

Billboard

85th
YEAR

A Billboard Publication

The Radio Programming, Music/Record International Newsweekly

Sept. 13, 1980 • \$3 (U.S.)

Country Music Mushrooms On Radio And TV

CMA Survey Indicates TV Shows On Rise

By KIP KIRBY

NASHVILLE—Country music programming, already growing by quantum leaps at the radio level, continues to make gains on television as well.

In a just-completed exclusive survey directed at tv stations across the U.S., the Country Music Assn. has learned that the number of country shows being carried by representative stations has markedly increased in the last three years. More than half these stations describe country programming as being much more popular in their individual areas than ever before.

Perhaps the most startling information gained from the survey is that a majority of responding stations believe that country programming has an exciting and unrealized potential in elevating their ratings and increasing their viewership.

The CMA mailed out its questionnaire to approximately 750 tv stations, receiving answers from a total of 135 stations or 18% of those polled. Of the stations responding, (Continued on page 50)

CBS In High Court Plea

By JEAN CALLAHAN

WASHINGTON—In a last gasp effort to prove the blanket music licensing of network television violates anti-trust laws, CBS Inc. is petitioning the Supreme Court for a second ruling.

The high court already heard this case once in April 1979, at that time ruling in favor of ASCAP and BMI that blanket licensing of tv networks does not constitute price fixing per se. Supreme Court justices remanded the case to the U.S. Court of Appeals in New York where CBS lost again this year.

The major performance rights organizations stand to collect millions of dollars in retroac-

tive royalty payments once this 11-year-old court case is wrapped up. CBS' petition to the Supreme Court on Friday (29) could be the network's final maneuver in the lengthy legal battle.

CBS' petition centers on the allegation that blanket music licensing is "an unreasonable restraint of trade" and asks the Supreme Court to review the appeals court April 1980 ruling. CBS claims that the appeals court did not fulfill the Supreme Court's mandate to undertake an analysis weighing anti-competitive and pro-competitive aspects of the blanket music licensing agreement. (Continued on page 78)

KHJ-AM In L.A. Junking Top 40 Format

By ED HARRISON

LOS ANGELES—Country radio in Los Angeles will become more competitive with the change in format of RKO's KHJ-AM from Top 40 to country. The change in format will take place in mid-October. Until now, KLAC-AM has been metropolitan Los Angeles' only country outlet.

Announcement of the format change from KHJ general manager Neil Rockoff confirms rumors that have been circulating for more than a month.

"We feel it's an awesome step forward," says Rockoff. "We're looking at it from a psychological point of view—the way people live today and what a station does.

"We're talking not so much about a format change but the image and lifestyle of the people who listen."

Rockoff says that the term "COR" or country-oriented rock has been coined to describe the new KHJ format.

"The format will be heavily country with orientation toward the best of rock," he notes. (Continued on page 26)

DRC-Soundstream Merger

By ALAN PENCHANSKY

CHICAGO—U.S. digital audio pioneer Dr. Thomas Stockham is steering his Soundstream Inc. into a merger with Connecticut-based Digital Recording Corp., a company working with videodisk and high density information storage technology.

The proposed merger will result in a new firm, DRC-Soundstream, Inc., which is committed to development of a consumer digital

audio playback system and compatible software.

In entering into the new combined venture, Digital Recording Corp. plans a halt to videodisk development work, the company reports.

Stockham's Soundstream was the first company to produce commercial digital recordings in the U.S. and has developed the world's most (Continued on page 78)

Store Pilferage Checked In N.Y.

By GEORGE KOPP

NEW YORK—Store pilferage here is holding steady or declining, but at least one New York record dealer wonders if he isn't spending as much in security measures as he was losing to thieves.

Asks King Karol's Ben Karol: "What's the difference from a practical business standpoint whether costs accrue from what's actually stolen or from providing security?"

Karol says he spends about \$1,000 a week keeping his stores manned by uniformed and undercover guards. "It's just another fixed cost of doing business," Karol says, adding: "Hopefully, every dollar I spend on security is saving me two."

Sam Goody's vice president of operations Mike Aaronson agrees, but (Continued on page 73)

Bogart Keynotes Gospel Meeting

LOS ANGELES—Neil Bogart will keynote Billboard's first Gospel Music Conference at the Sheraton Universal here Sept. 23-26.

Bogart, president of the Boardwalk Entertainment Co. and former head of Casablanca Records & FilmWorks, keynoted the March convention of the National Assn. of Recording Merchandisers in Las Vegas.

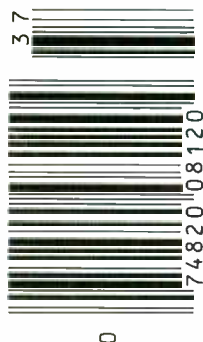
Other top industry names firmed for the Gospel Conference in the past week are gospel great Edwin Hawkins; Lester Sill, president of Screen Gems/Colegems/EMI; Chuck Kaye, president of Geffen/Kaye Music; Marty Klein, president of the Agency for the Performing Arts; Bill Lowery, president of the Lowery Group; Bill Hennes, program manager of WMAQ-AM in (Continued on page 78)



"This is the music that mash up the nation, this is the beat that cause a sensation." I JUST CAN'T STOP IT is the debut album from THE ENGLISH BEAT, featuring three Top Five British singles and including "Tears Of A Clown" and 11 other boppy ditties. Produced by Bob Sargeant. A digital recording. On Sire Records. Marketed by Warner Bros. Records Inc. Watch for The English Beat on tour with The Pretenders this Fall (Advertisement)



A bona fide international sensation on a first degree, Gary Numan takes his considerable talents and trademark sound to magnificent new heights with "Telekon," his new album. Includes single, "I Die: You Die." Atco 7308 SD 32-103. On Atco Records & Tapes. Produced by Gary Numan. (Advertisement)



Record stores will receive the new Kansas album this week. See to it that you hear it.

"Audio-Visions." Featuring "Hold On." On Kirshner Records and Tapes.

WALK AWAY

NB 2300

THE HIT SINGLE BY

DONNA SUMMER

FROM THE ALBUM

WALK AWAY

COLLECTOR'S EDITION
THE BEST OF 1977-1980

NBLP 7244



3 Soundtracks Make It Into the Top 10 Albums

By PAUL GREIN

LOS ANGELES—The movie/music union is in full bloom this week, with three soundtracks listed among the nation's 10 best-selling albums for the first time since RSO's film score blitz two years ago.

And a whopping 40% of the week's top 20 pop singles are from soundtracks—both successful ones, acknowledged flops ("Roadie," which peaked at number 125 in July) and those whose fortunes are still uncertain ("Caddyshack," up to number 106 in its fourth chart week).

The soundtrack hits are led by Full Moon/Asylum's "Urban Cowboy" package, which levels off in its

second week at number three; RSO's "Fame," which holds at number seven; and MCA's "Xanadu," which bullets two notches to number 10.

Likely to follow them into the top 10 are Columbia's "Honeysuckle Rose," up 39 berths to 20 in its sec-

ond chart week; Warner Bros.' "One Trick Pony," up five points to 21 in its second week; and Polydor's "McVicar," up seven spots to 22 in its fifth week. The albums spotlight, respectively, the music of Willie Nelson, Paul Simon and the Who.

The eight soundtrack singles in

the top 20 are topped by Irene Cara's "Fame," up one point to number four.

Four male singers are next in line: Paul Simon's "Late In The Evening" from "One Trick Pony" jumps two points to number seven; Johnny Lee's "Lookin' For Love" from "Ur-

ban Cowboy" moves two spots to number eight; Eddie Rabbitt's "Drivin' My Life Away" from "Roadie" climbs three berths to number 10 and Kenny Loggins' "I'm Alright" from "Caddyshack" leaps 15 notches to number 12.

Three singles from "Xanadu" are posted in the teens: Olivia Newton-John's "Magic" falls to 13 after nine weeks in the top 10 and four weeks at No. 1; Newton-John and ELO's title track jumps nine spots to 17 and ELO's "All Over The World" climbs three points to 18. It's ELO's second top 20 hit from the album: "I'm Alive" crested at 16 several weeks ago. (Continued on page 70)

AT N.Y. TALENT FORUM

Nugent Pleads Live Date Need

By ROMAN KOZAK

NEW YORK—Because speed limits and the cost of gasoline restrict new artists in the number of dates they can play, they have less opportunity to sharpen their skills and be able to break big, rock artist Ted Nugent told Billboard's Sixth International Talent Forum.

But live talent will always have a home in New York City which hopes to be able to build a new medium-sized hall, music museum and library complex. Andrew Stein, Manhattan Borough president, told the Forum participants.

Nugent and Stein were the two keynote speakers at the three-day Talent Forum, which ended Friday (5), and which attracted more than 350 managers, artists, producers, agents, promoters, attorneys and

record company representatives to ponder and discuss the current state of the music industry.

Nugent, who estimates that he has played more than 2,800 shows in his career, told the Forum that not only do extensive live appearances help break an act in the absence of radio play, but also an act learns its audience, and what it wants through live appearances.

With fewer shows, he said, record companies must know how to promote their artists better, specifically how to promote an image of the artist consistent with who that artist is. Record companies, he said, must send more of their people out on the road with the artist and "get their feet, or whatever else, wet" from the experience.

Speaking without a prepared text, and in between flights from Los Angeles to Cleveland for another show, Nugent championed his form of heavy metal and hard rock. He attacked the new wave, current radio programming and the quality of music on television.

He said looking at the top 10 of 1968 there were songs on the radio by the Doors, Steppenwolf, Cream and the Amboy Dukes. "Now there is absolute crap," said the outspoken guitarist. Also he said once there were a lot of small local tv shows where bands would play live. But that is gone, too.

In response to a question about whether video in clubs, and the (Continued on page 76)

CBS Places 6 Dylan LPs In \$5.98 Line

NEW YORK—Six titles from the Bob Dylan catalog are among the 18 new titles added to the CBS \$5.98 list price series.

The series was introduced last year with 380 titles, and has since sparked new retail interest for low priced catalog items. In July CBS added to the series with 23 original cast and soundtrack LPs. The latest titles added to the series are mostly early releases by contemporary artists.

The six Dylan titles are: "Dylan," "Pat Garrett & Billy The Kid," "New Morning," "Another Side Of Bob Dylan," "The Times They Are A Changin'" and "Bob Dylan."

Others in the series include "Lone Wolf" by Michael Murphey, "A Crazy Steal" by the Hollies, "Hearts Of Stone" by Southside Johnny, "Thoroughfare Gap" by Stephen Stills, "Stay The Night" by Jane Olivor, "Mariposa De Oro" by Dave Mason, "Mister Gone" by Weather Report, "Manhattan Symphonie" by Dexter Gordon, "Carnival" by Maynard Ferguson, "Casino" by Al DiMeola, and "Some Enchanted Evening" by Blue Oyster Cult.

The Southside Johnny, Jane Olivor, Dave Mason, Weather Report, Maynard Ferguson, Al DiMeola, Blue Oyster Cult and Dylan's "New Morning" LPs are also available in cassettes, while 8-tracks are available for the Olivor and Blue Oyster Cult releases.



NEW JOB—Al Bergamo, left, president of MCA Distributing congratulates John Burns, newly appointed vice president of branch distribution while giving him a box of business cards to go with his new title, while Sam Passamano Sr., executive vice president looks on.

Concert By Yes Is Off Again, On Again

By DOUG HALL

NEW YORK—Plans for a heavily promoted live broadcast of a Yes concert from Madison Square Garden turned into a nightmare days before the concert was scheduled to take place on Saturday (6). The concert was first cancelled and then rescheduled.

It was not until Friday (5) morning that NBC decided it would be able to go ahead with a limited concert that was put together in an 11th hour compromise.

There were various explanations, but the situation seemed to be a

struggle between NBC's Source network, which had planned the two-hour broadcast for months as part of a trilogy of special programming on Yes, and Atlantic Records, which has Yes under contract, plus Yes manager Brian Lane.

NBC claimed Lane backed out of the deal Aug. 29, but Lane says he informed NBC five weeks ago he would not agree to the live concert from the Garden.

Lane said the risk of bootlegging was too great to permit a live broadcast. (Continued on page 26)

Grownups Look To Kiddie Record Growth

By IRV LICHTMAN

NEW YORK—Kiddie records, with a retail price spread of 99 cents to \$5.98, is a phase of the music industry that grownups who deal in this product regard as a growth area.

Although annual sales figures are not readily available, guesstimates are that children's product accounts for between \$50 and \$75 million a year at retail, with an additional \$20 to \$25 million in direct-mail business.

Disneyland Records, the largest of the kiddie market labels, will more than double its sales for the fiscal year ending Sept. 30, according to Gary Krisel, vice president and general manager of the label, which earlier this year earned a platinum record for sales of its Mickey Mouse disco album.

Other kiddie labels also report a healthy business climate, such as Pe-

ter Pan, whose Martin Kasen claims "the children's industry as a whole is growing and the potential hasn't even reached the halfway point. It has never been bigger than it is now."

Gold and/or platinum successes by "Sesame Street Fever" (Sesame Street), "Mickey Mouse/Disco" (Disneyland) and the Chipmunks (Excelsior) have been welcome pop charters but labels declare that many of the traditional children's product themes, such as fairytales

and other storyline concepts, are also holding their own.

While some kiddie companies say they are "recession-proof," most companies have not weathered the inflationary spiral without price increases over the past year. These have generally involved book-and-record sets that formerly sold for \$1.49 list, and now list at \$1.79, while albums previously marketed at \$2.98 list now go for \$3.98.

Some of the kiddie labels say that better display space and attention

Kass Starts Sutra Label In New York

NEW YORK—A new independently distributed label, Sutra Records, has been established by Art Kass, with album and singles product ready to roll in 30 days. Morris Levy of Roulette Records is a partner in the operation.

Kass, president of Buddah Records, says he's worked out a deal with Arista, national distributor of Buddah, that allows the formation of the label while giving Arista "first refusal" on new Kass-signed acts.

The distribution deal with Arista has 3½ more years to run. "The arrangement gives us the opportunity to work around Arista's own release schedules for new artists we believe in," explains Kass.

The first release will include an album, "Starpiece," by Rhett Hughes, and two singles, Charlie Fletcher's "Icy Blue" and Michael Mauro's "Susie Q."

By the end of the year, Sutra—one half of the Kama Sutra label still controlled by Kass—will also bow a Sutra Jazz line, including albums by the Bobby Moses Quintet, the Bobby Shaw Quintet, John Stubblefield, Mike Nock and Gordon Brisker.

Sutra's executive lineup consists of Kass and Chuck Walz, vice president of marketing and international. Kass expects to add several promotion staffers and utilize independent promotion men.

The label, operating out of 1790 Broadway, expects to have a network of about 15 distributors. Already named are Best, Buffalo; Picks, Cleveland; Malverne, New York; and Stan's, Shreveport.

for children's product have helped stimulates sales, but not all feel that proper exposure is given to the product.

Irv Schwartz, president of Hollywood, Fla.-based Kidstuff Records, has a bone of contention. He feels that too often kiddie product "is treated like schlock and is given no personality on the retail level."

Schwartz, who claims his company is already "farther ahead" in sales over last year, says parents—the key factor cited by all in sales—should have an easier time in selecting various categories of children's themes, with distinct browser division of types of product.

Kidstuff, notes Schwartz, benefits from its appearance at major toy chains. "They're not hurting and our (Continued on page 15)

Billboard (ISSN 0006-2510) Vol. 92 No. 37 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$110. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106. Postmaster, please send changes of address to Billboard, P.O. Box 13808, Philadelphia, Pa 19101, (212) 764-7376.

General News

**\$75,000 Suit
Is Filed By
A&R Exec**

LOS ANGELES—Industry a&r executive Don Ellis is suing recording studio executive Kent Duncan for approximately \$75,000 in back pay and asks an accounting of possible bonuses he might have received.

Ellis was employed from April 14 through July 7, 1980, when he claims he was terminated without cause. Other defendants named include: Kendun Recorders Service, Artisan Sound Recorders, Kendun Music Corp., Kendun Recorders, Granada Financial Corp. and William E. Rogers.

Ellis, a former Epic and Motown a&r administrative chief here, alleges he was hired non-exclusively to work for Kendun Recorders and Artisan for \$1,000 weekly as executive vice president and chief operating officer. The plaintiff alleges he received \$11,000 and wants an additional \$26,600 to fill out his verbal binder, which ended Dec. 31, 1980, after which he was month to month.

Ellis claims that as president of Kendun Music Corp., where he was employed exclusively, he was working on three major production deals, wherein the firm would have grossed more than \$400,000. His claimed salary was \$85,000 per year. In both jobs, he outlined specific fringe benefits. In both positions, he was promised bonus arrangements. Ellis alleges he is owed \$49,583 from the music corporation.

The complaint claims Rogers, who is financial officer for Duncan, owns Granada Financial Corp.

Hamp In Tribute

NEW YORK—Lionel Hampton leads his 13-piece orchestra in tribute to Louis Armstrong Sept. 16 at Brandeis Univ. All proceeds go to the college's Armstrong Music Scholarship Fund, established last year.

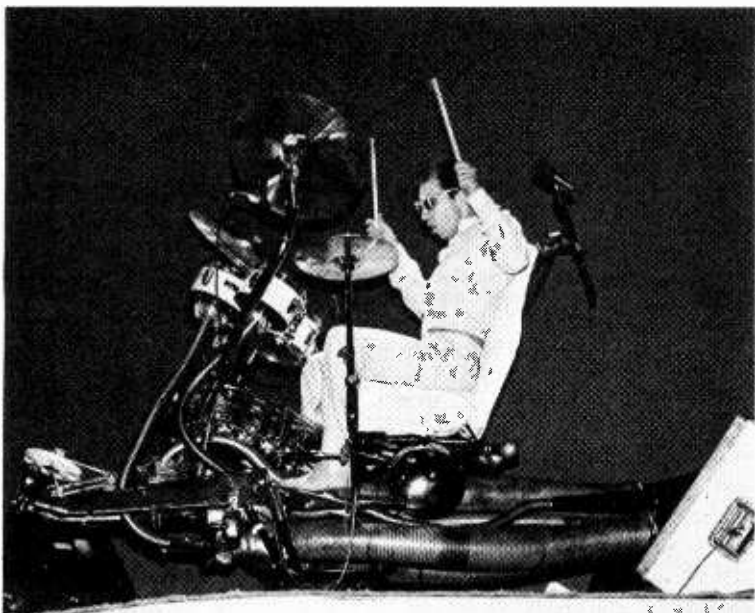
In This Issue

CLASSICAL.....	57
CLASSIFIED MART.....	66, 67
COMMENTARY.....	16
COUNTRY.....	50
DISCO BUSINESS.....	46
INTERNATIONAL.....	58
JAZZ.....	49
PUBLISHING.....	65
RADIO.....	18
SOUND BUSINESS/VIDEO.....	38
TALENT.....	32

FEATURES	
Counterpoint.....	36
Disco Action.....	48
Inside Track.....	78
Lifelines.....	76
Rock 'n' Rolling.....	10
Stock Market Quotations.....	9
Vox Jox.....	22

CHARTS	
Top LPs.....	75, 77
Singles Radio Action Chart.....	20, 22
Album Radio Action Chart.....	24
Boxoffice.....	35
Bubbling Under Top LPs/Hot 100.....	30
Disco Top 100.....	47
Jazz LPs.....	49
Hits Of The World.....	62, 63
Hot Soul Singles.....	36
Latin LPs.....	56
Soul LPs.....	37
Hot Country Singles.....	52
Hot Country LPs.....	54
Hot 100.....	72
Top 50 Adult Contemporary.....	56
Top 40 Videocassettes.....	45

RECORD REVIEWS	
Album Reviews.....	68
Singles Reviews.....	70
LP Closeup Column.....	76



DIFFERENT DRUM—Utopia's Willie Wilcox shows off his new drum kit, a customized, synthesized model that can duplicate a wide variety of percussive effects. Fashioned on a motorcycle frame, the kit rotates, has headlights and a smoking exhaust. Cost: \$6,000.

**WEA Adds Discount
LPs & Videocassettes**

LOS ANGELES—A 5% discount album catalog program, a 3% discount videocassette catalog plan and an additional 35 \$5.98 midrange album titles due in November will bolster WEA's lead position among U.S. industry vendors. 650 employees were informed at separate Dallas and Philadelphia meetings last week.

"In this week's Billboard, we have the top four charted, and six out of the top eight. And in the wings, ready to burst into the Top 10 are Paul Simon, Cars and AC/DC," Henry Droz, WEA president noted.

Effective through Oct. 17, accounts receive a 5% discount on catalog LPs and cassettes, with dating of 50% due December 10, 1980, and 50% due January 10, 1981, net due the 25th of each month. Accounts which are current can order twice during the sales period. Backorders will be carried through Oct. 31. No 8-tracks are included in the catalog program.

Effective through October 17, accounts receive only dating, identical to that accorded catalog product on the present \$5.98 midrange catalog.

Accounts can order the new 35 \$5.98 album titles effective immediately, but that merchandise will not be shipped until Nov. 7. Effective immediately, too, all new return au-

thorizations for the 35 additional titles will be credited at \$5.98 levels. The 60-day interim period is designed to allow a reasonable sell-off period for existing inventory.

The present WCI 34-title videocassette catalog 3% discount program offers normal 60 day terms, with a minimum \$1,000 order necessary to participate. Backorders will be cancelled as of Oct. 31 on the videocassettes. One order can be placed through Oct. 17, Rand Blei-meister, WCI national sales manager, stated. WEA vice president, marketing development Russ Bach, explained that the industry expects to sell 400,000 more VCRs this fall, bringing the national total to between 1.8 and 2 million units. He termed 1980 "a superb year" for WEA and WCI home video.

Droz reiterated a prior pledge made exclusively to Billboard that WEA was fortifying positively to meet increased business. Warehousing, essentially in the forthcoming "superbranch" in New Jersey is being enlarged and enhanced. WEA will ship to accounts who do less than \$25,000 annually on every workday, with no minimums necessary. Droz stated. WEA will maintain its present sales offices, merchandisers, returns and rewards therefor, credit terms, advertising allowances and frequent sales programs.

**Eagles And ICM Pace the
Winners At Talent Forum**

NEW YORK—The Eagles and the ICM booking agency were the big winners at Billboard's Sixth International Talent Forum held here Wednesday (3) through Friday (5).

The Eagles were named the top boxoffice attraction for arenas (6,000 to 20,000 seats) and for stadiums (20,000 +), based on the Billboard boxoffice chart.

The ICM booking agency won Billboard's annual Steve Wolf Memorial Award, and ICM agent Steve Jensen was named booking agent of the year.

The Who was voted the rock artist of the year, the Pretenders and Pat Benatar tied for breakout artist of the year, Elton John was the top attraction in auditoriums under 6,000 seats, Spyro Gyra was the jazz artist of the year, Kenny Rogers was the country artist of the year, and Teddy

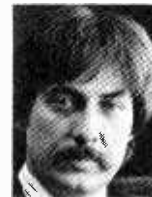
Pendergrass and Stephanie Mills tied for r&b artist of the year honors.

Other winners included:

- Promoter of the year: Barry Fey of Feyline Presents in Denver.
- Manager of the year: Herbie Herbert of Journey.
- Greatest label contribution to artist career development: Warner Bros.
- Facility manager of the year: Claire Rothman of the L.A. Forum.
- Nightclub operator of the year: Hank LoConti of the Agora chain.
- Tour manager of the year: Eric Barrett, who tour manages Linda Ronstadt and James Taylor.
- Talent buyer of the year for fairs and parks: ChicagoFest.
- Talent buyer for colleges: Neil Davis at Arizona State Univ.
- Entertainment attorney of the year: Brian Rohan.

Executive Turntable**Record Companies**

Jerry Jaffe, Polydor vice president of artist development, is upped to vice president of the label's newly created rock music department in New York. At the same time Jim Sotet, national album promotion manager at Mercury, and Jim Del Balzo, Polydor promotion coordinator, move up as national album promotion managers for PolyGram Records East. Joining the label as a third

**Burns**

national album promotion manager is George Meier, founder and former publisher of the tip sheet Walrus. Sotet, Del Balzo and Meier will serve as Jaffe's "rock specialty squad." They will report directly to Dick Kline, executive vice president of PolyGram Records East. . . . John Burns is named vice president for branch distribution at MCA Distributing in L.A. He was director of national sales. . . . Roberta Skopp joins Board-

**Skopp**

walk Entertainment Co. as vice president of publicity and artist development in Los Angeles. She was vice president of press at Casablanca for two years. Previous posts include public relations director for Don Kirshner Entertainment, and assistant editor at Record World magazine. . . . Cheryl Engels appointed quality control coordinator at A&M in L.A. She was previously a staffer at the label's recording studio for six years. . . . Lawrence F. Hariton is tapped as assistant national credit manager for MCA in L.A. He was assistant corporate treasurer at Title Insurance & Trust. . . . Tom Edmonston joins M-80 Records in New York as head of East Coast a&r. Previously, he was involved in independent management projects in New York. . . . Waylon Stubblefield made director of promotion for Dimension Records in Nashville. He was a member of Warner Bros. promotion and marketing teams.

Marketing

Jim McCall, eight-year veteran in purchasing with the Oz and Turtles chains in the Atlanta market, joins the Young Entertainment store chain in that city as chief buyer. . . . Rita Powell, former assistant distributor one-stop manager at Alta Distributing in Phoenix, is promoted to distributor/one-stop manager. Also, Fred Rivers, whom Powell is replacing, moves up as head of retail operations. He retains his post of accessory buyer.

Related Fields

Tamotsu "Tom" Iuchi steps up as president of U.S. Pioneer Electronics Co. in Moonachie, N.J. He recently was executive vice president in his 11-year affiliation with the firm. . . . Marshall R. Drown now vice president of quality and customer service for the Craig Corp. in Compton, Calif. He shifts from his position of director of customer service and quality assurance. . . . Rick Roger, former West Coast director of creative affairs for Famous Music, joins Back Street Management as vice chairman of the board in L.A. . . . Alan Freeman is named vice president and controller of Arena Operating Co., the Houston-based management arm of the Summit arena. Since 1978, he was controller of the company. . . . Tony Kobayashi becomes a staffer at Fuji's magnetic tape division in New York. He transfers from the magnetic products department of the firm's photo wing. . . . John Coulter is named art director and vice president of tour merchandising at KK Sales, a division of Krage & Co. management firm in L.A. Previously, he was involved in various merchandising campaigns for labels and studios in L.A. . . . Eric O. Hartmann takes over at the Spectrum in Philadelphia as assistant boxoffice manager. He was an accountant for the Philadelphia Phillies.

**POLYGRAM BEGINS 4.8% POP
& CLASSICAL DISCOUNTING**

NEW YORK—The "Gold Rush" is on at PolyGram Distribution Inc., featuring discounts of 4.8% on pop and classical catalog product.

The program, which also highlights dating through Jan. 10 and an incentive contest, runs from Sept. 15 through the end of 1980, with the discounts and dating portion being applicable to all qualified customers through Oct. 31.

Supplementing the "Gold Rush" fall program is a "Holiday Music" sales program which features key pop and classical Christmas product, although it's understood that Christmas product, sold on 100% guarantee, is not included in the 4.8% discount.

Over 260 pop best-sellers are included in "Gold Rush," with special gold-colored pop catalogs and posters developed for the program.

As for classical Christmas releases, PolyGram Classics is debuting six new packages, three on London (including the company's first

digital Yuletide set), two on Philips and one on DG.

The London sets are "Christmas Fanfare," the digital release featuring the Bach Choir and Philip Jones and the Brass Ensemble. Handel's "Messiah," with Christopher Hogwood and the Academy of Ancient Music and "Christmas From Clare," featuring John Rutter and the Choir of the College of Cambridge.

The Philips releases are "The Spirit Of Christmas," with the London Symphony conducted by Colin Davis, "The Swingle Singers Christmas," on Philips' \$5.98 list Festivo series. From DG, there's "A Christmas Concert," with the Regensburg Cathedral Boys' Choir. Classical accounts will also receive new numerical catalogs from all three labels.

Several contests have been created with emphasis on displays, in-store play and PDI employee performance. All winners will receive prizes with a "gold" theme, including watches, jewelry, gold bars, gold coins, part-ounces of gold, etc.

OTI Song Festival Oct. 4 In Miami Firmed

NEW YORK—The third National OTI Song Festival takes place Oct. 4 in Miami, offering Hispanic singers and composers the chance of competing in the finals in Buenos Aires. The event is sponsored by SIN National Spanish Television Network,

which has been holding local competitions.

The festival is designed to encourage creation of original music material and entrants represent Spanish-speaking countries throughout the world.

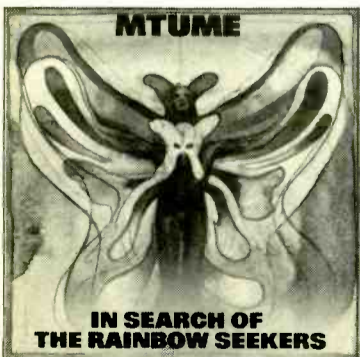
"James Mtume and Reggie Lucas... have emerged as the hottest pop-soul writer-producer team since Bernard Edwards and Nile Rodgers of Chic." — Stephen Holden, *Rolling Stone*

The future is



(MTUME is pronounced Em-too-may.)

Epic Records presents the gold and platinum crew behind the success of Roberta Flack and Donny Hathaway, Phyllis Hyman and Stephanie Mills. Hear these musicians, songwriters and producers on their new career-launching album—"In Search Of The Rainbow Seekers." The search is well on its way in New York, Baltimore, Washington, Richmond, Atlanta, Chicago, Detroit, Houston, New Orleans, Los Angeles, Memphis, St. Louis and many more cities where the MTUME single is bulleting up the charts.



It's time for you to discover MTUME, "In Search Of The Rainbow Seekers," featuring the single, "Give It On Up (If You Want To)." On Epic Records and Tapes.

Produced by James Mtume & Reggie Lucas for Mtume/Lucas Productions.
"Epic,"  are trademarks of CBS Inc. © 1980 CBS Inc.

  Give the gift of music.

Ariola America Sued By Capitol Over Alleged Debt

LOS ANGELES—Capitol Records charges Ariola America owes \$1,119,197.40 for returns it accepted after the two labels dissolved their distribution pact last January. Additionally, Capitol seeks \$5 million in exemplary damages from Ariola America and Arista Records in a Superior Court action here.

The complaint alleges that when the plaintiff and Ariola America severed their agreement under which Capitol distributed product in the U.S., Ariola America paid Capitol \$748,468 for January and February 1980, leaving a balance of \$77,275.20 due. The plaintiff claims it is owed \$943,923.91 for March; \$115,682.02, April; \$7,169.86, May and \$52,421.61, June, totalling \$1,119,197.40 for the four months.

The filing alleges an Arista representative told the plaintiff in June 1980 that "unless an unrelated dispute between EMI and Arista" was resolved, Ariola and Arista would not pay the plaintiff. Arista is accused of inducing the breach.

Under provisions of the original distribution agreement of July 1978, Ariola America, "formerly known as Lasker/Stark Corp.," was to furnish

finished goods to Capitol branches from CBS manufacturing plants, with Capitol paying freight therefrom. The payment provision according to the pact filed with the court called for the plaintiff to shell out \$2.672 for \$6.98 LPs sold to subdistributors at \$3.32; \$3.2192 for \$7.98 LPs sold for \$4.00; and \$.5794 for \$1.29 singles sold for 72 cents. When unit sales on a title reached 300,000, Capitol was to pay 1% more and again at 500,000 unit plateau, an additional 2% was due, while at the 750,000 mark, another 1% was added.

'America's Top 10' Looks Into History

LOS ANGELES—An in-depth report on the music business during the past 40 years will be the subject of a four-part series on the syndicated music information show "America's Top 10," featuring Casey Kasem.

The four shows, to air this fall, will focus on the music industry in the past, the present, the record industry in this country and the overseas market.

Record executives and recording artists are expected to be interviewed on the shows although no one has been firmed yet.

"America's Top 10" is produced by Scotti Bros./Syd Vinnette Television.

General News

GOODY CASE PREVIEWED

Duper Tucker's Trial Underway

By RICHARD M. NUSSER

NEW YORK—A preview of the government's case against Sam Goody Inc. on charges of trafficking in counterfeit recordings was a high-

light of the perjury trial of convicted illegal tape duper George Tucker that began last Tuesday (2).

The trial, in Brooklyn's U.S. Dis-

trict Court, resumes Monday (8), when both sides are expected to begin their summations to the jury of eight men and four women.

The jury heard Norton Verner, a marine owner from Long Island and a sometimes record and tape dealer, admit he had purchased pirated product from Tucker and others and sold it to the Goody chain. Verner's alleged former girlfriend, Jean Vilardi, a surprise witness, also took the stand to say she accompanied Verner to Goody's Masbeth, Queens, warehouse, and to other locations where the illegal product was transferred.

Tucker is charged with lying to a grand jury when he denied selling illegal product to Verner, and then trying to obstruct justice by persuading Verner to change his story. A blackmail charge was dropped by the government at the start of the trial.

Tucker took the stand in his own defense to admit that he had initially lied because he was "nervous" and "apprehensive" about his grand jury appearance, although he had previously said he would cooperate with the government's investigation.

The government says Tucker's "false declaration" thwarted its case against Verner at the time.

As a result of Tucker's alleged perjury, the government failed to get an indictment against Verner, instead offering him immunity if he would testify against Tucker, and, ultimately, against Goody.

During his trial testimony, however, Tucker denied knowing exactly where the tapes he sold Verner wound up, claiming he was bragging

(Continued on page 68)



SNAKE CHARMER—Singer Susie Allanson discusses her debut United Artist LP, "Susie," during a live interview with Mike Haynes, left, of WKDA-AM, at Loretta Lynn's Western Store in Nashville. Looking on is Jerry Seabolt, director of national promotion for Capitol/EMI/UA, and an unidentified snake.

Agache-Willot Gives Creditors Relief; May Attempt To Sell Korvettes Chain

NEW YORK—As the ailing Korvettes chain began to offer credit relief to its major lenders Wednesday (3), its parent, Agache-Willot of France, indicated it was likely to offer the company for sale.

The French parent conceded it had made a "mistake" in its acquisition early last year of Korvettes for \$31 million from Arlen Reality.

Whatever the disposition of the chain, Agache-Willot has worked out yet a newer formula of debt repayment to Hanover Trust Co., Chase Manhattan Bank and the Prudential Insurance Co.

Korvettes made a downpayment of \$10 million to the institutional lenders and agreed to pay additional \$5 million on Oct. 15, \$5 million on Nov. 15 and \$2 million on Jan. 2. Added to this \$22 million is \$6 million in the Korvettes account at the two banks they will be allowed to keep.

The total of \$28 million leaves an indebtedness of \$29.2 million, which will be forgiven. A previous formula called for a single cash payment of \$26 million plus another \$2 million on Jan. 2.

The fact that a repayment schedule is underway may be of some heartening news to Korvettes' music vendors, but their hold on selling to the chain is likely to remain until Korvettes begins to tackle estimated debts of \$28 million to its suppliers, approximately \$5 million of which is owed to the music industry.

When Korvettes would meet with its music vendors is unknown, but such meetings may begin to take shape when Dave Rothfeld, chief of Korvettes music interests, returns from vacation this week. The music section suffered a major defection recently with the exit of a chief aid of Rothfeld's—Ben Barnstein—to join the Caldor chain. He joined Korvettes 13 years ago.

Agache-Willot's own cash flow problems—aggravated by the French Government's disenchantment over some of its financial statements—were apparently arguments in favor of the new debt repayment structure, and the bombshell report the company desires to sell the chain.

BMA Proposes Forming Foundation

NEW YORK—The Black Music Assn. plans to set up a foundation to research and dramatize the historical role of black music, and will organize programs in the coming year to help minorities and women.

Such are the goals of LeBaron Taylor, newly elected president and chief executive officer of the BMA. The organization will also establish local chapters, first in New York and Los Angeles, which will work with the national office in Philadelphia.

The BMA Foundation will be a non-profit organization under which a series of programs will be developed providing for scholarly research and the development of documentaries and media programs emphasizing the importance of black music and musicians in American culture. The foundation will seek private and public funding.

The minority development program will seek to increase awareness in record companies of training and advancement programs benefiting minority employees. The program will also include summer internship and college rep programs, as well as an apprentice program that will expose a new trainee to four different aspects of the music industry in one year. A scholarship program will be established. Participating record companies will be asked to contribute \$6,000 annually.

A women's steering committee will prepare lectures and workshops on the East and West Coasts focusing on the particular problems of black women in the music industry. The first of these seminars will be conducted in New York by Elaine Dowe Carter, who has conducted similar seminars for top U.S. corporations.

Independent 45s Important For Chicago Groups

By MILAN SAMARDZIJA

CHICAGO—The Midwest continues to be a hotbed of independently produced 45s, as new wave acts swell the ranks of groups resorting to independent production to promote their product.

Citing lack of major label representation in the Midwest, many groups see the independent 45 as one of the few ways an unsigned act can attract the attention of major labels.

"We had 2,000 45s pressed because we felt we had to take a little control over our destiny," says Phil Bimstein, of Phil 'n the Blanks, a popular new wave act on the local club scene. "If the 45 makes some noise, then the major companies will have to take notice."

Bimstein started his own label, Pink Records, to promote his new, self-produced single, "Autosex." The single comes in a promo kit, with a full-size poster and intriguing record jacket. Skydisk Records, a New York distributor, has agreed to handle the single on the East Coast.

"Basically, we're a self-contained group," Bimstein adds. "Our guitarist does all the artwork for the group. He designed the record jacket, did the lettering and came up with the logo. I do the legwork, visiting record outlets, shaking hands, and making sure the outlets have enough of our 45s to go around."

"Several local groups have asked

(Continued on page 76)

Hunt On Prism

NEW YORK—Prism Records announces release of "No Way," new LP by Geraldine Hunt. Prism has signed Hunt for five years.

ATTENTION!!!

ALL RECORD DEALERS EVERYWHERE!

WE ARE HERE 365 DAYS A YEAR
TO SERVE YOU—BY PHONE, TELEX OR IN PERSON

9:00 AM to 9:00 PM Daily & Sat.
11:00 AM to 8:00 PM Sunday & Holidays

We have been in this business for over 30 years.

NO ONE IN THE WORLD CAN MATCH OUR INVENTORY . . .
WE HAVE EVERYTHING—ALL THE TIME—INCLUDING
ALL MAJOR and OVER 1,000 DIFFERENT MINOR LABELS.

IF YOU DON'T KNOW ABOUT US,
IT'S TIME YOU DID!

Come see for yourself. We don't have specials and you don't have to buy any quantity ever. We have the lowest overall prices in the industry every day of the year.

WE WILL NOT BE UNDERSOLD

ALL LP's AND TAPES

\$6.98 List	\$4 ²⁵	\$7.98 List	\$4 ⁸⁰	\$8.98 List	\$5 ⁵⁰
	EA.		EA.		EA.

We have a complete selection of Digital, Superdisc and Direct-to-Disc of every known label.

NOTICE TO OUR FOREIGN CUSTOMERS

We can prepare a Pro-forma invoice for you upon which you can make funds available to us on the amount of the invoice.

We can ship C.O.D.—Sight Draft—Letter of Credit.

Should you desire any further information or assistance, please feel free to contact us.

Att: New Accounts—Send 10% deposit with your first order.

(Prices are for all domestic records & tapes)

SINGLES—90¢ EACH

WE SHIP ANYWHERE IN THE WORLD.
All prices FOB, New York
\$100 Minimum order shipped

KING KAROL

"New York's #1 One-Stop"

126 West 42nd Street,
(Between Broadway and 6th Ave.) New York, N.Y. 10036
212/354-7884
Telex: 236601

ANNE MURRAY'S GREATEST HITS

Contains her new hit single
COULD I HAVE THIS DANCE ⁴⁹²⁰



More than a great album... the celebration of a superstar!

TEN HIT SONGS

Side One

SNOWBIRD

DANNY'S SONG

A LOVE SONG

YOU WON'T SEE ME

YOU NEEDED ME

Side Two

I JUST FALL IN LOVE AGAIN

SHADOWS IN THE MOONLIGHT

BROKEN HEARTED ME

DAYDREAM BELIEVER

COULD I HAVE THIS DANCE

Side One—Produced & Arranged by Brian Ahern for Happy Sack Productions

You Needed Me—Produced by Jim Ed Norman

Side Two—Produced by Jim Ed Norman



©1980 CAPITOL RECORDS, INC.



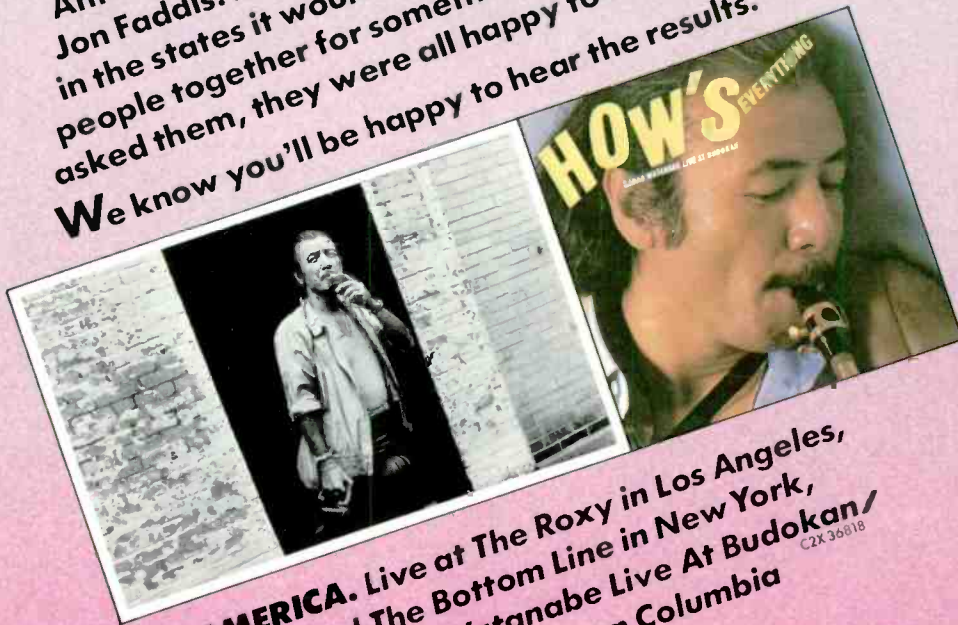
QUIETLY CONQUERING THE WORLD. SADAO WATANABE.

He's won over Africa, Asia, Latin America, and in his home country, Japan, he's a superstar...the only Japanese jazz musician ever to play Budokan.

He's Sadao Watanabe. Jazz listeners and musicians from around the world are in awe of him. And even people who don't normally listen to jazz fall in love with his music.

For his historic three nights at Budokan, Sadao hired the 100-piece Tokyo Philharmonic Orchestra, and invited all of his favorite U.S. musicians to perform with him. Richard Tee. Eric Gale. Jeff Mironov. Anthony Jackson. Steve Gadd. Ralph MacDonald. Jon Faddis. And Dave Grusin, who observed, "Even in the states it would be difficult to get all these people together for something. But when Watanabe asked them, they were all happy to come."

We know you'll be happy to hear the results.



NOW IN AMERICA. Live at The Roxy in Los Angeles, September 9th, and The Bottom Line in New York, September 16th. "Sadao Watanabe Live At Budokan/How's Everything." A 2-record set, on Columbia Records and Tapes. C2X 36818

Artist Managements: Al Music Co., LTD./Ken Fritz Management. Steve Gadd appears courtesy of Warner Bros. Records, Inc. Jon Faddis appears courtesy of Versatile Records. Dave Grusin appears courtesy of Grusin/Rosen Productions.



RIPERTON LP *Capitol Issues Album Which Late Singer Cut For Epic Label In '78*

By PAUL GREIN

LOS ANGELES—Quincy Jones may have said it best: "It's like keeping the bridge and moving the water."

The new Capitol album by the late Minnie Riperton features vocal tracks originally cut in 1978 for Epic with producer Leonard Caston.

But the backing tracks were stripped off and, in April and May of this year new tracks were laid down by a five-man rhythm section and a few of Riperton's friends, including Stevie Wonder, Roberta Flack, Michael Jackson, George Benson, Peabo Bryson, Patrice Rushen, Hubert Laws and Tom Scott.

"The easy way to do it," acknowledges Dick Rudolph, Riperton's widower and coproducer of the LP with Johnny Pate, "would have been to just keep the old rhythm tracks and stick some sweetening on.

"But we wanted to achieve an organic, spontaneous performance. I defy anyone to listen to this album and say it didn't all happen together."

Rudolph, 33, believes the method of recording "Love Lives Forever" may be unprecedented. He and Pate commissioned drummer Harvey Mason to lay a click track to the existing tracks and then take the vocals and click and transfer them to a virgin tape.

Next they brought in the rhythm section which played live to Riperton's taped vocals. After that, they

cast each song with the named guest musicians.

The result is an album which jumps 41 notches to number 55 in its second week on Billboard's Top LPs & Tapes chart.

Some, of course, will say that it would have been better to just let it be, to leave any unreleased material in the vaults.

"I'm aware of this," says Rudolph, "but I'm also aware of what Minnie would have wanted and what people who love her music want.

"It is a delicate issue," he allows. "We were aware that we were walking the line. That's why we were careful with the title, which we labored over for a long time. And Capitol isn't presenting this as a commemorative album: it's simply Minnie's next LP, not a memorial."

Pate notes that the surgery performed on the tracks was necessary to put them out; that on several of the songs there were lyric lines missing.

As an example, Rudolph says that on "I'm In Love Again," where Riperton left a line out, he brought in Michael Jackson to fill in a response.

"Here We Go" features background vocals by Peabo Bryson, who Pate also produces. "Minnie was supposed to tour with Peabo at one point," says Rudolph, "but she wasn't able to do it she was just too sick.

"Minnie loved the records Johnny was cutting with Peabo. She talked

about working with him and I'm sure she would have if time had allowed."

Riperton had a different producer for each of her six solo LPs. The first, "Come To My Garden," was produced by the late Charles Stepney 10 years ago for Chess. The next, "Perfect Angel," was cut for Epic by Riperton, Rudolph and Stevie Wonder. The LP went to number four in March 1975 and produced the No. 1 single "Lovin' You."

It was followed by "Adventures In Paradise," produced by the Rudolphs and Stewart Levine; "Stay In Love," produced by Freddie Perren; and "Minnie," produced for Capitol by the Rudolphs and Henry Lewy.

The duets on this album are not the first issued by Riperton. She'd recorded with Stevie Wonder, teamed in concert and on television with George Benson and paired with Leon Ware for "If I Ever Lose This Heaven" on Quincy Jones' 1974 "Body Heat" LP.

"On this album we wanted to include everybody who was ever involved with Minnie," says Rudolph. "But when we first made up a list of who we thought would be good for each song, it got to be more than we had space for. Everybody wanted to be part of it."

Rudolph adds the guest stars declined payment, though the instrumentalists were paid. "It was a special challenge for them," he notes. "They gave a lot emotionally as well as musically."

Pate and Riperton crossed paths before, in the mid-'60s when he was a staff producer at Chess Records in Chicago and she was a teenager working as a receptionist there.

Beach Boys May Work Bicentennial

LOS ANGELES—Recording and touring schedule permitting, the Beach Boys will perform at the L.A. Street Scene Festival, Oct. 11-12.

They will join such other artists as Donny, Marie and the Osmond Family, Johnny Lee, Robert John, Sylvie Vartan, Jan & Dean, the McCrarys and Japan's Godiego and Kalapnao (Billboard, Sept. 6, 1980).

