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NEWSPAPER

Billboard

85th
YEAR

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Artists Caught In WNEW-FM And WPLJ-FM Fight

NEW YORK—WNEW-FM and WPLJ-FM are locked in a programming battle here in which artists are beginning to become casualties. This intense competition by the two AOR outlets reflects the heightened concern of stations across the nation who are cranking up promotions and programming to insure high numbers in the all-important fall Arbitron ratings survey.

One act caught in the crossfire is Devo, the Warner Bros. group, which will never again be played on WNEW, according to a spokesman at WB, who asks not to be identified.

"The situation is too delicate to comment on," he says. He notes that WNEW has been running Warner Bros. "Music Shows" tapes of live concerts for five years and a Devo show is coming up in November. "It will be interesting

(Continued on page 109)

RKO To Beam Live Stereo Via Satellite

By DOUG HALL

NEW YORK—High fidelity stereo music beamed live across the country is taking a giant leap forward with the introduction of a satellite delivery system to the RKO Radio Network.

RKO has hooked up 60 stations to the big bird in the sky including its own 12 outlets for its various features and music specials.

The first music show to benefit from the new hookup is RKO's two-hour special on Paul Simon, which will be broadcast Oct. 18. Heretofore RKO and other networks had been distributing such programming on disks or tape to affiliate stations.

A Linda Ronstadt special will also be fed from the satellite system Nov. 8. But the major development from the satellite serv-

ice will be RKO's new five-hour, five-day-a-week overnight music and interview show to be known as "Night-Time America." The show, which will debut Jan. 1, will be delivered in stereo to a system that at this point is expected to include 120 stations.

This bold step will put RKO in the forefront of the race into satellites by the networks. Mutual, the only other commercial network with working satellite service, now serves 16 stations.

Mutual expects to have 80 stations connected by satellite within the next 30 days and 150 hooked up by the end of the year. The company is surveying sites for an eventual receiving dish installation at 750 sta-

(Continued on page 32)

High-End Blank Audio Tape Key To Fall Promos

By GEORGE KOPP

NEW YORK—Blank audio tape promotions for the fall reflect the continuing dominance of premium formulations in the tape market. But despite the surge in home video, only Sony and Memorex will promote their videocassette lines.

Maxell, Fuji and TDK say they have no plans to promote videotape. Says Fuji vice president and general manager John Dale: "We don't want to irritate our dealers by promoting a product we can't deliver. Tape is in very short supply, particularly in the U.S." Dale's concern is echoed by TDK vice president Ken Kohda.

Maxel advertising director Chris Mangiopane says only that his company "is where it wants to be" in video, to explain the no-promotion stance.

(Continued on page 69)



What is this man holding? ONLY THE HEARTS AND MINDS OF THE WORLD! THIS MAN IS ELVIS COSTELLO... THE ORIGINATOR OF THE ELVIS COSTELLO STYLE OF MUSIC! 20 SONGS NEVER BEFORE RELEASED ON ANY AMERICAN ELVIS COSTELLO LP! THAT'S "TAKING LIBERTIES," ON COLUMBIA RECORDS AND TAPES! JC 36839! (Advertisement)

Nashville Publishers Buck Producers' Song Control

By GERRY WOOD

NASHVILLE—Record producers cutting songs out of their own publishing companies have created a longstanding problem for other Nashville publishers. But, rather than shedding crocodile tears or ripping out fast-graying hair, the publishers are countering the problem with a variety of techniques—some of them new.

More selective song presentation, better sounding demos, signing more writer-artists and launching in-house production situations are the favorite methods now being employed by publishers seeking to achieve the often formidable feat of obtaining cuts through producer/publishers.

In an ironic backlash, the pro-

(Continued on page 68)

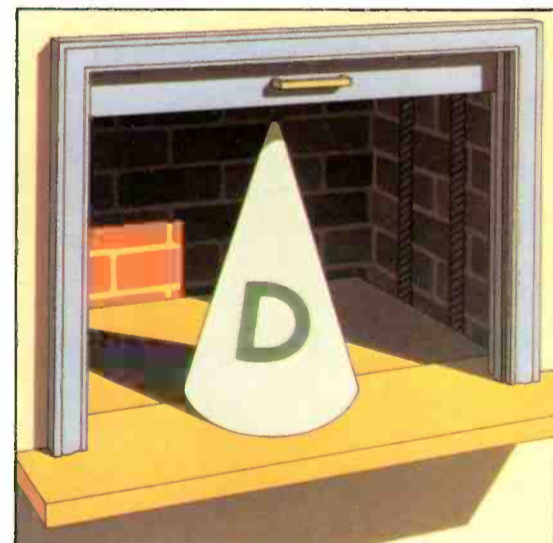
Bogart Eyes Interplay In Gospel-Secular Field

LOS ANGELES—Amid reports he plans to launch a new gospel label, Neil Bogart set the tone of secular and religious music business interplay with his keynote address Tuesday (23), launching Billboard's first Gospel Music Conference at the Sheraton Universal Hotel.

Introduced by Lee Zhito, Billboard's publisher and editor-in-chief, Bogart, president of Boardwalk Entertainment Co. and former head of Casablanca Record & Film-Works, took a future look at gospel from the corporate level.

"Will gospel music flourish along-

(Continued on page 107)



These KORGIS are anything but dumb! They play classic British pop with panache and style exemplified by "Everybody's Got To Learn Sometime" (E-47055) the top ten single that hit in as many European countries. So expect DUMB WAITERS (6E-290) to deliver the rock 'n' roll goods on a platter from Asylum Records & Tapes. A Rialto Records Ltd. Production. (Advertisement)

(Advertisement)

THIS OCTOBER IS GOING TO BE

Hotter Than July

STEVIE WONDER ON MOTOWN RECORDS & TAPES

T8-373M1



KENNY ROGERS' GREATEST HITS

Have gone under cover...



*Featuring the uncovering of two brand new songs.
"Lady" and "Long Arm of the Law"*

Produced by Lionel Richie, Jr.
(Courtesy of Commodores Entertainment Corp.)

Produced by Larry Butler & Kenny Rogers

Management: Kragen & Co.

On Liberty Records & Tapes



1980 HITS GO BEYOND PERENNIAL THEMES

Themes Of Pop Lyrics Stretch Into New Areas

Tunesmiths Explore Old Age, Rebellion, Ambition

By PAUL GREIN

This is the first of a three-part series on the themes addressed by contemporary music songwriters. This week's installment focuses on the pop angle; subsequent stories will deal with country and r&b.

LOS ANGELES—Love, sex, music and dancing continue to be the principal themes this year for pop music tunesmiths. These are the timeless song subjects; perennials.

But pop writers in recent months have also addressed such equally universal topics as boredom in the classroom (Pink Floyd's "Another Brick In The Wall"), the frustration of living under rigid rules (Rocky Burnette's "Tired Of Toein' The Line"), the desire to move beyond one's humble small town origins (Lipps Inc.'s "Funkytown"), the quest for success and immortality (Irene Cara's "Fame"), and, ultimately, the regrets of old age (George Burns' "I Wish I Was Eighteen Again").

