try to create a base."

"We cover the reporting stations," he explains. "but we also get the ones who don't report. You get 15 or 20 of them to play a record and when that happens you get the record into the stores. That way the stations that are reporting have to pick up on it. But you have to go after the little guys also."

Brenner charges anywhere from \$200 to \$300 a week to work a record. "but I won't work it if I don't believe in it," he cautions. "My credibility is at stake."

On the other hand he rarely turns down a job. "Occasionally you take a record you don't think is going to make it, but the least you do is give it a shot. You try to get something going, maybe in the clubs if not on the stations."

Retail is an area which Brenner considers as important as radio in breaking a record.

"Getting it on the air is the easy part," he says. "The day it goes on the air is when the important work starts."

Brenner follows up by alerting stores to the initial airplay and asks if there is a corresponding retail reaction.

"That's a big part of what we do," he says. "We solicit business. We encourage in-store play. Sometimes the stores call us and alert us to something that's selling right out of the box so we can jump on it."

So far as research is concerned, Brenner relies more on the experienced ears of his staff and a knowledge of the marketplace than sophisticated polling techniques.

"A lot of research is ridiculous," he maintains. "A program director should be qualified to make his own decisions. A lot of them only use the research to back up their own suspicions about a record to show management they're on the right track."

Brenner says the criteria for airplay is "25% gut feeling, 25% market reaction, 25% credibility and 25% research. I don't think research should be 100%."

Brenner's only regret is that program directors don't spend enough time talking to promotion people.

"Promo people are worth their weight in gold if they provide the right information to a programmer," he says.



SYRACUSE ROCKETTES—"Which would you rather look at: a man in an animal suit or 12 beautiful ladies?" That was the question WSYR-FM (94-Rock) Syracuse asked its male-dominated audience and the vote for the women prevailed. So WSYR may be the first station to have its own Rockettes instead of the usual station mascot. The above 12 were chosen from 200 entries. No special talent is required. They do not dance or sing.

12 MARKETS ANALYZED

FM Listening Continues Up As Old-Line MOR AMs In Erosion

NEW YORK—As Arbitron winds down its mammoth measurement of markets for the spring and the final books are being issued several patterns are emerging: FM listening is increasing. Top 40 is moving to FM, old-line AM MORs, which have dominated markets for years, are being eroded. In this latest analysis 12 markets are reviewed.

HARTFORD, Conn.—MOR WTIC-AM still has this market wrapped up. Its latest Arbitron share is 24.2, but this is down from 28.4 a year ago. And its sister station, WTIC-FM, which runs

a Top 40 format, is making gains, up to 7.9 from 6.3 a year ago and 4.0 in the fall. These gains are apparently coming at the expense of Top 40 WDRG-AM, which is down to 3.3 from 5.0 a year ago and 5.4 in the fall. Progressive WCCC-FM is up too. The station moved from 3.2 a year ago and 3.8 in the fall to 4.1.

DES MOINES—The big gainer in this market is AOR outlet KKGO-FM, which has almost doubled its audience share to 11.1 from 6.3 a year ago. In the fall it had a 7.4. The market leader is still country KSO-AM, but its share is down to 14.6 from 17.6 a year ago. However, this is a recovery from the 10.5 it had in the fall. Top 40 KMGK-FM is down to 6.6 from 7.6 a year ago and 9.7 in the fall. Contemporary KRNQ-FM is up to 9.8 from 7.6 a year ago and 9.5 in the fall.

OMAHA—MOR KFAB-AM has a good grip on the top position in this market with a 27.2 share, up from 24.9 a year ago. However the station had a 34.1 share in the fall. Contemporary KEZO-FM nearly doubled its audience to 11.0 from 5.8 a year ago and 5.7 in the fall, which puts it ahead of its sister station contemporary WOW-AM, which has been holding steady at 10.2 since last fall and had an 11.8 a year ago. Two contemporary AMs are in decline: KGOR is down to 9.3 from 10.9 a year ago and 12.6 in the fall and KOIL is down to 5.7 from 8.7 a year ago and 6.4 in the fall. Country KYNN-AM dropped to 4.8 from 7.1 a year ago and 3.9 in the fall, but its KYNN-FM, with a similar format is up to 3.1 from .4 a year ago and 1.5 in the fall.

BIRMINGHAM—Top 40 WKXX-FM has had consistent double digit audience share figures for two years which have for the most part kept the station in first place, but in the latest Arbitron figures black-formatted WENN-FM, which promotes itself as "disco/soul," beat out WKXX with a 12.4 share. WKXX holds an 11.0, which is down from a fall share of 13.8, but up from last year's 10.1. WENN-FM is up from 7.5 a year ago and 9.7 in the fall. Sister station WENN-AM, which runs "pure black gospel," is down to 4.8 from 6.6 a year ago. This is a gain over the 3.5 it had in the fall. Country WYDE-AM is down to 3.9 from 6.3 a year ago and 4.2 in the fall while country WZZK-FM is up to 5.5 from 3.9 a year ago and 3.8 in the fall.

SALT LAKE CITY—MOR KSL-AM is sharing first place but its edge is slipping. The station has an 8.5 share, down from 9.2 a year ago and 10.5 in the fall, with contemporary KCPX-FM. Both have an 8.5 share. KSL is down from 9.2 a year ago and 10.5 in the fall, while KCPX-FM is up from 6.1 a year ago, but off from the 9.9 it had in the fall. MOR KALL-FM is up to 6.1 from 3.5 a year ago and 4.0 in the fall. Country KSOP-FM is up to 6.6 from 5.3 a year ago and 3.9 in the fall. Contemporary KDAB-AM is up to 4.3 from 2.5 a year ago and 2.4 in the fall.

TULSA—The new leader in this market is country KVOO-AM with a 19.7 share, up from 16.0 a year ago and 16.9 in the fall. Slipping from first place is MOR KRMG-AM, which is down to 16.7 from 18.3 a year ago and 20.0 in the fall. But the big gainer in this market is KMOD-FM, up to 12.1 from 4.7 a year ago and 10.1 in the fall. Contemporary KELI-AM is down to 5.3 from 6.8 a year ago but up from 4.9 in the fall.

GRAND RAPIDS, Mich.—Unlike most traditional market leader MORs, WOOD-AM is gaining audience, not losing it. The station is up to 14.0 audience share from 12.0 a year ago and 11.4 in the fall. Its sister station, beautiful WOOD-FM is up too, with a 15.1 share from 13.2 a year ago and 14.9 in the fall. Contemporary WFUR-FM is down to 2.9 from 6.6 a year ago and 4.3 in the fall. As is contemporary WGRD-FM, down to 7.7 from 9.5 a year ago. But WGRD was lower in the fall with a 5.2.

For the Record

NEW YORK—An inadvertently flipped page was responsible for an incorrect analysis of what was represented solely as the Detroit market, when in fact the figures listed in the Aug. 16 issue of Billboard represented the metro survey for Detroit, which includes the Cleveland and Toledo areas, and were for women 18-plus, rather than the customary total persons 12-plus group that Billboard uses in its analyses.

An analysis of the Detroit market itself was given in the Billboard's July 5 issue.

BURKHART TO ADVISE RKO

NEW YORK—Radio consultant Kent Burkhardt of Burkhardt/Abrams has been signed to advise on programming direction for the RKO stations.

The move was met with bitter reaction from Ed Cossman, who directs the SJR stations, which include WKTU-FM here and KRLY-FM Houston. He immediately fired Burkhardt from consulting KRLY and vowed Burkhardt would never work for SJR again. Burkhardt was among those who were on the scene at SJR and WKTU was taken into the disco format and shot to the top of the ratings here.

Cossman reasons that with Burkhardt consulting RKO's WXLO-FM here the station will be new, tougher competition for WKTU. Cossman notes that WKTU music director Michael Ellis has been offered a post at WXLO.

While WXLO program director Don Kelly confirms that Ellis has been approached, he denies that WXLO will change its format to the disco-r&b orientation of WKTU.

However, he does say that "we will be urbanizing the format for both white and black listeners, but we intend to stay adult contemporary." WKTU has been describing its format as "progressive urban."

WXLO general manager Lee Simonson adds, "A format is in the ears of the beholder. I call ours adult contemporary."

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| 9/9 | Pittsburgh, PA | 9/23 | Dallas, TX |
| 9/11 | Buffalo, NY | 9/24 | San Francisco, CA |
| 9/12 | Albany, NY | 9/26 | Los Angeles, CA |
| 9/13 | Providence, RI | 9/27 | Los Angeles, CA |
| 9/14 | Boston, MA | 9/29 | Los Angeles, CA |
| 9/16 | Roslyn, NY | 10/1 | Tucson, AZ |
| 9/17 | New Haven, CT | 10/2 | Phoenix, AZ |



Radio: NAB's Programming Conference

Cornils' Leave Of Absence Extends 4 Years

Once NAB Critic Now Its Vice President

By JEAN CALLAHAN

WASHINGTON—In October 1976, Wayne Cornils took a year's leave of absence from KFXD AM-FM, Boise, Idaho. He moved here into the offices of the National Assn. of Broadcasters as director of membership.

Cornils is still on leave from KFXD. In May 1978, he was promoted to NAB's vice president for radio.

"Serving on the board, I'd been a frequent critic of NAB," Cornils says. "I was always complaining that there were too many lawyers and not enough broadcasters running NAB. I was a real troublemaker and some people say they bought me off when they offered me the job. But, I'm still here. I consider myself the funnel for radio input."

Eight years ago, there was no radio department at NAB, which was chiefly regarded as a trade organization for the television networks. When the National Radio Broadcasters Assn. was founded, the need to become more attuned to radio broadcasters struck NAB. Board members like Cornils pushed radio representation and gradually NAB became more responsive to its radio members.

"That's why I'm here, to represent radio people," says Cornils. "If the day comes that NAB no longer wants radio input, I'll go back to Boise."

A year after Cornils joined the staff at NAB, the first radio pro-

gramming conference was being planned. Cornils was concerned that NAB "was a non-entity to program directors," concentrating its efforts on gaining the attention of station owners and managers.

"One day, these p.d.s will be managers," Cornils says. "And at that



Wayne Cornils: A funnel of information for radio.

point it's pretty late to expose them to NAB, I wanted to bring them in earlier."

For NAB's third annual Radio Programming Conference in New Orleans, the conference will feature

several forums which Cornils describes as "Q. and A. sessions with the experts." The subject matter of the forums—management and promotion—emphasizes Cornils' conception of the expanding role programmers are playing at radio stations these days.

"There is a move toward programmers becoming first class citizens on the management team," he says. "As radio becomes more competitive and the business becomes more professional, management is growing in awareness of the p.d.'s unique contributions."

Programming directors often manage larger staffs than any other department in a radio station, Cornils notes, and the four-hour people management forum will tell p.d.s how to improve internal communications, how to evaluate employee performance and motivation, and the do's and don'ts of hiring and firing. "P.d.s need to know more than rotation and playlists to upgrade their profession," explains Cornils.

The promotion forum aims to help radio programmers compete in crowded markets.

"There are too damn many radio stations in this country," Cornils says. "One third of them lose money every year." The promotion forum will emphasize how to use billboards, bumper stickers, contests

and print advertising to gain exposure for radio stations.

Cornils' own broadcasting career began in high school when he worked at WRTW-AM in Two Rivers, Wis. He became a late-night announcer for KPIG-AM Cedar Rapids, following his graduation from



Final Plans: NAB radio vice president Wayne Cornils discusses last minute details with Chuck Mangione, who will perform at a Tuesday (26) dinner during the NAB Radio Programming Conference.

the Brown Institute of Broadcasting in Minneapolis.

In 1962, he moved to Boise, taking over as manager for KFXD AM-FM where he continued to work until 1976 when he joined the NAB staff.

His philosophy of radio programming emphasizes local service.

"You can have the smartest consultants, the top records a month before anyone else and the greatest on-air personalities but you have to become important to your community if you want to keep up your ratings," he advises.

Cornils' long-range goals include running a radio station group someday. He currently owns KFXD with

several partners. More immediate goals include increasing NAB's awareness of the needs of radio broadcasters. He sees the Radio Programming Conference as one important step. (Continued on page 31)

Exhibitors At NAB's New Orleans Conference

NEW ORLEANS—The following is a list of music related exhibitors at the National Assn. of Broadcasters Radio Programming Conference:

ABC Radio Marketing Services debuts its new ListenerScan Research package of programming and perceptual research services to be made available to selected markets. ABC will also show videotapes of its commercial campaigns and total market campaigns, including the "Remarkable Mouth," "Best Rock," "Direct Connection" and "Radio Guide" campaigns. Booths 70-72. Suite 2532.

Audio & Design Recording, Inc. This audio processing manufacturer will feature its new products including the stereo FM express limiter, vocal stresser, compex limiter and the scamp card modular system. Booth 34.

Broadcast Controls of Silver Spring, Md., will display one new product, the 1000A Audio Mate, which has three features: an audio DA, one-in and three-out; a compressor limiter amplifier; and a line equalizer. Also on exhibit will be a mini automation system for jock assist; a large control brain that operates from 2,000 to 8,000 events; a random selector that interfaces with the company's Kartel, a 24-tray cartridge machine; and a complete line of tone generators and tone sensors. Booth 8.

Broadcast Electronics, Inc. of Quincy, Ill., is featuring its control-16 program automation system. This four rack radio station control system is microprocessor controlled, and has been on the market for two years. Booths 1 and 3.

Century 21 Programming, Inc. of Dallas, Tex., is exhibiting its new album oriented Z format, which is a fully automated programming system for album-oriented rock radio stations. The format is totally customized, and announcements include the individual station's call letters. Also on display will be Century 21's five other formats, for Top 40, country, beautiful music, adult contemporary, and easy listening stations. Booth 4, Suite 2106.

Continental Plastic Inc. of Coral Springs, Fla., displays its plastic promotional cards which it has used in more than 500 station promotions. Booth 26.

Drake-Chenault's "Satcon I" satellite fantasy concert will be the prime emphasis by the company. While all major markets are firmed, the firm will be selling the show to non-Arbitron rated markets. Also to be exhibited will be the "Weekly Top 30" and some of Drake-Chenault's other syndicated packages. Suite 2406.

Enterprise Radio of Farmington, Conn., is introducing its new satellite-transmitted radio sports network. Beginning Jan. 1, 1981, the network will broadcast sports features, talk shows, and updates around the clock to more than 400 stations. Booth 11.

Future Media of Hollywood, Calif., offers a look at its syndicated and custom television, outdoor and print marketing campaigns. The firm promises market exclusivity on its syndicated campaigns and offers graphic design services for station logos. Booth 25. Suite 2348.

Golden Egg's "Future File," featuring three minute vignettes and sketches about the future, will be on display at the firm's booth. "Future File" is now heard on 165 stations. Booth 33, Suite 2624.

The Harris Corp. of Quincy, Ill., is exhibiting two new products. The Harris 9003 program automation system features completely independent terminals, separate files for each schedule, and plain text title display. The M90 modular on air production audio control console is a customized portable unit which includes six different main frame configurations and a choice of 26 plug-in modules. Booths 38, 40, 43, and 45.

IGM Communications will display its Basic A automated computer system for radio including insta cart and go cart. The firm, in a tie-in with CBSI, will also exhibit a new business computer for billing and accounting. Booth 6.

KalaMusic of Kalamazoo, Mich., is exhibiting all elements of its Beautiful Music Service. These include matched flow constructed quarter hour segments; category services with random selected quarter hour segments, and light contemporary drive tapes with monthly updates from the adult contemporary chart. Booth 28. Suite 2424.

LBP Inc. of Frazer, Pa., will be exhibiting broadcast transmitters for drive-in theatres and offering system engineering for drive-in theatres. Also on display will be supplementary systems for walk-in theatres, which provide dual language capability and assistance for the hard of hearing. Booth 39.

Landsman Rivers/Big Music America of New York will explain its programming and promotional services, which are available on a syndicated and custom basis. Booth 24. Suite 2224.

Media Service Concepts of Chicago is exhibiting its electric programmer. This desk-top micro-computer system for radio program directors has a number of research packages which provide sophisticated ratings analysis, handle school closings, talk show production and music scheduling, and include a variety of other utility programs. Also featured will be focus-phone, a research package which brings together small groups of station listeners on a conference phone. Booth 35.

Micro Trak Corp. of Holyoke, Mass., is exhibiting its m-series furniture in a producer's corner configuration. This series includes a 6618 console, a telex 10-inch reel to reel tape machine, and spot master cart machines. Also on exhibit will be phono preamplifiers; a portable sports console, the sport-3; and distribution amplifier equipment. Booth 41.

The Money Machine of Nashville, Tenn., will introduce its new radio promotion spots for television, which include music and animation. Also on exhibit will be the spirit station image campaign, featuring television animation, and the Nashville-plus station i.d. series. The Money Machine's line of sales production libraries will be on display as well, including "Wizard," "The Money Machine," "Music Explosion," "Country Punch," and "Best Of Everything." Finally, a three hour weekly syndicated nostalgia program, "Sunday At The Memories," will be on exhibit. Booth 32. Suite 2432.

Noble Broadcast Consultants, a full service consultancy firm, will be offering its Noble 1 format, a contemporized MOR/easy listening format aimed at the 24-54 adult. In addition to the music, Noble also offers an experienced staff to

help in promotion and programming. In attendance will be Rusty Young, sales manager, and Rich Wood, vice president/program manager. Booth 51.

Peters Productions, Inc. will be exhibiting its various packages including "The Great Ones" (an MOR package of contemporary and traditional songs); "Natural Sound" (a country package mix of contemporary and traditional); "The Rock" (a Top 40 show); "Mellow Rock" (soft rock); "Country Lovin'" (traditional country); "All Star Country" (contemporary country); and "Music Just For The Two Of Us" (beautiful music). Peters will also display its custom and syndicated jingles and commercials. Booth 37.

Radio Computing Services of Tenafly, N.J., will be introducing its new survey system. The system analyzes callout surveys and handles up to 53 surveys simultaneously. It performs sophisticated trend analyses on artists and titles, generates random telephone numbers, keeps personnel files, and uses those personnel files to execute panel studies. Booth 55.

Sono-Mag Corp. of Normal, Ill., will be introducing mini-pro, a line assist programmer. This mini-automation system handles 10 audio sources with up to 100 steps of programming, and it is capable of network joins on a real-time basis. Also on exhibit will be ESP-1, a fully automation programmer. Booth 9.

Syndicate It Inc. of Beverly Hills, distributed by Audio Stimulation, offers several programs on a barter basis, including the two-hour "Jazz Chronicles" show of contemporary jazz, among others. Booth 27.

Tuesday Productions will exhibit its syndicated jingle packages including "Whispers," "Celebration," "Many Hits," "So Nice," "Spirit," KJH jingles and "America's Favorite Music," a country jingle package.

On Sunday evening Tuesday will give a special presentation of its first satellite delivered live radio show called "Satellite Live." The show, which bows Sept. 21, will be a celebrity talk show originating from Los Angeles and traveling through an AT&T satellite to 20 major outlets. The show will air every Sunday night from 7 p.m.-9 p.m. and will allow the public to talk to their favorite celebrities by dialing a toll free number. Booth 53.

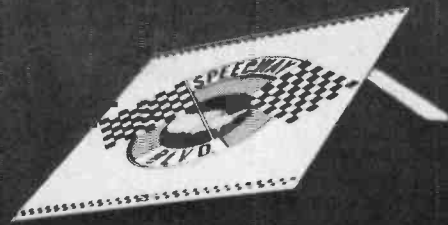
2B Systems of Madison Heights, Mich., will show and explain its use of plastic promotional cards it calls "plastic coupons," available for distribution in a variety of ways, including direct mail and market saturation. Booth 59.

Watermark will be exhibiting samples and brochures of its four programs: "American Top 40," "American Country Countdown," "Robert W. Morgan Special Of The Week" and its newest program "Soundtrack Of The '60s" with host Murray the K. Booths 48, 50.


The following companies also have hospitality suites at the Hyatt Regency:


ABC Radio Division—Suite 2532
 ABC Radio Network—Suite 2148
 CBS Radio Network—Suite 2632
 Mutual Broadcasting System—Suite 2548
 NBC Radio Network—Suite 2606
 Arbitron—Suite 2206
 Bonneville Broadcast Consultants—Suite 2524
 Capitol Magnetic Products—Suite 1224
 Clayton Webster Corp.—Suite 2122
 Consolidated Communications Consultants—Suite 2006
 Otis Conner Productions, Inc.—Suite 2222
 Drake-Chenault Enterprises—Suite 2406
 FACTS: Marketing & Economical Research Corp.—Suite 1424
 Fairwest Studios—Suite 1180
 Firstcom Broadcast Services—Suite 2132
 Future Media Corp.—Suite 2348
 Cliff Gill Enterprises, Inc.—Suite 2529
 Merv Griffin Productions—Suite 2006
 International Tapetronics Corp.—Suite 2422
 JAM Creative Productions—Suite 2522
 KalaMusic—Suite 2424
 Al Ham—Suite 1732
 Landsman/Rivers Radio Services—Suite 2224
 McGavren Guild—Suite 2322
 Multiple Systems Analysis—Suite 1080
 Musicworks, Inc.—Suite 1624
 Orban Associates Inc.—Suite 2129
 Ram Research Corp.—Suite 2306
 RKO Radio Network—Suite 2506
 Sunbelt Network, Inc.—Suite 2429
 TM Companies—Suite 2448
 William B. Tanner Co., Inc.—Suite 2629
 Tuesday Productions, Inc.—Suite 780
 The Webster Group—Suite 980
 Westwood One—Suite 1806
 Robert Wold Co.—Suite 2232
 Yancey Corp./Magic Ticket—Suite 2324

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No Labels Invited

• Continued from page 1

We in the record industry look forward to radio philosophies crossing over and having a wider acceptance of all musical, information and news mediums."

★ ★ ★

Frank Giuliano, national pop promotion director, Ovation Records:



Billy Bass: Looking forward to innovative programming.

"If the majority of the NAB membership is not involved in programming music, then there would be no need for the record industry to be represented (at your conference). But if music does constitute a large portion of their programming, then it is important for record companies to be represented during an economic period that best lends itself to interdependency between the two industries."

★ ★ ★

Russ Thyret, vice president of promotion, Warner Bros.:

"I would like for the radio programmers to understand that we promotion people have a job to do just like the programmers. And while the goals of the two are not necessarily the same, they are compatible and we can work closer together."

★ ★ ★

Skip Miller, Motown vice president of promotion:

"We need to create a marriage between radio and record industry personnel so there is more cross-pollination of information. It's silly to be so far apart and I think we're finally coming together. We need more than ever to share information relative to research, rotation and demographics."

★ ★ ★

Lister Hewan-Lowe, head of Mango Records and in charge of promotion for reggae artists for Island Records:

"Basically, I would like to see the music programmers stop talking about what they are going to play and start playing the music. So often you hear them say that they are going to play the Clash, or whatever, and then they never play the record. A lot of new things are happening, but radio is still 15 years behind."

"I was at the recent Jack the Rap convention in Atlanta, and you had all these black radio people and retailers from the deep South, and they were enthusiastic about reggae. But they were playing it, not just talking about it. You never hear about them, you only hear about Frankie Crocker, but these are the

guys who are really making it happen."

★ ★ ★

Danny Davis, senior vice president for promotion, PolyGram West/Casablanca Records:

"Radio constantly asks the radio industry to learn its product. Programmers are insistent that promotion men be conversant with formats and their programming procedures. That's fine. That should be standard business practice for all knowing or caring promotion men."

"On the other side of the turntable, radio should take the time to at least understand the record business. Particularly at a time when our interdependence is painfully apparent. New programmers who easily dismiss a key piece of product from consideration know or care that some of that product from inception to completion actually costs as much as a small radio station. Surely it's worth the time and trouble to listen carefully instead of prefunctionally."

"The listener/buyer who possesses entire home catalogs of artists perceived to have an image problem never knew they were purchasing an artist with an image problem. The listener/buyer is looking for entertainment. Radio insists it provides entertainment for all of the people. Why then, should it challenge every piece of product in an attempt to provide excuses for not playing the music. Too often we hear, 'This group has an image problem.' 'This beat is too disco.' 'They haven't had a hit in years.'

"Preconceived notions restrict creative thinking. It costs jobs and encourages ulcers. I once heard Dean Tyler (former programmer at WNEW-AM New York and WIP-AM Philadelphia) state proudly that in the case of his music lists his 'flew by the seat of his pants.' It's foolhardy to believe that that's possible every time out. But surely the ear counts for something."

"Promotion is probably the basis for this entire business. Promotion respects radio. But respect does not mandate blind faith or surrender to a closed ear."

8 NBCers Flourishing

NEW YORK—The eight NBC-owned and operated radio stations have achieved the highest audience level figures in the network's history, NBC's research department claims.

Taking Arbitron data and other reports, NBC says that from 1975 to 1980 the cumulative audience among adults 18-49 increased by 49%. Within the past year the same demographic registered a 35% increase to more than five million persons, the largest come measured by the NBC staff.

The most dramatic growth, says NBC, took place at WNBC-AM here, which increased its estimated average quarter-hour audience among adults 18-49 from 56,900 to 82,800 over the past year. WKYS-FM in Washington, D.C., increased its estimated average quarter-hour listeners from 10,800 to 23,100 over the same period. WKQX-FM, Chicago, jumped 100% to a quarter hour figure of an estimated 27,800 in the past year.

Other NBC stations are WYNY-FM, New York; WMAQ-AM, Chicago; WRC-AM, Washington; and WNBR-AM and KYUU-FM, San Francisco.

Billboard To Increase Airwave Coverage; Plan Chart Expansion

• Continued from page 1

lisher Bill Wardlow explained. Before year's end the Radio Singles Action charts will be expanded by two pages with more stations reporting in greater depth, he said.

This move is one of several being taken in conjunction with plans to move into on-line (via telephone access) charts and playlist information for radio programmers and record executives.

One of the first steps will be to increase stations reporting to the pop charts from a current 120 to more than 160. Computerization plans call for at least 200 stations to be reporting. Only a few years ago 60 stations were reporting.

Wardlow noted that panels of reporting stations are reviewed every three months and he pointed to a recent one-third increase in the number of stations reporting to the soul and country charts as an example of Billboard's growing commitment to and involvement with radio.

Billboard publisher and editor-in-chief Lee Zhitto, in discussing expansion plans, noted: "Billboard is ever responsive to the needs of the radio industry it serves. Our continued expansion of radio coverage is in line with this long established policy."

Zhitto also announced the acquisition of the radio newsletter, Goodphone, founded by Mike Harrison. "Harrison will continue to communicate with radio programmers through the pages of Billboard," Zhitto said. Harrison's first article appears in this issue on page 18 of this department.

In addition to Mick Harrison's articles, Doug Hall, the radio programming department editor has two additional staffers working with him, newly named assistant radio editors Richard M. Nusser in New York and Ed Harrison in Los Angeles. Broadcasting news is additionally generated by the magazine's full-time editorial staff plus correspondents around the country.

To further strengthen ties with radio programming executives and to open still more channels with these people, Hall announces the appointment of three radio advisory committees to advise Billboard on the direction of the industry.

WXLO-FM New York program director Don Kelly is chairman of an adult contemporary/Top 40 advisory committee; WCOZ-FM Boston program director John Sebastian is chairman of an AOR advisory committee and WHN-AM New York program director Ed Salamon is chairman of a country advisory committee.

These committees held an organizational meeting Sunday (24) in New Orleans at a lunch hosted by Billboard. The New Orleans site was picked so this meeting would coincide with the National Assn. of Broadcasters Radio Programming Conference.

Billboard was further involved in this conference as Zhitto discussed the radio programming department's expansion plans at Sunday night rap sessions, with Hall set to moderate two sessions on Tuesday (26) and Wednesday (27) on programming rotation and playlists.

No End Seen For Rock Changes

• Continued from page 18

programmers is the tendency of the average consumer to "culture hop" with mood changes from one lifestyle to another on a regular basis.

Top tracks radio is the result of both AOR and Top 40 programmers turning to the track (individual recorded songs, regardless of configuration) as their primary source of music.

Today's multi-configured musical marketplace which includes such staples as the 33 1/3 r.p.m. LP, the 45 r.p.m. single, prerecorded cassettes and EPs of numerous mechanical designs, has rendered obsolete the obvious cultural and demographic differences that once existed between an album audience and a singles audience.

Many industry participants regard top tracks radio as a cross between AOR and Top 40—as the next logical step in the natural evolution of both forms.

If, indeed, it is a blend of the two, it seems that top tracks radio is thus far avoiding many of the obvious restrictive dogmas that were known to afflict AOR and Top 40 back in the '70s, namely AOR's adherence to a singular image of music and Top 40's adherence to a closed system of research and mechanics.

It must be pointed out that this new tracks approach to musical research and marketing is becoming applicable to contemporary rock radio of all formats in light of the revelation that exclusive singles or album research is no longer conclusive evidence of activity and potency.

Thus, it is not uncommon to find top tracks approaches among hard rockers, soft rockers and the like—further adding to the diversity inherent in the modern radio spectrum.

ABC Radio programming vice president Rick Sklar says, "Top tracks is a useful term and concept for programmers in several formats, particularly AOR, but with some applications in contemporary and adult contemporary as well. Top tracks is in its place in almost any format. The idea of formats based upon the top songs is certainly welcome at this point and a useful way to go."

Adds WRIF-FM Detroit program

director Tom Bender: "I don't think anybody, and that includes CHUM-FM when they were doing a whole sweep of an album, was programming albums."

"The only way in my head to program an album is to run it as open and allow all tracks to be played or to play the whole thing at once. That to me is essentially a literal definition of album radio and nobody really does that."

"Programmers do make qualitative and quantitative judgments and it is only in the definition of how that particular station perceives the word top in top tracks that separates them. I think another thing that enters into it is that the record companies in either their outline to the station of what the top tracks are, or in the older terminology of what the single was, still continue to influence that process."

"One of the things that is breaking down is singles programmers who are at a predisposition to follow the record company marketing lead on an album. I think that's pretty much by the board, with the exception of the more traditional Top 40s."

"I don't really know of a going Top 40 operation that doesn't deal with album tracks in some way, shape or form even if it's only on a dayparted basis. From John Gehron's (WLS-AM) interpretation of top tracks to Scott Muni's (WNEW-FM), I think everybody is working off of the same term and I think it has a multiplicity of executions."

"All of them are basically dealing with the same thing—how do you funnel X number of records into a playlist of some dimension. Whether people consciously do it or not, it is a sorting process that determines what the term top means."

Bob Hamilton, program director of KRTH-FM in Los Angeles reveals, "Top tracks to KRTH means playing the best cuts possible from the various albums released. The terminology reflects the fact that we try to play the best music in Los Angeles."

In the wake of their extremely successful recent Arbitron report, Curt Hansen, p.d. at KC101 in New Haven, credits top tracks with pav-

ing his way. "Top tracks is the hits," he says. "It's the greatest good for the greatest number and it's the best songs regardless of where they're coming from—albums or singles."

Operating within the structure of what many still perceive to be traditional Top 40, Dave Sholin, RKO Radio's national music coordinator says, "Playing top tracks to me is just playing the best songs available. There was a time when a lot of AORs were gun shy of playing a record if it was a single. It had to be an album."

"Top tracks doesn't have the same image restrictions; you're only dealing with songs. If the song is valuable to the radio station and something that the audience obviously wants, AOR radio is playing it. It's playing the best of what is released, regardless of configuration."

John Sebastian, p.d. at WCOZ-FM in Boston, claims, "Top tracks radio seems to be the natural course of events for the way radio is going today. We had for a time Top 40 as the premiere format, then it seemed that AOR became more of a factor."

"And I believe that top tracks is the new Top 40, or at least the new mass appeal rock format that can expand through several demographics and be the type of mass appeal monster in many markets that Top 40 used to be."

"I think it's common sense that you should play music according to individual songs as opposed to playing everything from an album indiscriminately. I think you should judge each song on your station independently rather than if it comes from an album or a single."

Notes Keith Isley, p.d. at ZETA 4 in Miami, says, "We think of WINZ-FM as a top tracks station. What we are trying to do is combine the best elements of both ends of the format spectrum and to do something which is capable of getting high numbers. Our top tracks format has grown out of our former Top 40 orientation, but we also have the personality approach that has always been associated with AOR. I see the whole term AOR as basically irrelevant now and I see us as a 1980 top tracks rock'n'roll station."

New On The Charts



SPLIT ENZ "I Got You" - ★

After junking its cartoonish stance, this sextet from New Zealand monopolized the Australian charts No. 1 rung for two months with this bare rocker. Last June, as a result of that sweep, A&M picked up the band worldwide.

When it debuted in 1975, Split Enz attracted international attention by indulging in quirky costumes and vertical hairstyles, predating the spiked coiffures of London's first punks. Then numbering seven, the band established itself as a touring staple within a short time in Australia, where they relocated plus New Zealand and the U.K.

During several stays in Britain in this time, the band juggled around its members while gradually in-

corporating mainstream British influences. During this often frustrating transitional period, the band left Chrysalis, rerooted in Australia and re-signed with Mushroom in that country.

While in England, the band met Mike Chapman's colleague David Tickle. In the later part of last year, Tickle took up residence in Melbourne's Armstrong Studios with the Enz, and the result is the chart topping LP, "True Colours," from which this single is culled.

Split Enz is managed by Michael Gudinski in Victoria, Australia (03) 51-9821. The U.S. representative is Jeb Brien of Champion Entertainment in New York, (212) 765-8553. Negotiations with a booking agent are underway.



KINGS "Switchin' To Glide" - ★

These newcomers were produced by top act director Bob Ezrin on their bowing effort, "Are Here," on Extreme Records, and Elektra-distributed label.

Hailing from Toronto, the four-some grouped three years ago. Circulating along the local club routes, the band carved its niche in the home grown scene. Brian Ainsworth, president of Extreme, signed the band last summer and hustled it into the studio.

Ainsworth enlisted the talents of Ezrin, who'd just finished work on

Pink Floyd's "The Wall." Originally asked if he'd mix the already recorded LP, Ezrin volunteered to remix the entire LP—which he did.

The personnel includes: Aryan Zero, guitarist/songwriter; David Diamond, bassist/vocalist/songwriter; drummer Max Styles; and Sonny Keyes on keyboards.

The band will kick off a major market tour this September after a brief Canadian tour.

In Los Angeles, the Kings are managed by Randy Phillips, (213) 557-2377.

JON AND VANGELIS "I Hear You Now" - ★

Jon and Vangelis are ex-Yes singer/songwriter Jon Anderson and Greek avant-garde keyboardist/composer Vangelis.

The two originally got together to collaborate on a single, "I Hear You Now." When it reached the top 5 on the U.K. charts, however, they decided to record an entire album together, "Short Stories."

Anderson was one of the founding members of Yes in 1968. Though the group's personnel changed several times over the years Anderson remained intact until just a few

months ago when he bid the group farewell.

Vangelis formed a group called Formynx in the early '60s, bringing pop music to his homeland of Greece. He eventually left the group, went to Paris and started Aphrodite's Child. They broke up over a difference between Vangelis and the group's record label over artistic values.

He remained in Paris for three more years during which time he composed the music for the television movie "Apocalypse des Animaux" for French film director

Vox Jox

By DOUG HALL

NEW YORK—Tom Wood and Dick Booth, who used to work together at WKZW-FM (KZ-93) Peoria, are together again at a new station in Little Rock called KMJX-FM (Magic 105).

Wood is the program director and Booth is general manager and owner of the station, which has been put into a Top 40 format.

The station, which used to be the sister station to KZEE-AM, before Booth's Costal Communications bought it, has been upgraded from 28 kw to 100 kw and 100 feet have been added to the transmission tower.

Wood is working the 6 to 10 a.m. shift and Sandy O'Connor, the music director, is in the 2 to 6 p.m. slot. Tommy Smith is on from 6 to 10 p.m., P.J. McKay is on from 10 p.m. to 2 a.m. and Michael P. is on from 2 to 6 a.m.

Wood is looking for DJ and production director to work the 10 a.m. to 2 p.m. position.

★ ★ ★

Steve Turner has been named music director of WHAT-AM Philadelphia, which has moved into a wide-appeal black format. . . . John Pearson, who has worked at several Kansas City stations, has joined KCEZ-FM in that city to work weekends.

★ ★ ★

Bob Clarke is joining KAKZ-AM Wichita in the midday slot. He succeeds Bill McLean, who is moving to afternoon drive. He had been programming KGRL-AM/KXIQ-FM Bend, Ore. . . . WPLJ-FM New York morning personality Gary Yudman was the opening comic act at a week of Pink Floyd concerts at Earl's Court in London. The station marked the 11th anniversary of Woodstock, Aug. 17 with a special program produced and voiced by Jimmy Fink.

★ ★ ★

Jeffrey Weber of WAZY-FM (7-96) Lafayette, who is chairman of the membership committee of the Society of Radio Personalities and Programmers has appointed J. Michael McKoy of KOIL-AM Omaha

as coordinator of special events. . . . KNAC-FM Long Beach, Calif., adds Norm McBride to its morning show. He had been working weekends at the station.

★ ★ ★

Ten years ago, when "Shotgun" Tom Kelly was Bobby "Shotgun" McCallister, he was a jock on KACY-AM Port Hueneme, Calif. He's back on the station for two weeks filling in for Michael Edwards. He began the stint Thursday (21). . . . WBUK-AM Kalamazoo, Mich., has the following new lineup: Scott Allen from 6 to 10 a.m., Rod Kackley from 10 a.m. to 1 p.m., Colleen Hill from 1 to 6 p.m., Mickey Sykes from 6 to 9 p.m. and Jeff Underhill is working weekends.

★ ★ ★

Paul "Lobster" Wells has joined KLIV-AM San Jose in the 3 to 7 p.m. shift. He comes from KSAN-FM San Francisco. Ken Anthony, the music director, moves from that shift to noon to 3 p.m. Steve O'Neil, who was working from 10 a.m. to 3 p.m. is now on from 9 a.m. to noon. Program director John McLeod is cutting back his morning drive duties from 6 to 10 a.m. to 6 to 9 p.m.

★ ★ ★

J.D. Wade is the new program director at KIUN-AM Pecos, Tex., which runs a country format. Since Wade also is foreman of a cattle ranch he feels he knows country music well. . . . Cyndy Drue, air personality on WYSP-FM Philadelphia on weekdays from 10 p.m. to 2 a.m. and host-producer of the Philadelphia television show "Rock Review" will host a new tv show on KYW-TV on Sunday at 11:30 p.m. called "The Rock 'n' Roll Show."

★ ★ ★

Bill Daniels has joined KLAQ-AM Denver as DJ in the 7 p.m. to midnight shift. He succeeds Jon Lawrence, who moves to the 2 to 7 p.m. slot. Daniels was previously at KDKO-AM Denver. . . . Jeffrey Jay Weber, program-operations manager of WAZY-AM-FM Lafayette, Ind., has been named general man-

PROGRAM REVIEW

Mutual 'Jamboree' Special Is Well-Paced And Varied

"Jamboree In The Hills," Mutual Broadcasting System, Sept. 1. Three hours. Produced by Glenn Morgan.

NEW YORK—This is a well-paced varied show that runs the gamut of country music from Moe Bandy to Jerry Lee Lewis.

Most of the lineup, which starts with Mel Tillis, does two or three songs and acts are briefly interviewed by WHN-AM New York DJ Lee Arnold.

While Arnold's interviews are brief, they do elicit a good amount of interesting information. For example, Tammy Wynette discloses that she thinks "Stand By Your

Man" is the worst song she's ever recorded.

The show comes to its climax with Loretta Lynn, who gets a bit more space on the bill. She wraps things up with "Coal Miner's Daughter" after she and Arnold discuss the film of the same name which is based on her life.

Arnold does his interviews backstage and in dressing room trailers at Brush Run Park, Ohio, where the show was taped during a recent two-day festival.

Most of the 13 artists that are included along the way do their biggest hits: Ray Stevens does his humorous "The Streak" and Bandy and Joe Stampley do their "Good Ol' Boys." Hoyt Axton tells Arnold how he's written more than 1,000 songs in the past 25 years since he was 15. And then he sings his "Jeremiah Was A Bull Frog."

In all the show is entertaining with an appeal that goes beyond the devoted country fan. It's been tightly edited and the cutting back and forth from live performances to interviews works well. DOUG HALL

Frederic Rossif, Vangelis, who moved to London a few years ago, has recorded several albums for Polydor.

Anderson and Vangelis met several years ago when Vangelis was asked to join Yes as keyboardist Rick Wakeman's replacement. He declined the offer.

Vangelis is managed by Yanus in London at phone number 011-44-1-435-6692.

ager of WWCM-AM/WBDJ-FM Terre Haute, Ind. Previously, Weber was p.d. at WNNJ-AM/WIXI-FM Newton, N.J.

★ ★ ★

Daniel Lee Smigrod has joined WHYI-FM (Y-100) Fort Lauderdale as promotion director. He was formerly promotion director at WKIX-AM/WYYD-FM Raleigh, N.C. David Ross, general manager of Y-100 and WWOK-AM Miami, has been promoted to group vice president of Metroplex Communications, which owns Y-100 and WWOK. . . . WLIR-FM Hemstead, N.Y., marked its 10th anniversary as a progressive rocker with a "Party In The Park Two" at Belmont Race-track Saturday (23).