The Street Scene, which will be part of the L.A. Bicentennial celebration, is scheduled for a six-block area in the downtown area of the city.

Steve Gold and Jerry Goldstein, owners of the Far Out Productions Group, are the Street Scene cochairmen.

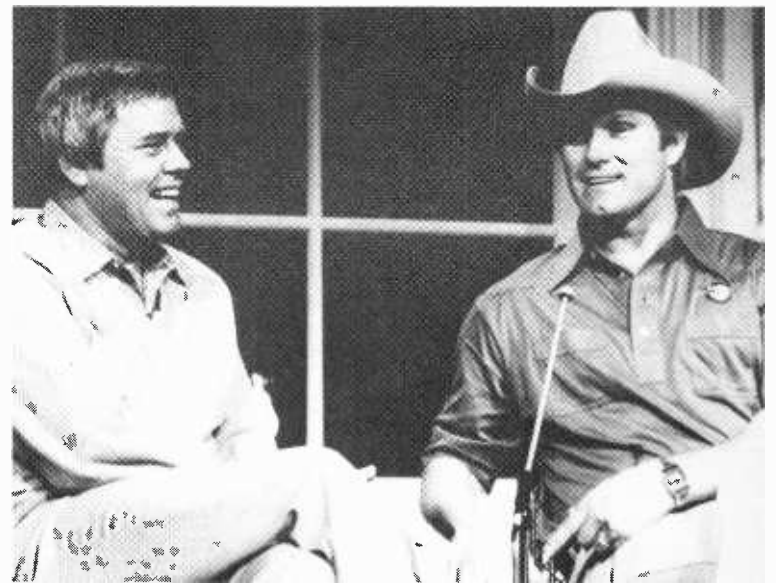
Other highlights include the Los Angeles Philharmonic.

Additionally, there will be a number of gospel artists on hand. They include the Chambers Bros. Family Choir, Tri-City Childrens Choir and the West Los Angeles Sanctuary Choir.

Members of the Los Angeles Lakers basketball team will also be available to emcee certain performances while the L.A. Kings hockey team will bring along a portable ice rink for a hockey demonstration.

Twelve stages are due to be erected, with continuous performances throughout the two days. ASCAP will sponsor one stage for showcasing its singers and performers.

Major feature films will also be shown on the wall of city hall.



MUTUAL INTERESTS—Terry Bradshaw shares a light moment with Tom T. Hall during a recent taping of "Pop! Goes The Country" in Nashville. Hall begins his first season as host of the tv show this month, taking over the reins from former host Ralph Emery.

Rock'n'Rolling

PolyGram Launches A Rock Department

By ROMAN KOZAK

NEW YORK—PolyGram Records Operations has become the first major record company to form a rock music department.

The department, headed by Dr. Jerry Jaffe, vice president of the rock music department at PolyGram East (see Executive Turntable), will work in all functions relating to rock acts on both the Polydor and the Phonogram/Mercury labels.

Jaffe and his three-man "rock specialty squad," Jim Del Balzo, Jim Sotet and George Meier, will be involved in a&r, promotion and artist development of the two labels' rock roster, and on the marketing side will serve as the product managers for new rock releases. They will report directly to Dick Kline, executive vice president of PolyGram Records East.

Some of the rock acts on PolyGram include Rush, Atlanta Rhythm Section, Peter Gabriel, Pat Travers, Steve Hackett, the Yachts, John Cougar, the Inmates, 3D and Blue Angel. The department will also sign new acts. Jaffe was involved in getting the English Radar label signed with Polydor, and has recently put together a "Made In Britain" compilation LP.

A PhD in nuclear chemistry, Jaffe for the last four years has worked for Polydor in publicity, artist development and AOR promotion. It was his idea to start a rock department.

"Regardless of which department I worked with, certain elements of my previous positions stayed with me. Since my specialty was always rock, I knew the problems in breaking an act. If I called upon my knowledge in the different areas. I could overcome many of the problems by going beyond the traditional approach of getting a record to a radio station and hoping it will program it," says Jaffe.

"I believe that the industry is under the misconception that when one reaches the age of 25 there is no passion left for rock, and consequently the bulk of rock music is not programmed for Top 40. Concurrently, AOR playlists are tight, rotation is limited and you're extremely fortunate to have a new artist played two or three times a day if at all.

"The reality, of course, is that rock acts are the bread and butter of the industry. The idea is to market the groups so that they are palatable to a

mass audience by calling on all support functions to maximize airplay and go beyond airplay to sell records," he continues.

"We intend to be involved with the acts on every level, including a&r. We'll meet with the labels to discuss upcoming releases, establish priorities and prepare marketing strategies with a prognostication as to how we think radio will accept the

(Continued on page 76)

(Advertisement)

NATIONAL DISTRIBUTION AVAILABLE FOR SMALL INDIE LABELS

CONTACT N L D C

PHILADELPHIA National Label Distributing Company is a national indie label distributing company designed to cater to the needs of the smaller indie label, artist and producer.

Through the NLDC distributor network, we guide, inform and assist in the direction of the labels we distribute.

National RECOGNITION, RESPECTABILITY and REACTION is the key to a successful campaign.

We have chosen the country's top independent distributors who understand the needs of the indie label and feed us their market response to each release via Radio, Retailers, One Stops, etc.

NLDC's distribution network covers all markets from R&B to POP, GOSPEL and COUNTRY & WESTERN.

YOUR PRODUCT IS AS IMPORTANT TO US AS IT IS TO YOU!

Understanding the problems of the small indie we have structured a very fair affordable fee, to set your label up as a nationally distributed record company.

JOIN OUR TEAM NOW!! Call Steve Schulman at NLDC central headquarters 215/568-0500 or write to NLDC at 1529 Walnut Street, 6th Floor, Philadelphia, PA 19102.

WE'RE #1 SURPLUS

Records * 8 Track Tapes Cassettes

SEND FOR FREE CATALOG LISTING Huge Selection of Manufacturers' Deletions, Overruns, Closeouts.

POP * SHOWS * MOVIES * JAZZ COUNTRY * WESTERN * ROCK * VOCALS CLASSICS * INSTRUMENTALS and much more!

Cash In On The Extra Profits That Surplus Makes Possible.

IMMEDIATE DELIVERY WE BUY AND SELL SURPLUS

SURPLUS RECORD and Tape Distributors

84-184 Dayton Ave. Building 5A Passaic, N.J. 07055 (201) 778-0877
1120 W. Exchange Ave. Chicago, Ill. 60609 (312) 376-8432
MERRILL OR JACK ROSE
WORLD WIDE TELEX 133404

SALE OF THE CENTURY

OF PROFESSIONAL RECORDING EQUIPMENT GATHERED FROM ALL OVER THE WORLD
at EMI Studios/Abbey Road
London England
OCTOBER 15th & 16th

Memorabilia Includes:
* Studer J37 4-track used by The Beatles on 'Sergeant Pepper'
* Limiter compressor used by the legendary Joe Meek on 'Telstar'
* Mellotron tape organ used by The Beatles with many of the original tapes

Main Sale:
This once in a lifetime sale of used professional recording equipment—at realistic prices—includes:—Mixing consoles—multitrack recorders & mastering & dubbing machines—monitoring, duplication, test and ancillary equipment—microphones, stands, noise reduction, disc cutting lathes, screens and studio sundries, and a Jumble Sale.

Plus tapes, videocassettes and much much more.
**This will never happen again—
SO BE THERE!**
Sale Time 10 a.m. to 9 p.m.
Economical Accommodation can be arranged.

More information from:
Jackson Music Limited, The Studios, Rickmansworth, Hertfordshire, England.
Tel: Rickmansworth (09237) 72351 Telex: 262284 Ambsdr G.

NOTICE

DO WE OWE YOU ANY MONEY?

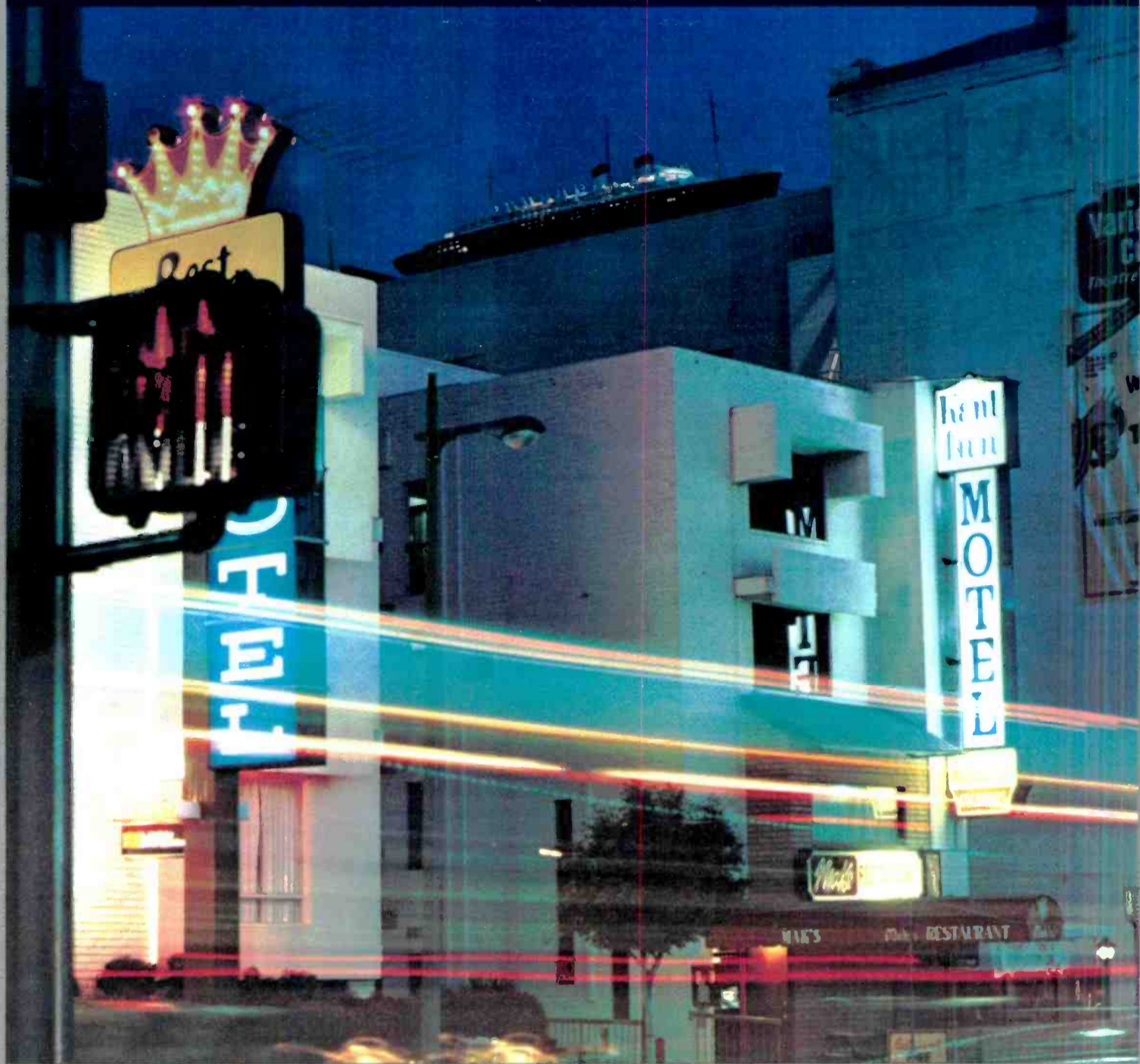
Musicians who have made phonograph recordings in the calendar year 1978, or prior, and did not receive a Phonograph Special Payments Fund check, please write to the Fund Office giving the following information:

1. Name (including professional name)
2. Social Security Number
3. Current Mailing Address

SPECIAL PAYMENTS FUND OFFICE

730 Third Ave., NYC 10017

.....BOB WELCH.....MAN OVERBOARD.....



MAN OVERBOARD, the new BOB WELCH album, is produced by CARTER.

SOO-12107

Contains the single "DON'T RUSH THE GOOD THINGS" 4926



Give the gift of music.

WATCH FOR BOB WELCH TO HOST THE TELEVISION SHOW "HOLLYWOOD HEARTBEAT" THIS FALL!

IN U.K.

McCartney Foots Holly Party Bill

LONDON—The fifth annual Buddy Holly Week got underway in Britain Sunday (7) organized, at Paul McCartney's expense, via his MPL company here.

The former Beatle owns rights to the Holly song catalog (around 38 titles) in the U.S. and Canada; he shares rights with Southern Music for the rest of the world.

"Paul doesn't do this because of the publishing," says MPL chief Stephen Shrimpton. "He does it because he's a great Holly fan."

The week-long celebration includes the distribution of 80,000 copies of the Wings magazine, Club Sandwich, which carries interviews with the Holly family, Don Everly and others; a jive contest, featuring rock'n'roll dancing; screening of the video film, "Reminiscing;" and the broadcast by London's Capital Radio of a special tribute program, "The Day The Music Died."

There will also be Holly celebrations at the Hard Rock and Great American Disaster eateries in London, while MCA Records, which has the Holly records, is discounting them for a week.

There's even a revival of one of Holly's songs, "Heartbeat," by the Hollies on Polydor Records, to be followed by a 12-inch single of other Holly songs in October.

Tom Hammond of the local Heartfelt Holly Society will be doing television and radio interviews, as will the late singer's brother, Larry.

FOGELSONG TO SONGBIRD

NASHVILLE—In a structural realignment of its Songbird gospel division, MCA Records has appointed Jim Fogelsong to head the label from Nashville.

The move, coming at a time when gospel music appears to be in a strong sales surge, is soon as an effort to unify Songbird and ally the label more closely with the gospel community, much of which is based in Nashville.

Fogelsong, Nashville division president of MCA, says he hopes to develop Songbird's potential both from within the ranks of the label's present roster and by vying in the marketplace for additional talent.

"We plan to increase the roster size gradually," notes Fogelsong. "We're going to ease into it—not set the world on fire within six months. We want to give maximum exposure to Songbird artists, and also give a few of our country artists who've expressed a desire to do a gospel album the opportunity to do so."

Charlie Shaw will continue as director of marketing and distribution for Songbird on the West Coast, while Chris Christian continues to serve as Songbird's a&r consultant. Fogelsong assumes leadership of Songbird in addition to his current duties as president of MCA's country operation.

Artists now recording for Songbird include Little Anthony, B.J. Thomas, Fireworks and B.W. Stevenson.

KIP KIRBY



SHOP TALK—Doobie Brother Michael McDonald, left, chats with Pablo Cruise songwriter/keyboard player Cory Lerios after a recent sellout Pablo Cruise concert in Del Mar at the Southern California Exposition which attracted 60,000 people.

BROWNE ATOP CHART

Elektra/Asylum Surges With Albums & Singles

LOS ANGELES—Elektra/Asylum has three of Billboard's top four albums this week and three singles in the top 10.

The posting of Jackson Browne's "Hold Out" at No. 1, the "Urban Cowboy" soundtrack at number three and Queen's "The Game" at number four is the label's strongest weekly chart performance since March 9, 1974, when it had the top three spots locked up with Bob Dylan's "Planet Waves," Joni Mitchell's "Court And Spark" and Carly Simon's "Hotcakes."

The label could have four albums in the top 10 as early as next week: the Cars' "Panorama" jumps five spots to number 12 in its second chart week. The group's previous LP, "Candy-O," hit number three a year ago.

The No. 1 positioning of the Jackson Browne LP continues his uninterrupted upward chart spiral. His first album, "Jackson Browne," peaked at number 53 in June 1972. "For Everyman" hit number 43 in December 1973. "Late For The Sky" crested at number 14 in December 1974. "The Pretender" hit number five in December 1976 and "Running On Empty" peaked at number three in March 1978.

This is Asylum's seventh chart-topping LP, following Dylan's "Planet Waves." Linda Ronstadt's back-to-back albums "Simple Things" and "Living In The U.S.A." and four consecutive Eagles packages: "One Of These Nights," "Their Greatest Hits," "Hotel California" and "The Long Run."

Ironically, like Ronstadt and the Eagles, Browne is drawing his first mixed reviews just as he embraces disk superstardom.

E/A's three singles in the pop top 10 are Johnnie Lee's "Lookin' For Love," up two points to number eight; Queen's "Another One Bites The Dust," up 14 notches to number nine and Eddie Rabbitt's "Drivin' My

Life Away," up three berths to number 14.

It's the first top 10 pop hit for both Lee and Rabbitt; the fourth for Queen, following the number nine "Bohemian Rhapsody" in 1976, the number four "We Are The Champions" two years ago and the No. 1 "Crazy Little Thing Called Love" earlier this year.

Queen's fortunes over the course of the past two years can be taken in a symbolic sense to represent E/A's as a whole: a hot 1978, followed by a rather nervous 1979 and finally a strong recovery this year.

The label also has the No. 1 country single for the second week with the Johnny Lee hit and the No. 1 country album with Eddie Rabbitt's "Horizons." Last week's top-charted country LP dips to number two: E/A's "Urban Cowboy" collection.

PAUL GREIN

MOTIVATING CONSUMERS...

has been refined to an exceptional degree by any number of manufacturers. But what happens if "the men in the middle" don't get the message?

"The men in the middle" stand between the manufacturer and the ultimate consumer.

They're the wholesalers or retailers who dam the distribution flow or smooth it, who stock the product or run out, who give it prominent display space or bury it, who switch brands or push them. They're the programmers who introduce and expose your product.

An integral part of every successful consumer promotion program is a strong trade program that gets the active cooperation of your industry customers. Even your own staff. Your message in Billboard can turn on those who turn on millions. And we can prove it—with case history after case history.

Billboard®
where advertising sells records

Many thanks to everyone who sent their thoughts and prayers following my unscheduled meeting with a power pole in Laurel Canyon.

Your good energies really helped pull me through.

Love,
Lou



JUST RELEASED

**The Original Soundtrack
from the Motion Picture**

A 2-RECORD SET

TIMES SQUARE

TM

Featuring Music by...

A Robert Stigwood Production

SUZI QUATRO, THE PRETENDERS, ROXY MUSIC, GARY NUMAN,

MARCY LEVY & ROBIN GIBB, TALKING HEADS, JOE JACKSON,

XTC, THE RAMONES, ROBIN JOHNSON & TRINI ALVARADO,

THE RUTS, D.L. BYRON, LOU REED,

DESMOND CHILD & ROUGE,

GARLAND JEFFREYS, THE CURE,

PATTI SMITH GROUP, DAVID JOHANSEN



RS-2-4203



INCLUDES THE FIRST SINGLE:

"Rock Hard" by SUZI QUATRO

DL-104



IN GRATEFUL APPRECIATION TO THE **WORD** FAMILY

Jarrell McCracken, *President*

Stan Moser, *Senior Vice President, Records/Music* **Tom Wolfe**, *Senior Vice President & Chief Financial Officer*

Dan Johnson, *Vice President Marketing, Records/Music*

Roland Lundy, *Vice President Sales, Records/Music* **Stan Jantz**, *Merchandising Manager*
and the Waco Folks

Claudine Buchanan, Vonnie Jandrain,
Dennis Hill, James Cash, James McConnell,
Carol Kilpatrick, Rob Dean, Darla Sandel

And especially to the field sales staff:
"Sing it, boys!"

Roland and Sarah Lundy, Tom and Diane
Ramsey, Bob and Nancy Wood, Marty and
Ruth Drury, Jerry and Judi Leach, Foy and
Betty Owen, James and Curtice Ann High,
Paul and Linda Davis, Denny and Diane
Bray, Steve and Karen Sutton, Cy and Vera
Jackson, Steve and Lynda Bock, Bill and
Dana Conine, Dave and Sue Krull, John
and Wanda Moore, John and Karen Baker,
Tom and Vicki Johnson, Gilbert and
Dorothy Sypher, Grady and Pat Baskin,

Bob and Kathleen Allen, Irven and Joanna
Hicks, Jeff and Jean Wood, Dave Alderfer,
Doug & Jean Elliott, Doug and Carol
McCarthy, Norbert & Tami Hettinga

YOU TOOK OUR SONG TO AMERICA
... AND YOU HEIGHTENED OUR EN-
THUSIASM AND COMMITMENT TO BE
BETTER CHRISTIAN COMMUNICATORS.

THANKS

Bob MacKenzie
Waco Folks

and everyone at
PARAGON/NEWPAX/LAMB & LION

Thank You

WORD
DISTRIBUTION
RECORDS/MUSIC

Grownups Regard Kiddie Records As a Growth Area

• *Continued from page 3*
price category is right on target for them," he adds.

The matter of returns is of little consequence to the children's area, label executives contend.

"The point to remember," says Peter Pan's Kasen, "is that there are few returns on our line and the profitability for our customers is substantial compared to the rest of the industry's product."

Disneyland's Krisel would agree. The company has a 100% guarantee and returns in the U.S. for Disneyland are "less than 10%," according to Krisel.

Peter Pan's returns policy underwent a change earlier this year in that local sales representatives must first approve of a returns allowance before it's sent back to the label. Previously, accounts could ship goods back directly to Peter Pan.

The children's industry with regard to discounts seems to vary widely, with many reluctant to "go on the record" with their formulas. Howard Massler, president of the Bestway Group, makers of the A.A. Wonderland series, says retailers basically get a 50% plus 10% plus 10% discount structure. Other formulas may vary, but it's apparent that discounts in this field run much higher than pop product.

The company's receivables problem, Massler says, has "loosened up somewhat" and an average 72 days of payment of bills is still "way up from two years ago."

While Massler says business has increased from last year, he notes that "a lot of business has backed up into the fourth quarter." "Our accounts have been playing it close to the vest and waiting until the last possible moment to make a commitment."

All companies surveyed note that cassette sales have shown increases, and in several instances account for as much as 25% of label volume. Disneyland's Krisel, however, states that cassettes only do well in combination with book/record sets.

"The problem with cassette-only releases is one of merchandising," explains Krisel. "We got much better display of book/cassette combinations."

Though aware of the inroads of recent disco/new wave tie-ins, kiddie labels still rely on traditional creative approaches, such as fairy tales, nursery rhymes, etc.

"We make no conscious effort to be in the mainstream of pop music," says Krisel, who adds that Disneyland will offer three major projects in October, including a Donald Duck "Going Quackers" package, with a "Saturday Night Live" laugh approach, a country music-oriented "Partners," featuring Mickey Mouse, Goofy and Donald Duck and a patriotic (yet light-hearted) "Yankee Doodle Mickey." Krisel says that in all price lines, the classic tie-ins with Walt Disney film classics remain the best-sellers.

In at least one instance, a kiddie label is responding to shifts of taste in the pop marketplace. Peter Pan has had marked success with six "Irwin The Disco Duck" albums, but the attraction's latest entry, "Irwin Strikes Back," a music/storyline in tune with "The Empire Strikes Back," refers to "Irwin The Dynamic Duck," a move away from the lessening impact of disco, concedes Bugs Bower, creative director of Peter Pan.

Overall, kiddie labels stress a higher regard for "quality" production costs, a factor that has necessarily increased the cost of producing

releases, though hardly in the sky-high plateau of pop repertoire.

Peter Pan's Bower, a veteran producer-arranger, says the new Irwin The Duck package cost about \$8,000 to produce, while general Peter Pan

album product is often produced at around \$1,200.

Other labels declare that pricing itself is not only the result of higher costs of making product and doing business, but the fact that some

product requires more use of copyrights for which mechanical royalties must be paid.

Meanwhile, kiddie labels are moving ahead with new product. A.A. Wonderland's Massler says

he'll release at least 36 new albums over the next two years, eight of which are due for Christmas.

Kidstuff's big gun is the imminent release of a television soundtrack.

(Continued on page 68)



A special section two of the October 11, 1980 issue of Billboard will feature in-depth editorial coverage of the history, contribution and impact of Los Angeles on the music/entertainment industry throughout the world.

Los Angeles provides the greatest pool of talent and technology which serves as the launching pad for the future of the entertainment industry.

Billboard is proud to take this story to the entire world to effectively record, measure and predict the importance of the city of Los Angeles and the prospects for the entire business community growth as well as continuing relationships that already generate billions of dollars of annual income.

The Third Annual Street Scene Festival in the streets of Los Angeles on October 11-12, 1980 will kick off the bicentennial year celebration replete with a huge parade of top stars from all forms of entertainment, floats, marching bands, etc. with 12 stages offering daily top live performers to crowds in excess of 300,000 with all entertainment industries participating.

This special section will be far reaching via its worldwide (more than 100 countries) distribution; will be a *must read* and a *must keep* roadmap for the more than 250,000 readers of Billboard; and a definite stimulus for invest-

ment, deeper involvement and/or the basis for new opportunities in the Los Angeles entertainment business community.

Your company has been and is part of Los Angeles today. Assure your firm of playing an even more important role in the future of Los Angeles that only your advertisement in this special section of Billboard can provide.

Pride of Location . . . Pride of Accomplishment . . . Pride of Potential . . . Must Be your message to the world in conjunction with the music/entertainment capital's 200th anniversary.

Contact your local Billboard advertising representative today.

Issue Date:
October 11, 1980

Advertising Deadline:
September 12, 1980

Distribution Date:
October 6, 1980

Billboard

BILLBOARD'S L.A./200
Celebrating the 200th
Anniversary of Los Angeles,
The Music/Entertainment
Capital of the World

Jimmy Hall "Touch You"

Rock and soul
with all the
right connections.

On his debut album "Touch You," former Wet Willie lead singer Jimmy Hall touches off a powder keg of soulful rock & roll.

The most explosive moments include Jimmy's new single, "I'm Happy That Love ⁹⁻⁵⁰⁹³¹ Has Found You" and a super-charged version of the Wilson Pickett classic "634-5789."

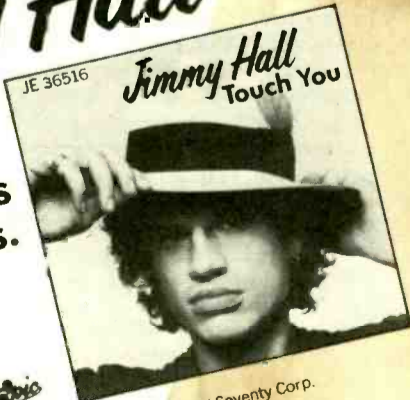
These and all the other great songs on "Touch You" were recorded in Nashville. And produced with feeling by Norbert Putnam - a man who shares Jimmy's love for "rhythm and blues with guts and power of rock & roll."

"Touch You" has already connected on these stations: WNEW, WLIR, WQBK, WKTM, WKLS, WRKK, WQUT, WYMX, WHFS, WKWF, WMMS, WKDD, WOMP, KFMH, KBLE, WLYX, WKDF, KINK, KBPI, KFML, KTCL, KBCO and KILO.

Which means everything is clicking into place for Jimmy Hall.

Jimmy Hall

"Touch You"
On Epic Records
and Tapes.



Management: Sound Seventy Corp.

Produced by Norbert Putnam for Trebron Productions, Inc. Management: Sound Seventy Corp.
"Epic" and the logo are trademarks of CBS Inc. © 1980 CBS Inc.





Hot Panel: One NAB radio programming conference panel tackled the question of rotation and playlists. Billboard's radio programming editor Doug Hall, right, was moderator. Panelists are, from left, Loren Owens of KIMN-AM, Dan Halyburton of WQAM-AM, Andy Bickel of WBT-AM and Jim Smith, KSFJ-FM.

PROGRAMMING TALK

Panel Avows Import Of Instinct

NEW ORLEANS—Hot clocks, power rotation and tight, meticulously crafted playlists are no longer in vogue, a panel on rotation and playlists concluded at a session at the NAB radio programming conference here Aug. 24-27.

"We don't have hot clocks," says Andy Bickel, program director of pop adult WBT-AM, Charlotte, N.C. "The theory is that if you can't

trust your jocks you're in trouble. If you're in radio you should trust your gut reactions."

"We place little emphasis on research," says Loren Owens, program director of mass appeal KIMN-AM, Denver. "Research is nothing but a tool. You look at it and you make your own decision."

Knowing what your audience wants to hear is an important factor

in programming, the panel agreed.

"The most important criterion is 'Does it sound right?'" adds Owens. "You can play just about any Simon & Garfunkel tune, for instance, but we don't get calls for 'Ballad Of The Green Berets.'"

Oldies and recurrences are increasingly important factors in putting together flexible playlists, he adds.

"You can get away with a lot if you package it correctly," Owens says. "You can't put Guy Mitchell against Blondie and Led Zep, but you can put Blondie and Led Zep against 'Rock Around The Clock.' That will work."

Dan Halyburton of country WQAM-AM in Miami Beach says he plays oldies as far back as the 1950s in order to expand his list.

Halyburton recommends using Joel Whitburn's Billboard reference charts as a guide to picking oldies, but advises programmers to develop other sources as well, such as informal research among listeners.

"You can find out what the favorite oldies are in your market by running a contest asking listeners for the names of their five all-time greatest acts and song," he suggests.

Jim Smith of KSFJ-FM in San
(Continued on page 30)



Ratings Talk: Ed Christian of WWKR-AM/WNIC-FM Dearborn, Mich., above, makes a point about the Arbitron Advisory Council of which he is a member, while Kathy Lenard, vice president of research for NBC Radio, waits her turn to speak. Tom Birch of the Birch Report, below, explains his rating service as Todd Wallace of Radio Index waits his turn.



AT NAB PARLEY

Opinions On Arbitron Discussed By Panels

NEW ORLEANS—"Learning To Live With Arbitron" might have been a subtitle to two diverse panels dealing with ratings conducted during the National Assn. of Broadcasters Radio Programming Conference here Aug. 24-27.

Todd Wallace, president of Radio Index, which does custom research for radio stations, commenting on the title of the panel, "Is There Life After Arbitron?" said, "Arbitron is a way of life we all have to learn to live with." And Tom Meyers of Tom Meyers Associates agreed, "It's pretty obvious Arbitron is here to stay."

But Tom Birch, who competes with Arbitron with his Birch Report, claimed, "the days of Arbitron in the medium and small markets are numbered" because Arbitron brings its reports on these markets out too late. He indicated his reports come out in a more timely fashion.

Wallace explained that his custom service, which includes music callout research, is used by 300 stations. "We pioneered callouts," he claimed. He also claimed that 33 of the 34 stations consulted by Radio Index, such as WKYS-FM Washington and WPIX-FM New York, had experienced immediate rating increases in the Arbitron reports.

Meyers told of special studies his company did as followups to a survey of a market by Arbitron.

In another session entitled, "You Want To Tell Arbitron What," Ed Christian, general manager of WNIC-AM-FM Dearborn, Mich., Tom Hoyt, president of Hestel Broadcasting and Kathy Lenard, vice president of research for NBC Radio, explained the workings of the Arbitron Advisory Council.

Christian told of questionnaires sent out to stations by the council and invited stations to make comments on the rating service. Lenard added: "Arbitron is constantly testing its methodology and the council allows us to get in on the early stages

of this. There have been positive steps. Some of the results are extended measurement and the Extended Sample Frame," which is a method to reach households with unlisted phone numbers.

Hoyt said a pressing issue was to see that the fall 1980 and spring and fall 1981 survey periods were aligned from year to year and to see that the impact of play-by-play baseball was minimized.

Christian, pointing to a statement issued when the council met in El Paso last month that the council could not get involved in negotiating Arbitron fees, suggested that an All Radio Negotiating Committee be formed along the lines of the all industry committee that negotiates with ASCAP and BMI.

The council is meeting this week in Boston to discuss these matters further.

High Court Will Decide

WASHINGTON—With the last brief filed in the WNCN Listener's Guild suit against the Federal Communications Commission before the Supreme Court, the high court will now decide a date for oral arguments within the next 90 days.

The listeners group, which won its case in the U.S. Court of Appeals, is attempting to force the FCC to get more involved in the regulation of programming content, particularly as it applies to unique formats in a market such as classical, jazz or a big band sound. The Guild was formed about six years ago when WNCN-FM New York dropped classical music to switch to rock. The station has since returned to classical music.

In the brief filed with the Supreme Court the Guild characterized the case as a "blatant and unlawful attempt" by the FCC to avoid "doing exactly what the 1934 Communi-
(Continued on page 57)

Delicate Business Of Format Change Eyed

NEW ORLEANS—That changing formats can be a tricky business was not only illustrated at a session on the subject during the NAB Radio Programming Conference here, but was borne out by a marketplace struggle between two local stations in this host city.

For weeks it was widely rumored locally that WXEL-FM would drop its black format and go country, signing up with TM's syndicated TM Country, but by Aug. 22 WNOE-FM had debuted with the TM format, leaving WXEL out in the cold.

Informed sources report WXEL's general manager Eddie Muniz procrastinated on the deal and finally told TM that WXEL would develop its own country format. TM, meanwhile, got together with Jimmy Noe's WNOE-FM and signed up that station. WNOE abandoned a rock format to move to country. The development could mean trouble for WSHO-AM, which had been the only country station in town.

Meanwhile, a panel of programmers at the conference discussed "Changing Formats And Living To Tell About It," in a Monday (25) session.

Dan Halyburton, program director of WQAM-AM in Miami Beach told how he shifted WDCV-AM in Minneapolis, from Top 40 to country in December when he was working there and made the same shift at WQAM in March.

He advised keeping the format change a secret for as long as possible, limited the information to staff members.

John Otting, of WKJJ-FM in Louisville, told how he moved from beautiful music to country, combining this with a sister AM station for a joint promotion under the logo, and finally spun off the AM into its own country position under the logo "Country 11."

He advised programmers to rely on consultants on making such changes. "You'll make less mistakes," he said.

Marlin Taylor, president of Bonnevillie Consultants, advised programmers to be sure there is a niche for the new market and sufficient audience potential.

Paul Ward of Far West Commu-

nications, who used to program several RKO stations, suggested that every effort be made to work with the existing on-air staff and have them adapt to the new format.

Michael O'Shea, national program director of Golden West Broadcasters, told how Golden West has changed five of its eight stations' formats in the past year. He said it was sometimes difficult to do with an attractive format, such as Golden West did with WCAR-AM in Detroit. But he said "if the image is wrong, it is necessary."

Large And the Small Of It Discussed In New Orleans

NEW ORLEANS—Promotions for large and small markets, with an emphasis on concepts on key television spots were the subject of several forums at the NAB Radio Programming Conference held here Aug. 24-27.

A forum on small market promotion was urged to undertake contests and promotional activity that no longer provides audience involvement, but also manages to turn a profit.

Jim Popham of the NAB's legal staff warned station executives to make sure their contest promotions comply with state, local and Federal Communications Commission regulations. He particularly urged caution on lottery-style contests and ties with advertisers.

Large market radio heard that television spots are the most efficient although costly off-air promotions. Attendees saw many examples during the presentation of award winning tv commercials geared to radio as well as tv spots not up to par. The reasons these latter spots failed were analyzed by various experts.

Small markets were encouraged to use tv as a promo tool despite its cost. It was suggested that small stations buy syndicated spots that can be used in different markets with individual logos and messages tailored to meet specific needs.

For stations utilizing musical formats, promo spots must meet standards of excellence developed by

award winners, according to John Miller of the CBS-TV Network.

"Music, editing and special effects must be coordinated so the whole is a great uplifting of the sum of its parts," Miller said. The spot must be built around a good logo that can be "simpler reproduced in a variety of ways, all of which suggest the spirit of the station."

Although film generally provides better visual clarity, videotape has merit for brief promo spots since special effects can be generated at low cost. Miller told stations worried about budgets that "you can do wonders on your own with quick action cuts and canned music."

He demonstrated this belief by comparing expensive, nationally distributed spots against locally produced spots that cost a fraction of the former.

Contests must be geared to reflect the interests of the listener noted Clark Sanders of KGNO-AM, Dodge City, Kansas. A contest built around bowling tournaments won't go over with a demographic group that is known to be avid joggers or tennis players, Sanders said.

He told of sponsoring bus trips to sports events and Las Vegas that stirred a great deal of listener interest and "netted a profit of several thousand dollars."

Several small winners rather than one big one always helps in a contest, he adds. Involvement with local merchants can be an effective way to stage certain contests also, he said.

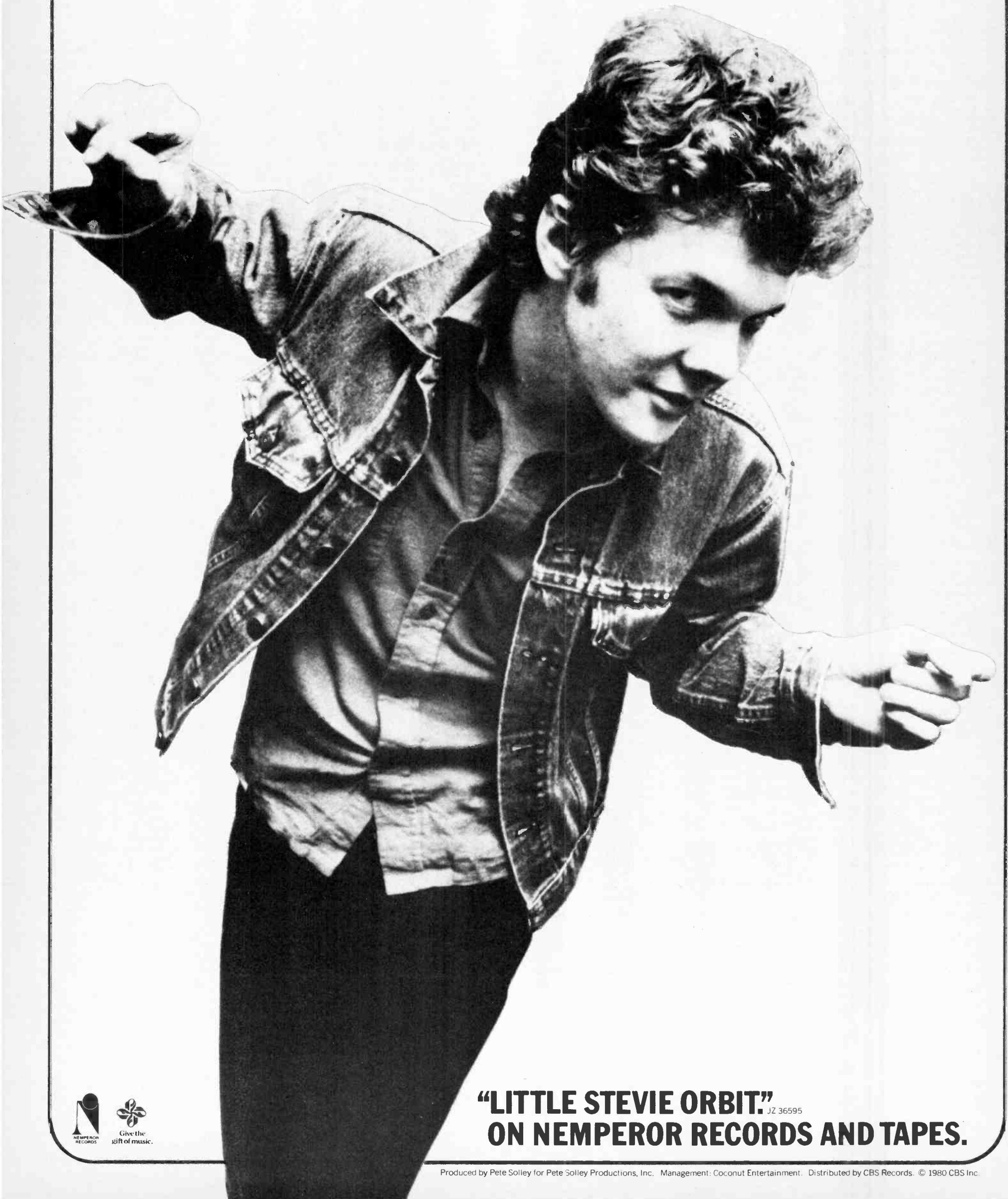
Photo Highlights Of NAB At New Orleans



Billboard photos by Sean Smith
Convention Highlights: The Commodores liven things up for the National Assn. of Broadcasters Radio Programming Conference, at left, as they perform at a cocktail party. Chuck Mangione, lower left, also does some tooting at the conference. At far left: Rick Sklar, ABC vice president for programming, right in that picture, chats with WCOZ-FM Boston program director John Sebastian, left, and John Billingham, director of production for the BBC, which has acquired a number of ABC Radio specials. Below, WABC-AM New York DJ Dan Ingram, breaks up over a remark from WNBC-AM New York DJ Don Imus, in white shirt, at a "Making Money With Your Mouth" luncheon. Talk host Larry King is at left and KMPC-AM Los Angeles jock Robert W. Morgan is at right. In bottom left corner, Lee Masters of KLOZ-AM/KISO-FM El Paso and Ellen Hulleberg, research vice president of McGavren-Guild, discuss how to read a ratings book. Directly below, from left to right, Skip Schmidt of TM Productions, Erik Foxx of KXTC Phoenix, Thomas Barsanti of WTIC-AM-FM Hartford, Conn., and Gary Frieu of KXTC chat at a Sunday night rap session. Below, the KRDO-AM-FM Colorado Springs robot upstages TM Programming and TM Productions president Pat Shaughnessy. In bottom right corner Golden West national program director Michael O'Shea, left, and former KHTZ-FM Los Angeles program director Bobby Rich moderate a rap session on Top 40.



SEPTEMBER 13, 1980 BILLBOARD



Give the
gift of music.

“LITTLE STEVIE ORBIT.” JZ 36595
ON NEMPEROR RECORDS AND TAPES.

Produced by Pete Solley for Pete Solley Productions, Inc. Management: Coconut Entertainment. Distributed by CBS Records. © 1980 CBS Inc.

Angel City

AND

EPIC RECORDS:

WE'RE SETTING
OUR SIGHTS
ON A SMASH.



In anticipation of one of 1980's major rock and roll success stories, Epic Records is pulling out all the stops to support Angel City's new album, "Darkroom." JE 36543

This week, CBS Records sales people will be soliciting orders on Angel City, and we urge you to get on the bandwagon before the explosion begins.

- We're issuing a special sampler to AOR which features "No Secrets" from the new album. 9-50927
- The album itself will be supported by every means available to us.
- Angel City will be embarking on a cross-country tour with the Kinks. The tour will expose them to tens of thousands of new fans, and, if past reactions repeat themselves, album sales will jump accordingly from city to city.

Their first record, "Face To Face," created radio excitement in every market. And we're sure that "Darkroom" is going to propel them even higher. JE 36344

So this week, when thinking Angel City, think big. Before you know it, the eyes (and ears) of America will be on Angel City.

"Darkroom." Coming soon from Angel City. On Epic Records and Tapes.

James Clavell's

SHOGUN

The Original Soundtrack From The Television Motion Picture

Music Composed and Conducted by Maurice Jarre

RX-1-3088

**Over 110 Million Viewers
Will See This Television Event
More Than Six Million
Books Now In Print**

**Watch For Shōgun
on Television on September 15, 16, 17, 18 and 19
on NBC-TV**

**When a Book Publishing Phenomenon
Becomes a Television Landmark...**

**And an Exceptional
Original Soundtrack Album
On RSO Records and Tapes**

Music Composed and Conducted by Maurice Jarre



Yes Concert: Study In Frustration

• Continued from page 3

cast to go forward, but sources close to the situation indicated Lane feared that the newly reorganized group was not ready for nationwide live radio networking. Some cited poor reviews Yes received at its concert in Montreal Aug. 29, which kicked off the tour that brought the group to Madison Square Garden for three nights, Friday (5), Saturday (6) and Sunday (7).

Lane denied these reports and said the group was well received in its Montreal appearance. Emphasizing the bootlegging prospect, Lane said, "They're doing new material that has not been recorded yet. There would be a bootleg album on the street before the concert was over." He noted that while Yes has recorded 12 legitimate albums for Atlantic, 27 bootleg albums have found their way to the market place.

Lane first offered to do a 20 to 25-minute live broadcast so there would be little material available to bootleggers. NBC rejected this proposal. Finally he agreed to an hour broadcast, but by the time on Thursday (4) NBC had released lines it had leased to facilitate the live broadcast. By late Thursday and Friday (5) NBC engineers were scrambling to line up phone lines again.

This controversial show was the second in a trilogy that began in mid-August with an interview program that debuted the group's new Atlantic album "Drama" and was to conclude with a rebroadcast of the Sept. 6 concert with additional material in October.

Lane also said he had offered to work with the Source to put together an in-concert taped program for broadcast in November, but it is not clear if NBC will go forward with that plan.

NBC declined to disclose why the broadcast was cancelled. Sources

within the network indicated officials were upset with Lane and there was talk of litigation, but a spokesman said no action against Yes or its management is planned.

This spokesman said that NBC has contracts with Madison Square Garden and concert producer Ron Delsener and thought it had an agreement with Lane.

Lee Abrams of Burkhart/Abrams, who was present at the birth of the live broadcast idea, reasoned that Lane pulled the plug because he was not comfortable with the broadcast taking place in the fifth public performance of this new version of Yes. The tour began in Toronto on Aug. 29. Abrams added that Lane would have been happier with a broadcast scheduled three or four weeks into the tour.

Ruth Meyer, vice president of programs for the NBC Radio network, said: "We are disappointed that the management and associates of Yes have taken this action and we regret any inconvenience it may have caused to 54 of America's most influential radio stations, their listeners and their advertisers."

"We further regret that nationwide radio audiences will be denied the opportunity of hearing this newly reconstructed rock group in a live concert broadcast."

"The Source intends to continue its policy of bringing its audiences the work of important rock groups in both long and short form programming as well as in other innovative formats including live and recorded concert broadcasts."

Program directors at the stations lined up for the concert broadcast were all disappointed and some were angry. Dave Lang of WDVE-FM Pittsburgh said, "We're extremely disappointed. We don't fault the Source. We worked so hard to push the new Yes album as part of our promotion. I wish we had played

more of the Cars new album, which is a better album." Does Lang feel he's been had? "Yes, in a way," he replied.

Lang also speculated on the reasons for the cancellation. "Maybe the band isn't ready for this. They are relatively green," he suggested, alluding to the reorganization of the group earlier this year.

John Gorman of WMMS-FM Cleveland added, "It's a bad move, and unprofessional. We've spent a great deal of money on print ads and press releases. I hope the band realizes the problems it has caused the stations."

Dave Brown of WWDC-FM Washington, commented: "I don't know who to get mad at. If you take their records off the air you're just spiting yourself."

Tom Teuber, new program director at WMET-FM Chicago, commented: "I'd like to speak to Brian Lane and hear his defense. He was the most enthusiastic one for this live broadcast idea when we all met in Atlanta in February." The Yes broadcasts were first planned at a Burkhart/Abrams SuperStars meeting in which NBC took part.

A number of stations reported calls from listeners when they began making announcements over the air of the cancellation.

NBC had done extensive promotion and had sold two-thirds of the time on the show to Agree Shampoo and A&W Root Beer. A spokesman said he was sure the balance of the time would have been sold.

Among the stations lined up for the broadcast were WNEW-FM New York, KWST-FM Los Angeles, WMET-FM Chicago, WYSP-FM Philadelphia, KMEL-FM San Francisco, WCOZ-FM Boston, WWWW-FM (W-4) Detroit, KZEW-FM Dallas, KILT-FM Houston, KQRS-FM Minneapolis and WWWK-FM St. Louis.



DISCO DIED—WLUP-FM deejay Steve Dahl, foreground, and sidekick Gary Meier commemorate the first anniversary of their 1979 Comiskey Park disco demolition riot by destroying mannequins dressed as disco performers on stage at the Chicago Amphitheatre. The exhibition was part of a Foghat/Pat Travers concert.