1980 hits have also focused on the eternal joys of adolescence and young adulthood:

cars, music and dancing.

Donna Summer's "On The Radio," Charlie Dore's "Pilot Of The Airwaves" and Billy Joel's "It's Still Rock'N'Roll To Me" are salutes to the power of pop; Gary Numan's "Cars" represents this year's batch of car odes; and the Brothers Johnson's "Stomp!" and Michael Jackson's "Off The Wall," both co-written by Rod Temperton, are tributes to partying, dancing and having a good time. Some things never change.

A few pop hits this year have treated global concerns, including Charlie Daniels' high-charting flag-waver, "In America." That's not a new phenomenon: in times of national crisis, patriotic-themed records often muscle their way onto the national charts.

In the spring of 1966, when the nation was plunging deeper into the Vietnam conflict, Sgt. Barry Sadler hit No. 1 with "Ballad Of The Green Beret." In February 1974, when Watergate was testing America's confidence in its

leaders, Bryon MacGregor hit the top five with his spoken-word tribute, "Americans."

And last summer, in the wake of Iran, Afghanistan and a worsening economic climate, Charlie Daniels and his cohorts earned wide airplay with this feisty salute:

"Well the eagle's been flying slow and the flag's been flying low/ And a lot of people sayin' that America's fixing to fall/ But speaking just for me and some people from Tennessee/ We've got a thing or two to tell you all/ This lady may have stumbled but she ain't never failed/ And if the Russians don't believe that they can all go straight to hell."

Several black-oriented pop hits this year have dealt with national issues, led by the Temptations' sizzling "Power," cowritten by Motown chief Berry Gordy: "All you poor, all you needy/ All you doing is giving to the greedy."

Earth, Wind & Fire's "Let Me Talk" deals

(Continued on page 111)

David Augurs '80 ASCAP Gross Of Around \$150 Mil

LOS ANGELES—ASCAP president Hal David, speaking before his first West Coast membership meeting at the Beverly Hilton here Wednesday (24), predicted the licensing society will realize income "in the neighborhood" of \$150 million in 1980.

The figure includes a retroactive CBS payment of \$9,270,000 as a result of ASCAP's Supreme Court victory over blanket licensing which will be nonrecurring. ASCAP income in 1979 totaled nearly \$128 million.

For the first eight months of 1980, ASCAP reports total receipts of \$97,755,000. Broken down further, it

(Continued on page 68)

Billboard Singles Radio Action Feature Boosted

LOS ANGELES—Effective with the Oct. 4 issue, Billboard is expanding its Singles Radio Action feature that will increase communication between record manufacturers, radio stations and retail.

The number of stations reporting to Billboard's Hot 100 chart increases from 120 to 150. While the former chart included the two key prime movers and two top add ons at each station, the revised feature will now include additional prime movers as well as all product added at each station every week.

All product adds, will in many cases, indicate whether it debuted with a number, as an album cut, an extra or otherwise. Additionally, the Singles Radio Action feature has increased from two pages to three.

The feature will still be split into eight regions and will retain such features as national prime movers, national top add ons and national breakouts, along with regional prime movers, top add ons and breakouts.

The new chart now also lists each station's music director and/or program director.

The expansion of the Singles Radio Action was initially explained by Bill Wardlow, Billboard's chart director, at the recent National Assn. of Broadcasters convention in New Orleans.

The expansion of this feature is just the beginning of many additional radio features that will be initiated in Billboard within the next few weeks.



Billboard photo by Bonnie Tiegel

VOCAL JAZZ—The Manhattan Transfer regales the Monterey Jazz Festival with its unique sonic skills. That's Janis Siegel, Tim Hauser, Alan Paul and Cheryl Bentley at work. Complete coverage begins on page 47.

RCA Bar Codes Its New LPs On Jan. 1

NEW YORK—RCA Records will start bar coding new LPs starting Jan. 1, thus bringing the industry closer to an era of implementation by major manufacturers.

Currently in the bar coding fold are A&M, Arista, CBS, Chrysalis, for all new product, and selected releases on WEA and Capitol-EMI labels. Although there's no official word from PolyGram and MCA, indications are that these two manufacturers are not far away from announcing similar intentions.

RCA's decision was announced by Jack Chudnoff, vice president of marketing, at a board meeting here

of the Recording Industry Assn. of America Thursday (24). The RIAA meeting was attended by representatives of the National Assn. of Recording Merchandisers, which along with the RIAA, has been highly supportive of a move to bar coding by the industry. Also on hand were audio and video industry representatives and Universal Product Code Council members.

Bar coding will also appear on all

RCA SelectaVision videodisks, which are scheduled to be marketed within the first quarter of 1981.

Industry observers have stated that bar coding among manufacturers can be no less than an 80% of the industry if the system is to succeed as an inventory control method.

"At optimum efficiency," states Chudnoff, "bar coding will offer retailers, distributors and manufacturers substantial cost efficiencies. As the hardware comes down in price and the advantages become more apparent, bar coding will become a necessity within our industry."

Complete coverage of Billboard's Sixth Talent Forum appears on pages 38-46.

MCA's Bergamo Urges Retailers To Mine Video Field

By JOHN SIPPEL

SEATTLE—Retail can survive in an industry plagued by skyrocketing costs, under capitalization and disunity by jumping immediately on the video software bandwagon, MCA's Al Bergamo urged the more than 70 Budget Tape & Records store owners meeting at the Doubletree Inn here.

The MCA Records Distributing president also forecast \$9.98 for albums and \$1.98 for singles in 1981. Some 60% of the top accounts are under financed, causing labels to tighten credit controls constantly, he said.

Stated Bergamo in his keynote ad-

dress before the 10th annual meeting: "Videocassettes are growing incredibly at a rate of 62.5% a month. The units cost from \$500 to \$1,000 each. There are 1.2 million in homes, that's less than 2% of the tv homes. In the next five years we'll move 10 million more playback units.

"The motion picture business knows how to sell its product. Strangers know 'Jaws,' 'Blues Brothers' and 'Xanadu' as movies. We have a great bottomline on the 'Xanadu' album. But the average person knows the movie better than the record," Bergamo stated. MCA, of course,

distributes the MCA DiscoVision videodisk.

"The Tower San Francisco store sold \$25,000 worth of videocassettes in the first month. More importantly, classics and jazz sales increased 110% at the same time. The videocassette customer is 25-39 years old. He's making \$50,000. Look at the dollars, not margins in selling video software," Bergamo instructed.

To protect against home taping MCA will ship videocassettes of many new movies 90 days after theatre release. "Smokey & The

(Continued on page 10)

Rackers Seek Manufacturer Relations Boost

Conference Eyes the '3 Pressures'

SAN DIEGO—Plagued by what is termed "three-pronged pressures," rackers will attempt to reinforce lines of communications with manufacturers at the National Assn. of Recording Merchandisers-sponsored Rackjobber Conference Wednesday through Friday (1-3) at the Sheraton Harbor Island Hotel here.