★ ★ ★

Ron Rogers of KVET-AM and KASE-FM in Austin, Tex., has been reelected chairman of the Austin Assn. of Broadcasters for the third consecutive year.

Vice President

• Continued from page 28

portant way of reaching out to radio.

Nearly 2,000 persons are registered for the programming conference. There are three times as many exhibitors signed up as there were last year and the number of hospitality suites has reached an all-time high.

Cornils is confident that this year's program offers unprecedented opportunities for programmers to learn, share experiences and make contacts. "When the conferees go back," he says, "They'll know more than their managers about how to run a radio station."

Bubbling Under The HOT 100

- 101—THE BREAKS, Kurtis Blow, Mercury 4010
- 102—THEME FROM THE DUKES OF HAZZARD, Waylon Jennings, RCA 12067
- 103—YOU MAY BE RIGHT, The Chipmunks, Excelsior 1001
- 104—I'VE JUST BEGUN TO LOVE YOU, Dynasty, Solar 12021 (RCA)
- 105—COWBOYS & CLOWNS, Ronnie Milsap, RCA 12006
- 106—WATERFALLS, Paul McCartney, Columbia 1-11335
- 107—IT'S ALL IN THE GAME, Isaac Hayes, Polydor 2102
- 108—ONLY HIS NAME, Holly Penfield, Dreamland 102 (RSO)
- 109—STARLIGHT, Ray Kennedy, ARC/Columbia 1-11298
- 110—TOMMY, JUDY & ME, Rob Hegel, RCA 12009

Bubbling Under The Top LPs

- 201—SOUNDTRACK, Smokey & The Bandit 2, MCA MCA-6101
- 202—MARTHA AND THE MUFFINS, Metro Music, Virgin VA-13145 (Atlantic)
- 203—ASLEEP AT THE WHEEL, Framed, MCA MCA-5131
- 204—FRANCE JOLI, France Joli, Prelude PRL 1217
- 205—ORIGINAL CAST, Barnum, Columbia JF 36576
- 206—NANTUCKET, Long Way To The Top, Epic NJE 36523
- 207—THE SILENCERS, Rock 'N' Roll Enforcers, Precision NJZ 36529 (CBS)
- 208—THE RECORDS, Crashes, Virgin VA 13140 (Atlantic)
- 209—ARTFUL DODGER, Rave On, Ariola OL 1503 (Arista)
- 210—IRON CITY HOUSEROCKERS, Have A Good Time, MCA MCA-5111

Buffalo's Chautauqua Year Racks Up New High Gross

By HANFORD SEARL

BUFFALO—Booking new, unexposed pop acts has been linked to the best ever attended Chautauqua concert series, an ongoing, 107-year-old lecture cultural arts institution.

Located about 60 miles southwest of metropolitan Buffalo, the 1980 season has featured such names as Jane Olivor, Tony Bennett, Rita Coolidge with Booker T. Jones and Dottie West.

"We've been trying hard to bring people to Chautauqua, to avoid repetition and allow at least a year to re-sign an artist," says Wendy Hutchinson, programming assistant.

According to Hutchinson, the five-man programming office, under the guidance of Dr. Robert Hesse, Chautauqua Institution president and Marie O'Connor, Hesse's assistant, has aimed its sights at new names and groups.

Other well known artists to appear at the annual summer event between June 22 and Aug. 24 have included Harry Chapin, Peter Nero, Henry Mancini and Maynard Ferguson all appearing with the Chautauqua Symphony Orchestra.

Composed of musicians from nearby established city orchestras which perform in the traditional winter season, the resident orchestra is part of the institution as is a permanent 75-member staff which handles 200 summer courses.

The classical side of the Chautauqua series this year has spotlighted such artists as flutist Jean-Pierre Rampal, baritone Robert Merrill with soprano Louise Russell, pianist Emanuel Ax and the New York City Ballet stars.

Although Judy Collins made her debut performance last year and sold out the 6,000-seat amphitheatre and was interested in returning for the 1980 season, officials maintain their new policy of signing first-time attractions.

Aside from the artistic decision to showcase new names, Chautauqua sources admit the need to counter rival state fairs as well as Buffalo's entertainment outlets while adjusting to the slowed, area-wide economic picture.

Hutchinson denies Chautauqua competes with other entertainment ventures and reports a contract

clause exists, but is seldom enforced, which forbids an artist to appear within a 90-mile radius in 30 days.

Harry Chapin performed the weekend of Aug. 10 and was set to play Buffalo's Melody Fair the next night, but the 25-year-old venue went bankrupt, making Chapin the first of 17 acts cancelled.

Although Hutchinson cites a 20% increase in ticket prices last year, she maintains the annual reports due out in September/October, will reveal the 1980 season as holding its own compared to past years if not improving in attendance figures.

Season tickets increased from \$175 to \$225 with increases also seen in play and opera admission. Adult ticket prices range from \$5.50 to \$9 per day while teens are charged with \$4-\$6 children under 12 years free.

Supported 40% by fundraising and grants, the rest of Chautauqua's \$4.2 million budget comes from ticket and tuition fees. About \$50,000 in federal and state grants helped to underwrite the opera and

symphony programs, themselves reported up in sales 10% and 17% respectively in 1979.

Hutchinson reports the annual event draws people from Cleveland, Pittsburgh and nearby Erie, Pa., as well as Buffalo. More patrons have been attracted from the Western New York area this year because of increased media coverage and advertising.

"The programming office gathers pertinent facts about various acts and groups from entertainment trade publications along with talent reviews as well as a monthly newsletter for colleges and universities," adds Hutchinson.

Chautauqua is an Indian term meaning "bag tied in the middle" which is the shape of the 17-mile long lake of the same name. The institution is situated on 700 acres alongside that lake about 18 miles west of Jamestown, N.Y.

Founded by Lewis Miller and John Heyel Vincent, Chautauqua originally was a Methodist Church organization.

Knott's Farm Goes Urban Cowboy

BUENA PARK, Calif.—Urban Cowboy Days came to Knott's Berry Farm here Thursday (21) and continue until Monday (1).

Mickey Gilley, one of the performers in the "Urban Cowboy" film and proprietor of Gilley's in Pasadena, Tex., the world's largest country nightclub, was to crown Southern California's "Urban Cowgirl" at his 9:30 p.m. performance in Knott's Good Time Theatre to kick off the festivities. The contest was to

air on KHTZ-FM. Disk Jockey Charlie Tuna was to act as master of ceremonies.

Country entertainers Ferlin Husky, Elvin Bishop and Asleep At The Wheel will also perform during the celebration. Gilley and his Urban Cowboy Band was to perform only on opening day.

The salute to Paramount's "Urban Cowboy" film is part of Knott's Berry Farm's year long 60th anniversary diamond jubilee celebration.

Start Big Ed-Capt. Video Contest

LOS ANGELES—Big Ed-Captain Video Productions here is sponsoring its first "Talent Playoff" Sept. 2-8.

Winner will receive 50 hours of free rehearsal time at the Big Ed-Captain Video Productions rehearsal and showcase theatre. In addition, a 20-minute, half-inch videocassette of the act's performance will be awarded.

Both signed and unsigned acts may enter (tapes must be received by Aug. 26) and judging will be done by a panel of managers, producers, booking agents, critics and radio personalities.

Podell, Walters In Collaboration

NEW YORK—Norby Walters Associates, the r&b-oriented booking agency, has made a move toward rock now that veteran agent Jonny Podell has brought his own autonomous company under the Norby Walters Associates umbrella.

"I was looking to align myself with somebody and Norby was looking to go into a rock'n'roll direction," explains Podell, manager of Blondie, Alice Cooper and the New Riders of the Purple Sage. Walters books Marvin Gaye, Kool & the Gang, Peaches & Herb and the Whispers.

Under the terms of the agreement, Podell's still unnamed new company would be a separate division of Norby Walters Associates. Podell expects to expand his roster of rock artists.

From 1972 to 1978 Podell owned BMF Enterprises which booked such acts as Crosby, Stills, Nash & Young, the Allman Brothers and George Harrison. In 1979 he briefly teamed up with Alex Hodges of the Empire Agency.



Billboard photo by Chuck Pulin
MOTEL MARTHA—Martha Davis fronts the Motels during a recent performance by the Los Angeles group at the Bottom Line in New York.

CELEBRATION PRESENTS Iowa Isle Of Rock Highlights Summer

CHICAGO—Celebration Production's Isle Of Rock Saturday (23) festival style rock concert in Davenport, Iowa, was to be the Chicago firm's biggest summer presentation this year.

According to Celebration's head Bruce Kapp, current economic conditions have resulted in one of the slowest outdoor concert seasons in recent memory.

The Isle Of Rock festival, headlining REO Speedwagon and J. Geils Band had a 27,000 ticket break-even point, according to Kapp. The show was being promoted in numerous secondary Midwest markets with radio, print and television advertising.

Kapp says REO's engagement at Chicago's Poplar Creek Music Theatre this month prevented him from advertising in Chicago until less than a week before the festival.

Celebration couldn't predict if the

festival would be a profit-maker. "With the economy the way it is you can't tell until the last minute; it's really a nail biter," explains Kapp.

Other festival acts were Sammy Hagar, the Outlaws and Hot Mama Silver. Advance tickets were priced at \$12.50.

The concert site was an island in the Mississippi river operated by Davenport as a recreation area. Patrons parked off the island and walked into the festival area, reportedly.

Midwest summer concert presentations are down by 60% to 70%, believes Kapp. Kapp claims that individual gates are off between 25% and 30%.

The promoter says Budweiser's recent r&b Summerfest in at Chicago's Soldier Field was the area's only big scale outdoor concert event of the season. ALAN PENCHANSKY

Reggae Act Third World Stretches Out Eclectically

MIAMI—Island Records' Third World, currently winding up a cross-country tour, appears to be something of a musical enigma. Known mostly as a reggae act, its music is actually a hybrid of reggae, American r&b, jazz and rock played in a sophisticated way not usually associated with the reggae sound. A more descriptive label might be Afro-Caribbean funk.

"There are so many variables in music that we as a group are not going to limit ourselves to only one thing," explains guitarist and founding member Steven "Cat" Coore. "We play Jamaican-influenced music because we are from Jamaica, but that doesn't mean that we all have to sound like Bob Marley."

This attitude has been attacked by some reggae fans who feel that Third World's brand of reggae is watered down, losing much of the rawness that is normally associated with reggae music. The success of the group's single "Now That We've Found Love" on the disco charts last year only added fuel to the fire. Third World, however, seems unfazed by the criticism.

"If an American group comes out with a tight, clean sound the critics love it, but if a group like that comes out of Jamaica they say 'it isn't reg-

gae,'" says Coore. "The fact that we happen to be trained musicians should only help us to get our message across to the people."

The musicians who make up Third World all come to the group with impressive musical credentials. Guitarist Coore played cello in the Jamaican Youth Symphony and also was a member of the reggae group Inner Circle. Drummer Willie Stewart also played with Inner Circle. Percussionist "Carrot" Jarrett played drums with the National Jamaican Dance Company. Keyboardist and producer Michael "Ibo" Cooper formed Third World with Coore and bassist Richie Daley seven years ago.

Their fifth self-produced album "Arise In Harmony" has been getting some crossover airplay on both AOR and r&b stations. The rhythms incorporate rock, jazz and some disco combined with the reggae beat.

"The popularity of groups like the Police or others that use elements of reggae only proves to us that there are many avenues of expression open in the reggae idiom," insists Coore. "Music today is becoming a lot less compartmentalized. The dividing lines between music forms are becoming more and more blurred each day."

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Talent In Action

AL JARREAU DAVID SANBORN

Greek Theatre, Los Angeles
Tickets: \$12.50, \$10.50, \$7.50

Jarreau is a mystical experience; nothing seems to be what it appears to be because he constantly offers sonic surprises. That's why his in-person act is so much more effective than his performance on disks: he is a strongly visual act, one whose concert shows also offer more vocal variety than do his LPs.

In fact, this point was underscored during his opening, Aug. 8, when he reached into his bag of musical tricks and skills to combine his unique ability to sound like instruments, to scat sing and to explore vocal sounds in ways most singers would never dare to attempt.

Jarreau's orchestra within his throat—re-creating the sounds of conga drums, flutes, guitars, saxophones, bass fiddles, percussive instruments—combined with his ability to spew forth lightning fast utterances of syllables, guttural sounds and just plain connecting words to fashion longer or shorter ones, added pizzazz to his ability to get the sugar out of lyrics.

His 100-minute show with backing from a quintet which has been touring with him, was a complete exercise in phonics, in body movement to emphasize the power of words, of a true blending of pop and jazz vocalese.

Jarreau is a compleat stylist, the freshest "new" vocalist to emerge from the pop and jazz fields in the last 10 years. As a result, his audience draws on both fields, with the emphasis on improvisation to augment the written words.

His powerful vocal range allows him to dabble with tunes which offer challenging time changes and dips and swoops in melody lines. One prime example: "Spain," a Chick Corea instrumental for which Jarreau has written a lyric line which blends the romanticism of Latin America with the dynamics of jazz.

The brunt of his 11-tune set are his own songs, with one exception, "Swonderful," which he spruced up with some of his fancy scatting.

Jarreau's own tunes, which take some time to get used to, are often complex in their word imagery, but this is glossed over by the theatrics which he uses to surround his words.

In addition to his standard fare which includes "Your Sweet Love," "Lock All The Gates," "Never Givin' Up," "Take Five" and "Alonzo," he interpreted a funny blues sketch in blue spotlight, joking and jiving with the audience, relaying the fact that he "just got in from Chicago and I didn't bring nothin' but the blues."

And after there were some hot solos by the two keyboardists trading fours, on one composition he added his own bass and percussive sounds to the ensemble. He also whistled a solo on "Swonderful."

The vibrato in his voice is contrasted by his clear, gossamer tones. The energy he generates when he starts to talksingwhisper (that's a long combination of effects) is spellbinding. This effect is used regularly but not overdone. Jarreau has learned to control his inbred effects so they tantalize rather than overdramatize.

His "Take Five" encore incorporated the audience repeating introductory phrases until ev-

erybody was a little numbers crazy with the combinations he put us all through. But in the end five was the winning number as Jarreau put the Dave Brubeck-Paul Desmond chart hit of the 1960s in its 1980s framework.

Alto saxophonist David Sanborn and his quintet offered a fast paced 35 minutes of funky blues-tinged tunes. Sanborn squeezes sweetness out of his horn and his five songs kept this flavor throughout. "Smile" and "Anything You Want" were especially expressive. Sanborn straddles the fence between r&b and jazz with an ease and finesse which is inherent in these two brands of music. If you like a grabbing sax sound then Sanborn is your man. **ELIOT TIEGEL**

JACKSON BROWNE Forum, Inglewood, Calif.

Tickets: \$12.50, \$11.50, \$10.50

After a decidedly low voltage first half here, Aug. 16, Browne came alive in the second with a set of punchy, celebratory rock.

Even "Doctor My Eyes," Browne's 1972 breakthrough single, was transformed from a pleasant, agreeable midtempo ballad into a gripping, pulsating rocker. That spirited number led directly into Browne's 1978 smash, "Running On Empty," one of the most exhilarating rock singles of recent years.

Other high-points of the second half were "Disco Apocalypse," a feisty rocker showcased with colored, flashing overhead lights; "Boulevard," the punchy hit single which was backed by slides of cars cruising city streets; and "Take It Easy," the veritable anthem of mellow which here was more of an upbeat celebration, helped along with backup vocals from Eagles Don Henley and Timothy B. Schmidt.

Browne has taken some critical heat, even from long-time admirers, for his recent embrace of rock textures. The gist of the argument is that in branching out from deeply-felt personal ballads, Browne is stepping down from being the best at what he does to being just one of many artists working in a given form.

But the rock forays at the third of three sold-out Forum shows worked in the artist's favor; giving better balance to the show by offsetting the soft, introspective ballads which had been predominant. The result is a more complete musical and emotional spectrum.

The show was structured into a 70-minute opening spot, in which Browne concentrated on softer material like "Fountain Of Sorrow" and "Here Come Those Tears Again," a 45-minute intermission and then a 90-minute second set focusing on rock-inflected material.

It might make more sense to strike a better balance of tempos in both halves; certainly the intermission should be no more than half that length to prevent energy and momentum from dissipating.

Browne was backed by a taut, precise five-man band and two-member vocal team. The show was also spiced with guest spots by such notables as the two Eagles, Joni Mitchell, Jeff "Skunk" Baxter and Danny Kortchmar. (The previous night, Browne was joined onstage for several numbers by his friend Bruce Springsteen, who apparently inspired him to his new stance as more of a rock showman.)

Browne's vocals have been dismissed as "plain" or "bland," but it is precisely that unassuming plainness which is the key to their everyman charm. Coupled with Browne's boyish good looks, it gives the singer an endearing puppy dog vulnerability.

Browne played on that boyish charm with devastating effectiveness late in the show on the number "Hold On Hold Out." When he came to the song's spoken declaration of love, he purposely stalled, deliberating whether or not to blurt out "I love you" to 18,000 assembled fans. He played the scene like a 15-year-old out on his first date, shifting his weight from foot to foot and searching for an escape route. It was a magical moment.

The show utilized visual effects on a big backup screen on six of the 24 songs. Some were highly effective, as in showing closeups of the band members' faces during the introductions or showing a succession of roadies during "The Load-Out." But in other cases the slides were as perfunctory as those in a junior high school assembly. They should either be upgraded or dropped. **PAUL GREIN**

POCO LE ROUX

Amphitheatre, Universal City, Calif.
Tickets: \$10.50, \$9.50, \$8.50

Over the last 10 years POCO has undergone many personnel changes, but judging by its last two albums and its Aug. 8 performance, it appears to have finally put all the elements together.

While the band achieved some notoriety during the '70s with mid-chart records, it wasn't until 1979's "Legend" that POCO found success.

Making the biggest difference in the band's newly honed rock sound was the additions of Englishmen Charlie Harrison on bass and Steve Chapman on drums, who perfectly complemented Rusty Young's pedal steel guitar and Paul Cotton's guitar. Kim Bullard on keyboards adds yet another dimensional sound.

While POCO's roots were in the folk/rock tradition with country underpinnings, POCO in 1980 is a heated rock'n'roll band and its live performance and records attest to that.

One of POCO's strongest attributes is its engaging three-part harmonies in which Young, Cotton and Harrison play off each other. Throughout its hour-long, 10-song set, POCO displayed consistent instrumental dexterity with Young often showcasing his stuff on pedal steel.

Its set consisted of favorite oldies like "Bad Weather," "A Good Feeling To Know," "Keep On Tryin'" and "Rose Of Cimarron." Among the better received newer material were "Crazy Love" (POCO's biggest hit), "Heart Of The Night," "Legend" and its new MCA single, "Under The Gun," with its vibrant rock beat and instrumental hook.

With its new found rock energy and consistently engaging melodies, POCO should be making strong records and live appearances well into its second decade.

Louisiana's Le Roux opened the show with a 45-minute, eight-tune set of Southern influenced boogie rock. The group performed its

(Continued on page 35)



Billboard photo by Chuck Pulin

LINDA & ROY—Linda Ronstadt visits Roy Orbison backstage at the Lone Star Cafe in New York following Orbison's concert.

Opera Star Will Try Pop

LOS ANGELES—European opera star Julia Migenes-Johnson is in gear for a busy American campaign. She's arming up with a November return to the Metropolitan Opera, a late spring tour and a pop album venture.

The New York-born singer, who debuted at the Metropolitan as Jenny in Brecht and Weill's "Mahagonny" last year, will star as Nedda in Leoncavallo's "I Pagliacci" for a six-week run in New York starting Nov. 18. In late spring, after a major European trek, she'll embark on her maiden American tour.

Additionally, Migenes-Johnson, who is a familiar face to German and Swiss opera fans, will be recording an album dominated by works of

contemporary songwriters. Tunes penned by Michael McDonald and Carole Bayer Sager have already been fixed in the repertoire. The LP will be her fifth on Ariola, which releases her product worldwide except in the U.S. Johnson says negotiations between various U.S. labels and her German manager Deiter Krap are in the works.

She is also looking into the possibilities of hosting her own television special in this country. Recently completing a 90-minute variety program for German channel ZDF, Migenes-Johnson is already set for her own 30-minute program on the English ITV network, to be followed by a series of 12 musical variety programs.

Old Movie House a Philly Club

PHILADELPHIA—Now that he has received approval from the neighbors, Steve Starr, operator of the Stars nightclub near center city, is going ahead with plans to set up a 400-person club in the nearby TLA Cinema. It has been operated for the past nine years as a movie repertory house.

Starr, whose 200-seat Stars club has been a huge success with the rock and jazz set, will purchase the movie building for \$600,000 if the state Liquor Control Board will transfer his liquor license.

Starr explains to area residents his new club will feature such entertain-

ers as D.D. King, Carmen McRae, Mel Torme and Chuck Berry. Ticket prices will be between \$8 and \$10 for most shows and up to \$15 for bigger names. He has also agreed to soundproof the property, located on South St., a commercial district close to the center city.

Al Malmfelt, who had been paying a reported \$1,800 monthly rental for the property in operating it as a cinema, had been trying to stimulate area interest in keeping the nightclub away from the property.

However, this week the zoning committee of the Queen Village Neighbor's Assn., at a public meeting, voted unanimously to approve transfer of the liquor license. As a nightclub, the TLA Cinema will become the largest club in the city. The Bijou Cafe, now the largest music club in town, seats only 300.

Las Vegas Riviera Bags Liberace, Hackett

By TIM WALTER

LAS VEGAS—Headliners Liberace and Buddy Hackett are breaking decade ties to the Hilton and Sahara Hotels, respectively, by signing long-term contracts with the Riviera Hotel here.

The Riviera recently announced an agreement with Diana Ross, who has been with Caesars Palace. The expansion of superstar entertainers under contract coincides with major commitments to participate in Vegas-based television productions.

Hilton entertainment director Dick Lane notes the loss of 12 weeks a year by Liberace means "looking at all kinds of alternate possibilities for the showroom. There are few superstars of his caliber." The move came as no surprise and was amicable. Lane and Liberace has been close personal friends since 1961.

The Desert Inn dropped superstars early this year to install a

French revue, but Lane sees production shows "as only one possibility. I'm looking at a lot of things, examining the available options of the future as the drawing power of the stars depletes." He says a number of original ideas that have never been tried in Las Vegas are under consideration.

The Riviera/Liberace contract calls for six weeks annually in 1982 and '83. Entertainment director Tony Zoppi says Liberace will be allowed limited bookings elsewhere because of the reduced number of weeks scheduled. "We will be his primary location and have first call for dates," he says, "and he will not be able to play another hotel for a certain period of time prior."

Specifics have yet to be finalized on the limitation clause, though Zoppi notes that the Liberace organization was "one of the most cooper-

ative" with which to deal.

Local industry insiders speculate the Riviera is "stealing stars."

Zoppi is adamant in emphasizing "the stars came to us. We didn't call anyone." He admits that widespread publicity last fall about a \$350,000 per week contract with Dolly Parton (who has yet to appear because of other commitments) may encourage restless headliners to call the Riviera first.

"This is Liberace's home. He opened for us 25 years ago and worked here 15 years before moving to the Hilton." Adds Zoppi: "Our salaries are the best in Las Vegas, as are the benefits. We provide a gorgeous home in Rancho Circle (an exclusive community), chauffeur-driven limousine, housekeepers and excellent technical support."

The Buddy Hackett contract covers three years, 1981-83, although

the comedian will play Thanksgiving for the Riviera this year. He is signed for four weeks annually. The Diana Ross pact spans one year, but includes options for renewal. The exclusive agreement provides for six weeks; her first date opens March 5, 1981.

The Riviera has aggressively negotiated other entertainment packages recently as well. Merv Griffin recently announced plans to move production of his Vegas segments from Caesars Palace to the Riviera.

Majority stockholder Meshulam Riklis says the Riviera will break ground in January for a 50,000 square foot convention center with complete tv facilities.

Riklis points out that if scheduling conflicts arise, tv production will shift from the showroom to the convention center addition.

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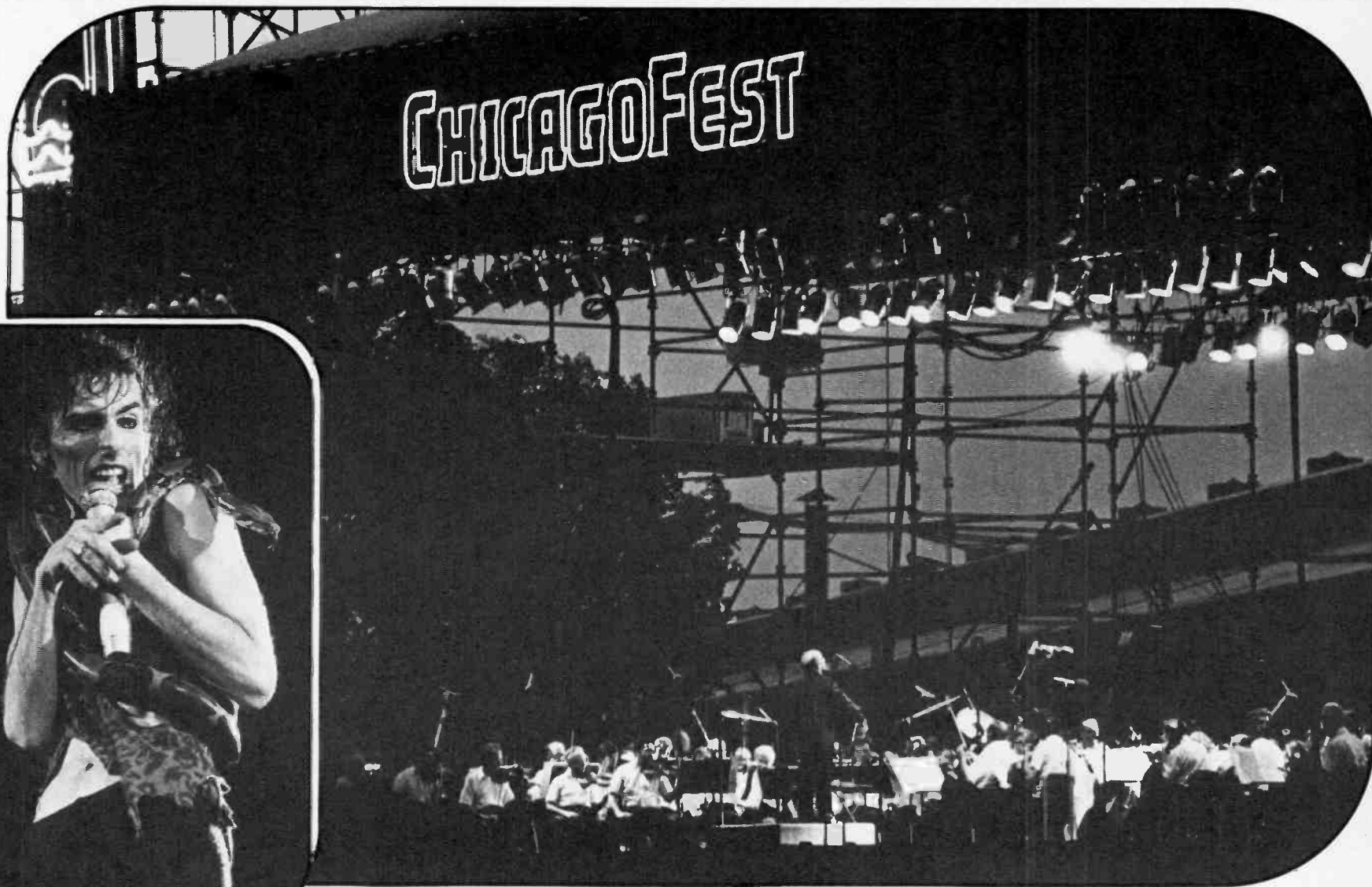
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ChicagoFest Pulls Together Top Talent



Alice Cooper strikes a dramatic pose on stage.

The Chicago Symphony and Eric Leinsdorf perform on the main stage during the recent giant Navy Pier music festival called ChicagoFest. The 15-day festival drew an estimated 890,000 persons. The shows were presented by Festivals Inc.

Billboard photos by Paul Natkin & Anne Fishbein

AUGUST 30, 1980 BILLBOARD



Scott Wilk & the Walls perform their new rock.



New Orleans group the Wild Tchaptoul shows off its colorful stage attire.



Right: Lonnie Brooks spins off a blues solo.

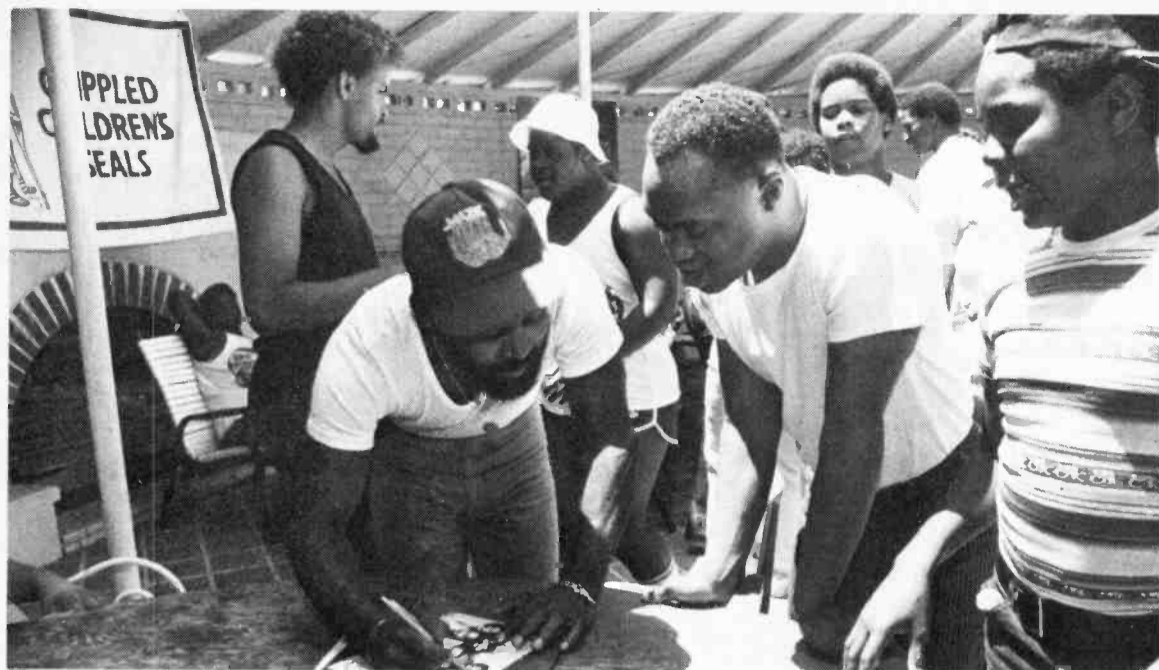
Below: Peaches and Herb offer sensual soul stylings.

Below: Hotspurs kicks up a country jam on its stage.



Veteran Chicago bluesman Willie Dixon, above, is a stage headliner for the third straight year.





FRANKIE SIGNS—Frankie Beverly, lead singer of Capitol's Maze, autographs pictures for fans at the Harry Meir Center for Crippled Children in L.A.

3 Phases In BMA Restructuring Executive Staff Pared; Malamud Now a Consultant

Continued from page 1

vice president and chief operating officer, is moving out of that slot to become a non-exclusive consultant. He has been with the organization during its initial two years.

Taylor also has trimmed down the organization's internal staff.

The association's financial situation has been in question, with some suggesting the organization may even be "flat broke."

"The Black Music Assn. had 12 people on staff," says Taylor. "For a new organization that's too many. We have reduced the staff to eight. We have some other fiscal concerns that we're dealing with. Simply put, we have cut the budget. We needed to pull in our horns and be more cost efficient in terms of the way we operate the organization."

Taylor candidly admits there are some problems in the financial area—but nothing serious. "BMA had the misfortune of having money before it opened its doors," he says. "Consequently, it geared up as if it

were a major corporation like CBS because we already had money in the bank. It would have been better to have two people and then grow from there.

"What we're concerned about is that if we maintain large staffs as we have in the past and if we don't watch our spending, we may not be broke, but we'll be in serious financial trouble. As of now we have sufficient budget to last us well into 1981. Plus there are various projects that serve as fundraisers."

Part of Malamud's responsibilities as consultant will be fundraising. While he is off payroll, he will act as liaison between the organization and other trade groups; liaison between the organization and trade publications; help to plan and implement conventions; and serve as liaison between the association's chief executive officers and record companies and other associated industries.

The organization's executive lineup now includes Glenda Gracia,

executive director, and George Ware, newly added to the staff as director of programs and special projects. Ware also will assist Gracia in local chapter development.

Gracia's responsibilities include handling all administrative functions of the national office, assist in the development of local chapters, prepare budgets and various projects, such as concept development for black music month, testimonials, fundraisers, conventions and aid in skills bank.

Taylor notes that the Black Music Assn. is implementing several programs. "I'm making it perfectly clear that in the 1980-81 year we're not going to deal with a lot of rhetoric. We're going to deal with a small laundry list of priorities."

As for the new chapters, Taylor says, "The approach is that we're not coming with eight or 10 chapters. We already know we're establishing chapters in L.A. and New York. We will monitor them on a monthly basis and learn from that experience. Hopefully, about six months later we'll be able to establish other chapters in key cities." The new chapters will be formed following the next board meeting in Detroit, Sept. 5-6.

As for the board and divisions, they too have been restructured. Divisional vice presidents are: Calvin Simpson, president of Simpson's Wholesale, is vice president of performing arts; Bob Law, program di-

(Continued on page 92)

Counterpoint

Continued from page 36

recording tunes which she penned. ... James Brown, who appears in "The Blues Brothers Movie" was reportedly asked if he feels the Blues Brothers (John Belushi and Dan Aykroyd) can actually sing the blues.

Brown is said to have responded: "There are black people who can't play the blues. My sons couldn't play the blues, they have no reason to. My dad can do it better than I can. The blues come with hard knocks. I can tell you one thing: they (Blues Brothers) have heart and soul."

WTLC-FM, a black music station in Indianapolis, joined WFYI-TV for what is believed to be the first time a black formatted station joined forces with public tv to present a joint program.

On Sunday (24) from 4-7 p.m., the stations were to present a stereo simulcast program. "Jubilation," a live celebration of gospel music.

Al Hobbs, WTLC's general manager and gospel announcer, was to host the special. Scheduled to perform were the Eternal Light Singers, the Christ Church Apostolic Radio Choir, Robert Turner & the Silverhearts, Good Soil, the Christian

Cavaliers, the Penecostal Ambassadors, the Indianapolis Mass Choir/Gospel Music Workshop of America and others.

"Jubilation" is an effort to promote gospel artists from the state of Indiana, while exposing gospel music to a mass audience.

Steve Turner recently was named music director at WHAT-AM in Philadelphia. Turner has worked with B.B. King, the Temptations and Motown Records.

The new music director has been around the music industry most of his life—his mother is Mary Mason. WHAT's recently appointed operations manager, Mason has been at the station more than 20 years.

WHAT is now touting the slogan "The New Sound In Town."

WXEL-FM, an r&b station in New Orleans, is changing its call letters to WAIL. The station will play both r&b and pop disks. ... Alvin John Waples, formerly program director at WGFJ-AM in Los Angeles has moved to KACE-FM in that city holding down the 1 a.m.-5 a.m. slot.

Remember ... we're in communications, so let's communicate.

BLACK ACTS CLIMB CHART

LOS ANGELES—Black acts account for a commanding 34% of the top 50 pop albums on this week's Top LPs & Tape chart.

A variety of strains of black music are represented, including reggae (Bob Marley & the Wailers), adult contemporary (Dionne Warwick), disco (S.O.S. Band), jazz-fusion (Al Jarreau, the Crusaders), Top 40 crossover pop (Michael Jackson) and, broadly-defined, blues (Atlantic's veteran-studded "Blues Brothers" soundtrack).

Other black acts adding to the top 50 tally are Diana Ross, George Benson, the Commodores, Cameo, Larry Graham, Teddy Pendergrass, Chic, Stephanie Mills, Ashford & Simpson and the "Fame" soundtrack with Irene Cara.

Billboard®

Survey For Week Ending 8/30/80

Soul LPs

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| This Week | Last Week | Weeks on Chart | *STAR Performer—LP's registering greatest proportionate upward progress this week | | | This Week | Last Week | Weeks on Chart | |
|-----------|-----------|----------------|---|---|-------|-----------|-----------|--|--|
| | | | TITLE | Artist, Label & Number (Dist. Label) | TITLE | | | | Artist, Label & Number (Dist. Label) |
| 1 | 11 | 11 | DIANA | Diana Ross, Motown M8-936M7 | 39 | 39 | 20 | GO ALL THE WAY | Isley Brothers, T-Neck FZ 36305 (CBS) |
| 2 | 2 | 11 | ONE IN A MILLION YOU | Larry Graham, Warner Bros. BSK 3447 | 40 | 34 | 14 | YOU AND ME | Rockie Robbins, A&M SP 4805 |
| 3 | 4 | 4 | GIVE ME THE NIGHT | George Benson, Warner Bros. HS 3453 | 41 | 41 | 4 | UPRISING | Bob Marley & The Wailers, Island ILPS 9596 (WB) |
| 7 | 3 | 3 | T.P. | Teddy Pendergrass, P.I.R. FZ 36745 (CBS) | 42 | 43 | 53 | OFF THE WALL | Michael Jackson, Epic FE-35745 |
| 6 | 10 | 10 | HEROES | Commodores, Motown M8-939M1 | 43 | 50 | 4 | TOUCHED A DREAM | The Delis, 20th Century T-618 (RCA) |
| 6 | 4 | 10 | S.O.S. | S.O.S. Band, Tabu NJZ 36332 (CBS) | 44 | 35 | 11 | BOUNCE, ROCK, SKATE, ROLL | Vaughn Mason & Crew, Brunswick BL 754221 |
| 9 | 5 | 5 | JOY AND PAIN | Maze, Capitol ST-12087 | 45 | 45 | 8 | MIDDLE MAN | Boz Scaggs, Columbia FC 36106 |
| 8 | 8 | 5 | REAL PEOPLE | Chic, Atlantic SD 16016 | 46 | 38 | 20 | TWO PLACES AT THE SAME TIME | Ray Parker Jr. and Raydio, Arista AL 9515 |
| 9 | 5 | 16 | CAMEOSIS | Cameo, Casablanca CCLP 2011 | 47 | 27 | 11 | LOVE TRIPPIN' | Spinners, Atlantic SD 19270 |
| 10 | 10 | 22 | HOT BOX | Fatback, Spring SP-1-6726 (Polydor) | 48 | 46 | 23 | ROBERTA FLACK FEATURING DONNY HATHAWAY | Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013 |
| 12 | 13 | 13 | LET ME BE YOUR ANGEL | Stacy Lattisaw, Cotillion SD 5219 (Atlantic) | 49 | 48 | 26 | LIGHT UP THE NIGHT | Brothers Johnson, A&M SP-3716 |
| 13 | 6 | 6 | ADVENTURES IN THE LAND OF MUSIC | Dynasty, Solar BXL1-3576 (RCA) | 50 | 44 | 13 | INVISIBLE MAN'S BAND | Invisible Man's Band, Mango MLP5 9537 (Island) |
| 24 | 2 | 2 | A MUSICAL AFFAIR | Ashford & Simpson, Warner Bros. HS 3458 | 51 | 51 | 18 | PARADISE | Peabo Bryson, Capitol 500-12063 |
| 14 | 11 | 11 | THIS TIME | Al Jarreau, Warner Bros. BSK 3434 | 52 | 60 | 2 | SPECIAL THINGS | Pointer Sisters, Planet P-9 (Elektra) |
| 15 | NEW ENTRY | NEW ENTRY | THE YEAR 2000 | O'Jays, TSOP FZ 36416 (CBS) | 53 | 52 | 10 | FOR MEN ONLY | Millie Jackson, Spring SPI-6727 (Polydor) |
| 16 | 14 | 8 | RHAPSODY AND BLUES | Crusaders, MCA MCA-5124 | 54 | 49 | 23 | LIPPS INC. | Mouth To Mouth, Casablanca NBLP 7197 |
| 17 | 17 | 20 | AFTER MIDNIGHT | Manhattans, Columbia JC 36411 | 55 | NEW ENTRY | NEW ENTRY | ROUTES | Ramsey Lewis, Columbia JC 36423 |
| 18 | 30 | 5 | LOVE APPROACH | Tom Browne, Arista/GRP 3008 | 56 | 54 | 24 | THE BLUE ALBUM | Harold Melvin & The Blue Notes Featuring Sharon Paige, Source 30R-3197 (MCA) |
| 19 | 25 | 7 | CAMERON | Cameron, Salsoul SA 8535 (RCA) | 57 | 57 | 7 | WAITING ON YOU | Erick, Bang JZ-36262 (CBS) |
| 20 | 23 | 4 | GARDEN OF LOVE | Rick James, Gordy G8-995M1 (Motown) | 58 | 55 | 17 | POWER | Temptations, Gordy G8-994M1 (Motown) |
| 21 | 21 | 13 | '80 | Gene Chandler, 20th Century T-605 (RCA) | 59 | 59 | 2 | PRISONER IN THE STREET | Third World, Island ILPS 9616 (Warner Bros.) |
| 22 | 18 | 14 | ABOUT LOVE | Gladys Knight and The Pips, Columbia JC 36387 | 60 | NEW ENTRY | NEW ENTRY | EMOTIONAL RESCUE | Rolling Stones, Rolling Stones CCL 16015 (Atlantic) |
| 23 | 16 | 11 | NAUGHTY | Chaka Khan, Warner Bros. BSK 3385 | 61 | 53 | 21 | TWO | G.Q., Arista AL 9511 |
| 24 | 15 | 21 | LET'S GET SERIOUS | Jernaine Jackson, Motown M7-928R1 | 62 | 56 | 20 | SPIRIT OF LOVE | Carl Funk Shun, Mercury SRM 1-3806 |
| 25 | 19 | 8 | SHEET MUSIC | Barry White, Unlimited Gold FZ 36208 (CBS) | 63 | 58 | 20 | MONSTER | Herbie Hancock, Columbia JC 36415 |
| 26 | 20 | 18 | SWEET SENSATION | Stephanie Mills, 20th Century T-603 (RCA) | 64 | 64 | 11 | ROCKS, PEBBLES AND SAND | Stanley Clarke, Epic JE 36506 |
| 27 | 28 | 7 | SPECIAL THINGS | Pleasure, Fantasy F-9600 | 65 | 63 | 26 | SKYWAY | Sky, Salsoul SA 8532 (RCA) |
| 28 | 32 | 4 | TWICE AS SWEET | A Taste Of Honey, Capitol ST 12089 | 66 | 65 | 16 | AND ONCE AGAIN | Isaac Hayes, Polydor PD-1-6269 |
| 29 | 29 | 19 | THE GLOW OF LOVE | Change, RFC 3438 (Warner Bros.) | 67 | 66 | 21 | RELEASED | Patti LaBelle, Epic JE 36381 |
| 30 | 35 | 3 | NO NIGHT SO LONG | Dionne Warwick, Arista AL 9526 | 68 | 68 | 2 | STARPOINT | Starpoint, Chocolate City CCLP 2013 (Casablanca) |
| 31 | 47 | 2 | WIDE RECEIVER | Michael Henderson, Buddah BDS 6001 (Arista) | 69 | 67 | 12 | ME MYSELF I | Joan Armatrading, A&M SP 4809 |
| 32 | 31 | 11 | DON'T LOOK BACK | Natalie Cole, Capitol ST 12079 | 70 | 62 | 14 | SHINE | Average White Band, Arista AL 9523 |
| 33 | 33 | 6 | SOMETHING TO BELIEVE IN | Curtis Mayfield, RSO RS-1-3077 | 71 | 70 | 16 | SPLASHDOWN | Breakwater, Arista AB 4264 |
| 34 | 42 | 2 | FAME | Soundtrack, RSO RS-1-3080 | 72 | 72 | 26 | LADY T | Teena Marie, Gordy G7-992R1 (Motown) |
| 35 | 22 | 12 | LOVE JONES | Johnny Guitar Watson, DJM 31 (Mercury) | 73 | 73 | 15 | NOW WE MAY BEGIN | Randy Crawford, Warner Bros. BSK 3421 |
| 36 | 37 | 6 | BLOW FLY'S PARTY | Blow Fly, Weird World WNX 2034 (T.K.) | 74 | 74 | 11 | A BRAZILIAN LOVE AFFAIR | George Duke, Epic FE 36483 |
| 37 | 40 | 10 | ONE WAY FEATURING AL HUDSON | MCA MCA 5127 | 75 | NEW ENTRY | NEW ENTRY | A NEW DAY | Johnnie Taylor, Columbia JC 36548 |
| 38 | 26 | 6 | BEYOND | Herb Alpert, A&M SP-3717 | | | | | |

AUGUST 30, 1980 BILLBOARD

Disco Business

Survey Finds Middle America Clubs Thriving

• Continued from page 15

ing to meet the demand with bigger and better clubs, featuring state-of-the-art sound and light systems."