As Rumored, KHJ In L.A. To Country

• Continued from page 1

Popular rock/pop artists such as the Eagles, Linda Ronstadt, Poco and Olivia Newton-John, among others, will receive their share of airplay, although "there will be a tremendous amount of Merle Haggard, Conway Twitty, Loretta Lynn, Dolly Parton and Charley Pride," says Rockoff.

"Those artists are absolutely crucial. They are the meat and potatoes of the format. Audiences have gotten more into music just as the artists have gotten into mass appeal."

Rockoff contends that the KHJ format will be similar to WHN-AM in New York "only more stylized and contemporary for the '80s." Rockoff is the former general manager of WHN.

According to Rockoff, the current state of the economy and its social implications had a direct impact on

the format change. "The economy determines the way music goes," he says. "The economy is the single most important denominator impacting on public taste."

"What country music seems to do is reflect and mirror life. It is a return to what is familiar and warm in difficult times. Country, with its honesty, roots, warmth and familiar way it touches people is the way to go."

"KHJ has been a teen-oriented station. When you think of rock'n'roll, you think of promises of the future and the innocence of youth. With country you're dealing with these people 10 years later who can relate to the problems of the world through country music."

"We're going to deal with the listener and his lifestyle—the man in the pinstripe suit who is no longer into mellow rock but country. The man who comes home from work puts on his \$80 jeans and \$300 boots and wants to boogie for fantasy and relief," says Rockoff.

Rockoff feels that it's absolutely important to get into the heads of KHJ's listeners whose attitudes have changed dramatically.

"We feel that KHJ has been a legendary rock'n'roll station over the

(Continued on page 50)

Latest Arbitron Sees Further FM Growth

NEW YORK—Ten additional Arbitron markets show further growth of FM and success of Top 40 on FM. Country is doing well in Knoxville, Tenn., Wichita, Kan.; El Paso, Tex.; Chattanooga, Tenn., and Greenville-Spartanburg, S.C. Other markets included are New Haven, Conn.; Columbia, S.C.; Fort Lauderdale and Portland, Me.

NEW HAVEN, Conn.—Former beautiful music WKCI-FM moves into a solid second place with its new Top 40 format and an 11.0 share, up from 7.6 a year ago and 8.4 in the fall. Contemporary WLI-AM still holds the top spot with an 18.5 share. A year ago the station had a 16.8 and in the fall it had a 21.6. WAVZ-AM, which dropped Top 40 to run the syndicated oldie MOR format "Music Of Your Life," moved to a 4.4 from a 1.6 in the fall. However a year ago the station had a 10.5.

CHARLOTTE, N.C.—Contemporary WBT-AM is still in first place, but the station is down to a 15.6 from 17.7 a year ago and 17.2 in the fall. AOR WRQO-FM is down to a 9.2 after peaking in the fall with an 11.1. A year ago the station had a 6.9. Black music WGIV-AM is up to 6.4 from 5.5 a year ago and 5.4 in the fall. Country WSOC-FM is down to 10.9 from 14.4 a year ago and 12.6 in the fall.

KNOXVILLE, Tenn.—Country WIVK-FM is the market leader with a 19.7 share, up from 16.6 a year ago, but off slightly from 20.9 in the fall. Sister station, WIVK-AM, also country, with a 9.9 share, is down from 10.6 a year ago and up from 8.5 in the fall. Contemporary WRJZ-AM is down to 10.5 from 14.8 a year ago and up from 9.9 in the fall. Contemporary WOKI-FM is up to 8.3 from 5.7 a year ago and 7.7 in the fall. Contemporary WNOX-AM is down to 7.1 from 12.0 a year ago and 11.9 in the fall.

WICHITA, Kan.—Country KFDI-AM and beautiful KBRA-FM are tied for first place, each with a 13.3 share. These stations, which both gained from a year ago and their fall standings, move past the former market leader country KFH-AM, which fell to 11.2 from 17.3 in the fall and 11.4 a year ago. Top 40 KLEO-AM fell to 3.7 from 10.0 a year ago and 5.4 in the fall. Country KICT-FM is down to 8.8 from 11.2 a year ago and 9.4 in the fall. Top 49 KEYN-FM is up to 10.0 from 9.0 a year ago and 9.6 in the fall.

EL PASO, Tex.—Country KHEY-AM is the market leader with a 10.4 share, up from 7.1 a year ago, but off from the 11.3 in the fall. Country KLOZ-FM has risen to second place with a 9.4 share, up from 2.3 a year ago and 5.4 in the fall. AOR KLAQ-FM is down to 3.1 from 9.2 a year ago and 5.2 in the fall. Top 40 KELP-AM fell to 6.0

from 9.4 a year ago and 7.9 in the fall. MOR KR0D-AM fell to 1.5 from 3.9 a year ago and 2.9 in the fall.

CHATTANOOGA, Tenn.—Contemporary WSZK-FM is still the market leader, but its share has dropped to 15.1 from 17.8 in the fall. This is ahead of the 12.4 the station held a year ago. MOR WDEF-AM is in second place with a 14.6, down from 18.7 a year ago and about the same from the fall share of 14.3. Country WDOD-AM is up to 13.5 from 9.8 a year ago and 8.2 in the fall. Its sister station, WDOD-FM, also in a country format is down to 2.6 from 5.1 a year ago and 4.0 in the fall. Contemporary WPLI-AM is down to 4.5 from 8.3 a year ago and 5.1 in the fall. Black music WNOO-AM is up to 11.2 from 6.9 a year ago and 8.0 in the fall.

COLUMBIA, S.C.—Top 40 WNOK-FM is building up its lead in this market. The station is up to a 17.5 share from 11.8 a year ago and 13.6 in the fall. MOR WIS-AM has fallen from first place to 10.4 from 13.0 a year ago and 15.9 in the fall. Black music WOIC-AM is up to 14.6 from 9.2 a year ago and 11.9 in the fall. AOR WZLD-FM is up to 7.5 from 6.2 a year ago and 5.6 in the fall.

FORT LAUDERDALE—Top 40 WHYI-FM (Y-100) is still the market leader, but its share of

7.7 is down from the 10.2 it enjoyed a year ago. In the fall the station had a 7.6. Coming up in second place is Top 40 WAXY-FM with a 6.9 share, up from 4.0 a year ago and 3.5 in the fall. Also doing well is contemporary WKCO-FM, up to 3.1 from 1.0 a year ago and 2.1 in the fall.

FORT WAYNE—MOR WOWO-AM continues its leadership in this market with a 26.0 share, up from 24.5 a year ago and almost even from its 26.7 in the fall. Double digit shares enjoyed by Top 40 WPTH-FM and country WQHK-AM have been reduced to 9.7 and 7.9 respectively. WPTH had a 12.7 a year ago and WQHK had a 12.4. Country WLYV-AM has a 3.3 share, down from 4.4 a year ago and up from 2.1 in the fall.

JACKSONVILLE—Top 40 WIVY-FM continues as this market's leader with a 12.2 share, down from 15.8 a year ago and up from 11.0 in the fall. The new number two in the market is country WQIK-FM, which is up to 11.0 from 8.3 a year ago and 9.8 in the fall. Black music WPDQ-AM dropped from second place and the 11.1 it had in the fall to 8.6, which is ahead of the 7.6 it had a year ago. Progressive WJAX-FM fell sharply to 3.1 from 8.6 a year ago and 7.2 in the fall. Country WVOJ-AM is off to 6.6 from 8.4 a year ago and 7.8 in the fall. Contemporary WAPE-AM is also down to 6.3 from 7.1 a year ago and 8.0 in the fall.

LITTLE ROCK—Country KSSN-FM is the new leader in this market with a 17.3 share, up from 11.2 a year ago and 14.4 in the fall. Black-formatted KOKY-AM, which used to be KLAZ-AM, has slipped from first place as its share is off to 10.0 from 16.1 in the fall. However, a year ago the station had a 10.0. Contemporary KLAZ-FM is down to 12.1 from 15.5 a year ago and 13.0 in the fall. Contemporary KAAV-AM is down to 5.8 from 9.1 a year ago and 6.8 in the fall.

N.Y. YANKEES ON WABC-AM

NEW YORK—WABC-AM New York may never play a jingle proclaiming "less music," but that's just what will be happening on the ABC flagship next spring when the until-now all music contemporary station begins play-by-play of the full New York Yankee baseball season.

The station ended weeks of speculation and rumors about a pending association with the Yankees with an announcement that terms had been agreed upon and a contract would be signed at the end of this season. Currently the Yankees are carried on Westinghouse's all-news outlet, WINS-AM. The new agreement is expected to be a multi-year one.

WLS-AM Concert

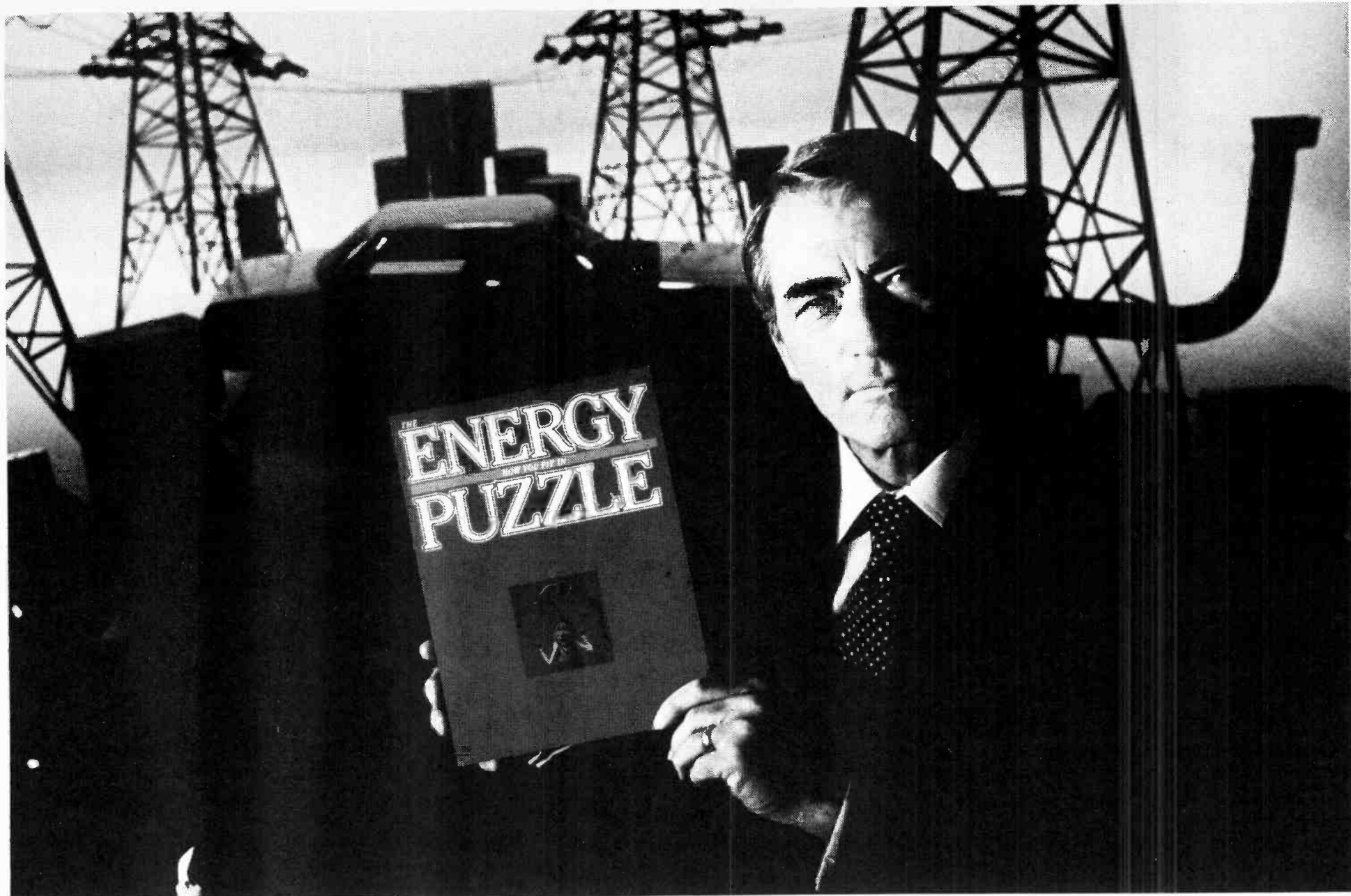
CHICAGO—WLS-AM's REO Speedwagon concert broadcast July 27 originated live from Wisconsin's Alpine Valley Music Theatre. Live WLS broadcasts from the Navy Pier ChicagoFest, Aug. 1-10 and Aug. 13-17, also are scheduled.

KINETIC PRODUCTIONS 213-654-6744

PRESENTS

SHOT IN THE DARK

Universal Amphitheatre Sept 15/16 8 p.m.



Free publication gives you straight answers to puzzling energy questions.

The Alliance to Save Energy offers a free publication* that explains what our energy situation is all about.

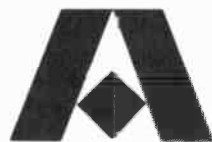
It spells out how we got into this mess. But more importantly, it tells what you can do to help yourself—and your country—pull out of it.

Knowledgeable authors and energy experts review, in understandable language, our alternative sources of energy. You will learn how coal, solar heating, windpower, and other reserve sources fit into the energy puzzle.

But the compelling question is what we Americans can do *now* to become more energy efficient. Articles on conservation, at home, at work, on the road, will help guide

you to ways of saving energy, and saving money.

Every American household and business office should have a copy of "The Energy Puzzle." Send to The Alliance to Save Energy for your copy *now*.



ALLIANCE TO SAVE ENERGY

Box 57200, Washington, D.C. 20006

I want to help save energy. Send me your book.

Name

Address

City

State

Zip



A public service message from this magazine and the Advertising Council

*Single copies only

ALBANY—Over the course of the past few years, many of the traditional Top 40 stations in America have fallen on hard times. During that same period, 92-FLY-FM (WFLY) has risen to the top of the contemporary scene in the Albany-Schenectady-Troy market. I give a lot of credit for the radio station's success to the image the station has cultivated in the market.

I would like my audience to think that we are AOR. We have cultivated that hip image which traditionally is associated with AOR stations. In fact, though, we are taking an adult approach to Top 40 radio.

I'm 31 and the veteran of many formats. I programmed country at WSEN-AM-FM Syracuse and AOR at WBUF-FM Buffalo. My research indicates that our current direction is the one for the future.

We are locking in on the 18 to 34-year-old audience. That is where the demographic bulge is. That is where the spendable income is. The advertisers want that audience, and so do we.

I call that audience the "champagne audience" and in order to capture it 92-FLY has done some careful research to find out what kind of radio the target is looking for. The research is reflected in everything the station does on the air, from music to promotions to air delivery. It is a variation of the psychographic research being carried out in some markets.

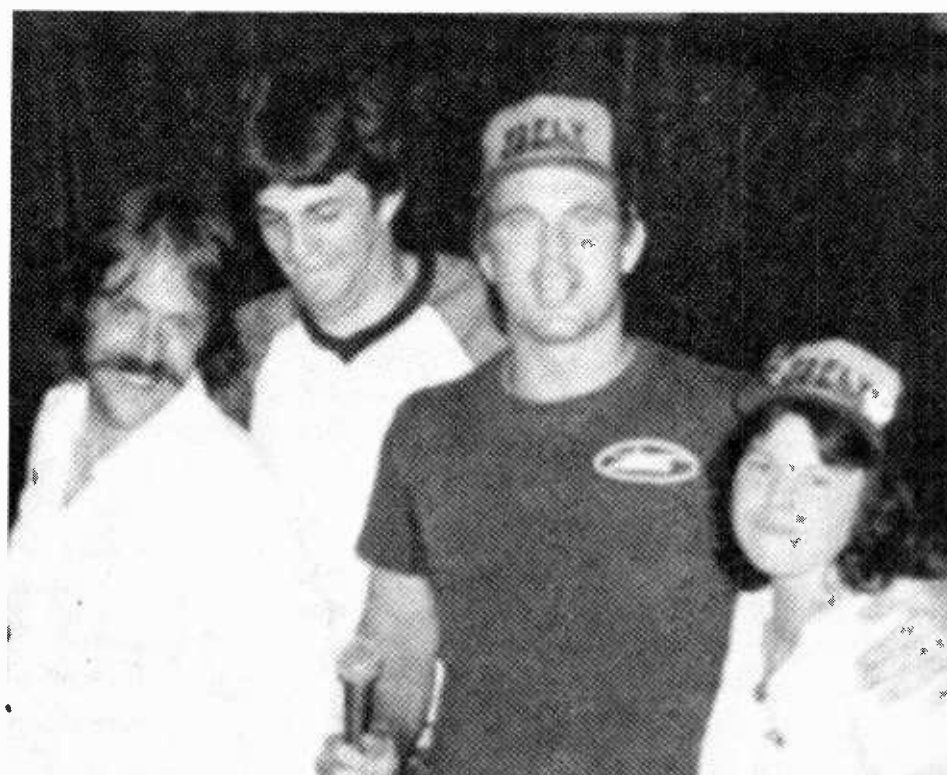
Basically, the trick is to find the peer leaders of your target. You have to go to them. They won't call on a request line. Once you find out what they are saying, the rest is easy. The teens fall right into place.

The research for 92-FLY is reflected in the music it plays—or for that matter, the music it does not play.

It makes no sense to play Kiss, no matter how many records the group is selling, if it is driving away part of your target. A 32-year-old man with an eight-year-old daughter hears enough of that without having to listen to it on the radio station he considers his. Eliminate those irritants and replace them with music you know your audience loves and probably will not hear elsewhere.

In that respect, WFLY reaches to album tracks that a listener would never hear on a traditional Top 40 station. Those "oldie" tracks are carefully researched and do a lot to reinforce the radio station's AOR flavor. There were some real surprises when the research was done. "Green Grass And High Tides" by the Outlaws, for example, got little airplay in the Albany-Schenectady-Troy market. Yet, when it was tested, it came back as one of the most popular among the radio station's target. It is played once every 20 hours in the "power gold" rotation.

Promotionally, the radio station is highly active. WFLY tries to have something going on all the time. Again, research plays an important part in the direction the radio station takes in the area.



Station Lineup: WFLY-FM program director Bob Mason, left, lines up with some of his jocks at a recent promotional event. From left to right: Mason; Kid Lance, from 6 p.m. to midnight; Don Schaeffer, 6 to 10 a.m.; and Kelly Stevens, from 10 a.m. to 2 p.m.

We try to find out what the audience really wants to win. We have given away \$18,000 in hundred dollar bills in the last 1½ years.

But it is not just money.

Our promotion budget is quite limited. We do a lot with listener parties and such. The listener has to win an invitation to one of our affairs. They have become legendary in the market.

For years, smart programmers have said that a radio station must be a part of the community. I subscribe to that theory.

Our personalities do care. We raised \$56,000 for the March of Dimes with this year's "Superwalk." We all got behind it. Last year, it was done by another station, it raised about \$9,000.

If there is something going on in the market, WFLY tries to have at least one personality on the scene.

The personality plays a big role in the success of WFLY.

Everyone of our full-time air personalities could work a major market.

In fact, though, they are all natives or know the market like natives. Don Schaeffer, the station's morning man, did a stint across town at WTRY-AM before moving on to Cleveland and Albuquerque.

Kelly Stevens, our talented midday person, is an Albany native. She knows the town inside and out. I grew up in the area and returned after programming stations elsewhere. I hold

down afternoon drive. "Kid" Lance, the station's top rated evening personality, is a native of this area. Overnight talent Jeff Allen is also a native of Albany.

I am very proud of the fact that we put this air staff together out of home grown talent.

An off-air key to the radio station's on-air success is general manager Bob Ausfeld. He deserves a lot of credit for the positive vibes around the station.

Bobby has really created an environment that is fun to work in. Most gm's I have worked with have not understood how important the little things are to an air personality. Bob has encouraged me to see that talent is taken care of.

The radio station provides baseball jackets for its personalities. Concert tickets are available for every show in the area. The station gets together regularly on a social basis. In all, the atmosphere is friendly... and fun.

Has WFLY been successful? In the April/May Arbitron, the station moved from an 8.4 to a 10.2, 12-plus for second place overall and number one 18-34 and teens; and in some day-parts number one 18 to 49.

I've been interested in radio since I listened to the WMCA-AM New York "Good Guys" when I was 12 years old, although I didn't do radio in college and I wrote ad copy when I got out of college. My earliest experience in radio was at WCKL-AM Catskill and WBPM-FM Kingston, N.Y.

An Adult Top 40 By WFLY-FM In Albany

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

By **BOB MASON**
Program Director
WFLY-FM Albany, N.Y.

SEPTEMBER 13, 1980 BILLBOARD

S. F. KNBR-AM Up With 'MOR Personality'

By **JACK McDONOUGH**

SAN FRANCISCO—With the shift of KSFO-AM into a talk format, KNBR, NBC's AM outlet here, is now in the driver's seat as "the last MOR personality station in the market," according to general manager Bill Dwyer.

There are plenty of things to mark KNBR's ascendancy in the 25-54 demographic of this market.

"In 1979," notes Dwyer proudly, "we were the most profitable of all the NBC stations and in fact in that year we were the most successful of any NBC station in history."

Dwyer also notes that an independent survey conducted by the station showed KNBR to be among the top five most recognized station (by call letter) in the area.

In the latest April/May, Arbitron readings, KNBR came in with an overall 4.3 share, up dramatically from the 2.9 in January/February.

"We're successful," says Dwyer, "because of a tremendously strong

image in this market, and that image is built upon our personalities, our play-by-play sports, and our MOR format."

Longevity is a hallmark of the KNBR personalities. Morning man Frank Dill has been with the station for 16 years. Dill's partner Mike Cleary—who recently moved from his long-standing 10 a.m.-2 p.m. spot to team up with Dill for the 6 a.m.-10 a.m. drive—has been at the station nine years, as has afternoon man Carter B. Smith.

The balance of the lineup includes Ron Lyons, who had been doing part-time airshifts at the station, now in the 10 a.m.-2 p.m. slot; jazz buff Tom Brown 8 p.m. to midnight; and Christine Ray and C.J. Bronson, who alternate on the all-nighters. The 6 p.m.-8 p.m. hours are taken by call-in show "Sportstalk 68" (the station's dial position).

The team-up of Dill, who plays straightman to a host of humorous

characters created by Cleary, is the most striking example of how innovative personality radio works at KNBR.

The two have been doing the show together only since November of last year, but the idea began taking shape long before that when Cleary began making regular call-ins to Dill's show, passing himself off as Jimmy Carter, Henry the K, grocery adviser Joe Garbanzo, newscaster O'Bradley O'Bradley, bureaucrat Nerd Wheatley, movie reviewer Rex Rude, or Rev. Billy Bod Bodkins of the Church of the Prime Rate.

The two devote healthy amounts of their off-air time to creation of new characters and working up their daily spoofs, and recently have been doing a "Serial" type soap-opera routine titled "As Marin Turns."

In fact, says Dwyer, this satire will eventually be turned into a stage play at the Marin Civic Center Oct. 24.

That the station would take such an ambitious step with a theatrical idea is not unusual. Two years ago KNBR put together a funfest called "Day of The Tuffett" at the Paul Masson Winery in which 200 different listeners got parts, with the whole thing filmed by a Los Angeles company. The "world premiere" of the film at the San Francisco Opera House netted \$30,000 for a local retarded children's home.

KNBR raises charitable funds also with such activities as "Frank Dill's Far Out Fantasies & Fun Time Show" on April Fools Day; a Bath-tub Regatta in the Oakland Estuary, which drew 20,000 spectators Aug. 9 who were treated to a hilarious race among all manner of jerryrigged vessels; and the annual Bridge-to-Bridge Run in October, one of the favorite events in jog-crazy San Francisco.

It was, as a local writer pointed out, "a daring and expensive deci-



Bill Dwyer: Working on a strong image.

sion to place two highly paid personalities like Dill and Cleary into the same time slot." But Dwyer says the response has been excellent "and we

(Continued on page 30)

INTRODUCING THE FRED KNOBLOCK HIT SINGLE AND ALBUM, "WHY NOT ME?"

Fred Knoblock is a singer songwriter with the heart and style that makes him America's newest superstar.

SB 7109

**FRED KNOBLOCK
"WHY NOT ME?"**



Contains the new single,
"LET ME LOVE YOU," SB 607

A SPOONFED PRODUCTION
BY JAMES STROUD



On Scotti Brothers Bear Brand Tapes
presented by American Recordings

Vox Jox

• Continued from page 22

team Aug. 24 that defeated a team of Journey and their roadies 15 to 14. **Dave Thompson**, the midday jock, batted in the winning run and **Dude Walker**, morning drive man was the starting pitcher. **Uncle Johnny**, who handles the 6 to 10 p.m. slot, did a play-by-play live remote of the game.

★ ★ ★

Bobby O'Jay and **John Silver** have joined the on-air staff of WVON-AM Chicago. Both move over from the competition, WBMX-FM Chicago. O'Jay will take over the morning slot from 5:30 to 10 a.m. and Silver will do a midday show from 10 a.m. to 3 p.m. **Steve Gunn** moves to the 3 to 8 p.m. slot.

★ ★ ★

Kevin Fennessy is the new program director of Pittsburgh's WFFM97. He was formerly p.d. of pop adult WRKA-AM in Louisville.

★ ★ ★

Tom Teuber has joined Metro-media's WMET-FM Chicago as program director. He comes from Taft's WLWQ-FM Columbus, where he took the station from a beautiful music into an AOR format. He has been at WLWQ for three and a half years.

★ ★ ★

CJFM-FM (FM-96) Montreal morning man **Mark Burns** is the host for the Labor Day Jerry Lewis Muscular Dystrophy Telethon live from Montreal. . . . KLIX-AM Twin Falls, Idaho, DJ **Dennis Conrad** has been named best radio personality by the Idaho State Broadcasters Assn. Music director **Carl Raída's** "Top 100 Country Hits Of The '70s" was named best entertainment program.

Bubbling Under The HOT 100

- 101—TURNING JAPANESE, The Vapors, United Artists 1364
- 102—YOU MAY BE RIGHT, The Chipmunks, Excelsior 1001
- 103—THE REST OF THE NIGHT, Cliff Newton, Scotti Bros. 602 (Atlantic)
- 104—EVEN THE SCORE, Toronto, A&M 2255
- 105—GIVIN' IT ALL, Player, Casablanca 2295
- 106—I BELIEVE IN YOU, Don Williams, MCA 41304
- 107—ONLY HIS NAME, Holly Penfield, Dreamland 102 (RSO)
- 108—HOW GLAD I AM, Joyce Cobb, Cream 8040
- 109—THE TRAVELER, Chris De Burgh, A&M 2259
- 110—LONG SHOT, Henry Paul Band, Atlantic 3755

Bubbling Under The Top LPs

- 201—EUMIR DEODATO, Night Cruiser, Warner Bros. BSK 3467
- 202—CHEVY CHASE, Chevy Chase, Arista AL 9519
- 203—MICHAEL JOHNSON, You Can Call Me Blue, EMI-America SW-17035
- 204—THE KINKS, Second Time Around, RCA AFL1-3520
- 205—ROBERT JOHN, Back On The Street, EMI-America SW-17027
- 206—HAZEL O'CONNOR, Breaking Glass, A&M SP-4820
- 207—YELLOW MAGIC ORCHESTRA, Multiples, A&M SP 4813
- 208—IRON CITY HOUSEROCKERS, Have A Good Time, MCA MCA-5111
- 209—LOVE AFFAIR, Love Affair, Radio Records RR 204
- 210—THE RECORDS, Crashes, Virgin VA 13140 (Atlantic)

Mike Harrison The Widening Mainstream

I was discussing the present state of radio the other day with a leading corporate executive who's a veteran of the scene.

"I hate to admit this," he said, "but, when I was first starting out as a top 40 rock jock, Benny Goodman was more contemporary, in terms of actual years, than the Beatles are in relationship to today."

We proceeded to discuss the merits (or lack thereof) of programming the Beatles within the context of the popular AOR-derivative format that is presently referred to within programming circles as "rock 'n' roll radio" (also known as "modal rock" in a somewhat more extreme orientation).

The Beatles question is but one of seemingly endless ironies facing radio programmers as the mainstream of contemporary musical tastes widens and mother-rock keeps giving birth to yet more blends and variations, each with a different level of demographic (or psychographic) appeal.

"It depends upon your target demo," some programmers would be quick to offer in response to the Beatles question. "What are you going for, 18 to 24 or 25 to 34, males or females?"

Other programmers would counter, "Aren't the Beatles universal; aren't they still popular with anybody?"

Then, everybody shakes their heads. And, everybody wonders.

"Well, I know some of the kids next door, real typical kids, and they tell me they love the Beatles. They know every song.

"Maybe so, but they're not like the kids in my apartment building who are pretty typical, too. I was talking with some the other day and not one could name any of the individual Beatles."

Debates like this can go on for hours and they do. While radio programmers spent a good part of the past decade arguing over the conflicting philosophies of the '60s and '70s, the '80s just seemed to sneak up out of nowhere, bringing an entirely new game plan, with new obstacles and new rewards.

At present, contemporary music radio is shifting from the era of fractionalization to a new era of geometrically accelerated superfractionalization.

In his latest best seller, "The Third Wave," Alvin "Future Shock" Toffler describes what he calls the "de-massified" media, citing the decline in public usage of just about all so-called mass-appeal mediums in print and broadcasting with an increase, on the other hand, in the use of specialized lines of input.

Thus, says Toffler, the present-day fractionalization of the media is a natural process and will continue to accelerate. He seems to be right.

As a result, programming a contemporary music-oriented radio station in 1980 can be compared to navigating a media row boat across a stormy ocean raging with turbulent changes especially when compared to some of the legendary rock and MOR giants of the late '50s/early-'60s, which could aptly be described, in turn, as media ocean liners floating across a placid lake with their 20, 30 and 40 shares.

As we enter the electronic age,

that extremely nebulous concept that we habitually refer to as "the masses" is becoming media-decentralized.

When the masses are huddled, it's much easier to be "mass-appeal." Then the masses are unhuddled, it becomes much more difficult to appeal to people as collective units. That's what radio faces today.

In the recent-but-old days, a movement would start out as underground and then work its way into a larger, mainstream standing. Today, however, movements start out as underground entities and stay that way. The widening mainstream is marked, on close inspection, by a seemingly infinite number of "undergrounds" with the major question facing programmers no longer being, is it going to make it to the big time, but, rather, is it compatible with other movements?

Last weekend in the Los Angeles Times, rock critic Robert Hilburn wrote a fascinating cover story focusing upon a teenager's disappointment when he arrived at the recent Heatwave Festival in Canada (billed as the "Woodstock" of punk/new wave) and heard a Pink Floyd album being played over the festival sound system. In disbelief, he went over to the man running the system and convinced him to play a Clash tape. But that didn't remedy his disappointment—most of the fans at the event were "hippies" (as indicated primarily by their attire) and not "punks." This is another example of the blurry cultural battle lines of our times.

There are now as many "types" of rock fans as there are "genres" of rock and it gets even more complex when you consider the virtually infinite combinations that make up a spectrum of "crossover fans"—that atypical consumer often overlooked in media campaigns because they

don't fit into neat and conveniently discernible stereotypes.

The jazz (pronounced "triple-z-jazz"—a liberally knit spectrum of commercial jazz-related music that many programmers are finding compatible with mainstream rock) discussed here last week is but one of numerous mutant (but good) musical forms that are sprouting from the weary seams of the aging music/radio establishment.

People are culture-hopping like crazy. We are in the age of the urban cowboy, the country slicker, the bi-coastal housewife and the Iranian student.

While research-oriented AOR programmers wonder whether the "Urban Cowboy" album is selling well because of its rock content or because of its country content (or a combination of both), country programmers wonder exactly the same thing from their perspective on the other side of the widening mainstream.

As time rushes by, astute radio programmers are finding themselves practitioners of the science of specialization balanced by the art of synthesis. The object of the game is to find the specialty and make it relatable beyond its own borders. No easy task. If you become too specialized, you narrow yourself into nonexistence. If you become too universal, you evaporate into nonexistence.

In some markets, there are so many stations competing for their share of the music audience pie that fine tuning for image identification can become a process requiring surgical precision.

I've mentioned stations in some markets where the difference between a so-called AOR approach and a so-called top 40 posture is simply whether or not they're playing "Magic" by Olivia Newton-John.

New On The Charts



JOHNNY VAN ZANT BAND
"No More Dirty Deals"—★

Van Zant is a revered name within rock institutions, especially among Southern rock factions. Lynyrd Skynyrd, at the vanguard of Southern boogie bands, was steered by the late Ronnie Van Zant, and younger brother Donnie is storming a similar trail with .38 Special.

Twenty-year-old Johnny bows on Polydor with this album, comprised mostly of original tunes, which was produced by Al Kooper. Besides Van Zant, the material was copenned by guitarists Eric Leif-Lundgren, Robbie Gay and Kooper.

Making the rounds along the Jacksonville bar circuits with Gay and drummer Robbie Morris, Van Zant named the band Austin Nichols when it organized five years ago. Acting on the advice of brother Ronnie, Van Zant completed the present day line-up with the recruitment of bassist Danny Clausman and Leif-Lundgren from a local bar band, 86 proof.

Johnny Van Zant Band will be the opening act for the upcoming Outlaws/Foghat tour, which will travel across the nation starting Oct. 1.

The band's manager is George Cappellini of High Tide Management in Roswell, Ga., (404) 998-8733. In New York, the booking agent is Marsha Vlastic of American Talent International, (212) 977-2300.

Clocks Are Out, Instinct Is In

• Continued from page 18

Francisco fielded a question on oldies with this response: "There are No. 1 songs that are not consistent with our format," Smith says. "But others certainly qualify, depending on your audiences' taste." He notes that when he was programming in the Carolinas "Sixty Minute Man" was a favorite oldie. "It was a big hit there, but elsewhere, no," he recalls.

Strict rotation is an outmoded concept, the panel implied. "Who is to say when someone tunes in or tunes out?" Owens says.

The only criterion for oldies play is that it's better to come out of the news with an old disk than a new or recurrent hit, it was decided.

"Perceptions are higher coming out of the news," Halyburton adds.

Charts are important in picking new adds, the panel agreed, unless the song isn't suited to your format. Says Bickel: "A national overview of the charts is important in small markets."

"Maybe it's because we are getting better at our jobs and earning more trust from our managers," Smith says in explaining why programmers are relying more on their "gut feelings" than in previous years.

KNBR-AM 'MOR Personality'

• Continued from page 28

are just beginning to see the real fruits of our labors."

Music at KNBR, says program director Ron Reynolds (who, like Dwyer, has been with the station five years) is characterized by "a familiar hit sound. We're not big risk-takers. If we do take a risk then we'll generally come right back into the comfort zone. For instance, we'll play Billy Joel's 'It's Still Rock And Roll To Me' but not in the morning and not heavily. We played 'Tusk,' but not too heavily."

Reynolds says that KNBR maintains a playlist of current records numbering 30-40 titles, mixed in with 40-60 oldies on a 50-50 basis. All the music is pre-sequenced.

Reynolds also notes that "the change at KSFO gives us the chance now to get more of a music audience. In the past our emphasis has been on 25-49. Now we've made a subtle shift up to 25-54. We're very protective of our over-35 audience."

Despite this, and despite the fact that Dwyer says "people don't come to us primarily for our music," KNBR is refreshingly broad and creative in its musical selections.

One can turn on KNBR, for instance, and hear such AOR tracks as Steely Dan's "Reeling In The Years" or, more currently, Bob Seger's "Fire Lake." A typical half-hour of programming includes Paul McCartney's "Band On The Run," Elton John's "Little Jeannie," "I Just Can't Help Believing" by B.J. Thomas, "Jo Jo" by Boz Scaggs, "The Right Time Of The Night" by Jennifer Warnes, and "Do You Believe in Magic" by the Lovin' Spoonful.

The jocks are provided with programming sheets that contain a title strip for each selection. The title strip includes a notation on tempo; timing of song, with notation on length of fade; title of album the tune is taken from; and, in the case of oldies, a notation on month and year when the song reached its peak of popularity.

Jingles An Art At Tuesday Productions

SAN DIEGO—With most contemporary music stations essentially programming the same records, a station must rely on alternative methods of selling itself and its image.

Tuesday Productions here, one of the largest national producers of radio and television jingles, supplies such image builders in the form of customized jingles.

In Los Angeles, the firm's jingles can be heard on KHJ-AM, KFI-AM, KNX-FM and KDAY-AM. According to Bo Donovan, vice president of Tuesday Productions' broadcast division, Arbitron research shows the company's jingles programmed on six of the top 10 contemporary stations including CKLW-AM in Detroit, KHJ-AM in Los Angeles, KFI-AM, Los Angeles; WOWO-AM, Ft. Wayne, Ind.; WLS-AM, Chicago; and WFIL-AM in Philadelphia.

Donovan notes that jingles serve a dual purpose. Firstly, the short jingles, ranging from two to six seconds in length, "help deliver a sound while selling itself. They're short, simple and melodic."

However, because of their length, Donovan points out that they don't have the ability to sell an image. "They're almost subliminal," he says. "You can sell the call letters but you can't tell the listener what the station plays. They're up against Budweiser spots and all other musical programming."

The kind of jingles used to sell and create an image, says Donovan, takes longer to create and also run anywhere from 45-65 seconds. "They're written and arranged in a style that is intermeshed with the music the station plays. They address themselves to the listener's lifestyle.

"We paint a picture of the listener or station and develop it. Everyone thinks of them as songs except they are shorter and have call letters."

Donovan says that on many occasions, the jingles are so musically appealing that requests often come in. "It's then that you know you've sold the station."

Before creating a jingle, Donovan and his staff listen to station air checks, work with research and management people, study ratings and the kind of music the station plays and basically know the station as best as possible.

All jingles are produced in-house. Everything is laid out in five days. The cost for an original jingle is anywhere from \$1,800-\$4,000. They are then licensed to the station for a set period of time.

Donovan says the technical process of putting together a jingle is the same as for a recording. "You need a good initial concept, a good lyric, melody and arrangement."

Tuesday employs a creative staff of about 25, most of whom are writers, producers and arrangers with studio players hired to perform.

When Tuesday Productions was formed nearly four years ago, Donovan, a former program director and disk jockey, says that jingles were looked upon "apathetically."

"The previous approach to them was from a sound standpoint. Our approach is from a marketing and advertising standpoint.

"Program directors are more analytical and look at jingles from the viewpoint of what they can do for them. They've stopped listening for mere reaction value to more of image value."

Tuesday Productions is reportedly the largest producer of television promotional music and running a close second to TM Productions in Dallas in production of radio jingles. It has about 600 broadcasting clients in the U.S., Canada and Australia. That total includes about 300-350 radio stations and an additional 350 tv stations.

Chicago WJKL-FM Trying Format Shift

CHICAGO—WJKL-FM's shift toward a more mainstream appeal automated format is being consulted by Dave Scott of Century 21 in Dallas. The station's progressive format was dropped in late July.

Says station manager Rick Jakle: "We're not playing as much new, obscure music. What we've done is taken a progressive format and made it more mass appeal."

Jakle adds that jazz, reggae, new wave and acoustic music format elements will be retained through regularly scheduled specialty programs aired live on Friday, Saturday and Sunday.

Orange Plans To Syndicate Sinatra Show

PHILADELPHIA—Banks Broadcasting Co., which operates WWDB-FM here, has formed Orange Productions to syndicate the station's only music show, Sid Mark's "Friday With Frank." The format of playing only Frank Sinatra records is entering its 25th year on radio.

While the station is now all call-in and talk, Mark's "Friday With Frank" and a later developed "Sunday With Sinatra" has remained on the program schedule in spite of many format changes during the past quarter of a century. Banks also owns and operates companion WHAT-AM.

The "Friday With Frank" package has already been sold to KGIL-AM in Los Angeles, and to WJAR-AM in Providence, R.I., and negotiations are taking place with other stations around the country.

The specially packaged program not only features the music of Sinatra, past and present, but also special guest interviews with music names ranging from Beverly Sills and Rod McKuen to Harry James and Steve Lawrence.

In addition to his WWDB-FM show here, Mark has customized the music of Sinatra for WYNY-FM in New York, and travels to the NBC-owned and operated station for a live three-hour broadcast every Saturday night.

Orange Productions is also preparing an additional package for syndication, called "The Music Machine," currently heard on WWDB for an hour every Sunday at 2 p.m., the only day the station plays music instead of all talk.

This show features Tony Bennett, Vic Damone, Mel Torme and other jazz and MOR performances, seldom heard on the AM-FM band. Mark, who was basically a jazz deejay at the station, began his Sinatra fling by accident. While filling in for a late night DJ, Mark asked listeners for their preferences—an hour of Miles Davis or Frank Sinatra. The rest is radio history.



BREAKFAST PARTY—Atlantic Records Foreigner members sign autographs and answer questions for 400 fans which CHED-FM, Edmonton, had at a breakfast. From the left: Rick Nelson, Foreigner's road manager; Ian McDonald; Lou Gramm and Dennis Elliott.

KBLX-FM In Bay Area Succeeds Without 'Label'

By JACK McDONOUGH

BERKELEY — KBLX-FM, the new Inner City Broadcasting outlet here, is beginning to turn heads in the San Francisco area with a brand of programming that mixes a wide range of generally "mellow" musical tastes into a tightly formatted general market approach. And, according to program director Beverly Mire, it could become the progressive radio of the 1980s.

"I don't think there's another format like this in the country," says Mire, a quietly passionate spokeswoman who came to KBLX after six years in Boston (at WCOZ-FM and WBZ-FM) and eight months with Inner City's WBLS-FM in New York.

"I refuse to label what we're doing here," she says. "Simply because we're black-owned, record companies insist on comparing us to other local black stations like KDIA-AM and KSOL-AM. But we are not a black station. We're a people station. Sure, we play Lonnie Liston Smith and George Duke and Marvin Gaye. But we also just added two tracks from the new Eddie Money record, a reggae track and a ballad that both fit right in. We've played songs by Rachel Sweet and Kenny Loggins and the Bee Gees and Barry Manilow and Linda Ronstadt. We'll play anything that fits.

"If I were forced to compare us, if my back were really against the wall, I'd compare us to progressive radio. But progressive radio, as the term is understood now, is dying. There's nothing happening there. But I would compare our concept to progressive radio as it was pioneered in the '60s. I think maybe we're the pioneers of the '80s."

Whatever the terms that might apply, there is no doubt that KBLX is steadily gaining listeners from all over the Bay Area.

"In the April-May Arbitron," notes Mire, "we had a 3.6 share in the 18-34 listeners, and overall we had a 1.8, up from a 1.4 in the previous book. I think those figures are pretty good, considering that when we took the station over we didn't even show up. Right now we're in the top 20 of 45 local FM's and we're building steadily."

Mediatrend figures bear this out. In the January Mediatrend KBLX did not get on the board, but in February it came in at 2.2 and by June was up to 2.5.

Inner City took over the station in March 1979; previously it had operated as KRE-AM and FM and was owned by Horizon Broadcasting, part of the Chet Huntley estate.

The entrance by Inner City into the San Francisco market was part of a general expansion for the chain which saw it acquire stations in Detroit (WLBS-FM), Los Angeles (KUTE-FM and KGFJ-AM) and Berkeley within a six-month period to go with its New York stations WBLS-FM and WLIB-AM.

When Inner City came in, both the AM and FM sides of KRE were broadcasting pure contemporary jazz, with the stations simulcast during drive times.

Hal Jackson, vice president of Inner City, explains they decided to maintain KRE-AM as a jazz/community oriented station with little change in format, "but we fine-tuned KRE-FM down to the most commercial stuff we had to get what we decided to call KBLX.

"A lot of people were waiting for us to go New York disco but we didn't," he explains. "We laid back on the disco and simply started adding what we thought were the right things. We found that we could add reggae or Latin or even the Bee Gees and Barry Manilow and people would accept it.

"We found we could mix a Barbra Streisand tune with a Donna Summer tune and back it up with a nice jazz instrumental and it would work. It's the mix. Everything here depends on the mix."

Mire elaborates on the internal industry problems caused by this approach.

"The record companies seem determined to put you on either their black list or their pop list. That frustrates me no end. They are saying, 'Play this, play that,' because that's their priority. But I want to get down to the business of playing music.

"I say, 'Can't I have the opportunity to listen for myself? Won't you do that for me?' Because there might be something on the Rachel Sweet record I like. There might be a Kenny Loggins song I'll add.

"I heard 'This Is It' at a friend's house, and that's when I added it. I wasn't serviced with it. And that song became a hit on black radio.

"I'm at the point where I'll beg for stuff. My feeling is, 'Why can't I want everyone to listen to us? You know, people don't have to automatically hate Barry Manilow. You can add a Manilow tune, and if it's the right one, if it's worked in there right, people are not going to get mad about it.

"Most of all I want it to be known and understood that we're a general market station."

Because of her experience on the East Coast Mire seems particularly aware of the love of music in the Bay Area. "I really can't believe the level of appreciation here. People here really listen. They know exactly what you're playing and exactly what they're hearing. And if they don't know they call and ask, 'What was that and where can I buy it?' That never happened nearly so much in Boston and New York. I think we're helping to sell a lot of records."

Mire says KBLX plays mostly album cuts from a list that generally runs from 85 to 95 titles each week. The station adds about five LPs per week.

"We try to add at least two cuts, but no more than three. We play two oldies per hour and that's all. People like oldies but they don't want them that often. That's one of the best things about this station. It's completely contemporary. Except for those two songs you hear nothing in the hour that's more than a year old.

"We're trying to appeal to grown up people, people who like to hear a hit but who don't want to hear it every 90 minutes. We'll touch the same artist about once every five or six hours; any one album might get played four times a day."

Mire and Jackson agree that "we want to keep KBLX real clean, music all the time," while utilizing KRE as the community outlet.

"Even without the ratings," says Mire. "KRE has a rabid following, and it can gamble more. It can go into a community center and do a four-hour remote, and its listeners love it.

"For example, KRE recently drew 4,000 persons to an event at an Oakland city park, where it presented five bands selected from hundreds of local tapes it had solicited and auditioned. It drew 4,000 with no outside promotion at all."

KBLX also benefits from a new transmitter at Mt. San Bruno south of San Francisco.

"One of the things we found out when we came in was that most of the old KRE signal was going right out to sea. So we raised the transmitter, directed it into land, and now we have good coverage as far as San Jose and Sacramento."

The daily schedule at KBLX features Tony King, 6 a.m.-10 a.m.; Talaya, 10 a.m.-2 p.m.; Clifford Brown Jr., 2 p.m.-6 p.m.; Leslie Stovall, 6 p.m.-10 p.m.; Sylvester Jackson, 10 p.m.-2 a.m.; and Al Glenn, 2 a.m.-6 a.m. Frank Hays is general manager for both KRE and KBLX.

'PUNK-FUNK'

James Shows a New Approach

By CARY DARLING

LOS ANGELES—"I'm not a great singer," admits Rick James, the self-professed creator of "punk-funk." Such a candid comment is unusual in that James has been a consistent hitmaker for the past three years.

His first three Motown albums, "Come Get It," "Bustin' Out Of L Seven" and "Fire It Up" achieved considerable pop and r&b success. His latest effort, "Garden Of Love," is on its way to doing as well. His funkified vocals have been a big part of his appeal.

"Marvin Gaye and Stevie Wonder are great singers," he says. "I have my own style and get my point across."