Joe Cohen, NARM executive vice president, says the turnout is SRO, with 150 industry members set to be on hand.

Rackjobbers, whom Cohen "conservatively" estimates still account for 40% of music industry sales, are "being squeezed," he adds, "on three sides by economic problem and industry pressures."

"First, even though August and September have seen an increase in sales, rackjobbers, along with all retailers, are still experiencing extreme pressure because of the overall decline or record and tape sales for almost a year.

"Second, rackjobbers are pressured by the general decline in earnings of many of the chains they service, chains like Sears and J.C. Penney, both of whom suffered second quarter declines of more than 60%, and Kmart, down 34%. Being squeezed by the softness of the record and tape business on one side and by declining business in the racked accounts they service, they then must deal with the third pressure, a restrictive and totally unprecedented change in manufacturers' returns, promotional and advertising policies.

"It is our objective, by opening up avenues of communication, that we can alleviate the three-pronged pressures plaguing the rackjobbing community."

During the business sessions, programs include tape packaging, merchandising for the racked account, implementation of the "Give The Gift Of Music" campaign in mass merchandised outlets, and the special problems of counterfeit product.

NARM has also set "one-on-one" appointment schedules between merchandiser and manufacturer, to be conducted each afternoon in the poolside lanai rooms.

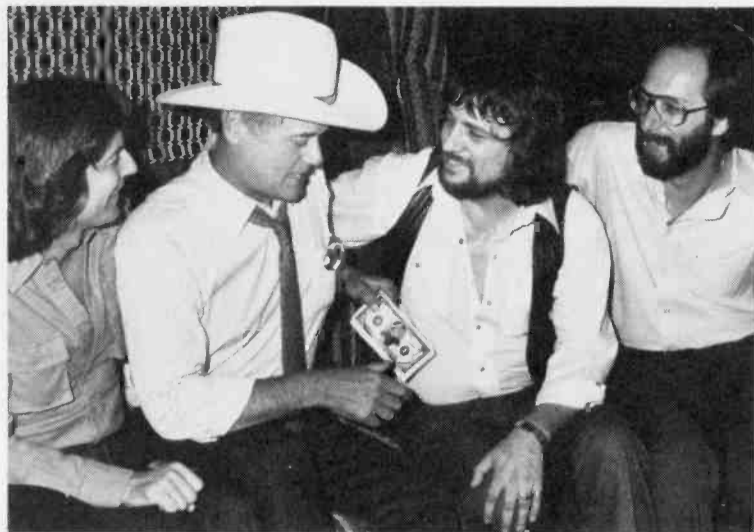
A dinner meeting Wednesday (1) will feature an address by Paul Smith, senior vice president and general manager of CBS Records, who will speak on the subject of "The Manufacturer Views The Three Way Relationship: Racked Account/Rack Jobber/Supplier."

Kenneth A. Macke, chairman and chief executive officer of the Target Stores will keynote the conference at its first general session Thursday (2).

This session will also feature an audio/visual presentation with interviews of five executives of mass merchandise stores who are committed to the concept of rackjobbing in their outlets. The presentation includes Calvin Allen of Sears, David Birkett and Al Geigle of Montgomery Ward, Harry Suttmiller of Gold Circle and Charles Staley of Woolworth/Woolco.

The meeting will also hear from Dr. Tom Connellan, a consultant from the Univ. of Michigan School of Business on "How We Communicate," a presentation on "Implications Of Size And Space Limitations in Racked Accounts" by Herbert Dorfman, Eastern division vice president.

(Continued on page 57)



FRIENDLY PERSUASION—RCA singer Waylon Jennings, second right, watches actor Larry "J.R." Hagman display his favorite form of persuasion during a backstage break at the Hollywood Bowl. The occasion was a benefit concert by Jennings which raised more than \$250,000 for the striking Screen Actors Guild. Looking on left, is Carson Schreiber, RCA regional country promotion manager, and Charlie Cook, right, program director of L.A.'s new country formatted KHJ-AM.

WISFUL THINKING?

Stability Desired By N.Y. Retailers

By IRV LICHTMAN

NEW YORK—New York Metropolitan record retailers, confronted with a traditionally volatile discount pricing structure, may hope for greater pricing stability with the possible removal of Korvettes from the scene. But it's likely to be wishful thinking.

The ailing Korvettes chain, which has suspended operations pending reopening for a public sale of its remaining inventory, has generally challenged other retailers to keep up with its lowball pricing, although it has by no means been the top undercutter in town.

"If Korvettes does go," says Roy Imber, whose Elroy Enterprises services 31 TSS/Record World stores, "it could hopefully bring more pricing stability here. But if you lose one heavy discounter, you're likely to gain another who wants to be the pricing big shot."

Imber's impression is seemingly bolstered by recent advertising by Alexander's, the department store chain that offered its entire LP inventory at \$3.99 for \$7.98s and \$4.99 for \$8.98s for a two-day period.

In addition, the ad contained even lower prices—with a "limit" of one to a customer—on selected inventory, including \$8.98s such as Diana Ross' "Diana" and the Rolling Stones' "Emotional Rescue" at \$3.99, and Bob Seger's "Against The Wind" at \$4.19.

Another contender as a major discount factor to fill the Korvettes void could be Crazy Eddie's, with five of its store devoted to recordings. Its already heavy advertising of audio hardware may well begin to incorporate recording merchandise.

Another department store chain here, Mays, with eight outlets in the area, offered specials Thursday (25) on selected CBS and WEA hits, at \$4.97 or \$4.99, although it tacked on a dollar for tapes, which wholesale at the same price as LPs.

Both the Alexander's and Mays' moves are typical of department store units that, like Korvettes, tend to lure customers into their stores with lowball pricing approaches on recording inventory.

However, not only competitive reasons, but bottom-line considerations are pricing factors for others. Jay Sonin of Record Hunter, only several blocks away from Korvettes flagship store on Fifth Ave., recently raised his shelf prices about 50 cents to reflect both the costs of doing business and recent manufacturer price increases of about 3%. "I got tired of waiting for the rest of the city to wise up," he explains.

Sonin says an upcoming ad in the Sunday Times will contain his highest across-the-board increases yet.

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Executive Turntable

Record Companies

Earl McGrath, president of Rolling Stones Records in New York for three years, resigns from that post Wednesday (1). Art Collins, McGrath's assistant, will assume McGrath's duties under the title of vice president of Rolling Stones Records & Enterprises, for the U.S. and Canada. For all other territories, Colin Burn, based in London, is the head of the Atlantic-distributed label.