In Washington state, the 35 members of the Electric Canary Record Pool "continue to support the disco concept with enthusiasm," according to Dan Houk, the pool's codirector.

He admits that new wave and rock have made some inroads into the dance entertainment scene, but

stresses that "95% of the music played in area clubs is still mostly disco."

Houk states that the malaise which seems to have gripped some other areas of the country has not affected Washington, and that disco is enjoying remarkable popularity."

He also adds that a growing amount of r&b programming is finding its way on the playlists of area disco deejays.

In Indiana, Johnny George of the

Indianapolis-based Independent Record Pool, states that the sales of dance music records are at an all time high, and that the clubs which have failed in the past year are those that "have bastardized their business."

Explaining what he meant by bastardization, George states that some owners panicked during a period earlier this year when the disco business in Indiana showed some softness. "These are the ones that flip-

fopped with their programming, jumping from jazz, to new wave to country. As a result, they lost even their loyal patrons.

"However, the strong clubs survived, and are making money. In fact, many clubs are enjoying an increase in business over 1979," adds George.

Among the factors which George credits for aiding the growth of disco in Indiana are increased radio support of r&b and other new dance music being released, and the increased quality of the product being made available by the labels.

George's Independent Record Pool serves disco spinners ranging "from as far north as Chicago, to as far south as Bloomington, Ind." The music of the clubs in his area has remained essentially disco with a generous helping of r&b, although "some of the gay rooms are now programming Top 40 music."

At the 60-member New Orleans Record Pool Al Paez is witnessing "a greater variety in the music being programmed in the clubs, but the disco sound remains as strong as ever."

Paez's pool services disco deejays within a 25-mile radius of New Orleans, and he sees Southern country rock and new wave as gaining in popularity in the outlying areas of the city. However, within New Orleans, the people's choice "remains

disco with a strong flavoring of r&b because New Orleans is an r&b city.

Paez also credits radio stations in his area with helping to support disco's popularity by programming much of the music being played in the clubs.

The Dixie Dance Kings Record Pool is based in Atlanta but services more than 50 members in such states as the Carolinas and North Florida. Dan Miller, the pool's director, states that expansion of the disco movement is no longer as rapid and as erratic as it once was, but the clubs that are around are doing good business.

He cites such rooms as Packets, Limelight and Backstreet as being among the more successful discos in the greater Atlanta area.

He adds, "About four months ago there was a shakeup in the business, and we went through a nervous period, but the situation has stabilized, and the people are partying as much as ever." He states that at Packets alone close to 2,000 patrons go through the doors on any given weekend."

"What we are seeing now," states Miller, "is the emergence of a serious, more careful club operator who is concerned about his business and the future of the industry, and is working harder than ever to insure its continued success."

IRS Probing Charges Of Profit Skimming

• Continued from page 3

and Schragger's cooperation with federal authorities was the Aug. 15 raid of the apartments and safe deposit boxes of Addison, Nicolas and Brahm.

According to officials at the U.S. Attorney's office here, the raids, based on a 22-page sworn affidavit filed by IRS agent Mark Britt, netted the searchers "about \$100,000 in cash, plus the books and records of the discotheques under investigation."

Britt's affidavit alleges that Rubell, while still a restaurateur, "laundered" money skimmed from disco operations in which Addison was either an active or silent partner. The document also claims that Addison talked to Rubell and Schragger of "routinely and extensively skimming profits from all his discotheques, and of having safe deposit boxes 'overflowing with money' which he was interested in getting out of the country" (Billboard Aug. 23, 1980).

Britt's affidavit names Addison and Brahm as having been either active or silent partners in such clubs as the old Le Jardin, the popular Ice Palace, the recently opened Underground, and other lesser-known rooms including the Fudge Factory, Superstar and Fabulous.

It also claims that Addison, a South African, choose to be a silent partner in most of these ventures "because of his inability to procure a liquor license due to his unsavory background and prior criminal record."

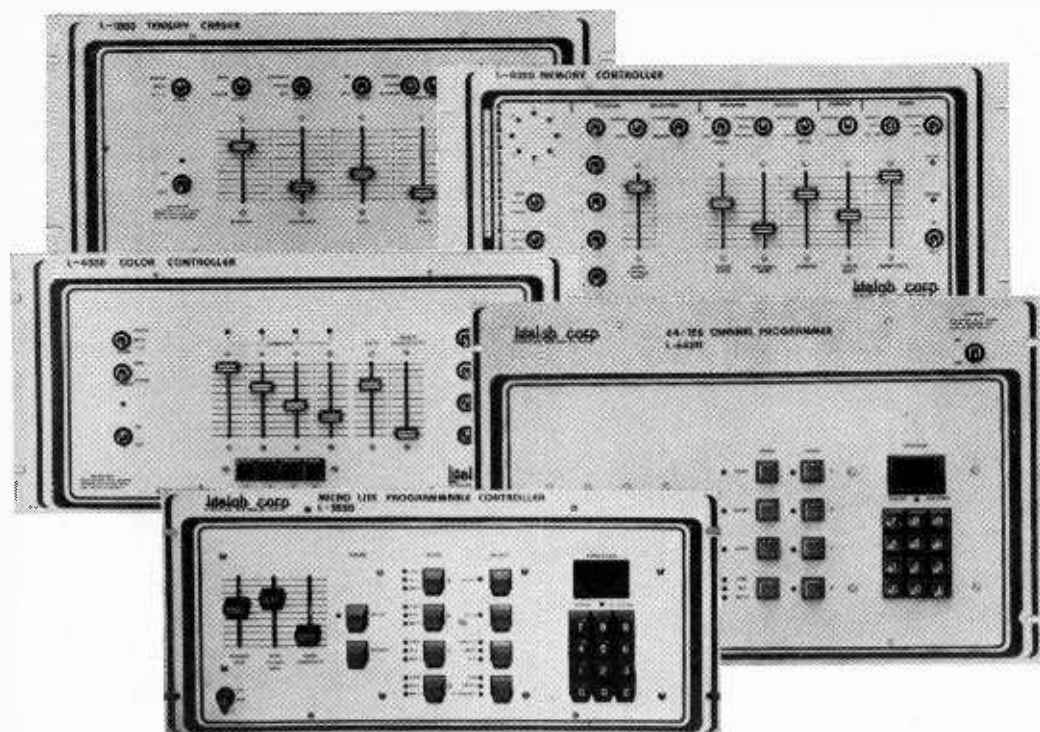
Britt's deposition also states that Rubell knew of "extensive skimming of cash" from the burnt-out Infinity, and of co-owner Levey's boast that he held "\$1 million in cash from the club in a safe deposit box."

The affidavit states that the information provided by Rubell and Schragger "has been verified through

independent investigation by special agents of the IRS."

Investigations into the matter are continuing, and Peter Sudler, assistant U.S. attorney in charge of the case informs that no charges are being contemplated against Addison, Brahm, Nicolas and Levey at this time.

If charges are brought, and proven in court, it could jeopardize the future of both New York, New York, and the recently opened Bond's disco, as both clubs could stand to lose their liquor licenses.



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Single This Week

FAME/RED LIGHT (Fame, Soundtrack)

Give the gift
of music.

Various Artists
RSO (LP) RS 1-3080



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DISCO TOP 60™

★ STAR Performer — registering greatest proportionate upward progress this week

| THIS WEEK | LAST WEEK | TITLE-Artist-Label |
|-----------|-----------|--|
| ★ 1 | 2 | FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack) — Various Artists RSO (LP) RS 1-3080 |
| 2 | 1 | UPSIDE DOWN/I'M COMING OUT —Diana Ross Motown (LP) M8 936 M1 |
| 3 | 3 | GIVE ME THE NIGHT —George Benson Warner (LP/12-inch*) HS 3453 |
| 4 | 4 | S-BEAT—all cuts —Gino Soccio Warner/RFC (LP/12-inch*) RFC 3430 |
| ★ 5 | 11 | LOVE SENSATION —Loleatta Holloway Salsoul (LP) GA-9506 |
| 6 | 6 | I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL —Dynasty Solar (LP/12-inch) BXL 1-3576/YD 12027 |
| 7 | 5 | FEEL LIKE DANCING/THE HEART TO BREAK THE HEART — France Joli Prelude (LP) PRL 12179 |
| ★ 8 | 10 | QUE SERA MI VIDA —The Gibson Brothers Mango (12-inch) 7783 |
| 9 | 9 | THE BREAKS —Kurtis Blow |

| THIS WEEK | LAST WEEK | TITLE-Artist-Label |
|-----------|-----------|--|
| 32 | 23 | LET'S GET IT OFF/MAGIC OF YOU —Cameron Salsoul (LP) SA 8535 |
| 33 | 31 | BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANGE GO BYE —Watson Beasley Warner (LP/12-inch*) Warner (LP) BSK 3445 |
| 34 | 25 | HELPLESS —Jackie Moore Columbia (LP/12-inch*) 43-11293 |
| 35 | 34 | LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING/I'LL ALWAYS BE YOUR FRIEND —Poussez Vanguard (LP) VSD 79433 |
| ★ 36 | 46 | WE GOT THE BEAT —The Go-Go's Stiff (7-inch) Import |
| ★ 37 | 57 | FUNKIN' FOR JAMAICA —Tom Brown Arista (LP/12-inch*) GRP 5008 |
| 38 | 32 | CAN'T STOP THE MUSIC (Soundtrack) — David London/Village People/Various Casablanca (LP) NBLP 7220 |
| 39 | 38 | I AIN'T NEVER —Isaac Hayes Polydor (LP) PD 16269 |
| ★ 40 | 50 | IS IT ALL OVER MY FACE —Loose Joints West End (12-inch) (Remix) WES 22129 |

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TOP LPs & TAPE™

★ 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; 41-50 Upward movement of 10 positions.

● Recording Industry Assn. of America seal for sales of 500,000 units.

▲ Recording Industry Assn. of America seal for sales of 1,000,000 units.

| THIS WEEK | LAST WEEK | WKS ON CHART | Artist-TITLE-Label | THIS WEEK | LAST WEEK | WKS ON CHART | Artist-TITLE-Label | THIS WEEK | LAST WEEK | WKS ON CHART | Artist-TITLE-Label |
|-----------|-----------|--------------|--|-----------|-----------|--------------|---|-----------|-----------|--------------|--|
| 1 | 1 | 7 | THE ROLLING STONES Emotional Rescue, Rolling Stones COC 16015 (Atlantic) | 29 | 27 | 11 | AL JARREAU This Time, Warner Bros. BSK 3434 | 56 | 39 | 13 | JOAN ARMATRADING Me, Myself, I, A&M SP 4809 |
| 2 | 2 | 7 | JACKSON BROWNE Hold Out, Asylum 5E-511 (Elektra) | 30 | 36 | 6 | CHIC Real People, Atlantic SD 16016 | 57 | 99 | 6 | TOM BROWNE Love Approach, GRP/Arista GRP 5008 |
| 3 | 3 | 24 | BILLY JOEL ▲ Glass Houses, Columbia FC 36384 | 31 | 42 | 4 | DIONNE WARWICK No Night So Long, Arista AL 9526 | 58 | 46 | 32 | PRETENDERS ● Pretenders, Sire SRK 6083 (Warner Bros.) |
| 4 | 4 | 16 | SOUNDTRACK ▲ Urban Cowboy, Asylum DP-90002 (Elektra) | 32 | 32 | 8 | JEFF BECK There And Back, Epic FE 35684 | 59 | 45 | 8 | THE MOTELS Careful, Capitol ST 12070 |
| 5 | 5 | 7 | QUEEN ● The Game, Elektra 5E-513 | 33 | 52 | 3 | SOUNDTRACK McVicar, Polydor PD-1-6284 | 60 | 44 | 20 | MANHATTANS ● After Midnight, Columbia JC 36411 |
| 6 | 6 | 12 | DIANA ROSS Diana, Motown M8-936M1 | 34 | 34 | 8 | BLUE OYSTER CULT Cultosaurus Erectus, Columbia JC 36550 | 61 | 51 | 12 | ROBBIE DUPREE Robbie Dupree, Elektra 6E-273 |
| 7 | 7 | 29 | CHRISTOPHER CROSS ● Christopher Cross, Warner Bros. BSK 3383 | 35 | 48 | 3 | DARYL HALL & JOHN OATES Voices, RCA AOL 1-3646 | 62 | 62 | 7 | THE DIRT BAND Make A Little Magic, United Artists LT-1042 |
| 8 | 8 | 13 | SOUNDTRACK ● Fame, RSO RX-1-3080 | 36 | 40 | 4 | THE CHIPMUNKS Chipmunk Punk, Excelsior XLP 6008 | 63 | 41 | 12 | BLACK SABBATH Heaven And Hell, Warner Bros. BSK 3372 |
| 9 | 9 | 4 | GEORGE BENSON Give Me The Night, Warner Bros. HS 3453 | 37 | 33 | 53 | MICHAEL JACKSON ▲ Off The Wall, Epic FE 35745 | 64 | 66 | 20 | VAN HALEN ▲ Women And Children First, Warner Bros. HS-3415 |
| 10 | 10 | 25 | BOB SEGER & THE SILVER BULLET BAND ▲ Against The Wind, Capitol S00-12041 | 38 | 54 | 2 | ELVIS PRESLEY Elvis Aron Presley, RCA CLP8-3669 | 65 | 76 | 5 | DYNASTY Adventures In The Land Of Music, Solar BXL1-3576 (RCA) |
| 11 | 11 | 16 | PETE TOWNSHEND ● Empty Glass, Atco SD-32-100 | 39 | 102 | 2 | PAT BENATAR Crimes Of Passion, Chrysalis CHE 1275 | 66 | 74 | 8 | EDDIE RABBITT Horizon, Elektra 6E-276 |
| 12 | 13 | 4 | THE CHARLIE DANIELS BAND Full Moon, Epic FE-36571 | 40 | 31 | 12 | PAUL MCCARTNEY ● McCartney II, Columbia FC 36511 | 67 | 50 | 11 | BLACKFOOT Tomcattin', Atco SD 32-101 (Atlantic) |
| 13 | 12 | 10 | S.O.S. ● | 41 | 86 | 2 | THE ALLMAN BROTHERS BAND | 68 | 58 | 20 | LIPPS INC. Mouth To Mouth, Casablanca NBLP 7197 |
| | | | | | | | | 69 | 57 | 9 | KIM CARNES |
| | | | | | | | | 84 | 53 | 11 | ROCKY BURNETTE The Son Of Rock And Roll, EMI-America SW 17033 |
| | | | | | | | | 85 | 90 | 6 | BARRY WHITE Barry White's Sheet Music, Unlimited Gold FZ 36208 (CBS) |
| | | | | | | | | 86 | 88 | 24 | JOURNEY ▲ Departure, Columbia FC 36339 |
| | | | | | | | | 87 | 87 | 4 | CHICAGO Chicago XIV, Columbia FC 36517 |
| | | | | | | | | 88 | 98 | 12 | NATALIE COLE Don't Look Back, Capitol ST 12079 |
| | | | | | | | | 89 | NEW ENTRY | | THE O'JAYS The Year 2000, TSOP FZ 36416 (CBS) |
| | | | | | | | | 90 | 65 | 14 | ELTON JOHN 21 At 33, MCA MCA 5121 |
| | | | | | | | | 91 | 79 | 13 | CAROLE KING Pearls—Songs Of Goffin And King, Capitol S00 12073 |
| | | | | | | | | 92 | 71 | 14 | GLADYS KNIGHT & THE PIPS About Love, Columbia JC 36387 |
| | | | | | | | | 93 | 95 | 70 | WAYLON JENNINGS ▲ Greatest Hits, RCA AHL1-3378 |
| | | | | | | | | 94 | 93 | 11 | CHAKA KHAN Naughty, Warner Bros. BSK 3385 |
| | | | | | | | | 95 | 107 | 5 | CAMERON Cameron, Salsoul SA-8535 (RCA) |



Single This Week

COWBOYS AND CLOWNS MISERY LOVES COMPANY

Give the gift
of music.

Ronnie Milsap
RCA 12006



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HOT COUNTRY SINGLES & LPS™

★ STAR Performer — Singles registering greatest proportionate upward progress this week

SINGLES

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE-Artist-Label | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE-Artist-Label |
|-----------|-----------|--------------|--|-----------|-----------|--------------|---|
| ★ 2 | 11 | 2 | COWBOYS AND CLOWNS/MISERY LOVES COMPANY —Ronnie Milsap RCA 12006 | ★ 26 | 28 | 7 | THE BEDROOM — Jim Ed Brown & Helen Cornelius RCA 12037 |
| ★ 3 | 7 | 3 | LOOKIN' FOR LOVE —Johnny Lee Asylum 47004 | ★ 27 | 29 | 9 | EVEN COWGIRLS GET THE BLUES — Lynn Anderson Columbia 1-11296 |
| ★ 3 | 11 | 3 | DRIVIN' MY LIFE AWAY — Eddie Rabbitt Elektra 46656 | ★ 28 | 37 | 5 | YESTERDAY ONCE MORE — Moe Bandy Columbia 1-11305 |
| ★ 4 | 11 | 5 | CRACKERS —Barbara Mandrell MCA 41263 | 29 | 12 | 14 | TENNESSEE RIVER —Alabama RCA 12018 |
| ★ 5 | 10 | 4 | LOVE THE WORLD AWAY — Kenny Rogers United Artists 1359 | ★ 30 | 32 | 7 | LOVE IS ALL AROUND —Sonny Curtis Elektra 46663 |
| ★ 6 | 11 | 9 | MAKING PLANS — Porter Wagoner & Dolly Parton RCA 11983 | 31 | 17 | 14 | STAND BY ME —Mickey Gilley Asylum 46640 |
| ★ 7 | 10 | 7 | THAT LOVING YOU FEELING AGAIN —Roy Orbison & Emmylou Harris Warner Bros. 49262 | ★ 32 | 38 | 5 | RASIN' CAME IN TEXAS — Gene Watson Capitol 4898 |

★ STAR Performer — LP's registering greatest proportionate upward progress this week

LPS

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE-Artist-Label | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE-Artist-Label |
|-----------|-----------|--------------|--|-----------|-----------|--------------|--|
| ★ 1 | 15 | 1 | URBAN COWBOY —Soundtrack Asylum DP 90002 | 26 | 29 | 18 | THE WAY I AM —Merle Haggard MCA 2339 |
| ★ 2 | 7 | 3 | HORIZON —Eddie Rabbitt Elektra 6E-276 | 27 | 26 | 5 | ED BRUCE — MCA 3242 |
| ★ 3 | 4 | 13 | MUSIC MAN —Waylon Jennings RCA AHL1-3602 | ★ 28 | 34 | 12 | A LEGEND AND HIS LADY — Eddy Arnold RCA AHL1-3606 |
| ★ 4 | 2 | 14 | ROSES IN THE SNOW — Emmylou Harris Warner Bros. BSK 3422 | 29 | 27 | 47 | STRAIGHT AHEAD —Larry Gatlin And The Gatlin Brothers Band Columbia JC 36250 |
| ★ 5 | 11 | 8 | SAN ANTONIO ROSE — Willie Nelson and Ray Price Columbia 36476 | 30 | 32 | 3 | 10TH ANNIVERSARY — The Statler Brothers Mercury SRM1-5027 |
| ★ 6 | 5 | 12 | MY HOME'S IN ALABAMA —Alabama RCA AHL1-3644 | 31 | 28 | 19 | ASK ME TO DANCE —Cristy Lane United Artists LT 1023 |
| ★ 7 | 6 | 10 | HABITS OLD AND NEW — Hank Williams Jr. Elektra/Curb 6E-3644 | 32 | 39 | 61 | FAMILY TRADITION — Hank Williams Jr. Elektra/Curb 6E-194 |

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HOT 100

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● Recording Industry Assn. of America seal of certification as a "million seller"

▲ Recording Industry Assn. of America seal of certification as "two million seller"

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE-Artist-Label |
|-----------|-----------|--------------|--|
| ★1 | 2 | 12 | SAILING —Christopher Cross Warner Bros. 49507 |
| ★2 | 5 | 8 | UPSIDE DOWN —Diana Ross Motown 1494 |
| ★3 | 1 | 2 | MAGIC —Olivia Newton-John ● MCA 41247 |
| ★4 | 4 | 9 | EMOTIONAL RESCUE —The Rolling Stones Rolling Stones (Atlantic) |
| ★5 | 3 | 14 | TAKE YOUR TIME —The S.O.S. Band ● Tabu 9-5522 (CBS) |
| ★6 | 7 | 12 | FAME —Irene Cara RSO 1034 |
| ★7 | 8 | 12 | ALL OUT OF LOVE —Air Supply Arista 0520 |
| ★8 | 11 | 9 | GIVE ME THE NIGHT —George Benson Q West/Warner Bros. 49505 |
| ★9 | 9 | 12 | LET MY LOVE OPEN THE DOOR —Pete Townshend Atco 7217 (Atlantic) |
| ★10 | 10 | 14 | MORE LOVE —Kim Carnes EMI-America 8045 |
| ★11 | 13 | 4 | LATE IN THE EVENING —Paul Simon Warner Bros. 49511 |
| ★12 | 16 | 12 | INTO THE NIGHT —Benny Mardones Polydor 2091 |
| ★13 | 19 | 8 | LOOKIN' FOR LOVE —Johnny Lee Asylum 47004 |
| ★14 | 6 | 15 | IT'S STILL ROCK AND ROLL TO ME —Billy Joel ● Columbia 1-11276 |
| ★15 | 15 | 12 | TAKE A LITTLE RHYTHM —Alli Thompson A&M 2243 |
| ★16 | 23 | 11 | DRIVIN' MY LIFE AWAY —Eddie Rabbitt Elektra 46656 |
| ★17 | 17 | 12 | JO JO —Boz Scaggs Columbia 1-11204 |

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE-Artist-Label |
|-----------|-----------|--------------|---|
| ★35 | 39 | 7 | HEY THERE LONELY GIRL —Robert John EMI-America 8049 |
| ★36 | 40 | 5 | JESSE —Carly Simon Warner Bros. 49518 |
| ★37 | 57 | 4 | NEVER KNEW LOVE LIKE THIS BEFORE —Stephanie Mills 20th Century 2460 (RCA) |
| ★38 | 24 | 18 | LITTLE JEANNIE —Eton John ● MCA 41236 |
| ★39 | 47 | 6 | HE'S SO SHY —Pointer Sisters Planet 47916 (Elektra) |
| ★40 | 44 | 8 | YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME —Jermaine Jackson Motown 1490 |
| ★41 | 30 | 11 | TULSA TIME/COCAINE —Eric Clapton RSO 1039 |
| ★42 | 46 | 6 | YOU BETTER RUN —Pat Benatar Chrysalis 2450 |
| ★43 | 48 | 6 | NO NIGHT SO LONG —Dionne Warwick Arista 0527 |
| ★44 | 33 | 16 | CUPID/I'VE LOVED YOU FOR A LONG TIME —Spinners Atlantic 3664 |
| ★45 | 69 | 2 | LOOK WHAT YOU'VE DONE TO ME —Boz Scaggs Columbia 1-11349 |
| ★46 | 52 | 6 | FIRST TIME LOVE —Livingston Taylor Epic 9-50894 |
| ★47 | 34 | 19 | COMING UP —Paul McCartney & Wings ● Columbia 1-11263 |
| ★48 | 49 | 7 | UNDER THE GUN —Poco MCA 41269 |
| ★49 | 35 | 16 | STAND BY ME —Mickey Gilley Asylum 46640 |
| ★50 | 56 | 4 | HOW DO I SURVIVE —Amy Holland Capitol 4884 |

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE-Artist-Label |
|-----------|-----------|--------------|---|
| ★69 | NEW ENTRY | 2 | MIDNIGHT ROCKS —Al Stewart Arista 0552 |
| ★70 | 80 | 3 | GAMES WITHOUT FRONTIERS —Peter Gabriel Mercury 76063 |
| ★71 | 82 | 4 | LET ME BE YOUR ANGEL —Stacy Lattisaw Columbia 4601 (Atlantic) |
| ★72 | 83 | 2 | MY PRAYER —Ray, Goodman & Brown Polydor 2116 |
| ★73 | 77 | 3 | TREASURE —The Brothers Johnson A&M 2254 |
| ★74 | 84 | 2 | GIRL, DON'T LET IT GET YOU DOWN —O'Jays TSP 9-4790 (CBS) |
| ★75 | 87 | 2 | GOOD MORNING GIRL/STAY AWHILE —Journey Columbia 7-1212 |
| ★76 | 86 | 2 | THUNDER AND LIGHTNING —Chicago Columbia 1-11345 |
| ★77 | NEW ENTRY | 2 | REBELS ARE WE —Chic Atlantic 3665 |
| ★78 | 88 | 2 | I GOT YOU —Split Enz A&M 2252 |
| ★79 | 54 | 7 | THE ROYAL MILE —Gerry Rafferty United Artists 1366 |
| ★80 | 90 | 2 | SWITCHIN' TO GLIDE —The Kings Elektra 47006 |
| ★81 | NEW ENTRY | 2 | LEAVING L.A. —Deliverance Columbia 1-11320 |
| ★82 | NEW ENTRY | 2 | CAN'T WE TRY —Teddy Pendergrass P.I.R. 9-3107 |
| ★83 | 51 | 24 | THE ROSE —Bette Midler ● Capitol 4884 |

Billboard's Gospel Music Conference

BRIDGING THE SECULAR WATERS

September 23-26, 1980
Sheraton-Universal Hotel, Los Angeles

AMONG SCHEDULED TOPICS:

1. **RADIO CROSSOVER: GOSPEL MUSIC ON SECULAR STATIONS.** White and Black Gospel on Top 40, AOR, R&B and Country Radio are tapping one of the fastest growing audience segments. How is this being achieved?
 2. **THE GREAT MERCHANDISING AND MARKETING CROSSOVER:** Gospel Music is spilling over onto racks and into one-stop, secular retail outlets. What does this phenomenal no-return business mean to wholesalers, dealers and record manufacturers?
 3. **PROMOTION:** What are the differences, the similarities between moving Black Gospel and White Gospel product? Together they total a massive market . . . but can they be combined?
 4. **WHY ARE POP LABELS REACHING MORE FOR GOSPEL MUSIC?** Gospel, the one category which has grown in the face of recession, has grabbed the eye and ear of the pop music industry. Does this mean a scramble for recording artists? More gospel labels? More gospel on secular radio?
 5. **GOSPEL RADIO:** Its pitch for the secular ad dollar. Does it have a chance? Will secular radio fight back by going after gospel business?
 6. **GOSPEL TALENT: HOW DO YOU BUILD A GOSPEL ACT INTO STARDOM?** The market is growing rapidly—will it be profitable for secular managers, secular agencies, secular venues to co-bill gospel acts with pop name artists?

Secular TV—eager to tap the booming religious entertainment market. A powerful plus for gospel acts.
 7. **PRODUCING:** What are the similarities, the differences in producing pop and gospel records? Will be tackled by an all-star panel of producers.
 8. **THE POTENTIAL FOR THE GOSPEL COPYRIGHT . . .** spreading the word through publishing.
- PLUS, OTHER VITAL ISSUES TO BE DISCUSSED BY THE LEADERS OF BOTH THE POP AND GOSPEL FIELDS.

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

BB 72

Billboard®

| | | |
|-----|----|--|
| 18 | 18 | WHY NOT ME —Fred Knoblock Scotti Bros. 518 (Atlantic) |
| ★19 | 20 | YOU'RE THE ONLY WOMAN —Ambrosia Warner Bros. 49508 |
| ★20 | 21 | OLD FASHION LOVE —Commodores Motown 1489 |
| ★21 | 22 | BOULEVARD —Jackson Browne Asylum 47003 (Elektra) |
| ★22 | 26 | YOU'LL ACCOMP'NY ME —Bob Seger & The Silver Bullet Band Capitol 4904 |
| ★23 | 27 | ALL OVER THE WORLD —Electric Light Orchestra MCA 41289 |
| ★24 | 28 | HOT ROD HEARTS —Robbie Dupree Elektra 47005 |
| 25 | 25 | MAKE A LITTLE MAGIC —The Dirt Band United Artists 1356 |
| ★26 | 29 | ONE IN A MILLION YOU —Larry Graham Warner Bros. 49221 |
| 27 | 12 | SHINING STAR —Manhattans ● Columbia 1-11222 |
| ★28 | 50 | ANOTHER ONE BITES THE DUST —Queen Elektra 47031 |
| ★29 | 31 | SOMEONE THAT I USED TO LOVE —Natalie Cole Capitol 4869 |
| ★30 | 32 | DON'T ASK ME WHY —Billy Joel Columbia 1-11331 |
| ★31 | 43 | XANADU —Olivia Newton-John/Electric Light Orchestra MCA 41285 |
| ★32 | 36 | I'M ALRIGHT —Kenny Loggins Columbia 1-11317 |
| 33 | 14 | MISUNDERSTANDING —Genesis Atlantic 3662 |
| ★34 | 42 | HOW DOES IT FEEL TO BE BACK —Daryl Hall & John Oates RCA 12048 |

| | | | |
|-----|----|----|---|
| 52 | 37 | 17 | TIRED OF TOEIN' THE LINE —Kenny Rogers United Artists 1359 |
| ★53 | 60 | 6 | FIRST BE A WOMAN —Lenore O'Malley Polydor 2055 |
| ★54 | 58 | 5 | FOOL FOR YOUR LOVING —Whitesnake Mirage 3672 (Atlantic) |
| ★55 | 59 | 6 | DON'T MISUNDERSTAND ME —Rossington Collins Band MCA 41284 |
| ★56 | 62 | 4 | DON'T YOU WANNA PLAY THIS GAME NO MORE —Eiton John MCA 41293 |
| 57 | 41 | 14 | IN AMERICA —The Charlie Daniels Band Epic 9-50888 |
| 58 | 38 | 12 | EMPIRE STRIKES BACK —Meco RSO 1038 |
| 59 | 61 | 10 | HONEY, HONEY —David Hudson Alston 3650 (T.K.) |
| ★60 | 66 | 4 | RED LIGHT —Linda Clifford RSO 1041 |
| ★61 | 73 | 3 | I HEAR YOU NOW —Jon And Vangelis Polydor 2089 |
| ★62 | 72 | 3 | LATE AT NIGHT —England Dan Seals Atlantic 3674 |
| ★63 | 74 | 3 | THE LEGEND OF WOOLEY SWAMP —The Charlie Daniels Band Epic 9-50921 |
| ★64 | 75 | 3 | WHO'LL BE THE FOOL TONIGHT —Larsen-Feiten Band Warner Bros. 49282 |
| ★65 | 78 | 3 | OUT HERE ON MY OWN —Irene Cara RSO 1048 |
| ★66 | 76 | 3 | TRUE LOVE WAYS —Mickey Gilley Epic 9-50876 |
| 67 | 53 | 16 | ONE FINE DAY —Carole King Capitol 4864 |
| ★68 | 79 | 2 | I'M ALMOST READY —Pure Prairie League Casablanca 2294 |

| | | | |
|-----|-----------|----|--|
| 84 | 55 | 10 | I CAN'T LET GO —Linda Ronstadt Asylum 46654 (Elektra) |
| ★85 | NEW ENTRY | 10 | WHIP IT —Devo Warner Bros. 49550 |
| 86 | 63 | 21 | STEAL AWAY —Robbie Dupree Elektra 46621 |
| 87 | 89 | 2 | YOU CAN CALL ME BLUE —Michael Johnson EMI-America 8054 |
| ★88 | NEW ENTRY | | LOLA —The Kinks Arista 0541 |
| ★89 | NEW ENTRY | | MY GUY/MY GIRL —Anni Stewart & Johnny Bristol Handshake 7-5300 (CBS) |
| 90 | 64 | 5 | ROCK IT —Lipps Inc. Casablanca 2281 |
| 91 | 65 | 14 | GIMME SOME LOVIN' —Blues Brothers Atlantic 3666 |
| 92 | 67 | 9 | FREE ME —Roger Daltrey Polydor 2105 |
| 93 | 70 | 16 | ALL NIGHT LONG —Joe Walsh Asylum 46639 |
| 94 | 96 | 9 | YEARS FROM NOW —Dr. Hook Capitol 4885 |
| 95 | 97 | 4 | OVER YOU —Roxy Music Atco 7301 (Atlantic) |
| 96 | 71 | 17 | LET ME LOVE YOU TONIGHT —Pure Prairie League Casablanca 2266 |
| 97 | 91 | 15 | I'M ALIVE —Electric Light Orchestra ● MCA 41246 |
| 98 | 92 | 23 | LET'S GET SERIOUS —Jermaine Jackson Motown 1469 |
| 99 | 95 | 23 | FUNKY TOWN —Lipps Inc. Casablanca 2233 |
| 100 | 68 | 5 | DARLIN' —Yipes Millennium 11791 (RCA) |



Single This Week

SAILING

Give the gift of music.

Christopher Cross
Warner Bros. 49507



| | | | | | | |
|----|-----------|-----------|--|----|-----|---|
| 14 | 9 | 14 | MCA 41255 IT'S TOO LATE—Jeanne Pruett IBC 10 | 4 | 4 | WHEN—Slim Whitman Epic 9-50912 |
| 18 | 7 | 42 | OLD FLAMES CAN'T HOLD A CANDLE TO YOU—Dolly Parton RCA 12040 | 16 | 16 | IF THERE WERE NO MEMORIES— John Anderson Warner Bros. 49275 |
| 13 | 10 | 36 | THAT'S WHAT I GET FOR LOVING YOU—Eddy Arnold RCA 12039 | 15 | 15 | DANCIN' COWBOYS— Bellamy Brothers Warner/Curb 49241 |
| 16 | 7 | 46 | HEART OF MINE—Oak Ridge Boys MCA 41280 | 4 | 4 | STARTING OVER—Tammy Wynette Epic 9-50912 |
| 15 | 8 | 56 | CHARLOTTE'S WEB— The Statler Brothers Mercury 7031 | 2 | 2 | THEME FROM THE DUKES OF HAZZARD—Waylon Jennings RCA 12067 |
| 19 | 5 | 55 | DO YOU WANNA GO TO HEAVEN— T.G. Sheppard Warner Bros. 49515 | 4 | 4 | WOMEN GET LONELY—Charly McClain Epic 9-50916 |
| 15 | 6 | 54 | I'VE NEVER SEEN THE LIKES OF YOU—Conway Twitty MCA 41271 | 2 | 2 | I BELIEVE IN YOU—Don Williams MCA 41304 |
| 22 | 5 | 45 | LOVING UP A STORM—Razzy Bailey RCA 12062 | 5 | 5 | WHY NOT ME—Fred Knoblock Scotti Bros. 518 |
| 20 | 8 | 42 | LET'S KEEP IT THAT WAY— Mac Davis Casablanca 2286 | 10 | 10 | I'M HAPPY JUST TO DANCE WITH YOU—Anne Murray Capitol 4878 |
| 23 | 9 | 49 | THE LAST COWBOY SONG—Ed Bruce MCA 41273 | 5 | 5 | WHILE I WAS MAKING LOVE TO YOU—Susie Allanson United Artists/Curb 1365 |
| 19 | 8 | 48 | (You Lift Me) UP TO HEAVEN— Reba McEntire Mercury 57025 | 6 | 6 | WORKIN' MY WAY TO YOUR HEART—Dickie Lee Mercury 57027 |
| 25 | 6 | 33 | FREE TO BE LONELY AGAIN— Debbie Boone Warner/Curb 49281 | 10 | 10 | THANK YOU EVER-LOVIN'— Kenny Dale Capitol 4882 |
| 27 | 8 | 50 | HE'S OUT OF MY LIFE— Johnny Duncan & Janie Fricke Columbia 1-11312 | 6 | 6 | IT DON'T GET BETTER THAN THIS—Shelia Andrews Ovation 1146 |
| 10 | 14 | 47 | OVER—Leon Everette Orlando 107 (PMS) | 14 | 14 | WAYFARING STRANGER— Emmylou Harris Warner Bros. 49239 |
| 30 | 5 | 59 | PUT IT OFF UNTIL TOMORROW— The Kendells Ovation 1154 | 3 | 3 | SWEET SEXY EYES—Christy Lane United Artists 1369 |
| 31 | 8 | 60 | BRING IT ON HOME—Big Al Downing Warner Bros. 49270 | 3 | 3 | BOMBED, BOOZED, AND BUSTED— Joe Sun Ovation 1152 |
| 36 | 4 | 65 | FADED LOVE— Willie Nelson & Ray Price Columbia 1-11329 | 2 | 2 | I'M NOT READY YET—George Jones Epic 9-60922 |
| 34 | 38 | 26 | SHOOTIN' DAHLIN—T.G. Sheppard Warner/Curb BSK 3423 | 7 | 20 | GIDEON—Kenny Rogers United Artists L00-1935 |
| 35 | 30 | 136 | HEART & SOUL—Conway Twitty MCA 3210 | 9 | 70 | GREATEST HITS—Waylon Jennings RCA AHL1-3378 |
| 46 | 2 | 2 | TEN YEARS OF GOLD—Kenny Rogers United Artists UALA 835 H | 16 | 7 | THAT'S ALL THAT MATTERS— Mickey Gilley Epic JE 36492 |
| 46 | 2 | 2 | I BELIEVE IN YOU—Don Williams MCA 5133 | 12 | 20 | IT'S HARD TO BE HUMBLE— Mac Davis Casablanca NBLP7207 |
| 37 | 31 | 6 | WHERE DID THE MONEY GO?— Hoyt Axton Jeremiah JH 5001 | 13 | 22 | MILSAP MAGIC—Ronnie Milsap RCA AHL1-3563 |
| 38 | NEW ENTRY | NEW ENTRY | SOUNDTRACK— Smokey & The Bandit 2 MCA 6106 | 14 | 11 | THERE'S A LITTLE BIT OF HANK IN ME—Charley Pride RCA AHL1-3548 |
| 39 | 17 | 17 | DOLLY DOLLY DOLLY—Dolly Parton RCA AHL1-3546 | 15 | 42 | THE BEST OF EDDIE RABBITT— Elektra 6E-235 |
| 40 | 41 | 91 | WILLIE AND FAMILY LIVE— Willie Nelson Columbia KC 2-35642 | 16 | 23 | COAL MINER'S DAUGHTER— Soundtrack MCA 5107 |
| 41 | 42 | 69 | BLUE KENTUCKY GIRL— Emmylou Harris Warner Bros. BSK 3418 | 17 | 90 | THE GAMBLER—Kenny Rogers United Artists UALA 934-H |
| 42 | 33 | 12 | YOUR BODY IS AN OUTLAW— Mel Tillis Elektra 6E-271 | 18 | 26 | TOGETHER—The Oak Ridge Boys MCA 3220 |
| 43 | 35 | 16 | SOMEBODY'S WAITING—Anne Murray Capitol S00-12064 | 19 | 12 | BRONCO BILLY—Soundtrack Elektra 5E-512 |
| 44 | 43 | 14 | THE BEST OF DON WILLIAMS VOL. II—Don Williams MCA 3096 | 20 | 23 | LACY J. DALTON— Columbia NJC 36322 |
| 45 | 47 | 10 | WAYLON AND WILLIE— RCA AFL1-2686 | 21 | 121 | STARBUCK—Willie Nelson Columbia JC 35305 |
| 46 | 48 | 42 | PORTRAIT—Don Williams MCA 3192 | 22 | 49 | KENNY—Kenny Rogers United Artists LWAK 979 |
| 47 | 44 | 56 | 3/4 LONELY—T.G. Sheppard Warner/Curb BSK 3353 | 23 | 42 | WHISKEY BENT AND HELL BOUND—Hank Williams Jr. Elektra/Curb 6E-237 |
| 48 | 59 | 6 | DOUBLE TROUBLE— George Jones & Johnny Paycheck Epic JE-35783 | 24 | 10 | FRIDAY NIGHT BLUES—John Conlee MCA 3246 |
| 49 | 37 | 33 | THE ELECTRIC HORSEMAN— Soundtrack Columbia JS 36327 | 25 | 8 | GREATEST HITS—Larry Gatlin And The Gatlin Brothers Band Columbia JC 36488 |
| 50 | 54 | 47 | JUST GOOD OL' BOYS— Moe Bandy & Joe Stampley Columbia JC 36202 | | | |



★ LP This Week



URBAN COWBOY

Soundtrack
Asylum DP 90002

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New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within brackets following the manufacturer number.