His point is "punk-funk," the freewheeling blend of r&b-oriented funk and rock 'n' roll. "I wanted to have a different approach to black music. This doesn't back me in a corner—it allows me to step into new directions."

James doesn't worry that American audiences white or black, will be put off by the spiky headed connotations of the word "punk." "It's like with anything," he says. "Some people get into it right away and others have to ease into it."

The latest album features less of the earthy punk-funk flavor James' fans had come to expect. "This is a

concept LP dealing with summer. It's a softer time of the year. Things will get hot again in the winter," he notes.

Of course, some might consider Parliament-Funkadelic mastermind George Clinton to be the founder of "punk-funk," but James sees few similarities. "George is more of a conceptual artist," observes James. "I think I'm more of a lyricist and writer."

Neither does James see any connection between his success and the concurrent rise in the popularity of 1960s-styled funk of James Brown and James White and the Blacks. "I'm rediscovering 1960s soul myself. People get tired of one thing and resort to yesteryear. Everything is so confused musically," he comments.

Through all the confusion, James seemed to appear suddenly in 1978 with the hit single "You And I" and album "Come Get It." However, Buffalo, N.Y.-reared James has a musical history going back to the late 1960s. Across the border in Toronto, James put together the Mynah Birds, which included Neil Young.

After the Mynah Birds disintegrated, James became a staff writer

for Motown. Even though he penned tunes for such artists as the Spinners and Johnnie Taylor, he always wanted to sing his lyrics. "Every writer is a frustrated singer," he asserts.

"I like controlling my product," offers James as to why he produces himself, in addition to playing guitar, bass, percussion and keyboards. He has produced Teena Marie and the Stone City Band (his backup band) and is currently producing the Mary Jane Band. Latter is his female backing band which used to be called the Colored Girls.

For all the flashy razzle-dazzle James' albums and album graphics suggest, the singer remains a contented resident of Buffalo who has no intention of leaving. "I'm close to my family there. The group lives there and it keeps my head into reality," he explains.

James has had a significant amount of crossover but he frankly admits he would like more. He also keeps up with how well his songs are doing. "You haven't completely crossed over until you're reached No. 1 on the pop and r&b charts," he says. "Every artist is concerned with how his songs are doing. Any artist who says differently is lying."

BILL GRAHAM His Management Division Enters 4 Artists On Market In 6 Weeks

By JACK McDONOUGH

SAN FRANCISCO—Bill Graham Productions, the management division of Bill Graham Enterprises, has entered perhaps its most challenging period, with albums by four of its five clients hitting the market within roughly a six-week period.

Eddie Money's "Playing For Keeps" was first to ship, followed by "Swing Of Delight," a solo work from Devadip Carlos Santana. "Gamma 2," the second album by Gamma featuring Ronnie Montrose, was issued in late August, just ahead of Van Morrison's "Common One," produced by Morrison and Henry Lewy.

An album by Graham's fifth management client, the Best, is set for January.

Graham and previous client Bobby Bare dissolved their association, says Graham's vice president Nick Clainos, because of problems created by the distance between

Nashville and San Francisco. All five current clients are San Francisco-based.

The Santana band recently returned from a five-week European tour where it reportedly played to 325,000 fans in 12 countries. A series of American dates is now ongoing. Santana plans a band album for January release.

"Santana," Graham says, "is in a wonderful period of his life and is expanding in all directions. One weekend he sits in at Cinco de Mayo with Eddie Palmieri and Willie Colon, then he turns around to work on this new jazz fusion album. He has finally accepted his role as a truly international artist."

As for Eddie Money, Clainos says: "We've decided that this is the time to try the jump to headline status with Eddie. People say, 'Work the record, wait until the industry picks up and then make the jump.'"

But the state of the industry doesn't have to be an obstacle to something that's ready to happen on its own."

"Eddie is on precisely the same game plan we laid out 1½ years ago," says Mick Bridgen, in charge of touring for Graham acts. "We decided to get him to Europe and Japan one more time and then get him off the road, because he had been on the road constantly from the time the first record hit."

"Van Morrison brings another aspect of management into play," says Clainos, "Van has never played the game in terms of standard career marketing techniques. He wants to be happy with his music. Period. Our job, without compromising the individual, is to help increase the number of his fans."

Graham, Mick Bridgen, Arnie Pustilnik and Jerry Pompili are setting live performances for the artists and will be with the acts on the road, following the Graham policy of staying in close contact with all live performance situations.

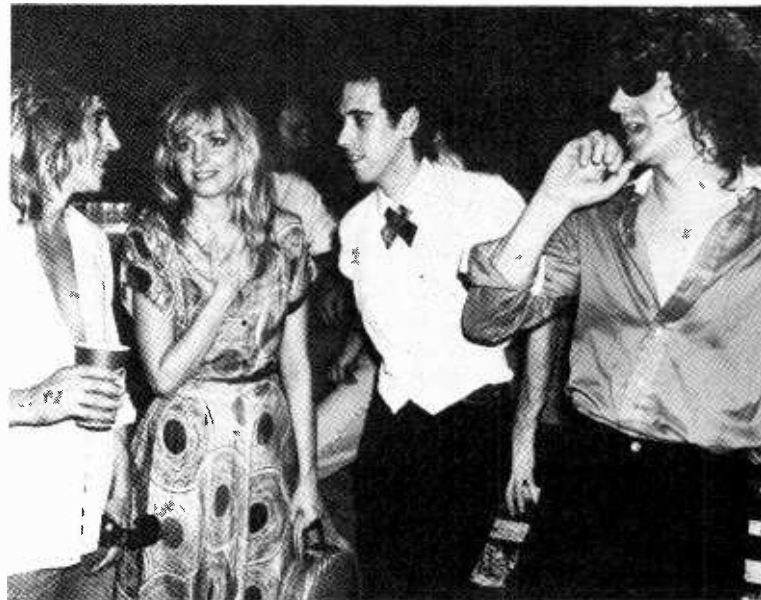
In addition, Ray Etzler works exclusively with Santana. Connie Jester specializes in tour publicity and radio contacts, augmenting CBS, Warner Bros. and Elektra with compatible support work.

Tarrytown Theatre Gets a New Breath

NEW YORK—The Westchester Premiere Theatre in Tarrytown, N.Y., which was supposed to close this month after Dick Clark announced his withdrawal from the troubled venue, has gotten a new lease on life following some successful presentations.

The 3,574-seat theatre will remain open indefinitely, says Tim Tormey, general manager of the venue, citing community pressure and the revenues earned from the closed circuit showing of the Duran-Leonard box-

(Continued on page 34)



PARK VISIT—Epic artists Ellen Foley and Mick Jones of the Clash visit Mick Ronson and Ian Hunter backstage after Hunter and Ronson's performance at Central Park in New York. Seen, from left: Ronson, Foley, Jones, and Hunter.

Tight Economy Ironically Benefits Concord Pavilion

CONCORD, Calif.—Tightened economic conditions are working to the advantage of some local venues, such as the 8,000-capacity Concord Pavilion here.

"In past years," says general manager John Toffoli Jr., "many of our patrons might have gone off to Las Vegas or Lake Tahoe. Now they're staying closer to home and if they have entertainment dollars to spend, they'll spend them here."

Toffoli projects a total of at least 85 events at the Pavilion by season's end in October, compared to 55 in the previous year. He adds that he's hopeful that season gross revenues will match or possibly exceed the previous Pavilion high of \$1.7 million.

Two record-breaking series of engagements in mid-July and mid-August helped propel the Pavilion to this lucrative point.

An August 18-20 Barry Manilow engagement, which sold out three months in advance with the top ticket price scaled at \$16.50, produced an unprecedented three-day gross of \$300,000 for the facility.

This followed on the heels of the July 17-20 period when two sold-out concerts by the Blues Brothers, a sellout by the Marshall Tucker Band, and a near-sellout Harry Chapin/Arlo Guthrie bill produced a then-record gross of \$266,965.

A principal reason that Toffoli cites for this year's success is the work of the Nederlander Organiza-

tion, which has an exclusive booking contract for Pavilion events. The shows are then promoted and produced in house by the City of Concord, which employs the Pavilion staff. Nederlander first gained this exclusive for the 1979 season, provoking a storm of protest from other bookers, notably Bill Graham, who had brought many acts to Concord prior to the pact.

"Having had the experience of working with Nederlander for one year and being able this year to give them some time in front of the season has been crucial to this year's success," notes Toffoli. "Our number of shows is up about 40% and we have had much stronger acts."

The Pavilion this season has hosted other top-drawer pop and rock acts like the Osmonds, Engelbert Humperdinck, Teddy Pendergrass, Kenny Loggins, the Spinners, Alice Cooper, Gordon Lightfoot, the O'Jays, Smokey Robinson, Hall & Oates, and an August 26-27 teaming of Heart with Robert Palmer.

Also this season the Pavilion hosted the 12th annual Concord Jazz Festival Aug. 8-10 featuring George Shearing, Cal Tjader, the L.A. Four and the Concord Jazz All-Stars. The Aug. 21-22 weekend brought in more jazz with Chick Corea and Gary Burton teaming on the first night and Count Basie and Sarah Vaughan on the second.

JACK McDONOUGH

Philly Crowd Management Tackled By SpectaGuard

PHILADELPHIA—With security problems one of the major concerns at rock concerts, interest has been generated in the establishment here of SpectaGuard, the area's first firm to specialize in crowd management, security and ushering services for entertainment events.

The newest company to emerge under the expanding Spectacor banner, SpectaGuard is headed by Jay T. Snider, president; Stephen E. Flynn II, executive vice president; and Terrence P. McKinney. Both Flynn and McKinney are former Secret Service agents.

Snider opines that SpectaGuard is "a natural outgrowth of what we have successfully accomplished at the Spectrum while providing event

security for millions of customers over the past year."

The Spectrum, the 19,500-seat entertainment and sports arena here, is also a member of the Spectacor family, along with PRISM, regional pay TV network; the Philadelphia Flyers and Maine Mariners, pro hockey teams; and Ovations, a restaurant at the Spectrum.

In addition to the Spectrum, SpectaGuard is already providing its services for all the concerts promoted by Electric Factory Concerts at the Mann Music Center here.

During the past four years Snider has been active in all phases of the Spectrum's operations, including security, ushering, finance, marketing and building operations.

GMA
ON TOUR

ELVIN BISHOP
GENE COTTON
GRINDER SWITCH
MICHAEL MURPHEY
NRBO
OZARK MOUNTAIN DAREDEVILS
STILLWATER
THE BURRITO BROTHERS

The Good Music
Agency Inc. ©

100 NORTH 7TH STREET SUITE 604
MINNEAPOLIS, MINNESOTA 55403
(612) 339-6950
3611 SHERRY AVENUE
NASHVILLE, TENNESSEE 37215
(615) 383-9156

Unsurpassed in Quality	
GLOSSY PHOTOS	22½¢ EACH IN 1000 LOTS
1000 POSTCARDS	\$125.00
100 8x10	\$28.95
CUSTOM COLOR PRINTS	\$98 per 100
COLOR LITHO	\$295 per 1000
COLOR POSTCARDS	\$220 per 3000
MOUNTED ENLARGEMENTS	20"X30" \$25.00 30"X40" \$35.00
	
A Division of JAMES J. KRIEGSMANN 165 W. 46th St., N.Y. 10036 (212) PL 7-0233	

THE STATLER BROTHERS HAVE EVERYONE CAUGHT UP IN "CHARLOTTE'S WEB!"

57031



SINGLE	ALBUM
★6	15

The Statler Brothers are famous for spinning out giant hits. But with the fantastic leaps and bullet-riddled chart numbers for their huge smash, "Charlotte's Web" and their new album, "10th Anniversary," this could be their biggest ever.

**THE STATLER BROTHERS
"10TH ANNIVERSARY" FEATURING
"CHARLOTTE'S WEB!" ON MERCURY
RECORDS AND TAPES.**



SRM-1-5027

FROM NAME BANDS TO STUDIO

'Skunk' Reverses Usual Musician Career Switch

By SHAWN HANLEY

LOS ANGELES—Jeffrey "Skunk" Baxter, former guitarist with the Doobie Brothers and Steely Dan, prefers a career divorced from top group associations in order to develop his other talents.

Baxter, who is already immersed in a prolific career of session work and independent producing, calls the move a "reversal of the standard pattern" of a musician's growth, which is usually a graduation from session player to group member.

"I find that without the security of being in a band," says Baxter, a Doobie Brother for four years, "I'm a more disciplined, flexible musician because I can experiment in all areas of music. I also work better without the cradle of security."

"If you don't take advantage of all your abilities," the 31-year-old Baxter philosophizes, "they'll atrophy."

Explaining why he decided to go

independent last year just as the Doobies embraced superstardom, he says, "It made sense to leave while I was hot. A bullet is only as fast as the charge behind it."

Baxter, who scored his most memorable session spot on Donna Summer's Grammy-winning "Hot Stuff," complains of the "pressures heaped on a successful band."

"The group is too aware," he says, "of the bottomline being profit."

"The members run the risk of becoming isolated, frustrated, and insecure in a supergroup situation. It's ugly when insecurity manifests itself in the music and personalities of the band," he says, adding, "Inter-relationships can get polarized."

Baxter, who doubled as a session player during his Steely Dan days from 1972-'75, has guested on the albums of such varied artists as Barbra Streisand, Linda Ronstadt, Elton

John, Peter Frampton, the Spinners, Carly Simon, Dolly Parton, Glen Campbell and Burton Cummings.

The independence of a session player is just one of the lures that drew Baxter to freelance work. He also feels he is polishing up his musicianship. "When you're a studio musician, you're there solely on your ability, so you can't help but improve. There's no room for egos."

Financially, Baxter's steady flow of work makes for a sound career and he enjoys the absence of touring. "I've always found that session work helps me unscramble my brains from the road."

When Baxter gets the yen to play live, he heads down to Doug Weston's Troubadour for impromptu appearances with the local L.A. outfit Billy & the Beaters.

Baxter has sporadically stepped behind the glass since his first production job three years ago on the first album by CBS' Paul Bliss Band.

He's since taken charge of the latest albums by Nazareth and Livingston Taylor. In October, he plans to work again with Nazareth. He also has production plans involving Ron Wood, guitarist/songwriter Eric Jonson and budding rock band Sneaker.

Baxter is also devoting more time to the building and renovating of guitars—a passion he's nurtured since the early '60s when he worked in a guitar shop in New York. It was in those teen years, Baxter recalls, that his zeal for guitar playing and construction took root, and hence his 15-year love affair with the instrument.

Baxter's latest enterprise is the development of the guitar synthesizer, a newfangled keyboard instrument, for increased commercial use. Working in conjunction with the Roland Corp., a Los Angeles-based firm pioneering the guitar/synthesizer cross product, Baxter hauled in one of the instruments for tracking on the title cut of Donna Summer's "Bad Girls" LP.

Baxter, presently without any label affiliations, doesn't perceive one role as more important than the other at this point, though he does concede that he "plays guitar best."

Joining a band in the future is a possibility, he says, "if the chemistry is right."

Songwriting is the only area Baxter has yet to develop, and he responds to the void with an enthusiastic, "That's next."

Toronto Site Of Youth Exposition

LOS ANGELES—The Don E. Branker Organization and MellowMania Productions will coproduce AT-1, a youth culture exposition to be held in the Toronto area next summer, reports Ron Ossea, executive producer of the Toronto-based MellowMania.

AT-1, which has been in the planning stages for more than two years, will spotlight the youth culture. More than 100 acres have been set aside for corporations to present exhibits of products geared toward youth. Negotiations are underway for television, feature film and record projects pertaining to the event.

Branker produced Cal Jams I and II and hosted ABC-TV's "In Concert" series.



Billboard photo by Richard Schulman
WINTER VISIT—Johnny Winter joins Son Seals onstage at the '80s club in New York during a recent performance by Seals.

Banner Season At Artpark In Buffalo

By HANFORD SEARL

BUFFALO—Emphasizing low ticket costs and a varied musical program, the nearby state-subsidized Artpark project is completing its sixth and reportedly most successful season.

The 200-acre park, complete with a 4,000-capacity theatre, has again featured opera, dance and musical productions as well as its fourth annual jazz festival.

Situated 35 miles north of Buffalo, Artpark presented Sarah Vaughan with the Rochester Philharmonic, the Preservation Hall Jazz Band and the Buffalo Philharmonic, among others.

This year's jazz festival is scheduled to showcase Oscar Peterson and Joe Pass, Helen Humes, the Heath Brothers Quintet, Mongo Santamaria and Betty Carter with Art Blakey.

Previous jazz artists have included the Duke Ellington Band, Dizzy Gillespie and Clark Terry.

According to executive director David Midland, the lower cost tickets, priced from \$3 lawn seating to \$6 inside, has attracted the best attendance yet to the facility.

About two-thirds of Artpark's \$2.6 million operating budget is underwritten by the state legislature.

while 25% of the cost is offset by ticket sales and 10% through fundraising and private donations.

"Although our attendance was down 5% last year because of the gas crisis, this year's figures are the best ever," says Midland.

A programming staff of four, which includes Midland and Jane Ward, production director, evaluates programs, artists and groups during the winter months when Artpark is closed.

When Artpark first opened in 1973, such commercial acts as Gordon Lightfoot, Arlo Guthrie, Chick Corea and Blue Oyster Cult played the rural, Niagara River setting.

Poor attendance, competition with already established commercial outlets and rising entertainment costs ended that type of programming.

Midland admits competing with nearby cultural groups such as the Stratford Festival in Canada, Chautauqua in Southwest New York and Saratoga Performing Arts near Albany.

Both PBS-TV and National Public Radio have broadcast "live" as well as on tape from Artpark, which is set in a wooded, picturesque area above Lake Ontario.

Atlantic City Readies Autumn Lineups

ATLANTIC CITY, N.J.—Name talent will dominate nightlife here for the coming season, although most gambling casinos and hotels are prepping production revues.

The biggest names will hold forth at Resorts International Casino Hotel's 1,700-seat Superstar Theatre. Colin Wilson, the hotel's new vice president in charge of entertainment, says there are no plans to reduce the entertainment budget and all contracts, extending into 1981 and 1982, will be honored.

However, in the first major decision on bookings since Tibor Rudas resigned as the hotel's entertainment chief last month, Resorts International last week cancelled Liberace's Nov. 3-9 run, for which the Radio City Rockettes were also to make their debut. It was reported that Liberace's date has tentatively been reset for next spring.

But even without Liberace, Resorts has a strong music lineup with Tom Jones (Sept. 1-6), Lola Falana (Sept. 12-14), Lola Falana and Al Hirt (Sept. 19-21), Anthony Newley (Sept. 26-28), David Brenner with Stephanie Mills (Oct. 4-5), Tony Bennett (Oct. 17-19), Don Rickles

with Steve Lawrence (Oct. 24-26), Engelbert Humperdinck (Oct. 31-Nov. 1), Donna Summer (Nov. 10-16), Dolly Parton (Nov. 17-23) and Diana Ross (Nov. 24-29).

The Brighton Hotel and Casino, the resort's newest hotel, opened its 800-seat Music Hall Theatre Aug. 27 with Jack Jones. Until its own musical revue, "Hello Broadway," opens Oct. 2, entertainment director Si Zentner has set a variety of MOR performers.

Zentner, remembered as a leading jazz trombonist with Jimmy Dorsey and Harry James before stepping out with his own big band, is producing the "Broadway" revue.

MAURIE ORODENKER

Tarrytown Theatre

• Continued from page 32

ing match and concerts by Southside Johnny and Frankie Valli.

Consequently, Dick Clark Productions will remain with the theatre at least through scheduled shows by Whispers and Shalamar, Dick Clark's Good Old Rock'n'Roll, and Chicago through mid-September.

YOUR SYMBOL
— OF SUCCESS —

GOLD & PLATINUM
RECORD PLAQUES



We supply the 'Gold' or 'Platinum' records at no additional cost

Single-\$45 * Album-\$65
(Plus tax and Shipping)

— Our Superior Services Include —

- * Normal 2/3 week delivery
- * Rush Order on request
- * Double or Triple Gold & Platinum Plaques
- * Gold & Platinum 8-Track Plaques
- * Charts & Album Covers mounted
- * Custom Awards designed
- * Quantity Discounts
- * Direct Shipping to recipients on request

DEJAY PRODUCTS

3010 W. Burbank
Burbank, CA 91505

(213) 845-0744 • 849-5347

Bare Hathaway Award Winner Oct. 1

LOS ANGELES—Presentation of the 1980 Donny Hathaway scholarship award will be made Oct. 1 at the Roxy here. It will be followed by benefit performances by Solar acts the Whispers and comedy artist Vaughn West.

The Donny Hathaway Scholarship Fund was established last year by Dick Griffey, president of Solar Records, for music students to continue their studies. The fund's board of directors is now selecting a winner from applications submitted based on academic grade point averages, background, awards, career objectives and references.

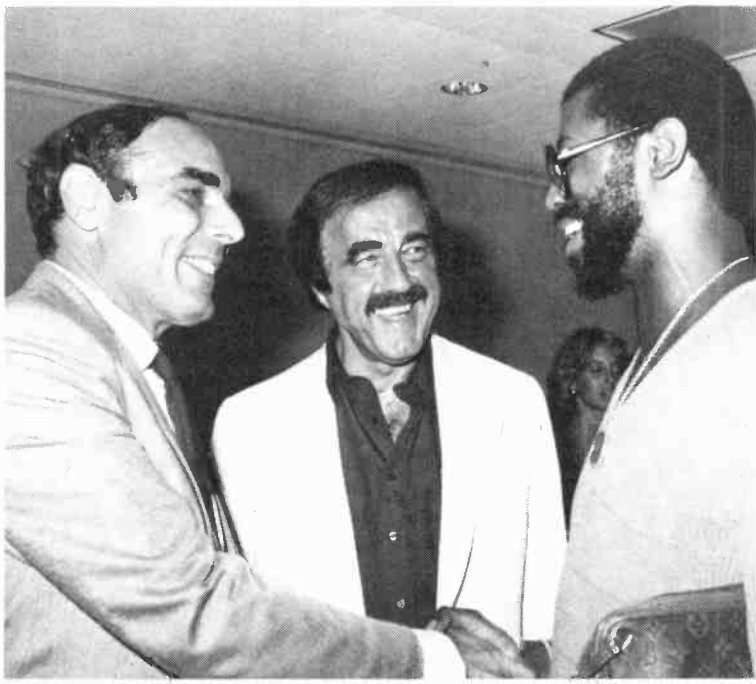
The winner will receive a \$5,000 scholarship to be presented by members of the Hathaway family, who were the recipients of 1979's \$25,000 donation.

A representative of Howard Univ. will also be in attendance to receive

a \$2,500 scholarship for the university, which the late Hathaway once attended.

Additionally, a drive is underway to have Oct. 1, Hathaway's birthdate, proclaimed as Donny Hathaway Day nationally.

The Whispers' single, "A Song For Donny," written by Carrie Lucas to a Hathaway melody, is being re-released. All proceeds from the sale of the song go to the scholarship fund and are 100% tax deductible.



GOLD HANDSHAKE—Dick Asher, deputy president and chief operating officer of the CBS Records Group, left, congratulates Teddy Pendergrass on the success of his "TP" album which has passed gold on its way to platinum. Looking on is Tony Martell, vice president and general manager of the CBS Associated Labels.

SPARROW'S EXPANDING

NASHVILLE—Sparrow Records has formed Sparrow Productions, a new Christian motion picture, television, videotape production and distribution division for the company.

The first in-house project will be the film "Inside Out," featuring Barry McGuire.

Label president Billy Ray Hearn has also announced the organization of Sparrow Espanol, a new label for Spanish-language product, headed by Kenneth Pennell.

Pennell, a producer and artist, has been recording for Spanish-language Christian market under the name of Kent LeRoy. Sparrow Espanol's first release will be produced by LeRoy.

Imperials' Concerts

NASHVILLE — Concert tours highlight the Imperials' summer schedule. Performances at the Christian Booksellers Assn. convention in Dallas and the Christian Artists retreat in Estes Park, Colo., were included in their recent two-month tour. This month the group will play the Midwest, with three appearances at Worlds Of Fun amusement park in Kansas City, before heading North for a Canadian tour.

The group also recently recorded a new LP, scheduled for release in early 1981, with their first Christmas album appearing on the market this fall. The group also recently taped a television special with Andrae Crouch.

Counterpoint

Continued from page 36
of," suggests Dave Clark of Malico. Clark has seen hundreds of artists in the studio in his more than 40 years as a record promotion rep and record producer/writer.

"We cut 11 tunes in two days on Ruby. The album includes everything from blues to disco," Clark adds.

Among Malico's veteran acts with new product are Z.Z. Hill with "Don't It Make Me Do Something Bad To You," and McKinley Mitchell has released "Poverty" a tune penned by Clark.

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

Thomas Enjoys Frenetic Summer

By ROBYN WELLS

NASHVILLE—Veteran artist B.J. Thomas is adeptly balancing a myriad of summer projects. Recent activities include appearances on the "Grand Ole Opry," work on his second book, the formation of a total management firm and the completion of both a television special and a live LP.

According to Thomas, the highlight of his year has been his recent debut and several subsequent appearances on the "Grand Ole Opry." His performances were spiced by some of his best-known hits, such as "Another Somebody Done Somebody Wrong Song" and "Raindrops Keep Fallin' On My Head."

His month-long stay in Nashville has also allowed Thomas to work on his second book, which he is co-writing with his wife, Gloria. Tentatively entitled "Into Reality," the autobiographical account picks up where "Home Where I Belong" leaves off. The first book, published several years ago, deals with Thomas' drug-riddled early career days and his subsequent transformation into a born-again Christian.

"The focus of the new book is on the relationship between the Christian experience and its impact on our lives," explains Thomas. Revelle will publish the account, which is set for an early 1981 release.

Both a PBS-TV special and a live Songbird LP are slated for a fall release. Filmed in Rockford, Ill., the special intersperses concert takes with interviews concerning Thomas's music and career. The LP, produced by Chris Christian, was cut during a recent Dallas performance.

Still in the embryonic phase is Rainsong, a total management firm. Within a month, the company should be established in its Dallas headquarters with full operations

underway by the end of the year. Clients include Thomas and gospel artist Edwin Hawkins, with the firm negotiating contracts with other name acts.

Thomas is quick to establish the company's range. "We're interested in being involved with the entire music industry, not just the gospel field," he says. The firm will handle all types of management, including booking, recording and public appearances.

One of the company's first priorities will be to clarify Thomas's image, that of a Christian artist who does not confine himself strictly to gospel music.

"I've had some problems image-wise," admits the artist. "So many people expect me to be an evangelist. But Christianity is a force in my life which allows me to project a positive attitude in all types of music."

"I'm thankful for my involvement with gospel music," continues Thomas. "But that image, like all labels, places restrictions upon an artist. I want to cut any song I like, without confining myself to a gospel context."

His new live LP, on which he sings a number of pop selections, is one example Thomas cites as evidence of his versatility as an artist. Another is "Walkin' On A Cloud," his recent song which enjoyed success on Billboard's Adult Contemporary chart.

Plans for a pop-flavored LP, spiced with country, will further project Thomas's talents. The artist hopes to cut the album in Nashville, where he plans to spend some three to four months annually.

Thomas is also slated to appear as a panel member at Billboard's first Gospel Music Conference in Los Angeles, Sept. 23-26.

Survey For Week Ending 9/13/80

Billboard Soul LPs

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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)
1	13	1	DIANA Diana Ross, Motown M8-936M7	40	50	3	EMOTIONAL RESCUE Rolling Stones, Rolling Stones COC 16015 (Atlantic)
2	6	2	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	41	39	22	GO ALL THE WAY Isley Brothers, T-Neck FZ 36305 (CBS)
3	5	3	T.P. Teddy Pendergrass, P.I.R. FZ 36745 (CBS)	42	44	8	SOMETHING TO BELIEVE IN Curtis Mayfield, RSO RS-1-3077
4	4	4	ONE IN A MILLION YOU Larry Graham, Warner Bros. BSK 3447	43	43	55	OFF THE WALL Michael Jackson, Epic FE-35745
5	7	6	JOY AND PAIN Maze, Capitol ST-12087	44	40	16	YOU AND ME Rockie Robbins, A&M SP 4805
6	3	7	THE YEAR 2000 O'Jays, TSOP FZ 36416 (CBS)	45	45	6	UPRISING Bob Marley & The Wailers, Island ILPS 9596 (WB)
7	7	12	LOVE APPROACH Tom Browne, Arista/GRP 3008	46	36	8	BLOW FLY'S PARTY Blow Fly, Weird World WWX 2034 (T.K.)
8	4	9	A MUSICAL AFFAIR Ashford & Simpson, Warner Bros. HS 3458	47	NEW ENTRY		IRONS IN THE FIRE Teena Marie, Gordy G8-997M1 (Motown)
9	5	12	HEROES Commodores, Motown M8-939M1	48	48	22	TWO PLACES AT THE SAME TIME Ray Parker Jr. and Raydio, Arista AL 9515
10	10	15	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	49	41	8	BEYOND Herb Alpert, A&M SP-3717
11	11	8	ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1-3576 (RCA)	50	46	10	MIDDLE MAN Boz Scaggs, Columbia FC 36106
12	8	18	CAMEOSIS Cameo, Casablanca CCLP 2011	51	47	13	LOVE TRIPPIN' Spinners, Atlantic SO 19270
13	17	4	WIDE RECEIVER Michael Henderson, Buddah BDS 6001 (Arista)	52	53	3	ROUTES Ramsey Lewis, Columbia JC 36423
14	13	12	S.O.S. S.O.S. Band, Tabu NJZ 36332 (CBS)	53	51	26	THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)
15	14	7	REAL PEOPLE Chic, Atlantic SD 16016	54	52	20	PARADISE Peabo Bryson, Capitol S00-12063
16	16	13	THIS TIME Al Jarreau, Warner Bros. BSK 3434	55	54	25	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013
17	20	6	GARDEN OF LOVE Rick James, Gordy G8-995M1 (Motown)	56	61	9	WAITING ON YOU Brick, Bang JZ-36262 (CBS)
18	18	9	CAMERON Cameron, Salsoul SA 8535 (RCA)	57	56	28	LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716
19	23	2	LOVE LIVES FOREVER Minnie Riperton, Capitol 500-12097	58	58	13	BOUNCE, ROCK, SKATE, ROLL Vaughn Mason & Crew, Brunswick BL 754221
20	15	24	HOT BOX Fatback, Spring SP-1-6726 (Polydor)	59	55	15	INVISIBLE MAN'S BAND Invisible Man's Band, Mango MLPS 9537 (Island)
21	22	13	NAUGHTY Chaka Khan, Warner Bros. BSK 3385	60	59	12	FOR MEN ONLY Millie Jackson, Spring SP-1-6727 (Polydor)
22	49	2	SHINE ON L.T.D., A&M SP 4819	61	64	13	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506
23	24	5	NO NIGHT SO LONG Dionne Warwick, Arista AL 9526	62	63	22	MONSTER Herbie Hancock, Columbia JC 36415
24	21	22	AFTER MIDNIGHT Manhattans, Columbia JC 36411	63	60	19	POWER Temptations, Gordy G8-994M1 (Motown)
25	19	10	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	64	62	4	STARPOINT Starpoint, Chocolate City CCLP 2013 (Casablanca)
26	32	4	FAME Soundtrack, RSO RS-1-3080	65	57	25	LIPPS INC. Mouth To Mouth, Casablanca NBLP 7197
27	25	20	SWEET SENSATION Stephanie Mills, 20th Century T-603 (RCA)	66	NEW ENTRY		GENTLEMAN RUFFIN David Ruffin, Warner Bros. BSK 3416
28	28	6	TWICE AS SWEET A Taste Of Honey, Capitol ST 12089	67	NEW ENTRY		BADDEST Grover Washington Jr., Motown M9-940A2
29	31	15	'80 Gene Chandler, 20th Century T-605 (RCA)	68	NEW ENTRY		NIGHT CRUISER Eumir Deodato, Warner Bros. BSK 3467
30	26	10	SHEET MUSIC Barry White, Unlimited Gold FZ 36208 (CBS)	69	69	2	HIPNOTISM Chocolate Milk, RCA AFL-13569
31	29	21	THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)	70	70	16	SHINE Average White Band, Arista AL 9523
32	35	12	ONE WAY FEATURING AL HUDSON MCA MCA 5127	71	71	18	SPLASHDOWN Breakwater, Arista AB 4264
33	27	16	ABOUT LOVE Gladys Knight and The Pips, Columbia JC 36387	72	NEW ENTRY		UNLOCK THE FUNK Locksmith, Arista AB 4274
34	34	6	I TOUCHED A DREAM The Dells, 20th Century T-618 (RCA)	73	73	17	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421
35	30	23	LET'S GET SERIOUS Jermaine Jackson, Motown M7-928R1	74	NEW ENTRY		READY FOR LOVE Main Ingredient Featuring Cuba Gooding, RCA AFL-13641
36	42	4	SPECIAL THINGS Pointer Sisters, Planet P-9 (Elektra)	75	74	13	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483
37	33	9	SPECIAL THINGS Pleasure, Fantasy F-9600				
38	37	14	LOVE JONES Johnny Guitar Watson, DJM 31 (Mercury)				
39	36	13	DON'T LOOK BACK Natalie Cole, Capitol ST 12079				

Book 90% Winter CES Exhibit Space

LOS ANGELES—Some 90% of the exhibit space for the 1981 Winter CES—scheduled for Las Vegas Jan. 8-11—has been applied for, according to the Electronic Industries Assn.'s Consumer Electronics Group.

More than 700 manufacturers have applied for exhibit space, with all space in the Las Vegas Convention Center already applied for. And 80% of the space in the nearby Las

Vegas Hilton and Jockey Club hotels have also been applied for.

The 1981 show will again utilize all available space in the Las Vegas Convention Center, double the space used in 1980 in the Hilton Hotel, and 50 more audio demonstration suites in the Jockey Club. There will be an additional 30 outdoor exhibits for car stereo exhibitors between the Convention Center and the Hilton Hotel.

Philips Closing A U.K. Factory

LONDON—Philips will close its only U.K. audio hardware factory in November, resulting in the loss of 390 jobs. The King's Lynn plant, which makes compact stereos and television cabinets, has lost nearly

\$12 million over the last five years, and workers there have been on short time since May.

High interest rates, a strong pound, a static market, increasing import penetration and a swing from compact systems back to component units: all these factors have contributed to the woes of the audio industry, says the British Radio Equipment Manufacturers Assn.

More than 50% of all companies are on short time. Thorn-EMI recently announced closure of its Chigwell factory. Rank has aired plans to halt U.K. manufacture of compact stereos by year's end, and Grundig is closing its Belfast factory which employs 1,000 workers.

The German-owned company has been making great efforts of late to update its rather old-fashioned image. Last month it announced it would sponsor a digital recording of Mahler's "Tenth Symphony" to be released by EMI in October.

BSR Introducing New Speaker Line

NEW YORK—BSR, known as a manufacturer of turntables and equalizers, has now entered the loudspeaker business.

The new line of four speakers, called the Powerhandlers, ranges in price from \$129.95 to \$59.95.

BSR says it aims to make loudspeakers a major portion of its business and will sell the Powerhandlers through mass merchants, department stores and audio dealers. Delivery will begin by the end of September.



TAPE TALK—Sightseers, left to right, Roy Segal, Fantasy Records; Paul Baba, Ampex director of product and marketing planning; J.D. Sharp, Bananas At Large; and Ampex national sales manager Richard Antonio enjoy a free moment on a chartered boat in San Francisco Bay. The boat took more than 40 recording studios representatives and record distributors out during Ampex Corp.'s "Day On The Bay Seminar" given by the Magnetic Tape Division.

CALIFORNIA OUTLET PROSPERS

Audiophile Imports Mixing Well With Hardware At AudioSource

By JACK McDONOUGH

FOSTER CITY, Calif.—AudioSource, located in this landfill city 15 miles south of San Francisco, has developed a business that mixes importation and marketing of international state-of-the-art recordings with their own specialized lines of selected hardware products.

AudioSource president Norm Olson says that the company started three years ago mainly in the hardware end but that now the emphasis is fully upon the 14 import and audiophile labels AudioSource represents.

The labels imported and marketed by AudioSource include Proprius, Lyricon and Opus 3 from Sweden; Accent from Belgium; Sarastro and Astree from France; Nimbus and Merlin from England; and seven labels from Japan.

The Japanese companies represented by AudioSource are Philips; Philips Direct Cut; Mercury/Philips, which includes the Audio Check Series of 45 r.p.m. albums and the Audio Clinic Series of 33 r.p.m. albums; Audio Lab; East Wind; and Three Blind Mice.

AudioSource also handles worldwide distribution for four domestic labels: Mark Levinson (whose disks are recorded in the U.S. but pressed in France); Sound Storage, of Mill Valley, Calif.; Foundation for New American Music, specializing in new American compositions for orchestra and its own AudioSource label, which has just released its first title, "Heritage," featuring jazz guitarist Kenny Burrell with a lineup of equally well-known guests.

The Burrell record, says Olson, is a Soundstream digital recording, mastered by A&M's Bernie Grundman. The idea was brought to them by producer Jeff Weber, who had Burrell and company recording material arrived at through a survey of various jazz musicians as to which players and styles have had the most influence on them. The result, says Olson, "is a compilation of nine tunes that are the backbone of modern jazz."

AudioSource now has more than 400 titles in its catalog from all these labels. The albums are marketed to audio and record stores through a network that utilizes some distributors but mostly sales rep companies in each of the Electronic Representatives Assn., regions.

Some of the reps handle both the albums and the hardware for AudioSource, but Olson emphasizes that "we are mostly looking for good record people now."

"I don't think there's anyone else in the country doing exactly what we're doing," says Olson. "We are handling exclusively premium price product and we have developed ways of getting it into both hi fi stores and record stores."

"We got into this when we were selling other hardware lines as distributors and developed a network of audio dealers. And people in the audio industry commented to us that high-end gear would be easier to sell if there were decent records to play on them."

"So we thought, well, we know what the direct-to-disk people are doing, we know what the Japanese are doing, but maybe we could find material that is acoustically better

but that has some real musical integrity.

"Technology is just a tool. A painter can have the best brush in the world but if he can't draw he's not going to have anything."

"It seemed that's where the audiophile market was stuck, and we decided we could be the bridge between the Sonic Spectaculars and Beethoven's Fifth. We could be the conduit for the fellow in France who started off just wanted to record a fine antique instrument and who decided to go all the way with a state-of-the-art recording that would truly capture the even as it happened."

"We began with seven titles from Proprius and sold them exclusively to audio dealers. Then the dealers began to ask for more titles, and at the same time other labels were saying, 'Try us, but we'd like to be in record stores too! And record stores were also becoming more interested in audiophile product."

"So almost immediately we saw ourselves in a position to sell to both hi fi dealers and record stores, and since then we've looked for dealers and stores who can present these records in the proper fashion—either stores that are specialized by type, or audiophile stores, or full-service stores like Tower."

Sales manager Brian Firestone says that AudioSource now has 800 to 1,000 accounts, which he estimates translates into about 2,000 store fronts carrying AudioSource product.

Prices on product range from retail of \$11.98, (\$6.93 wholesale) to \$16.98 (about \$9 wholesale). "The margins," says Olson, "are consistent with industry standards." The company expects the titles to grow by about 15% per year.

Firestone emphasizes the wide range of music on the various labels. "We are not just an audiophile company, and we've been victimized to some extent by that perception."

Hardware currently sold by AudioSource includes the LS series of compact speakers, manufactured in Japan; SAEC state-of-the-art tone arms, turntable decks and mats; and their own house brand of high definition speaker cable. Firestone says the company generates about half its revenues currently from records and half from hardware, with some of the reps handling both sides.

Certron Initiates Dictation Format

NEW YORK—Certron Corp. is forming an office products division to market a new line of dictation cassettes. The cassettes will be marketed in all formats including standard, micro, mini and endless loop.

According to company vice president Ray Allen the office products tape market is dominated by foreign concerns. Certron's entry offers consumers substantial savings, he believes, because the company is based in the U.S. He says the new division may eventually account for 15%-20% of Certron's business. Newly appointed sales manager for the division is Monica Terrill.

Sony Tape Display

NEW YORK—New packaging displays for its audio cassette line are being implemented by Sony. The company is providing color-coded blister packs featuring descriptions of product usage for the full line. In addition two rotating countertop displays and one rotating free-standing display are also available immediately. All the displays feature Sony's "Full Color Sound" graphic.

We meet the production equipment needs of the tape and record industry worldwide.



World Headquarters:
1290 Avenue of the Americas
New York, NY 10019
Telephone: 212-582-4870
Telex: 12-6419

No. 410
FLAT SHIELD

No. 470M
CASSETTE FULL SHIELD

No. 201
CASSETTE SPRING PAD

No. 510
FLAT-FOAM SHIELD

No. 570
FULL-FOAM SHIELD

No. 901
SPECIAL FOAM SHIELD

No. 302
CASSETTE PINS

No. 208
8 TRACK CARTRIDGE SPRING PAD

No. 508
8 TRACK FOAM PAD

OVERLAND PRODUCTS
P.O. Box 6
515 North Pierce St.
Fremont, Nebr. 68025
Phone 402-721-7270

SPECIAL DESIGNS ON REQUEST

Tape Briefs

Turtles Records & Tapes, a 13-store, Atlanta retail chain, is the recipient of the Inventor's Award given by **BASF Systems** for excellence in the merchandising and distribution of BASF products. The award is a plaque which displays a piece of the original recording tape invented by BASF some 50 years ago. In addition, BASF has named the A.D. Segal manufacturers rep firm of upstate New York as winner of its annual Studio Award for its accomplishments in the Eastern U.S. region. According to BASF, the company built the brand over the year 1979 with a 300% increase and opened more than 30 new accounts.

★ ★ ★

Ampex is offering two new blank tape promotions based around new products just introduced at the Summer CES. The first offer will feature the new **EDR (Extended Dynamic Range) 90-minute cassette**, in a "two-bag" special that offers dealers a 25% savings. The firm will also promote the new **ELN (Extra Low Noise) C-90 cassette** by offering a "Stackette Bonus Pack" containing three Ampex ELN 90-minute cassettes and one free six-shelf Stackette storage rack, a 20% savings to the trade. Shipping dates for both promotions will be Aug. 15 to Oct. 15, 1980.

★ ★ ★

Memorex recently ran a three-day promotion at the Federated Stores in Los Angeles comparing its own High Bias with other tapes using a GenRad real-time spectrum analyzer for technical comparison. According to Memorex, the GenRad test (which is also a focus of new Memorex, prints ads) gives a graphic printout of signal-to-noise ratio and frequency response. The first 50 "challengers" in

each store received a free High Bias tape for coming in, and special "buy-two-get-one-free" packs were sold near the GenRad set up.

TDK is making its revised "Guide to Cassettes And Recordings" available. Introduced three years ago, the TDK guide is designed to educate a

wider consumer audience to the technology and the art of proper audio tape recording. The 48-page booklet, which will be distributed

through authorized TDK dealers, incorporates the latest developments in high bias technology as well as historic developments, such as tape.



Try our hand-held money machine!

The Model AT814 Dynamic Vocal Microphone. Your best capital investment!

Ⓜ Music may be mostly art. And sound may be based on engineering. But together they're a business. The music business. And the AT814 is a tool. A *music business* microphone.

We also call it a *vocal* microphone. Not because it can't be used for anything else, but because every detail of design is based on helping your voice to sell. On stage. In front of the paying customers.

The AT814 response is smooth, but it isn't flat. Rather, it's tailored to help you punch through instrumental backing and noise without screaming or forcing. You sound natural. And great.

The AT814 is also designed to work best very close up. The way you want to work. But without spitting, popping, or overload problems. And with a controlled proximity effect which builds bass without booming. Or complements an equalizer to control feedback if you prefer.

Even our cables are special. With a conductive coating on both interior wires to make them some of the lowest-noise cables in the industry. And built to take repeated flexing without failure.

And the AT814 is **STRONG**. In capital letters because it's so important. Our windscreen is three structural layers of mesh, soldered (not glued) and backed up by foam. In every respect, the AT814 is built to deliver. Night after night. Town after town. Because you can't afford a reputation for bad sound anymore than we can.

We can't promise the AT814 will make more people like your singing. But we can promise they'll hear you at your best. And once you've tried the AT814, we think you'll sing its praises too. At leading music stores everywhere. Try one today! **AUDIO-TECHNICA U.S., INC.**, 1221 Commerce Drive, Stow, Ohio 44224. Dept. 90BL. In Canada: Audio Specialists, Inc., Montreal, P. Q.

audio-technica

Great sound right from the start!

Workshops At 67th AES Meet

NEW YORK—The 67th convention of the Audio Engineering Society (AES) will add a series of workshops to the technical sessions it has hosted in the past.

The convention, to be held here between Oct. 31 and Nov. 3, will feature workshops on digital editing, video for audio, small studio potential and high-speed duplication, among other topics. The organizers also report an increase in the number of technical papers to be delivered.

About 200 exhibitors are scheduled to have booths on the floor.

3 More Packages By Mobile Fidelity

LOS ANGELES—Mobile Fidelity Sound Lab is releasing Olivia Newton-John's "Totally Hot," the Atlanta Rhythm Section's "Champagne Jam" and the Little River Band's "First Under The Wire" LPs as part of its Original Master Recordings series.

The titles, like others in MFSL's catalog, are limited edition, half-speed mastered audiophile recordings.

Windsor Growing

NEW YORK—Windsor Total Video has expanded its editing capabilities. The studio has added a 3/4-inch videocassette editing room equipped to use either SMPTE Time Code or Control track editing.

SEPTEMBER 13, 1980 BILLBOARD

**MUCH
MORE
FLEXIBILITY.**

Presenting Yamaha speaker components. Some have been available only in Yamaha-designed enclosures. The rest are brand new. All are designed to deliver outstanding performance, reliability and durability.

And now, with this full range of Yamaha speaker components to choose from, you have the flexibility to design a sound system that meets your specific needs.

Low frequency drivers: JA3882 & JA3881

The new JA3882 low frequency driver is specifically designed for high-efficiency sound systems. Its very high sensitivity level enables it to produce high SPL with less amplifier power. With large edgewound copper voice coil, durable cone assembly, and stiff compliance, the JA3882 produces clean, powerful low frequencies.

- 15" diameter cone
- 102dB SPL/1 meter/1 watt sensitivity
- 30Hz to 4kHz Frequency Range (maximum recommended crossover, 800Hz)
- 8 ohm [JA3882] and 16 ohm [JA3882(B)]

The new JA3881 is an excellent choice for use in stage monitors, keyboard speaker systems, or for 2-way systems. Its flexible suspension and lightweight edgewound aluminum coil give the JA3881 a usable response up to 5kHz.

- 15" diameter cone
- 97dB SPL/1 meter/1 watt sensitivity
- 40Hz to 5kHz Frequency Range (maximum recommended crossover, 3kHz)
- 8 ohm [JA3881] and 16 ohm [JA3881(B)]

High frequency compression driver: JA6681B

With high sensitivity and high frequency handling capacity, the JA6681B high frequency driver makes an excellent mid-to-high frequency reproducer for use in 2- or 3-way full-

range, high-level

sound reinforcement or monitor speaker systems. Its unique S-shaped beryllium/copper suspension system and quality construction ensure long life.