Collins

Burn was the licensed label's general manager for EMI Records U.K. At the same time, Melvyn R. Lewinter is upped as senior vice president/comptroller of Atlantic in New York. He was vice president/comptroller since 1974. He joined the label in 1970 as comptroller. ... Pete Johnson and Adam Somers elevated to vice presidencies at Warner Bros. in L.A. Johnson, creative director, retains that position in addition to being vice president. Somers exits his post of director of merchandising and national operations manager to become vice president and director of creative services and operations. ... Worthy Patterson returns to Casablanca after a short leave to take over as vice president of East Coast operations in New York. He was the label's East Coast marketing director. Prior to his Casablanca affiliation, he



Johnson

was national promotion director for RCA and marketing director for WB. ... Stuart Alan Love joins Atlantic's Carrere label in L.A. as vice president of West Coast a&r. Most recently an independent producer, Love was an a&r staffer at CBS. ... Alan Wolmark moves up to associate director of national AOR promotion for Atlantic in New York. He joined the label in 1978 as manager of national LP promotion and special projects. Before that, he was an assistant editor at Record World magazine. ... Gerry Griffith upped to director of r&b a&r Arista in New York. He leaves Motown where he was director of the creative division. Previously, he was Columbia's West Coast director of r&b a&r. Also, Joe Polidor is named Midwest regional marketing director. Based in Morton Grove, Ill., he was Phonogram/Mercury's national LP sales manager. ... Kick Van Hengel is appointed director of European promotions for Capitol/EMIA/Liberty Records as of Nov. 1. Temporarily operating from Los Angeles, Hengel, formerly in charge of the international division of UA/Liberty, will be based in London. ... Phil Midiri moves from director of marketing administration at CBS International in New York to director of administration at CBS



Griffith

Australia. ... At Ovation in Chicago, David Webb becomes director of artist relations and special projects. For three years, he was the label's marketing director. Simultaneously, Lauren Wood, formerly the label's national secondary pop promotion director, is tapped as national AOR promotion director. Michael Radford is upped to operations manager and assistant a&r administrator of Ovation's country division in Nashville.



Webb

He was national country promotion director. ... Miriam Pace Longino joins RCA in Nashville as administrator of artist development services. She previously was a reporter for the Union Daily Times in Union, S.C. ... Neal Joseph is appointed East Coast director of a&r for Word Records in Nashville. Formerly, he was director of song promotion and development for the Benson Co. ... Michael Goldstone moves in as West Coast tour publicist for Chrysalis in L.A. He exits the post of publicity coordinator, which is being filled by Danae Schwinner. She was a West Coast staffer for one year. ... At PPL Records in L.A., Denise Gauthier becomes national sales director. She was a buyer and seller of a local pharmaceutical firm. ... Roberta Bryant is named creative assistant to



Goldstone

DJM Records general manager, Carmen Larosa in New York. She was previously a staffer at Feyline Records & Management in Denver.



Traub

Fred Traub, who was vice president of purchasing at Pickwick International in Minneapolis, is reassigned to vice president of purchasing of the firm's retail division, the Musicland stores. ... Lee Molowski joins Lieberman Enterprises in Minneapolis as military account executive, a new post. Molowski was military sales supervisor since 1975 for Pickwick. Jackie Krost is now director of a&r and special projects for Mobile Fidelity Sound Lab in Chatsworth, Calif. He was director of B&M Personal Management Ltd.



Krost

Marketing

Victor L. Guder is named vice president of the professional division and standard catalog of United Artists Music in L.A. The 20-year music industry veteran most recently was manager of the Disney Music Publishing operations and entertainment division manager of Disneyland. ... Vivien Friedman is promoted to director of public relations for Chappell Music/Intersong Music in New York. With the company since 1968, she exits her most recent post of manager of public relations.

her most recent post of manager of public relations.

(Continued on page 111)



Lewinter



Love



Wolmark



Longino



Molowski



Friedman

When all about you are losing their heads...



**Molly Hatchet's
"Beatin' The Odds."**

**Includes the new single, "Beatin' The Odds."
The third album. On Epic Records and Tapes.**

Produced by Tom Werman for Julia's Music, Inc. Management and Direction: Pat Armstrong and Associates.
Epic is a trademark of CBS Inc. © 1980 CBS Inc.

Be there when Molly Hatchet heads your way:

10/12 Springfield, MO	10/28 Buffalo, NY	11/8 New Haven, CT	11/20 Erie, PA	12/4 Milwaukee, WI	12/18 Cincinnati, OH
10/14 Murray, KY	10/29 Rochester, NY	11/9 Boston, MA	11/22 Detroit, MI	12/5 Des Moines, IA	12/19 Wheeling, WV
10/17 Lock Haven, PA	10/30 Pittsburgh, PA	11/10 Providence, RI	11/23 Kalamazoo, MI	12/7 Macombe, IL	12/20 Roanoke, VA
10/18 Harrisburg, VA	10/31 Philadelphia, PA	11/11 Springfield, MA	11/25 Ft. Wayne, IN	12/10 Wichita, KS	12/21 Charlotte, NC
10/19 Morgantown, WV	11/1 Allentown, PA	11/13 Passaic, NJ	11/26 Madison, WI	12/11 Kansas City, KS	12/26 Ft. Myers, FL
10/22 Springfield, IL	11/3 Utica, NY	11/14 Uniondale, NY	11/27-28 Chicago, IL	12/12 St. Louis, MO	12/27 Miami, FL
10/23 Toledo, OH	11/4 Poughkeepsie, NY	11/15 New York, NY	11/29 Davenport, IA	12/13 Indianapolis, IN	12/28 Ft. Pierce, FL
10/24 Athens, OH	11/5 Syracuse, NY	11/17 Largo, MD	11/30 St. Paul, MN	12/14 Lexington, KY	12/29 Savannah, GA
10/26 Bloomington, IN	11/6 Portland, ME	11/18 Cleveland, OH	12/2 Duluth, MN	12/15 Evansville, IN	12/30-31 Lakeland, FL
		11/19 Johnstown, PA	12/3 Marquette, MI	12/17 Charleston, WV	

Booking Agency: ATI

Chart Heights Bottlenecked By '60s Acts

LOS ANGELES—A total of 12 acts have broken through to their first top 10 album thus far this year, compared with 22 by this point in 1979.

Somewhat fewer albums have hit the top 10 this year to begin with—47 compared with 54 by last year at this time—but the difference isn't lopsided enough to explain the newcomer disparity.

A contributing reason is believed to be the lingering popularity of acts from the '60s and '70s. Thus far this year Stevie Wonder, Neil Diamond, the Isley Brothers, the Rolling Stones, Jefferson Starship and the Bee Gees have all hit the LP top 10, as have several solo acts who formerly fronted '60s groups, including Paul McCartney, Diana Ross and Eric Clapton.

The figures for both years include all acts who broke through to their first top 10 album. Discounting those acts who had previously scored top 10 singles (Kenny Rogers and Jermaine Jackson) or solo acts who had earlier hit the top 10 in a group connection (Pete Townshend), the nine bona fide breakout acts of 1980 can be broken down into three groups.