POPULAR ARTISTS

- AC/DC**
Back In Black
 LP Atlantic SD16018 \$8.98
 8T TP16018 \$8.98
 CA CS16018 \$8.98
- ALLANSON, SUSIE**
Susie
 LP United Artists LT1059 \$7.98
- ANDERSON, JOHN**
John Anderson
 LP Warner Bros. BSK3459 \$7.98
- ANDERSON, LYNN**
Even Cowgirls Get The Blues
 LP Columbia JC36568 \$7.98
 8T JCA36568 \$7.98
 CA JCT36568 \$7.98
- BENSON, GEORGE**
Give Me The Night
 LP Warner Bros. HS3453 \$8.98
 8T M83453 \$8.98
 CA M53453 \$8.98
- BLACKJACK**
Worlds Apart
 LP Polydor PD16279 \$7.98
- BURNETT, T-BONE**
Truth Decay
 LP Takoma TAK7080 \$7.98
- CASTOR, JIMMY**
C
 LP Long Distance LDR1201
- CHAPMAN, MICHAEL**
Life On The Ceiling
 LP Pacific Arts/Criminal PAC7138 \$7.98
- CLOUT**
Six Of The Best
 LP Epic JE36350 \$7.98
 CA JET36350 \$7.98
- COLLINS, ALBERT**
Frostbite
 LP Alligator 4719 \$7.98
- CURTIS, SONNY**
Love Is All Around
 LP Elektra 6E283 \$7.98
- DELLS**
I Touched A Dream
 LP 20th Century Fox T618 \$7.98
- DeVAUGHN, WILLIAM**
Figures Can't Calculate
 LP TEC TECSA1200
- ELEKTRICS**
Current Events
 LP Capitol ST12093 \$7.98
- EVERETTE, LEON**
I Don't Want To Lose
 LP Orlando ORC1101
- FIREWORKS**
Live Fireworks
 LP MCA 3248 \$7.98
 8T MCAT3248 \$7.98
 CA MCAC3248 \$7.98
- FIRST CLASS, see Softones**
- FISCHER-Z**
Going Deaf For A Living
 LP United Artists LT1048 \$7.98
- FLESH EATERS**
No Questions Asked
 LP Upsetter UPCJ34
- FRANCOUR, CHUCK**
Under The Boulevard Lights
 LP EMI-America SW17032 \$7.98
- GEARS**
Rockin' At Ground Zero
 LP Playgems GS6471
- GOUDREAU, BARRY**
Barry Goudreau
 LP Epic NJR36542 \$5.98
 CA NRT36542 \$5.98
- HACKETT, STEVE**
Defector
 LP Charisma CL13103
- HALL, JIMMY**
Touch You
 LP Epic NJE36516 \$5.98
 CA NET36516 \$5.98

- HAYWOOD, LEON**
Energy
 LP MCA 3090 \$7.98
 8T MCAT3090 \$7.98
 CA MCAC3090 \$7.98
- JACKS, SUSAN**
Ghosts
 LP Epic JE36417 \$7.98
 CA JET36417 \$7.98
- JAMES, RICK**
Garden Of Love
 LP Gordy G8995M1 \$8.98
 8T 8-995HT \$8.98
 CA 8-995HC \$8.98
- KINGS**
The Kings Are Here
 LP Elektra 6E274 \$7.98
 8T ET8274 \$7.98
 CA TC5274 \$7.98
- LAUGHING DOGS**
Meet Their Makers
 LP Columbia NJC36429 \$5.98
 CA NCT36429 \$5.98
- LAWLER & COBB**
Men From Nowhere
 LP Asylum 6E279 \$7.98
- LOVE AFFAIR**
Love Affair
 LP Radio Recs. RR2004
- MANSFIELD, DARRELL, BAND**
Get Ready
 LP Polydor PD16288 \$7.98
- MANSON, JEANE**
Jeane Manson
 LP Portrait NJR36447 \$5.98
 CA NRT36447 \$5.98
- MARLEY, BOB, & THE WAILERS**
Uprising
 LP Island ILPS9596 \$7.98
 8T M89596 \$7.98
 CA M59596 \$7.98
- MARTHA & THE MUFFINS**
Metro Music
 LP Virgin VA13145 \$7.98
 8T TP13145 \$7.98
 CA CS13145 \$7.98
- MAZE FEATURING FRANKIE BEVERLY**
Joy & Pain
 LP Capitol ST12087 \$7.98
 8T 8XT12087 \$7.98
 CA 4XT12087 \$7.98
- McMAHON, GARY**
Colorado Blue
 LP Tomato TOM7024 \$7.98
- MORRIS, GARRETT**
Saturday Nite Sweet
 LP MCA 5119 \$8.98
 8T MCAT5119 \$8.98
 CA MCAC5119 \$8.98
- MOTELLO, ELTON**
Pop Art
 LP Passport PB9846
- MYRICK, GARY, & THE FIGURES**
Gary Myrick & The Figures
 LP Epic NJE36524 \$5.98
 CA NET36524 \$5.98
- NANTUCKET**
Long Way To The Top
 LP Epic NJE36523 \$5.98
 CA NET36523 \$5.98
- NELSON, WILLIE**
Honeysuckle Rose
 LP Columbia S236752 \$13.98
 8T S2A36752 \$13.98
 CA S2T36752 \$13.98
- O'JAYS**
The Year 2000
 LP TSOP FZ36416 \$8.98
 8T FZA36416 \$8.98
 CA FZT36416 \$8.98
- OLSSON, NIGEL**
Changing Tides
 LP Bang JZ36491 \$7.98
 CA JZT36491 \$7.98
- OTWAY, JOHN**
Deep Thought
 LP Stiff USW5
- PENFIELD, HOLLY**
Full Grown Child
 LP Dreamland DL15003 \$7.98

- PERKINS, CARL**
Country Soul
 LP Koala AW14164
- PLATYPUS**
Cherry
 LP Casablanca NBLP2901
- PLEASURE**
Special Things
 LP Fantasy F9600
- POCO**
Under The Gun
 LP MCA 5132 \$8.98
 8T MCAT5132 \$8.98
 CA MCAC5132 \$8.98
- PROOF**
It's Safe
 LP Nemperor NJZ36546 \$5.98
 CA NZT36546 \$5.98
- RIOT**
Narita
 LP Capitol ST12081 \$7.98
- RIVITS**
Multipay
 LP Antilles AN7072 \$7.98
- ROBERTS, BRUCE**
Cool Fool
 LP Elektra 6E262
- SANTANA**
Swing Of Delight
 LP Columbia C236590 \$9.98
 8T C2A36590 \$9.98
 CA C2T36590 \$9.98
- SCAGGS, BOZ**
Silk Degrees
 LP Col. Mastersound HC43920 \$14.98
- SEALS & CROFTS**
The Longest Road
 LP Warner Bros. BSK3365 \$7.98
 8T M83365 \$7.98
 CA M53365 \$7.98
- SEVERINSEN, DOC**
London Sessions
 LP Firstline FDLP5001
- SHIRTS**
Inner Sleeve
 LP Capitol ST12085 \$7.98
- SOFTONES & FIRST CLASS**
Together
 LP Park-way PA1001
- SPEEDWAY BLVD.**
Speedway Blvd.
 LP Epic NJE36533 \$5.98
 CA NET36533 \$5.98
- STARLING, JOHN**
Long Time Gone
 LP Sugar Hill SH3714
- STATLER BROTHERS**
The Statler Brothers 10th Anniversary
 LP Mercury SRM15027
- STINGRAY**
Stingray
 LP Carrere CAR38127 \$7.98
 8T TP38127 \$7.98
 CA CS38127 \$7.98
- STONER, ROB**
Patriotic Duty
 LP MCA 5118 \$8.98
 8T MCAT5118 \$8.98
 CA MCAC5118 \$8.98
- STRAIGHT LINES**
Straight Lines
 LP Epic JE36504 \$7.98
 CA JET36504 \$7.98
- TREFETHEN**
Trefethen
 LP Pacific Arts PAC7136
- TREMBLERS**
Twice Nightly
 LP Johnston NJZ36532 \$5.98
 CA NZT36532 \$5.98
- TZUKE, JUDIE**
Sports Car
 LP PIG 3249 \$7.98
 8T PIGT3249 \$7.98
 CA PIGC3249 \$7.98
- VAPORS**
New Clear Day
 LP United Artists LT1049 \$7.98
- VARIOUS ARTISTS**
Rare Blues
 LP Takoma TAK7081 \$7.98

- WARWICK, DIONNE**
No Night So Long Dionne
 LP Arista AL9526 \$8.98
 8T AT89526 \$8.98
 CA TAC9526 \$8.98
- WEISBERG, TIM**
Party of One
 LP MCA 5125 \$8.98
 8T MCAT5125 \$8.98
 CA MCAC5125 \$8.98
- WHITE, BUCK**
More Pretty Girls Than One
 LP Sugar Hill SH3710
- YACHTS**
With Radar
 LP Polydor PD16270 \$7.98
- YES**
Drama
 LP Atlantic SD16019 \$8.98
 8T TP16019 \$8.98
 CA CS16019 \$8.98

JAZZ

- COLLINS, CAL**
By Myself
 LP Concord Jazz CJ119 \$7.98
- CONCORD SUPER BAND II**
In Japan
 LP Concord Jazz CJ120 \$7.98
- HINES, EARL, see Eric Schneider**
- HORN, SHIRLEY, TRIO**
A Lazy Afternoon
 LP SteepleChase SCS1111
- JORDAN, CLIFFORD, & MAGIC**
Triangle
 Onstage
 LP SteepleChase SCS1071
- KLEMMER, JOHN**
Magnificent Madness
 LP Elektra 6E284 \$7.98
 8T ET8284 \$7.98
 CA TC5284 \$7.98
- KNEPPER'S, JIMMY, QUINTET**
Cunningbird
 LP SteepleChase SCS1061
- McKENNA, DAVE**
Left-Handed Complement
 LP Concord Jazz CJ123 \$7.98
- SCHNEIDER, ERIC, & EARL HINES**
Eric & Earl
 LP Gatemouth 1003
- SHIHAB, SAHIB**
All Star Sextets
 LP Savoy 2245
- WALRATH, JACK**
Demons In Pursuit
 LP Gatemouth 1002

THEATRE/FILMS/TV

- BROADWAY MAGIC—Volume 3**
The Showstoppers
 LP Columbia JS36599 \$8.98
 8T JSA36599 \$8.98
 CA JST36599 \$8.98
- CARMELINA**
Original Broadway Cast
 LP OC8019
- A DAY IN HOLLYWOOD/A NIGHT IN THE UKRAINE**
Original Broadway Cast
 LP DRG SBL12580
- HOW TO BEAT THE HIGH COST OF LIVING**
Soundtrack
 LP Columbia JS36741 \$8.98
 8T JSA36741 \$8.98
 CA JST36741 \$8.98
- McVICAR**
Soundtrack
 LP Polydor PD16284 \$8.98
- STAR WARS/THE EMPIRE STRIKES BACK**
The Adventures Of Luke Skywalker
 LP RSO RS13081 \$7.98

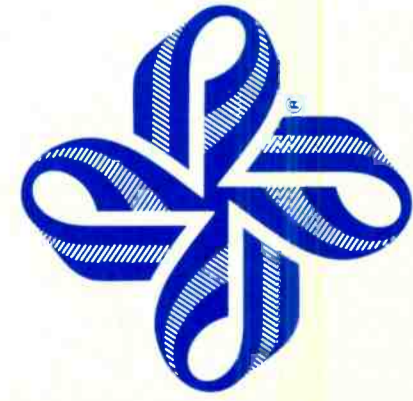
CLASSICAL

- 8T 8T13081 \$7.98
 CA CT13081 \$7.98
- BERG, ALBAN**
Lulu Suite; Der Wein Song Cycle
 LP Columbia M35849 \$8.98
 CA MT35849 \$8.98
- CARTER, ELLIOT**
Symphony of Three Orchestras; A Mirror On Which To Dwell
 Boulez, New York Philh., Speculum Musicae, Davenny-Wyner, Fitz
 LP Columbia M35171 \$8.98
 CA MT35171 \$8.98
- DALLAPICCOLA, LUIGI**
Divertimento In Quattro Esercizi; Rencesvals; Quattro Liriche Di Antonio Machado; Cinque Canti
 Dudley, Buckner, Tartak, Arch Ensemble, Hughes
 LP 1750 Arch S1782 \$7.98
- ELGAR, SIR EDWARD**
Sea Pictures (Song Cycle); Overture, In The South (Alassio)
 Barenboim, London Philh. Orch.
 LP Columbia M35880 \$8.98
 CA MT35880 \$8.98
- HAYDN, FRANZ JOSEPH**
Mass In B-Flat Major ("Theresien")
 Popp, Elias, Tear, Hudson, Bernstein, London Symph. Orch. & Chorus
 LP Col. Mastersound IM35839 \$14.98
 CA HMT35839 \$14.98
- RACHMANINOFF, SERGEI**
Complete Works For Solo Piano, Volume 7
 Laredo
 LP Columbia M35881 \$8.98
 CA MT35881 \$8.98
- RESPIGHI, OTTORINO**
The Fountains Of Rome; Roman Festivals
 Tilson Thomas, Los Angeles Philh.
 LP Columbia M35846 \$8.98
 CA MT35846 \$8.98
- SCHOENBERG, ARNOLD**
A Survivor From Warsaw, Op. 46; Variations For Orch., Op. 31; Five Pieces For Orch., Op. 16; Accompaniment To A Cinematographic Scene, Op. 34
 Boulez, BBC Symph. Orch.
 LP Columbia M35882 \$8.98
 CA MT35882 \$8.98

CLASSICAL COLLECTIONS

- LIBOVE, CHARLES, & NINA LUGOVOY**
Ravel For Violin
 LP Finnadar SR9028 \$7.98
- LUGOVOY, NINA, see Charles Libove**
- MILLARD, JANET**
20th Century Flute
 LP 1750 Arch S1760 \$7.98
- MORMON TABERNACLE CHOIR**
Beyond The Blue Horizon, The 1930's At The Movies Songs
America Loves Best, Vol. II
 LP Columbia M35868 \$8.98
 CA MT35868 \$8.98
- PHILHARMONIA VIRTUOSI OF NEW YORK & RICHARD KAPP**
Greatest Hits of 1790
 LP Col. Mastersound IM35858 \$14.98
 CA HMT35858 \$14.98
- ZUKERMAN, EUGENIA**
Flute Concertos By C. P. E. Bach, Carl Stamitz, Antonio Vivaldi
 LP Columbia M35879 \$8.98
 CA MT35879 \$8.98

| | | | | | | | | | | | | |
|----|----|----|---|----|----|--|----|----|----|---|---|---|
| 14 | 15 | 10 | THE KINKS One For The Road, Arista AZL 8401 | 42 | 6 | DAVE DAVIES Dave Davies, RCA AFL1-3603 | 70 | 81 | 13 | BENNY MARDONES Never Run Never Hide, Polydor PD-1-6263 | 96 | MICHAEL HENDERSON Wide Receiver, Buddah BDS 6001 (Arista) |
| 15 | 16 | 8 | ROSSINGTON COLLINS BAND Anytime, Anyplace, Anywhere, MCA MCA-5130 | 43 | 18 | STEPHANIE MILLS Sweet Sensation, 20th Century T-603 (RCA) | 71 | 72 | 7 | ALABAMA My Home's In Alabama, RCA AHL1-3644 | 97 | PLEASURE Special Things, Fantasy F-9600 |
| 16 | 14 | 19 | GENESIS Duke, Atlantic SD 16014 | 44 | 8 | THE CRUSADERS Rhapsody And Blues, MCA MCA-5124 | 72 | 82 | 46 | PAT BENATAR In The Heat Of The Night, Chrysalis CHR 1236 | 98 | WAYLON JENNINGS Music Man, RCA AHL1-3602 |
| 17 | 18 | 8 | SOUNDTRACK Xanadu, MCA MCA-6100 | 45 | 4 | EDDIE MONEY Playing For Keeps, Columbia FC 36514 | 73 | 61 | 8 | CARLY SIMON Come Upstairs, Warner Bros. BSK 3443 | 99 | WILLIE NELSON & RAY PRICE San Antonio Rose, Columbia JC 36476 |
| 18 | 24 | 2 | AC/DC Back In Black, Atlantic SD 16108 | 46 | 2 | ASHFORD & SIMPSON A Musical Affair, Warner Bros. HS 3458 | 74 | 84 | 12 | DEVO Freedom Of Choice, Warner Bros. BSK 3435 | 100 | POINTER SISTERS Special Things, Planet P-9 (Elektra) |
| 19 | 30 | 2 | TEDDY PENDERGRASS TP, P.I.R. FZ 36745 (CBS) | 47 | 8 | BOB JAMES H, Tappan Zee/Columbia JC 36422 | 75 | 85 | 3 | ATLANTA RHYTHM SECTION The Boys From Doraville, Polydor PD-1-6285 | NEW & HOT | |
| 20 | 17 | 10 | COMMODORES Heroes, Motown M8-939M1 | 48 | 6 | POCO Under The Gun, MCA MCA-5132 | 76 | 94 | 9 | STACY LATTISAW Let Me Be Your Angel, Cotillion SD 5219 (Atlantic) | | |
| 21 | 19 | 10 | SOUNDTRACK The Blues Brothers, Atlantic SD 16017 | 49 | 16 | AIR SUPPLY Lost In Love, Arista AB-4268 | 77 | 77 | 38 | PINK FLOYD The Wall, Columbia PC-2-36183 | RICK JAMES , Garden Of Love Gordy G8-995M1 (Motown) | |
| 22 | 21 | 18 | ERIC CLAPTON Just One Night, RSO RS-2-4202 | 50 | 4 | BOB MARLEY & THE WAILERS Uprising, Island ILPS 9596 (Warner Bros.) | 78 | 78 | 15 | EMMYLOU HARRIS Roses In The Snow, Warner Bros. BSK 3422 | SPLIT ENZ , True Colours A&M SP-4822 | |
| 23 | 22 | 11 | PETER GABRIEL Peter Gabriel, Mercury SRM-1-3848 | 51 | 5 | RODNEY DANGERFIELD No Respect, Casablanca NBLP 7229 | 79 | 68 | 37 | SOUNDTRACK The Rose, Atlantic SD 16010 | WHITESNAKE , Ready An' Willing Mirage WTG 1976 (Atlantic) | |
| 24 | 23 | 20 | BOZ SCAGGS Middle Man, Columbia FC 36106 | 52 | 10 | ROXY MUSIC Flesh And Blood, Atco SD 32-102 (Atlantic) | 80 | 80 | 16 | SCORPIONS Animal Magnetism, Mercury SRM-1-3825 | SOUNDTRACK , Caddyshack Columbia JS 36737 | |
| 25 | 25 | 15 | CAMEO Cameosis, Chocolate City CCLP 2011 (Casablanca) | 53 | 5 | MAZE Joy And Pain, Capitol ST-12087 | 81 | 63 | 17 | CHANGE The Glow Of Love, RFC RFC 3438 (Warner Bros.) | WILLIE NELSON , Willie Nelson And Family Live Columbia KC-2-35642 | |
| 26 | 26 | 11 | LARRY GRAHAM One In A Million You, Warner Bros. BSK 3447 | 54 | 20 | JERMAINE JACKSON Let's Get Serious, Motown M7-928R1 | 82 | 67 | 43 | TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes, Backstreet 5105 (MCA) | | |
| 27 | 20 | 16 | SOUNDTRACK The Empire Strikes Back, RSO RS-2-4201 | 55 | 20 | AMBROSIA One Eighty, Warner Bros. BSK 3368 | 83 | 83 | 25 | LINDA RONSTADT Mad Love, Asylum SE-510 (Elektra) | | |
| 28 | 28 | 6 | HERB ALPERT Beyond, A&M SP-3717 | | | | | | | | | |



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★ LP This Week

EMOTIONAL RESCUE

The Rolling Stones

Rolling Stone COC161015 Atlantic



Long Beach Firming Its Fest For Sept.

LOS ANGELES—The first Long Beach Jazz Festival will be held at the Queen Mary fairgrounds in Long Beach, Calif., Sept. 26-28.

According to Frank J. Russo, president of Gemini Concerts of Providence, R.I., which is producing the inaugural event, the three-day show will be the first of a yearly series of jazz fetes to be held at the same site.

Still in the planning stages, the festival will feature five to seven artists per day, though no specific names have been affirmed as negotiations are still underway, says Russo. Tickets go for \$10 and \$15.

An added bonus, Russo claims, will be the videotaping of the event by Home Box Office in Los Angeles for international television distribution and for U.S. marketing of videodisks and videotapes.

Russo, whose firm produces more than 100 rock, MOR, country and

jazz concerts a year in the Northeast, chose the Long Beach location because of the "nostalgic and picturesque" qualities of the Queen Mary.

Traditional Music Has Own Ill. Bash

ROSEMONT, Ill.—A Festival of Traditional Jazz will be held here at the O'Hare-Kennedy Holiday Inn Nov. 7-9. Featured guest artist will be drummer Barret Deems. Also appearing will be Milt Hinton, Bob Wilber, Johnny Mince, Billy Butterfield, Ralph Sutton, Franz Jackson, the Original Salty Dogs, Magnolia Jazz Band, Jim Beebe's Chicago Jazz and the DeMichaels-Hedges Swingtet.

The event is sponsored by various Chicago area jazz organizations to perpetuate traditional dixieland jazz of the New Orleans and Chicago styles.



Billboard photo by Alan Penchansky

JAZZ ROOM—There's plenty of elbow room at Chicago's Jazz Record Mart today thanks to this 3,000 square foot store addition opened in July and claimed to be the largest U.S. jazz specialty retail space. Mart owner Bob Koester of Delmark Records stocks rare LPs and 78s in addition to a huge new record inventory and is hosting live band performances in the remodeled downtown store.

MILES DAVIS Fat 12-LP Collection Of His Early Performances Due On Prestige

SAN FRANCISCO—Prestige will release a 12-volume collection of Miles Davis' early recordings in the limited edition package called "Miles Davis: Chronicle." The heavy box set will carry a suggested retail list of \$124.98. It is the single most expensive and intensive artist study in the history of the Fantasy/

Prestige/Milestone operation.

The collection of 93 selections comes at a time when there hasn't been a new Miles Davis recording in several years. Davis is one of Columbia's oldest jazz artists whose erratic career over the past five years has been marked by his staying out of sight for various personal reasons.

The Prestige dates include many of the major performances Davis did in the bop era while he was working in New York. The compilation was conceived by Ralph Kaffel, Fantasy's president, and was produced by Orrin Keepnews.

The company is pressing 10,000 copies. Included is a 10,000-word booklet on the significance of these recordings, written by Dan Morgenstern, the jazz historian. Photos and a complete discography are included.

In the past, Fantasy has issued twofers and three three-record packages in a "Great Concert Of" series featuring Charles Mingus, Cecil Taylor and Eric Dolphy. This latter series sold for \$11.98.

Among the musicians working with trumpeter Davis are: Sonny Rollins, Lee Konitz, Max Roach, Art Blakey, Zoot Sims, John Coltrane, Thelonious Monk, Red Garland, Horace Silver, Charles Mingus, Kenny Clarke, Oscar Peterson, Milt Jackson, Benny Green, Percy Heath, Roy Haynes, Tommy Potter, Jackie McLean, Charlie Parker, Walter Bishop Jr., Al Cohn, Lucky Thompson, J.J. Johnson, Philly Joe Jones, Ray Bryant, Art Taylor, Tommy Flanagan and Paul Chambers.

'JazzAmerica' Readied For Both PBS-NPR

LOS ANGELES—"JazzAmerica" will be presented on public television and radio sometime next year.

The series will feature musicians in a variety of settings, from festivals to schools to recording studios, discussing and performing their music. Documentary materials will aid in the depiction of musicians who have died.

The first series is comprised of four tv programs and six radio programs to be broadcast by the Public Broadcasting System and National Public Radio stations, respectively.

"JazzAmerica" will be financed by grants from the National Endowment for the Arts, KCET-TV in Los Angeles and the Atlantic Richfield Co. Grants total \$582,500.

KCET and Lincoln Center for the Performing Arts will coproduce the series. Executive producers are Jeanne Mulcahy of KCET and John Gorman of Lincoln Center. Gary Keys is the producer and Timothy Owens is coproducer. Both have spawned jazz shows for radio or tv in the past.

AUGUST 30, 1980 BILLBOARD

| Survey For Week Ending 8/30/80 | | | | | | | |
|-----------------------------------|-----------|----------------|--|-----------|-----------|----------------|--|
| Billboard® Best Selling Jazz LPs™ | | | | | | | |
| This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) | This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) |
| 1 | 1 | 4 | GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453 | 26 | 26 | 28 | EVERY GENERATION Ronnie Laws, United Artists LT-1001 |
| 2 | 2 | 8 | RHAPSODY AND BLUES Cruzaders, MCA MCA-5124 | 27 | 27 | 44 | ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501 |
| 3 | 4 | 8 | H Bob James, Tappan Zee/Columbia JC 36422 | 28 | 28 | 12 | DETENTE Brecker Brothers, Arista AB 4272 |
| 4 | 3 | 10 | THIS TIME Al Jarreau, Warner Bros. BSK 3434 | 29 | 30 | 4 | BODY LANGUAGE Patti Austin, CTI JZ 36503 (CBS) |
| 5 | 5 | 7 | LOVE APPROACH Tom Browne, Arista/GRP 5008 | 30 | 25 | 7 | NATURAL INGREDIENTS Richard Tee, Tappan Zee/Columbia JC 36380 |
| 6 | 6 | 23 | SPYRO GYRA Catching The Sun, MCA MCA-5108 | 31 | 29 | 6 | RHYTHM VISION Mark Soskin, Prestige P-10109 (Fantasy) |
| 7 | 7 | 6 | BEYOND Herb Alpert, A&M SP-3717 | 32 | 40 | 2 | NIGHT CRUISER Deodato, Warner Bros. BSK 3467 |
| 8 | 13 | 5 | MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284 | 33 | 36 | 43 | ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241 |
| 9 | 9 | 12 | ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506 | 34 | 49 | 2 | QUINTET '80 David Grisman, Warner Bros. BSK 3469 |
| 10 | 11 | 27 | HIDEAWAY David Sanborn, Warner Bros. BSK 3379 | 35 | 35 | 28 | FUN AND GAMES Chuck Mangione, A&M SP-3715 |
| 11 | 14 | 4 | ROUTES Ramsey Lewis, Columbia JC 36423 | 36 | 32 | 40 | AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.) |
| 12 | 8 | 9 | SPLENDIDO HOTEL Al DiMeola, Columbia C2X 36270 | 37 | 31 | 15 | SKAGLY Freddie Hubbard, Columbia FC 36418 |
| 13 | 10 | 16 | ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427 | 38 | 37 | 18 | KITTYHAWK Kittyhawk, EMI/America SW 17029 |
| 14 | 12 | 16 | WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516 | 39 | 34 | 6 | JOURNEY TO THE ONE Pharoah Sanders, Theresa TR 108/109 |
| 15 | 15 | 20 | MONSTER Herbie Hancock, Columbia JC 36415 | 40 | 38 | 26 | 1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514 |
| 16 | 16 | 14 | A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483 | 41 | 41 | 74 | MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA) |
| 17 | 19 | 4 | PARTY OF ONE Tim Weisberg, MCA MCA-5125 | 42 | 42 | 33 | HIROSHIMA Hiroshima, Arista AB-4252 |
| 18 | 17 | 26 | SKYLARKIN' Grover Washington Jr., Motown M7-933R1 | 43 | 43 | 9 | DREGS OF THE EARTH Dixie Dregs, Arista AL 9528 |
| 19 | 18 | 20 | DREAM COME TRUE Earl Klugh, United Artists LT-1026 | 44 | 46 | 5 | EMPIRE JAZZ Various Artists, RSO RS-1 3085 |
| 20 | 39 | 2 | STRIKES TWICE Larry Carlton, Warner Bros. BSK 3380 | 45 | 45 | 17 | TAP STEP Chick Corea, Warner Bros. BSK 3425 |
| 21 | 23 | 3 | CALLING Noel Pointer, United Artists LT-1050 | 46 | 44 | 3 | NIGHT RIDER Count Basie & Oscar Peterson, Pablo 2310843 (RCA) |
| 22 | 20 | 16 | ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013 | 47 | 47 | 5 | FROSTBITE Albert Collins, Alligator 4719 |
| 23 | 21 | 11 | INFLATION Stanley Turrentine, Elektra 6E-269 | 48 | 48 | 3 | LOVE REBORN Flora Punam, Milestone M-9095 (Fantasy) |
| 24 | 24 | 24 | YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122 | 49 | NEW ENTRY | | CELESTIAL SKY Starship Orchestra, Columbia NJC 36456 |
| 25 | 22 | 10 | NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421 | 50 | 50 | 9 | DO THEY HURT Brand X, Passport PB-9845 (Jem) |

Jazz Beat

LOS ANGELES—The Voice of America will highlight four Inner City LPs on six Sundays on Willis Conover's program. The LPs are "Tommy Flanagan Plays The Music Of Harold Arlen," "Roland Hanna Plays The Music Of Alec Wilder," "Al Haig Plays The Music Of Jerome Kern" and "Chasin' The Bird" with Helen Merrill. All four LPs were produced by Helen Merrill's company, Spicewood Enterprises. The airdates begin Sunday (31).

Dave Brubeck, Bill Evans and George Shearing play the Hollywood Bowl Wednesday (27) as part of the Bowl's summer jazz series. Recently Mel Torme and Carmen McRae played the outdoor venue. ... Chick Corea and Gary Burton play the Concord Pavilion in Northern California

Japan Festival Lures U.S. Acts

LOS ANGELES—Four groups of U.S. musicians will be playing Japan Sept. 2-7 at the Aurex Jazz Festival. In group one are Benny Goodman, Teddy Wilson, Eddie Duran, John Markham, Tony Terran and Dick Nash. In group two: Benny Carter, Teddy Wilson, Sweets Edison, Shelly Manne, Milt Hinton, Helen Humes.

In group three: Dizzy Gillespie, Illinois Jacquet, Eddie "Lockjaw" Davis, Harold Land, Cal Tjader, Cedar Walton, Shelly Manne, Eddie Gomez. In group four: Freddie Hubbard, Joe Henderson, Randy Brecker, Michael Brecker, Joe Farrell, Robben Ford, George Duke, Alphonso Johnson and Peter Erskine.

The four groups will be playing the Budokan in Tokyo, the Osaka Expo Field in Osaka and the Yokohama Stadium in Yokohama. Group Dynamics of L.A. is putting the package together.

CBS-Japanese Pact

NEW YORK—CBS Records has concluded a deal with Japan's Ai Music to market and distribute product by artists on the Ai roster in the U.S.

| | | |
|----|----|---|
| 11 | 7 | PARTY ON—Pure Energy Prism (12-inch) PDS 404 |
| 12 | 14 | EMOTIONAL RESCUE/DANCE—The Rolling Stones Rolling Stone Records/Atlantic (LP) COC 16015 |
| 13 | 13 | SHAKE IT UP—DO THE BOOGALOO—Rod Prelude (12-inch) PRL 601 |
| 14 | 8 | I'M READY/HOLLY DOLLY—Kano Emergency (12-inch) EM 6504 |
| 15 | 15 | GLOW OF LOVE—all cuts—Change Warner/RFC (LP) RFC 3438 |
| 16 | 26 | ANOTHER ONE BITES THE DUST—Queen Elektra (LP) 5E 513 |
| 17 | 27 | CAN'T FAKE THE FEELING—Geraldine Hunt Prism (12-inch) PDS 405 |
| 18 | 16 | STRETCH' IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams Prelude (LP) PRL 12178 |
| 19 | 17 | TAKE YOUR TIME (Do It Right)—S.O.S. Band Tabu (LP/12-inch*) JZ 36332 |
| 20 | 18 | DYNAMITE/JUMP TO THE BEAT—Stacy Lattisav Atlantic (LP/12-inch*) 5219 |
| 21 | 19 | EARTH CAN BE JUST LIKE HEAVEN—Two Tons O' Fun Fantasy (LP/12-inch*) (R) F-9584 |
| 22 | 21 | WARM LEATHERETTE—all cuts—Grace Jones Island (LP/12-inch*) ILPS 9592 |
| 23 | 22 | I LIKE WHAT YOU'RE DOING TO ME—Young & Company Brunswick (12-inch) D-123 |
| 24 | 24 | WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo Warner (LP/12-inch*) BSK 3435 |
| 25 | 29 | LET'S GO ROUND AGAIN—Average White Band Arista (LP) AL 9523 |
| 26 | 39 | LADY OF THE NIGHT—Ray Martinez & Friends Importe/12 (MAXI 33) MP 306 |
| 27 | 37 | I JUST WANNA DANCE WITH YOU—Starpoint Chocolate City (LP/12-inch) CCLP 2013 |
| 28 | 28 | CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown Drive/TK (12-inch) 441 |
| 29 | 30 | REBELS ARE WE—Chic Atlantic (LP) AT 3665 |
| 30 | 35 | HANDS OFF... SHE'S MINE/MIRROR IN THE BATHROOM/ TWIST & CLAW—The English Beat Sire (LP/12-inch*) SRK 6091 |
| 31 | 20 | IN THE FOREST—Baby O' Baby O' Records (LP) BO 1000 |

| | | |
|----|-----------|--|
| 42 | 48 | ECHO BEACH/PAINT BY # HEART—Martha & the Muffins Various Artists Atlantic (LP) SD 5220 |
| 43 | 43 | DO YOUR THANG/POP IT—Al Hudson & One Way Virgin (LP) 13145 |
| 44 | 42 | HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey RCA (LP/12-inch) AFL 13527/JC 11963 |
| 45 | 55 | I WANNA GET WITH YOU—Ritz Posse (12-inch) POS 1201 |
| 46 | 41 | DAMAGED GOODS/I FOUND THAT ESSENCE RARE— Gang of Four Warner (LP) BSK 3446 |
| 47 | 40 | A TASTE OF BITTER LOVE/BOURGIE, BOURGIE— Gladys Knight & the Pips Columbia (LP) JC 36387 |
| 48 | 33 | THE PRETENDERS—all cuts—The Pretenders Sire/Warner (LP) SRK 6083 |
| 49 | 49 | JUDY IN DISGUISE/CHIP N' ROLL—Silicon Teens Sire/Warner (LP/12-inch*) SRK 6092 |
| 50 | 53 | PSYCHE—Killing Joke Rough Trade (7-inch) Import |
| 51 | NEW ENTRY | UNDERWATER—Harry Thuman Uniwave (12-inch) Import |
| 52 | 54 | THANK YOU/BECAUSE YOU'RE FRIGHTENED—Magazine Virgin (LP) 13144 |
| 53 | 56 | HE'S NOT SUCH A BAD BOY AFTER ALL/THERE BUT FOR THE GRACE OF GOD GO I/MALADY D'AMOUR— Kid Creole & the Coconuts Antilles/Ze (LP/12-inch) AN 7078/802 |
| 54 | 36 | TURNING JAPANESE—Vapors United Artists (7-inch) 1364 |
| 55 | 45 | LONDON CALLING/TRAIN IN VAIN—Clash Epic (LP) E236328 |
| 56 | 66 | SATURDAY NIGHT/STARS IN YOUR EYES—Herbie Hancock Columbia (LP) JC 36415 |
| 57 | 47 | A FORREST—The Cure PVC (LP) Import |
| 58 | 58 | IT'S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio Arista (LP) AL 9515 |
| 59 | 59 | PARTY BOYS—Foxy TK (12-inch) TKD 442 |
| 60 | NEW ENTRY | IF YOU COULD READ MY MIND—Viola Wills Ariola Eurodisc (12-inch) Import |

*NON-COMMERCIAL 12-inch



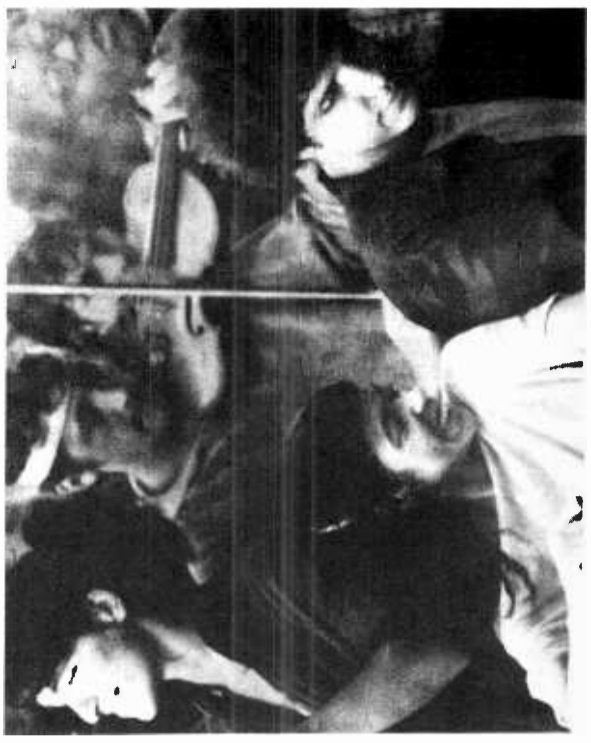
Give the gift
of music.