- 145dB SPL reference sensitivity, 1 watt, using 1 inch plane wave tube
- 108dB SPL at 1 meter, 1 watt (using Yamaha H1230 horn)
- Nominal 800Hz-12kHz, usable down to 500Hz
- 16 ohms nominal impedance

Combination high frequency horn & driver: JA4280B/H1400

This high frequency reproducer's versatility enables it to be used as the mid and high frequency reproducer in a full-range stage monitor, keyboard monitor, or general sound reinforcement system. Or as the upper midrange reproducer in an ultra-wide-range system.

- 90° H x 40° V dispersion
- 106dB SPL at 1 meter, 1 watt
- Aluminum horn with damping
- 16 ohms nominal impedance
- Nominal 1,500Hz-16kHz, usable down to 800Hz.

Compression tweeter: JA4281B This new tweeter is a high-sensitivity, integral horn/driver unit designed to handle the uppermost portion of the frequency spectrum. It is an excellent super-tweeter for use in 3-way or 4-way full-range, high-level sound reinforcement systems when used in conjunction with our JA6681B high frequency compression driver. Its superb on/off axis response and absence of diaphragm resonances also make it a fine choice for studio monitor systems.

- 120° dispersion pattern at 10kHz
- 108dB SPL at 1 meter, 1 watt
- Nominal 7kHz-20kHz
- 16 ohms nominal impedance

High frequency radial horn and throat

adaptors: H1230, AD3500 & AD3502 The new H1230 aluminum radial horn is designed to provide controlled dispersion (90° H x 40° V) of high frequencies in high-level, wide-range systems.

The AD3500 throat adaptor is used to couple the horn to the JA6681B driver to produce 108dB SPL at 1 meter with 1 watt input. Use the AD3502 throat adaptor to connect two drivers for greater output.

That's the lineup of Yamaha speaker components that leave the system design up to you. So now, with Yamaha mixers, power amps, signal processors, and separate speaker components, you've got the total flexibility you always wanted. From the people who know what music sounds like—Yamaha.

For complete information, write:
P.O. Box 6600, Buena Park, CA 90622.
(In Canada, write: 135 Milner Ave.,
Scarb. Ont. M1S 3R1)

Because you're serious.



SYNCH YOUR SIGNALS

Advertising Deadline: September 26, 1980

Issue Date: October 25, 1980



Please Return to:
Billboard
Sales Director
1515 Broadway
New York, New York 10036

Billboard[®]
The Weekly Authority in Sound Business/Video

Reserve Your Advertising Space Now in The Best Seller That Sells Best

Please have a Billboard Sales Representative contact me to supply:

Additional Information Assistance Preparing Advertisement*

Name _____

Company _____

Street _____ City _____

State/Zip _____

Phone Number _____

Type of Business _____

*Advertising copy can be accepted in writing or on the telephone with your instructions as to type size, etc.

BILLBOARD'S 1980-81 INTERNATIONAL RECORDING EQUIPMENT AND STUDIO DIRECTORY.

You'll be in perfect phase for increased sales with an advertising message in the only reference source for the equipment and studio market.

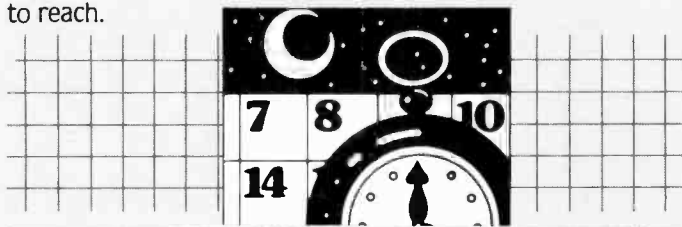
The ONE source with complete recording studio listings and the finest distribution in the business.

Your Message Is There At The Time of Decision

Because this is the sourcebook recording professionals turn to when they're ready to buy studio time and/or equipment. They know Billboard has packed the International Recording Equipment and Studio Directory with the best information they require for effective decision making, all arranged in convenient categories for easy reference.

A Top Directory That Works Hard For You Year Round

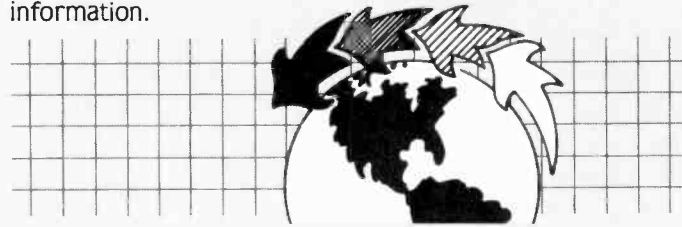
No matter how much new business it brings you, it never asks for a raise or a vacation. What's more, with an ad in the Directory, you don't have to worry about how to get your salesperson in the door. Your message is already there in the Directory that's sitting on the desk or in the briefcase of every decision maker you want to influence and need to reach.



The Experienced World Traveler

The Directory promotes your products and services in more than 100 countries worldwide...and it's been doing that successfully for over a decade.

Throughout the world, just as music professionals rely on Billboard for the latest news on the state-of-the-industry, they rely on the International Recording Equipment and Studio Directory listings and advertising for reliable information.



YOU'RE IN THE BUSINESS OF PRODUCING PRO SOUND EQUIPMENT

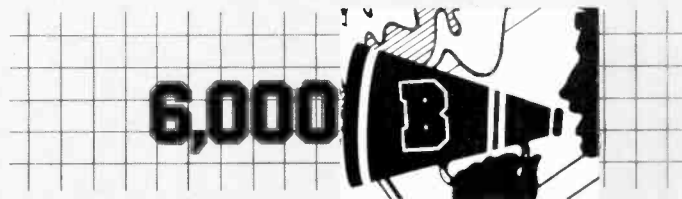
Your customers cover the spectrum of the music industry and they're spread all over the world. Billboard's International Recording Equipment and Studio Directory is the only advertising medium that will reach this entire domestic and international marketplace.

Sold and distributed in more than 100 countries, the Directory is used in thousands of active recording studios in the U.S. and abroad and by major recording artists with their need to keep up with the state-of-the-art when buying new equipment for home, studio or stage.

Your directory ad is the best, most reliable and surest way to reach them all.

Six Thousand Responses Later, It's Still Selling

A bound-in Reader Service Card...a bonus to all pro sound equipment advertisers that key individual ads with a bingo card number was used for the first time in last year's Directory. The result? One year and more than six thousand responses later, the cards are still drawing requests.



YOU OWN OR OPERATE A RECORDING STUDIO

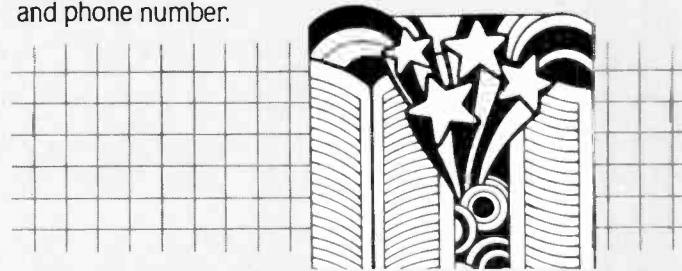
And there are thousands of potential new customers out there. How do you identify them? Reach them? Sell them? If they're in the music business, you can be assured they're Billboard subscribers and every Billboard subscriber will receive the 1980-81 Directory as well as bonus distribution to select audiences and at all major industry conventions throughout the year, around the world. Your advertising message in the International Recording Equipment and Studio Directory will get in the right hands at the right time...artists on tour looking for rehearsal or remote facilities; leading independent producers and arrangers; film industry producers, composers and music editors working on special projects or on location in an "out-of-town" area; advertising agencies with their lucrative radio and TV commercial accounts

...and many more.

Your directory ad is the best, most reliable and surest way to reach them all.

Be Bold With Your Studio Advertising Message

As a bonus to all studio advertisers, we'll highlight your listing so that it will stand out from your competition. Eye-catching bold face type will incorporate your studio, address and phone number.



Reserve Your Advertising Space Now in The Best Seller That Sells Best:

Billboard's 1980-81 International Recording Equipment and Studio Directory, 11th Edition.

Bonus Distribution To:

- The Top U.S. Advertising Agencies
- All New Companies Listed in Billboard From May, 1980 Through October, 1980
- The Leading Education, Film, Industrial, Religious, Television, Theatrical, TV Commercial and Videotape Producers in the U.S.

Contact your local Billboard Account Executive Today... It's the sure way to get your sales signals in synch for the perfect pitch!

Studio Track

LOS ANGELES—At Crystal, REO Speedwagon continuing on a project with engineer Kevin Beamish and assistant Jeff Eccles. Producing are Kevin Cronin, Kevin Beamish and Gary Richrath.

Activity at Sound Labs: Robin Cable mixing Stanley Frank for A&M; Mel Carter being produced by Frank and Nick DeCaro, Al Schmitt engineering with assistance from Chip Orlando; Michael Masser mixing a new Diana Ross single, Mike Lietz at the console; and John Arrias engineering Glen Campbell overdubs.

Engineer Brian Gardner mastering the following projects at Allen Zaentz: George Benson's second single from "Give Me The Night" called "Love Times Love" produced by Quincy Jones, engineered by Bruce Swedien; a new Seawind LP for A&M, George Duke produced, Tom Vicari engineered; a second single from the Brecker Brothers "Detente" LP called "Not Tonight".

produced by George Duke and engineered by Tom Vicari; and a new single release called "Everything We Do" from Rene & Angela's debut Capitol LP called "Rene & Angela."

Motown's Nolen & Crossley finishing a debut LP at NSP Studios, Hal Davis and Arthur G. Wright producing, Kevin T. Wright engineering with assistance from Boris V. Thompson.

★ ★ ★

At Kingdom Sound, Long Island, N.Y., Roy Halee mixing a new Blue Angel LP for Polydor, John Devlin assisting.

★ ★ ★

Dr. Hook is finishing up his Capitol LP at Sound Lab in Nashville, with producer Ron Haffkine and engineer Jim Cotton. . . . The Cherry Sisters working on Monument project with producer Fred Foster and engineer Charlie Tallent.

At Music City Music Hall, Ronnie Milsap doing overdubs and remixes on RCA tracks recorded live at Opryland. Bill Harris is engineer on this project. . . . Floyd Cramer producing himself on RCA LP with Harris and assistant Dan Dea behind the boards. . . . Dave & Sugar cutting tracks with producer Jerry Bradley and engineers Harris and Dee. . . . RCA artist Steve Wariner working with producer Tom Collins and engineer Harris on new LP.

Loretta Lynn laying LP tracks at Bradley's Barn in Nashville. Owen Bradley is overseeing this MCA project, with engineering by Joe Mills and assistant Bobby Bradley.

Merle Haggard producing himself on gospel album at Sound Emporium in Nashville, with engineer Jim Williamson.

French Retailer Starts Video Push

PARIS—Leading French retail chain FNAC recently staged a video show in the Forum here, as a curtain raiser to its forthcoming video push.

The show also marked the beginning of a campaign to establish U.S. punk and new wave sounds in France, where they are little known.

Acts featured included the Dead Kennedys, Snake Finger, Mutants, No Sisters and the Mysterious Residents.

KBK/Earth City St. Louis Studios Ready Expansion

ST. LOUIS—The KBK/Earth City Sound Studios complex here is planning a major expansion—both for audio and video—according to president Kent Kesterson.

The MCI-equipped 24-track complex which opened two years ago has added another production room while four studios overall are on the drawing boards.

The 11,000 square foot complex, adds Kesterson, will be adding video capability shortly by coventuring with a video speciality firm.

Recent activity at the facility has included tracks for Mama's Pride Tom Knox-produced Tapestry LP; John Davidson overdubbing and a Supergang project. Black Sabbath also used the facility to rehearse.

KBK/Earth City, Sound Studios, adds Kesterson, which caters to both music and commercial projects, will be one of the most sophisticated audio/video facilities in the Midwest when expansion is completed.

Audiophile Recordings

WILLIAMS: THE EMPIRE STRIKES BACK (FILM SCORE SUITE)—National Philharmonic Orchestra, Gerhardt, Chalfont Digital SDG313, distributed by Discwasher, \$15 list.

Quite a show of technical expertise is unveiled here, and the program material is made to order for audio buffs. The Williams musical idiom is sweeping and richly orchestrated, and this record details it all with a fullness and opulence of sound that almost astonish the listener at times. Transfer of digital masters to disk is one critical audiophile label problem today, but here an incredible wealth of sound has made it to the home playback. In addition to dynamic range and frequency response of breathtaking scope—the bass response is positively thundering—and instrumental presence that is magnificent, audio buffs also will be delighted with the amazingly true tonal quality of which digital is capable. The familiar opening fanfares make ideal demo cuts, and best tracks also include the "The Asteroid Field" (side one, band four) and "The Magic Tree" (side two, band two). Huge commercial success seems assured as the music carries appeal reaching far beyond the strict classical audiophile audience confines.

★ ★ ★

TANNER-SIU-ELIOTT: BDY WITH GOLDFISH—chorus, London Symphony Orchestra, Holdridge, Varese-Sarabande Digital VCDM 100030, distributed by Discwasher, \$15 list.

The richly colored scoring and dense bass-reinforced textures of this new folk music infused classical oratorio make it an ideal digital recording demonstration piece. The work itself, though stylistically a hodge-podge, is not lacking in a unique appeal and it receives such a deeply felt interpretation that its mythological good versus evil story line can easily penetrate the listener's emotions. "Introduction And Opening Chant" (side one, band one) plunges immediately into one side of the work's personality—its heaven storming, Mahler-influenced apocalyptic aspect. Beautiful mood contrasts are provided in alternating lyrical sections to which Hawaiian folk musicians contributed their singing. Very good potential with the right exposure and support from dealers.

New Audico Unit

NEW YORK—Audico Ltd., manufacturer of cassette loading equipment, is introducing a two-station cassette rewriter/exerciser/timer it claims rewinds two 60-minute cassettes in under 17 seconds. Audico says the unit, model 200-9, has a unique leader sensing element that enables it to run at high speeds.



Billboard photo by Rich Warren

ASPEN AUDIO—Vest-clad John Denver, above, listens to a playback backstage at the Aspen Music Tent, Aspen, Colo., prior to his doing a benefit concert there which netted the Music Associates of Aspen \$50,000. Shown, left to right, in front of console, are Alan Kefauver, associate director of the Aspen Audio-Recording Institute, Denver; Hal Boxer, Aspen Audio Institute director; and Nina Stern, JBL rep. Rick Benson, TEAC Tascam rep, extreme right, looks on as do ABC-TV personnel. Below, Boxer makes a point with John Eargle, left, JBL vice president, market development, before Eargle's guest lecture at the Audio-Recording Institute, while Benson adjusts the console.



Billboard photo by Nina Stern

Concorde Center Opens In L.A. For Audio And Video

LOS ANGELES—The Concorde Recording Center here is now operational as a state-of-the-art studio with video capability complex. The facility, located at 8255 Beverly Blvd., was formerly the Scott/Sunstorm Studios and prior to that the ABC Recording Studios.

The facility now consists of three 24-track recording studios, one equipped with complete video sweetening and post-production capability.

Two of the studios have recently undergone a complete re-design and restructuring—both acoustically and electronically. Plans also call for the refurbishment of the third room by year's end.

The new managing director of the Concorde facility is Warren Entner, prime mover behind the revamping and upgrading. Entner spent eight

years as a member of the recording group the Grass Roots.

Entner also has a production firm—Mariner Productions—which will now operate out of Concorde. Reggie Dozier is chief engineer of the complex.

The facility, in addition to offering three 24-track rooms, mastering facilities and video capabilities, also provides office and meeting rooms for use by producers involved in projects at the studio.

EDR Tape Promo

NEW YORK—Ampex is planning a fall promo for its new EDR tape introduced at last June's CES. The promo offers dealers a 25% savings through a 2-bag special at \$4.94 per bag. Promotional shipments begin Sept. 15.



REAL BLUES—Ray Charles, left, gets the undivided attention of Blues Brothers Dan Ackroyd and John Belushi during the recording for "The Blues Brothers Movie." The action is at Murray Allen's Universal Recording Corp., Chicago.



RONNIE REACHES—Guitar virtuoso Ronnie Montrose, right, makes an adjustment on the console at the Automatt studio complex, San Francisco. He's producing his first film soundtrack and also wrote and arranged the film score. The film is "Powder Heads," a feature about snow skiing. Shown, left to right, are engineers Ken Kessie and Wayne Lewis, and Montrose.

Pfanstiehl

Needles and Pfanstiehl Accessories give you sound profits for these sound reasons:

We Give You

ONE SOURCE FOR: Phono needles and cartridges; accessory lines — audio, telephone, CB, tape and record care. Largest inventory in the industry makes you first with the latest.

SALES SUPPORT: The most complete catalogs in the business. A wide variety of sales aids, displays and merchandisers.

FACTORY SUPPORT: Most orders shipped within 24 hours of receipt. Most knowledgeable representatives in the industry!

HIGH PROFIT MARGINS: Substantial dealer mark ups. High profits from a minimum of store space.

WRITE US TODAY ON YOUR LETTERHEAD FOR COMPLETE INFORMATION.



Give the gift of music.

PFANSTIEHL Dept. 1, 3300 Washington St., Box 498, Waukegan, IL, 60085

Available ex-pouch Los Angeles

Australia's premium duplicating cassette tape and bulk cassettes are available ex-stock from our warehouse. Carson, Ca.

Greencorp is acknowledged world wide in tape technology for duplicators and blank loaders. New longer lengths. Extended linear frequency response; and superior handling even at 64:1.

A great competitive local source. Contact Larry Anthony for samples and prices. Phone 213 538 3247

Greencorp Magnetics Inc.

860 E. Walnut. Carson, Ca. 90746



It's great



DEVO VISION—"Rock 'n' Roll 'n' Vision" videodisk DJ Cory James, left, interviews Devo's Jerry Casale, middle, and Mark Mothersbaugh backstage at Miami's Gusman Hall. The spot will be included in Cory's syndicated video music series.

Video Takes

Media Home Entertainment, Los Angeles, has added more than 25 videocassette titles to its catalog, including feature films, rock concerts and animated film classics. Music titles, in VHS, Beta, NTSE and PAL formats, include "Alice Cooper And Friends," "Electric Light Voyage" and "Musical Greats, Vols. 1-4." Among feature films are "Man Of La Mancha," "Les Misérables" and the "Barber Of Seville." Animated classics include "King Arthur," "Fables Of The Green Forest" and "Captain Nemo." The titles will appear in the firm's summer-fall catalog which covers more than 150 videocassette programs in both VHS and Beta configurations. At the same time the firm has introduced a Spanish catalog of 25 videocassette titles, all dubbed in Spanish, of feature films and animated film classics. Available in VHS, Beta, NTSE and PAL formats, suggested list ranges from \$44.95 to \$54.

Home Theatre/Visual Concepts, Inc., Los Angeles, has acquired worldwide distribution rights to "Belly Dancing: A History And An Art" starring Alicia Dhanifu. According to Dran May, sales manager of the videocassette distributor, the cassette goes into distribution immediately and will be backed by a marketing and promotional campaign.

U.S. Video Corp. will duplicate Walt Disney motion picture features on Beta and VHS videotapes for home market consumption, according to Robert Creamer, U.S. Video's vice president of sales. James P. Jimirro, president of Walt Disney's Telecommunication and Non-Theatrical Group, also notes that an Eastern firm, S/T Video Cassette Duplicating, Leonia, N.J., would also share in the project.

Professional Video Services provided complete video equipment and crew for taping Frank Sinatra's recent Carnegie Hall, New York, concert performance. Coordinating the remote were Hank Cattaneo of Altel Sound Systems, Bob Kiernan, Sinatra's lighting and sound director, and Alan Namm of Professional Video Services, N.Y. Richard Namm of Richard Namm of P.V.S. directed. The material was taped solely for Sinatra's use.

Gowers, Fields & Flattery have shot two promotional videos of the Rolling Stones for the group's new "Emotional Rescue" LP. Shot in New York at the Astoria Studios in Queens, the post production was completed in Los Angeles. The two

songs shot were the title track and "She's So Cold." The videos were directed by David Mallet who also recently completed videos for David Bowie and Peter Gabriel. Other recent productions include Billy Squier for Capitol Records and John Cougar for Riva Records.

Jack Sauter, vice president and general manager of RCA consumer electronics, will present a talk entitled "Videodisk Comes To Life" at the ITA Home Video Programming—1980 Seminar at the New York Hilton Hotel. Dates are Oct. 21-23. Demonstrations of the RCA SelectaVision videodisk system will be held for seminar attendees Tuesday evening, October 21 and Wednesday, October 22 following the close of the workshop sessions.

Fotomat Corp., has begun operation of a nationwide film-to-video tape transfer service for the industrial and educational audio/visual market. According to Richard D. Irwin, Fotomat chairman and president, the firm's new Fotomat Pro-Video Services will be the first to offer broadcast quality video transfers of film, slides, and film strips for business and professional organizations, government agencies, production companies and program suppliers, as well as schools and educational groups on a nationwide basis.

RIAA Video Attacks Home Video Problems

NEW YORK—The newly formed Recording Industry Assn. of America/Video Council has begun to hammer out strategies to deal with problems in the emerging home video industry.

Meeting in Los Angeles Aug. 19, the 15-member group set up working committees to prepare reports on unauthorized post-purchase use of prerecorded programming, negotiations with various craft unions, legal rights and piracy, as well as engineering, bar coding, postal and freight rates and packaging.

Committee progress will be reported and discussed at the next general membership meeting on Nov. 20 in Los Angeles.

Cy Leslie, president of CBS Video Enterprises, chairs the group.

Mobile Relocates

LOS ANGELES—Mobile Fidelity Sound Lab has moved to new headquarters at 21040 Nordhoff Ave., Chatsworth, Calif. The new phone number is (213) 709-8440.

Chevy's Vidcom Underway At Cannes Sept. 29

LONDON — Bernard Chevy's Vidcom event returns to the international conference scene after an absence of several years. The video-communications market opens its doors Sept. 29 through Oct. 2 in the Palais des Festivals, Cannes.

The Midem organization which is running the event says 390 exhibitors are expected, along with 5,000 visitors from more than 50 countries. All areas of video technology will be covered, together with their applications in business, industrial and domestic markets, but inevitably it is the home video field that will receive the most comprehensive treatment, three day-long sessions of the international videocommunications conference being devoted to the topic.

Among the firms whose representatives will address these sessions are Chrysalis, WEA, Magnetic Video, Thorn-EMI, RCA, Philips, Sony, Thomson-Brandt, ABC Video, NBC Enterprises, Time-Life Films, BBC and Andy Warhol Studios.

Subjects include the state of the video markets in the U.S., Europe and Japan, new products and technology for the domestic market, programming, distribution, cinema and video, music and video, television and video publishing, copyright and piracy.

U.K. Society Asks Video Fee Usage

LONDON — The Mechanical Rights Society here is urging members to adhere to the video royalty rates set out in its controversial rates card, despite criticisms from the newly formed British Videogram Assn. and the British Broadcasting Corp.

MRS general administrator Robert Montgomery says: "The Mechanical Copyright Protection Society and the MRS have spent nearly two years talking in depth with videogram producers and have produced a rate card which is both well-researched and realistic. The card clearly indicates the price ranges which the MRS believes represent a fair value for copyright music in a videogram context."

The MRS rates are considerably higher than those now being suggested by the BVA and BBC. The former recently issued a 12-point critique of the MRS card along with its own proposals for rates ranging from 1-2 cents per minute of music. The BBC has sent a letter to some publisher members of the MRS also criticizing its rate card and offering a direct deal of 2 cents per featured minute of music, 1.5 cents for background music, according to Montgomery.

Aussies In Deal

LOS ANGELES—The Nostalgia Merchant has linked with Video Classics of Sydney, Australia, to release its product in videocassette down under.

The pact gives Video Classics access to reportedly 800 Nostalgia Merchant titles. All the cassettes will be sold under the Nostalgia Merchant Ltd. of Australia logo. Among the classics films involved are "Citizen Kane," "King Kong" and "Top Hat."

Videocassette Top 40

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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, GR-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

Shifting Market Tastes Affect Vegas Clubs

Uncertainty Obvious In Nevada City

By TIM WALTER

LAS VEGAS—Response to shifting disco market tastes has been almost as varied as the number of discos here as each scrambles to retain crowds.

A notable feature of Las Vegas disco marketing is the absence of cover charges. One disco owner blames competition from casino lounges with "free" entertainment. "There are too many entertainment alternatives in this town," he explains. "So if one disco has free admission, we've all got to have it."

In the last four years, dance action in Las Vegas has been limited to small dance boutiques and singles bars. None of the facilities has had major state-of-the-art light and sound facilities. No cover is given as the likely reason for lack of invested interest.

Bogie's, one of the surviving dis-

cos, features male strippers one night a week and has just introduced female mud fighting. Tiffany's, a private membership club in the time sharing condo Jockey Club, has closed, as has Eppaminondas.

T.G.I. Friday went bankrupt, changed hands and reopened as Money. Money is now closed. The Aladdin Hotel, having lost its casino license July 10, has replaced lounge shows with a deejay disco.

The Las Vegas Hilton has discontinued live disco bands in the Odyssey Lounge after four years. At one time live disco was also a feature in the Flamingo Hilton lounge. The new policy went into effect Aug. 12, with a variety show, "Rainbow Of Stars," alternating with the deejay. Jazz singer and Vegas veteran Patti James headlines.

Hilton entertainment director Dick Lane explains "disco is not as strong as it used to be. It's not our primary interest anymore. We're not phasing it (disco) out. We're taking a shot with it (the show) and will watch the whole thing closely." Promotional support for the deejay disco will continue.

Competition has been steadily intensifying for dwindling audiences since the August 1978 torching of Le Cafe, a gay club frequented by celebrities. According to one observer, Le Cafe's closing had a complex domino effect, but essentially marked the trend away from 24-hour disco which had previously been the standard for non-stop Las Vegas.

Rumors, previously Dirty Sally's, and a Strip fixture in the mid-'60s under the name Pussycat A-Go-Go, has changed names once again. Now described by owner Gary Pitak as a country singles room, the marquee entry reads The Country Club.

Pitak has owned the club for three years, but moved to the country format just this year. "Basically," he states, "I just wanted to appeal to a bigger and broader crowd, tourists as well as locals." The club appears to be the most crowded of the discos this summer. Pitak perceives competition as non-existent and claims a seven night a week crowd that is "good to 5 and 6 a.m."

"What I've established," he says, "is a singles room where you can have fun. The atmosphere is exactly right. When you get up and dance you don't feel like you're on display. If you can't dance well, you don't stick out. It's been the best thing I ever could have done. People are friendly, the atmosphere is friendly. I changed because I wanted a place I

could come to myself. We appeal to a wide range of people. 21 to 40."

"Promotions," he notes, "are important. We have the bucking machine, the mechanical bull and an arm wrestling machine. And we're going to have more. But the music is the key. Variety is important. We've got two bands and we mix that with records. The deejay is Brett Wilcox.

"Country is getting better with the crossovers, rock and disco people going into country. We play some rock, not just old line country, but a cross section. We play enough to satisfy everybody. And we play requests.

"I've been lucky. I've got the best local bands in town, Bush Band and Chaser. I'd like to trade bands, though, maybe with clubs in Southern California. I think it would give the people something to look forward to, but it would also help business and the industry too."

Paul Anka's Jubilation disco and restaurant was opened shortly after Le Cafe burned in 1978. The posh club, managed by Anka's partner and father, Andy Anka, immediately drew the celebrity crowd.

Kleto, the 26-year-old deejay from Cyprus, has only recently taken the musical helm at Jubilation. He's been spinning disks for 10 years and at one time owned two clubs in Cyprus. He left Cyprus for Toronto after the Turkish invasion in 1974.

"I program against the r&b trend, but generally follow Billboard's top 60," he says, "but I also play rock, new wave, things not on the charts. And about 25% oldies. I go for as much variety as possible." A recent evening found him selling "Zorba The Greek" and talking his crowd into a folk dance circle.

"Business has been up about 25% since I started here," he says. "People have a misconception of loud, black disco music. In Europe 10 years ago we were mixing Led Zeppelin, Cat Stevens, some ethnic, some country and reggae. The real rule of thumb is variety.

"During dinner, around 10 p.m., I play mellow ... Streisand ... and songs. People leaving the restaurant stay for a drink. Then I build. Not too many people like the boom-boom-boom music. Funny, but 'New York, New York' by Frank Sinatra is one of the top five. Our crowd is sophisticated and discriminating, but our sound is unique.

"Each club (in Vegas) is unique. We've all got to have our own sound for our own clientele. You feel the

crowd, understand their emotional state and set out to have a good time.

"The deejay has to be an entertainer. You can't direct entertainment only by mixing records. You have to reveal your personality on the mike."

Kleto claims the club averages 600 people on weekdays and 1,800 on weekends, not counting restaurant activity. The crowd stays until about 5:30 a.m. "A year ago we were dead at 2:30 a.m.," he notes.

Jubilation has launched an international night on Sundays featuring a wide range of music from Italian and Arabic to heavy r&b. "Last Sunday one girl was bellydancing," he says chuckling, "and she was the whole show. The way our dance floor is, one dancer still gives us a show, 'something to look at.'"

Another club, the Brewery has held onto a strong market position by adhering to a strict MOR format. Deejay Craig Kagel has directed the music the four years the club has been open.

"We blend a little new wave with basic funk and the top 100 and progressive hussle," Kagel says. "We blend all types of music and play for mass appeal with the results that we're the strongest tourist and local club. We've still got dancers at 9 and 10 a.m. Nobody else has. My con-

cept is always something new, strengthened with the old."

Kagel has a tight formula for pacing. He spins about 10 minutes of slow dance music, then opens his climb at 110 beats, building to 140 beats per minute during the next 90 minutes. Then he starts all over again. New releases are carefully sandwiched between guaranteed crowd pleasers until he finds acceptance or discards them. "The slow dances really help."

He notes the popular music range is narrowing. "We're strongest in the 110-130 beats per minute range, but we're trending right into a 120-127 mode."

Deejays generally concede that the gay clubs are more progressive. Notes J.R. at the Station: "I've always been known for a more progressive sound. Our audience is level now, down from two years ago. Crowds are peaking at 2 a.m."

Artie at the Garage notes that owner Camille is planning to remodel in September. "The music is trending r&b but I don't really care for it that much. Some of it is better, up into the 130 beats per minute."

He says the Garage crowd peaks between 2:30 and 4 a.m. "Sometimes we get an early crowd, around midnight. Then they are rowdy."

Disco Popularity Rising In S. America And W. Indies

NEW YORK—The disco boom may have peaked in the U.S., but the discotheque concept is just beginning to grow in popularity in South America and the islands of the West Indies.

So states Jack Ransom of MGM Stage Equipment, one of the largest distributors of discotheque stage lighting and accessories in the U.S.

Ransom says South American and

West Indian club operators are asking for large, stylish clubs patterned after the better-known rooms in major U.S. cities. He states that they also seek products that are economical and reliable.

In the past few weeks MGM Stage has outfitted three large clubs in Mexico, two in Chile and three on the island of Trinidad.

Because of the South American demand, MGM Stage is now having all its catalogs released in both Spanish and English. The firm is also stocking greater quantities of equipment for immediate deliveries to club operators who do not want to wait six or eight weeks for conventional deliveries.

"They come in with valises full of cash and many want to take the equipment with them right away," states Ransom. "Many try to get it (the equipment) out of the country as flight baggage."

According to Ransom, MGM's New York showrooms now stock more than 220 different kinds of disco lighting and accessory equipment representing a retail value of more than \$225,000. Of these, more than 69 products are new and include lasers and portable disco products which, according to Ransom, are among the most popular items in his catalog at this time.

Ransom feels that his firm has an advantage over competitors on South American business, because he has a Spanish speaking staff and "more than 25 years of experience" in the export business.

Ransom also believes that the slowdown in domestic business is due in part to skyrocketing interest rates on loans, and record label indecision as to the direction in which dance music should go.

He feels that at the club level there will be a continued trend toward live performances, and that because of this, lighting equipment manufacturers and distributors will have to develop expertise in the handling of theatrical products if they are to continue enjoying a share of the market.

BOOK REVIEW

'Night Dancing' Stylishly Depicts N.Y. Club Scene

"Night Dancin'" by Vita Mieztis with Bill Bernstein, Ballantine Books, 220 pages, \$9.95.

NEW YORK—This slick paperback production does an admirable job of capturing the flamboyant style and far-flung scope of the New York disco scene.

Copiously illustrated, the book is organized as a shopping guide to 33 of the New York area's most popular discotheques. The coverage ranges from posh "private" nightspots and fashionable celebrity hangouts to all-gay clubs and "punk, anti-discos."

The descriptions of individual discos are based on the personal experiences and observations of Mieztis who is a shrewd social critic. She does a good job of depicting the unique clientele and ambience of each locale.

Mieztis is well aided by the pictures of photographer Bill Bernstein, who has a distinctive flair for catching his subjects in full regalia, whether they are high-stepping socialites, strutting transvestites, or pogoing punks.

The chief problem with "Night Dancin'" is one which is endemic to books on pop culture, it changes (Continued on page 48)



PULSAR

ZERO 3000

Another winner from PULSAR, the firm with the most disco lighting controllers in operation worldwide.

- 3 channels—500 watts per channel (total 1500 watts)
- sound to light on Bass, Middle and Treble
- 3-way automatic chasing
- 3-way chasing to music
- 3-way buttons for playing the lights
- dim position to reduce light levels to half
- fully automatic control on sound input so that no adjustment is needed to compensate for changes in sound input level

Just one of a wide range of PULSAR control systems—send for full details to:

PULSAR LIGHT OF CAMBRIDGE LTD.
Henley Road, Cambridge, England
CBI 3EA Tel: (0223) 66798 Tlx: 81697



FARRALANE F-201

COMPLETE DISCO LIGHTING & AUDIO PRODUCTS

Manufacturers and Distributors



HELICOPTER BEACON



RAIN LITES



ROPE LITES



Farralane Lighting & Audio

• Mobile DJ Consoles **• Rope Lites**

• Speakers **• Helicopter Beacons**

• Strip Lites **• Pin Spots**

• Mirror Effects **• Rain Lites**

Write or call for free catalog.

Visit Booth 211 at the Disco Forum
66 Commerce Drive,
Farmingdale, N.Y. 11735
(516) 752-9824

Jazz

Al Jarreau's Secret: Be Unique, Outrageous

LOS ANGELES—"You have to do a continual workshop with yourself, discover what's unique about you, perform it—and be outrageous."

That's the philosophy, and the successful one behind Al Jarreau, the distinctive vocalist, whose musically outrageous career is building solidly around the world.

Jarreau, the man with the complete bag of vocal tricks and an "orchestra in his throat," is riding the crest of broadening popularity in the U.S., five years after his first Warner Bros. LP introduced his mind-boggling vocal style to recordings.

Jarreau is an extension of the jazz vocalist and he credits Eddie Jefferson, Jon Hendricks and Betty Carter as paving the way for his expanding on their concepts and giving jazz singing multi-dimensional elements never heard of before.

Al sings, scats, talks, whispers, rambles, glides, soars and imitates instruments, all within the legit framework of a composition.

Having worked his way up from playing small clubs in Milwaukee and Los Angeles to the prestigious Greek Theatre here, Jarreau today is discovering new things he can do with his voice.

"I'm finding that the things I have been doing are really refining themselves and are broader than I thought they were," he says. Like what?

"There are ways I color the music with sounds that are in the falsetto range that five years ago I was much more timid to attempt. I was much more tentative about using that high range.

Rio De Janeiro Jazz Event Ties Into Monterey

LOS ANGELES—The first annual Rio Jazz Monterey Festival recently took place as a tie between the Monterey Jazz Festival and a jazz festival held in Rio De Janeiro at the Maracanazmho Auditorium.

Harold Jovien, owner of Premiere Artists and Productions here, says he suggested a sister city tie-in between the Brazilian and Monterey Festivals to producers Roberto Mulyaert and Walter Longo to link the new festival with one already established and well known. He says the festivals were linked primarily by name. There was no financial tie-in.

Jimmy Lyons, the originator, host and producer of the annual Monterey Jazz Festival, acted as announcer for a group of musicians who have performed at his festival throughout the years such as: Clark Terry, trumpet; Slide Hampton, trombone; Richie Cole, reeds; and Victor Assis Brasil, reeds. A Brazilian rhythm section backed them during their group performance Aug. 16.

Other jazz artists who performed at the festival, which ran from Aug. 14-17, were: John McLaughlin, guitarist; Weather Report; Al Jarreau, vocalist; McCoy Tyner, pianist; George Duke, keyboardist; and Airto Moreira, percussionist.

Brazilian artists appearing included the jazz group Banda Black Rio and keyboardist Hermeto Pascoal.

Jovien says between 8,500 and 11,000 attended the festival each evening from 9 until about 2 a.m. He estimates that the auditorium holds a capacity of 13,000.

Jazz Vocalist's Popularity Widening Out

By ELIOT TIEGEL

"I couldn't get them to happen. I'm finding greater flexibility. It's really going for it and finding it can happen.

"A large part of getting it to happen is to reach for it." This broadened vocal range is evident on his new LP and will be emphasized during an upcoming national tour which starts this month and ends in November. Al will be playing 3,000-4,000 seat halls and will wind up on Broadway in his first showcase there at the conclusion of the tour.

He speaks of preparing special

playing the cabaca, an African shaker-like instrument.

Scat singing, connecting syllables, introducing his own cello solo, racing great neck through a phrase, these are all part of a musical palette with which he colors his music.

When he writes music he's conscious of the melody line because he knows that by the time he gets through with a song he'll have done so many things to it that his voice will be raw. "I'm just willing to ask my voice to do more, to reach out," he explains.



Al Jarreau: You have to reach for things and not be afraid to be outrageous.

material for the Broadway show and he also has high hopes of recording "Groovin' High," the old Dizzy Gillespie tune which he has already performed on the "Soundstage" television program. He's written lyrics for this fast moving melody express and will quickly scat the melody with its fast changes for you.

In fact, "Groovin' High" would be the second jazz composition, with difficult changes, that he's written lyrics for: Chick Corea's "Spain" is the first and appears on the current LP, "This Time."

Jazz singing, he admits, is a difficult trade to ply. "You have to have been there and heard that music played. It's not easy to put that overcoat on."

Al credits Jon Hendricks and Betty Carter with having a "musician's sense of chordal structure and changes that I only hear in the finest of horn players. That's what I strive for, that fine sense of chordal structure, how notes fit against each other and are strung out together in a way that is more than merely a string of notes."

Improvisation is a key to Al's music—on disk or in-person. He's been writing his own music for only seven of the 25 years he's been singing professionally. He usually collaborates with his pianist, Tom Canning.

There is room in each composition for improvisation and solos by Al and his musicians. The sound effects are not premeditated, says the man who can imitate the sound of a cello, flute, bass, guitar, saxophone and various percussive instruments.

Percussion sounds are his favorites and he accompanies himself by

He does strive to structure his tunes more in the lower level, although as he's said he's creeping up into the higher registers all the time.

Al feels compelled to do his own writing and it's not just for the money. "If I'm part of the creative process I'm going to be able to identify with it more," he comments. "I'll know it from the mustard seed and it'll show in the performing of that song."

It's also easier for him to write his own song since he can mold the sections where he can interject his personal touch, those lightning fast elements which make him the most distinct vocal stylist in music today.

And the fact that more than just the jazz community is digging his work is comforting to this dedicated musician.

In-person he involves his audience in several ways, including having them come in on parts of his songs. Knowing the boss will be throwing them improvised curves during the performance, the backup band's credo is "everybody on your toes."

And people in the audience can affect the improvisation. Explains Al: "A lady with a red hat may cause me to turn a phrase like I've never done before, or I may go right to that person and sing to her. Even if it's a lady giving you a flower, it's what makes each night different. That flower could affect the way I sing the next line in the song. Or someone shouts something and I use it in the song."

Al has a lot of fun with "Take Five." In Germany he naturally

counts in that native tongue, playing around with the sound of five. Sounds are Al's best friend, although he has a powerful way of interpreting a lyric.

An interesting aside to this man's career is that American audiences have been late in discovering him. The Europeans bit first, especially in Germany, Holland, France and the Scandinavian countries.

"What is deceptive," Al says, "is that these countries don't have a huge, sprawling market like we have here. You do well in eight to 10 cities in Germany and you are a national success. Three television shows put you in front of a lot of people."

Al acknowledges that the Europeans have taken jazz and jazz related things to heart "in a way that is a bit embarrassing for American jazz lovers."

Al believes it is Europe's older culture and long history in the "slowly brewed arts" which accounts for their fast pickup on his music. "They have a long history that makes them more appreciative of things developing. It's not instant coffee. Americans are motivated by a have it now attitude. The Europeans are willing to sit and listen to a piece of music; it doesn't have to be instantaneous."

Instantaneous. That's the buzz word. Al Jarreau is instantaneous skill and art. In the U.S. he's scored in such places as New York, L.A., Washington, Detroit, San Francisco, New Orleans, Philadelphia and Atlanta. Other parts of the country are slowing discovering his music.

For a musician whose craft is based on instantaneous improvisation and for a people who flock to instantaneous new fads or trends, there still seems a way to go before musician and mass audience come together.

Rest assured Al's working on it.

Survey For Week Ending 9/13/80							
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	6	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	26	45	2	HOW TO BEAT THE HIGH COST OF LIVING—Soundtrack Hubert Laws & Earl Klugh, Columbia JS-36741
2	2	10	RHAPSOODY AND BLUES Crusaders, MCA MCA-5124	27	20	28	SKYLARKIN' Grover Washington Jr., Motown M7-933R1
3	4	9	LOVE APPROACH Tom Browne, Arista/GRP 5008	28	27	30	EVERY GENERATION Ronnie Laws, United Artists LT-1001
4	5	12	THIS TIME Al Jarreau, Warner Bros. BSK 3434	29	30	45	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241
5	3	10	H Bob James, Tappan Zee/Columbia JC 36422	30	28	6	BOOY LANGUAGE Patti Austin, CTI JZ 36503 (CBS)
6	7	7	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284	31	22	13	INFLATION Stanley Turrentine, Elektra 6E-269
7	6	8	BEYOND Herb Alpert, A&M SP-3717	32	33	30	FUN AND GAMES Chuck Mangione, A&M SP-3715
8	8	6	ROUTES Ramsey Lewis, Columbia JC 36423	33	29	46	ANGEL OF THE NIGHT Angela Boffill, Arista/GRP GRP 5501
9	9	25	SPYRO GYRA Catching The Sun, MCA MCA-5108	34	25	26	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122
10	10	14	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506	35	32	12	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421
11	12	4	STRIKES TWICE Larry Carlton, Warner Bros. BSK 3380	36	36	14	DETENTE Brecker Brothers, Arista AB 4272
12	11	29	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	37	34	18	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013
13	13	11	SPLENDIDO HOTEL Al DiMeola, Columbia C2X 36270	38	40	76	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)
14	14	18	WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516	39	39	42	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)
15	15	18	ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427	40	37	17	SKAGLY Freddie Hubbard, Columbia FC 36418
16	16	6	PARTY OF ONE Tim Weisberg, MCA MCA-5125	41	38	8	RHYTHM VISION Mark Soskin, Prestige P-10109 (Fantasy)
17	35	2	THE SWING OF DELIGHT Devadip Carlos Santana, Columbia C2-36590	42	31	9	NATURAL INGREDIENTS Richard Tee, Tappan Zee/Columbia JC 36380
18	26	2	THERE AND BACK Jeff Beck, Epic FE-36584	43	42	35	HIROSHIMA Hiroshima, Arista AB-4252
19	18	22	MONSTER Herbie Hancock, Columbia JC 36415	44	44	11	DREGS OF THE EARTH Dixie Dregs, Arista AL 9528
20	23	4	QUINTET '80 David Griesman, Warner Bros. BSK 3469	45	41	8	JOURNEY TO THE ONE Pharoah Sanders, Theresa TR 108/109
21	21	5	CALLING Noel Pointer, United Artists LT-1050	46	46	7	FROSTBITE Albert Collins, Alligator 4719
22	19	22	DREAM COME TRUE Earl Klugh, United Artists LT-1026	47	47	19	TAP STEP Chick Corea, Warner Bros. BSK 3425
23	24	4	NIGHT CRUISER Deodato, Warner Bros. BSK 3467	48	NEW ENTRY	NEW ENTRY	LOOK IN YOUR HEART Ernie Watts, Elektra 6E-285
24	NEW ENTRY	NEW ENTRY	BADOEST Grover Washington Jr., Motown M9 940A2	49	NEW ENTRY	NEW ENTRY	SERENADE FOR THE CITY Michael Urbaniak, Motown M7-944R1
25	17	16	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483	50	48	7	EMPIRE JAZZ Various Artists, RSO RS-1-3085

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Roller Rinks To 'Adopt' Country?

By KAREN KELLY

LOS ANGELES—Country music may soon sweep through roller rinks throughout the country as an alternative to the disco music that has dominated them the last few years, says Lynda Emon, publisher of Roller Review, a monthly tip sheet/newsletter and chief of the soon-to-be-retitled Prodisco Music Service.

"What I've decided to do is go country," Emon says. "Country music is the biggest thing since sliced bread. However, its been overlooked in the rinks until just recently."

She became aware of the potential

Set Entertainment For DJ Banquet

NASHVILLE—Induction of two country music personalities into the Disk Jockey Hall of Fame and entertainment by Columbia artists Crystal Gayle, Bobby Bare, Lacy J. Dalton, Moe Bandy and Joe Stampley will highlight the fifth annual Federation of International Country Air Personalities banquet Oct. 17.

This year's banquet and presentation ceremony is scheduled to be held at the Hyatt Regency Hotel beginning at 7 p.m. Approximately 700 guests are expected to attend. The organization plans to use the Hyatt as its headquarters for the week-long CMA celebration; an information booth will be set up in the hotel lobby, along with a hospitality suite open to members or industry guests.

Also included in this year's Federation of Country Air Personalities banquet will be the introduction of new board members Les Acree, WMC-FM; Ralph Emery, WSM-AM; and Tom T. Hall of "Pop Goes The Country;" as well as two new lifetime members, performers Freddie Hart and Larry G. Hudson.

Tickets for the banquet and show are \$25 and may be ordered through the Federation's office at 1201 16th Ave. S, Nashville 37212.

Firms Relocate

OKLAHOMA CITY—Midstates Music Publishing Inc. and Music America have relocated. New address: 7710 N. May Ave., Oklahoma City, Okla. 73116. (405) 848-8346. The firms also have a branch office in Nashville.

for programming country music in the rinks when Lou Collichio, operator of the Montvale Roller Rink in New Jersey mentioned the success he was having Monday nights when country was the musical format.

"I'm heading in that direction and I have a feeling I'm on top of a craze just as much as in disco," Emon enthuses.

In her forthcoming issue of Roller Review, to which 6,000 rinks, 200 skate and skating accessory manufacturers and many record companies subscribe, Emon has listed 20 country songs under the heading "Best Choices For Country Programming." These include: Johnny Lee's "Lookin' For Love," Eddie Rabbitt's "Drivin' My Life Away," Dolly Parton's "Old Flames Can't Hold A Candle To You," and Fred Knoblock's "Why Not Me," as well as the soundtracks from films such as "Honeysuckle Rose."

"This is a whole new field for me—I am just out to lunch. So, what I've done is I've gotten the experts in the country field to be on my team to help me," she notes. Rink operators in Texas and Oklahoma and country music writers assisted her in selecting the 20 songs recommended for country programming.

They won't actually be charted until the rink disk jockeys play them in their rinks and call her with the results, which she will then tabulate and print.

Emon isn't sure what kind of response she'll receive, noting, "I might get hate mail, but I might get love mail too—it's hard to tell. But, I'm giving them (rinks) an alternative. If they're slipping in any way, if they see their sales are down, they have an alternative."