Hard rock bands account for one-third of the newcomer mix, with AC/DC joined by Rush and Journey. Another third of the newcomer

(Continued on page 111)

RCA, Millennium Design Broad 'Humans' Campaign

NEW YORK—The RCA and Millennium labels have designed a broad campaign behind Bruce Cockburn's second album, "Humans," including a special video segment to be made available to several rock-related television programs.

The campaign, beginning this week, will coincide with another campaign prepared by RCA in conjunction with Thirsty Ear, the college radio consultant.

Designed to give selected acts on both labels additional exposure at the college level, this campaign is scheduled to start Oct. 13 and will involve 75 key college stations and 225 secondary stations, with an estimated audience of over a million listeners. Cockburn's segment is set to air the week of Oct. 20.

Other features of the drive include two-color ads, using a black and orange motif, which will run in all na-

tional and international music journals, one week apart, starting Oct. 6. Consumer ads are also scheduled to appear in selected publications, four weeks after the album is released.

Time buys on major radio stations throughout the country are also scheduled to run in two phases, the first one to start within three weeks after the album's release.

Millennium, which is manufactured and distributed by RCA, has earmarked a budget for the creation and dissemination of the video segment, to include three songs from the new album, including Cockburn's first single, "Rumours Of Glory."

Millennium has also hired various independent promotion services to work the album in their respective markets. The campaign will also eventually focus on a national display contest, using the theme, "Humans."

WORLDWIDE DEAL

Geffen's Coup: Lennon & John Signed

LOS ANGELES—First came Donna Summer. And in one week comes the signings of Elton John and John Lennon to Geffen Records which is shaping up as a haven for superstars.

The signing of John to a five year, eight album worldwide deal marks the first time Elton John records will be released on the same label

throughout the world. During his 10 years with MCA in the U.S., Phonogram distributed John product throughout the rest of the world.

Insofar as ex-Beatle John Lennon is concerned, Geffen will release Lennon's first album in five years entitled "Double Fantasy" sometime in November. Further details on the Lennon signing are expected this week.

RECORD CLUB PACT

Columbia Ties To First Generation

By KIP KIRBY

NASHVILLE—An unprecedented pact has been signed between Columbia House and First Generation Records in Nashville, calling for the record club division to handle all U.S. and Canadian mail-order rights to the label's exclusive new "Stars Of The Grand Ole Opry" series.

This cooperative venture represents an expansion by Columbia House in the area of country music, notes Ralph Colin, vice president of business and government affairs for Columbia House.

The record club will handle mail-order rights for all 10 packages set to comprise First Generation's "Stars Of The Grand Ole Opry" line produced by label president Pete Drake.

This concept series is designed

to showcase "Opry" performers who are not signed to other record labels. Among the artists who will be released in this program are Jan Howard, Ernest Tubb, Billy Walker, Del Wood, Stonewall Jackson, Ray Pillow, Justin Tubb, Jean Shephard and the Vic Willis Trio.

As part of its initial promotion, First Generation has arranged a tie-in with Grayline Tours of Nashville. The more than 300,000 visitors who annually ride the Grayline tour buses will now receive Columbia House record club applications spotlighting the "Opry Stars" series. First Generation albums will carry a mention of Grayline tours on their jackets along with the company's toll-free phone number. (Continued on page 97)

Rock Clubs Potent Act Breaking Force

By ROMAN KOZAK

NEW YORK—Live performances, video, and deejays announcing the names of acts whose records are being played, have all made the new rock dance clubs and halls a potent new force in breaking artists.

The current success of the B-52s—whose new LP, "Wild Planet" has shot to 24 on the LP charts in three weeks with minimal airplay—is testimony to the strength of clubs and live performances in selling records.

Other acts, such as Gang of Four, the English Beat, Ultravox, the Vapors, Silicon Teens, Devo and a host of others, who are almost never heard on the radio, nevertheless sell records and have followings because of the rock dance clubs.

However, because there are still only about 150 such venues around the country, sales figures sometimes take a while to grow.

"Without airplay a disco hit and a rock dance hit can both sell about 40,000 copies, but because there are so few rock dance clubs it may take six months, where the disco hit will sell it in six weeks," says Mark Josephson, partner in the Rock Pool records pool, which specializes in

distributing promotional rock dance records from all the major companies to clubs and interested radio stations.

Because most rock dance clubs use various combinations of live performances, video, and recorded music they have certain advantages in being able to solve the biggest problem that has restricted record promotion via discos: how to let the audience know what is being played.

In rock discos and halls, as in regular discos, the recorded music is normally continuous, with the DJ segueing from disk to disk. But in a club which also features live music, it is in the club owners' interest to identify at least the songs that are by groups scheduled to play at the club.

"Except for Blondie or the Cars, which are played on the radio, the kids were not identifying the songs with the artists," says Henry Schissler, booker at New York's suburban Malibu club. "We play 'Turning Japanese' a lot here, and one time I saw six local Long Island kids who were really getting off on the song. But when I asked them if they knew

(Continued on page 48)

Appeals Court Gets RIAA Brief On Report Turnover

By RICHARD M. NUSSER

NEW YORK—The U.S. Court of Appeals, Second Circuit, and lawyers for Sam Goody Inc. received copies Thursday (25) of the Recording Industry Assn. of America's brief appealing a lower court decision requiring it to turn over to the Sam Goody defense team confidential reports regarding alleged instances of retail counterfeit traffic.

The RIAA brief is the first step in the appeal process that culminates in oral arguments Oct. 16. The defense must now answer the RIAA's claim that the reports are not relevant to the impending Goody trial and disclosure would violate traditional attorney-client privilege. The RIAA is then entitled to reply to the defense's counter argument by Oct. 14.

Although the RIAA brief contains

nothing that hasn't been raised before in motions argued in front of U.S. District Court Judge Thomas C. Platt, who decided to make the reports available to the defense, it provides a concise, comprehensive review of the RIAA arguments.

The RIAA brief also offers insight into defense claims that the reports are relevant to the trial insofar as they show evidence of widespread retail counterfeiting traffic.

The defense has indicated it will attempt to prove that Goody and its chief operating officers may unknowingly have purchased counterfeit tapes, despite their low price, if the market was allegedly flooded with bogus product, offered at prices below wholesale.

Judge Platt made note of this (Continued on page 111)

CUT YOUR AD BUDGET LATELY?

Honesty compels us to admit that you're not alone.

Whenever the cost/price squeeze gets really tough, it's a temptation to regard advertising as a cost . . . and to cut.

Not at every company, however.

In recent years a significant change has taken place in the thinking of many management people about advertising budgets. No longer are appropriations cut automatically when the pressure is on.

Why?

For a number of reasons. Among them are:

1. *With the growth of the marketing concept*, advertising is no longer looked upon merely as an expense, but as an integral part of the company's marketing mix.

2. *Companies that maintain advertising during recession periods do better in sales—and profits—in those and later years.* That was proved conclusively in studies of five separate business declines made by American Business Press and Meldrum and Fewsmith.