Single This Week

FAME/RED LIGHT
(Fame, Soundtrack)

Various Artists
RSO (LP) RS 1-3080



TOP 50 Adult Contemporary

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These are best selling Adult Contemporary singles compiled from radio station airplay listed in rank order.

| This Week | Last Week | Weeks on Chart | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) |
|-----------|-----------|----------------|---|
| 1 | 1 | 7 | WHY NOT ME Fred Knoblock, Scotti Bros. 600 (Atlantic) (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI) |
| 2 | 13 | 4 | DON'T ASK ME WHY Billy Joel, Columbia 1-11331 (Impulsive/April, ASCAP) |
| 3 | 2 | 14 | MAGIC Olivia Newton-John, MCA 41247 (John Farrar, BMI) |
| 4 | 4 | 9 | TAKE A LITTLE RHYTHM Ali Thomson, A&M 2243 (Almo, ASCAP) |
| 5 | 6 | 9 | ALL OUT OF LOVE Air Supply, Arista 0520 (Arista/BRM/ASCAP/Riva, PRS) |
| 6 | 8 | 8 | DRIVIN' MY LIFE AWAY Eddie Rabbitt, Elektra 46656 (De/Dave/Briarpatch, BMI) |
| 7 | 3 | 16 | LET ME LOVE YOU TONIGHT Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP) |
| 8 | 19 | 5 | NO NIGHT SO LONG Dionne Warwick, Arista 0527 (Irving, BMI) |
| 9 | 11 | 8 | SOMEONE THAT I USED TO LOVE Natalie Cole, Capitol 4869 (Screen Gems/EMI BMI/Prince Street/Arista, ASCAP) |
| 10 | 12 | 7 | YOU'RE THE ONLY WOMAN Ambrosia, Warner Bros. 49508 (Rubicon, BMI) |
| 11 | 17 | 6 | LOOKIN' FOR LOVE Johnny Lee, Asylum 47004 (Elektra) (Southern Nights, ASCAP) |
| 12 | 7 | 14 | STAND BY ME Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI) |
| 13 | 5 | 11 | WHERE DID WE GO WRONG Frankie Vallie & Chris Forde, MCA/Curb 41253 (Irving/Swanee Bravo, BMI) |
| 14 | 15 | 10 | SAILING Christopher Cross, Warner Bros. 49507 (Pop N' Roll, ASCAP) |
| 15 | 9 | 14 | MORE LOVE Kim Carnes, EMI-America 8045 (Jobete, ASCAP) |
| 16 | 10 | 9 | THAT LOVIN' YOU FEELIN' AGAIN Roy Orbison & Emmylou Harris, Warner Bros. 49262 (Acuff-Rose, BMI) |
| 17 | 23 | 9 | FIRST TIME LOVE Livingston Taylor, Epic 9-50894 (Bait & Beer, ASCAP) |
| 18 | 24 | 4 | LATE IN THE EVENING Paul Simon, Warner Bros. 49511 (Paul Simon, BMI) |
| 19 | 14 | 9 | MAKE A LITTLE MAGIC The Dirt Band, United Artists 1356 (De-Bone-Aire/Vicious Circle, ASCAP) |
| 20 | 16 | 9 | LOVE THAT GOT AWAY Firefall, Atlantic 3670 (Warner-Tamerlane/El Sueno, BMI) |
| 21 | 25 | 5 | HEY THERE LONELY GIRL Robert John, EMI-America 8049 (Famous, ASCAP) |
| 22 | 30 | 2 | XANADU Olivia Newton-John/Electric Light Orchestra, MCA 41285 (Jet/Enart, BMI) |
| 23 | 18 | 11 | LOVE THE WORLD AWAY Kenny Rogers, United Artists 1359 (Southern Nights, ASCAP) |
| 24 | 20 | 9 | YEARS FROM NOW Dr. Hook, Capitol 4885 (Roger Cook/Cookhouse, BMI) |
| 25 | 21 | 15 | LOVE FANTASY The Philadelphia Luv Ensemble, Pavilion/CBS 6404 (United Artists/Fischhoff, ASCAP) |
| 26 | 22 | 16 | MEDLEY: CUPID/I'VE LOVED YOU FOR A LONG TIME Spinners, Atlantic 3664 (Kags/Sumac, BMI) |
| 27 | 26 | 17 | LITTLE JEANNIE Elton John, MCA 41236 (Jodrell, ASCAP) |
| 28 | 40 | 3 | JESSE Carly Simon, Warner Bros. 49518 (Quakenbush/Redeye, ASCAP) |
| 29 | 27 | 15 | ONE FINE DAY Carole King, Capitol 4864 (Screen Gems-EMI, BMI) |
| 30 | 33 | 4 | HOT ROD HEARTS Robbie Dupree, Elektra 47005 (Captain Crystal/Blackwood/Dar-Jan, BMI) |
| 31 | 43 | 2 | NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI) |
| 32 | 35 | 5 | GIVE ME THE NIGHT George Benson, Warner Bros. 49505 (Rodsongs, ASCAP) |
| 33 | 45 | 3 | UPSIDE DOWN Diana Ross (Chic, BMI), Motown 1494 |
| 34 | 38 | 4 | LATE AT NIGHT England Dan Seals, Atlantic 3674 (Pink Pig/Concourse/Van Hoy/Unichappell, BMI) |
| 35 | 39 | 3 | YOU'LL ACCOMP'NY ME Bob Seger & The Silver Bullet Band, Capitol 4904 (Gear, ASCAP) |
| 36 | 36 | 8 | DOC Earl Klugh, United Artists 1355 (Capitol) (United Artists/Earl Klugh, ASCAP) |
| 37 | 28 | 11 | I'M HAPPY JUST TO DANCE WITH YOU Anne Murray, Capitol 4878 (MacLean, BMI) |
| 38 | 29 | 18 | STEAL AWAY Robbie Dupree, Elektra 46621 (Big Ears/Grome Willie/Gouda/Ooztefinch, ASCAP) |
| 39 | 31 | 15 | SHINING STAR Manhattans, Columbia (Content, BMI) |
| 40 | 32 | 19 | SHE'S OUT OF MY LIFE Michael Jackson, Epic 9-50871 (Fiddleback/Peso/Kidata, BMI) |
| 41 | 34 | 9 | JO JO Boyz Scaggs, Columbia 1-11281 (Boyz Scaggs/Almo, ASCAP/Foster Frees/Irving, BMI) |
| 42 | -44 | 3 | YOU AND ME Frank Sinatra, (Unichappell/Begonia Melodies, Irving/Woolnough, BMI) |
| 43 | 47 | 2 | MIRAGE Eric Troyer, Chrysalis 2445 (Red Admiral/Eric Troyer, BMI) |
| 44 | 46 | 2 | WHEN LOVE IS GONE Photoglo, 20th Century 2458 (RCA) (Intersong/Happenstance, ASCAP) |
| 45 | 37 | 7 | REGRETS Kenny Rankin, Atlantic 3663 (Intersong, ASCAP) |
| 46 | 41 | 9 | MISUNDERSTANDING Genesis, Atlantic 3662 (Hit & Run/Pun, ASCAP) |
| 47 | NEW ENTRY | | LOOK WHAT YOU'VE DONE TO ME Boyz Scaggs, Columbia 1-11349 (Boyz Scaggs, ASCAP/Foster Frees/Irving, BMI) |
| 48 | NEW ENTRY | | ONE IN A MILLION YOU Larry Graham, Warner Bros. 49221 (Irving/Medad, BMI) |
| 49 | NEW ENTRY | | DON'T YOU WANNA PLAY THIS GAME NO MORE Elton John, MCA 41293 (Jodrell, ASCAP/Beechwood, BMI) |
| 50 | NEW ENTRY | | HE'S SO SHY Pointer Sisters, Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI) |

AUGUST 30, 1980 BILLBOARD

Classical

EDUARDO MATA

Digital Process Wins Praise Of Dallas Symphony Maestro

By SHIG FUJITA

TOKYO—Eduardo Mata, the conductor born in Mexico City who is now the music director of the Dallas Symphony Orchestra, gives digital recording technique an enthusiastic endorsement, but adds that records still cannot take the place of live music.

In Japan recently to conduct a series of concerts by the Yomiuri Symphony Orchestra, Mata, 38, says he is "happy with the technique of digital recording," adding, "We have been able through the digital process to recreate more vividly. I think digital recording is one of the most important advancements made in high fidelity technology since the appearance of the LP record."

He continues: "I think it is more important than stereophonic and quadrophonic sound because it adds two elements that were missing before. One of them is a third dimension in sound. If you close your eyes you seem to be in a room that has depth. The second element is the absence of background noise, which makes the recording so much better."

"I think that recordings are means of information. They are valuable, especially in today's world, for the artist cannot be in all the places where there are potential audiences. But the most important thing, and the thing for which I and most all musicians have been educated is to create live music. There is nothing like live music."

Adds Mata, who looks like Paul Newman: "I don't want to take away from the importance of recordings, but I am a little bit skeptical about the people who claim to be music lovers only because they buy a lot of records. As a musical experience, I prefer a not so good concert to a very refined recording."

Mata has been music director of the Dallas Symphony since September 1977. He chose the orchestra af-

ter rejecting offers from different American orchestras in 1975 and 1976.

About his selection of Dallas, he explains, "When this offer was made I accepted it because I saw the potential to make it a big orchestra in the top category. I didn't think that this was going to be an easy matter of two or three years. But I thought it had the potential, both because it has the basic capability within the orchestra and also because there is a lot of money in Dallas."

Mata's digital recordings for RCA include Ravel's complete "Daphnis And Chloe" ballet and Stravinsky's "Firebird" suite and Symphony In C. An album of Ravel selections including "Bolero" will be forthcoming soon.

Mata also heaps praise on the "purist" microphone technique that

often goes along with digital recording.

"The microphone technique approaches closely the idea of a listener being in front of an orchestra," observes the conductor. "When you hear the record, you are helped to create the illusion that you are in front of an orchestra, as opposed to the previous technique of recording where you put the microphone close to every instrument."

"The spectrum of sound is much wider in digital recording. It presents a better portrait of the music I make in the live performance."

"I'm much happier when I do a good live performance than when I complete a good recording. As a human and as an artistic experience, I'd much rather have a good live performance. That's my goal and the goal of music making."



TOP BATON—Conductor Carolann Martin, a music professor at Kansas' Pittsburg State Univ., shows off the baton technique that won her the Seventh National Adult Conducting Competition held in La Crosse, Wis., recently. Martin, seen leading the Great River Symphony of La Crosse, crested a field of 19 to win the \$600 first prize. Sponsors of the competition, open to musicians 32 years of age and older, are the Great River Arts Festival and the Univ. of Wisconsin at La Crosse. This year's judges included Chicago Symphony assistant conductor Henry Mazer.

SUPERBA LIST TO \$4.98

Sine Qua Non Cuts Price

NEW YORK—Sine Qua Non will reduce the suggested list price of its \$6.98 Superba series to \$4.98 on Sept. 15, bringing the line into price parity with the company's budget 7000 series. With the move, the label will number more than 200 titles in its budget category.

There are some 40 packages in the Superba line, says Joan Grow, president of the Providence, R.I.-based firm. They include performances by established artists such as Jean-Pierre Rampal, as well as by newer

artists like the Empire Brass Quintet and Anthony di Bonaventura. Superba cassette versions, all duplicated on TDK tape, also go to \$4.98 on Sept. 15.

The Empire Brass Quintet, along with Anthony Newman and an ensemble composed of members of the Boston Symphony, are among groups also featured on Sine Qua Non's premium priced DigiTech audiophile series. These digitally recorded albums are not affected by the superba price move.

'Porgy & Bess' Now In Digital

NEW YORK—A digital recording of excerpts from Gershwin's "Porgy & Bess," produced last month in Czechoslovakia, will be released here by the Moss Music Group and by Opus Records of Bratislava in Eastern Europe.

Technical supervision was by Digital Recording Systems of Elkins Park, Pa., whose Peter Jensen brought Sony PCM-1600 equipment to the session. Ettore Strata conducted the Slovak Philharmonic Orchestra, with American singers Claudia Lindsey and Benjamin Matthews as soloists. Producer was Jeffrey Kaufman.

Pitt Symphony Tours Mexico For Concerts

CHICAGO—The Pittsburgh Symphony Orchestra's five Mexico City concerts this month will be under the direction of conductors Eduardo Mata and Rafael Fruhbeck de Burgos. The Tuesday through Friday (26 to 30) series of performances is being sponsored by the National Univ. of Mexico.

Soloists for the program will be pianists Horacio Gutierrez and Guadalupe Parrondo and cellist Nathaniel Rosen. In 1946, the Pittsburgh Symphony under Fritz Reiner became the first U.S. symphony orchestra ever to play concerts in Mexico.

Classical Notes

LONDON JUMP: A London Records price boost notification has gone out from PolyGram. The new \$9.98 list price is expected to go into effect Sept. 1 along with \$1 list price increases on both the Richmond/London Treasury budget series and Telefunken imports. No word yet as to how these changes affect the \$9.98 list London Digital series.

WGN-AM Chicago program manager Dick Jones is bringing back the station's "Auditions Of The Air" opera talent contest following a year's hiatus. Jones' annual vocal talent search was begun in the late 1950s and this year is offering \$7,000 in cash prizes plus the chance to per-

form at Chicago's 1981 Grant Park concerts. Contest finals are set for April, 1981 at the Chicago Civic Opera House and will be broadcast. Singers' preliminary audition tapes should contain three operatic selections.

Gustav Holst's rousing Band Suites are interpreted by the London Wind Ensemble, Denis Wick conductor, on a Nonesuch August release. Holst's "Hammersmith—Prelude And Scherzo" and compositions of Vaughn-Williams complete the program... Conductor Carlos Paiza and Britain's National Philharmonic Orchestra have taped the Tchaikovsky "Pathétique" Symphony. It's a Varese-Sarabande digital recording.



INTELLECTUAL ATTITUDE—Alabama lead singer, Randy Owen, right, discusses performance details with RCA president Bob Summer, left. Alabama's Jeff Cook and Mel Ilberman, RCA vice president of business affairs, center, listen in.

Daniels Band Leads '80 CMA Nominees

NASHVILLE—As the deadline approaches for final balloting to determine nominees in the 1980 Country Music Assn. awards categories, Charlie Daniels Band leads the pack with a total of five separate nominations.

Daniels' nominations come in the categories of entertainer of the year, male vocalist, single of the year, song of the year and instrumental group.

Kenny Rogers and Larry Gatlin with the Gatlin Brothers Band each scored four nominations apiece. Rogers' nominations were received in the categories of entertainer of the year, male vocalist, single of the year ("Coward Of The County") and album of the year ("Kenny").

The Gatlins are up for entertainer of the year, vocal group, instrumental group and for top single of the year ("All The Gold In California").

The winners will be announced Oct. 13 on the annual CMA awards show cohosted this year by Barbara Mandrell and Mac Davis and broadcast live from the Opry House in Nashville.

'Showcase' For 'Opry's' Overflow

NASHVILLE—Tickets for the popular "Grand Ole Opry" performances can be scarce during tourist season, which is why Opryland U.S.A. has come up with its alternative "Opry Star Showcase" series.

The shows feature performers who are members of the regular "Opry" cast and the concerts are held Mondays through Thursdays to complement the weekend "Opry" schedule.

Headliners on the "Star Showcase" series this summer have included Roy Acuff, Larry Gatlin and the Gatlin Brothers Band, Bill Anderson, Jeanne Pruett, Hank Snow, Ronnie Milsap, Dottie West, Marty Robbins, Bill Monroe, Jerry Clower, Don Gibson and Grandpa Jones. The showcase concludes its season with Jim Ed Brown and Helen Cornelius Thursday (21).

The "Opry Star Showcase" is held in the regular 4,400-seat Opry House and features two one-hour concerts four days a week.

Finalists in each category include the following nominees:

Entertainer of the year: the Charlie Daniels Band, Larry Gatlin and the Gatlin Brothers Band, Barbara Mandrell, Willie Nelson and Kenny Rogers.

Male vocalist of the year: John Conlee, George Jones, Willie Nelson, Kenny Rogers, Don Williams.

Female vocalist of the year: Crystal Gayle, Emmylou Harris, Loretta Lynn, Barbara Mandrell, Anne Murray.

Single of the year: "All The Gold In California" by Larry Gatlin and the Gatlin Brothers Band, "Coward Of The County" by Kenny Rogers, "Good Ole Boys Like Me" by Don Williams, "He Stopped Loving Her Today" by George Jones, and "In America" by the Charlie Daniels Band.

Album of the year: "Coal Miner's Daughter," original motion picture soundtrack; "Just Good Ol' Boys" by Moe Bandy and Joe Stampley; "Kenny" by Kenny Rogers; "Roses In The Snow" by Emmylou Harris; "There's A Little Bit Of Hank In Me" by Charley Pride.

Song of the year: "Coward Of The County" written by Roger Bowling and Billy Edd Wheeler; "Good Ole Boys Like Me" written by Bob McDill; "He Stopped Loving Her Today" written by Bobby Braddock and Curly Putman; "In America" written by Charles Hayward, William DiGregorio, Charlie Daniels, John Thomas Crain, Fred Edwards and James Marshall; and "You Decorated My Life" written by Debbie Hupp and Bob Morrison.

Vocal group of the year: Alabama, Charlie Daniels Band, Larry Gatlin and the Gatlin Brothers Band, the Oak Ridge Boys, the Statler Brothers.

Vocal duo of the year: Conway Twitty and Loretta Lynn, George Jones and Tammy Wynette, Jim Ed Brown and Helen Cornelius, Johnny Duncan and Janie Fricke, Moe Bandy and Joe Stampley.

Instrumental group of the year: Alabama, Asleep At The Wheel, Charlie Daniels Band, Larry Gatlin and the Gatlin Brothers Band, the Oak Ridge Boys Band.

Instrumentalist of the year: Chet Atkins, Roy Clark, Floyd Cramer, Johnny Gimble, Charlie McCoy.

Elektra Priority: Film Soundtracks

By KIP KIRBY

NASHVILLE—A stronger push into the area of movie soundtracks, increased communication between Los Angeles and Nashville and the development of new country talent for its roster are priorities for Elektra/Asylum by Joe Smith, its chairman of the board.

Interviewed during a recent stopover in Nashville the same week that Elektra saw three singles and three LPs concurrently in the top 10 of Billboard's country charts, Smith emphasizes full commitment and support for the expanding efforts of his local staff in pop and country projects.

Smith also underscores the growing importance of film soundtracks as a natural outlet for country music. He points to the trailblazing impact of Elektra's "Every Which Way But Loose" as a forerunner to country's explosion in films.

Smith notes that the label handled the casting of the music for the picture which subsequently totaled \$65 million at the boxoffice and spawned several top five singles and a best selling album.

Smith feels that today's huge wave of across-the-board popularity for country music may cause some overexposure but presents no long-term risks (as may have occurred with disco music).

"There's no question that country music won't suffer some degree

of overexposure," he stresses, "but it won't matter because basically, you can't burn out country music. We're in a phase now where this cowboy thing is a big trend. But country's roots are so deep and so integral to the psyche of this nation that I think it will survive any flurry of activity brought on by recent film activity and media hype."

Smith says he has negotiated a deal for Elektra artists to score music for Dino DiLaurentis films, with the first project under this arrangement—"Flash Gordon"—due out in December. British rockers Queen are scoring this movie, while Randy Newman is handling the soundtrack for DiLaurentis' film adaptation of "Ragtime."

"It's our intention as a company to stay active in the soundtrack field," adds Smith, "and where we can't get into the picture through somebody else, we'll get into it on our own."

The label chief is firm in his enthusiasm and support for the Nashville E/A office and its roster under the direction of vice president Jimmy Bowen.

"There have been times when it would have been financially easier to strike the sales and get out of Nashville," observes Smith. "In fact, when I took over Elektra/Asylum five years ago, I was encouraged then to close down our Nashville office."

"However," says Smith, "I personally happen to have strong feelings about this town and about country music. I believe country music can be a big winner for a record company. Country sales can carry you through some down periods when nothing else is moving well."

Smith adds that he is in full support of Bowen's efforts in behalf of the newly-established Nashville Music Assn. He comments that he is seeking to break down the barriers of geographic division and lack of communication that exist between the home office and its Nashville satellite operation.

"It should never be that a record cut in Nashville is labeled 'country' even before it's pulled out of the jacket," says Smith. "But it's a situation that Nashville product has had to endure within most record companies, including ours."

Smith emphasizes that a continuing influx of pop producers into Nashville, coupled with increasing use of rock'n'roll techniques in studio sessions, will be the key to strengthening the city's visage as a full-scale recording center.

"And," he adds firmly, "we intend to play an active part in signing viable talent in Nashville, whether it's pop or country. The days when Nashville was known only as a country base are ending."

CMA Selects '80's Finalists

NASHVILLE—Finalists for the Country Music Assn. DJ of the year awards for 1980 have been announced. Selection of the DJs was made by more than 5,000 members of the CMA.

Each member was allowed to nominate three persons in each market category. All DJs receiving at least five nominations were listed on the second ballot, which went to CMA members in the radio/tv and DJ categories. The finalists listed below were chosen on the second ballot.

Small market nominees are: Jimmy Cole, KTIB-AM, Thibodaux, La.; Norman Johnson, KGRI-AM, Henderson, Tex.; Tom Reeder, WKCW-AM, Warrenton, Va.; Lee Shannon, WCCF-AM, Punta Gorda, Fla.; and Cindy Welch, WATM-AM, Atmore, Ala.

The medium market finalists include Lonnie Bell, KOYN-AM, Billings, Mont.; Bob Cole, KOKE-AM, Austin, Tex.; Jarret Day, KSO-AM, Des Moines, Iowa; Buddy Ray, WWVA-AM, Wheeling, W. Va.; and Don Walton, KFDI-AM, Wichita, Kan.

Large market finalists include Billy Cole, KYNN-AM, Omaha; Country Joe Flynt, KSOP-AM, Salt Lake City; Davie Lee, WIL-AM, St. Louis; Chuck Morgan, WSM-AM, Nashville; Larry Scott, KRLD-AM, Dallas; and Chris Taylor, KYNN-AM, Omaha.

Every finalist must submit an air-check to the CMA which will be judged by an anonymous panel of broadcast leaders. Winners in each category will be announced Oct. 13 on the "CMA Awards Show," set to air live on CBS-TV.

Norman Expanding His Activities

NASHVILLE—Successful independent producer Jim Ed Norman will become increasingly involved with Nashville recording through the opening of his new local offices.

Norman is expanding into the Nashville market as part of his production company, JEN Productions, and his music publishing operation, Jensong Music (BMI) and Jensong Music (ASCAP).

Artists currently working with Norman through JEN Productions include Anne Murray, Mickey Gilley, Charlie Rich, Jim Weatherly, Janie Fricke, Albert Hammond, Tim Weisberg and Cynthia Clawson.

The new offices will be headed by Walter Campbell, formerly Southeastern editor of Record World, and are located at 1009 17th Ave. S., Nashville.

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AUGUST 30, 1980 BILLBOARD

Billboard®

Hot Country Singles™

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Survey For Week Ending 8/30/80

| This Week | | | Last Week | | | Weeks on Chart | | | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | | | This Week | | | Last Week | | | Weeks on Chart | | | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| ★ | 2 | 11 | ★ | 35 | 42 | 6 | ★ | 69 | 72 | 5 | ★ | 35 | 42 | 6 | ★ | 69 | 72 | 5 | ★ | 70 | 76 | 2 | ★ | 70 | 76 | 2 | ★ | 71 | 77 | 2 | ★ | 72 | NEW ENTRY | ★ | 73 | NEW ENTRY | ★ | 74 | 75 | 3 | ★ | 75 | 80 | 3 | ★ | 76 | 81 | 3 | ★ | 77 | 88 | 2 | ★ | 78 | 85 | 2 | ★ | 79 | 84 | 2 | ★ | 80 | 82 | 3 | ★ | 81 | 87 | 2 | ★ | 82 | NEW ENTRY | ★ | 83 | NEW ENTRY | ★ | 84 | NEW ENTRY | ★ | 85 | 86 | 2 | ★ | 86 | 41 | 9 | ★ | 87 | 43 | 13 | ★ | 88 | 47 | 10 | ★ | 89 | 52 | 7 | ★ | 90 | 53 | 13 | ★ | 91 | 58 | 6 | ★ | 92 | 61 | 12 | ★ | 93 | 62 | 9 | ★ | 94 | 64 | 6 | ★ | 95 | 39 | 9 | ★ | 96 | 96 | 2 | ★ | 97 | 40 | 16 | ★ | 98 | 73 | 5 | ★ | 99 | 78 | 5 | ★ | 100 | 89 | 5 | ★ | 36 | 24 | 15 | ★ | 37 | 46 | 4 | ★ | 38 | 56 | 2 | ★ | 39 | 55 | 4 | ★ | 40 | 54 | 2 | ★ | 41 | 45 | 5 | ★ | 42 | 26 | 10 | ★ | 43 | 49 | 5 | ★ | 44 | 48 | 6 | ★ | 45 | 33 | 10 | ★ | 46 | 50 | 6 | ★ | 47 | 34 | 14 | ★ | 48 | 59 | 3 | ★ | 49 | 60 | 3 | ★ | 50 | 65 | 2 | ★ | 51 | 51 | 7 | ★ | 52 | 35 | 15 | ★ | 53 | 57 | 4 | ★ | 54 | 70 | 2 | ★ | 55 | 63 | 3 | ★ | 56 | 66 | 3 | ★ | 57 | NEW ENTRY | ★ | 58 | NEW ENTRY | ★ | 59 | 69 | 3 | ★ | 60 | 71 | 3 | ★ | 61 | 74 | 3 | ★ | 62 | NEW ENTRY | ★ | 63 | 67 | 4 | ★ | 64 | 68 | 4 | ★ | 65 | NEW ENTRY | ★ | 66 | NEW ENTRY | ★ | 67 | 79 | 2 | ★ | 68 | 83 | 2 | ★ | 69 | 72 | 5 | ★ | 70 | 76 | 2 | ★ | 71 | 77 | 2 | ★ | 72 | NEW ENTRY | ★ | 73 | NEW ENTRY | ★ | 74 | 75 | 3 | ★ | 75 | 80 | 3 | ★ | 76 | 81 | 3 | ★ | 77 | 88 | 2 | ★ | 78 | 85 | 2 | ★ | 79 | 84 | 2 | ★ | 80 | 82 | 3 | ★ | 81 | 87 | 2 | ★ | 82 | NEW ENTRY | ★ | 83 | NEW ENTRY | ★ | 84 | NEW ENTRY | ★ | 85 | 86 | 2 | ★ | 86 | 41 | 9 | ★ | 87 | 43 | 13 | ★ | 88 | 47 | 10 | ★ | 89 | 52 | 7 | ★ | 90 | 53 | 13 | ★ | 91 | 58 | 6 | ★ | 92 | 61 | 12 | ★ | 93 | 62 | 9 | ★ | 94 | 64 | 6 | ★ | 95 | 39 | 9 | ★ | 96 | 96 | 2 | ★ | 97 | 40 | 16 | ★ | 98 | 73 | 5 | ★ | 99 | 78 | 5 | ★ | 100 | 89 | 5 |

★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.



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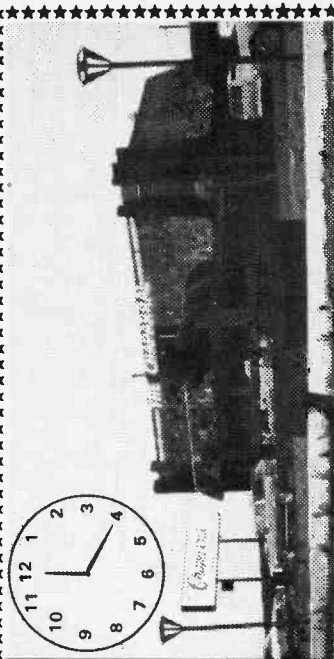
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Station visit: KNEW-AM jock Marty Sullivan greets country singer Larry Gatlin at the station's studios.

Lyrics a Factor For KNEW-AM

• Continued from page 18

"Urban areas across the U.S. are interested in country. The music is compatible with the psychology of a lot of people, people who may be feeling more patriotic because of conditions. And it's been helped by other media. Television and film have become aware of country."

In capitalizing on this national trend in the Northern California area, says Paulsen, "We're careful not to be too hillybilly or too bluegrass. This is a relatively affluent area, with not as high a percentage of hard hats and blue collar workers. We're constantly in contact with professional people who tell us they're avid listeners, so our programming takes that into account."

Music director Bob Guerra elaborates: "We have a unique situation in Northern California. People don't go overboard for a Nashville sound. They like a sound devoid of slickness. Nashville producers will create a record trying to cross into pop, but that takes away some identity from the sound. For instance, we never played Eddie Rabbitt's 'Suspicious.' It was a hit but it was extremely pop and it didn't fit for us. On the other hand we've played records like Mickey Newbury's 'Darling Take Care of Yourself' and Ricky Scaggs's 'I'll Take the Blame.' The Scaggs song researched excellently for us and the album sold well in the local Tower chain. We were one of the first stations in the country. I think, to add Lacy J. Dalton," Guerra says.

"We're careful of lyric content.

Our ratings with women may not be as high, but we value the women listeners we have, and they're smart. These women don't want to be put down.

"I don't mean fanatic feminists, just the average modern woman who understands the idea of a quid pro quo with a man. You have a high concentration of such women in the Bay Area, and since country music is traditionally chauvinistic we have to be careful."

Guerra says the station maintains a current playlist of about 40 tunes, all preselected for exact spots throughout the day, although the jocks have some latitude in choice of oldies. In drive time, says Guerra, KNEW plays only "power oldies." Guerra works the afternoon drive shift.

There are three other country stations in the region. KEEN-AM San Jose; KRAK-AM Sacramento and KFAT-FM Gilroy (south of San Jose) but none, says Paulsen, has much impact in the San Francisco metro area. KRAK takes a .4, KFAT a .6, and though KEEN comes in with a 1.0. Paulsen says that "we have much more impact in San Jose than they have up here. When we run our contests we check the postmarks on the responses carefully, and we have a healthy percentage coming from San Jose."

The contests are part of an active KNEW promotional pattern that includes "involvement with almost every important country music event in the area."



TERRIFIC TWOSOME—Phonogram/Mercury artists Jacky Ward and Reba McEntire sing one of their duets at the recent PolyGram distribution branch awards ceremony in Dallas. The duo not only performed but participated in the awards presentations as well.

Billboard® Hot Country LPs™

Survey For Week Ending 8/30/80

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| This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) | This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) |
|-----------|-----------|----------------|--|-----------|-----------|----------------|---|
| ★ | 1 | 15 | URBAN COWBOY Soundtrack, Asylum DP 90002 | 39 | 36 | 17 | DOLLY DOLLY DOLLY Dolly Parton, RCA AHL1-3546 |
| ★ | 3 | 7 | HORIZON Eddie Rabbitt, Elektra 6E-276 | 40 | 41 | 91 | WILLIE AND FAMILY LIVE Willie Nelson, Columbia KC 2-35642 |
| | 3 | 4 | MUSIC MAN Waylon Jennings, RCA AHL1-3602 | 41 | 42 | 69 | BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3418 |
| | 4 | 2 | ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422 | 42 | 33 | 12 | YOUR BODY IS AN OUTLAW Mel Tillis, Elektra 6E-271 |
| ★ | 8 | 11 | SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476 | 43 | 35 | 16 | SOMEBODY'S WAITING Anne Murray, Capitol SOO 12064 |
| | 6 | 5 | MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644 | 44 | 43 | 14 | THE BEST OF DON WILLIAMS VOL II Don Williams, MCA 3096 |
| | 7 | 6 | HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278 | 45 | 47 | 10 | WAYLON AND WILLIE RCA AFL1-2686 |
| | 8 | 10 | FULL MOON The Charlie Daniels Band, Epic FE 36571 | 46 | 48 | 42 | PORTRAIT Don Williams, MCA 3192 |
| | 9 | 7 | GIDEON Kenny Rogers, United Artists LDO 1935 | 47 | 44 | 56 | 3/4 LONELY T.G. Sheppard, Warner/Curb BSK 3353 |
| | 10 | 9 | GREATEST HITS Waylon Jennings, RCA AHL1-3378 | ★ | 59 | 6 | DOUBLE TROUBLE George Jones & Johnny Paycheck, Epic JE-35783 |
| ★ | 16 | 7 | THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492 | 49 | 37 | 33 | THE ELECTRIC HORSEMAN Soundtrack, Columbia JS 36327 |
| | 12 | 13 | IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207 | 50 | 54 | 47 | JUST GOOD OL' BOYS Moe Bandy & Joe Stampley, Columbia JC 36202 |
| | 13 | 12 | MILSAP MAGIC Ronnie Milsap, RCA AHL1-3563 | 51 | 57 | 42 | CLASSIC CRYSTAL Crystal Gayle, United Artists LOO-982 |
| | 14 | 11 | THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548 | ★ | 66 | 32 | ENCORE! Jeanne Pruett, IBC 1001 |
| | 15 | 15 | THE BEST OF EDDIE RABBITT Elektra 6E 235 | 53 | 49 | 14 | MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751 |
| | 16 | 19 | COAL MINER'S DAUGHTER Soundtrack, MCA 5107 | 54 | 50 | 10 | OUTLAWS Waylon Jennings, RCA AFL1-1321 |
| | 17 | 17 | THE GAMBLER Kenny Rogers, United Artists UA-LA 934-H | 55 | 45 | 27 | YOU CAN GET CRAZY Bellamy Brothers, Warner/Curb BSK 3408 |
| | 18 | 20 | TOGETHER The Oak Ridge Boys, MCA 3220 | 56 | 51 | 17 | LOVELINE Eddie Rabbitt, Elektra 6E-181 |
| | 19 | 21 | BRONCO BILLY Soundtrack, Elektra 5E-512 | ★ | 57 | NEW ENTRY | DIAMOND DUET Conway Twitty & Loretta Lynn, MCA 3190 |
| | 20 | 23 | LACY J. DALTON Columbia NJC 36322 | 58 | 40 | 73 | THE OAK RIDGE BOYS HAVE ARRIVED MCA AY-1125 |
| | 21 | 18 | STARDUST Willie Nelson, Columbia JC 35305 | 59 | 52 | 5 | SURE THING Freddie Hart, Sunbird ST 50100 |
| | 22 | 14 | KENNY Kenny Rogers, United Artists LWAK 979 | 60 | 53 | 4 | CACTUS AND A ROSE Gary Stewart, RCA AHL1 3627 |
| | 23 | 25 | WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237 | 61 | 61 | 2 | IN MY DREAMS Johnny Duncan, Columbia JC 36508 |
| | 24 | 24 | FRIDAY NIGHT BLUES John Conlee, MCA 3246 | 62 | 69 | 22 | DOWN & DIRTY Bobby Bare, Columbia JC 36323 |
| | 25 | 22 | GREATEST HITS Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36488 | 63 | 67 | 41 | WILLIE NELSON SINGS KRISTOFFERSON Willie Nelson, Columbia JC 36158 |
| | 26 | 29 | THE WAY I AM Merle Haggard, MCA 2339 | 64 | 56 | 5 | EYES Eddy Raven, Dimension DL 5001 |
| | 27 | 26 | ED BRUCE MCA 3242 | 65 | 55 | 14 | RIGHT OR WRONG Roseanne Cash, Columbia JC 36155 |
| ★ | 34 | 12 | A LEGEND AND HIS LADY Eddie Arnold, RCA AHL1-3606 | 66 | 58 | 7 | THE PILGRIM Larry Gatlin, Columbia PC 36541 |
| | 29 | 27 | STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250 | 67 | 60 | 3 | AFTER HOURS Joe Stampley, Epic JE 36484 |
| | 30 | 32 | 10th ANNIVERSARY The Statler Brothers, Mercury SRMI 5027 | 68 | 74 | 13 | ONE MAN, ONE WOMAN Jim Ed & Helen, RCA AHL1-3562 |
| | 31 | 28 | ASK ME TO DANCE Cristy Lane, United Artists LT 1023 | 69 | 75 | 21 | LOVE HAS NO REASON Debbi Boone, Warner/Curb BSK 3403 |
| ★ | 33 | NEW ENTRY | SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423 | 70 | 70 | 14 | HEART OF THE MATTER The Kendalls, Ovation OV 1746 |
| | 34 | 38 | HEART & SOUL Conway Twitty, MCA 3210 | 71 | 71 | 48 | MISS THE MISSISSIPPI Crystal Gayle, Columbia JC 36203 |
| | 35 | 30 | TEN YEARS OF GOLD Kenny Rogers, United Artists UA-LA 835-H | 72 | 62 | 25 | SPECIAL DELIVERY Dottie West, United Artists LT 1000 |
| ★ | 46 | 2 | I BELIEVE IN YOU Don Williams, MCA 5133 | 73 | 63 | 8 | ONLY LONELY SOMETIMES Tammy Wynette, Epic JE 36485 |
| | 37 | 31 | WHERE DID THE MONEY GO? Hoyt Axton, Jeremiah JH-5001 | 74 | 64 | 3 | JOHN ANDERSON Warner Bros. BSK 3459 |
| ★ | 38 | NEW ENTRY | SOUNDTRACK Smokey And The Bandit 2, MCA 6106 | 75 | 65 | 44 | I'LL ALWAYS LOVE YOU Anne Murray, Capitol SOO 12112 |

Nashville Scene

By KIP KIRBY

Fresh from his smashing top 10 entry with "Over," Orlando Records' **Leon Everette** has been hitting the road even harder these days, playing the grand opening party for San Diego's new **Mustang Club**, then moving on to the Palomino in L.A. and fronting for **Roy Orbison** in Cleveland's Front Row.

Speaking of the **Mustang Club**, its press man Larry Gregg informs **Scene** that coming weeks in the new country spot will find such headliners as **Asleep At The Wheel** (whose new MCA album is doing very well), **Juice Newton**, **Ronnie McDowell**, **Stephanie Winslow**, **Charly McClain** and **Razzy Bailey**.

When the **Bellamy Brothers** grab a short vacation during an upcoming Australia-New Zealand concert tour, David and Howard will visit the colorful isle of Fiji and do a show. Thus will they become the first major U.S. performers

(**"Lovesick"**) and **Joe Sun** (**"Living On Honky Tonk Time"**). Sun's LP makes the first time he's used only his own band Shotgun in the studio, and Joe claims the whole album reflects the feel

'n flavor of Texax honky tonks. With songwriter **Jim Rushing's** first single, **"Dixie Dirt,"** now out and picking up, Ovation is forging ahead actively to break new country talent.

It may not make the Guinness World Book Of Records, but Warners artist **T.G. Sheppard** was the guest of honor at a very large birthday party July 20—his own. Called back onstage following

his performance at **Jamboree In The Hills** in Wheeling, W.Va., Sheppard was presented with a huge cake while 60,000 delighted fans sang him happy birthday.

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HEART TAKER—Epic artist Don King performs his current single, "Take This Heart," during one of two capacity-crowd shows at J. Austin's in Nashville recently.

ever to perform on the scenic (but remote) island... **Charley Pride** has recovered from what turned out to be a near-fatal scare in the air and is back on the circuit again. Pride's personal plane collided in mid-air with a small Cessna 172 over Texas, killing both passengers in the little craft but miraculously sparing Pride's entourage.

David Allan Coe made his "Grand Ole Opry" debut in early August. Following a memorable introduction from pal **Bill Anderson**, Coe launched into "Get A Little Dirt On Your Hands"—which features Anderson, in a duet segment—and the set was filmed for the new fall syndicated tv program, "Backstage At The 'Grand Ole Opry'." The host? Why, Bill Anderson.

Johnny Lee, riding the crest of success with his spectacular "Lookin' For Love" record, spotted visiting the Nashville Elektra offices in a brief huddle with chief **Joe Smith**, also in town for a quick breeze-through... Is a label deal for Lee forthcoming?

Charlie Rich is on Elektra, and his first LP for the label, tentatively titled "Once A Drifter," is being produced by ace helmsman **Jim Ed Norman**. Parts of the album were recorded in Nashville, parts in Los Angeles (the first time Rich has ever worked on the Coast)... **House of Gold** songwriter **Jim Hurt** will be releasing a pop record for the Scotti Brothers on their label. Hurt is slated to have a cut or two from his pen on the upcoming **Kenny Rogers** album project.

Lacy J. Dalton featured as the opening "guest artist" on dates for the **Marshall Tucker Band**, playing before 22,000 fans at the Iowa State Fair and the following day before a similar sized crowd in Indianapolis.

Macon-based producer **Paul Hornsby** in Nashville recently scouting around for acts to produce. Hornsby's past credits include producing six **Charlie Daniels** albums and six for **Marshall Tucker** (Hornsby was the man behind "Fire On The Mountain" and "Heard It In A Love Song" for Tucker), as well as other projects for **Wet Willie** and **Grinderswitch**. Hornsby says he would be "very interested" in working with an act in Nashville this time around.

Jeff Fain, music director at WCBX-AM in Eden, N.C., reports to **Scene** that he's just finished a book on the supernatural, titled "The Burning," which is due to be released by Leisure Books in paperback next January. Mmmm, sounds like it ought to set the racks on fire!... **Freddy Hart** dropped by Nashville's **WJRB-AM** radio to visit with morning host **Don Keith** and gave away copies of his Sunbird Records' LP, "Sure Thing" to listeners.

New on the horizon: watch for new album releases on **Ovation** artists **Sheila Andrews**



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Sound Business/Video

CUT PRICES, REDUCE STAFFS

Chicago Studios Tighten Belts, Struggle In Sagging Economy

By ALAN PENCHANSKY



EXPRESSIVE DUO—Nick Ashford and Valerie Simpson emote during a recording studio session at Philadelphia's Sigma Sound complex.

Paris Shopkeeper Is Held; Piracy Alleged

PARIS—The modus operandi of film and videocassette pirates here has been pushed into the spotlight following the arrest of a shopkeeper found in possession of alleged pirated Walt Disney films and epics such as "Bridge On The River Kwai."