"The rink operators are probably getting bored right now, and the skaters too. A lot of skaters are outdoors now, but will be indoors in the fall. Indoor skating is what we're working on now and we have to have a reason to get them (skaters) indoors," and country music, she thinks, may be one means of doing so.

Three hundred rinks both here and abroad belong to Emon's 16-month-old music service, paying her a yearly fee to provide for record companies to supply them with product.

KHJ-AM Goes Country

• Continued from page 26

last 15 years programming innovative music. We have an incumbent responsibility to move forward and take the genius of the station and relate to the '80s."

Rockoff would not comment on the future of the current KHJ air talent staff. Charlie Cook, formerly with WGBS-AM in Miami, however, recently took over as program director, replacing Chuck Martin who resigned two weeks ago (Billboard, Aug. 30, 1980). Cook worked under Rockoff at WHN as assistant program director.

A major advertising campaign, which Rockoff calls "unique and attractive" is expected to kick off shortly that will reveal "a whole new look for the station from its logo through."

KHJ's chief competition now will be KLAC-AM, this city's only other country-formatted station. Rockoff expects to "take a chunk of KLAC's listenership as well as listeners from other contemporary AM stations and some from the FM dial."

"I don't think it will split KLAC but add to it. The share of country today is five times as much," says Rockoff.

BUYERS TIE IN BEAUMONT

NASHVILLE—A cooperative talent buying organization has been established in Beaumont, Tex., under the leadership of Ken Rollins' Texas Creative Booking Corp. Rollins was formerly with the Shorty Lavender Agency here.

Rollins says the informal group now includes club owners and managers from Texas, Louisiana and Oklahoma. The purpose of the group, according to Rollins, is to buy talent on a volume basis. Acts would be booked for week-long or longer tours among the member clubs.

By setting this many dates, Rollins maintains, a tour price can be obtained from each act, saving money for each participating club owner. And, he adds, since the routing will be coordinated, the acts will make more profit.

Rollins' company books Kathy Twitty and the Palace Pickers.

Clubs that have had representatives at the co-op's organizational meeting were the Palace, Beaumont; Melody Ranch, Waco; Silver Dollar North and South, Austin; Texas Hall of Fame, Bryan; Cotton-Eyed Joe, Nacogdoches; Cowboys, Lake Charles, La.; and Ziegfield's, Tulsa.

Si Siman Appointed

SPRINGFIELD, Mo.—Si Siman has been appointed chief aide for the Ancient Order Of The Shrine. Siman is president of Earl Barton Music, Inc., Rose Bridge Music, Inc., Shady Dell Music, Inc. and Strawberry Hill Music, with headquarters in Springfield and offices in Nashville.

He formerly was executive producer of the "Red Foley Ozark Jubilee" television show, and has worked with Porter Wagoner, Brenda Lee and Chet Atkins. As chief aide, Siman will travel on behalf of the Shriners, which operates 21 crippled children and burns hospitals at an annual cost of more than \$3 million dollars.

CMA DISCLOSURE

Survey Shows Country Moving Up On The Tube



BACKSTAGE BANTER—Bill Anderson, host of the new syndicated television show, "Backstage At The 'Grand Ole Opry,'" chats with his guest Dottie West on the set. The program, the first ever to originate from the "Opry" on a regular basis, is designed around a magazine-interview format and will spotlight country entertainers in and out of concert. The program is being nationally marketed by Show Biz, Inc.

• Continued from page 1

nearly 72% say they carry some form of local country programming, either syndicated or locally-produced shows.

A total of 42 different programs were tallied, of these, 21 are syndicated and 19 are locally originated. "Hee Haw" is the most popular country program on the air, according to the survey's results, with "That Nashville Music" running a close second. "Pop! Goes The Country" clocked in at third, with "Nashville On The Road" in fourth place. The average number of country shows aired by these tv stations averaged out to 2.3 per station.

The average number of country-oriented programs appears to be heaviest in the South Atlantic region (Virginia, Georgia, Florida, North Carolina and South Carolina), scoring an average of 2.37 shows per station. The least amount of country tv programming occurs in the western/mountain regions, including Colorado, Arizona, Idaho, Nevada, Montana and New Mexico, with only a little over 1½ programs per station.

The questionnaire specifically targeted the arena of ratings for country programming at the local level. Participating stations were asked how network country shows scored in local ratings against national ratings, as well as how successful local country programming fared compared with other types of local programming in similar time slots.

The results show that ratings for local country programs are higher than other types of programs placed in similar time periods by 75% in top 10 markets, higher in 60% of the top 30 markets, and higher in 47.8% of the top 50 markets. Also, these programs rated highest on tv stations located in Middle Atlantic, New England and Pacific areas.

In almost all surveyed regions, country audiences appear to be composed of equal numbers of men and women (although in the

New England and Pacific areas, female country viewers predominate). In the top 10 market areas, women appear to outrank male viewers, but in all other markets, viewers span matching numbers of males and females.

Interestingly enough, in all surveyed regions and market areas, at least 84% of the country program viewers fall into the prime buying class of 20-50 years in age. And in a breakdown of the top 10 tv markets, half of the viewers for country shows are between ages 20-35.

More than 62% of the tv stations who participated in the exclusive CMA survey sell at least 75% of their available spots during country programming, with less than 15% selling under 50% of their available air time then.

Tabulated results for this national poll indicate that of the 135 stations who did respond to the CMA's questionnaire, 68.1% are major commercial network affiliates (23.7% were CBS affiliates, 24.8% NBC affiliates and 19.6% ABC affiliates). The remaining 31.9% are either independent stations or PBS/non-commercial stations (20% PBS affiliates, 11.9% independents).

The survey also found that 21.3% of all local country programs are shows on weekdays, 67.6% on Saturdays and 11.1% on Sundays. On weekdays, more than half of these shows are aired during prime time; on Saturdays, prime time accounts for just under 50% of the country programming; and approximately 25% of Sunday's country programming reach viewers during prime time slots.

Information included in this survey is based solely upon the data received by the CMA from individual tv stations participating in the poll. Copies of more detailed survey results are available from the CMA. Inquiries should be addressed to the CMA's public information department, P.O. Box 22299, Nashville, Tenn. 37202. Phone: (615) 244-2840.

INTRODUCING: MICHAEL CASEY

SINGLES REVIEWS

Cash Box/August 16, 1980

MICHAEL CASEY (MBP 1990)

Saviour Of My Natural Life (4:01) (Leeds Music Corp./Antique Music — ASCAP) (David Loggins)

It's not often that a new artist releases a single as overwhelmingly powerful as this. Casey, whose voice is a bit reminiscent of Neil Diamond, has taken an excellent David Loggins tune and added a dose of pure magic. Programmers looking for a true classic should pick up on this immediately.

FOR ADDITIONAL COPIES CONTACT

mike borchetta

PROMOTION (615) 255-6471

21 MUSIC CIRCLE EAST NASHVILLE TENN 37203

*You've never heard CRYSTAL GAYLE
until you've heard her "These Days."*


*Featuring her new single
"If you ever change
your mind."* 1-11359



JC 36512

Produced by Allen Reynolds.

 **On Columbia Records & Tapes.**

Management: Gayle Enterprises • 51 Music Sq., East • Nashville, TN 37203 • (615) 327-2651
Booking: William Morris • 2325 Crestmoor • Nashville, TN 37215 • (615) 385-0310
William Morris • 151 El Camino Dr. • Beverly Hills, Ca. 90212 • (213) 274-7451
Columbia  are trademarks of CBS Inc. © 1980 CBS Inc.



Give the gift
of music.

Billboard®

Hot Country Singles

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

SEPTEMBER 13, 1980 BILLBOARD

"WITHIN THE STATE OF MY MIND" BOLD COUNTRY MUSIC FROM JIM BUTLER ON JEANNIE RECORDS 513-421-5256

Main Billboard chart table with columns for 'This Week', 'Last Week', 'Weeks on Chart', 'TITLE-Artist', and 'STAR PERFORMER'. The chart lists 100 songs and includes a sidebar for new entries on the right.

**A WINNING TEAM!
THE OAK RIDGE BOYS
SALUTE THEIR 6TH
ANNIVERSARY WITH
THE JIM HALSEY CO.**



**1980 HAS
BEEN OUR
BIGGEST
YET...**

BUT LOOK OUT 1981.



329 ROCKLAND ROAD HENDERSONVILLE, TN 37075 (615) 824-4924



EXCLUSIVE REPRESENTATION

THE JIM HALSEY CO. INC.

TALENT AGENCY, PENTHOUSE CORPORATE PLACE
5300 E. SKELLY DR. TULSA, OK 74135 (918) 663-3883 TELEX 49-2335
9000 SUNSET BLVD. LOS ANGELES, CA 90069 (213) 278-3397

TULSA LOS ANGELES NASHVILLE LONDON

Hot Country LPs

Survey For Week Ending 9/13/80

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

SEPTEMBER 13, 1980 BILLBOARD

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 2	9	2	HORIZON Eddie Rabbitt, Elektra 6E-276	39	42	12	WAYLON AND WILLIE RCA AFL1-2686
2	1	17	URBAN COWBOY Soundtrack, Asylum DP 90002	40	32	8	WHERE DID THE MONEY GO? Hoyt Axton, Jeremiah JH-5001
3	3	14	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	41	35	138	TEN YEARS OF GOLD Kenny Rogers, United Artists UA-LA 835-H
4	4	15	MUSIC MAN Waylon Jennings, RCA AHL1-3602	42	36	10	GREATEST HITS Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36488
5	5	13	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	43	38	49	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
6	6	6	FULL MOON The Charlie Daniels Band, Epic FE 36571	★ 67	2	2	PORTER AND DOLLY Porter Wagoner and Dolly Parton, RCA AHL1 3700
7	8	12	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278	45	53	14	YOUR BODY IS AN OUTLAW Mel Tillis, Elektra 6E-271
8	7	16	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	46	46	20	THE WAY I AM Merle Haggard, MCA 2339
★ 13	2	2	ELVIS ARON PRESLEY Elvis Presley, RCA CLP8-3699	47	44	71	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3418
10	9	72	GREATEST HITS Waylon Jennings, RCA AHL1-3378	48	40	18	SOMEBODY'S WAITING Anne Murray, Capitol SOO 12064
11	11	9	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	49	45	8	DOUBLE TROUBLE George Jones & Johnny Paycheck, Epic JE-35783
★ 12	23	2	SOUNDTRACK Honeysuckle Rose, Columbia S236752	★ 62	23	23	LOVE HAS NO REASON Debbi Boone, Warner/Curb BSK 3403
13	10	22	GIDEON Kenny Rogers, United Artists LOO 1935	51	52	34	ENCORE! Jeanne Pruett, IBC 1001
14	14	123	STARDUST Willie Nelson, Columbia JC 35305	52	48	16	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
15	16	5	10th ANNIVERSARY The Statler Brothers, Mercury SRMI 5027	53	49	19	LOVELINE Eddie Rabbitt, Elektra 6E-181
★ 16	18	4	I BELIEVE IN YOU Don Williams, MCA 5133	54	58	44	CLASSIC CRYSTAL Crystal Gayle, United Artists LOO-982
17	12	22	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207	55	55	58	3/4 LONELY T.G. Sheppard, Warner/Curb BSK 3353
18	19	44	THE BEST OF EDDIE RABBITT Elektra 6E 235	56	50	49	JUST GOOD OL' BOYS Moe Bandy & Joe Stampley, Columbia JC 36202
19	20	3	SOUNDTRACK Smokey And The Bandit 2, MCA 6106	57	64	75	THE OAK RIDGE BOYS HAVE ARRIVED MCA AY-1135
★ 20	26	3	SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423	58	57	3	DIAMOND DUET Conway Twitty & Loretta Lynn, MCA 3190
21	17	28	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548	59	51	16	THE BEST OF DON WILLIAMS VOL. II Don Williams, MCA 3096
22	21	92	THE GAMBLER Kenny Rogers, United Artists UA-LA 934-H	★ 60	NEW ENTRY	VARIOUS ARTISTS Greatest Country Hits of the 70's, Columbia JC 36549	
23	15	24	MILSAP MAGIC Ronnie Milsap, RCA AHL1-3563	61	66	5	JOHN ANDERSON Warner Bros. BSK 3459
24	27	12	FRIDAY NIGHT BLUES John Conlee, MCA 3246	62	63	15	ONE MAN, ONE WOMAN Jim Ed & Helen, RCA AHL1-3562
25	24	25	LACY J. DALTON Columbia NJC 36322	63	54	44	PORTRAIT Don Williams, MCA 3192
26	22	44	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237	64	56	6	CACTUS AND A ROSE Gary Stewart, RCA AHL1 3627
27	29	25	COAL MINER'S DAUGHTER Soundtrack, MCA 5107	65	NEW ENTRY	EVEN COWGIRLS GET THE BLUES Lynn Anderson, Columbia JC 36568	
28	25	51	KENNY Kenny Rogers, United Artists LWAK 979	66	47	12	OUTLAWS Waylon Jennings, RCA AFL1-1321
29	33	93	WILLIE AND FAMILY LIVE Willie Nelson, Columbia KC 2-35642	67	61	43	WILLIE NELSON SINGS KRISTOFFERSON Willie Nelson, Columbia JC 36158
30	31	21	ASK ME TO DANCE Cristy Lane, United Artists LT 1023	68	65	4	IN MY DREAMS Johnny Duncan, Columbia JC 36508
31	28	14	A LEGEND AND HIS LADY Eddie Arnold, RCA AHL1-3606	69	68	7	SURE THING Freddie Hart, Sunbird ST 50100
32	39	7	ED BRUCE MCA 3242	70	59	29	YOU CAN GET CRAZY Bellamy Brothers, Warner/Curb BSK 3408
33	37	28	TOGETHER The Oak Ridge Boys, MCA 3220	71	69	24	DOWN & DIRTY Bobby Bare, Columbia JC 36323
34	34	63	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194	72	71	16	RIGHT OR WRONG Roseanne Cash, Columbia JC 36155
35	30	14	BRONCO BILLY Soundtrack, Elektra 5E-512	73	73	16	HEART OF THE MATTER The Kendalls, Ovation OV 1746
36	41	19	DOLLY DOLLY DOLLY Dolly Parton, RCA AHL1-3546	74	74	50	MISS THE MISSISSIPPI Crystal Gayle, Columbia JC 36203
37	43	28	HEART & SOUL Conway Twitty, MCA 3210	75	60	35	THE ELECTRIC HORSEMAN Soundtrack, Columbia JS 36327
★ 38	NEW ENTRY		RAZZY Razzy Bailey, RCA AHL1 3688				

Chart Fax

By SHARON ALLEN

Some country radio stations across the country agreeing with Billboard on the No. 1 song by Johnny Lee, "Lookin' For Love," are WCOS-FM, Columbia, SC; WHYY-AM, Moulton, Ala.; WCOK-AM, Sparta, N.C.; KCLW-FM, Southfield, Mich.; KEBC-FM, Oklahoma City; KTOW-AM, Tulsa; and KCKC-AM, San Bernardino, Calif.

Prime mover of the week is by RCA artist Sylvia. "Tumbleweed" is tumbling up the charts at the rapid pace of 21 notches to a starred 58. Also flyin' high is Jerry Reed's "Texas Bound And Flyin'" which moves from 77 to 57. Willie Nelson makes a 16 place move to starred 27, while Anne Murray moves 12 notches to starred 49. Hank Williams Jr. and Jerry Lee Lewis each move 11 places. Other prime movers include George Jones, Mel Tillis, Lacy J. Dalton, Johnny Paycheck, George Jones & Tammy Wynette, Waylon Jennings, Red Stegall, Willie Nelson & Ray Price, Don Williams, Tanya Tucker and Roger Bowling.

Chartfax stands corrected for stating that "You Win Again" had never been on the Billboard Hot Country Singles chart until the recent release by Charley Pride. It was charted in February '80, by Jeris Ross.

National out-of-the-box breakouts: "Mexico Winter" by Bobby Hood (Chute), was added at KYNN-AM, Omaha; WFAI-AM, Fayetteville; WDDO-AM, Chattanooga; KHAK-AM, Cedar Rapids; CKLW-FM, Detroit; KOYN-AM, Billings; WHIM-AM, Providence; WDXB-AM, Chattanooga; WCBX-AM, Eden; WSDS-AM, Ypsilanti; KRAX-AM, Sacramento; WPCM-AM, Burlington; KRMD-AM, Shreveport; KFTN-AM, Provo and KFDI-AM Wichita.

"She's Leavin' (And I'm Almost Gone)" by Kenny Price (Dimension), was added on WFAI-AM, Fayetteville; WDDO-AM, Chattanooga; KOYN-AM, Billings; WHIM-AM, Providence; KTTS-AM, Springfield; KXOL-AM, Ft. Worth; WCBX-AM, Eden, NC; WSDS-AM, Ypsilanti; WKCW-AM, Warrington, Va.; KUZZ-AM, Bakersfield; KIXA-AM, Amarillo; WAXX-AM, Chippewa Falls, Wis.; WDEN-AM, Macon; KKYX-AM, San Antonio; KFDI-AM, Wichita.

Bubbling Under the top 100: 101—Eddy Raven, "Another Texas Song," Dimension; 102—Cissy Spacek, "There He Goes," MCA; 103—David Wills, "The Light Of My Life," UA; 104—Maury Finney, "Lonely Wine," Soundwaves; 105—Foxfire, "What's A Nice Girl Like You (Doing In A Love Like This)," Elektra.

Eddie Rabbitt's "Horizon" LP slides into the No. 1 position on Billboard's Country LP chart. "Porter And Dolly" is the prime mover with a jump of 33 to starred 44. "Razzy," by Razy Bailey debuted at starred 38. "Various Artists," Greatest Country Hits of the '70s, entered at starred 60; at 65 is Lynn Anderson's "Even Cowgirls Get The Blues."

Newsbreaks

GREENVILLE, N.C.—The Carolina Opry House here is celebrating its first year of operation, having chalked up a successful 12 months of country entertainment. The club features both national and regional country talent. Headliners performing at the Carolina Opry in the past year include Razy Bailey, Johnny Paycheck, Ernest Tubb, Moe Bandy, Hank Williams Jr., T.G. Sheppard.

RCA Shove On 'Porter & Dolly'

NASHVILLE — "Porter And Dolly," the first new package from Porter Wagoner and Dolly Parton in more than four years, is being supported by a print-oriented RCA marketing program.

The label is supplying four-color point-of-purchase display items, including a two-foot by two-foot cover reproduction for retail.

"Making Plans," the first single released from the duet LP, reached the number two slot on the Billboard Hot Country Singles chart.

Country



Billboard photo by Bonnie Rasmussen
"OPRY" DUO—Emmylou Harris sings harmony with Ricky Skaggs during his recent performance on the "Grand Ole Opry" stage. Harris surprised fans with her unannounced appearance.

WWL-AM Airing 'Douglas Roadgang'

NASHVILLE—The tenth anniversary Truckstop Tour, commemorating a broadcast decade for New Orleans' WWL-AM nightly "Charlie Douglas And The Roadgang" show, started last month and will end Sept. 12.

Twenty five Truckstops Of America, ranging in location from Gallup, N.M., to Valdosta, Ga., are the sites for the three-hour country music show, broadcast live on WWL and a local copromoting station.

"What makes us unique is that we are making an extended truckstop tour showcasing live entertainment," explains Douglas. "Several stations do a couple of remote broadcasts from truckstops." Douglas has made two previous tours, in 1975 and 1976, using only remote broadcasts.

Headlining the nightly show are Mercury's Becky Hobbs, Kari's David Rogers, Sun's Dave Dudley and Door Knob's Kent Westberry. Accompanying Westberry are the Freightliners, a Nashville-based group. Backup vocal for all acts is Nashville artist Delilah McLane. Douglas is emcee.

A two-hour remote broadcast from the truckstop restaurant, during which Douglas interviews performers and members of the audience, follows the free outdoor concert.

"We're interested in participation," says Douglas. "WWL bears the total cost. We just ask our copromoting stations to help us broaden our market by inviting their listeners to attend the show."

Tessier Talent, Inc., Madison, Tenn., is the promoter. Broadcasts begin at 8 p.m. central time. Douglas has a national following, with the "Roadgang" tag referring to the truck drivers in his listening audience.

Music Scramble Tourney Slated

NASHVILLE—The seventh annual Nashville Music Scramble Golf Tournament will be held at Montgomery Bell State Park Sept. 22. The event is open to the entire music community.

An entrance fee of \$40 will be charged. Costs will cover green fees, carts, beer, cold drinks, a light lunch and an evening awards banquet, complete with prizes and entertainment.

Music industry personnel interested in participating in the tournament should contact John McCarty, tournament director, Billboard Magazine, Box 24970, Nashville 37202, (615) 748-8140. Entry deadline is September 19.

Billie Spears Hurt In Crash

NASHVILLE—United Artists' Billie Jo Spears suffered a mild concussion, a possibly fractured left arm, and multiple cuts, bruises and abrasions in a recent automobile accident in Nashville.

Hospitalized for one day, Spears was forced to cancel dates in West Virginia and Pennsylvania, but was able to make a tour of Scotland.

Preceding the accident, Spears had recently returned from a highly touted tour of the U.K., where she is the only female American country artist presently listed in the Top 100 British chart. Reportedly, Spears is receiving interest from several labels outside the U.S.

Nashville Scene

By KIP KIRBY

Riders In The Sky headlined the annual Record Bar Convention in Hilton Head, N.C., recently after finishing an engagement at the Kentucky State Fair earlier in August. Upcoming for the Rounder Records group will be the Arkansas State Fair in Little Rock later this month. The **Riders**—who combine authentic western flavor with an original setting—also appeared on a regional network program titled "Live From The Kentucky State Fair" hosted by **Donna Fargo**.

In a current fact sheet sent out by the **Statler Brothers**, the following interesting tidbits appear: the Statlers have "consumed more than 1,000 Dr Peppers in the studio, have written 125 of the 188 songs they've recorded, used over 144 miles of recording tape, spent more than 43,800 hours together, and have explained the origin of the name 'Statler Brothers' more than 1,000 times."

When local favorite **Billy Joe Shaver** fell ill and was unable to make his two-night engagement at J. Austin's recently, **Guy Clark** and **Danny Flowers** immediately stepped in to fill the bill. Clark performed a fine set that was highlighted by the astounding guitar prowess of Shaver's young son Eddie. And the surprise of the evening was the debut solo of **Don Williams'** excellent backup band led by **Danny Flowers**. Flowers (who wrote "Tulsa Time" for Williams) fronted the four-piece group consisting of **Biff Watson**, **David Pomeroy** and **Pat McInerney**—and they showed that with or without Williams, they know how to play great music. Singer **Larry Willoughby** also joined them onstage for a couple of tunes: Willoughby is **Rodney Crowell's** cousin and just completed an extensive road tour with Crowell's band, the **Cherry Bombs**. Isn't Rodney cutting some sides on Willoughby for future label deal?

Causing excitement in Nashville's neighbor to the south—Atlanta—is a band called the **Sunbelt Millionaires**. When caught at the **Agora** over Labor Day weekend, the band showed powerful musicianship and an unusual and intriguing variety within its material. Keep an eye out for this rock group as one of the hottest on the new Southern scene.

When **Alabama** headlined the Billboard Talent Forum in New York last week, the group became the first country band ever to play the prestigious convention. The RCA act also set a precedent when it became the first country group to sign with a label and send its debut release straight up to No. 1.

Bill Anderson and **Stephanie Winslow** entertained more than 22,000 fans at KYNN-AM's recent Listener Appreciation Day in Omaha, Neb. Must have been a big stadium to hold that many country fans. . . . **Loretta Lynn** and her husband **Mooney** recently held their own "appreciation day" for members of the Nashville MCA Records staff. The Lynns hosted an outdoor barbecue on their Hurricane Mills ranch for label personnel, and Loretta mentioned that she's writing some new material for inclusion on her next LP.

Twenty-six-year-old newcomer **Teri Gibbs**, whose first record is "Somebody's Knockin'" on MCA, counts fishing and raising chickens among her hobbies. The pretty singer has been blind from birth but doesn't let that interfere with anything she does. For the last several years, Teri has been performing at a local nightspot in Augusta, Ga., and her new single will probably find her headlining much bigger clubs in the near future.

Bloodline, **Kenny Rogers'** backup band, is set to make its recording debut on United Artists. **Bloodline** is including two songs on its first album by Nashville writer **Thomas Cain** from Com-

bine Music. Speaking of Combine, it couldn't be much hotter: the company has "Lookin' For Love," "Up To Heaven" and "Love The World Away" scorching the top of the country charts.

Perky **Diane Pfeifer** opens a series 12 dates with **Don Williams** throughout Great Britain in November. . . . **Leon Everette** opened for **Ray Stevens** recently at a Juvenile Diabetes Founda-

tion-sponsored concert in Sterling, Va. . . . and singer **Jacky Ward** is producing his sister, **Linda**, on a single entitled "Me And Tennessee"—which was penned by Linda's young daughter.

COUNTRY MUSIC IT'S THE WHOLE WORLD!

In 1980, it's difficult to find a spot on the globe that hasn't turned on to country.

There's a solid and growing international appetite for country that's being fed by the explosive increase in its use in today's top box office attractions.

Markets that range from rural to metropolitan are strengthened by country's continued expansion in syndicated and network TV.

And that means that this year's Country Music Week will be a fantastic event.

And that's exactly where **Billboard's 18th Annual WORLD OF COUNTRY MUSIC** will be with your message telling the world about the successes you're having on the super-fast country music track.

You can count on your message getting through because the world of country music counts on **Billboard** every week. . . . that's why it's always the first read and most quoted trade in the industry.

Billboard's WORLD OF COUNTRY MUSIC not only provides fascinating and thought-provoking in-depth coverage of country events of the year, it creates a major story of its own: the publication of **Billboard's Country Music Awards** to the top artists, labels and publishers.

Featured articles will center on: **COUNTRY MUSIC ARTISTS** Who's moving and in which direction.

COUNTRY CROSSOVERS

It's a growing trend, but when does it stop being country? **COUNTRY IN THE MOVIES**

How far will this amazing explosion go? **COUNTRY RADIO**

The growth is phenomenal and much of it's in the big cities. **RETAILING COUNTRY**

COUNTRY IN CANADA

How to keep the cash-flow flowing.

COUNTRY ALIVE

Down home is big and getting bigger way up north.

COUNTRY THROUGH THE YEARS

Live entertainment and its many lively venues.

THE SHAPE OF THE INDUSTRY

Tracing the history of country music's success. A close look at the leading country music organizations, country music publishers, and country producers. Plus **Billboard's** expanded photo coverage. That's a big, big world of country out there, and **Billboard** spotlights it all.

So contact your **Billboard** account executive today to reserve YOUR special spot in the **18th ANNUAL WORLD OF COUNTRY MUSIC**. It's the best way to reach out and touch the whole world of country!



BONUS DISTRIBUTION AT CMA WEEK IN NASHVILLE OCTOBER 14-18

BILLBOARD'S 18TH ANNUAL WORLD OF COUNTRY MUSIC

ADVERTISING DEADLINE:

Billboard

ISSUE DATE:

SEPTEMBER 26

OCTOBER 18

ZENITH TV INTO COUNTRY

CHICAGO—The country craze sweeping the nation has reached its Zenith—tv. that is.

Zenith is introducing a new 12-inch diagonal black-and-white tv set for the outdoor market that capitalizes on the country mania.

Named the "Denver," the set is covered in simulated leather and highlighted with contrasting saddle stitching. It operates from either AC household current or the 12-volt DC system of an auto or recreational vehicle.

Zenith's promotional campaign for the receiver is expected to follow the country and western slant, with an accent on western.

ONLY 4 VIDEOTAPES AIRED

Little Rock On Lewis Telethon

By TIM WALTER

LAS VEGAS—The Jerry Lewis Muscular Dystrophy Telethon over the Labor Day Weekend was once again weak in rock and trend material, despite staff efforts to expand musical directions this year.

A scheduled "Telethon Top 10" with live introductions by Wolfman Jack had been trimmed to nine videotapes by show time, but only four clips actually aired.

The Village People, with the telethon in 1978, led the videotape list with the performance of "Ready For The '80s." The other three acts included Blondie's "Heart Of Glass," Queen performing "Crazy Little Thing Called Love" and Larry Gatlin & Brothers with "All The Gold In California."

Cut from the final showing were the Bee Gees' "Too Much Heaven," Grace Slick's "Dreamin'," Michael Jackson's "Rock With You" and numbers by Rod Stewart and Paul McCartney & Wings.

Insiders note that telethon staffers have pushed for more youth-oriented material, citing widespread fund raising support from the 15-24

age group, but corporate sponsors have been hesitant to approve a major deviation from the traditionally successful MOR format.

"We chose the videotape approach because of the limitations of breaking into concert tours and the expense of bringing in large groups of people," says Dannette Herman, talent coordinator.

Another major problem is setting and striking substantial quantities of equipment with no time for technical rehearsals. "It's a good sign, however, that the younger performers are willing to help us," says Herman.

"It was one of the smoother productions we've ever had," states Lorna Luft, newly named national vice president of the Muscular Dystrophy Assn. Luft and husband Jake Hooker have been instrumental in luring rock and disco groups to the program. Luft has been active with the national telethon for eight years.

"It's too bad we couldn't get all of the rock on, but there was so much excitement generated by the live performers, and of course that's what we were trying for."

Horst Petzall, director of public health publication for the association and press coordinator for the telethon, adds that no research has ever been done on the source of pledges by age category.

"I think we need to know that and I've encouraged them to take a look at it, but we haven't done it yet. We do know that the phones ring when Jerry Lewis is making a direct appeal, it really doesn't matter if the act asks for the money. They provide the interest, but when Jerry asks that's when the phones ring," says Petzall.

The 1979 telethon was seen by an estimated 100 million viewers. "Only 2%, about two million people, actually contributed," says Petzall. "Just think what we could do with an increase of only 1%. That's another \$10 million. With 214 stations, we already blanket the U.S. and Canada. We can't do anymore than that."



RADIO TALK—Howard Hessman, left, Dr. Johnny Fever on television's WKRP In Cincinnati, holds an informal news conference with Huey Lewis of Huey Lewis & the News, following the group's recent Los Angeles performance at the Whiskey.

Weber Firm Unveils Its 'Record Finder'

NEW YORK—MJ Weber Corp., a management consultant and filing system company in Cambridge, Mass., has unveiled Record Finder, a color-based labeling idea for rapid access to specific titles in an LP collection.

Housed in an LP-like jacket with a built-in guide, Record Finder contains four 9 $\frac{3}{4}$ -inch by 14 $\frac{1}{8}$ -inch label sheets, each in a different color, and four 8 $\frac{1}{2}$ -inch by 11-inch index cards. Each label sheet has 30 plastic coated pressure-sensitive labels, totaling enough for up to 120 records. Price is \$8.95, with add-on label sets, each containing three new colored label sheets and three index cards, retailing at \$5.95.

The company is offering retailers a display box for counter presentation that features the slogan, "The Search Is Over."

Steinberg Speaker

NEW YORK—Irwin Steinberg, chairman and chief executive officer of PolyGram Record Operations U.S.A., speaks on the subject of "The Opportunities And Challenges Of The New Video Technologies" at a meeting Monday (8) of the Music and Performing Arts Lodge of B'nai B'rith. The meeting will be held at the Sutton Place Synagogue, 225 E. 51st St.

Survey For Week Ending 9/13/80

Billboard Hot Latin LPs™

© Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

NO. CALIFORNIA (Pop)		CHICAGO (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS Hey CBS 50302	1	HECTOR LAVOE El sabio Fania 572
2	JUAN GABRIEL Recuerdos Pronto 1076	2	EL GRAN COMBO Aqui no se sienta nadie Combo 2013
3	BEATRIZ ADRIANA Adios y bienvenida Perless 2145	3	OSCAR DE LEON Liego actuo y triunfo TH 2079
4	VERONICA CASTRO Norteno Perless 2146	4	RAY BARRETO Reconstruccion Fania 552
5	VICENTE FERNANDEZ El tapatio CBS 20388	5	FANIA ALL STARS Fania 554
6	JOSE MARIA NAPOLEON Sin amor Raff 9077	6	W. COLON & I. MIRANDA Doble energia Fania 559
7	JOSE LUIS RODRIGUEZ Atrevete TH 2095	7	LUIS PERICO ORTIZ One of a kind New generation 715
8	CHELO Puros beleros Musart 1790	8	BOBBY VALENTIN Bronco 111
9	CAMILO SESTO 15 exitos mas grandes Telediscos 1011	9	TIPICA DOMINICANA Bandera 1001
10	ROCIO JURADO Sra. Arcano 3485	10	CELIA CRUZ & SONORA PONCENA Geiba Vaya 84
11	LOS POTROS Perless 10049	11	CHEO FELICIANO Estampa Vaya 82
12	LA PEQUENA COMPANIA Boleros #2 Al 4824	12	J. PACHECO & D. SANTOS Los distinguidos Fania 549
13	PEDRITO FERNANDEZ La mugrosita CBS 20387	13	CHOCOLATE Prefiero el son S.A.R. 1008
14	LOS HUMILDES Mas de lo que merecias Fama 595	14	CONJUNTO CLASICO Los Rodriguez Lo mejor 807
15	RAPHAEL Y sigo mi camino Al 60149	15	MONGUITO EL UNICO S.A.R. 1001
16	EL GARRAFON Y SUS MONEDAS Farolito LAD 315	16	LOS VIRTUOSOS Discolor 8802
17	LOS BUKYS Profono 3024	17	ROBERTO TORRES S.A.R. 1004
18	RAMON AYALA Ensename a olvidar Freydy 1165	18	WILLIE ROSARIO TH 2070
19	LUPITA DALESTO Inocente pobre amiga Orfeon 16044	19	PAPAITO S.A.R. 1009
20	LA MIGRA Amargo dolor Mar international 108	20	JOHNNY VENTURA Combo 2010
21	LOS PASTELES VERDES Solitario Luna 1053	21	CHAMAGO RAMIREZ Inca 1073
22	LOS HURACANES DEL NORTE Luna 1049	22	ROBERTO ROENA Fania 557
23	LOS TUKAS Un adios CBS 20343	23	JUSTO BETANCOURT Fania 553
24	LOS TIGRES DEL NORTE En la plaza Garibaldi Fama 594	24	JR. TOLEDO & GUILLO RIVERA Performance 1425
25	NELSON NED Primavera de una vida Al 10501	25	MARVIN SANTIAGO TH 2061

TOP 50 Adult Contemporary

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	6	DON'T ASK ME WHY Billy Joel, Columbia 1-11331 (Impulsive/April, ASCAP)
2	2	7	NO NIGHT SO LONG Dionne Warwick, Arista 0527 (Irving, BMI)
3	3	10	SOMEONE THAT I USED TO LOVE Natalie Cole, Capitol 4869 (Screen Gems/EMI BMI/Prince Street/Arista, ASCAP)
4	4	10	DRIVIN' MY LIFE AWAY Eddie Rabbitt, Elektra 46656 (De/Dave/Briarpatch, BMI)
5	6	9	YOU'RE THE ONLY WOMAN Ambrosia, Warner Bros. 49508 (Rubicon, BMI)
6	16	4	XANADU Olivia Newton-John/Electric Light Orchestra, MCA 41285 (Jet/Enart, BMI)
7	9	6	LATE IN THE EVENING Paul Simon, Warner Bros. 49511 (Paul Simon, BMI)
8	5	9	WHY NOT ME Fred Knoblock, Scotti Bros. 600 (Atlantic) (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)
9	7	11	ALL OUT OF LOVE Air Supply, Arista 0520 (Careers/BRM, BMI/Riva, PRS)
10	13	7	HEY THERE LONELY GIRL Robert John, EMI-America 8049 (Famous, ASCAP)
11	12	12	SAILING Christopher Cross, Warner Bros. 49507 (Pop 'N' Roll, ASCAP)
12	18	5	JESSE Carly Simon, Warner Bros. 49518 (Quakenbush/Redeye, ASCAP)
13	15	11	FIRST TIME LOVE Livingston Taylor, Epic 9-50894 (Bait & Beer, ASCAP)
14	8	16	MAGIC Olivia Newton-John, MCA 41247 (John Farrar, BMI)
15	35	2	WOMAN IN LOVE Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI)
16	24	3	LOOK WHAT YOU'VE DONE TO ME Boyz n the City, Columbia 1-11349 (Boyz n the City, ASCAP/Foster Frees/Irving, BMI)
17	10	8	LOOKIN' FOR LOVE Johnny Lee, Asylum 47004 (Elektra) (Southern Nights, ASCAP)
18	11	11	TAKE A LITTLE RHYTHM Ali Thomson, A&M 2243 (Almo, ASCAP)
19	14	18	LET ME LOVE YOU TONIGHT Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
20	25	4	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
21	17	16	STAND BY ME Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI)
22	20	16	MORE LOVE Kim Carnes, EMI-America 8045 (Jobete, ASCAP)
23	26	5	YOU'LL ACCOMPANY ME Bob Seger & The Silver Bullet Band, Capitol 4904 (Gear, ASCAP)
24	27	6	HOT ROO HEARTS Robbie Dupree, Elektra 47005 (Captain Crystal/Blackwood/Dar-Jan, BMI)
25	19	13	WHERE DID WE GO WRONG Frankie Vallie & Chris Forde, MCA/Curb 41253 (Irving/Swanee Bravo, BMI)
26	30	5	UPSIDE DOWN Diana Ross (Chic, BMI), Motown 1494
27	21	11	THAT LOVIN' YOU FEELIN' AGAIN Roy Orbison & Emmylou Harris, Warner Bros. 49262 (Acutt-Rose, BMI)
28	29	7	GIVE ME THE NIGHT George Benson, Warner Bros. 49505 (Rodsongs, ASCAP)
29	32	6	LATE AT NIGHT England Dan Seals, Atlantic 3674 (Pink Pig/Concourse/Van Hoy/Unichappell, BMI)
30	40	2	REAL LOVE The Doobie Brothers, Warner Bros. 49503 (Tauripin Tunes/Monsteri/April, ASCAP)
31	36	3	HE'S SO SHY Pointer Sisters, Planet 47916 (Elektra) (ATV/Mann & Weil/Braintree/Snow, BMI)
32	23	11	LOVE THAT GOT AWAY Firefall, Atlantic 3670 (Warner-Tamerlane/EI Sueno, BMI)
33	22	11	MAKE A LITTLE MAGIC The Dirt Band, United Artists 1356 (De-Bone-Aire/Vicious Circle, ASCAP)
34	31	11	YEARS FROM NOW Dr. Hook, Capitol 4885 (Roger Cook/Cookhouse, BMI)
35	33	19	LITTLE JEANNIE Elton John, MCA 41236 (Jodrell, ASCAP)
36	34	17	ONE FINE DAY Carole King, Capitol 4864 (Screen Gems-EMI, BMI)
37	28	17	LOVE FANTASY The Philadelphia Luv Ensemble, Pavillion/CBS 6404 (United Artists/Fischhoff, ASCAP)
38	37	10	OOO Earl Klugh, United Artists 1355 (Capitol) (United Artists/Earl Klugh, ASCAP)
39	38	13	I'M HAPPY JUST TO DANCE WITH YOU Anne Murray, Capitol 4878 (MacLean, BMI)
40	45	2	TRUE LOVE WAYS Mickey Gilley, Epic 9-50876 (Wren, BMI/MPL Communications, ASCAP)
41	39	17	SHINING STAR Manhattans, Columbia 1-11222 (Content, BMI)
42	46	3	ONE IN A MILLION YOU Larry Graham, Warner Bros. 49221 (Irving/Medad, BMI)
43	47	2	MY PRAYER Ray, Goodman & Brown, Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)
44	42	5	YOU AND ME Frank Sinatra, Reprise 49517 (Warner Bros.) (Unichappell/Begonia Melodies, Irving/Woolnough, BMI)
45	43	4	MIRAGE Eric Troyer, Chrysalis 2445 (Red Admiral/Eric Troyer, BMI)
46	48	3	OON'T YOU WANNA PLAY THIS GAME NO MORE Elton John, MCA 41293 (Jodrell, ASCAP/Beechwood, BMI)
47	NEW ENTRY		MIDNIGHT ROCKS Al Stewart, Arista 0552 (Frabjous/Approximate, BMI)
48	NEW ENTRY		COULD I HAVE THIS DANCE Anne Murray, Capitol 4920 (Vogue & Maple/Welk Music Group/Onhison, BMI)
49	50	2	HEART OF MINE Oak Ridge Boys, MCA 41280 (Silverline, BMI)
50	NEW ENTRY		THUNDER AND LIGHTNING Chicago, Columbia 1-11345 (Little Sacha/Street Sense, ASCAP)

6 ALBUMS PLUS POLLINI ANTHOLOGY

DG Goes Heavily Contemporary

By ALAN PENCHANSKY

CHICAGO — Twentieth century classical repertoire takes on a leading role in the September Deutsche Grammophon release. Featured are six albums of modern composers' works in addition to a five-disk anthology of performances by pianist Maurizio Pollini.

The previously released Pollini recordings include the Grammy award-winning Bartok Second and Third Piano Concertos and the set carries a special \$8.98 per disk list price.

According to DG U.S. vice president Allison Ames, the modern music disks are grouped into one big release to counteract the tendency for contemporary literature to be overlooked when it appears in dribs and drabs.

Ames notes that Polydor affiliates in several countries are joined in integrally releasing the seven-album package "We're trying to strengthen each of the release's appeal by putting them together," she explains. "It's easy to lose a contemporary release when it's just one album in a large batch."

Another strategy is the use of the Pollini set as a headlining item. Included are Bartok, Boulez, Prokofiev, Nono, Schoenberg, Stravinsky and Webern performances.

Says Ames, "Like with everything else you need a superstar to sell difficult repertoire. Pollini is probably the only artist today who sells considerable quantities of repertoire other people consider unsellable."

Five living composers' works, and music of Italian modernist Bruno Maderna who died in 1973, receive attention in the release.

German composer Karlheinz Stockhausen is represented with LPs containing "Sirius," for instruments and electronic sounds, and "Sternklang," written for five groups of performers. According to Ames, there is a "well-established and fanatical" Stockhausen following today.

Japanese composer Toru Takemitsu's "Quatrain" and "A Flock Descends Into The Pentagonal Garden" receive premiere recordings from Peter Serkin's group Tashi and the Boston Symphony Orchestra under Seiji Ozawa.

Ames says Takemitsu's "sensual" style gives the album a good chance for commercial success. "The Takemitsu would have a good chance of being picked up by the younger audience who are looking for something new and different," she explains. "This music is the most accessible."

Completing the collection is

"Coro," a large scale, densely textured composition of Luciano Berio performed by the Cologne Radio Chorus and Orchestra under the composer; the North German Radio Symphony Orchestra's performance of three Maderna pieces under Giuseppe Sinopoli's direction; and works for two pianos of Ligeti and Zimmermann recorded by Alfons and Aloys Kontarsky.

The release is described in a special color leaflet that is being made available to dealers with emphasis on full-line classical outlets and college market stores. Ames says PolyGram regional classical specialists also will be working with an extra promotional album allotment to build store personnel's interest in the new sounds.

High Court Will Decide

Continued from page 18
cations Act requires it to do—regulate in the public interest."

The Guild argued the central issue is "whether radio listeners have the right to fight to save their favorite station when it's the only one of its kind in the area."

The case is before the high court on a petition for certiorari review by the FCC and major broadcasters including ABC, CBS, Metromedia, NBC and the National Assn. of Broadcasters.

The Guild is joined in its action by seven other listener groups and friend of the court briefs have been filed by a coalition of 48 musical organizations including:

The Carnegie Hall Corp., Lincoln Center for the Performing Arts, the Metropolitan, New York City and Boston Operas, the New York and Los Angeles Philharmonics, the Boston Symphony and Philadelphia Orchestras, the Mormon Tabernacle Choir, Jazzmobile and the Universal Jazz Coalition.

Contract Hassle Halts Met Start

NEW YORK—The opening of the Metropolitan Opera season Sept. 22 was placed in jeopardy last week when the rehearsal schedule was suspended following stalled contract talks between the Met and its orchestra.

Union musicians were demanding a four-performance work week, a

condition which opera management said it could not meet. Five performances a week were called for in the prior contract.

The musicians are also asking for an increase in wages over the current base of \$525 a week. The most recent pact ran for three years, expiring this past July 31.

Nonesuch Records Ushers In Variable Pricing Policy

CHICAGO—A new "variable" pricing policy is being ushered in at Nonesuch Records as part of the label's campaign to reshape and upgrade its image.

According to Nonesuch topper Keith Holzman, there will be Nonesuch releases at three price points, including a new full price \$8.98 series. Standard Nonesuch releases carry a \$5.98 list price and there is also a soon-to-debut \$11.98 list digital series.

Holzman, who took over the WEA label's reigns last winter, wants to shake Nonesuch's "budget" image and provide more prime bin retail exposure for key releases. The executive hastens to emphasize, however, that there won't be a radical wrenching of the label's established personality.

Holzman's diversification plan will be completed in September with arrival of three digital albums, part of a group of seven or eight Nonesuch digitals expected before year's end. The first three include Sequoia String Quartet performing Schoenberg's Second String Quartet; "American Music For Strings," played by the L.A. Chamber Orchestra, and the ambitious New York City Opera Kurt Weill "Silverlake" recording.

"Nonesuch is as of September a full-line label," Holzman states.

The \$8.98 price point was originally looked at for digital product, but digital session costs are running at twice the expense of regular analog studio work. Holzman said. He also cites "current market conditions" and extensive upgraded post-production quality control measures as justification for the \$11.98 pricing.

"If we came out at \$8.98 digital we would be a budget digital," Holzman explains. "There's no reason why we should be cheaper than others."

"The fact that Nonesuch started

out at point "A" doesn't mean that 16 years later you can't have a change of philosophy," the executive adds.

The executive says digital albums are being pressed at WEA's Specialty and Allied facilities with a special vinyl formulation and greatly increased quality control sampling. There is also independent plating of the digital albums using Sheffield and Europadisk.

The first \$8.98 releases, shipped last month, are the medieval "Play Of Daniel" liturgical drama performed by the Clerkes of Oxenford, and Holst and Vaughan Williams wind music performed by the London Wind Orchestra, an ensemble of players drawn from leading London symphony orchestras.

Says Holzman, "\$8.98 is for those records we feel ought not to be marketed at \$5.98 and are not digitally recorded."

It's expected that the bulk of non-digital titles will continue to appear at \$5.98, the executive says, with only special items at the full-price mark.

Classical Notes

FLUTE BONUS: DG is insuring a huge success with its digital recording of Mozart's "Magic Flute." The album is the first DG digital release and it boasts of leadership by **Herbert von Karajan**. But to draw even greater consumer attention a special bonus 12-inch 45 r.p.m. disk is being included in the three-record set. The release is set for October and only the first "few thousand" copies landed here will contain the special disk, DG informs. Contained on the record is Karajan's first-ever recording, a 1938 performance of the "Magic Flute" Overture. The overture's new digital recording, cut at the higher playing speed for comparison, is heard on the "B" side.

GIULINI'S ^{long-awaited} RETURN TO OPERA!



with his orchestra in L.A.

with Michelangeli in Vienna

also

NEW ON DEUTSCHE GRAMMOPHON



2531 197/3301 197



2707 116 2 Ⓞ



2531 256/3301 256

Call your Polygram branch for details:

EDISON, N.J. (in N.J. Only) (800) 272-1250/1251
(From anywhere else in U.S.A.) . (800) 526-7533/7534
INDIANAPOLIS, IND. (800) 428-4434
SUN VALLEY, CALIF. (800) 423-2704

SEPTEMBER 13, 1980 BILLBOARD

Uruguay Introducing Antipiracy Measures

MONTEVIDEO—Uruguay has become signatory to the Geneva (1971) convention protecting phonogram producers against piracy.