3. *The cost of a salesman's call today makes it imperative to make maximum use of advertising.* The average cost of a sales call soared to a record \$137.02 according to the latest report by McGraw-Hill. Yet studies show that a completed

advertising sales call—that is, one ad read thoroughly by one buying influence—literally costs only pennies. Why deny yourself such efficiency?

4. *In some cases, there is no way to reach customers except by advertising.* The "Paper Mill Study" shows (1) the number of buying influences in the average operation is far greater than marketers are aware of, (2) the majority of these influences are unknown to salesmen, (3) no salesman has the time to contact all influences even if he knows them.

5. *Selling costs are lower in companies that assign trade advertising a larger role in marketing products.* So advertising is an investment in profit, just like a machine that cuts production costs.

6. *Memories are short.* There is an estimated 30% turnover every year among buyers. It isn't surprising, then, that lack of advertising contact can quickly result in loss of share of market.

7. *Most down periods turn out to be shorter than expected.* The history of every postwar recession is that it didn't last as long as predicted.

8. *Advertising works cumulatively.* It would be nice to think that every reader reads all of your ad. We know it doesn't

work that way. To be most effective, advertising must have continuity.

9. *Sales and promotion people need support.* They know that their chance of getting an order is better if they are backed up by advertising. Can they be as effective when they learn that the support has dwindled?

10. *You know better.* Survey after survey of executives shows that they expect a drop in sales if advertising stops.

But there is need for efficiency . . .

whenever advertising budgets are being assembled—never more than in these inflationary times. Significantly, a recent survey shows that nearly 40% of the average budget for advertising to business and industry is invested in business publication space and preparation. That's more than double the next largest item.

Why? Because specialized business publications remain the most effective and efficient method of reaching target audiences in business and industry.

And we can prove it.

Write to Billboard or ask your salesman for a copy of "The ABP Library of Publishing, Advertising & Marketing."

Billboard

... where advertising sells records

A photograph of Kenny Loggins performing on stage. He is wearing a vibrant, multi-colored striped poncho over a blue shirt and green pants. He has a beard and long hair, and is smiling broadly while playing an acoustic guitar. His right arm is raised in the air. The background is dark with colorful stage lights (red, purple, blue) and confetti falling. In the foreground, several hands are visible, reaching up towards the stage.

A first, at last!

Kenny Loggins, "Alive."
C2X 36738
His first live solo album.

A specially-priced two-record set,
featuring "What A Fool Believes,"
"Whenever I Call You Friend,"
"This Is It" and "I'm Alright."
On Columbia Records and Tapes.

Produced by Bruce Botnick and Kenny Loggins. Management: Larson & Rocor Associates, L.A.


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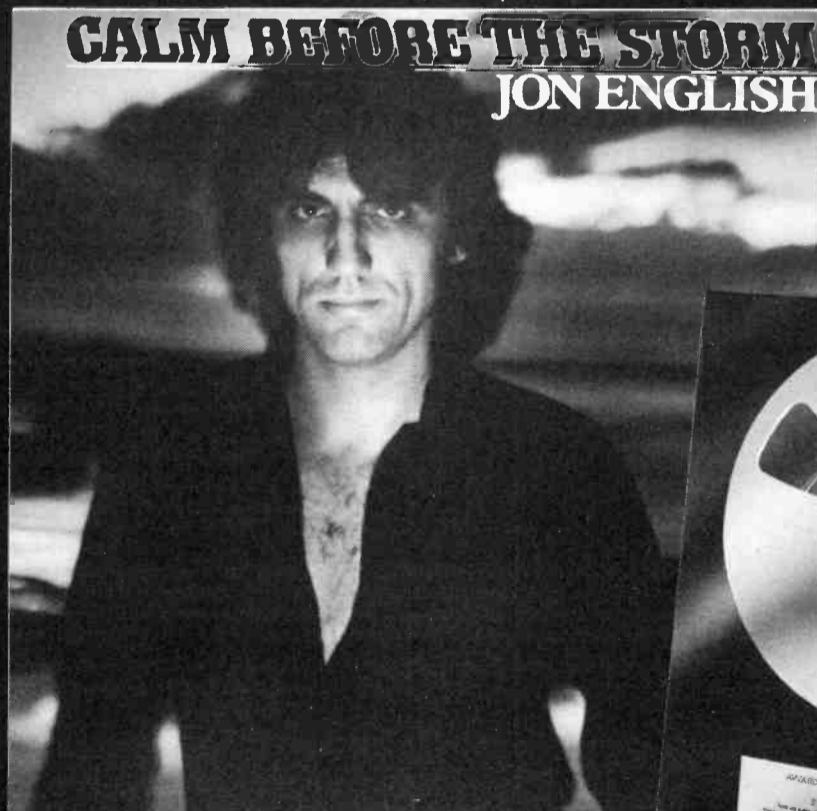

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Karen Hewitt. Produced at Albert Studios Sydney. Released by PolyGram
Records on the Mercury label.



AMPEX

Bergamo Urges Jump On Video Bandwagon

• Continued from page 3

Bandit II" and "Flash Gordon" are examples. Both are expected early in 1981.

Bergamo sees videodisk available in all major U.S. markets within the next 45 days. Thus far videodisk playback units have totaled 7,000 sales in the U.S.

"Videocassettes are a hit business. 'Deer Hunter' at \$92 is our second best seller. MCA is able to soften its dealer requirements. For example, we no longer require a deal to stock 80% of our titles. Los Angeles is 30% of U.S. software today. We find videocassette buyers are not price conscious. MCA will probably have a 'Centennial' package at \$600 soon. We haven't decided how to market it. It might be sold with the first installment free, and then sell one per month."

Bergamo also lamented the lack of empathy between radio retail ac-

counts and manufacturers. "There's a great breach in our industry," he said. "Dealers are separated from manufacturers and radio. You have no forum. Radio dictates to us both."

"Radio is out there to spread demographics only. They're all thinking of going country. I never thought 'Urban Cowboy' could do that," Bergamo stated.

On another level: "You'll see price increases. There'll be \$9.98 albums and \$1.98 singles. It's hard to swallow. To survive we've got to bite the bullet. Nine dollars and ninety-eight cents doesn't mean an enormous profit. Artist cost alone at wholesale is 35%. Manufacturing cost, unions and basic materials is 22%. Distribution is 13%. Labels get 17%-18%," Bergamo explained. He intimated that price hikes won't stop there.

"Five dollars and ninety-eight cent albums are one solution. Mid-

range product must be marketed properly. Will some sell it at \$2.99? Labels gave it to you to make money and increase traffic. MCA will have another big \$5.98 release in January," Bergamo said.

Bergamo also scored accounts who give away hit product. "What other industry tries to make its profits on 22-year-old product?" Bergamo singled out the recent Odyssey Records bankruptcy wherein, he stated, the chain went bellyup with \$15.5 million in debts and a net worth of \$500,000.

"When manufacturers lose millions, all of us pay the dues. We needed that money. You got less advertising. Labels can't sign new acts."