Many Paris hotels have intercom television facilities for guests and

frequently use videocassette entertainment. By renting a room for a short period, pirates are able to copy a string of major movie presentations. Resultant discreet sales of the product at low prices lead to a thriving business.

The accused shopkeeper indicates he did not sell the offending films but lent them out as "a favor" to friends and clients.

CHICAGO—Price cutting, staff cutbacks and increased reliance on commercials and industrial work are some of the ways Chicago-area recording studios are coping with the recession economy.

Factors adversely affecting studio businesses are reported to be the sharp fall-off in major label spending and the downturn of the once-thriving Illinois rock club scene which had been funneling money into musicians' hands.

Though most Chicago studios are coping with the tighter monetary times, two major downtown studios have put staffs on an independent basis and one of these studios is operating on a skeletal basis today. And another sign of the times is the availability of \$35 per hour 24-track studio pricing resulting from the money shortage.

One benefit of the recession is that Chicago's music scene is now relatively self-contained, with fewer major label signings. Rather than acts working in New York or L.A. under major label aegis there's a flurry of small-budgeted indie activity taking place here.

At downtown CRC studios, one of the downtown sites where jingles are a key profitability factor, jingle business is up against album work. However, recent music projects have included a Trillion single for Epic and EMI act Gambler's new LP with a reported \$100,000 studio budget.

"I would say our business is off a little bit when it comes to the record work," CRC president Alan Kubicka explains. "But then we never got fat and sassy like the New York and L.A. studios."

Kubicka says price cutting in the area of 10% to 15% is prevalent today, led by suburban studios that slash even deeper when necessary.

Pumpkin Studios today is perhaps the area's hottest suburban location thanks to owner-engineer Gary Loizzo's 1979 Styx album Grammy nomination. Loizzo recently spent several weeks on live concert taping of the group and Styx's next album will occupy three months of Pumpkin's time in late summer and fall.

"I could make a living very easily doing just Styx," comments Loizzo. Loizzo's work also is sought by lesser known performers. "When you get a nomination for a Grammy everyone looks at you in a different way," he observes.

Though Loizzo's fortunes are high today, he's not oblivious to the changes taking place in just three years.

"It's terrible," the engineer recalls. "Three years ago I did a tremendous amount of development projects for major labels. These were \$2,000 and \$3,000 projects."

"There's no development going on now, the record companies have really taken a step back with development."

Another concern is the Illinois club scene, affected by the double whammy of recession and a resuscitated 18-year-old drinking age.

"Bands had a little more loose change in their pocket and were developing themselves," explains Loizzo. "Today, people don't come out to the clubs because of the age limit and the recession."

Because many musicians today must work day jobs, Loizzo says the club downturn has turned his studio business largely into a nighttime operation.

And though the recession has generated a great deal of local indie label work, Loizzo says too many people are striving for "quickness rather than quality."

Loizzo's rates are \$85 per hour for demo, \$100 hourly for master work.

Universal Studio's Murray Allen believes the tight overall studio scene is comparable to business in other parts of the country. Allen's big downtown facility, which has managed to keep its volume up with jingles and film work, is looked to as the city's biggest and most solidly founded operation.

Says Allen: "Since November or December of last year, when the record recession started, there's been a big drop off in recording business."

"This is true all over the country. In L.A. they're doing twofers—two albums for the price of one," he adds.

Allen has resisted cutting prices despite the fact that 24-track time can be had for well under \$50 per hour in the area.

"We won't cut prices, we just refuse to cut prices," insists the owner. "We tell our clients 'If you go to a cut price room they'll eventually go out of business.'"

Allen adds, "You don't look at this business on a month to month basis, you look at it long range. Luckily we have enough clients willing to support the studio."

Universal's big studio A with 48-track capability and automated mixing, commanding up to \$245 hourly.

(Continued on page 66)

InterMagnetics Will Sell Cybernetic Units

LOS ANGELES—InterMagnetics has signed an exclusive agreement with Cybernetic Data Products computer equipment manufacturer to market Cybernetic's electronic products on a worldwide basis.

The first product InterMagnetics will market is a computerized electronic "programmable message center" designed to flash messages in words and graphics. The unit is a mini version of the famed New York Times Square message board.

Cybernetic Data Products already markets its programmable message center to the entertainment industry (discos, recording studios, retail shops).

Michael Levin, president of Cybernetic, says his firm is developing

and marketing a series of consumer computer electronic units in combination with cassette decks and tape equipment, and electronic machinery for recording studios, concert halls and discos. "The company is also developing machinery for the video market," Levin says.

InterMagnetics plans to market the products in more than 50 countries and also plans to assemble the products in its 15 overseas plants. The firm has recently established a technology division to "develop market niches in audio, video and electronic areas," says Terry Wherlock, InterMagnetics president.

"The idea of signing an international marketing agreement with Cybernetic Data Products is to create a new generation of audio and video electronic products, both consumer and industrial to compete with foreign companies in the worldwide arena," he states.

Wherlock feels technology and product development from Cybernetic and transfer of that technology to overseas firms can prove a boom to foreign companies looking for development and products from the U.S.

Although the programmable message center is only 30 inches in length, it packs a 3,500-character capacity and is readable at 150 feet. The unit can flash, blink, expand characters, control a remote actuator and indicate day, date and time. Price of the unit ranges from \$1.195 to \$1.995.

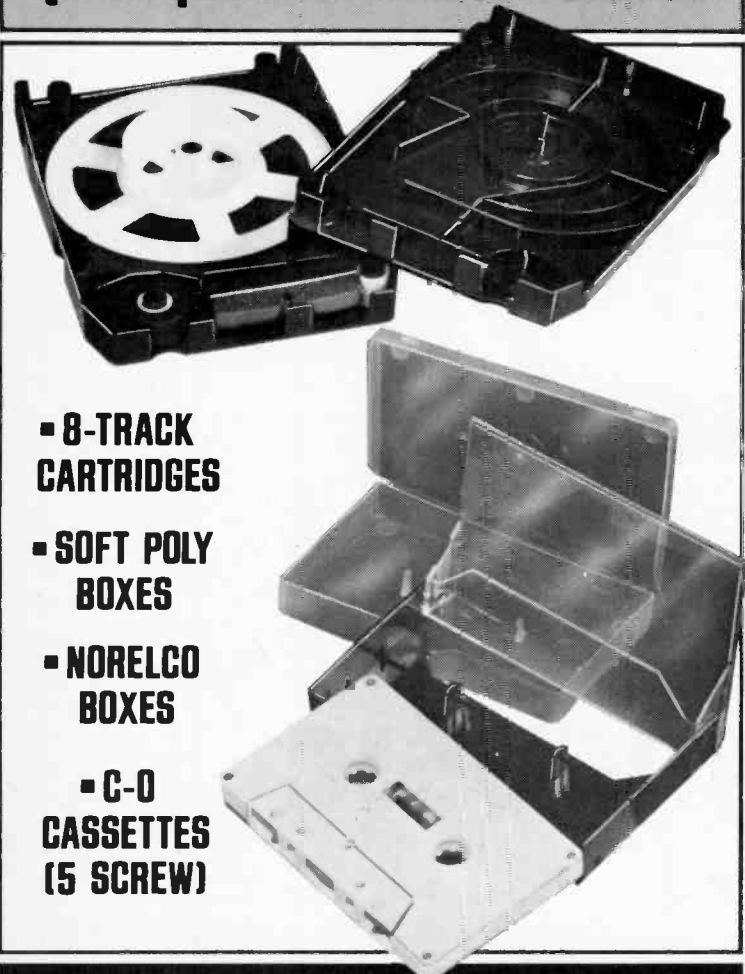
InterMagnetics, which manufactures audio and video cassette machinery, is expanding into the computer electronics field for the first time with a range of products developed by Cybernetic Data Products.



HIGH BIAS—Memorex Los Angeles sales merchandiser Shelly Rempel, left, talks with Federated Group Stores salesman Lance Ecklund during an in-store promotion.

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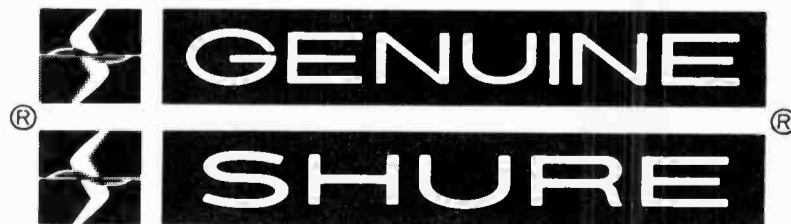
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SPARS Conclave In N.Y. On Oct. 30

NEW YORK—The Society of Professional Audio Recording Studios will host the third SPARS Audio Recording Conference Oct. 30 here.

The conference will consist of three seminars dealing with the business, technical and engineering aspects of studio recording.

Seminars will be held on the topics of "Studio Marketing Techniques," "Technical Downtime—The Invisible Thief" and "Good Engineering Practices."

Neve Unit Offered

MENLO PARK, Calif.—Music Annex Recording Studios has had a 32-input Neve console installed in Studio A by Bay Area Studio Engineering. It has also completed acoustic reconstruction of the control room.



GOLDEN MIKE—Steve Perry of Journey, right, receives a plaque featuring a gold-plated PL80 microphone from Chuck Gring, Electro-Voice's music products sales manager. The firm and Journey have participated in joint tour promotions and the group has been users and supporters of E-V products. The action takes place at the Univ. of Notre Dame during a recent tour stop.

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Abbey Road Will Hold Studio Sale

LONDON—Buyers from all over the world are expected for the recording equipment "sale of the century" taking place Oct. 15-16 in EMI's famous Abbey Road studios.

Centerpiece of the sale is the 4-track recorder, a Studer J37, on which "Sergeant Pepper" was recorded, alongside a Mellotron with many of the Beatles' original tapes intact.

Aside from such memorabilia, the main sales covers multi-tracks, mixing desks, monitors, mikes, stands, screens, test equipment, disk cutting and tape duplication equipment, reverbs, noise reduction, delays, flangers and much more, along with a jumble sale of other oddments.

It's a case of off the old and on with the new at Abbey Road, where a 16-channel digital mixer developed and manufactured at the Thorn EMI Central Research Laboratories in Hayes has just been installed for operational evaluation.

The studio has been using EMI's digital recording system for some time now, with a tape machine made by Thorn EMI division SE Labs, largely for classical recordings. EMI Records' Michael Gray now predicts that by year's end all the label's classical output will be digitally recorded.

PRC Buys Cassette Duplicating System

LOS ANGELES—Cetec Gauss has sold its high-speed cassette duplicator system to PRC Recording Co. of Richmond, Ind., for music duplication.

It's the first Gauss system purchased by PRC which duplicates cassettes in Indiana and presses disks in Compton, Calif., according to Gregory B. Speer, PRC's vice president of operations.

Mort Fujii, president of Cetec Gauss, says the series 1200 duplicating system is being outfitted with the newest breakthroughs in tape duplicating.

2 Collab In Japan

TOKYO—Ampex and the Konishiroku Photo Industry Co. are teaming to sell consumer audio and videotape in Japan. The new venture will market its products under the Magnax name by the end of this year.

Initially, all tapes will be manufactured by Ampex's Opelika, Ala., plant. The tapes will be manufactured in Japan in 1981 in a new plant near here.

Developer Drops Plan For Oahu Condominium-Studio

By DON WELLER

HONOLULU—The developer of a luxury condominium and recording studio complex on Oahu's Sunset Beach has withdrawn his request for a conditional land use permit (Billboard, Aug. 2, 1980) because of community objections.

According to Carl Bernhardt, president of American Resources Inc. which had planned to build the complex, many rock stars had indicated interest in purchasing the units, which would have run as high as \$400,000 each.

But he withdrew the request because of a public furor over the project, and instead, he intends to meet with members of the community and explain the project.

A petition had been signed by 1,200 persons asking the Honolulu Dept. of Land Utilization not to grant a building permit because residents felt that the complex would attract a "rock colony," that it would not fit in with the needs of the com-

munity, and that it would prevent affordable housing to be built there for local residents.

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Studio Track

LOS ANGELES—**Michael Jackson** is producing **Robben Ford** for Elektra/Asylum at the **Sound Factory**, **Jim Niper** and **Bill Thomas** engineering. Also there, **Jack Nitzche** producing **Rick Nelson** for Capitol.

Kenny Rogers is working on two songs written by **Lionel Ritchie** of the Commodores for inclusion on his forthcoming "Kenny Rogers Greatest Hits" LP for UA at **Concorde Recording Center**. Ritchie is producing and **Reggie Dozier** is engineering. Also at Concorde, **Lenny Williams** mixing an LP for MCA with **Steve Duboff** producing and **Gerry Brown** engineering. **Carl Carlton** recording for 20th Century-Fox, **Leon Haywood** producing, **Reggie Dozier** engineering. **Debra Laws** now overdubbing her Elektra/Asylum LP, brothers **Ronnie** and **Hubert Laws** handling production duties. Brown is engineering. **Andre Fisher** producing Bearsville artist **Norma Jean Wright**, the former lead singer of Chic. **Denny Deager** and **Al Schmitt** are engineering.

Jemaine Jackson is in **Kendun Recorder's** Studio 1 producing and recording his latest LP for Motown. **Michael Schuman** and **Bob Winard** are engineering. **Rufus**, producing themselves for MCA, are tracking in Studio D. Engineer is **Jeremy Smith** with assistance from **Ron Alvares**. Producer **Patrick Henderson** supervised the cutting of the new Capitol LP from the **McCrearys** with mastering engineer **John Golden**. **Evan Archard** cut **Chris Montan's** first LP for 20th Century-Fox with **Joe Chiccarelli** at the console. Golden mastered the project. He also mastered the new **Al Johnson** single for CBS and RCA's **Jorma Kaukonen** project with producer **David Kane**.

Brian Eno wrapping up work on **Talking Heads** latest LP for Warner Bros. at **Eldorado Studios** with chief engineer **Dave Jerdan** at the board. The **Plimsouls** recording their debut LP for Planet at **Wally Heider's**. **Danny Holloway** is producing and **Diga Smith** is engineering with **Tchad Blake** assisting. **Michael Verdick** producing **Breathless** at **Location Recording Studios** in Burbank for EMI-America.

Sly Stone mixing a new LP for Warner Bros. at **Crystal Sound Studios**. Stone coproduced with **Roger Dollarhyde**, who also engineered. **Frank Nadasdy** was the assistant engineer. **Marshall Nelson** producing **Die Scratch**, **Laura Livingston** and **Charlie Brewer** engineering. **Jonathan Cooper** executive producing.

Action at **Salty Dog Recording** in Van Nuys, Calif., includes: MCA artist **Wilton Felder** producing his debut album with engineer **Bob Hughes**, **Brian Vessa** assisting; producer **Andy Gaydos** and engineer **David Coe** mixing **Lloyd Dwens'** new album for MCA; French recording artist **Paul Jean Borowsky** remixing his latest album on Carrere records with producer **Philippe Rault**, engineer **Bobby Thomas** and assistant **Dean Knight**; Coe producing **Rob Simpson** and the **Clubs** for Pepper Cat Productions, engineer **Joe Bellamy** at the controls; **Tom Wells** producing **Robert Jason's** vocal impressions for Doppler Productions with engineer **Vessa**; and **Galen Senogles** and **Ralph Benatar** producing **Gorilla**.

Ronnie Montrose producing the soundtrack for "Powder Heads," a feature-length Canadian film about skiing to be released in the U.S. and Canada in October at the **Automatt** in San Francisco. **Ken Kessie** is engineering the project and **Wayne Lewis** is assisting. Also there, **Randy Hansen** recording his first album. **David Rubinson** is producing, **Leslie Ann Jones** is engineering and **Lewis** and **Laertes Muldrow** are assisting.

At **Celebration Recording Studios** in New York, **John Scofield** is coproducing his forthcoming album for Arista Novus with **Mark Bingham**. **Mark Hood** is engineering. At **Opal Recording Studios** in N.Y., **Bert Siegelson** has just finished producing an album of Christmas music with the **Duke Ellington Orchestra**. And **Sylvia Robinson** is producing **Positive Force** for Sugarhill Records.

James Carmichael producing **Atlantic Starr** for A&M with engineer **Calvin Harris** and assistant **Matthew Weiner** at **Sigma Sound Studios** in New York. Also there, **Howard King** and **Edward Moore** overdubbing and mixing an album project for the **Real Thing** for Mtime-Lucas Productions. **Andy Abrams** engineering with assistance from **Weiner**, **Jim Dougherty** and **Craig Michaels**. Producer **David Jordan**, engineer **Michael Hutchinson** and assistant engineer **John Convertino** mixing an **Edward Summers** project on Soya Records.

Bob Sexton is completing work on his new single for T.N.T. Productions at **Kingdom Sound** in Syosset, L.I., with **Morrie Brown** producing and **Clay Hutchinson** engineering. Also at Kingdom, **Roy Halee** mixing a **Blue Angel** LP for Polydor, **John Devlin** assisting, Halee doing mixing

on the **Roches** upcoming Warner Bros. LP and on a **David Pomeranz** LP for Atlantic. Devlin is the assistant engineer.

At **Multi-Sound** in Bayside, N.Y., gospel artist **Shelly Little** is recording with producer **Dave**

Weiner and engineers **Joe Salvatto** and **David Chenkin**.

The **Peter Myers Band** recorded a single for MCA Music's **Deli Platters** label on the newly installed 24-track MCI machine at **Emmaus Sound**

Studio in Point Pleasant, N.J. **Steve Scharf** and **Neal Teeman** produced, **Teeman** engineered and **Joe Saint** assisted.

Richie Rome is producing and arranging a session for **Georgie Shaw** at **Alpha Recording**

Studios in Philadelphia. **Bob Schott** mixing tracks for an LP by **Someone** and the **Somebodies** at **Sound Design** in Boston. **James Purdie** is producing an album for **Frank Hooker** and the

(Continued on page 66)

MUSIC

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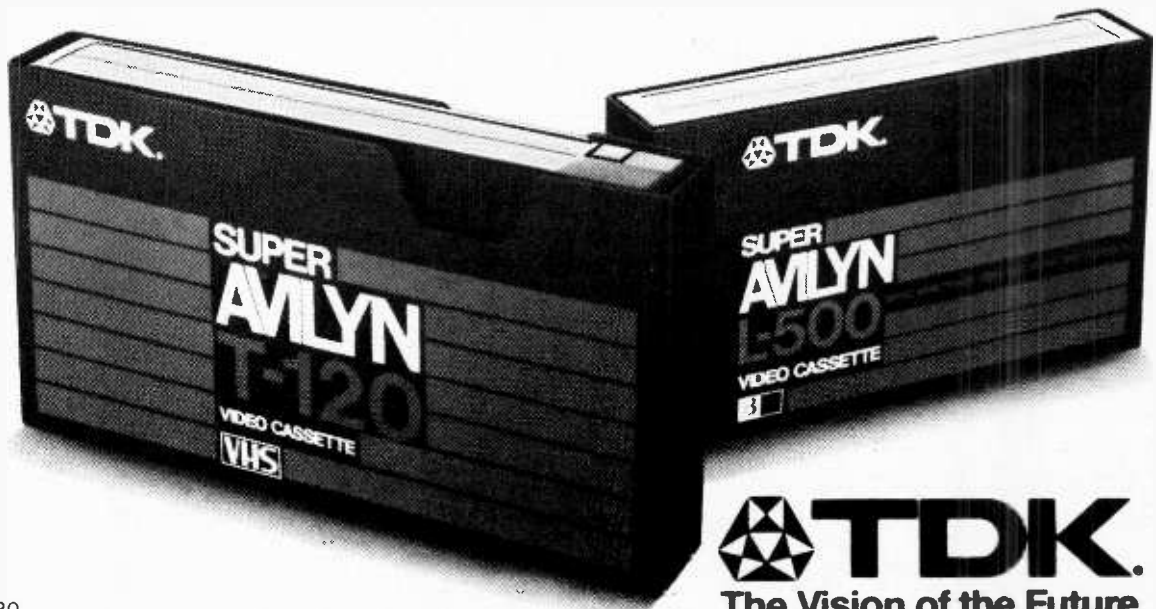
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Videodisk Sales Not Brisk—Not Bad, Either

By GEORGE KOPP

NEW YORK—Videodisk sales are not brisk, but they're not bad, either.

This is the mixed report from retailers selling the Pioneer and Magnavox systems across the country.

The pattern that has emerged with Magnavision, now on the market for a year, is lots of initial interest followed by a drop-off. The initial purchasers seem to be gadget-minded consumers—as was expected. But a steady flow of customers hasn't materialized.

The Pioneer dealers who joined up in June have generally optimistic reports, but they feel that it is still too soon to draw any firm conclusions about the market.

Pioneer found in its first market surveys that consumer knowledge about the videodisk is still low, but the company has not yet undertaken the national advertising campaign that most observers feel is necessary to spur sales.

Some problems with software quality have emerged, but retailers report surprisingly few service problems with the hardware.

For the initial purchaser, price has not been a problem. Both of the Magnavox and Pioneer systems retail in the \$700-\$800 range. The latest VCRs are competitive with these prices.

The RCA disk player, due on the market next March, will retail for under \$500, and its introduction will probably go a long way to answering most of the questions about consumer perceptions of this new technology.

These questions include not only

price, but sound. Both Pioneer and Magnavox have stereo, and are designed to be run through a home hi fi system. The RCA machine is mono only, and uses only the speaker of the television it's hooked up to for audio.

RCA has been stressing recently that a stereo player will follow shortly after the introduction of its mono-only version. Most recently RCA has announced that stereo will be available for a "modest premium," which would indicate that its stereo player will cost significantly less than either the Magnavox or Pioneer systems.

Says John Mehagian of Mehagian's TV & Stereo in Phoenix: "When we first started selling Magnavision last April interest and sales were great, but now it's begun to fall off." He says that he hasn't been "pushing it too hard with advertising and promotions, but we'll pick that up in the fall."

Mehagian says that the summer is a bad time for business overall, but he also believes the disk player will not sell itself.

"This product has to be demonstrated to be sold," he says. "The local Bullock's and Broadway department stores have Magnavision, and their approach seems to be just to let it sit in their electronics departments."

For its part, Pioneer had claimed when it announced its videodisk entry that the product could be sold most effectively through hi fi specialty stores because of the importance of stereo sound and the high degree of sophistication in the product.

RCA on the other hand, will market its player as a mass market item, stressing simplicity of operation in its advertising. RCA has already signed up Sears and J.C. Penney to sell videodisk players.

"Initial reaction to Magnavision was good," says Seattle dealer Dale Schindler of Dick & Dale's TV. "but I feel the software selection has to improve. We sold out pretty quickly with the popular titles that were available."

Schindler was one of the original Magnavision dealers, but he says "a little more time has to pass before the videodisk begins to take off. The customer who buys one is not your average customer. He is generally making over \$50,000. As time passes, though, it should become more attractive to more people."

Madison, Wis., dealer American TV says it is "doing great" with the Pioneer Laserdisk system. "Customers are very enthusiastic," says software buyer Linda Yde, "and we've had a lot of referral business."

The news that should bring the most comfort to Pioneer executives is that sound quality was cited by most customers as a reason for buying, according to Yde.

"Most of them purchase about seven disks when they buy the hardware," she says, "and they usually buy two more whenever they come back. Most of the customers are VCR owners, and the three things they mention regarding the disk are the low software prices, the good picture quality and the sound."

Bruce Zimmerman, buyer for Minneapolis-based Schaak Elec-

tronics, agrees that "the only thing holding up the disk is software availability."

"Stereo is really a big selling feature," he says, "and it's probably the key to the whole thing. It will take some front row center seat concerts to get the whole thing moving. How-to programming should also be a big seller."

Schaak so far is the only store selling both the Pioneer and Magnavox systems.

Big sellers are movies, says Yde, "but they all want more concerts. We've been selling Elton John extremely well, and we're waiting to get Loretta Lynn. There is a great deal of interest in music."

Children's programming, such as cartoons, has also been selling well, according to Yde.

She says the store has been advertising the system on radio, tv and in print, although it has cut down somewhat recently.

Software prices in all markets range between \$5.95 and \$24.95 a disk. This compares with an average videocassette price of \$60 for a current movie, with the lowest-priced feature length pictures generally going for about \$40. A recent hit movie can cost around \$80 on videocassette.

Problems with software were cited by both Yde and Schindler. Schindler says that in the beginning "a 'Jaws' disk, for example, might have 'Sherlock Holmes' on the other side. Yde says that "maybe one in 30 disks have a flaw that causes them to get stuck. We just replace them."

One retailer displaying his new Pioneer disk for all it is worth is Jack Kingsley of Sound Climax in Dallas. "We're integrating it into other electronics products in the store," he says "creating a super system with

digital time delay and projection tv. That 'ultimate' system is retailing for about \$13,000."

He agrees that "music does seem to be an important factor as far as the disks go. Customers are buying anywhere from half a dozen to a dozen disks at one time." Sales, he says, have "been good—not super spectacular, but good nonetheless."

Commenting on possible consumer confusion with the videodisk, Kingsley says he doesn't find consumers to be "any more confused than they are with Beta and VHS videocassette recorders."

Reggae Film On RCA Videodisk

NEW YORK—RCA will expand its music-oriented videodisks with the movie "The Harder They Come." The soundtrack, by Bob Marley, gave the reggae star a hit record and helped introduce reggae music to the U.S. audience.

RCA also announced that it will put eight award-winning NBC television programs on four videodisks. All eight programs are informational and educational fare.

They include: "Meet Mr. Lincoln," "Meet Mr. Washington," "Reading, Writing And Reffer," "The American Alcoholic," "Nightmare In Red," "The Twisted Cross," "The Law And The Prophets" and "The Inheritance."

Each program is approximately an hour in length.

RCA says it has now put more than 6.5 million film frames to disk in preparation for its market entry next year. The company says it will have a hardware production capacity of more than 500,000 units a year by the end of 1981.

Vocalist-Writer Balin On Video Event's Artist Panel

LOS ANGELES—Former Jefferson Starship vocalist/songwriter Marty Balin will appear on one of two artist panels at Billboard's second International Video Music Conference slated for the Sheraton-Universal Hotel here Nov. 20-23.

He will be discussing the creative aspects of "Rock Justice," a 75-minute music video especially conceived for videodisk and videocassette. Balin coauthored this rock opera along with Bob Heyman. Scheduled for release by EMI Videograms, it's believed to be the first original music production specifically made for the home video market.

Producer Paul Flattery of Gowers, Fields & Flattery, a Hollywood-based video music production house, will moderate the panel. The session is designed to be a forum for artists now beginning to be more creatively involved in video music.

John Weaver of KEEFCO, another Hollywood-based video music production company, which has worked with such artists as Paul McCartney, will moderate the other artist session.

In other Billboard Video Music Conference updates:

Seth Willensen, vice president of RCA SelectaVision and Bud O'Shea of MCA have been named to the advisory committee, which is working with Billboard conference chairman and organizer and Billboard Sound Business/Video editor Jim McCullaugh in shaping the agenda.

They join other advisors Cy Leslie, president of CBS Video Enterprises; associate producer and representative Robert Lombard of Kramer-Rocklen Studios; attorney

Don Biederman of Mitchell Silberberg & Knupp; Roger Pryor of Sony Digital Audio; Bob Emmer of Alive Enterprises/Alive Video; and both Flattery and Weaver.

Lombard will moderate a technically-oriented panel which will explore the how, why and know how of which format (video and film) to choose to shoot or finish.

Panelists thus far include Carolyn Piefier, producer of "Roadie;" Mike Minkow of Movie Magic (opticals and special effects specialist for 16 m.m. and 35 m.m.); Video editor Terry Greene of Compact Video whose shows have included "Rock Concert" and "Midnight Special;" David Hankins, Blue Ridge Films, film editor for independent production companies; John Fields, a video technical director on live switching television currently doing Don Kirshner's "Rock Concert" and Daniel Pearl, director of photography, camera and lighting expert who was involved in the Neil Young "Rust Never Sleeps" film.

Jeff Aycroff, vice president of creative services for all media at A&M Records, will moderate a creative panel made up of video and film producers and directors from independent production, cable production, syndicated television production and in-house record company production areas.

Panelists include: Jerry Kramer, producer/director, Kramer-Rocklen Studios; Tommy Lynch, producer, syndicated television, Don Kirshner's "Rock Concerts;" Ken Ehrlich, producer, independent, cable programming, HBO, Showtime, PBS Sound Stage; and Arnold Levine,

producer/director, in-house, vice president, creative services, Columbia Records.

Willensen will moderate a video programming panel with emphasis on video music. On that panel thus far are Carl DeSantis, vice president of business affairs and programming for Warner Communications, Inc.; Ned Kandel, vice president of programming for CBS Video Enterprises; and Bud O'Shea of MCA.

A marketing/distribution/retail home video panel will be moderated by Billboard marketing editor John Sippel. On that panel, thus far, which will explore such topics as multiple inventory formats are MCA Distributing Corp. president, Al Bergamo, and Russ Bach of WCI Home Video.

Attorney Don Biederman will helm a video rights legal and business update. Other panels and topic areas to be announced specifically, shortly, include: all aspects of international video, video hardware, the record company commitment to video music, how video music fits into different broadcast areas, and a look at future audio and video technologies.

Billboard has already begun receiving video music tapes from record labels, producers and managers worldwide for the evening "Video Showcase."

One new element this year will be hardware and software exhibitors.

Registration details about the Conference can be obtained through Salpy Tchalekian and/or Nancy Falk, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069 (213) 273-7040.

Imports Increase

WASHINGTON — Videotape recorder imports increased in the second quarter of 1980 over the comparable period last year, reports the marketing services department of the Electronic Industries Assn.'s Consumer Electronics Group. The figure was 173,734 units, a gain of 20.7% above 143,925 units imported into the U.S. in the same period last year.

For the first six months of this year, videotape units increased to 380,931 imported units, up 47.6% over the 257,988 units brought into the country during the same time frame last year.

TSR 24-Tracker

LONDON—Trident Audio Developments has formally announced the launch of its new TSR 24-track tape machine, previewed at the Assn. of Professional Recording Studios show here recently, and the first multi-track to be developed and manufactured in the U.K. for many years.

First units will be available in Europe and the U.S. by October, priced around \$40,000. Features include a versatile remote control unit, single card electronics, welded steel and natural ash construction and the Audio Kinetics XT24 autolocate system as standard equipment.

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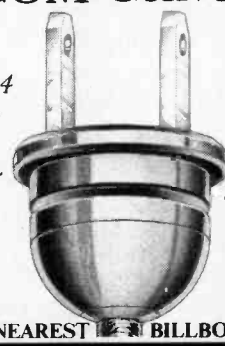
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Record & Tape Retailers Pick Up On Video

• Continued from page 1

initial inventory costs to lack of familiarity with the product and still spotty customer demand. Yet, the decision to "raise the video flag" is being made adventurously by record chains throughout the U.S.

Chains making recent video ice-breaking moves include Stark Record and Tape Service's Camelot store web, the Budget Tapes and Records chain, operated by Danjay Music in Denver, and the Chicago area Flip-Side, Rose Records/Sounds Good and Laury's Discount Records webs.

Chains surveyed that have postponed the move include Durham, N.C.-based Record Bar and New York's King Karol.

About half of the Chicago Flip-Side chain now has video in stock, with some stores handling up to 100 titles. "We're convinced that some day the video business is going to belong to us in the record stores," Carl Rosenbaum, Flip-Side president, declares.

"But we're also afraid that because not enough record stores are putting it in we could lose this business," Rosenbaum adds.

Video profits are still in the future, admits Rosenbaum, who notes that demand remains limited and margins are not luxurious.

"You'll look at your video for a long time before the turns justify the amount of money you've got in inventory," he says. "It's a healthy investment and you've got to be able to sit with the inventory."

Staking an early claim is empha-

sized by dealers getting in at this stage such as Laury's Discount Records' Jon Shulman in Chicago.

"We have to be in it now," explains Shulman. "We've got to have customers conditioned that when they walk into the store they find video software."

But Shulman adds, "I don't think video is going to supplant records. It's an entirely different medium."

Laury's will stock selected stores with video titles for the first time this

fall. "As a financial investment it's way too early," Shulman concedes. "But we're making our first move."

Results of the big Camelot chain's three-month old video pilot program are positive, particularly in markets with heavy adult population concentration, according to chain accessory buyer Dwight Montjar.

Montjar says about one-quarter of the 100-store web is stocking video

titles, with Florida outpacing all other areas and video movement also spotted in Cincinnati, Memphis and St. Louis.

"We're going only with the top 50 or so cities, only feature films," Montjar notes. The buyer describes the market as still primarily geared toward age 35 and older customers.

Tight video credit terms make startup a problem for smaller dealers, Montjar concedes. "They have

very strict terms and we're used to the liberal record company terms," he notes.

"Since we went in on a pilot project we haven't looked at a permanent fixture yet," he added. "Right now the product is right next to the counter on peg-board shelves."

Videodisk sales prospects also are being eyed by Camelot. Montjar, however, expresses concern about the likelihood of consumer confusion created by three competing videodisk formats. The buyer also would like to see manufacturers take a stronger position against tape rentals in favor of outright sales.

One chain not rushing to break the video ice is the giant Record Bar web. According to chain accessories buyer Reade White-Spinner blank videocassette sales results have not been impressive and there is no significant demand for prerecorded product.

"The blank did not move well because people are going back to the places where they bought their machines," White-Spinner declares. "We have not touched prerecorded because we have not felt the demand."

Concludes the buyer, "Either the machines aren't out there in quantities enough or people are being loyal to the place they bought the machine."

"The videodisk would be more in our line," she adds.

At New York's King Karol it's also indicated that the move into video is still in the study stage today.

The Rose Record chain's involvement began in late spring. "It's still a small part of our business but it has been growing," owner Jim Rose relates. "Four stores have it with varying degrees of success."

Adds Chicago-based Rose, "These things are pretty expensive. You need fixtures for them and the markup is not that good. You've really got to be well capitalized to afford to make a commitment to them."

Budget Tapes and Records' George Hill agrees that an early entry is necessary to insure future growth. Hill is operations manager of Denver's Danjay Music, franchisor and supplier for the far-flung Rocky Mountain-oriented web.

FNAC French Chain Turning To Video Sales

PARIS—FNAC, considered the most important French retail discount chain, is reflecting the build-up of video business nationally by turning over some of its domestic electrical goods departments to full-scale video hardware and software showcases.

The switch starts in one of its three main French stores, the extra space gained providing a display of at least 700 videocassettes, along with other video equipment. There is also to be an enlargement of the hi fi department facilities.

FNAC is thus backing the belief that video has a big future in France and asserting that there is room for hi fi growth, too. And the move adds weight to the general belief here that it will not be too long before France pulls out of the recession in the home entertainment field.

9,000 RESPONDENTS

Pay TV Lure: Films And 'Special' Shows

NEW YORK—Movies are the main reason subscribers take pay television today, but entertainment specials are high on their list for desired programming.

In addition, cable subscribers own VCRs at more than twice the national average, and those who do not, would much sooner buy a VCR than a videodisk player. The VCR owners build their own tape libraries.

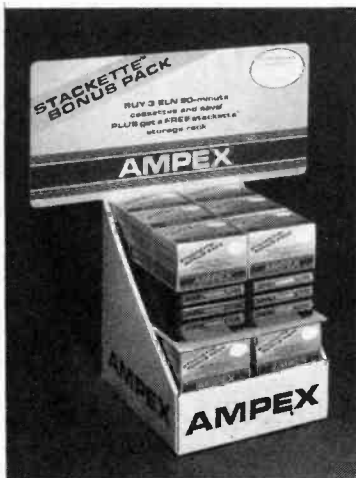
These are among the conclusions of a wide-ranging New Electronic Media study conducted by Arbitron in conjunction with Video Probe Index. The complete study will run nine volumes and include 6,000 tables. The first installment was released to subscribers last week.

The survey queried households in 25 top markets and questionnaires were returned by 67%-70% for a total of 9,000 responses. This was characterized as an "excellent response rate" by Arbitron.

Arbitron Television marketing vice president Pete Megroz told a news conference here that pay subscribers "want movies and they want all the movies they can get, and more variety in those movies."

The goals of the study are to determine what effect cable, pay cable, VCRs, videodisk and other new media will have on each other and on network tv in the future. The most significant effect, which is taking place already, is that cable tv is becoming more capable than networks to afford quality programming.

As cable and pay tv add subscribers, said Megroz, households receiving only network tv will be in the lowest income brackets. He points to cable's outbidding of the networks for the Leonard-Duran fight as an example of cable's growing clout.



BONUS PACK—Ampex Corp. is offering its new ELN C-90 audio cassettes in a Stackette bonus pack that features special savings and a convenient method of tape storage. The self-merchandiser is pre-packed with 12 units.

Although movies are far and away the prime reason people subscribe to cable, the study concludes that entertainment specials, Broadway shows and live concert broadcasts would be bought by a large number of subscribers as well.

"Tiering," or offering an additional service with the prime pay network, will be an increased source of profit to pay tv companies. Megroz said it appears that it is easier to sell a tiered service to new subscribers than it is to go back to households with one service already and offer a second as well.

"Adding tiers makes the profit point much lower for the cable company," he said. At one point he referred to tiering as a "mother lode" of profits.

The study also found that VCR ownership was more than twice as high in pay cable homes than it is nationwide. The indication is that these VCR owners are building a library of programming from the service.

Those cable tv subscribers who do not own VCRs indicated that they would be far more interested in buying one than they would in buying a videodisk player.

"It appears that the videodisk industry has a monumental selling job to perform," Megroz stated. "Consumers have no conception of the economics of buying a disk of a movie as opposed to taping it off cable tv."

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VIDEOM
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Home Video Product Going Well, But Music Still Just a Mirage

NEW YORK—Home video is no longer science fiction, but the much-ballyhooed audio/video "marriage" still is.

In the boardrooms of the major software suppliers and in the marketplace the industry is tuning into movies, not music. The video music product that will capture the public's imagination has not yet been produced, and possibly has not yet been dreamed up.

But all the evidence shows the home video business gaining a firm hold. Every week in 1980 has set a new record in sales of VCRs to dealers. RCA has upped its estimate of total 1980 recorder sales by 250,000 to 800,000. It even looks as if the VCR format war has entered a period of peaceful coexistence that

may last indefinitely.

Even the videodisk formats may be able to exist side by side and prosper. That is the latest pronouncement from Ken Kai, executive vice president of U.S. Pioneer, makers of an optical laser disk player.

Suppliers of prerecorded videocassettes have had no problem getting both Beta and VHS tapes to the public. Most say the same will be true with optical and capacitance disks.

As more machines go into more homes the sales of prerecorded programming keep pace, despite an average price of \$65 a cassette for feature films.

New York's largest specialty retailer of videocassettes, Video Shack,

just had its "best week ever" according to owner Arthur Morowitz.

"The business has exploded," Morowitz says, "but it's still in an embryo stage. I expect a birth by mid-November. Prerecorded video will emerge as the perfect Christmas gift."

Like many in the industry, Morowitz believes that the most important thing now is to get as many players into as many homes as possible, and push hard to get major recent movies onto cassette. "Good theatrical releases are good tape sales," he says.