To consummate the move, as set forth in the ratification of the convention by the United Nations, Uruguay now needs to decide upon appropriate penalties for those convicted of piracy.

Members of the Uruguayan Record Council (Camara Uruguaya del Disco) are confident that the Ministry of Justice here will take the necessary steps.

Dr. Plinio Borggio, secretary of the council, also notes that agreement has been reached which recognize the rights of phonogram producers between the Uruguayan Record Council, the Asociacion

General de Autores and the Sociedad Uruguaya de Interpretes on the one hand, and the Asociacion Nacional de Broadcasters del Uruguay—of which 95% of the country's private radio and tv broadcasters are members—on the other.

The pact means that the broadcasters' body will pay increased royalties to composers, performers and producers. It spans five years, from Feb. 1, 1980.

The move is significant because it marks the first time that composers, performers and producers have worked together to assert their rights.

At the signing, the Uruguayan Record Council was represented by its vice president, Ricardo Gioscia, also president of the Latin American Federation of Phonogram Producers. Representing the Asociacion General de Autores was its president, Antonio Italiano, who fills the same post in the Consejo Panamericano of CISAC. The Sociedad Uruguaya de Interpretes and the Asociacion Nacional de Broadcasters del Uruguay were represented by their respective presidents, Orlando Romanelli and Raul Fontaina.

Composers, performers and producers must deal individually with the broadcasters not affiliated with the Asociacion Nacional de Broadcasters del Uruguay. The agreement signed with the latter stipulates that the independents cannot receive more favorable treatment.

The recommendations will be executed via the Asociacion General de Autores, which has been handling composer and performer rights until now.

Rare Motown

LONDON—Two previously unreleased Motown recordings figure as a key sales component of a new disk package for release in the U.K. Friday (5) via EMI Records.

This is a 21-single boxed set, featuring 40 Motown titles which have made the British charts over the past 13 years, plus the two unreleased items, coupled on one 45: Kim Weston's "Do Like I Do" and the Marvelettes' "Finders Keepers, Losers Weepers."

Other artists included are the Supremes, the Four Tops, Stevie Wonder, the Jackson Five, Jimmy Ruffin, the Temptations, the Miracles and Edwin Starr. The package is a limited edition, priced at approximately \$59.

ATV Northern Developing Production Ties To EMI

SYDNEY—ATV Northern Productions, the music production arm of ATV Northern Songs, has established an artist development arrangement with EMI Records here.

Under this deal, ATV Northern will discover, nurture and produce fresh talent for exclusive release by EMI in Australia and throughout the world.

The move marks a return to the EMI umbrella for ATV managing director, Chris Gilbey, who ran the a&r department of Albert Productions (distributed by EMI) between 1973 and 1977. "From my days at Alberts, I understand how EMI operates," says Gilbey, "and I know we will have a two-way exchange of expertise and experience."

The Parlophone label, in original design and color, will be revived at Gilbey's request, to carry ATV local productions.

"To my mind," explains Gilbey, "Parlophone is associated with a period of music that is exciting and invigorating—and that is how I see the product that we'll be producing for EMI."

"Also, as Northern Songs controls the majority of Lennon-McCartney

copyrights, it seems almost a fitting gesture to revive what is generally seen as the Beatles' own label."

The ATV/EMI deal has come about as a result of a "new mood" evident at EMI under the new leadership of Peter Jamieson. "I've known Peter for some years," says Gilbey, "and I think he's one of the brightest hopes of the record industry."

"Since coming to Australia, he has given EMI a distinct change in image and success rate. Having the top three singles would not have been probable for the company a couple of years ago. Now the Australian operation is one of the most successful in the EMI group."

Conditions of the agreement will allow ATV Northern full use of all EMI facilities, with the production company retaining full control of its endeavours.

The first issue from the new pact will be "Two Single Beds," a third single from Edith Bliss, who has switched over from the now-defunct Go label.

• ATV Northern Songs recently presented EMI with a "gold box" to commemorate the highest global sales of the 13-LP "Beatles Collection." It has reportedly sold more than 25,000 units, representing 325,000 actual albums—denoting more than six platinum awards in this market.

Released internationally as an extremely limited edition run, the set was placed on full release status in Australia during 1979.



NEW SERIES—Carlo Fontana, left, managing director of Italy's Fonit-Cetra, works with Andrea Luca Seifert, general manager of liquor firm Martini & Rossi, on plans for the "Martini Concerts" radio broadcasts, spanning 25 years of classical music history, which will form the focus of a new record line from Fonit-Cetra featuring opera singers. First product is expected in October.

Difficult Times For East African Marts

By RON ANDREWS

NAIROBI—The past 18 months of oil price hikes, stringent budgets and failure of the seasonal rains have meant severe belt-tightening for Kenyans, and the people to feel it soonest have been record companies.

The effect of the unfriendly weather upon neighboring nations has further aggravated the situation, and driven Kenya's music trade into at least a temporary recession.

In past years, the Kenyan sound—a fusion of Zairean rhythms and local ethnic sounds—has become extremely popular all over Africa. At one time, the business done by record companies on export far outstripped that of the local market. A hit single would sell 30,000 copies, and there have even been some massive hits which touched 50,000 or 60,000 units over an extended period.

The incentive for local producers was a reasonably lucrative market,

providing a good living by local standards.

Added to this was the fact that Kenyan musicians are particularly prolific, and under the aegis of some local producers, churned out song after song for very little monetary reward.

The obvious consequence of such a flood of releases was the bankruptcy or closure of some of the companies. Many of the independents were able to skip out of the market leaving great debt but no recourse for creditors.

In addition, there's been the difficulty brought about by the inclement weather. Without rains, the smallholders didn't have the regular supply of maize with which to make maize meal, the staple diet of most Kenyans.

Since all harvests failed, there's been a rush on strategic supplies, an ensuring lack of maize meal and panic buying of large stocks provided by the U.S. and aid programs. Available cash for records has been at a low point.

These factors have combined with rampant piracy, which all record companies are now trying desperately to control. Despite the diminutive record market, disk prices are low—but cassette prices are lower still, and these offer a serious threat to regular trade for the future.

Kenya's tribulations have their parallel in other areas. With tea prices falling, Malawi has had serious balance of payments problems, resulting in restrictions on imports. Zambia, too, until recently throttled by an inefficient outlet for its copper through Tanzania, has experienced similar problems.

Tanzania, seeing the detrimental effects of socialism, has gone from bad to worse, and blamed Kenya for it. Uganda, brought to its knees by Amin, has been unable to buy anything to eat, much less records. Liberia has been struck by chaos and violent change.

The story differs all over, but adds up to one thing: loss of export markets for Kenyan music.

Lastly, the Benga revolution—the taking by storm of all African markets by the Kenyan Benga sound—has outplayed itself, and now the

(Continued on page 63)

China Shows By Japanese

TOKYO—Masashi Sada, Japanese singer-songwriter who scored last year with "Kanpaku Sengen," was scheduled to perform concerts in Beijing (Peking) this past weekend (6-7). It marks the first major shows by a Japanese in China since World War II.

Sada's date will commemorate the reopening of a 2,700-seat hall in the Chinese capital.

The concert is a by-product of the television documentary that Sada is making about the Yellow River in China. This is a joint production of the Sada Kikaku Co., to which Sada is signed, and the central organization which controls tv broadcasts in China.

A representative of the latter happened to hear Sada's concert when he visited Japan in June this year, and approached the artist with the proposal for a joint production.

The 30-man staff going to China is all Japanese, and about 30 tons of equipment, including lights and audio equipment, is being taken to film the documentary.

The concert will be filmed by the Chinese and broadcast over television there. Sada Kikaku will also videotape the date for later screening on Japanese tv.

Puschnig: New Talent Vital

By MANFRED SCHREIBER

VIENNA—Industry-wide creative stagnation is at the root of record business problems, according to Erhart Puschnig, new general manager of Phonogram, Austria.

And he adds: "We have to force through the discovery of new talent in all parts of the world. We have to do a great deal more to encourage real creativity."

Puschnig, 39, joined the PolyGram group three years ago as manager of its record service here, and recently succeeded Gerald Jacobs as head of Phonogram's Austrian division.

Now he plans to expand first national repertoire, looking for cooperative deals with influential partners such as the Austrian Radio and Television Corporation. But, by way of warning, he says: "We have to be more careful than ever about ensuring profitability for each release. If market prospects are doubtful, then product won't get release."

"It adds up to a two-headed situation, on the one hand we want to give new artists the opportunity to show off their talent. On the other hand, we have to think in terms of profit and show extreme caution."

"I listen to every tape submitted from a new talent and work out a kind of mental action paper, using such criteria as creativity and artistic ability."

"Then we check out potential demand and assess whether there is likely to be a market for the product outside Austria. But a more positive approach to the creative side of our industry is vital if we are to pull out of the recession worldwide."

Newstreet Promo

LOS ANGELES—Videot Productions have been retained by Aztec Productions to produce a video promo for Newstreet, whose upcoming single, "Better Run," will debut via Australia's Laser Records.

WE ARE PROUD TO BE THE PUBLISHERS OF BUDDY HOLLY'S MUSIC

AN EMPTY CUP
DOOR TO MY HEART
DOWN THE LINE
FOOL'S PARADISE
HEARTBEAT
I'M GONNA LOVE YOU TOO
I'M LOOKING FOR SOMEONE TO LOVE
IT'S SO EASY
LAST NIGHT
LISTEN TO ME
LONESOME TEARS
LOOK AT ME
LOVE'S MADE A FOOL OF YOU
MAYBE BABY
MOONDREAMS
NOT FADE AWAY
OH BOY
PEGGY SUE
RAVE ON
REAL WILD CHILD
REMINISCING

ROCK ME MY BABY
STAY CLOSE TO ME
SUGARTIME
TAKE YOUR TIME
THAT'LL BE THE DAY
TRUE LOVE WAYS
WELL ALL RIGHT
WISHING
WORDS OF LOVE
YOU'VE GOT LOVE



MPL COMMUNICATIONS INC., 39 WEST 54TH STREET, NEW YORK, NY
PUBLISHERS OF THE BUDDY HOLLY CATALOGUE IN NORTH AMERICA

Record, Tape Sales Decline In Germany

By WOLFGANG SPAHR

HAMBURG—Record and tape sales in Germany for the first half of this year amounted to 80.8 million units, a decline of just 1% compared with the corresponding period in 1979.

When those statistics are broken down into first and second quarters, the 3% gain in sales in January-

March (compared with last year) is more than offset by a 7% fall (representing 2.6 million units) in April-June.

From January to June, the German industry sold 4% more albums and 6% less cassettes than during the same period last year, with pop album sales up by 16% and pop cassettes sales up 9%.

Television-advertised records had a 38% share of the full-price market during the first six months, and 66% of the cassette market. The losers are low-price and budget releases, with only 38% of the market now, compared with 45% in the first half of 1979.

Another declining configuration is classical music, with 4.7 million albums sold January-June, roughly 500,000 less than in the first half of last year.

In this year's second quarter, the industry was 13% down in single sales (22.6 million units) or 1.9 million less singles sold than in the same three months of 1979.

The first-half figures, therefore, break down to 22.6 million singles, 42.2 million albums and 16 million cassettes.

Now there are industry moves to reduce cassette prices to bring them below those of records, around the \$7 to \$8 mark. Additionally, industry executives are looking for some kind of curb on blank tape sales to slow down the home taping business.

Czech Covers Make Charts

PRAGUE — Foreign copyright material in local cover versions is making deep inroads at the moment on the Czech charts.

Among the titles on the hit parade are "Needles and Pins" sung by Václav Neckar, sub-publishing rights from Metric Verlag; "Lucky" by Marie Rottrova, rights from Arabella, and "Hot Stuff" by Hana Zagorova, from Meisal.

A Supraphon single from local artist Pavel Bobek featuring "Lucille" (ATV) and "Lay Down Beside Me" (Jack Music) has been in the charts for more than six months, with sales over 150,000, but the most successful single of all is a Czech-Italian duet by Hana Zagorova and Drupi called "Encounter" and written by J. Klempir during Drupi's visit to Prague. This too has been in the charts more than six months with sales estimated at 160,000.

Price Increases Seen As Inevitable In Switzerland

By PIERRE HAESLER

ZURICH—The Swiss record industry, with national inflation running only at four percent annually, has been cushioned against the effects of world economic recession. But now there are unmistakable signs that record and tape prices here will finally rise.

With inflation comparatively so small, local distribution and marketing costs have increased only slightly. And parallel imports, because of a strong Swiss franc, have not permitted unjustified retail price increases.

But it's expected that inflation will rise to five percent this year. Additionally, the Swiss franc has lost strength against the U.S., the pound sterling and the German mark.

And if parallel imports are no longer an industry preoccupation, there are other worries. Certainly, an increase in local costs will mean a wholesale price increase of around three percent, according to estimates by the Swiss Record Distributors Assn.

So Swiss consumers will be facing up to a retail price of \$13 per album, though the industry is aware that price increases could follow the usual pattern and lead to lower sales volume and an upturn in the amount of home taping done.

In fact, the distributors intended upping prices by just one percent as from Aug. 1 this year, but the move was scrapped following representation by the Swiss Record Retailers Assn., which argued that any plans on the pricing front should be coordinated with them.

However, it's accepted that a realistic increase at retail, covering all new costs, would be nearer 10 percent. Instead, a store level increase of five percent seems assured for Switzerland from Jan. 1, 1981.

Market share statistics for the first half of this year in singles show CBS out front with 18.7% followed by EMI (17.5%) and Ariola (15.3%). In albums, Polydor dominated the scene with 22.9%, followed by Ariola (16.7%) and CBS (14.8%).



Warm Welcome: Fans show their enthusiasm for the Southern All Stars during the recent Japan Jam 2 at the Yokohama stadium.

2nd Japan Jam Attracts Crowds In Good Weather

TOKYO—There have been at least 20 outdoor musical events in Japan this summer, but only Japan Jam 2 was considered successful. Poor weather affected the other events, and patrons stayed away in droves.

Massy Hayashi, director of Van Planning Inc., which sponsored Japan Jam 2, notes, "We were fortunate that we only had a little rain during the two days the event was staged at the Yokohama Baseball Stadium Aug. 16-17, while there was sunny weather for the show at the Mt. Rokko Artificial Snow Ski Slope Aug. 19."

Hayashi continues, "We had 20,000 people in the Yokohama stadium Aug. 16, and 25,000 the following day. Last year, the average age of attendees was between 20 and 22, but this year it was nearer 18. The fans weren't as noisy as they were at Japan Jam 1 at Enoshima Beach.

"The ones who made money at the Yokohama stadium were those who

sold vinyl capes when it started to rain."

The concert marked a first-time appearance here for the Atlanta Rhythm Section, Hayashi notes, but the band proved popular. More familiar names on the bill, including Cheap Trick and Japan's own Spectrum and Southern All Stars, were all greeted enthusiastically.

The Mt. Rokko event drew 12,000 and the Van Planning executive says he was surprised that it attracted older-aged fans.

Hayashi originally projected an attendance of 30,000 per day for the Yokohama show, but admits that figure was overambitious. "Next year, we'll have to find a big sponsor, like a major confectioner or beer company, to help us fill the stadium." Japan Jam 2 will be held in the same venue.

Hayashi feels the economic recession was partly responsible for most other outdoor musical events drawing only 1,000 to 1,500.

Scandinavia Jazz Given Push In U.K. By Pick Up

LONDON—A campaign to promote contemporary Scandinavian rock and jazz-rock music in the U.K. is being launched by the Copenhagen-based Pick Up label, with the release of six albums by Swedish, Finnish and Danish groups.

Under the banner "Scandinavia Tune," Pick Up is giving the albums extensive media promotion through Danish freelance writer Martin Riel, who has been calling upon press and radio people to drum up interest in the music.

Says Riel, "No doubt some people will find it strange that we have decided to make this attempt when the record industry is at such a low ebb, but our timing is a calculated risk based on our market research."

Lear Sells Out

BELGRADE—First major disco act to visit Yugoslavia since Boney M two years ago, is Amanda Lear, who played two concerts recently in Split and Zagreb.

Although the critics were not enthusiastic, both concerts were sold out, and even official Yugoslav press agency Tanjug reported the shows. Record company RTB Belgrade released Lear's album "Diamonds For Breakfast" to coincide with the Mini-tour.

Pick Up later plans to make calls on 250 selected record stores in the U.K. to introduce the albums to retailers.

The first batch of releases feature the Swedish group Kornet; the Danish jazz-Latin band Ariel; the Danish experimental group Thermanien; the Danish funk-rock band Skunk Funk; a band led by Finnish bassist and pianist Pekka Pohjola; and the Finnish band JTB, led by guitarist Jukka Tolonen with a special guest appearance on keyboards by WEA artist Joachim Kuhn.

All the albums are on the Pick Up label except for that of Pekka Pohjola, which bears the Dit It logo of the Love Kustannus company of Finland.

The albums are being distributed in the U.K. by Projection Records of Leign-on-Sea, Essex, whose sales manager, Dave Lawrence, describes the venture as "an act of faith based on dedication to music of a very high order." Projection will be importing finished product.

Pick Up plans to release a further batch of six albums in Britain in the spring. The albums have a dealer price of \$6.50, and will probably retail at between \$10.40 and \$10.64.

International Briefs

• LONDON—After 14 years on the board of the International Federation of Producers of Phonograms and Videograms, Len Wood, long-serving EMI executive, has resigned, but has been unanimously elected vice president emeritus by his 16 board colleagues. Wood, for three years (1973-76) president of IFPI and five (1968-73) as chairman of the council, announced his decision at the Federation's recent board meeting in Amsterdam. At the same conclave, Bhaskar Menon, chairman and chief executive of the Capitol/EMI/United Artists group, was co-opted on the board to replace Wood.

• LIMA—Dutch multinational Philips has sold its 49% stake in veteran Peruvian record company El Virrey, after long and complex negotiations. Majority holding is now in the hands of Enrique Brener, who is also responsible for the company's management. The sale is thought to be for economic reasons, including a good price offered to Philips by the Peruvian interests. Virrey will continue to handle the PolyGram record labels in this market, including Philips, Mercury, Polydor, Deutsche Grammophon, RSO and Casablanca.

• DUBLIN—The 15th Castlebar International Song Contest, set for Oct. 6-11, will feature 11 British songs among its final list of 36 entries (27 in the song section, nine in the orchestral category). Castlebar, Ireland's longest-running song fest, will be presenting prize money totaling \$20,000 to winners and runners-up, including a \$12,000 first prize in the song section. The 36 entries in the contest have been selected from a total of 1,800 received from 29 countries. As well as Britain, Holland, Ireland, Bulgaria, Canada, Iceland, France, Czechoslovakia, West Germany, Gibraltar, Norway, Poland, Yugoslavia and the U.S. have songs in the final, which will be given live coverage by local television and radio.

• SYDNEY—The Australian recording industry's second annual "Golden Stave" luncheon, held at this city's Sebel Town House, has raised \$8,000 for the Paraplegic & Quadriplegic Assn. of New South Wales. This figure will attract a four-to-one government subsidiary of \$40,000. The \$30-per-plate event was organized by Chris Gilbery (ATV Northern), Peter Hebbes (Festival Music), Ross Barlow (PolyGram), Jack Argent (Leeds Music), John Brommell (Rondor Music) and Theo Tambakis (K-tel). Television's John Singleton addressed the gathering as host-cum-comic. Olivia Newton-John telexed her best wishes, along with a donation of \$1,000. Other contributing expatriates included Steve Kipner and Marty Rhone.

• LONDON—Impresario Michael White, the man behind the "Rocky Horror Show" movie, has started work on a new rock film entitled "Urgh." Budgeted at \$1.75 million, the project features acts like Police, the Stranglers and U.S. shock rock outfit, the Dead Kennedys among the 30 bands involved. There is no plot line or presenter, merely a string of musical performances. White is well known for his activities in London's theater land, but says the high costs and risks make him keener to put his money into relatively inexpensive films.

• AMSTERDAM—The victory of Dutch cyclist Joop Zoetemelk in this year's Tour de France race has prompted a disk with a difference (Continued on page 61)

Do you specialise in
ARABIC MUSIC?
 An international record-company
 offers strong Arabic repertoire
 (Libanese, Egyptian including the Koran)

Write to P.O. Box No.: 380,
 1115 ZH Duivendrecht, The Netherlands

International Briefs

• Continued from page 60

from Polydor Holland. Titled "Dutch Cycle Successes," the album features radio reports from as far back as Arie Van Vliet's sprint world championship in 1938. The first copy has been presented to Zoetemelk, but in view of the enormous popularity of the sport in Europe, Polydor is hoping for more than minority appeal sales.

• **NAIROBI**—The popularity of Zairois music in East Africa was underlined recently by the presentation to the Orchestra Les Mangalepa of a gold disk, representing sales in this area of more than 60,000 units of the single, "Nyako Konya," written by Kabile Kabanze. The band, composed totally of Zairois musicians, is living and working in Kenya, partly because of the collapse of the record industry in Zaire, and partly because of its popularity as a live attraction at night spots in this country. Contracted to Phonogram (East Africa), the Orchestra Les Mangalepa is one of the two top Zairois acts that have eclipsed the sounds of local bands with its brand of lively rhythms and rich harmony. Making the gold disk presentation was Kenya's assistant minister of foreign affairs, the Hon. K. Munyi.

• **VIENNA**—Performers from 10 nations are contesting the third Carinthia International pop festival to be held Friday through Sunday (12-14) in Villach, with its Golden Carinthia trophy and \$3,000 prize money. They are Susan Aviles (West Germany), Uwe Jensen (East Germany), Roberto Vecchini (Italy), Dream Express (Belgium), Sammy Clark (Lebanon), Ricki Gal (Luxembourg), Alain Brice (France), Rusty Lohengreen (Austria), Rafael Ferrer (Spain) and Zlatny Sarolta (Hungary). The event is organized jointly by Profil Promotions, the Austrian Broadcasting Corp, the city of Villach and the county of Carinthia. Austrian Television will record the entire event, transmitting the final evening live. Judges included Eurovision winner Johnny Logan, who will also be a star guest along with Richard Clayderman and Austria's Ludwig Hirsch.

• **LONDON**—Following termination of EMI's license with Fantasy/Stax, RCA has taken over U.K. distribution of the catalog. In order to maintain a practical release schedule for the fall, RCA will initially operate the license agreement through its existing contract with Milestone/Prestige, and release only selected new product. It's hoped to develop a full and independent licensing deal later. Says RCA deputy managing director, John Howes, "Fantasy/Stax and RCA want to work together, especially in view of the success Milestone/Prestige has had in the U.K. under RCA license. Both companies, though, want to see solid and concise scheduling, and will develop and negotiate a full agreement very shortly." Future releases will include new product by Sylester, the Fat Larry Band, Fever and Idris Muhammed. Former product manager for Fantasy/Stax at EMI, Bob Fisher, continues as U.K. consultant to the U.S. company.

• **SINGAPORE**—The change-over of Singapore's government-controlled television and broadcasting station into a statutory board augurs well for the music business, local industryites say. There has already been a noticeable increase in the number of music-oriented programs on one of the only two tv
(Continued on page 62)

Rock Contest Launched

LONDON—A nationwide rock contest designed to unearth Britain's latent musical talent has been launched here under the slogan "Battle of the Bands."

Promoter Steve Lishman says: "Everyone moans about the sorry state of the industry, yet ironically there's probably more talent about now than ever. It's just that the record companies haven't plugged into it properly. People say we need a new Beatles, and we feel this is the best way of finding them."

Lishman's ambitions are far from modest. He sees this year's national contest as the forerunner of first a European event, and then a worldwide Battle of the

Bands with television coverage to match.

Prizes offered include \$7,000 cash and a record deal with guaranteed album release. Submissions have been invited from bands wishing to enter the 12 regional heats scheduled for November, six contestants at each. The final is set for London's Rainbow Theater.

Only amateur and semi-pro bands with no record or publishing deals are eligible, but entrants are free to play anything from heavy metal to jazz-funk. A panel of music industry personalities will judge the heats, and Lishman is working for press, radio and tv coverage.

Bulgarian Label Prepares Major Expansion Plans

MOSCOW—As Bulgaria's Balkanton record company embarks on major expansion plans, its director, the composer Alexander Iossifov, has published a history of his country's record industry in Melodiya's quarterly magazine here.

The first manufacturing facility was set up in Bulgaria in 1931, equipped with two manually operated presses. Recordings and masters were made in Bucharest and Berlin, then brought to Bulgaria.

By 1944, several small companies had been established, the biggest being Simonavia. After the war ended Melodiya was set up for disk manufacture, then in 1950 the state-owned enterprise Radioprom and finally in 1952 a specialist record operation, Balkanton.

Output initially was about 150,000 units a year, climbing to 610,000 by 1961. Soon after the company moved to modern premises with up-to-date recording and pressing equipment, and in 1969 began making stereo albums.

Today, Balkanton releases about 200 titles a year. Regular series include "Achievements of World's Musical Culture," "Portraits of

Great Composers," "New Bulgarian Music," "Anthology of Bulgarian Folklore."

Recently a special series was launched marking the 1,300th anniversary of Bulgaria. Many Balkanton releases have won international awards.

Balkanton has strong relations with Melodiya in Russia and with other record companies in Eastern Europe. Over the next five years, a plan for the enlargement and modernization of the operation will be brought into effect, and yearly output should reach 15 million units.

Buses Used For Promo

LONDON—The thousands of double-decker buses, long a feature of British national life, could provide a valuable new medium for record promotions, according to a local company Sounds In Motion.

Its offer to record companies is that for roughly \$450 they can get 63,000 plays a week on an initial 300 buses in 10 major cities. The claim is that the scheme reaches a potential two million audience at a cost per thousand comparable with that of the independent local radio stations.

The Sounds In Motion system, promoted here by Neon Marketing & Communications, is being pushed to concert promoters and record retailers as well as record companies. New managing director of Sounds In Motion, which features mainly light pop and MOR, through to light classical music, is Bob Green, former head of the long-established Pearl and Dean agency.

A record can be played, on the top deck only of the buses, for roughly \$1.50 a week, played twice in an hour.

The hour-long tapes come through eight high fidelity speakers providing, say Sounds In Motion, "a sound similar to that of the very highest quality in-car stereo systems." (Continued on page 62)

Phantom Label Set By Aussie Retailer

SYDNEY—"For two years, I've operated a record store which only sells the music that I and my friends like. Now I have a record label which records and releases the same sort of music." So says Australian Dare Jennings, young proprietor of Phantom Records, a fledgling rock empire.

Proclaiming itself to be "the big beat in the heart of the vinyl jungle," Phantom operates a unique and invaluable specialist record outlet in Sydney's inner city.

The store carries vintage rock and current new wave, with a strong emphasis on tough, energetic "garage rock."

Twice yearly, staffer Jules Nornington treks across America to secure many thousands of rare '60s rock singles by such cult attractions as the Shadows of Knight, the Gants and ? and the Mysterians. Such stock is swiftly snapped up by a loyal core of customers as soon as it appears in the racks.

Apart from the retail store, Phantom presents concerts and, of late, has launched a record label to carry young bands which fall within its spheres of taste.

So far, there have been four single releases, in full color sleeves, presenting the Passengers, Surfside 6, the Flaming Hands and Shy Imposters. A 12-inch EP of the Visitors is being readied for release.

The disks are notable for above-

average (for independents) production and excellent presentation. Though only stocked by other, selected specialist rock outlets, the singles appear on store counters in a striking clear perspex embossed holder bin.

"All we care about is the record," says Jennings. "I guess we have that old-time naive attitude of 'if the record is good enough, people will buy it'."

"It doesn't bother us that we don't have full scale distribution and gold sales and chart placings. Our main ambition is to have people of similar taste to us automatically buying anything on the Phantom label because they know it will be good."

Indications are, however, that such an idyllic low-key mode of operation may not be able to continue—Phantom may be forced to become successful. Already major record companies and distributors are sniffing around, and the major Sydney retail chain, Palings, has begun to take stock.

Phantom has also moved to expand its own horizons with the leasing of a single by Stiv Bators from the Los Angeles Bomp label. It hopes to follow on with other selected license deals.

In certain areas, the Phantom Records label resembles the Chiswick label in England, which grew out of Ted Carroll's Rock On specialist store in London.

I LOVE MONSTERS

You'll Love Monsters, Too!

GODZILLA and **The Mummy**, monstrous new cuts from the Album "C" by **JIMMY CASTOR**

INTERNATIONAL LICENSEES:
Please contact Danny Lewittes, President
LONG DISTANCE RECORDS
Box 507, Millwood, New York 10546
write today or call 914-762-1860

LONG DISTANCE RECORDS

SEPTEMBER 13, 1980 BILLBOARD

Jazz Meeting Hopes To Settle Conflicts

WARSAW—Main task of the International Jazz Federation when it holds its fourth general assembly here on Oct. 25 will be to find a way of resolving the conflict between the IJF itself and its American offshoot, the IJF Inc., founded by former general secretary Jan Byrczek.

The assembly, which will be held within the framework of the Warsaw Jazz Jamboree, will also have to outline a realistic program for its future activities.

The Federation's problems began when its Byrczek left the general secretariat, at that time located in Vienna, and moved to New York to set up what was apparently intended to be an IJF branch office. However, it soon became apparent that the New York office was behaving like an independent organization. Eventually it severed all contact with the IJF board.

At the third IJF general assembly held in Ljubljana, Yugoslavia in June last year, a new board was elected for one year only and given the task of examining the conflict between the IJF and the IJF Inc. and presenting proposals for a solution.

"We have looked carefully at all the possibilities," says IJF president Lubomir Doruzka, "and we believe the only realistic solution is to accept the existence of two independent organizations. In future it should be possible for the two bodies to cooperate in certain areas, although for the moment this presents difficulties because of certain unsettled obligations arising from Byrczek's distribution of the IJF magazine 'Jazz Forum' in previous years."

In view of this situation, the Polish export company cancelled its contract with Byrczek for the distribution of "Jazz Forum" and the Polish Jazz Society, the original publisher of the magazine, signed a few contract with the IJF. The magazine, a bimonthly publication printed in three language versions (English, German and Polish), is the organ through which the IJF has most effectively established its identity internationally.

The board of the IJF intends to present to members at the fourth general assembly a program which involves the Federation becoming an umbrella organization on much the same lines as UNESCO's International Music Council, of which the IJF is a member. Membership of the council is seen as conferring a certain prestige and making contacts with national authorities easier.

The program also provides for coordination of the IJF's activities in line with the general program of the council, thus creating conditions "for the increased acceptance by national cultural authorities of the

value and significance of jazz music."

Further principal tasks of the IJF, the board suggests, should be to work for the inclusion of jazz music in the curricula of educational institutions and a wider and better-informed coverage of jazz music in the media. Through its member organizations, the IJF should involve itself in the active promotion of jazz by engaging in jazz production and distribution, especially in territories where this is not adequately undertaken by commercial agencies.

Through its collective member organizations, the IJF now represents some 30,000 jazz musicians, organizers, educators and listeners, most located in Europe; but delegates from the United States, Australia and India are expected at the general assembly.

"If the assembly accepts the new proposals," says Lubomir Doruzka, "I feel that the new board to be elected in Warsaw should have members with clearly defined and decisive functions, especially those from countries where jazz life is particularly active and well developed and there are strong jazz organizations."

Bus Promo

• Continued from page 61

The musical program is intercut with commercials covering a range of product. An "attitude" research study on the buses already involved showed, it is claimed, that there was a 94% acceptance level, only 6% of the passengers feeling it should be completely withdrawn.

CBS Steps Out With Russell In Charge

By GLENN A. BAKER

SYDNEY—For the past five years or more, CBS Records has been dubbed the "sleeping giant" by Australian industryites. Ten months ago, Paul Russell set about reversing this somnambulist image.

Russell, former English court lawyer, Led Zeppelin attorney, CBS U.K. director of business affairs and CBS Records International vice president of administration, was dispatched to Australia to drag the local operation from also-ran status to the top three. In his first six months, he awoke the beast, and now he's prodding it into action.

Within days of his arrival, Russell was expressing strong and positive views about the local recording and music industry, and his ardour does not so far seem to have been dampened.

"The inner structure of the music

Guitarist Gallagher Ejected

SYDNEY—Declaring it to be "the most disgusting incident of my 15 years on the road," Irish rock guitarist Rory Gallagher and his band were ordered out of the Wrest Point Casino in the city of Hobart recently, capital of the island state Tasmania.

Gallagher, who was staying at the Wrest Point Hotel, ventured into the casino after a sellout Hobart concert, dressed in corduroy jeans and a suit coat—the fullest extent of rock formality.

Security officers descended upon him in the casino bar and insisted that he was inappropriately dressed.

He called for the manager, who reinforced the edict, abusing Gallagher and calling him an "obnoxious little bastard."

The exceedingly gentle guitarist was so upset over the ejection that he flew out of Tasmania ahead of schedule and rested on the tropical Queensland coast.

The Gallagher tour was a success beyond expectations. Tumultuous receptions were extended at 11 SRO concerts, causing the guitarist to pledge a return in 1981. Radio has placed "Philby" on high rotation, a single completely ignored on original release some months ago.

Venezuela's TH Expands Via Talent Acquisition

CARACAS—In a swift and surprising move, Discos TH of Venezuela has not only renewed its contract with Jose Luis Rodriguez and his manager, Hector Masselli, for a further three years, but has also secured a five-year deal with Puerto Rican star Danny Rivera, recently sued by Graffiti Records for \$1 million.

Negotiations with Rodriguez and Masselli were conducted by TH president Willhem Ricken, general manager Carlos Vidal, artists and repertoire manager Oscar Serfatty and Discos TH's general manager on the U.S., Tony Moreno.

Talks stretched over eight months, during which time other labels made substantial offers to Masselli for his artist, whose career has taken off in the past few months.

"I want our record company to help Jose Luis attain the international status I believe is due to him," comments Masselli. "Audiences in countries where we've recently toured reaffirmed the worth of my artist, and I believe that we're in a position to demand that he's promoted accordingly."

Masselli, Rodriguez and Discos TH executives celebrated the new pact at the Macuto Sheraton Hotel in Caracas.

Rodriguez' popularity was further affirmed when he was decorated Aug. 2 by the president of Venezuela, Dr. Luis Herrera Campins, for his artistic achievements and for the positive image he's given the country abroad. The ceremony was nationally broadcast on television.

The same day, Rodriguez per-

formed in concert at the Caracas Hilton, and on the following day, in the Poliedro.

Discos TH's acquisition of Danny Rivera, Puerto Rican singer also thought to have considerable international potential, came about when the singer's former label, Graffiti Records, dropped its lawsuit against him and sold his contract to TH, for an unspecified amount.

TH bought the five albums that Rivera recorded with Graffiti, including "Para Decir Adios" with Eydie Gorme.

Freed from his old contract, Rivera also signed with TH in Puerto Rico, which immediately issued a new single by the artist, "Cada Vez Otra Vez."

Hendrix Set

AMSTERDAM—Polydor Holland has released the 11-album box set manufactured by Polydor Germany and commemorating guitarist Jimi Hendrix, who died Sept. 18 ten years ago. The set contains all his official recordings for Polydor.

And along with it, Polydor-Holland is putting out a single album compiled for the Benelux territories by product manager Tom Steenbergen, under the title "The Legendary Jimi Hendrix." This will be pushed in the marketing campaign for the box set, and contains greatest hits like "Hey Joe," "The Wind Cries Mary" and "All Along The Watchtower," all of which appeared on a special EP released by Polydor in August.

International Briefs

• Continued from page 61

channels. "We're going to benefit from this," comments Jimmy Wee, general manager of WEA Records. "People who watch these shows will want to buy records of the artists." Acts recently seen on tv here include Elvis Costello, Manhattan Transfer, Boney M, Bob Marley and the Wailers, Anne Murray, Splitz Enz, Leo Kottke, Sailor and Joan Armatrading. Some of these artists were once frowned upon in Singapore because of their long hair, which the government used to associate with drugs. Executives of the station have also met with industry executives to see how all parties concerned can work together to provide better musical programs. According to sources, the station intends to secure more such programs from abroad. It has also set up an artist liaison unit to bring popular stars for tv appearances in Singapore from the U.S., Britain, Hong Kong and Taiwan.

• LONDON—Ariola band Sky has given the company a series of impressive firsts, indications of the classical rock outfit's increasing international success. Its second release, "Sky 2," has become the first double-album this year to go platinum in the U.K. market (600,000 units). It's also Ariola's first platinum disk here. Sky's first LP was a chart-topper in this market, and both disks are platinum in Australia (50,000 units). The band has toured in both territories, and Ariola expects its European trek this month to have the same effect on disk sales in the countries visited. Already "Sky 2" has reached the top five in Holland, top 10 in West Germany and top 20 in Sweden. Next stage will be an assault on the U.S. market.

know what sells over there a lot better than anyone at head office does. Dan Fogelberg is a good example. Perth has turned him into a major artist; we haven't done that in the east yet. I want to make our branches more than just sales offices."

The most outward sign of the Russell regime has been a drastic "loosening up" process in a once-staid CBS. From the sight of Russell at steamy rock dives clad in denims, to a completely overhauled relationship with the media, to a suddenly enthused staff, CBS has shed its winter skin.

Russell cautiously admits the extent of his influence. "A company gets to the point where it has to be more musical, more sophisticated. We're enjoying unprecedented success at the moment, and success gives one a confidence to try new ideas.

"I agree that I've made this company a lot more musically orientated and a lot more promotionally conscious. Our thrust is now directed more toward the consumer than the retailer because you have to stomp pretty hard to get your message across here."

Russell's first concerted promotion campaign was "Rocktagon," an eight-edge 10-inch disk sampler of eight prominent CBS acts, international and local. It was responsible for generating at least gold (and usually platinum) for each artist featured, as a result of an extensive all-media campaign.

Promotional staff at each branch office have been beefed up considerably, and Russell has introduced a press department, artist relations de-

partment and field promotions department. Commitment to local recording has also been enlarged, though such has not been evident.

However, Russell is insistent that, "We will sign every artist that we think we can sell records with—up to a limit of about ten acts at any one time. I'm into rock'n'roll personally, and the greatest joy I have is to break good new bands."

For all his air of excitement, Russell has injected a note of foreboding into his dealings with the industry, notably retailers and media. At a gala product launch earlier this year, he detailed a "scenario for 1983" in which videodisks, sold through supermarket chains, have captured the mass home entertainment market away from record retailers, who are relegated to selling little more than blank tape, which is used to capture full album broadcasts on FM radio.

Record prices have risen 40%, goes the scenario, rock stations have switched to "beautiful music" formats and most album releases are television-advertised compilations.

This doomsday prophecy, directed at retailers, was intended to rally them into action against blank tape sales and towards the breaking of new artists. Russell claimed that a national chart for consumer usage, the introduction of respectable rock awards and greater retail awareness of product would help avert the catastrophe.

To this end, CBS has aligned itself with Rolling Stone magazine to create a chart for display in stores, and also actively supported the TV Week/Countdown Rock Awards in April.

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN

(Courtesy of Music Week) As of 9/6/80

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Britain.

ALBUMS

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 albums in Britain.

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in West Germany.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 9/8/80

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in West Germany.

ALBUMS

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 albums in West Germany.

JAPAN

(Courtesy Music Labo) As of 9/8/80

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Japan.

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Italy.

ITALY

(Courtesy Germano Ruscitto) As of 9/2/80

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Italy.

HOLLAND

(Courtesy BUMA/STEMA) As of 9/2/80

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Holland.

SWEDEN

(Courtesy GFL) As of 8/27/80

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Sweden.

ALBUMS

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 albums in Sweden.

SPAIN

(Courtesy El Gran Musical) As of 8/30/80

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Spain.

DENMARK

(Courtesy BT/IFPI) As of 8/28/80

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in Denmark.

SOUTH AFRICA

(Courtesy Springbok Radio) As of 9/6/80

Table with columns: This Week, Last Week, Song Title, Artist, Label. Lists top 40 singles in South Africa.

African Marts

Continued from page 58 sounds of zaire and Tanzania are hitting the airwaves in preference. It was always agreed that for such a small market, the volume of releases was at a ludicrous level, but few foresaw the combined problems arriving so quickly. The market generally has been considerably reduced, and business in records is a fraction of previous years. All this has had one good effect, however, Kenya's only factory, East African Records, has never had such a fast turnaround time on pressings.

Fine For A&M In Canada Over Price Maintenance

TORONTO—A&M Records of Canada was convicted in local court Aug. 5 for practicing retail price maintenance from 1970-78, contrary to amendments in the Combines Investigation Act, and was fined \$35,000 for one count and suspended on nine separate counts.

In a written statement, Judge Honsberger stated that A&M profited as a result of a cooperative advertising policy that provided subsidies to leading local retailers, provided they advertised A&M product at prices not lower than dealer cost.

If the advertised cost was below the then dealer cost, there would be no payment on coop advertising and this marked a contravention of section 31 of the Combines Act which deals with pricing.

The court case, which has been tied up for two years, brought in Sam Sniderman who operates the Sam the Record Man stores as a key defense witness. In Sniderman's case, he stated that the advertising policy of A&M had no impact on his business, that he would make his marketing plans independent of the policy.

From A&M's records, the Sam's chain received advertising credits of \$20,764 on purchases of \$671,934 in 1976; the following year a credit of \$28,643 on \$744,087; in 1978, \$12,333 on \$712,246.

Court records show that A&M's national business doubled from 1975 to 1978 to \$12.5 million with a

net income climbing from \$300,000 to nearly one-million dollars.

An A&M letter produced in court by Crown Attorney Robert Hubbard outlined the company's advertising policy for retailers. In part, it stated, "A&M must not be advertised at its normal everyday cost. Such conditions cheapen the image of our product. Failure to comply with these conditions would result in forfeiture of any advertising monies contributed by A&M."

In handing down judgment, the judge noted that the law had been broken by A&M, but that he doubted that the company was aware of the breach, that it had in no way tried to hide its policy or shown favouritism to large or small accounts in administering its policy.

The judge also noted that when it was first pointed out that the policy violated the section within the Combines Act that the firm had immediately complied with the law.

"Regardless of size of impact, there is no doubt that the policy was working and effective right across the spectrum of A&M's customers—from Sam the Record Man, the "big guy," to Paikin's Melody Lane; the "little guy." There was an inducement to raise advertised prices which in fact were raised. It is admitted that by virtue of the nature of the market for records in Canada, advertising is one of the most important marketing tools utilized at both the distributor and retailer level.

Musical Gets OK Over \$\$

TORONTO—"Indigo," a smash-hit black musical starring Salome Bey, has made Canadian history by becoming the first theatrical production in the country to win Ontario Securities Commission approval to raise money from the public for a Broadway show.

The producers are now out to raise slightly more than one million dollars (Canadian) to cover the costs of the Broadway opening. The plan is to sell 230 individual limited partnership units at \$5,000 each with proceeds going to mount the U.S. version.

Executive producer Howard Matthews claims this is the first time that anyone in Canada has attempted to raise money in this manner. "Raising money this way is fairly common in the film business, but no one has ever tried to do it with a theatrical production in Canada."

The show, which spans American black music from the plantation days through today, has had two exceptionally successful runs at the Basin Street Cabaret in the city, and has played to nearly 75,000 people with over a quarter-million dollars grossed in the first run at the 200 seat facility.

Matthews and fellow producers Vivienne Muhling, Dennis Strong and David Paquet, have signed people for the Broadway production, anticipating full response to the share program.

Ansell: Radio Regulation Is The Foe Of Creativity

OTTAWA—AM radio broadcasters are determined to break out of the grip of detailed government regulation of programming which stifles creativity, according to John Ansell, Canadian Assn. of Broadcasters' (CAB) vice-chairman for radio.

Ansell, president of CJVI Victoria, was commenting on a 50-page CAB paper, sent to the Canadian Radio-Television and Telecommunications Commission, which documents an exhaustive study by the association of AM radio regulations.

It is the first time in recent years that the CAB has submitted a major study on AM radio regulations to the commission, and the document is also one of the strongest statements against regulations yet laid before the regulatory body by the broadcast association.

"Regulatory change is long overdue," Ansell said. "Radio should be unrestricted in its ability to inform and entertain within the limits of the law and good taste and in realistic response to public demand... we are stressing this message to the commission."

The paper warns that regulatory control makes radio a potential tool of government, without using the word "propagandistic."

There are 28 recommendations set out in the CAB paper for changes in or elimination of specific regulations of the CRTC. The proposals also call for more "sunset clauses" than exist in the current set of regulations so

that the appropriate ones die when they become illogical for the times.

Key items in the CAB document include new discussion and consideration of a revision on the CRTC Canadian content regulations for AM stations and a new regulatory framework that will enable AM radio broadcasters to reach for the "desired excellence of the '80s."

Specific recommendations on AM regulations put forward in the CAB dossier include: programs logs; release of tapes to the public; certain advertising prohibitions; advertising in the body of a news broadcast; value of articles or money to be "awarded" for contests; advertising content and advertising in general; offensive promo campaigns; advertising of liquor, beer, et cetera; food and drug ad. procedure; advertising to children; Canadian content in music; rebroadcasting; chain broadcasting; filing of returns; and foreign language broadcasts.

Music Movies

TORONTO—The 5th annual Festival of Festivals, staged here recently, gave record companies a solid boost in promoting and exposing soundtracks, with no less than nine films introduced in the "New Music" segment, including the Sex Pistols' autobiographic "The Great Rock'n'Roll Swindle" and Bette Midler's "Divine Madness." The fest held ticket prices to \$25 for the nine music movies.

**Man has created precious few things
important enough to have changed the world**

Music is one of them.

**Congratulations to AM Records, Canada
on your 10th Anniversary!**

CANCOM

Advertising Inc.

"Agency of Record for the world's greatest Record Companies"

273 Eglinton Avenue East, Toronto, Canada M4P 1L3 (416) 486-5720; 430 South Westmoreland, L.A. California 90020

Just Like Old Times? Palladium Brings Back Big Bands For 40th

By DAVE DEXTER JR.

LOS ANGELES—A lot of fond and sweetly nostalgic memories will be generated here next month when the Hollywood Palladium celebrates its 40th birthday anniversary.

Tommy Dorsey's flashy big band with a skinny kid named Frank Sinatra opened the place in the fall of '40, a perilous time in the nation's history when a devastating war was about to be fought in Africa, Europe and the South Pacific.

Maurice M. Cohen headed up a syndicate of business men who financed the Palladium, which cost almost \$1 million to construct. But it was tall, balding Earl Vollmer who ran the place, kept the customers happy, listened to employes' beefs and directed the two big bouncers who discreetly kept out of sight.

All those folk are gone now. Fred Otash is the 1980 manager. And with its radio wires long pulled, the once ornate Palladium these days caters mainly to private parties, conventions and the like.

But for seven nights, Oct. 27 through Nov. 2, the old ballroom will light up again, showcasing a

glittering lineup of big bands. Mel Torme will serve as emcee.

"A Tribute To Tommy Dorsey" is to launch the birthday bash at the Sunset Blvd., dance emporium with the orchestras of Freddy Martin, Tex Beneke and Bill Tole alternating on the Pally's spacious bandstand.