Bergamo said MCA has severely restricted its credit over the past year. "We haven't sold Korvettes in 10 months," Bergamo cited the GRT bankruptcy, stating the Bank of

America, the largest secured creditor, got \$5.5 million while other creditors were left holding the bag.

Accounts must understand the industry went through a severe downturn in 1979, Bergamo said. Domestic record labels in 1979 either lost or made less profit to the tune \$140 million, he added.

He blasted manufacturers for giving away product on continuous deals.

Noted Bergamo: "MCA is \$7 million in the black in 1980. We didn't cut advertising. Giving a 10% deal requires 51% more business to break even."

When asked about record and tape quality, Bergamo candidly explained that more extenders are being used in making vinyl-based records, thus causing more surface noise. "We could make a pure vinyl record. It would cost \$1.25. That would make a list price of \$11.98 necessary."

To improve MCA prerecorded tape quality the firm recently spent

\$140,000 on its duplicating line, Bergamo noted.

Bergamo warned that the industry may have to find new ways to sell product in order to bolster itself financially. An unknown band today ships 4,000 annually on any label, Bergamo claimed. "Even if it's \$5.98 or \$8.98, it's the same. Home party marketing and new approaches at retail are being studied."

The industry search for stronger market penetration is based on an estimated 62 million phonographs in the home and "good sales of 1 1/2 million album units," which Bergamo deemed weak penetration.

Bergamo singled out the Infinity album by Pope Paul as "the biggest stiff ever." He blamed the failure of the album on the industry's lack of marketing savvy. A major account wanted the Pope to do an in-store appearance, he said. Evan Lasky, president of Danjay, one-stop supplier to the almost 100 Budget stores got the biggest laugh of the opening day when he blamed the Pope's album bomb on lack of tour support.

Tax Credits Available For Retail Stores

SEATTLE—Record and tape accessory store operators can earn up to \$4,500 in tax credits by hiring eligible workers under the Targeted Jobs Tax Credit Program of the U.S. Dept. of Labor. A Labor Dept. spokesman detailed special hiring programs before the Budget Stores convention here.

Under the Revenue Act of 1978, store owners can obtain 50% of the first year's wages and 25% of the second year's wages in tax credits by employing economically-disadvantaged Vietnam-era veterans under 35; 18-24-year-old persons; ex-convicts hired within five years of their release or conviction and people receiving supplemental security income payments; referred handicapped people; people receiving local general assistance payments; and

16-18-year-old youths participating in approved cooperation education programs. The maximum first year is \$3,000 and \$1,500 for the second year.

Locally designed agencies usually screen applicants and give them a voucher to present to potential employers. If the voucher-equipped person is hired, the employer sends the voucher in to be certified, and within three working days, receives the information needed for tax purposes.

Under the Tax Credit Program the accrued tax credits can be carried back three years then forward seven years on a company's tax return.

It is possible for persons employed in record stores after Sept. 26, 1978 to be retroactively eligible. The

credit applies only to wage cost incurred through Jan. 1, 1979 and Dec. 31, 1980 in that case.

Local Job Service offices and Internal Revenue Service district offices have full details about the program.

Classical Community Decries Studio C Close

NEW YORK—CBS Records is selling Studio C, its giant facility here on 30th St., amid fears in the classical music community that the sale will mean the demolition of what is considered the best and largest studio for classical and original cast recordings in the city.

"We are consummating the sale but nothing so far has been signed. Beyond that I cannot comment," says Calvin Roberts, vice president of operations and marketing for the CBS Records Group. Sources say CBS is selling the 19th century former Greek Orthodox church to a real estate development firm which plans to tear it down and erect an apartment building. It is expected the studio will be closed by April.

As reports of the studio's sale began to circulate, shocked members of the city's classical music community laid plans to fight the closing, including appeals to the city's landmarks commission, and drafting a petition to pressure CBS to reconsider its proposed sale.

AGGRESSIVE 20TH HEAD

Portnow Prepares International Push

By JEAN WILLIAMS

LOS ANGELES—Cracking the international market and packaging catalog product for a mid or budget line are among the new projects under construction by Neil Portnow, president of 20th Century-Fox Records.

Several months ago Portnow upped Mort Weiner, vice president of sales and merchandising, to also head up the company's international operation.

"This is the beginning of a major thrust to increase our market share outside the U.S.," says Portnow.

Weiner is presently on a worldwide trip meeting with several managing directors at various RCA companies.

Portnow notes the international market is handled by RCA's international division, however, RCA also is responsible for product of other labels. "What's been missing is the personal contact with the individual territories, and we want to be directly involved in this," notes Portnow.

"Leon Haywood had some success in England and Holland, Gene Chandler had some success in the U.K. and Photoglo did well in Japan but we need to strengthen our other acts internationally. There needs to be a worldwide and certainly a European tour put together for Stephanie Mills."

As for proposed budget or midline product, Portnow says 20th has hundreds of catalog titles to select from. "And we'll be no less selective with these releases than with our current product," he says.

He notes that it has not been determined the number of titles to be included, however, older movie soundtracks and some jazz LPs are expected to be a part of the program.

"We don't want to glut the market, but we have some valuable stuff and we're now talking with RCA about it," says Portnow. He adds that the midline will probably list for \$5.98 and, of course, if the product falls into a budget line it will be less.

In terms of soundtracks, Portnow plans to become more involved with new soundtracks next year. He also plans to up the number of other LP releases from 17 (this year) to ap-

proximately 20. There also will be one or two compilation LPs next year, he says.

To cash in on what the industry hopes will be a lucrative holiday season, 20th will release a compilation LP this month entitled "Ear Candy" featuring Stephanie Mills, Edwin Starr, Gene Chandler, Cut Glass, Ahmad Jamal and Leon Haywood.

Portnow, who has headed the label less than two years, has signed a number of performers who enjoyed success a number of years ago but whose careers in recent years have all but stopped.

"I love the statement that someone said 'we're the Geritol label—we're bringing them all back.'"

"It's not a preconceived plan. A lot of these people, who have had past hits, are coming here because they believe we will be able to give them the attention they may not have had in the past.

"They have built-in recognition and a proven track record. Couple that with good material and a good producer and we have winning combinations," he says.

Among the veteran acts to join 20th in the past 1 1/2 years are Gene Chandler, Carl Carlton, the Chi-

(Continued on page 118)

6-On-100 Offer Bowed By CBS

NEW YORK—CBS Records is offering a six-on-100 free goods program on its catalog on product ordered during the period from Monday (22) through Friday (3).

The deal is on all LP record and tape configurations except product released after Sept. 1, product with "N" prefixes, \$4.98 and \$5.98 titles, Christmas, digital and half-speed mastered LPs, 10-inch nu-discs, and recent releases by Eddie Money, Charlie Daniels, Crystal Gayle and the "Honeysuckle Rose" soundtrack.

Included in the deal are such best selling titles as "Glass Houses" by Billy Joel, "The Wall" by Pink Floyd, and "Off The Wall" by Michael Jackson.