For their parts, software suppliers have gone into high gear in lining up distribution rights to titles. The most aggressive in numbers of titles and

(Continued on page 74)



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Videocassette Top 40

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| This Week | Last Position | Weeks on Chart | TITLE (RATING) | Copyright Owner, Distributor, Catalog Number |
|-----------|---------------|----------------|---|---|
| 1 | 1 | 9 | ALIEN (R) | 20th Century-Fox Films, Magnetic Video 1090 |
| 2 | 2 | 21 | "10" (R) | Orion Pictures Co., WCI Home Video, OR-2002 |
| 3 | 3 | 29 | SUPERMAN (PG) | D.C. Comics, WCI Home Video Inc., WB-1013 |
| 4 | NEW ENTRY | | THE ROSE (R) | 20th Century-Fox Films, Magnetic Video 1092 |
| 5 | 11 | 29 | GREASE (PG) | Paramount Pictures, Paramount Home Video, 1108 |
| 6 | 8 | 42 | THE GODFATHER (R) | Paramount Pictures, Paramount Home Video, 8049 |
| 7 | 4 | 13 | THE MUPPET MOVIE (G) | ITC Entertainment, Magnetic Video, CL-9001 |
| 8 | 12 | 29 | BLAZING SADDLES (R) | Warner Bros. Inc., WCI Home Video Inc., WB-1001 |
| 9 | 6 | 7 | A STAR IS BORN (R) | Barwood Films, WCI Home Video, WB-1020 |
| 10 | 9 | 13 | THE DEER HUNTER (R) | Universal City Studios, Inc., MCA Distributing Corporation, 88000 |
| 11 | 13 | 13 | THE JERK (R) | Universal City Studios Inc., MCA Distributing Corporation, 66005 |
| 12 | 16 | 13 | JAWS (PG) | Universal Pictures, MCA Distributing Corporation, 66001 |
| 13 | 5 | 13 | (NATIONAL LAMPOONS) ANIMAL HOUSE (R) | Universal City Studios Inc., MCA Distributing Corporation, 66000 |
| 14 | 14 | 23 | HALLOWEEN (PG) | Falcoln International Prod., Media Home Entertainment, M131 |
| 15 | 7 | 13 | THE ELECTRIC HORSEMAN (PG) | Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66006 |
| 16 | 21 | 5 | BOYS FROM BRAZIL (R) | 20th Century-Fox Films, Magnetic Video 9002 |
| 17 | 31 | 19 | MIDNIGHT EXPRESS (R) | Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10400E/BE 51405E |
| 18 | 39 | 29 | ENTER THE DRAGON (R) | Warner Bros. Inc., WCI Home Video Inc., WB-1006 |
| 19 | 20 | 42 | GODFATHER, II (R) | Paramount Pictures, Paramount Home Video, 8459 |
| 20 | 10 | 13 | NORMA RAE (PG) | 20th Century-Fox Films, Magnetic Video, CL 1082 |
| 21 | 25 | 17 | EMANUELLE (R) | Trinacra Films, Columbia Pictures Home Enter., VH 1019/BE 51195E |
| 22 | 17 | 13 | 1941 (PG) | Universal City Studios Inc.—Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007 |
| 23 | NEW ENTRY | | EMANUELLE: THE JOYS OF THE WOMAN (R) | Paramount Pictures, Paramount Home Video 8890 |
| 24 | 24 | 13 | SMOKEY AND THE BANDIT (PG) | Universal Pictures, MCA Distribution Corporation, 66003 |
| 25 | 33 | 42 | SATURDAY NIGHT FEVER (R) | Paramount Pictures, Paramount Home Video, 1113 |
| 26 | 15 | 5 | THE ONION FIELD (R) | Avco/Embassy-Magnetic Video 4064 |
| 27 | 36 | 29 | HEAVEN CAN WAIT (PG) | Paramount Pictures, Paramount Home Video, 1109 |
| 28 | 35 | 7 | DELIVERANCE (R) | Warner Bros. Inc., WCI Home Video, WB 1004 |
| 29 | 34 | 5 | THE STING (PG) | Universal City Studio, Inc. MCA Distribution Corporation 66009 |
| 30 | 23 | 5 | THE MAIN EVENT (PG) | Barwood Films Limited-WCI Home Video 1021 |
| 31 | 22 | 5 | ESCAPE FROM ALCATRAZ (R) | Paramount Pictures, Paramount Home Video, 1256 |
| 32 | 28 | 42 | THE SOUND OF MUSIC (G) | 20th Century-Fox Films, Magnetic Video, CL-1051 |
| 33 | 30 | 11 | BATTLESTAR GALACTICA (PG) | Universal City Studios, Inc., MCA Distributing Corporation 66011 |
| 34 | 27 | 42 | PATTON (M) | 20th Century-Fox Films, Magnetic Video, CL-1005 |
| 35 | NEW ENTRY | | THE EAGLES HAVE LANDED (G) | 20th Century-Fox Films, Magnetic Video 9006 |
| 36 | 19 | 7 | CATCH 22 (R) | Paramount Pictures, Paramount Home Video, 8924 |
| 37 | 18 | 42 | M*A*S*H (PG) | 20th Century-Fox Films, Magnetic Video, CL-1038 |
| 38 | 37 | 29 | SILVER STREAK (NR) | 20th Century-Fox Films, Magnetic Video, CL-1080 |
| 39 | 38 | 7 | ANIMAL CRACKERS (G) | Paramount Publix, MCA Distributing Corporation, 55000 |
| 40 | NEW ENTRY | | RETURN OF THE DRAGON (PG) | Bryanstone Pictures, Gem Home Video 1002 |

Audio Chains Turn To Home Video Retailing

• Continued from page 9

VCRs per month. The chain has been carrying blank video software.

"We are going to be carrying," he says, "the top 10 or 20 prerecorded videocassette titles and may expand after that. This business is growing so fast. Consumers who come in and buy the video hardware need a place to buy both kinds of video software and we can be their outlet for both."

On the videodisk: "We'll be there as soon as the product is available in Los Angeles."

According to Tony Bazlamit, buyer for the sizable Luskin's chain in Baltimore: "Home video sales have gone through the roof. Phenomenal increases. From last January until now, a 201% unit increase over the same period last year. That's attributable to lower price VCRs and more consumer knowledge. It's the biggest growth category for us this year."

"Cameras, specifically color, have also shown a big, big increase. This shows, I think, that consumers are not just taping from their television sets but are using VCRs for home movies."

"Blank videotape is also strong. We're now getting into prerecorded this week with three or four different suppliers. We'll be test marketing."

Bazlamit also adds that he feels a good portion of Luskin's success is coming from heavy promotion and advertising, particularly since video is still not as recognizable a product as audio.

"Margins are still poor," he notes also, "so we are working strictly for dollars and not percentage. I don't think that situation will change for the next six months. When the manufacturers introduce new models of VCRs, the price of the discontinued models becomes so low we pass it on to the consumer to clear out inventory. In six months the features the manufacturers want on the VCRs—freeze-frame, slow motion and others—will be on and we'll see more price stabilization."

Comments Mark Philips of the Sound Advice chain in Miami: "We recognize that video is the growing part of the industry but we have to maintain a valid position in the market. The audio aspects of video will become more important later on. As we develop a new video emphasis, we'll try very hard to integrate it with audio. We're gearing up in those areas where we can get the 25-45-year-old customer."

Philips concedes that the South Florida video market has been an extremely competitive one.

"My bias," he says, "is towards a profitable return on investment. We've pared down our offerings to JVC VidStar, the Akai portable with camera and Kloss NovaBeam big screen television."

"As a result of price competition we've ended up with tremendous levels of sales but embarrassing levels of profit. We can't afford to sell at 8% above cost. The Miami market is dominated by exporters and wholesalers. It's the most price competitive in the country. Videotapes sell for \$12 compared with \$17.96 in New England."

"We've tried to emphasize Maxell HG in an effort to make some money on blank tape. Right now projection tv is our most profitable item. I'm not impressed with the disk yet because of its lack of profit potential."

According to Tim Tyler of the Florida and Iowa Stereo Town chain, "Last September we opened two Video Town stores for high-end video—projection television, VCRs

and cameras. Since then we've added conventional television. We've also opened another Stereo Town with a major video department."

"It still has a lot of future but some of it is here right now. Margins are not as good as hi fi and it's harder to motivate a salesman. He can make, more selling a \$700 stereo than a

\$700 VCR. But our people have done very well."

"Sales have been good, traffic has been good. It's mainly a function of how the store is laid out. We have

seen an increase in the last month.

"The customer is definitely male, more so than in hi fi or car stereo. I hope it changes. It will as exposure becomes wider."

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COLUMBIA PICTURES HOME ENTERTAINMENT
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AUGUST 30, 1980 BILLBOARD

Home Video Product Going Well; But No Music

• Continued from page 72

money spent to obtain them has been Magnetic Video Corp. which owns distribution rights to some 500 films.

Magnetic Video, owned by 20th Century-Fox, recently concluded a deal with United Artists for 250 titles, for which Magnetic Video gave \$40 to \$45 million in guarantees.

The library includes such hits as the James Bond films, Pink Panther films, "Fiddler On the Roof" and "West Side Story."

Magnetic Video also became dis-

tributor for a number of ABC-owned titles, including the Olympic special, "The Miracle Of Lake Placid." Other titles in the ABC deal include "They Shoot Horses, Don't

They?," "Straw Dogs" and "Charly."

Although feature films are the biggest spur to the industry, and the most sought-after properties, a wide pattern of diversity is evident, ranging from sports programming to classic films to children's shows, as well as rock concerts.

Video Corp. of America president Al Markim speaks of a "prestige factor" in owning classic movies. Video Corp. is probably the largest commercial duplicator in the country and has entered the retail business with a mail-order sale and rental operation.

According to Markim the cassette business is "the same as the movie business. A successful cassette first needs theatrical exposure." Markim believes the future of the industry is in "controlled rentals." He favors a marketing scheme consisting of theatrical release followed by controlled rental as soon as the box-office begins to dip, followed by sales.

Video Corp.'s own catalog, though, downplays feature films. It owns the rights to 35 titles, including a Dr. Spock tape on child care. Markim predicts that over the years the Spock tape will become one of the top sellers, just as Spock's book continues to sell after 25 years.

The most notable new music release is Time-Life Video's "One For The Road" tape by the Kinks. This tape, distributed by WCI Home Video, is the first made-for-home-video music release, and it is credited with spurring the entry of record stores into the videocassette business.

Most industry observers believe that record stores will eventually become a major distribution outlet for all home video software.

In its emerging videodisk catalog RCA is assembling a carefully planned shotgun programming selection. Among the latest acquisitions are a boxing package acquired from ABC featuring the fights of Muhammad Ali and Sugar Ray Robinson, various television specials including exclusive rights to "Jesus Of Nazareth" and "Holocaust," and an impressive number of feature films.

RCA has not neglected music programming either. It has the rights to Elton John's Russian tour, and has entered into agreements with Don Kirshner Productions to create original music-based videodisk programming.

Music-oriented movies such as "Gimme Shelter" and "The Harder They Come" have also been added to RCA's list.

But rights don't necessarily mean releases. RCA programming executive Seth Willenson admits that production capacity is limited, "as it is in any industry. We will have 150 titles available when the player goes on sale and we hope to add about 10 titles a month after that."

So far only one RCA videodisk has come off the assembly line—an animated "Charlie Brown" feature. It is likely that feature films will make up the bulk of the original RCA catalog.

U.S. Pioneer, the company that did as much as anyone to shape the present-day audio industry, has from the first stressed hi fi sound as a major advantage of its disk system. But programming for the optical disk is still heavily weighted toward feature films, not music.

Pioneer has set up its own software arm, Pioneer Artists, which plans to release four or five music disks by Christmas.

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no. 1

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Non-Profit Loophole On Royalties Argued

WASHINGTON—Enactment of legislation to exempt non-profit veterans and fraternal organizations from paying performance royalties would "create serious precedents," stated Edward Cramer, president of BMI, Wednesday (20) before the Senate Judiciary Committee.

Appearing before the subcommittee deliberating on a bill (2082) introduced recently by Sen. Edward Zorinsky (D-Neb.), Cramer claimed that such a revision of a Copyright Act would, aside from its doubtful constitutionality, raise questions "its well-intentioned supporters did not have in mind," from requiring free use of rental halls to plumbers.

"The composer of music and the writer of songs is a creator," Cramer stated before Sen. Dennis DeConcini (D-Ariz.), the only member of the committee present. "What he creates is his property, just as the

machine dreamed up by the inventor is his property. The patent law protects the property rights of the inventor; the Copyright Act protects the property rights of the music creator."

Cramer said that Congress had already given "intensive thought and discussion" to the issue from 1965 into 1976, when the revised Copyright Bill was enacted. "Congress," he said, "specifically eliminated the copyright exemption given for 'non-profit' performance of music under the original act of 1909.

Cramer said it was important to recognize that the new Copyright Act already provides an exemption for non-profit organizations—including the fraternal orders and veterans posts—from paying royalties on copyrighted music. "These organizations can play all the music they wish for free, so long as no admission is charged and so long as no compensation is paid to the musicians, or to the producers or the promoters of the affairs."

In support of his contention of "widespread exploitation of copyrighted music by so-called non-commercial organizations," Cramer offered into evidence a sample of ads by organizations inviting the public to attend their functions by paying an admission charge.

Testimony in favor of the bill was offered by Sen. Zorinsky, who later joined Sen. DeConcini on the dais. Other proponents appearing on behalf of the proposed legislation were representatives of a number of organizations, including the Loyal Order of Moose, the Benevolent Protective Order of Elks, the American Legion and the Veterans of Foreign Wars.

Williams Group May Deal With Supraphon

PRAGUE — Los Angeles-based Don Williams Music Group is mulling a first option subpublishing deal with Supraphon here. Individual subpublishing deals would follow on all titles for which Supraphon could guarantee local recordings.

The company feels this is the best way to do business with Czechoslovakia. The local market is not big enough to make extensive work with an entire foreign publishing catalog feasible, and German or English subpublishers would hardly be able to influence events without first making a sub-sub-deal with a Czech publishing house.

BIG 3 & WARNER BROS.

Publishers Adopting 'The Gift Of Music'

By IRV LICHTMAN

NEW YORK—Music print companies are now utilizing the "Gift Of Music" approach developed earlier this year by the National Assn. of Recording Merchandisers.

Two major print houses, Big 3 and Warner Bros. Publications, have adopted the slogan and logo on various dealer aids, with special emphasis on the forthcoming fall heavy gift-giving season.

At Big 3, according to Jay Leipzig, whose The Music Agency arranges the company's merchandising and advertising thrusts, special emphasis is on the Christmas season.

A Christmas catalog and a "gift item" brochure both prominently display the NARM slogan and logo. The former is being mailed to some 3,000 accounts, while the brochure may see as many as 50,000 reprints. Big 3 is offering the brochure to many accounts on an imprint basis whereby their own company's name appears on the brochure. Some have indicated, Leipzig adds, that they will make mailings directly to the consumer.

In addition to the catalogs, Big 3 has also devised a poster, "Add Your Voice To Christmas," with space donated to the "Gift Of Music" idea. The poster, 19-inches by 26-inches, features a selection of Big 3 folios and single sheets with a Christmas theme.

The NARM drive is also high-

lighted on a poster and flyers from Warner Bros. Publications, notes the firm's Steve Spooner, director of sales.

Warners has added a slogan concept of its own to the gift promotion. A poster, 12-inches by 24-inches, declares "Give The Gift Of Songbooks/Give The Gift Of Music" and lists 25 selected folios. About 4,000 accounts will receive the poster along with a flyer that also plays on the "Gift Of Music" theme. Both aids include the NARM-developed logo.

Spooner notes that all merchandising aids with the possibility of strong "consumer visibility" will make note of the NARM campaign.

The "Gift Of Music" idea, however, is not a new direction for Columbia Pictures Publications. Its chief, Frank Hackinson, explains that the firm has been using such a line in various aids "for years," particularly on Christmas-oriented promotional campaigns. This has included Christmas prepaks, even to the point of a "Gift Of Music" imprint on its shrink wrap.

While not involved as yet in a similar campaign, Richard Bradley, president of Bradley Publications, which distributes April-Blackwood Music's print, says "it's not a bad idea" and is giving serious thought to Christmas catalog usage of the NARM concept.



SKY TIME—ASCAP members launch a balloon to salute all songwriters during the fourth annual Songwriters Expo held recently in Los Angeles. The ground crew includes: writer Jimmy Webb, Michael Gorfaine, ASCAP's Western regional repertoire director and William F. Williams, Webb's manager.

11 Workshops Are Projected By L.A.-Based Songwriters Group

By KAREN KELLY

LOS ANGELES—Songwriters Resources and Services, a national non-profit educational and protective membership organization for songwriters, will sponsor 11 workshops in lyric writing, theory, voice, and the workings of the music industry beginning Sept. 22.

Bob Baxter, who has been teaching the art of performing for more than 20 years, will conduct an eight-week performance workshop. The technique and evaluation seminar for singer/songwriters who want to sharpen their skills for clubs, concerts, auditions and recording dates will conclude with a free concert showcase at the Talent Shop in suburban Reseda that will be open to the public.

Tony Brito, former chief of pop a&r for Columbia in Spain, will teach a six-week demo workshop wherein students will produce demonstration tapes of their own material or the material of others.

Doug Thiele, a published songwriter and SRS staff member, will teach a class on advanced songwriting, a class on the music business and one on lyric writing beginning Sept. 22, 23 and 25, respectively.

Jai Michael Josephs, a song-

writer / musician / producer / arranger, will teach harmony and theory for 10 weeks beginning Sept. 30. Robert Edwards, a long-time voice teacher, will conduct a 10-week voice class starting Sept. 24.

Additionally, song evaluation workshops will be held in L.A., Long Beach and San Francisco.

SRS, whose members number approximately 3,500, and the Los Angeles Songwriters Showcase (formerly the Alternative Chorus Songwriters Showcase)—a showcase that enables songwriters to present their material to an audience of other songwriters, composers and publishers—have jointly signed two five-year leases for 3,350 square feet of office space at 6772 Hollywood Blvd., effective Sept. 1.

The two are autonomous agencies and intend to remain so but it is expected that their proximity to each other will enable them to develop methods to share resources and offer more effective services to songwriters. SRS is attempting to do just that by increasing its visibility and joining other organizations with like interests such as the National Music Coun-

cil and the Los Angeles Advocates for the Arts.

Billy James, an SRS staff member, says the company has also applied for two grants. One, from the Cultural Arts Commission of the City of Los Angeles, would be used to fund a task force comprised of five musicians to deal with drug abuse and gang violence in South Central L.A.

The musicians, chosen from the community, would rehearse and perform compositions relevant to the lives of members in their community in the hopes that youth might learn from the messages in the songs.

The other grant, from the California Arts Council, would be utilized to fund song evaluation workshops in the Bay Area.

SRS also is involved in a fund raising campaign. David Shire, composer of "The Morning After," the score for "Saturday Night Fever" and "It Goes Like It Goes," the Academy Award-winning song from "Norma Rae," is assisting SRS in its endeavors by lending his signature to a letter being sent to approximately 500 persons working in the music industry requesting contributions.

Richmond, Platz Dissolve Essex Pact

LONDON—Successful independent publishing operation Essex Music Group is to be split outside of the U.S., and the 25-year business partnership of David Platz and Howie Richmond dissolved.

Personal reasons prompted the decision, according to Platz, but each of the two new operations to be set up will take the opportunity to "streamline corporate administration and personnel needs in keeping with today's music business requirements."

Thirty staffers working at Essex Music's London offices have been given notice.

An equal division of assets and the company's 30,000 copyrights will be completed by year's end, designed to "facilitate the new and sep-

arate activities of the Richmond and Platz interests as well as to insure the continuing exploitation of their catalogs."

Plans are in work for the company's many international affiliates to carry on operations under the Essex Music name. Both Platz and Richmond will announce details of their new operations in the new year.

Howie Richmond was among the first of the post-World War II independent American publishers to set up promotional music publishing companies, fully established in territories outside the U.S.

In 1955, he organized Essex Music Ltd. in England and later appointed Platz as managing director. At the same time, Richmond organized Es-

sex companies in Australia-New Zealand, France, Germany, Italy, Scandinavia, Holland and Japan.

The TRO-Essex catalogs include the works of the Who, the Rolling Stones, Procol Harum, Moody Blues, T. Rex, Marc Bolan, Pink Floyd, Black Sabbath and Joe Cocker, among others.

Show scores include "Oliver!," "Stop The World, I Want To Get Off" and "The Roar Of The Greasepaint, The Smell Of The Crowd."

New songs coming out of existing songwriter agreements and from subpublishing agreements with British and U.S. music companies will continue to be promoted internationally through the Essex sub-publishing companies.

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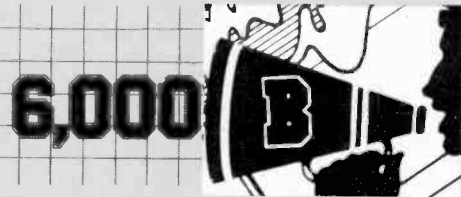
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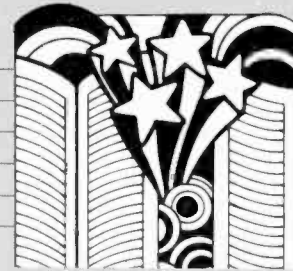
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Retailers Unite To Gain Buying Power

LONDON—A group of five independent U.K. retail firms is planning to set up a collective organization to extract the same favorable trading terms from record companies that multiple chains currently enjoy.

The organization comprises 50 retail outlets with a turnover in excess of \$20 million, and will be known as the British Independent Record Dealers (BIRD), a limited company secured by shareholders' guarantee.

Members of the new group met at Coventry's Eurocrest Hotel Aug. 17

to hear the heads of the five founding companies—Ames Records & Tapes of Preston, Ainleys of Leicester, Bruce's of Scotland, the Pennine towns' Bradleys chain, and the Yorkshire Vallance web—outline its aims, which will go into operation as soon as legal and financial details are settled.

Jack Ainley said the group was ready to do constructive things to get the industry streamlined and efficient. The organization is in no sense a competitor with the Gramophone Record Retailers' Assn., but a grouping of progressive dealers "wanting to work with the record companies, cut down on time- and money-wasting administration and do better business."

Ainley adds, "Given the chance, we know we can sell a lot more records. We are at the beginning of the next boom in record sales."

Also involved in the aggregation are retailers from Derby, Stockport, Reading, Widnes, Liverpool, Manchester, Birmingham and North London. Each of the shareholders will continue to function as a fully independent retailer, ordering stock and taking delivery individually. But the record companies will invoice the organization for the total stock ordered, and the group will then re-invoice its members.

The dealers at the Aug. 17 meeting emphasized that it is not a trade association, pressure group or talking shop. "We intend to sell more records by getting prices down and offering a better range of product and better service. But we don't expect the manufacturers to give us better discounts for nothing," remarks Ainley.

Retailer Lends No More

LONDON—Pressure from the British Phonographic Industry has forced the Bicester record store Disc Discounts to drop its album lending scheme.

The BPI threatened a High Court injunction to halt the lending scheme, which it believes infringes copyright by encouraging home taping. Now manager Richard Honour says he will wait and see the outcome of the BPI's other action against controversial North Country dealer Philip Ames, whose own record library scheme has been running two months (Billboard, Aug. 9, 1980).

BPI director-general John Deacon comments: "With the re-

cession gathering momentum, largely due to the cancerous spread of home taping, we cannot condone any act that would appear to encourage still further growth of this evil."

Deacon welcomed what he called the "responsible decision" of Disc Discounts, though Richard Honour says the shop still feels it is in the right. It remains to be seen whether the BPI will pursue its beliefs to their logical conclusion by taking action against the many hundreds of record lending libraries operated in public libraries throughout the country.

Rock Riot In Finland

By KARI HELOPALTIO

HELSINKI—Police with dogs were called in to restore order after the eleventh Ruisrock Festival ended in hour-long riots precipitated by a contractual mix-up.

Eppu Normaali, Finland's most popular rock group with an album at the top of the national charts, was prevented from appearing. Owing to a booking error, both Eppu Normaali and British act the Jam had been contracted to play the festival's closing set, and talks to resolve the problem only began at the festival site.

The Finnish act agreed to compromise and play last but three, but Thomas Johannson of EMA Telstar booking agency, responsible for Ruisrock's international side and practical running, torpedoed the idea, not wanting the band to play before overseas acts like Rockpile and the Jam, who are relatively unknown in Finland.

The record 15,000-strong audience was not told of the hassles till the Jam's set finished and EMA Telstar staff had started dismantling stage equipment. Riots ensued, in which bottles were thrown on stage, equipment owned by the Jam and by Dieke Music was damaged, and fights broke out with ushers.

Eppu Normaali will likely receive their \$2,750 fee regardless. The organizers are currently examining claims for refunds from members of the audience.

It was an unhappy ending to a successful event. Selecter, Rockpile and the Jam, playing their only Scandinavian gigs, were all in good form, only the Tourists disappointing with a monotonous set.

Consumers Are Confused By French Record Prices

By HENRY KAHN

PARIS—The first really comprehensive and nonpartisan survey of the French retail market reveals a state of utter confusion over pricing.

Many organisations have conducted similar investigations, but the National Consumers' Institute report published in "50 Million Consumers" seems to be a real attempt to find out what has happened since prices were freed at the end of 1978. It concludes that the disk-buying public is so confused it hardly knows which way to turn.

Since 1978, record prices have gone up by between 10% and 50%, while sales have fallen 20%. But why should some retail prices have increased so little, others so much?

More than 18 months after the end of the "code" (or price guideline) by government order, the

muddle it generated has not cleared. Seven out of 10 retailers in some cities, for instance, still offer catalog product at the old coded price levels. The other three have their own individual ways of calculating prices, with or without a discount.

These prices are not the same for all customers, though, since many shops give "fidelity cards" allowing regular purchasers to benefit from an extra reduction.

Price-cutting, in France as elsewhere, is widespread. Disks are offered for limited periods at up to 30% off. Even new releases may be marked at 25% off to attract store traffic. Large specialists like FNAC and Nuggets calculate such discounts on the basis of the old "coded" price.

(Continued on page 79)

LIST PRICING TALKS SET

LONDON—Representatives of the British Phonographic Industry will meet officials of the Mechanical Right Society next month, to review the computation of mechanical royalty payments in the light of the general abandonment of recommended retail pricing by the U.K. record industry.

The Society has expressed dissatisfaction at the uncoordinated manner in which the industry has been dispensing with list prices (Billboard, Aug. 16, 1980).

Ron White, head of EMI Music Publishing and vice president of the Mechanical Right Society, says that although he knows of no publishers who have received statutory notices with retail prices omitted, several have had notices specifying record prices which are unacceptable as a basis on which to calculate mechanical royalty payments.

Inquiry Expected After Claims Of U.K. Chart Hyping

• Continued from page 1

The program stressed that none of the artists concerned was aware of the hyping activity.

Chief target of the allegations was WEA Records U.K., whose chairman, John Fruin, is also chairman of the BPI. Among those interviewed on the program were three former WEA employees, who claimed that it was expected of the company salesmen to falsify the sales diaries of the retail stores on the research bureau's panel.

Fruin, who arrived back from international meetings in Holland last Wednesday (20) night, saw a videotape of the program and, on Thursday morning, sent a letter by hand to John Deacon, director general of the BPI, inviting the organization's committee of enquiry to visit the WEA offices on an "open house" basis.

In a statement released on Thursday, Fruin said he would make available to the committee all information on systems, promotion methods and sales statistics, and give it a free hand to spend as much time as it wished within the company "establishing the facts on how we sell records." Fruin said WEA company policy "has always been totally opposed to the hyping of records by requesting that false sales information be recorded."

Fruin told Billboard that he had declined to appear before the "World In Action" cameras "because I knew there was no way that I could win in a 30-minute program." He added that he had supplied Granada with written answers to

their questions, "none of which they saw fit to use."

It's understood that one of the points Fruin made was that there had been no complaints about WEA since the BPI code of conduct had been introduced.

Fruin said he intended to defer further comment on the program until the committee of enquiry had completed its investigations, but affirmed that he was confident that the outcome of the enquiry would be that WEA's sales methods would be completely exonerated.

Apart from the ex-WEA salesmen claiming misconduct on the company's part, the program included a contribution by a former assistant manager of a London record store, who said he had witnessed many attempts to hype records and manipulate the charts. Representatives from major companies would come in and "try to push their records and ask you to tick the diary."

And an anonymous record store owner, shown in silhouette in the program, said that as a chart return dealer, he was offered inducements to falsify chart returns on an average of once a week. "Normally it's free records, sometimes it may be sweat-shirts, T-shirts, badges and occasionally bottles of drink."

The dealer said that the value of gifts could be "anywhere up to 100 pounds (\$237) a week." He described a single by a group called Shy on the Gallery label—licensed to WEA—as one of the worst examples of hyping he could remember.

"We were plagued by the WEA

representative, we'd received a few copies for nothing—we hadn't asked for it, we hadn't sold a copy; then it charted."

The program claimed that shortly before the disk charted in April, dealers nationally had only ordered 82 copies from WEA.

Immediate U.K. industry reaction to the "World In Action" program was that it had produced a great deal of smoke from very little fire. But David Fine, chairman of PolyGram U.K., said, "I think that while the program gave a distorted picture, we must do all we can to eliminate practices that infringe the BPI code of conduct, however insignificant they are, and I personally am going to ask John Fruin for an assurance that he is satisfied with the security of the chart system."

Bryan Bates, managing director of the British Market Research Bureau, who was interviewed in the Granada program and acknowledges that "some representatives of record companies might, out in the field, take some action which would infringe the BPI code," said: "Although we are aware that there are attempts from time to time to hype the chart and we have developed various safeguards to protect the system from falsification, there were certain specific allegations in the program which were new to us and which cannot be shrugged off. I feel they must be investigated."

Bates totally rejected suggestions made in the program that records could be hyped into the upper reaches of the chart, and pointed out

that the bureau constantly applied additional checks with non-panel shops to reduce possibilities of hyping.

Bates pointed out that a claim made in the program that a single by the WEA group, the Expressos, had been rehyped into the chart after the bureau had dropped it out because checks had shown it to be a dubious entry, was inaccurate.

"Certainly, it came back into the chart, but we naturally looked at it carefully and discovered that it was selling widely. It was a genuine entry."

"Now, the record company may have put a lot of effort into promoting it, but there was absolutely no evidence that it was hyped the second time. But, of course, it is always possible that companies try to hype records that would have made it anyway."

More than one industry commentator drew attention to the fact that many of the examples of alleged hyping cited in the program occurred last year, before the BPI code of conduct was introduced.

But there are considerable misgivings in some quarters over the revelation, first aired in the "Newsnight" program, that most record companies armed their sales staffs with lists of retailers on the British Market Research Bureau chart panel.

Asked whether the research bureau intended to have the BPI reinforce the code of conduct ruling that the confidentiality of the chart panel be preserved, Bryan Bates said, "Most record company lists of chart

panelists are pretty inaccurate, and in any case, we try to make it a moving target by random selection of 250 dealers from the 450 on the panel each week."

Research bureau director Guy Sutcliffe also pointed out that the vast majority of panel dealers were honorable and were quick to notify the bureau of irregularities. "These notifications are relatively few and far between. The incidence is certainly not high enough to justify any alarm."

"Naturally we'd prefer to have no hyping attempts, but we have a variety of safeguards—which, of course, I cannot go into in detail. But we put up various smoke screens, such as continuing to accept diary returns from dealers even after we have dropped them from the panel."

Derek Chinnery, head of BBC Radio 1, which has broadcast rights to the BPI charts, said he was satisfied that the chart was protected from hyping attempts.

"This is a respected, independent research organization, free from commercial pressures, and while the 'World In Action' program appears to produce evidence of attempted hyping by certain companies, it made no attempt to put the matter into perspective—and the implication that a record can be hyped to No. 1 is totally absurd."

Chinnery agreed that the existence of record company lists indicating chart panel shops tended to give credence to the view that the industry was contributing to chart hyping.

(Continued on page 80)

Gas Topper Cites Royalty Woes

Acosta: Collections Must Improve In Latin America

By MARV FISHER

MEXICO CITY—One of the major problems in doing business within the Latin American market involves royalty collections, and the need to better supervise such matters, according to Guillermo Acosta, president and founder of the seven-year-old Discos Gas.

"I've just become too disenchanted with most of those companies down there," he says, "not only with what I've experienced, but by what happens with other labels which have tried doing business on an international (basically Latin American) scale."

For more than 18 months, industry veteran Acosta and his vice president brother, Jesus, have been trying to resolve a dispute with Gonzalo Jimenez, managing director of Discos Famoso of Ecuador, over royalty affairs.

Acosta alleges that dozens of letters have gone back and forth be-

tween Jimenez and him, plus other correspondence with intermediaries, including the secretary general of the Latin American Federation of Producers of Phonograms and Videograms (FLAPF), Henry Jensen.

"It is always one reason or the other on 'final approval' issues revolving around releases," he claims, "and by virtue of the original producer of the material losing control, the trouble starts."

"Actually, the only two territories in South America where I've had any semblance of luck in licensee arrangements have been Venezuela (Discos Corona) and Colombia (Discos Orbe). But elsewhere, it's just too distressing for words."

Acosta, in expressing his thoughts on trying to find a solution for a reformation of collections between the Latin American countries, is not implying that it's just sour grapes on his

part. "FLAPF simply will not touch such a situation, as it deems it too commercial."

"But we have to have some sort of change in getting our Latin American brothers to abide by contracts to the fullest. Otherwise, we're never going to grow; we're never going to have an improved interchange of product."

Another obstacle Mexico must overcome in penetrating more Spanish-language markets lies across the Atlantic, in Spain. The outspoken Acosta has a mouthful to say on that particular issue.

"The Spaniards have always recognized this territory as bringing back plenty of revenue for them. Yet it's been a struggle for us in making headway over there for our artists."

"Of course, it's OK for the Mexicans to record there—Angelica Maria and Jose Jose have done recordings in Spanish studios—but trying to get airplay or distribution in that country for Mexicans or other Latin Americans is another story."

"Raphael, Julio Iglesias, Camilo Sesto and Rocio Durcal are among many welcomed here with open arms—and they leave with loaded pockets. But a determined effort is never made with our artists over there."

"Only recently has Vicente Fernandez, Mexico's consistently top-selling ranchero artist, started to reap some of the returns via record sales and personal appearances. However, he's only one of a few artists that I'm sure could catch on with the Spanish public," Acosta continues.

Reverting to the immediate hurdle, though, of a better formula for royalties within the Latin American bloc, Acosta feels he cannot do too much until the FLAPF congress reconvenes October 1981 in Aca-pulco.

"Right now, it's just too expensive and time-consuming to make the rounds of the countries down there. Besides, to really keep an eye on them and sustain contacts, one has to travel there at least three times a year."

"I don't mean to stir up controversy, but there are enough people who would agree with me. We just need more respect for each other's contracts. It's that simple," Acosta concludes. His brother Jesus seconds the motion.

Until the marketing situation for Gas improves in most parts of Latin America—another impasse it has reached is with its licensee in El Salvador, Dicesa, but because of the political and economic strife going on within that Central American nation—concentration will be on the Mexican and U.S. Latin markets. Gas is partnered in the States with Conrado Gonzalez under the names of Gas Records and Tauros Sound.

The Acostas recently completed construction of their new studio complex, though the final installation of the 24-track recording console is not yet done.

Until it's operative early next year, all recording of such artists as Lola Beltran, Manolo Munoz, Alberto Vasquez and Luciano Ruiz, among others, will be done at Lagab studios here and Maga (Acosta-owned) in Guadalajara.

The company also recently obtained a 12-slate tape duplicating system (Liberty) for the main building in its ultra-modern facility, one of the most ambitious for an all-Mexican label.

IFPI Discusses BIEM

LONDON—Members of the board of the International Federation of Producers of Phonograms and Videograms were scheduled to meet Thursday (21) at the Pulitzer Hotel, Amsterdam, under the chairmanship of president Nesuhi Ertegün, to discuss strategy for the renewal of the contract between the Federation and the European mechanical rights bureau, BIEM.

The previous five-year BIEM agreement terminated at the end of last year, and when the two parties meet to negotiate a new contract in the Palais des Congres, Paris, on Sept. 23-24, much of the discussion will be centered on the level of deductions allowed for record sleeves and inlay cards, etc., before the mechanical royalty is calculated.

The IFPI/BIEM agreement provides for a royalty of 8% on a record or prerecorded tape, but after various deductions, this comes down to something like 7.3% for a record and 7.1% for a cassette.

It's anticipated that the BIEM representatives will be seeking to have the deductions allowed for cassettes reduced so that they come into line with records.

Wholesaling & Retail Primitive In Kenya

By RON ANDREWS

NAIROBI—Both wholesaling and retailing methods in East Africa are primitive by any standards, as a result of either the economic dictates of small markets, or of the political dictates of the distribution machinery.

In Kenya, there are no rackjobbers, no one-stops, no discount retailers as such, and record distribution is carried out without provincial headquarters or fleets of salespeople.

There is only one factory in Kenya, from which it can be inferred that gross margins depend upon the negotiated and agreed wholesale price rather than the negotiated best pressing deal.

There are more than 50 independent record producers in this tiny market, pushing out mainly single releases (3,000-plus in 1979 in a market of only two million sales)—though the volume has dropped considerably so far this year.

The reason for such a vast number of releases is twofold. First, bands are generally paid the sum of \$75 to record two "sides," and seldom paid any royalties thereafter except by the major companies. The costs are therefore conducive to experimentation.

The second factor is that consumers seem to prefer new labels, so companies design and release up to four new imprints a month, hoping to hit a "lucky" one.

With all of this product, the problem of distribution is magnified since there's so much similarity in the sound that buyers have difficulty discerning which to buy.

Most of the record producers have small wholesale/retail outlets in Nairobi, and others in each of the main areas of Kisumu, Eldoret, Nakuru, Nyeri and Mombasa.

It's therefore in their interest to push their own releases above those of competitors, sometimes to the extent of stipulating that consumers can only purchase a current hot single if they also buy one of that distributor's new releases.

The problems of distribution are further compounded by the distance between, and the scarcity of, reliable retail outlets. Since there are only about 10 major ones outside of Nairobi, the prospect of operating a mobile sales force is daunting.

A salesperson may take orders, return to Nairobi and his source of supply, only to find that payment isn't forthcoming. Alternatively, he could take records on the road and, in the outlying areas, stand the risk of armed robbery of merchandise, money or both.

The answer, therefore, has been to rely upon accounts travelling in to Nairobi to buy from either a distrib-

utor or from the major disk companies directly, and for cash.

The distribution outlets are mainly those of the wholesalers in Nairobi, with two or three reliable outlets in Kisumu and Mombasa, one east and one west of the capital.

The whole problem of communication and credit worthiness has meant that record companies have perhaps become lazy, concentrating only on small areas. This they do readily, arguably to the detriment of possibly smaller but nonetheless lucrative outlets elsewhere.

Retailing, too, is on a small scale. Many of the distributors in Nairobi also have retail interests, although the appearance of their premises belies the size of their turnover. Shops are often little more than small, box-like kiosks with shelves full of numbered boxes bearing stocks sold over glass-fronted cases, often empty.

These "dukas," as they're known, often have a small extension speaker from a battery or mains operated record player blaring distorted sound onto the street.

There are a few of the more orderly (western style) record stores in Nairobi, around the main shopping area in the center of town. Such shops rely upon the major record companies, since they deal mostly in international repertoire rather than the Kenyan product handled by the small dukas.

Often the large shops import repertoire from Europe to augment what is locally pressed; prices are commensurately higher, an import costing \$20 while local pressings are \$10.

So the most up-to-date music and
(Continued on page 82)

Chart Hype In Britain

• Continued from page 78

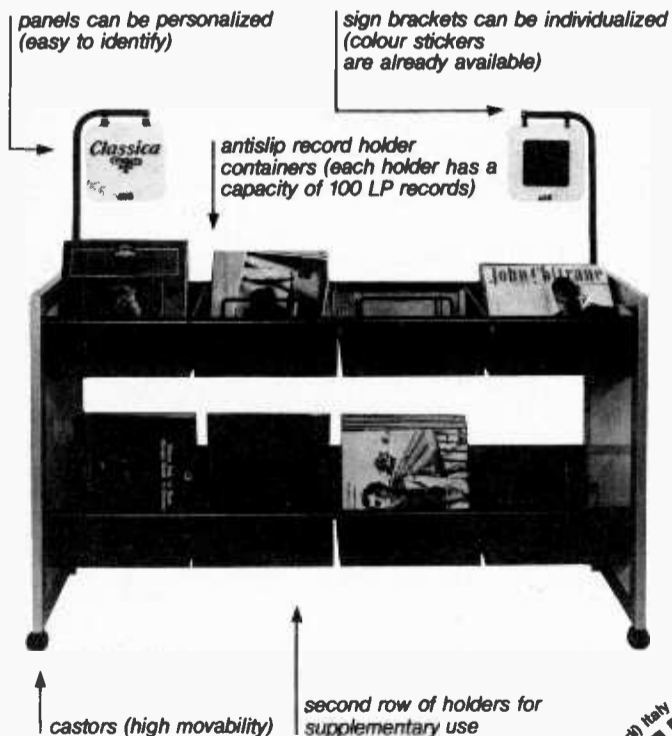
"but it is naive to believe that shops making returns to the bureau could keep their involvement secret."

David Fine pointed out that record companies inevitably tend to concentrate their sales efforts on high traffic outlets, and because of this, there would obviously be a substantial overlap into the chart return shops.

"But nevertheless, I think we must ram home the code of conduct and do all we can as an industry to preserve the confidentiality of the panel shops as far as it is practicable. We must show ourselves to be totally against hyping in any shape or form."

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Cut out and send to:
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please send me your colour folder and price-list
name _____
company _____
address _____



CRAZY RIDER—Canada's Segarini band plays on while biker Larry McLean, riding a Yamaha 500, flies overhead. He hopes to place the Aug. 1 stunt, which took place at Toronto's Sunset Speedway, in the Guinness Book of Records.

More Govt. Support For Music Industry?

TORONTO—The Canadian government will likely be taking a greater role in the development of the recording industry in Canada with the appointment of John Watt to the position of senior policy advisor to the Cultural Industries branch of the Secretary of State's office.

The government has taken an important role in the development of the book and film industries in the past five years, and it is expected that the record industry is now due for a thorough investigation, the results of which would then be used in a policy paper at all levels of government.

Watt is, by his own admission, not an industry heavyweight, but has a good background in the industry via a partnership in the small Canadian independent label, Smile Records. He is also immediate past president of the Canadian Independent Record Producers Assn. and a former director of the Canadian Academy of Recording Arts and Sci-

ences (which administers the annual Juno Awards program).

The position created for Watt is expected to make government more accessible to the record industry body here, and to formulate a policy paper on pressing problems that the industry currently faces.

Among issues of prime importance are the proliferation of bootleg and pirate recordings, home-taping and an up-dating of the close to 60-year-old copyright regulations. While no firm answer has been ventured on how to combat the home-taping issue, a blank tape surtax is one favored by many in the prerecorded music lobbying group.