Sharing the stand that night will be Connie Haines, who also sang with the Dorsey band in the 1940s; the Pied Pipers, a vocal group which at one time featured Jo Stafford; and the Modernaires, long attractions with Glenn Miller. The Pipers and the Modernaires are, of course, not the same singers who worked 40 years ago. But they sing the same old songs.

Les Brown's band with Butch Stone and Jo Ann Greer take over the Tuesday (Oct. 28) festivities along with Lionel Hampton's band, Herb Jeffries, the one-time Duke Ellington baritone and screen actor; Johnny Desmond, the singer; pianist Johnny Guarnieri and the local Bill Tole orchestra.

For Wednesday (29) the Palladium will host a television special, with talent yet to be signed.

Thursday's (30) attractions will be headed by Bob Crosby and his Dixielanders, with Eddie Miller's tenor saxophone; Alvino Rey, his guitars and orchestra with the singing King Sisters; baritone Andy Russell, who once played drums in the old Gus Arnheim band; Kay St. Germaine, a perky brunet singer with Anson

Weeks, and intermission music by the Tole orchestra.

Buddy Rich and his big band and a selected combo of jazz stars are to entertain Friday (31).

Saturday (Nov. 1) is still a mystery, to be built around a "Great Stars of Movie Musicals" theme.

Concluding the anniversary Sunday (2) will be Harry James, his trumpet and orchestra, always a favorite at the Palladium in the old days when Helen Forrest was his prized singer and his records were in virtually all of the country's 400,000 jukeboxes.

The Palladium's dance floor accommodates 6,000 dancers—if they all hug each other tightly—and its parking lot holds 2,000 cars.

Gordon B. Kaufman was the architect. The place was designed to contain three separate cocktail bars, seating at tables for about 1,000 patrons and what was then a modern, scientifically designed kitchen which could provide eats for thousands.

Sunday matinees were popular, a must for musicians, songpluggers, trade paper writers, bookers and agents. CBS broadcast the Palladium bands throughout the 48 states as frequently as 12 half-hours a week.

The Palladium celebration week is being produced by Paul Werth in association with Dennis Bass Productions. Tickets will cost \$20 each night in advance, \$25 at the door.

And it all ties in, of course, with the Los Angeles Bicentennial celebration.



HALL MARK—Artist Jimmy Hall, left chats with CBS branch executives during the label's recent Nashville listening party heralding Hall's debut solo Epic LP, "Touch You." Hall, formerly lead singer with Wet Willie, is seen here visiting with Drew Ponder, center, CBS Memphis sales manager, and Barry Mog, right, label branch manager for the Memphis area.

Lewis' Producer: Best Telethon Ever

LAS VEGAS—More than 70 music acts, supported by comedians, actors and sports figures, joined Jerry Lewis at the Sahara Hotel's Space Center to raise \$31 million for the Muscular Dystrophy Assn.

This 15th telethon was the most successful to date and marks the 15th consecutive increase in pledges.

"We presented more stars than in any previous Muscular Dystrophy Assn. telethon," notes Bob Considine, producer.

Lewis managed to pull off a minor diplomatic coup by presenting both Johnny Carson and Wayne Newton live, delicately separated by 20 hours of programming. Carson and Newton are reputedly at odds with each other; their most recent skirmish was in competitive bidding for the troubled Aladdin Hotel.

Although one weakness that worried insiders when early figures appeared to lag behind 1979 action, was that New York city missed the potent Carson and Frank Sinatra opening segment with Aretha Franklin. WNEW traditionally joined the marathon telecast at the start of the second segment, which was led by a dance number from "Oklahoma." New York, however, finally closed with major gains over previous years.

Other worries included the state of the economy and the relatively narrow MOR style of the show. Country material, visible in previous telethons, was notably lacking while many of the rock videotapes were cut to favor live performers when time was pressing.

Ed McMahon joined Lewis for the eighth year as anchorman, sharing the podium with a variety of celebrity cohosts. Lou Brown directed the 32-piece staff orchestra, at times sharing the baton with Lewis and Sahara entertainment director Jack Eglish.

Other musical ensembles included Ray Anthony, Dick Stabile and Count Basie. The Basie appearance was a videotape repeat from a 1977 telethon.

Leading the pop performers with live remotes from Atlantic City, New York and Los Angeles were Frank Sinatra, Sammy Davis Jr., Liza Minnelli and Barry Manilow.

Other contemporary selections were included by vocalists Lorna Luft, Joey Heatherton, Vic Damone, Lola Falana, Andy Williams, Lainie Kazan, Mel Torme, Abbe Lane,

Barry Williams, Peter Marshall & the Chapter Five, Buddy Greco, Quint Holmes, Neil Sedaka, Eliana Pittman, Marlene Ricci, Dondino, Freddie Bell, Allen Campbell, Rene Simard, Barbi Benton, Love All The People, the Letterman, Julius La-Rosa, Marvin Hamlisch, Robert Guillaume, Gary & Sandy, Tony Bennett, Florence Henderson, Ben Vereen and Wayne Newton.

Jazz was represented by Buddy Rich and his 14-piece band and Sam Butera and the McDonald Jazz Band.

Rock acts included Blondie, Queen and Cornell Gunther & the Coasters. R&B was represented by Aretha Franklin, who opened with "Respect," then showcased "United Together" from her Sept. 15 album release of the same title. Irene Cara and Virginia Capers also appeared.

Disco was most powerfully represented with a flashy production number by the Tropicana dancers from the Follies Bergere. Maureen McGovern lipsynced "Bottom Line" and Donny & Marie Osmond sang "Last Dance."

The Village People videotape of "Ready For The '80s" and several winning acts from the Roller Skating Rink Operators Assn. also aired.

Musical segments from Broadway shows "Peter Pan" and "Westside Story" and custom produced dance numbers from "Oklahoma!," "A Chorus Line" and "Fiddler On The Roof" were shown, along with the Sahara girls, the hotel's in-house chorus line. Variety performers who sang included Jerry Lewis, Danny Thomas, Fred Travena, Bob Anderson, Mother Goose/Eve Smith and the Hot Stuff Puppets.

TIM WALTER

AGAC Schedules 3 More Sessions

NEW YORK—The American Guild of Authors & Composers has listed its September ask-a-pro speaker lineup. The Thursday noon sessions here were kicked-off by producer Joel Diamond (4) to be followed by rock video producer John Goodhue (11), Richard Palmese, vice president of East Coast promotion for Arista (18) and Eileen Rothchild, vice president of RSO Publishing (25).

Held at the Guild's headquarters at 40 W. 57th St., entrance to the sessions can be reserved by calling (212) 757-8833.

Georgia's Celebration Sept. 13-21

ATLANTA—The third annual Georgia Music Week will begin Saturday (13) in the Atlanta area with nine days of music-related festivities scheduled throughout the state.

Announced in a proclamation by Gov. George Busbee at the state capitol recently, Georgia Music Week features rock, jazz, country, r&b, classical and bluegrass. Most events are free and all are open to the public.

A major expansion in the week's activities this year is the establishment of talent contests in a number of cities, including Atlanta, Macon, Rome and Columbus. These contests are being sponsored by local radio stations, and finals will be held with winners determined during Georgia Music Week.

Other major events planned include the Atlanta Songwriters Assn. showcase at Mama's Country Showcase Monday (15), the buffet with Georgia Artists set for Wednesday (17) at the Century Hotel, and the Atlanta Pops concert at Stone Mountain Sunday (21).

Highlighting the week's events will be the Hall of Fame Awards banquet at the Atlanta Hilton Hotel Saturday evening. This year, the prestigious Georgy awards, which recognize and honor contributions to the state's musical heritage, have been expanded to include three separate categories: performer, non-performer and posthumous.

Live entertainment at the banquet features Georgia artists Billy Joe Royal, Alicia Bridges and Joe South. A number of local, state and national personalities are expected to attend, and the event is being televised for the first time live throughout the state via the educational tv network.

Tickets for the banquet are \$25 and may be obtained from Gail Shaw at (404) 971-8195.

SOME GO BACK TO 1904

10-Disk Album Quotes 193 Celebrities

NEW YORK—Columbia Special Products and CBS News have put together a 10-record set, "The CBS Library Of Contemporary Quotations," which contains 417 historical quotes by 193 famous personalities from 1904 to the present.

The set, which will be sold directly by Columbia Special Products to radio stations, documentary producers and news organizations for \$350, will also be made available to retailers who wish to sell it to the public.

The disks are pressed on special high definition, "ultra quiet" virgin vinyl, and are accompanied by a 140-page transcript and index where every quote is reprinted. All the quotes are the actual voices of the

historic personalities, recorded at the time the quotes were made.

Some of the voices on the set include Eugene Debs in 1904 and Thomas Edison in 1908, as well as quotes by Idi Amin, William Jennings Bryan, Albert Einstein, Adolf Hitler, the three Kennedy brothers, Nikita Khrushchev, Malcolm X., Joseph McCarthy, Lee Harvey Oswald, Eleanor, Franklin and Theodore Roosevelt, Babe Ruth, the Shah of Iran, the Duke of Windsor and others.

The project took two years of research, says John Franks, director of special services for Columbia Special Projects. The set was compiled by Martin Werber and Ed Hopi. Executive producer was Joe Bellon.

It's 85 Years For Lyricist Tobias

NEW YORK—Harry Tobias, lyricist on such standards as "Miss You," "It's A Lonesome Old Town" and "Sail Along Silvery Moon," celebrates his 85th birthday Thursday (11).

Tobias, whose first song, "National Sports," was published in 1911, has also been associated with ASCAP for 58 years, one year longer than his marriage of 57 years.

Still active, Tobias formed his own publishing company, Tobey Music, with his brothers Charlie and Henry 26 years ago. Warner Bros. Publications is the company's outlet for print.

Tobias has collaborated with al-

most 100 composers in his career, including Ray Henderson, Haven Gillespie, Al Sherman, Walter Donaldson, Albert Von Tilzer, Al Lewis, Maceo Pinkard, Bing Crosby and his own brothers.

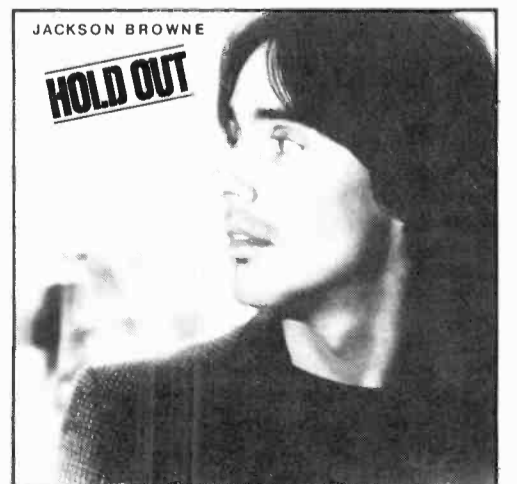
His collaborations have been recorded by some of the industry's top recording stars over the years. Among the hundreds of artists who have cut Tobias songs are Frank Sinatra, Bing Crosby, Margaret Whiting, Gene Autry, Al Martino, Nelson Riddle, Andre Kostelanetz, Ella Fitzgerald, Tommy Dorsey, Jack Jones, Joe Alexander, Fred Waring, Ray Conniff Singers, Chet Atkins, Phoebe Snow, Nat King Cole, Lena Horne and Benny Goodman.

**HOLD
OUT
NUMBER ONE!**



©1980 Elektra/Asylum Records A Warner Communications Co. Printed in U.S.A.

**JACKSON
BROWNE**



5E-511

Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOLD ON—Kansas Kirschner 9-4291 (CBS) MORE THAN I CAN SAY—Leo Sayer Warner Bros. 49565 SEE TOP SINGLE PICKS REVIEWS, Page 70

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label)

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; 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; PPS = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

Index table listing songs and artists alphabetically by publisher-licensee, including entries like 'All Out of Love (Careers/BRM)', 'Don't You Wanna Play This Game (Mighty Three, BMI)', etc.



DREAM MEETING—RSO president Al Coury, left, and Rich Fitzgerald, senior vice president and general manager, greet Dreamland artist Michael Des Barres at a reception hosted by Dreamland at a recent convention in Los Angeles for the entire national RSO field sales and promotion team.

BUT IT'S COSTLY

Retailers See Progress In Combatting Pilferage

• Continued from page 1

stresses that while the pilferage rate is not increasing it is still "unacceptable."

According to Aaronson the Goody chain is trying to determine the cost-effectiveness of an electronic tagging system, now in place at one outlet. "We'll have a really good feel for it by the end of October or early November," he says. Living with pilferage may turn out to be cheaper than installing the system throughout the chain.

Goody now relies on uniformed and undercover personnel and employee training in spotting potential shoplifters. Internal theft is dealt with mainly through careful screening of potential employees.

Other stores here rely on a combination of visible muscle and lie-detector tests for staff to combat the problem, and they claim the extra expenses have paid off. Theft has not been eliminated, but dealers call it progress when they can hold the rate steady in the face of higher record prices, a bad economy and rising crime in general.

"You're never going to stop the kid who steals a 45 or LP," says Record Hunter owner Jay Sonin, "but we think we've licked the pros." Professional shoplifters may steal upwards to 40 albums at a time for resale.

Sonin says his non-uniformed guard "can handle 10 guys if he has to. He's most effective in keeping junkies and undesirables out of the store in the first place."

Sonin's policy is to prosecute every case, "no matter how long it takes, no matter how many times we have to go to court. We literally humiliate anyone we catch stealing. We photograph them and make sure everyone in the store gets to see who they are."

The effect of the humiliation on the shoplifter? "They don't seem to care at all. It's nothing to them."

A major store in Times Square also uses the strongarm method. The store manager says there are three plainclothes guards on duty at peak periods.

"They're a deterrent, if nothing else," he says, adding that prosecutions are rare. "What's the point?"

They're out on the street in a couple of days."

Although the security is non-uniformed, the store manager terms it "obvious. These are really big guys. They threaten pretty good. I've seen them literally throw shoplifters out on the street with a big warning not to come back."

Although no firm conclusions can be drawn, less drastic security measures have been less effective for the 31-store TSS/Record World chain. Roy Imber, president of Elroy Enterprises, which services the outlets, says that theft on total store volume has increased from the 1%-2% range to the 2%-3% area.

The retailer says security devices on tapes, bringing them out of glass-covered displays, didn't work for "the way we run our operation," nor was there a significant increase in tape sales, as advocates of open tape displays have suggested.

"We've relied mainly on help to deter theft," Imber says, though employee pilferage still accounts for about 50% of TSS/Record World losses. Imber indicates that he is above average in the number of assistants hired to assist customers, claiming a simple "Can I help you?" is a formidable deterrent, but that constant education of store managers and other personnel is required. A benefit, he adds, is employee discounts that offer product to them at close to cost, and other benefits. "We also have good prospective employee interview systems."

Imber profiles three pilferage types, the employee, the shoplifter who takes the goods home for his own use and the "professional," who hopes to sell goods to others.

Imber has also made use of an outside security consultant, who checks the stores from time to time.

Internal theft has been "licked" with a series of carrot-and-stick methods at Disc-O-Mat and Record Hunter. Both stores use surprise polygraph tests on their employees.

"I'll have the whole store tested tomorrow and then bring them all in the next day for another test," says Disc-O-Mat manager Dave Saf. "It's not done on any regular basis."

Other measures at Disc-O-Mat require employees to leave their bags

with the manager, and the regular inspection of the trash.

In addition to the polygraphs, Record Hunter also lets employees buy all product at cost, according to Sonin. He also offers a reward to workers for providing information on theft. But Sonin says the biggest factor in preventing internal theft is the fact that he has one store and is there every day.

"This can't be the case when you have a big chain," he says. Sonin claims internal theft at his store is "virtually zero."

Ben Karol reports that he will not use a polygraph on his employees. "We don't think it's fair," he says. A series of incentives to motivate employee helps them resist temptation, Karol believes, but he adds that "there is no incentive you could give a dishonest person and make him honest."

New employees at King Karol are carefully questioned about their attitudes regarding the reporting of thefts by fellow workers. "We try to explain that it's in their own best interest to report internal theft," says Karol. He adds that information from staff members pointed to virtually all cases of internal theft that have been uncovered.

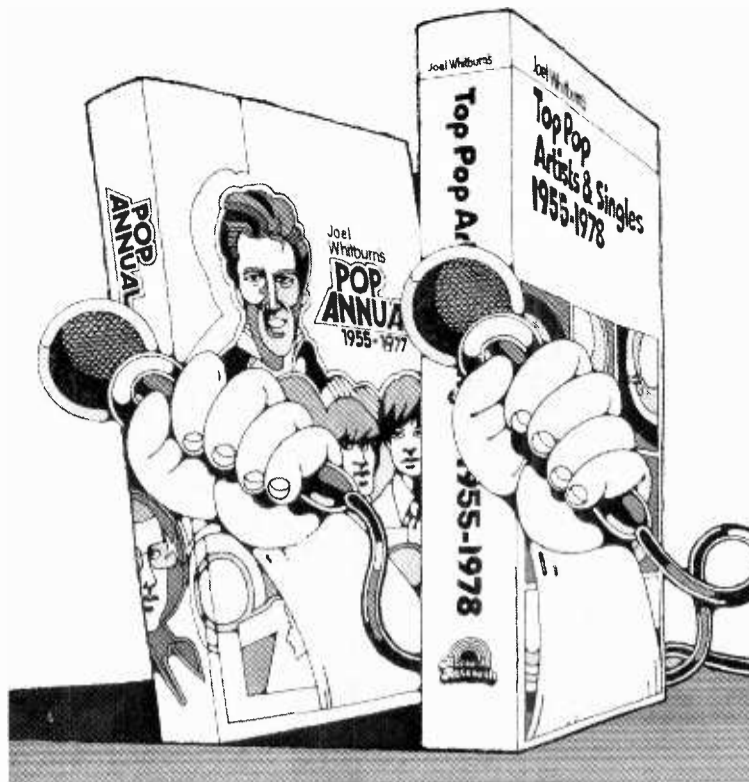
TM's Country Adds 3 Marts

LOS ANGELES — Cleveland's WSKW-FM, Denver's KYGO-FM and New Orleans' WNOE-FM recently began programming the TM country format developed by TM Programming, a subsidiary of the Dallas based TM Companies.

TM Country is a pre-programmed format geared toward 25-49-year-olds. It is customized for each market with an emphasis on music, says Mike Farrell, director/consultant.

More than 60 stations throughout the country have converted their programming to this format and all have reported increased Arbitron rating, according to Lee Bayley, vice president and general manager of TM Programming.

TM Companies is a broadcast service group with production, special projects and programming divisions.



One of pop's hottest duos!

Joel Whitburn's Pop Annual 1955-1977 lists, year-by-year, every single ever to hit Billboard's "Hot 100" charts. **Top Pop Artists & Singles 1955-1978** provides a complete, artist-by-artist breakdown. Together, they're a concise, comprehensive history of the "Hot 100," and part of the unique Record Research collection—the definitive reference works on charted music. Each Record Research book contains valuable data on every charted record—when it was popular, the highest chart position reached, total weeks charted, and much more. Also included in each book is a complete title section, with all titles cross-referenced alphabetically.

The Record Research collection—a must for record collectors, DJ's, program directors and researchers everywhere. Order yours today!

Record Research Inc.
P.O. Box 200
Menomonee Falls, WI 53051



Complete your Record Research collection!

Books	Supplements	\$10 each
<input type="checkbox"/> Top Pop Artists & Singles '55-'78 (Hardcover)\$60	79 '78 '77 '76 '75 '74 '73 '72-'73	
<input type="checkbox"/> Top Pop Artists & Singles '55-'78\$50	PopIt <input type="checkbox"/>	
<input type="checkbox"/> Pop Annual '55-'77 (Hardcover)\$50	LPs <input type="checkbox"/>	
<input type="checkbox"/> Pop Annual '55-'77\$40	Country** <input type="checkbox"/>	
<input type="checkbox"/> Top Pop '40-'55\$20	Soul** <input type="checkbox"/>	
<input type="checkbox"/> Top LPs '45-'72\$30	Easy Listening <input type="checkbox"/>	
<input type="checkbox"/> Top Country Singles '49-'71\$25		
<input type="checkbox"/> Top Soul Singles '49-'71\$25	*Supplement to both Pop Annual and Top Pop books	
<input type="checkbox"/> Top Easy Listening Singles '61-'74 ..\$25	**'78 and '79 supplements cover both singles and LPs charts	

I'd like more information before ordering. Please send me your detailed brochure.

Name _____
Address _____
City _____
State _____ Zip _____

Mail to: Record Research Inc./P.O. Box 200/Menomonee Falls, WI 53051
Terms and Conditions

Check or money order for full amount in U.S. dollars must accompany order. U.S. orders add \$1.25 for postage and handling. Overseas orders add \$5.00 per book and \$1.00 per supplement. All Canadian orders add 15% to total (unless paid in U.S. dollars).

Nothin' Matters And What If It Did

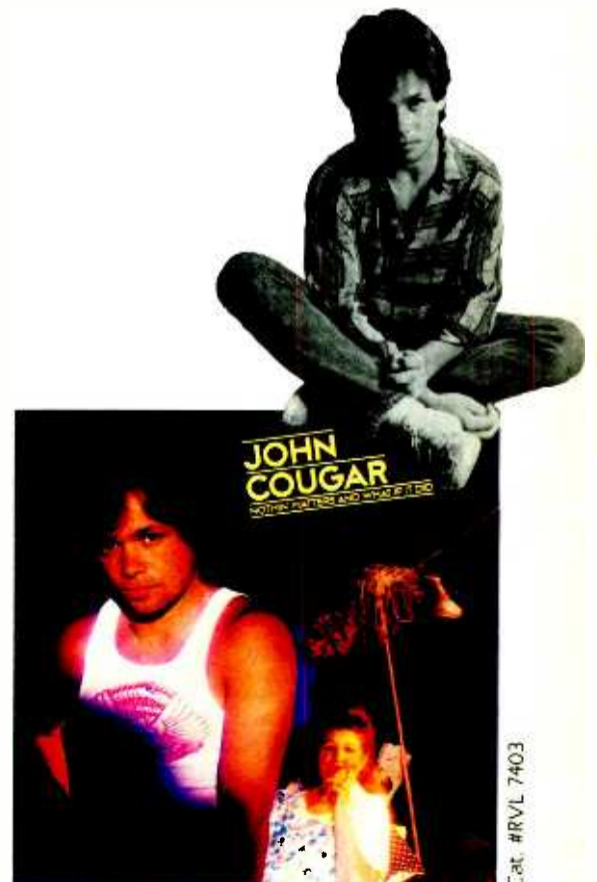
JOHN COUGAR

Contains the new single "This Time" R-205.

JOHN COUGAR AND THE ZONE on tour with THE KINKS:

September 9: Fieldhouse—Univ. of Cinn./Cincinnati, Ohio
September 10: Gardens/Louisville, Kentucky
September 12: Stanley Theater/Pittsburgh, Pennsylvania
September 13: Richfield Coliseum/Cleveland, Ohio
September 14: Convention Center/Indianapolis, Indiana
September 19: Memorial Hall/Kansas City, Missouri
September 20: Kiel Opera House/St. Louis, Mo.

Black and White Photo by Lynn Goldsmith, Inc.



RIVA RECORDS, INC.
232 E. 61 St.
New York, N.Y. 10021
(212) 750-9494
© 1980 Riva Records, Inc.

MARKETED BY PHONOGRAM/
MERCURY RECORDS
A POLYGRAM COMPANY
DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC. 
Write or call your local Polygram Distribution sales office
for displays and other promotional items.

Midwest Bands Rely Upon Independent 45s

• Continued from page 6

me to move their 45s on Pink Records," Bimstein continues. "But I don't think I have the time. It's more work than I thought it would be and it's taking too much time away from my music."

The Immune System, another local new wave act, has sold 2,000 copies of its independently produced single.

"An independent 45 has to be done well to succeed," says Ro Goldberg, the Immune System's svelte lead singer. "There are so many 45s around, you really have to make your product stick out. It has to grab someone's attention. It has to be slick and it has to be professional."

The Immune System formed its own corporation and publishing companies to facilitate promotion of its product.

"An independent single is one way to get your name spread around," adds George Siede, Immune System's guitarist. "For a long time, club owners in Chicago felt there was no market for new wave music. But when these records are in the stores and selling, then the owners realized there was a market for live new wave."

It's not just the new wave groups that are recording and producing 45s. Paul Switzer, front man for Pocketwatch Paul and his Rhythm Rockets, a traditional horn-oriented r&b act, recently produced an independent 45. For many of the same reasons that prompted new wave acts to record their own singles.

"You can play every club in the Midwest, but if someone wants to know what you sound like on record, it's nice to be able to show them," says Switzer.

Switzer had 1,000 copies of his single pressed and many of them were sent to record companies and radio stations. The remaining 45s were sold at clubs where Switzer was working, sometimes out of the trunk of his car.

"I've had good response to the record," Switzer says. "Everything considered, it was a good idea. As a matter of fact, we're going into the studio in a few weeks and cut a couple more sides."

Robin McBride, whose VU label recently released a 10-inch 45 by Bohemia, feels that the independent single phenomenon is still on the upswing.

"As the majors keep cutting back on their operations, you'll see more groups paying their own way into the studio," McBride says. "For many of them, especially new wave groups, the independent 45 is the first step in a long process of finding a major label."

Wax Trax, a local record outlet, probably carries the Midwest's largest stock of independently produced 45s. While Wax Trax is selective about the out-of-town 45s it handles, it has a policy of carrying any independently produced 45 made by a local act, according to Jim Nash, owner of Wax Trax.

"I feel it's sort of a civic duty to carry a lot of local product," says Nash. "Besides, local acts sell very well."

Wax Trax carries 25 to 30 local titles in stock, with five to 50 units per title.

"We sold some 1,000 units of the Skafish single when it came out," Nash says. "We also had the original independent version of 'Rock Lobster,' the 45 by the B-52s. The song

was later remixed and put on the B-52s debut album when they were signed by Warner Bros."

Another aspect of the independent 45 phenomenon is the effect it is having on the recording studios in this city.

"We've recorded 15 independent singles in the last year," says Steve Cuniberti of Acme Studios. "We released three last month. The groups were Navostrau, the Dynagrooves and the Ventilators. The groups that come to us are generally novices when it comes to studio work. They come in cold and we try to be as helpful as we can."

"We even make them a deal on pressing the disks," Cuniberti adds. "Most groups want 1,000 records and we can get them what they want for about \$500. I think the word gets around that Acme bends over backwards to help these groups and they just keep coming to us."

Cindy Rowe, of Streeterville Studios, feels that the independent 45s are helping to keep many of the smaller studios afloat.

"There have been maybe 50 independent 45s recorded in this city in the last year," Rowe speculates. "That may not sound like much, but when you consider that each hour of studio time is worth \$50 to \$100 and the average single takes five to 15 hours to record, that adds up to quite a bit of income. Independent 45s have paid quite a few electric bills in this town."

P'Gram's Rock Department 1st For Big Label

• Continued from page 10

record in its first two weeks. Once we have formulated how we will approach the release we will do a certain amount of prepromotion with radio by distributing advance cassettes, putting together a program involving tipsheets, preplanning select advertising campaigns, and generally meeting with all support functions.

"The key here is to make use of every available resource, including clubs, concerts, word-of-mouth, marketing and other such tools to maximize impact. The essence will be to go beyond Top 40. Look at acts like Rush, which approach platinum status without the benefit of an AM hit."

"For the first time artists and record companies will hear about AOR crossovers, and experience Top 40 radio asking how a record is doing on AOR charts. We will force radio to deal with rock music by keeping our acts so visible that it becomes attractive for them to reconsider their positions," he concludes.

Some rock'n'roll doings on television:

- The Pop Network, a "maverick" cable tv network is premiering with "The Pop Show," a half-hour program devoted to the specialized audience not reached by the major networks or cable tv systems. Organized by Clifford Friedland, the new network will be made available to cable systems around the country in stereo, featuring live musical performances and privately produced video from clubs with such acts as the Pretenders, Michael Jackson, Marianne Faithful, Charlie Daniels and others. It debuts this month on Manhattan Cable.
- Bob Welch will host "Holly-

Lifelines Births

Girl, Morgan Ann, to Diane and Ken Caillat Aug. 26. Father is recording engineer/producer for Fleetwood Mac.

★ ★ ★

Girl, Lindsay Erin, to Katie and David Gillon in Nashville Aug. 27. Father is a singer/songwriter; mother is executive secretary to MCA's Nashville president Jim Fogsong.

★ ★ ★

Girl, Rita Ann, to Candyce and Roman Marcinkiewicz Aug. 11 in Miami. Father is Northeast promotion manager for MCA Records in Boston.

★ ★ ★

Boy, D'Arcy, to Patricia and David Farrell in Toronto Sept. 3. Father is Billboard's Canadian correspondent.

Marriages

Karen Carpenter, singer, to Thomas Burris, real estate developer, in Beverly Hills Aug. 31. They now are honeymooning in Mexico and Bora Bora.

★ ★ ★

Howard Gorbis, salesman for CBS Records, to Randi Rose in Los Angeles Sept. 7.

Deaths

Jimmy Forrest, 60 composer of "Night Train" and for many years a celebrated jazz tenor sax soloist, in Grand Rapids Aug. 26.

★ ★ ★

Stan Worth, 48, pianist, singer and composer who was long a member of the American Federation of Musicians Local 47, Sept. 1 near Ojai, Calif. He was flying with a Navy pilot in a World War II biplane when it stalled and crashed. He is survived by his widow, Anita, and two daughters, Giovanna and Nicolette.

★ ★ ★

Frank Holland, 62, Aug. 30 in Boston. He was a distribution executive who joined Decca Records in 1947 as a salesman. In 1955, he worked with Mutual Distributing until it was sold to Transcon in 1968. Later he worked in Los Angeles and Hartford, Conn. He left the industry in 1973. Survivors include his widow, Jean, and three children.

★ ★ ★

Theodore Kapneck Sr., 75, chairman of the board of Raymond Rosen & Co., Aug. 24 in Abington, Pa. The firm was the nation's largest distributor of RCA Victor records until it dropped the line several years ago. He is survived by his widow, Ruth; a sister, a son and five grandchildren.

★ ★ ★

F. Ginger Sharkazy, 62, leader of the Sharkey Brothers Orchestra, Aug. 20 in Allentown, Pa. A saxophonist, he led the band for many years and is survived by his mother, his widow, two daughters, a stepdaughter, a sister and two brothers.

wood Heartbeat," a new half-hour syndicated show now being sold to commercial stations around the country. It will feature live musical guests, promo films, and visits to Hollywood nightspots. It premieres Sept. 15.

• "America's Top 40," hosted by Casey Kasem, has been renewed for 26 weeks beginning Nov. 3. It is seen on 90 stations, reaching 75% of U.S. households.

Closeup

LAWLER & COBB—Men From Nowhere, Asylum 6E279. Produced by Mike Lawler, Johnny Cobb.

Take 30 keyboard instruments, mix in a pair of ambitiously creative artists with total production freedom, add a tiny supporting cast of background musicians and douse with liberal splashes of rock'n'roll, r&b and soul.

The result? "Men From Nowhere," an aptly-titled eclectic album written, produced and performed by Mike Lawler and Johnny Cobb, two young Nashville-based talents.

Cobb's roots run deep in Memphis mainstream blues and rock-styled r&b; nine years of his career were spent singing, playing bass and keyboards for Ronnie Milsap (who is himself no slouch when it comes to churning out funky r&b). Lawler, another rock and soul renegade, cut his musical teeth playing keyboards behind James Brown.

"Men From Nowhere" is a technically-crafted concept LP that manages to sidestep preening self-indulgence and cops a certain amount of commerciality with no loss of technique or colorful tonality.

Sharing the limelight on this project is a vast and dazzling array of assorted keyboards—several of which were actually prototypes when first utilized by Lawler in the studio. The Korg Poly-S was used to create all the string fills; an Omni II did the same for the LP's brass and horn parts. But many other keyboard-related instruments were also used, with the result that electronic components fashion the full spectrum of orchestration needed to fill every groove of this album.

Only drums, percussion, a few isolated guitar leads and some background vocals were added to supplement Cobb's outstanding solo vocal performances and Lawler's fine keyboard work. Once simple rhythm tracks were laid down, Lawler and Cobb spent hours in the studio layering overdub upon overdub, meshing electronic harmonies, filling every available spare track with multitextured musical fabrics.

"Love At First Sight," which kicks off the album and sets the pace, is a high-spirited rocker that begins with a deceptively fragile intro, then immediately launches into its pulsing r&b grooving, lashed by Cobb's singing and a powerful backup chorus.

"Saved By Love," with its Stevie Wonder-flavored synthesizer bass beat and funk-steamed temperature, and "Ready Or Not"—the LP's first single—sparkle with hot electronic fireworks molded into seething bluesy-rock patterns. "Reddy Or Not" gets extra salting from the combined background harmonies of Sherry Cobb, Thomas Cain and Orsa Lia, and its arrangement brings on memories of Robert Knight's yesteryear classic, "Everlasting Love."

"What You Don't Know (Won't Hurt You)" is a lilting number dressed up in smart rockin' reggae clothes. J.J. Cale drops by to add his inimitable guitar breaks throughout, assisted by Fred Newell on rhythm guitar and Mark Morris on percussion.

"Living Under The Gun," contains no fewer than 120 separate instrumental and vocal tracks, a measure of the precision engineering and exacting electronics that Lawler and Cobb experimented with to complete "Men From Nowhere."

"I Get Off On You" flies on rapid-flowing percussion knit with something best described as evidence of Moog modality linked to Eastern/



Lawler & Cobb: Electronic euphoria with rock 'n' roll hijinks.

Oriental harmonies. And "My Love (Will Find You)" soars into spaced-out far-flung fantasy orbits sliced by Cobb's searing vocal dynamics.

All nine of the cuts on this LP are headlong rushes into a realm where keyboards simulate every form of instrument with astonishing facility, where rock, r&b and soul are interwoven with uncanny ease and where the expected ends up being the unexpected.

KIP KIRBY

Nugent Discusses Importance Of Live Appearances

• Continued from page 3

growth of cable hasn't replaced live local tv. Nugent said he, too, was working on his own video projects, but that video will never replace the excitement of a live concert.

Stein, in his speech, pointed out that the music business is entertainment, something that is important in New York where tourism, at \$4 billion a year, is now the biggest industry.

Stein said the New York Music Task Force and the proliferation of new clubs is an indication of the growth of music in the city. He promised to do all he can to help music, noting that there is no amusement tax in New York City.

As for the entertainment complex that he hopes will be built in the next five years, Stein said he hopes a hotel could be a part of it, making it that much more easier for musicians to do their work.

"You know there is a recession going on because you can't see as many satin jackets," remarked one Forum participant, reflecting on its business-like atmosphere.

There were sessions on how to break new artists through media other than radio, on facility costs and the politics of live shows, on how to achieve that big sellout date, and how participants in the talent game: the artists, managers, agents, etc., can work to help, and not hurt each other. There were also smaller one-to-one lunches and nine concurrent sessions where participants could speak freely to each other, and create future business contacts (detailed coverage and photos of the panels will appear in a forthcoming issue).

For entertainment on the first two nights there were Huey Lewis & the News (Chrysalis), Alabama (RCA), Point Blank (MCA), Carolyn Mas (Mercury), the Bus Boys (Arista), Monarch (Jack Utsick Presents), and Love Affair (Radio Records).

Gallagher was the host at the final night's awards banquet.



URBAN ELTON—Elton John, decked out in chic cowboy attire, performs at the Palomino Club in North Hollywood during a recent party MCA sponsored honoring the 10th anniversary of Elton's American debut.

Neil Bogart To Keynote Billboard Gospel Parley

• Continued from page 1

Chicago; Vic Perrotti, president of Rainbow Promotions; Chris Christian, a top independent producer/artist and Joe English, artist on Refuge Records and formerly drummer in Paul McCartney & Wings.

The eight panels which have been set by Bill Moran, forum director, include seminars on pop labels moving into the gospel field, secular television and radio formats embracing gospel music and pop advertising, merchandising and marketing concerns handling gospel product.

Other panels will focus on similarities and differences in producing pop and gospel records, the potential of the gospel copyright and ways

of building a gospel act into international prominence.

Set to chair the various panels are attorney Al Schlesinger, manager Jack Glickman, Jim Fogelson, president of MCA's Nashville division; Frances Preston, vice president of BMI; Lou Fogelman, president of Music Plus; Pierre Cossette, president of his own television production company; David Benware, president of his own broadcast consultant firm; and Moran.

Registration is \$335, regular rate, and \$250 for students, panelists and spouses. Registration at the door will be \$35 higher.

More information can be obtained from Salpy Tchalekian, Billboard's conference director, in the magazine's L.A. office.

DIGITAL FIRMS

Soundstream May Merge With DRC

• Continued from page 1

advanced editing system for digital audio.

Digital Recording Corp., founded in 1971, has an exclusive license on the "Battelle" technology for high density digital information storage, which uses a laser beam and photo sensitive storage medium. The company has been involved in videodisk development.

Development of a high density storage system for small and medium sized computers using the Battelle technology also is planned by DRC-Soundstream.

A \$5 million stock offering, tendered to support the new venture, is being underwritten by Sherwood Securities Corp., Jersey City, N.J.

Sources at Soundstream say the venture will provide a needed capital infusion in addition to a link-up with the required technology for consumer digital audio system.

The cooperative move is one Stockham is known to have sought for several years, sources indicate.

The newly proposed venture will continue to provide digital recording services to record labels through Stockham's Salt Lake City-based Soundstream organization.

Heading DRC-Soundstream reportedly will be Stockham, serving as president, and James T. Russell, Battelle system inventor, as vice president.

According to the DRC-Soundstream prospectus, \$605,000 of proceeds will go toward the new firm's acquisition of Soundstream, including payment of Soundstream debentures. The prospectus also earmarks \$750,000 to beef up the digital record service arm of Soundstream, with part of the sum going for con-

struction of two additional editing facilities.

The \$5 million offering is expected to permit production of limited quantities of stereo digital audio players within two years. It points out, however, that large scale manufacture of the units may require arrangements with larger outside companies.

The "key" to the company's program, according to the prospectus, is the development of the digital software and the method for its mass manufacture.

DRC-Soundstream says videodisk development work is being dropped due to "prevailing uncertainty in the marketplace with respect to similar video products and the anticipated high cost of market entry."

The DRC-Soundstream technology is claimed to permit 40 minutes of high quality stereo audio to be contained on a twelve-inch square area, or less than the size of a three by five card.

Distributors Set By Reflection Records

NEW YORK—Reflection Records announces its distribution list: Malverne in New York, Progress Records throughout the Midwest, Schwartz Bros. in Washington and Philadelphia.

In the South and West distributors are: Associated, California Record Distributors, Pacific Record Distributors, Bib, Stan's Tara and Tone. Current releases are Jeree Palmer's "Love Child," Ronnie Gee's "Captivity" and new wave group T. Roth and Another Pretty Face. "Face Facts."

Inside Track

Bob Fead out for two weeks visiting prospective independent label distributors for his forthcoming Alfa Records. Word is that Fead is not seeking money out front, but is canvassing the field to find those who will go all-out in promoting product. Label is reportedly being bankrolled by **Alfa of Japan**, which coincidentally is A&M licensee for that country. When A&M pacted with Alfa (Billboard, Oct. 28, 1978), a provision called for A&M to reciprocally release Alfa product here. Best example recently has been the **Yellow Magic Orchestra**, issued on A&M's **Horizon** label. Album made the charts in March, as did the single, "Computer Games." Other Alfa acts scheduled for a global push are **Sheena and the Rokkets**, **Yutaka Yokokura** and **Osamu Kitajima**. Alfa has a Los Angeles phone number (557-1930) and its earlier reported real estate buy is now established as being off the corner of Santa Monica and Fairfax in West Hollywood. Fead did not answer phone calls made to the Alfa office as of deadline.

A rumored label deal which involved **Clive Fox**, **Mike Curb** and **Lenny Scher** backed by Japanese yen was denied by Fox and Curb. Curb, California's lieutenant governor, said it's "less rather than more" as far as his activities in the industry are concerned because of a stringent political schedule that restricts his outside business activity. **Tom Bonetti**, who was fulltime as Curb's general manager, is now on a consultancy basis. Curb noted. Another rumor that the **Osmond Family** was negotiating with Japanese labels was shelved by a company spokesman. He said that **Merrill Osmond** and **Osmond business mentor Karl Engemann** just returned from Nippon, where they concentrated on tv possibilities, as far as he knew.

Speculation is that the next addition to the **Neil Bogart** executive roster at **Boardwalk Records** will be **Dick Sherman**, who joined **Casablanca Records** more than six years ago. Sherman, when contacted, would not comment. . . . **Mike Coolidge**, who holds the distinction of serving in the same capacity industrywide for more than 25 years, **West Coast CBS record/tape manufacturing sales chief**, is bedded in intensive care at **Sherman Oaks Community Hospital**, which was probing a possible heart attack at presstime. Hospital is withholding calls until Coolidge's condition stabilizes. . . . **Mike Colestock** informs Track that the 1.5 million units of cutout albums used by Zody's in its mammoth sale (Billboard, Sept. 2, 1980) came from Amcan Music. . . . At presstime, Larry Hagman, the evil "J.R." of "Dallas" tv notoriety, was in the throes of negotiating a recording deal through **Charlie Fach**, the former Phonogram-Mercury exec turned Nashville manipulator. Hagman is a veteran singer. His mother is **Mary Martin**.

Jack Mesler, long **Pickwick** branch manager in Atlanta, will be out for a couple weeks, as doctors watch his progress with an as yet undiagnosed infection. . . . The important 300-plus executives meeting held by **CBS Records** stressed the need to work in a stronger artist-song orientation. The giant emphasized the need to break more new acts at the **Florida** conference. . . . Reluctance on the part of vendors to cut off accounts who are overextended spells from the poor return they are getting from firms which have tried the Chapter XI bankruptcy reorganization methodology. A check of the

Wallichs Music City bankruptcy file showed creditors eventually got \$275,000. When the Los Angeles retail chain filed in March 1977, they listed liabilities of \$1.6 million. A check of the bankruptcy proceedings of **Record Merchandising** shows dual bank accounts of approximately \$300,000 in mid-June, the last such statement in the file. The local independent distributorship listed its liabilities at approximately \$4.5 million. It appears that optimistic expectations from the sale of assets of **Odyssey Records and Tapes**, currently in bankruptcy litigation in the Bay area, will come in under \$1 million when that estate is finally adjudicated. The liabilities were originally listed at around \$11 million-plus.

At its two meetings, **WEA** executives made the following annual national awards: branch, **New York**; branch manager, **Pete Stocke, Philadelphia**; sales manager, **Fred Katz, Cleveland**, and **Bill Perasso, San Francisco**; buyer, **Lonnie Pleasants, Atlanta**; special projects coordinator, **Jack Klotz, Atlanta**; operations manager/controller, **Jerry Smityh, Atlanta**; marketing coordinator, **Paul DeGennaro, New York**; r&b field merchandiser, **Rufus Greene, Philadelphia**; field merchandiser, **Charlie Cates, Cleveland**; singles specialist, **Blanche Young, Cleveland**; media specialist, **Rosemary Pierce, Philadelphia**; and credit manager, **Al Westphal, New York**.

A quilt made of autographed satin squares which carry the personal signatures of more than 60 major acts is being raffled on behalf of the **Muscular Dystrophy Assn.** through a link with the **Music Plus** stores throughout Southern California. Raffle tickets, available at the 22-store chain, are \$1 each. The quilt, assembled by **Beth and Judi Howard** of Thousand Oaks, is appraised at \$5,000. The pillows that go with the bed cover are autographed by **Linda and Paul McCartney, Ron Wood** and **Debbie Harry**. . . . **Steve Backer**, who helped launch **Arista's** jazz lines six years ago, is reported leaving for an independent career. Backer figured in **Arista's** acquisition of **Savoy, GRT, Novus** and **Freedom** imprints as label's director of jazz a&r.

Two major one-stops in the New York area, **Record Shack** and **Double B Records & Tapes**, are holding meetings with vendors over credit matters. Thursday (4) **Record Shack** cancelled a meeting it had slated for Monday (8) in favor of individual face-to-face talks with creditors. . . . The recent decision by fugitive **Abbie Hoffman** to surrender himself to authorities unexpectedly increased play on the **Sweet's** current 45, "60s Man," programmed by many radio stations in conjunction with the latest on one of the "Chicago Seven."

Capitol's **Pat Purcell**, away from her Hollywood Tower desk for the first time in nine years, is recovering from major surgery at St. Joseph Hospital in friendly Burbank. But she says she'll be back in the Tower by mid-October.

Southern California music industry graduates of New York's **DeWitt Clinton High School** are meeting Sunday (14) to form a local chapter of the school's alumni association. The gathering is set for 1-5 p.m. at the home of **Mort Kron** in La Canada, outside L.A. Information about the meeting can be obtained from **Mort** or **Marie Kron** at 213 790-3215 or **Lewis Aaronson**, 213 645-8670.

CBS Seeks 2nd Supreme Court Ruling On TV's Music Licensing

• Continued from page 1

The case centers on CBS performance royalty payments which were frozen in 1969, when the legal battle began, at a level considered to be an interim rate pending resolution of the dispute. CBS versus ASCAP at all has become a closely watched litigation because industry observers have feared that rejection of the blanket license in the case of network television could threaten the entire established structure of music performance licensing.

CBS froze its performance royalty payments to ASCAP at \$4.32 million a year in 1970. In March 1978, CBS stopped paying any performance royalties to ASCAP when an earlier appeals court decision held that the blanket license was in effect illegal unless a per use license was also made available. That ruling was subsequently overturned by the Supreme Court in returning the case to the lower court.

Recently, CBS quietly resumed

payments to ASCAP, handing over close to \$9 million in royalties plus interest as interim license fee for the use of ASCAP's music for March 1978 through February 1980. According to ASCAP, CBS has been making monthly payments since February but a retroactive rate adjustment must still be worked out once the court case reaches resolution.

BMI has been receiving regular payments from CBS all along at a frozen rate of \$1.7 million annually until a temporary adjustment in January 1979, granted BMI an additional \$900,000 per year. BMI will also seek retroactive rate adjustments as soon as a ruling on the Supreme Court petition comes down. Both organizations plan to seek compensation for factors such as inflation and interest charges.

Industry insiders believe that CBS has little hope of persuading the Supreme Court to hear this case for a second time. "The Supreme Court hears maybe 50 out of thousands of

cases presented," says **Ted Chapin**, BMI general counsel. "the fact that they've already heard this case makes the percentages even more unlikely."

Even if the Supreme Court did agree to hear the case, Chapin points out, that decision would result in the high court sending the case back down to appeals court or even to the district court level.

Whatever happens, Chapin predicts, that final resolution of the case will be a long time coming. If CBS loses this one, the performance rights organizations could still be forced to re-argue for retroactive rate adjustments in district court unless CBS agrees to sit down and negotiate.

CBS officials would make no comment on their pending petition to the Supreme Court. ASCAP plans to submit a brief in opposition to CBS' petition within 30 days of CBS' filing.

Donna Summer



The Single.
(GEF 49563)

The Album.
(GHS 2000)

Soon To Be Released.

The Wanderer

Produced by Giorgio Moroder and Pete Bellotte

VAN
MORRISON

COMMON
ONE

"Will you meet me
in the country
in the summertime
in England,"

Will you meet me"

An invitation from Van, on Warner Bros. records & tapes

Produced by Van Morrison with Henry Lewy for Caledonia Productions. BSK 3462

Direction: Bill Graham Management



Give the gift
of music.