Another issue of some import is to do with tariffs imposed on recording equipment, imported into Canada. The tariff does not apply for equipment used for film recording and is considered doubly unfair by producers here because there are no Canadian manufacturers of studio equipment.

Standard Invests In Italy

TORONTO—Standard Broadcasting Ltd. of Toronto has entered into a joint venture with a major Italian publisher to operate radio stations in Italy.

Standard had a profit of \$7.2 million on revenue of \$48.5 million in fiscal 1979. Subsidiaries of the company own and operate radio and television stations, Eastern Sound studio, news and background music syndication services, radio sales companies and varying interests in 14 of Britain's 28 private radio stations.

Revenue on British radio investments increased by more than 50% in the past fiscal and it is expected to increase substantially again this year.

The Italian venture ties Standard with two Italian partners with ownership in La Repubblica newspaper and L'Espresso magazine. The joint holding company is called Standard Finanziaria Iniziativa Radio-telesive SpA (SFIR).

SFIR has a 60% interest in a radio sales company and 40% is held by other Italian interests. Standard's share profit is not expected to show improvement from the Italian oper-

ations until late 1981, according to a company vice president.

The decision to move into the Italian broadcast field was partly inspired by results from ownership in Britain's private broadcasting industry, partly from careful analysis of Italy's broadcast market.

Up until five years ago, the broadcasting industry in Italy was totally government-controlled. In 1975 it was discovered in the fine print of the broadcast laws that there were no controls on private broadcasting companies. As a result the market exploded and it is now estimated that there are between 2,000 and 3,000 radio stations in Italy, and 99 in Rome alone.

Golden English

TORONTO—WEA Canada has become the first world territory to gain gold for Marianne Faithfull's "Broken English" album on Island. Other gold (50,000 units) certifications include Pete Townshend's "Empty Glass" on Atco, and Alice Cooper's "Flush The Fashion" on Warner Bros.

RIAA, Goody Vie Over Reports

By RICHARD M. NUSSER

NEW YORK—The latest legal wrangle in the Sam Goody Inc. case sees the Recording Industry Assn. of America filing additional motions to seek a delay in turning over sensitive investigative reports and answering defense motions charging the RIAA with contempt for the delay.

The RIAA seeks to block the defense motion on the grounds it violates traditional lawyer-client privileges and that release of the information will jeopardize pending civil and criminal claims against other alleged traffickers in counterfeit and pirated recordings. It wants a delay pending appeal to a higher court.

The defense wants nearly 10,000 of the RIAA's confidential reports to bolster its claim that defendants Goody and its chief operating officers could have "unknowingly" purchased counterfeit recordings since so much bogus product was in the industry distribution pipeline at the time. The defense feels that the RIAA reports will show this.

The contempt motion arises from confusion over how, if at all, the RIAA will delete the names of undercover agents and informants from the reports at a reasonable cost. RIAA attorney Roy R. Kulcsar says

the task will cost upwards of \$53,000 and may take months, and attributes the delay to this factor. The defense has put a ceiling of \$5,000 on the chore.

Judge Thomas Platt returns from vacation Monday (25) and is expected to address the RIAA plea and the defense's contempt motion in a court appearance Friday (29).



DYNAMITE LADY—Cotillion Records artist Stacy Lattisaw, 13, signs autographs for her fans during an in-store visit to Los Angeles Delicious Records. Standing to her left is Derek Mack, son of Atlantic Records West Coast promo chief Marty Mack. Lattisaw has a charted single, "Dynamite!," and an album, "Let Me Be Your Angel."

Dean Wallace Record Distributors Move Location

NEW YORK—Dean Wallace Record Distributors in Noank, Conn., is moving into larger quarters. The company services 400 to 500 accounts in the East, primarily New England.

The bulk of the firm's catalog is folk and bluegrass, but also includes jazz and classical titles. Recently added labels are Ralph and Rhino which record new wave groups.

Deal Collapse

• Continued from page 9

disks," continued Grade. "We have a very strong catalog, and I'm not talking about old films, but recent major productions like 'Jesus Of Nazareth,' 'Return Of The Pink Panther,' 'The Boys From Brazil' and 'The Muppet Movie.'"

He added that the major priority of PRT would be to develop its position in the video field, and that the extent of its involvement in the record business would depend "on how the record industry goes."

Speculation that a merger between the Pye and RCA record operations in the U.K. was under consideration first surfaced at the end of March.

Negotiations between Pye and RCA began, faltered, were called off and then resumed at the end of April. Since then, apart from the occasional guarded comment, there had been little information filtering through—although it was widely suspected that the two parties were running into complications in trying to conclude the deal.

Louis Benjamin, chairman of PRT, indicated at one point that discussions of a general nature had gone on, but emphasized that there was no question of one company buying the other.

N.Y. NARM Parley Hails Midline Albums

• Continued from page 15

To Karol, prerecorded home video was confronted with many "negative factors," among them its status as a high-ticket item, with manufacturers' low discounts in relation to list price. "Our best customers come from low income group. We're going to stay out and see what happens."

Some fear was expressed by NARM's Cohen, however, that delay by music merchandisers might mean that others may become more identified in the consumer's mind with home video.

The issue of home taping elicited the following comment by Karol, who noted an "upward spiral" in

blank tape sales, although he said that prerecorded cassette volume had "exploded." "Manufacturers are wasting their time trying to fight something they cannot stop. It's not had nearly the impact on selling prerecorded tape as they think."

On the issue of soundtracks/original cast albums, the panelists felt that "good" product of this type, particularly soundtracks, benefited from the original exposure potential. Stated Cono, "Soundtracks are viable because of added exposure of a film, starting as a \$4 ticket, then a \$2 ticket and, finally, down to 80 cents. And after theatrical exposure, you've got television."

The issue of home taping elicited the following comment by Karol, who noted an "upward spiral" in

Rick James' Garden of Love

G8-995M1

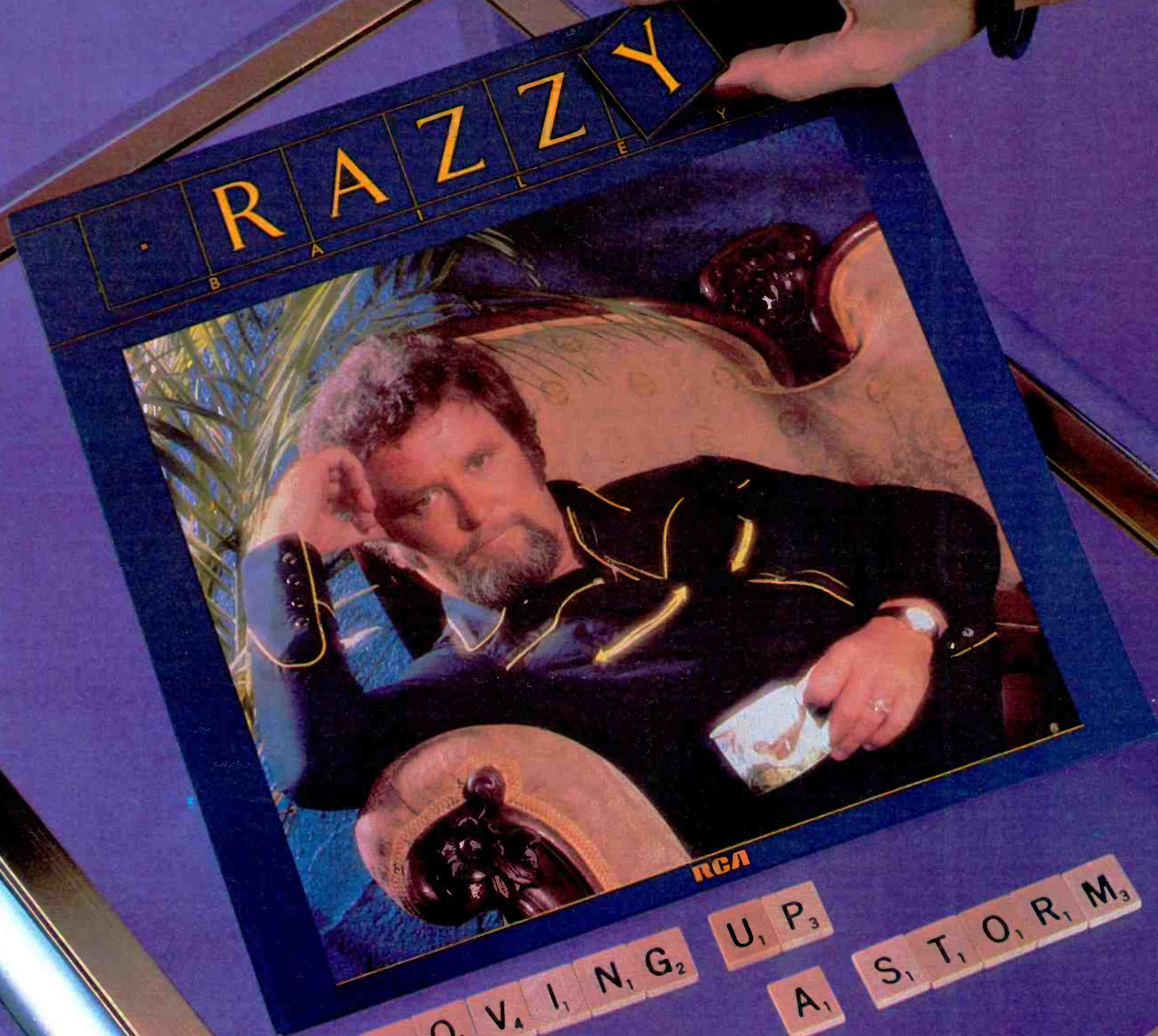
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And we're not through yet . . . there's another one coming!

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Music in the Making... Magic in the Playing
The new album and single: **"Make A Little Magic"**



On United Artists Records and Tapes
Features the new single "Badlands"



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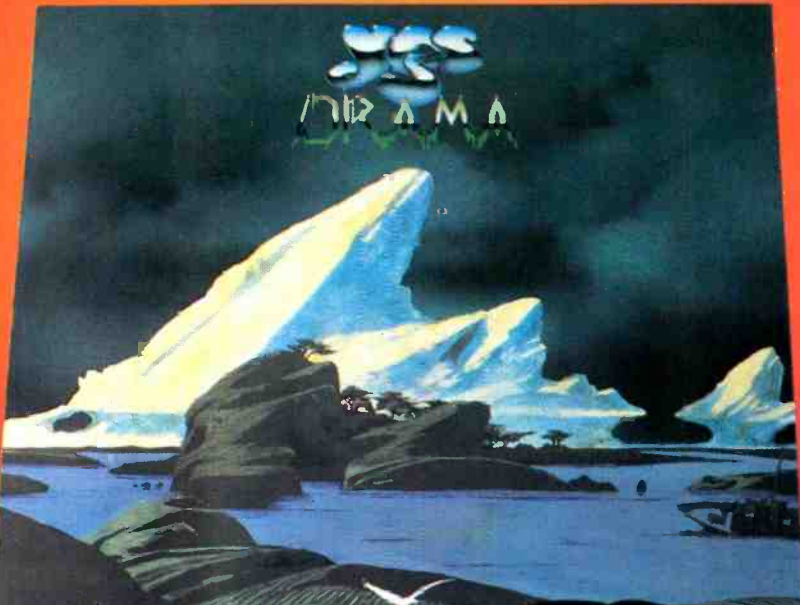


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Produced by Yes

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On Atlantic Records and Tapes

YES on tour

AUG.
29 Maple Leaf Gardens, Toronto, Canada
30 Forum, Montreal, Canada
SEPT.
1 Civic Center, Hartford, Conn.
2 Civic Center, Portland, Maine
4-6 Madison Square Garden, New York City
7 Nassau Coliseum, Uniondale, L.I., NY
8 Civic Center, Providence, R.I.

9 Boston Gardens, Boston, Mass.
10 Glens Falls, NY
11 Capitol Centre, Largo, MD
12-13 Spectrum, Philadelphia, PA
14 Broome County Arena, Binghamton, NY
16 War Memorial, Rochester, NY
17 Memorial Auditorium, Buffalo, NY
18 Civic Arena, Pittsburgh, PA
19 Joe Louis Arena, Detroit, Mich.
20 Richfield Coliseum, Cleveland, Ohio

21 Riverfront Coliseum, Cincinnati, Ohio
22-23 Amphitheatre, Chicago, Ill.
26 Assembly Center, Tulsa, Okla.
27 Reunion Hall, Dallas, Texas
30 Phoenix, AZ
OCT.
1 Sports Arena, San Diego, Calif.
2-4 Sports Arena, Los Angeles, Calif.
6-7 Coliseum, Oakland, Calif.



Tormato
SD 19202



Going For The One
SD 19106



Yesterdays
SD 19134



Relayer
SD 19135



Tales From Topographic Oceans
SD 2-908



Yessongs
SD 3-100



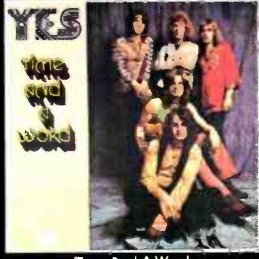
Close to the Edge
SD 19133



Fragile
SD 19132



The Yes Album
SD 19131



Time and a Word
SC 8273



Yes
SD 8243

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RUNNING BACK—Eddie Money
Columbia 1-11325
TURN IT ON AGAIN—Genesis
Atlantic 3751
SEE TOP SINGLE PICKS REVIEWS, Page 87

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes entries like SAILING—Christopher Cross, UPSIDE DOWN—Diana Ross, etc.

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.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bears; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensor) listing songs and their publishers/labels, such as All Out of Love (Carers/BRM), Drivin' My Life Away (Debdave), etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Closeup

THE ALLMAN BROTHERS BAND—*Reach For The Sky*, Arista AL9535. Produced by the Allman Brothers, Mike Lawler & Johnny Cobb.

It's been a while since we had an Allman Brothers album like this one to toss on the turntable. Solo albums by various Allman factions we've had, but nothing that measured up to this latest package.

"Reach For The Sky" is more than a comeback album. It's a triumph for a band many felt would never record again... a band that has experienced ecstatic reviews and cellar-high lows and still survived. Far from breaking up, the Allman Brothers Band has loaded both barrels of its essential Southern sound in a round of supercharged ammunition and let it rip.

Part of the credit for "Reach For the Sky's" success is due coproducers Mike Lawler and Johnny Cobb, two Nashville musicians who understand the importance of harnessing the Allmans' considerable raucous energy and leashing it into a more commercial stringency.

The result? A highly appealing LP that stares Top 40 right in the eye and gives up nothing in technique or originality. It's got the excitement of "Brothers And Sisters," a slew of new self-penned songs and some interesting and different studio effects.

The combination of the Allmans with Lawler and Cobb (who also play synthesizers and keyboards on this project) infuses a redoubled intensity and clean-cut refinement to the group's sound, bearing out the axiom that less is often more.

The unbridled energy that breathed life into Capricorn Records and made "Southern boogie" an elevated art form is evident from the first cut on side one. It's a "Ramblin' Man" styled kicker titled "Hell & High Water" (written by Dickey Betts), with Gregg and Dickey trading lead vocals and Nashville singer Thomas Cain throwing in background harmonies.

"Mystery Woman" settles easily into its uptown r&b groove with author Gregg Allman singing, Cobb on harmonies and grand piano, Dan Toler and Betts alternating on lead guitar and a smoky warmth smoldering within the song.

WEA Worldwide System

• Continued from page 3

The WEA plan also calls upon artists as fully fledged "personalities." Marc Exiga, marketing manager at WEA Filipacchi in France, notes, "In this market, it takes more than a good single to sell a soundtrack.

"When clips from 'The Rose' were shown on tv, it did a lot for soundtrack sales because people then identified more closely with Bette Midler as a personality."

In a similar vein are plans for John Belushi and Dan Aykroyd to hold a press conference in London when "The Blues Brothers" opens in October. The pair's characterization of blues musicians is little-known in the U.K., because NBC-TV's "Saturday Night Live" has not aired there.

Film title changes for linguistic reasons also present problems for WEA International affiliates. David Evans, a label manager at WEA Germany, cites cases where the movie title is changed but the soundtrack retains that title. "In such instances, we have to promote twice as hard to retain identification between the record and the film."

In several cases, WEA Inter-

Queing up next is a six-minute instrumental—the only one of its kind on the LP—intriguingly titled "From The Madness Of The West." It answers any lingering doubts about



Dickie Betts and Gregg Allman.

how tight the band is playing these days. Powerful jolts of percussion course through the track, sparked by double lead guitars, delicate synthesizer fills and a rousing swap-off from Butch Trucks, Jaimoe Johnson and Mark Morris on drums. It's a fluid and sparkling musical interlude.

Back to basics again as Betts' infamous slide guitar snakes an intro to "I've Got A Right To Be Wrong," another high-energy number with obvious commercial potential in its stars. There's a nice '60s-rock feel and a clean punch to this one.

Side two works as well as the first with equally strong material. "Angeline," the LP's first single, was written by Betts, Lawler and Cobb, and it's a Southern rocker from the word go. The song explodes with Lawler doubling up parts on his ARP. Betts' distinctive electric leads, plenty of keyboards and a gutsy Allman-Cobb vocal.

"Famous Last Words" and "Keep On Keepin' On" take their cues from Gregg's naturally gravel-pitted vocals, whipping themselves into spunky sizzlers with red-hot energy. Stinging instrumental textures and hard-hitting drums nail down both these dynamic numbers in traditional Allman Brothers style.

The album winds down with a lovely and unusual musical journey, "So Long." Allman can be most effective when husking an impassioned lyric; here, the mood's intensified by an arrangement which ebbs and flows with surprising delicacy and orchestrated fragility.

If "Reach For The Sky" is an indication of what's ahead, the Allman Brothers Band is back to stay with a new gleam in its eye and a fresh perspective to its music. **KIP KIRBY**

national has promoted soundtrack product on its own merits, rather than as connected to the film.

Korvettes Credit

• Continued from page 9

dise already shipped, while others are claiming the return of discounts usually awarded for prompt payment.

While some suppliers are known to have made their credit requests by letter, another states that a similar stand has been taken in verbal communication with "responsible payable people" at Korvettes.

Before Korvettes parent, Agache-Willett, disengaged itself from an institutional lender plan conveyed by Joseph Ris, music vendors, among others, had been assured that past due accounts would be paid within 120 days and current debts would be satisfied "promptly."

But, as matters stood late last week, the institutional lenders were still waiting for approval by the Agache-Willett board and the French Government of a new plan and the hardened stand by music creditors was not likely to be softened in the near future.

Lifelines

Births

Boy, Jeffrey Louis, to Beth and Rick Bloom Aug. 9 in Los Angeles. Father is an independent talent agent handling Roach and the Busboys.

Marriages

Steve Levine, self-titled "assistant reigning looney" at Berserkley Records, to Josie Ingber Aug. 10 in Los Angeles.

★ ★ ★

Donna McCool, assistant to producer Larry Butler, to Harold Lee, engineer and director of operations for Sound Emporium Studios in Nashville, in Las Vegas July 15.

Deaths

John Sebastian, 65, classical harmonica player and father of folk-rock musician John B. Sebastian, at his home near Perigord, France. Among his recordings were albums for Decca and Columbia.

★ ★ ★

Harold Adamson, 73, veteran ASCAP member who composed lyrics for numerous hit songs, Aug. 17 in Los Angeles. Among his hits are "Around The World In 80 Days," "Ferryboat Serenade," "You're A Sweetheart," "I Couldn't Sleep A Wink Last Night," "A Lovely Way To Spend An Evening" and "Coming In On A Wing And A Prayer." His songs were featured in many motion pictures and Broadway musicals. He is survived by his widow, Gretchen; a daughter, a stepson and a grandson.

★ ★ ★

George Jordan Sr., 62, bass player, in Ft. Lauderdale, Fla., Aug. 8. He led several jazz groups in the South through the years.

Taylor Divulges Major BMA Switches

• Continued from page 37

rector at WWRL-AM, vice president of communications; and Rod McGrew, president of Unlimited Gold Records, vice president of recording.

Taylor acknowledges that the weakest division of the Black Music Assn. is its communications area. "We have so far been unable to penetrate the DJs we need to make this division viable. However, we are planning to aggressively do so."

The new president has created a general steering committee (phase two) for the organization comprised of members of the board of directors and advisory board.

Committee members from the board of directors are: Ewart Abner, music industry consultant; Larkin Arnold, senior vice president at Arista; Dave Lieberman, chairman of Lieberman Enterprises; George Schiffer, president of Corporate Affairs Ltd.; Jim Tyrrell, president of T-Electric Records; Kenny Gamble, chairman of Philadelphia International Records and founder and chairperson of the Black Music Assn.; Ed Wright, president of GEI Communications and cofounder and cochairperson of the associations and Taylor, vice president and general manager of divisional affairs at CBS Records.

Advisory board members are: Jerry Moss, chairman of A&M Records; Bob Siner, president, MCA Records; Bruce Lundvall, president,

Bonanza Of Heavy Albums On the Way

• Continued from page 1

spite the fact that this concentration of top product in one quarter is commonly believed to be the cause of some of the industry's troubles.

Superstars with studio albums expected this fall include such platinum candidates as Bruce Springsteen (now definitely set for September), Stevie Wonder, Barry Manilow, Barbra Streisand, Earth, Wind & Fire, Cheap Trick, the Jacksons, Foreigner, Neil Young, Blondie, Jethro Tull, Elvis Costello, Yes, Rickie Lee Jones, Rufus, Kansas and Jimmy Buffett.

As usual, a number of greatest hits and live albums are sprinkled in the holiday release schedules. Kenny Rogers, Linda Ronstadt, Queen and Anne Murray have studio "best of" albums pegged for fall, as do such other acts as Aerosmith, John Denver, Boz Scaggs, Minnie Riperton, the Doors, J. Geils, Emerson, Lake & Palmer and Lou Reed.

In addition to the Eagles and Supertramp, live collections are expected from Heat, Kenny Loggins, the Blues Brothers, Joni Mitchell, Dr. Hook, Roberta Flack & Peabo Bryson, the late Donny Hathaway, and Aretha Franklin (on her old label, Atlantic).

And, as usual, there are a number of soundtrack projects in the year-end releases. Neil Diamond is due in November with his Capitol "Jazz Singer" score; Bette Midler will come in October with "Divine Madness."

In addition to the albums announced as definitely or likely set are such perennial "possibles" as the latest from Meat Loaf and the Steve Miller Band. Cleveland International still awaits Meat Loaf's followup to October 1977's "Bat Out Of Hell;" Capitol has been waiting five months longer for Miller's followup to "Book Of Dreams."

A management source connected to Billy Joel last week rated the odds of a double live album before Christmas by CBS top act at 60-40 against. Joel's next project could be a live album, a studio album or no album at all.

Bruce Springsteen's followup to "Darkness On The Edge Of Town" had long been on the "possible" list; only late last week was it given a firm September release date. It is now being digitally mixed.

Two of CBS' big guns for the fall are anticipated in part because of their interesting producer-artist pairings. Barbra Streisand's "Guilty," due on Columbia in early September, is produced by Barry Gibb, Karl Richardson and Albhy Galuten; Cheap Trick's "All Shook Up," expected on Epic in early September, is produced by George Martin.

Other top Columbia projects include Crystal Gayle's "These Days," due this week; an Elvis Costello album, produced by Costello and Nick Lowe, in mid-September; a Kenny Loggins single-disk live album, set for late September; Earth, Wind & Fire's double-disk studio collection "Faces," set for mid-October and "The Best Of Aerosmith," due in late October.

Epic projects are topped by Molly Hatchet's "Beatin' The Odds," due momentarily; Steve Forbert's "Little Stevie Orbit," Kansas' "Audio-Visions," and the Jacksons' "Triumph," all due in early September; and REO Speedwagon's "High Fidelity" and a double-disk live Heart album, both set for late October. The Heart package will be split evenly between the group's hits and new, previously uncut material.

Also on tap is the debut LP by
(Continued on page 94)

Howard and Fisk where we will have at least one student at each school each year. We may do the same thing at some of the Ivy League schools, but we're serious about our involvement.

"Women's programs are a major concern of ours," he continues. "One of the biggest criticisms and rightfully so, is that women are not well represented in the Black Music Assn.

"This is a top priority—we plan on setting up with various experts in the field programs to assist women in corporate America. Not only will we identify the problems but women will be taught how to deal with these problems." Elaine Carter, who heads up such a program in New York, will work with the organization.

As for the organization's new minority development program, Taylor says:

"To this end we will set up training programs including business and management; try to get as many companies, especially the majors, to offer advanced degrees with the company paying the full tuition as well as the salary of the individual until the student completes the course.

"When I go to a record company, I'm not going in tell them what's wrong, I'm going in to enhance their bottom line and consequently to enhance all the blacks working in the industry. With that in mind, one of our major concerns must be in minority development."

'TIMES SQUARE' ALBUM

RSO Tests Antipirate Device

LOS ANGELES—RSO will test a second anti-counterfeit system on the release of its "Times Square" soundtrack. The double-pocket album will employ the AGI safety board, developed by Album Graphics Inc., a leading fabricator and Continental Group, the packaging conglomerate.

The jacket of the album will bear a colored substance implanted between the coatings of paperboard, which makes it virtually impossible to duplicate since Continental is the

only one with the equipment to reproduce it.

Since the release of the "Bee Gees Greatest Hits" last November, RSO has been implementing a chemical treatment process on all its packaging which is invisible to the naked eye yet allows the label to detect if its product is counterfeit.

The colored safety board system that will be used on "Times Square" is similar to the orange colored substance found on the paperboard of the recently released LP by the Cars on Elektra.

Bonanza Of Albums

• Continued from page 92

Meat Loaf writer/keyboardsist Jim Steinman, which was supposed to have been released at the same time as the long-awaited Meat Loaf album.

Warner Bros. is banking on the Doobie Brothers' "One Step Closer," due Sept. 17 and a Rod Stewart album, due Oct. 29.

This week WB will issue Van Morrison's "Common One," produced by Henry Lewy. On Sept. 24 it will come with Neil Young's "Hawks And Doves" on Reprise. Stephen Bishop's label debut "Rec Cab To Manhattan," produced by Tommy LiPuma and Mike Manieri; and Shaun Cassidy's "Wasp," and Utopia's "Deface The Music," both produced by Todd Rundgren.

The Sept. 24 release also contains the Sesame Street LP "In Harmony," featuring the Doobie Brothers, Carly Simon, James Taylor and Bette Midler. Lucy Simon produced.

The Talking Heads' "Remain In Light" is due on Sire Oct. 8; while Oct. 29 will see the release of Rickie Lee Jones' second WB album and George Harrison's latest for Dark Horse.

In a highly unusual move, WB is releasing an album by a key act the day before Christmas: Bootsy Collins' soundtrack to "Ultra Wave," produced by Collins and George Clinton.

Atlantic's late August releases include Yes' "Drama," the Average White Band's "Vol. 8" and Donny Hathaway's "In Performance."

Gary Numan's "Telekon" is set for September on Atco; Atlantic's October release is topped by the Bette Midler soundtrack and live albums by Aretha Franklin, Roberta Flack and Peabo Bryson. Expected in November: a Blues Brothers live album and studio sets from Foreigner, the Trammps and Sister Sledge.

Elektra/Asylum's big fall project is an Eagles double live LP due near Thanksgiving, which will be culled from concert tapes cut from 1975 to 1980. The set may also include new, previously unreleased material, possibly cut in-studio for singles. The group's last four albums have each had at least five weeks at No. 1.

E/A will also have Joni Mitchell's double live "Shadows And Light" Sept. 12 (her second such set following 1974's best-selling "Miles Of Aisles"), the Doors' "Famous Radio Songs" Oct. 3. Grover Washington's "Wavelength" Oct. 10 and two greatest hits compilations on Oct. 17: the first ever by Queen and volume two by Linda Ronstadt.

Topping RCA's September release are David Bowie's "Scary Monsters" and Evelyn "Champagne" King's "Call On Me," plus product by Shalamar. Lakeside and Carrie Lucas on Solar and Instant Funk on Salsoul. Ready for October or November: "The Best Of John

Denver." a single-disk career summary.

A&M's fall release is spearheaded by Supertramp's double-live effort "Paris," due Sept. 24. The \$13.98 list package is the band's followup to "Breakfast In America," judged the best selling album of 1979 by the National Assn. of Recording Merchandisers.

Also set by A&M for September is the Police's "Zenyatta Modatta." Due in October is Joe Jackson's "Beat Crazy" and LPs from Pablo Cruise and Rita Coolidge. A Peter Frampton LP is also slated for sometime this fall.

Assistance in preparing this story provided by Irv Lichtman, Ed Harrison, Jean Williams, Doug Hall, Richard M. Nusser and Roman Kozak.

MCA pegs September releases for albums by Spyro Gyra and Rupert Holmes and November issue dates for albums by Jimmy Buffett, Rufus and Steve Cropper & friends.

Arista's top pre-Christmas project is a self-produced studio album by Barry Manilow, who has hit the top 10 with his past seven LPs. Also expected from the label are Aretha Franklin's label debut "Aretha" on Sept. 17, produced by Chuck Jackson and Arif Mardin; a double-disk Lou Reed anthology on Oct. 15 and a single-disk Outlaws LP produced by Ron Nevison.

Capitol's top prospect for the fall seems to be the Neil Diamond soundtrack, expected Nov. 10, the same date it will issue "Minnie Riperton's Greatest Hits." The label pegs a Sept. 8 release for "Anne Murray's Greatest Hits." Bob Welch's "Man Overboard" and "McGuinn/Hillman." A Dr. Hook live album is expected in October.

UA will issue "Kenny Rogers' Greatest Hits" Sept. 22, covering his career from "Ruby, Don't Take Your Love To Town" in the First Edition days to one cut (not two as widely reported) produced by Lionel Richie of the Commodores.

Earl Klugh and Ronnie Laws are due in November on UA.

EMI-America projects Sept. 8 release dates for Cliff Richard's "I'm No Hero" and Marty Balin's "Rock Justice," billed as the original cast album to the first rock music video project.

The PolyGram East group is looking to black product to carry it through the rest of the year. Polydor plans September releases for Peaches & Herb's "Worth The Weight" and an LP by Ray, Goodman & Brown. Set by the label for November are LPs by Gloria Gaynor, Isaac Hayes, Millie Jackson and Roy Ayers.

Phonogram/Mercury has set Kool & the Gang (on De-Lite) for Sept. 22, the same day it issues the debut album by Kurtis Blow, featur-



AMERICAN THEME—ASCAP composer Carman Moore conducts a rehearsal of his "American Themes & Variations" for performance at Gracie Mansion in New York for a White House cabinet dinner hosted by Mayor Ed Koch during the Democratic Convention week.

Inside Track

Reports of Los Angeles' Top 40 KHJ-AM changing to a country format as early as Sept. 1 were running rampant last week, although at presstime the station was still rocking. Adding to the speculation was the resignation of program director Chuck Martin after 18 months on the job. Although there was no confirmation of such a switch from either RKO or the station, KHJ's new general manager Neil Rockoff says he is pointing the AM rocker in an adult contemporary direction, but he's waiting for research to come in "from the field" before he makes a final decision on format. Rockoff would not rule out the possibility that KHJ might go country. He does say the station would be aimed at a 25-49-year-old age group with no attention to teens. Whatever changes are made in the contemporary format will now be directed by Charlie Cook, who just arrived from WGBS-AM in Miami to take over as program director. Cook used to work for Rockoff when Rockoff was head of the Storer chain of stations. WGBS is an adult contemporary station. KHJ morning man Rick Dees is also in the dark about any changes in format, although he did say "as practice I rode a horse in from Tarzana this morning." Dees further notes that he thought he saw a "Travolta mechanical bull in front of the station."

More format changing: Mutual Broadcasting, after more than a year's unsuccessful effort to attract an audience to its news and talk "Lifestyle" format on WCFL-AM Chicago, is going back to music and in the words of the station's new general manager John Bibbs, going back "to the old WCFL when it was the superstition in town."

WCFL dropped its Top 40 format and its ratings race with ABC's WLS-AM Chicago six years ago. The battle between the two stations saw WLS' morning man Larry Lujack hired away to WCFL. For a time Lujack worked a beautiful music format on WCFL before rejoining WLS. Local observers will now wonder if Bibbs will lure Lujack away again. Mutual purchased the station a little more than a year ago. Bibbs, who just joined Mutual from NBC's WMAQ-AM Chicago, has named Mutual's WHN-AM New York program director Ed Salamon as programming consultant. Bibbs is expected to name a program director and disk jockey lineup shortly.

Jingle Bells: Christmas is still four months away, yet Motown isn't wasting any time releasing The Temptations' "Give Love At Christmas." Speaking of Motown, the label reportedly let go an unspecified number of personnel Friday (15).

How's the recession affecting L.A. attorneys? If Jay Cooper's firm is an indication, they're holding up well. Comments Cooper: "We're busy getting people out of deals as well as getting them into them." Tighter security, better seating and improved crowd controls are expected at future rock concerts in Toronto following a riot Tuesday (19) by 1,400 fans after Alice Cooper cancelled

ing the top five r&b hit, "The Breaks." The Bar Kays' "As One" is due Oct. 6; a Con Funk Shun LP is due in November.

Casablanca's top fall project could be Lipps Inc.'s "Pucker Up," due Sept. 9. Expected in the same release: Nick Gilder's label debut "Rock America" and ex-Kiss member Peter Criss' "By Myself." Due in October: Captain & Tennille's "Keepin' Our Love Warm" and a new LP from Cameo.

RSO has the double-disk soundtrack to "Times Square" for September and albums from Linda Clifford and Irene Cara for October and November, respectively.

his concert at the Canadian National Exhibition grandstand at the last minute. According to Cooper's road manager, Damion Bragdon, the rock star was "as sick as I've ever seen him" when he boarded a flight from New York to Toronto.

Winterland, the 5,400-seat former rock palace in San Francisco will be demolished within a year and replaced by a mix of residential and commercial property. . . . Attorneys for Kenny Rogers have filed a federal copyright and trademark infringement suit against a Schaumburg, Ill., company, which they charge with supplying bootlegged T-shirts and other souvenir items to Midwest vendors. Rogers has his own in-house merchandising arm.

Members of the L.A. chapter of NARAS will participate in the group's second annual tennis tournament Sept. 7 at the Tennis Station courts on Van Nuys Blvd. Deadline for entries is Aug. 29. . . . Sharon Weisz says Fleetwood Mac is not breaking up, despite persistent rumors to the contrary. After 12 months of intense touring, she says, the band is taking several months of vacation, but it will be back in the studio in January to record its followup to "Tusk." Meantime, Stevie Nicks is set to begin cutting her first solo album in October for Paul Fishkin's Modern Records, with which she signed nearly two years ago.

Bette Midler will be Johnny Carson's special guest Sept. 16 when "The Tonight Show" shrinks from 90 to 60 minutes. It marks Midler's first spot on the show since 1973. . . . Chic will be musical guests on the Miss America pageant Sept. 1, singing "Good Times" and its hit for Diana Ross, "Upside Down." It's all part of updating the pageant's image.

"Urban Cowboy" is taking dead aim at "Saturday Night Fever's" record of putting seven singles in the Hot 100. Five "Urban" hits have charted thus far, and three more are expected soon. Anne Murray's "Could I Have This Dance" has just been issued and disks by Bonnie Raitt and Jimmy Buffett are due in the next couple weeks. . . . United Artists will reportedly become the first U.S. record company to offer a new album by a major recording artist via direct mail-order when it releases "Kenny Rogers' Greatest Hits" LP in September. The album will be available through retail outlets as well. The label plans to add staff personnel to handle requests.

After weeks of suspense, David Geffen has decided to name his new label Geffen Records. . . . Take Home Tunes, the Original Cast Records division which specializes in making cast albums of scores of unsuccessful shows that can't find a major label home, will market the 1980 revival of the 1920 Rodgers & Hart Columbia Univ. varsity show "Fly With Me." Audiofidelity Enterprises has made a worldwide distribution agreement with the Strata-East jazz label.

AFM Halts Overseas Film Scoring

LOS ANGELES—The pledges of support which the American Federation of Musicians earned from the British, Australian and Mexican Musicians Unions as well as the 32-nation International Federation of Musicians (Billboard, Aug. 23, 1980) resulted in work stoppages last week on several film and television projects which had been taken abroad for scoring.

The British Musicians Union halted a session in which an orchestra was scoring an episode of ABC-TV's "The Love Boat." It was a reciprocal move: earlier this year the

AFM honored the British union's strike against the BBC. The British union also halted sessions for the 20th Century-Fox film "Nine To Five;" the French union was being lobbied last week to head off Paramount's reported plans to have the tv film "Act Of Love" scored there.

The AFM had other goods news last week: a resumption in negotiations Thursday (21) after a three-week breakoff between the striking Screen Actors Guild and the Assn. of Motion Picture and Television Producers.



MICK CATER AND ALEC LESLIE THANK

BOB MARLEY

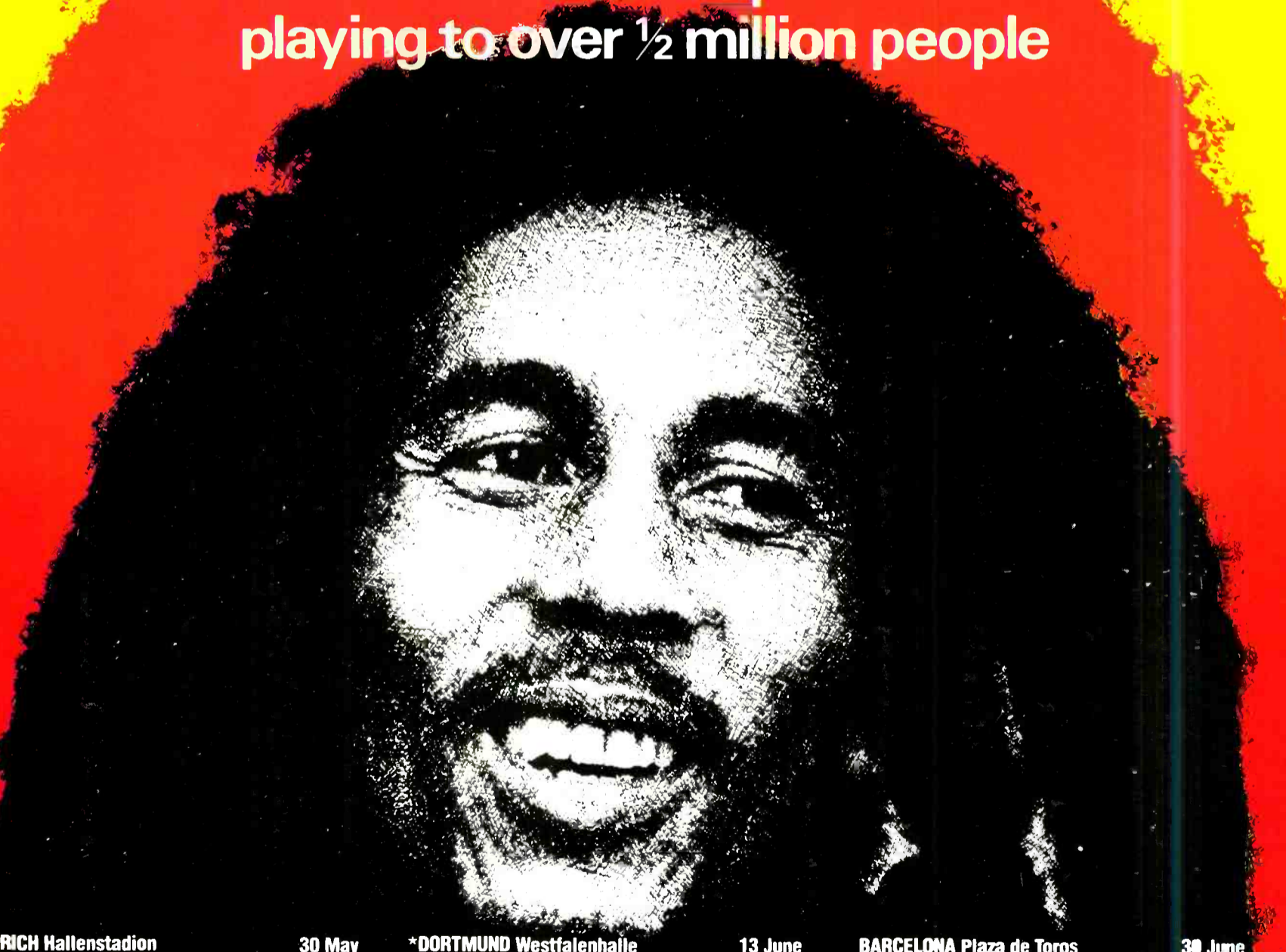
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30 May
 1 June
 3 June
 4 June
 6 June
 7 June
 8 June
 9 June
 10 June
 11 June

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 ROTTERDAM Ahoy
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 *TOULON Stade Mayol
 *MILAN San Siro Stadium
 *TURIN Stadio Comunale

13 June
 14 June
 16 June
 17 June
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 24 June
 26 June
 27 June
 28 June

BARCELONA Plaza de Toros
 Monumental
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 *PARIS Le Bourget
 DUBLIN Dalymount Park
 BRIGHTON Centre
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