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that needs to rock together...
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T R I U M P H



The Jacksons. "Triumph." Featuring the single, "Lovely One." On Epic Records and Tapes.

Produced and written by The Jacksons. Photography: Francesco Scavullo. Management: Weisner/DeMann Entertainment, Inc. & Joe Jackson. "Epic,"  are trademarks of CBS Inc. © 1980 CBS Inc. 9-50938 FE 38424

General Public Joins In Georgia Music Week

Industry Expansion Spotlighted

ATLANTA—The third annual Georgia Music Week concluded Sunday (21) after nine days of state-wide events designed to spotlight Georgia's expanding involvement in the music and recording industries.

The festivities brought together local industry leaders, retailers, radio stations and the general public in talent searches held throughout the state, a two-day record collectors' flea market held here and various promotional functions for Georgia artists.

In the past, Georgia Music Week has been dominated by industry-oriented activities; however, this year equal emphasis was placed on programs designed to involve the general public.

Performances by James Brown, the Atlanta Pops, Alicia Bridges, Billy Joe Royal and Joe South were among the highlights of public-oriented events, as were the talent finals, a songwriters showcase and the televised Georgia Music Hall of Fame Awards Banquet.

Since the mid-'70s most politicians and state industry leaders have been working together to promote Georgia, its performers and vast recording resources. Proclaimed by Gov. George Busbee, Georgia Music Week was originally conceived

by the State Senate Recording Industry Study Committee and local industry figures as a way to bolster Georgia's share of the recording industry and highlight the state's past musical contributions.

At the Hall of Fame Awards Banquet held Saturday night at the Atlanta Hilton, tribute was paid to Georgia's most memorable performers and influential industry leaders. State Sen. Richard Green, chairman of the Recording Industry Study Committee, addressed the banquet audience explaining the purpose of the weeklong celebration.

"It's not only to reestablish Georgia as one of the most vibrant states in America's rich musical heritage," said the senator, "but it is to bring into perspective a growing feeling within the international music community that Georgia is rapidly becoming the music center of the future."

Throughout the banquet, examples of Georgia's contributions to American music were cited. Political speakers noted such Georgia achievements as the first live country music broadcasts in the nation on Atlanta's WSB-AM; the formation of the first black owned radio station, WERD-AM; the housing of the world's largest record manufacturing plant, presently under construction in Carrollton, Ga.; and the music of such Georgians as Otis Redding, Gladys Knight, Ray Stevens, James Brown, Brenda Lee and Johnny Mercer.

The focal point of the Hall of

Fame Banquet was the presentation of the Georgy Awards, inducting three Georgians into the state's Music Hall of Fame in three categories:

The Georgy for a non-performer went to pioneer disk jockey Zenas "Daddy" Sears, who was responsible for playing the first r&b records



Pleased Recipient: Entertainer Ray Stevens receives his Georgy Award in the performer category from Georgia Lt. Gov. Zell Miller recently at the Hall of Fame Awards banquet in Atlanta. The ceremonies wound up the annual Georgia Music Week statewide celebration.

performer, non-performer and posthumous. A posthumous Georgy was presented to Johnny Mercer, a native Savannah songwriter, who is known for such compositions as "Moon River," "Days Of Wine And Roses," "That Old Black Magic," "Jeepers Creepers" and "You Must Have Been A Beautiful Baby."

on an all white radio station.

Ray Stevens won the Georgy Hall of Fame Award in the performer category for his humorous contributions as a songwriter and musician. Stevens accepted the award from Lt. Gov. Zell Miller, thanking Georgia-based publisher Bill Lowery for "helping so many of us in those early years. We all owe him a big round of applause."

Much of the evening's activities were centered around performers who are associated, in one way or another, with the Lowery Publishing Group. Lowery was instrumental in the formation of Georgia Music Week and it was surprising that he was not nominated for a non-performer award.

Some local music industry figures argued that little attention was paid to the success of bands not associated with the giant publisher. When listing performers who have in the last few years contributed greatly to Georgia music, no mention was made of the Allman Bros., the B-52s, the Dixie Dregs, the Brains and Sea Level.

The banquet entertainment was

AUDIOPHILE CASSETTES REACH PUBLIC

By JIM McCULLAUGH

LOS ANGELES—Mobile Fidelity, a leading audiophile record label which has made its mark in the last several years with half-speed mastered recordings, will introduce a series of audiophile cassettes—believed to be the first pop-oriented audiophile cassettes available to the consumer.

The six titles, to be introduced formally Friday (3) at the New York Hi Fi Stereo Music Show include Pink Floyd's "Dark Side Of The Moon," Steely Dan's "Aja," Supertramp's "Crime Of The Century," Earl Klugh's "Finger Painting," John Klemmer's "Touch" as well as a recording of "Star Wars" with Zubin Mehta and the L.A. Philharmonic.

Tape formulation to be used is BASF's Chromium Dioxide Pro II. Pricing of the cassettes will be com-

(Continued on page 69)

Atlanta Has An Awards Presentation

highlighted by a rare performance by Joe South, author of "The Games People Play," "I Never Promised You a Rose Garden" and "Don't It Make You Wanna Go Home" and performances by Alicia Bridges and Billy Joe Royal.

Jay Lowy, president of NARAS, spoke at the dinner saying, "To see what you can do here on a state level for the industry is just a tribute to the state."

The awards banquet and dance was held on the same nights as two other major events; the first Gospel DJ Awards, held at the Georgia World Congress Center; and the finals of "Starquest," the local talent search conducted in Atlanta.

The "Starquest" competition was sponsored by Turtles Records and Tapes and WQXI-FM. Some 192 applicants submitted tapes in the soft rock/pop, acoustic singles, country, and rock categories. Winners in each subdivision were pitted against each other Friday and Saturday nights at finals which were held at the city's Agora Ballroom.

Singer/songwriter Beverly Gray, who entered the soft rock/pop competition, was the winner of the grand prize: a trip to Nashville to record four songs at Quadrafonic Studios. Runnersup included Mike Whitney, the acoustic singles entrant and Victoria, the rock winner.

The Atlanta finals were sparsely attended both evenings and fell short of the mark set by Macon's "Search II" final held Wednesday night at the Macon City Auditorium.

The Macon talent search was the most ambitious, with more than 300 applicants.

A country music group, the Sugar Creek Band, emerged as the winner in the contest held at the Macon City Auditorium.

Sponsored by WMAZ-AM-FM-TV, the Macon Federation of Musicians and the Georgia State Senate Music Recording Industry Study Committee, the finals drew some 2,000 persons and were beamed throughout Georgia on educational television.

The show was emceed by country singer Larry G. Hudson and Ernie Johnson Jr. Among the judges were r&b great James Brown, who started his career in Macon; Jay Lowy, national president of NARAS; journalist Doc Field; actor Ben Jones of "Dukes Of Hazzard;" Zelma Redding, of New Dimensions nightclub and widow of Otis Redding; judging chairman James L. Johnson; Bill Lowery of Lowery Music Co.; and Gerry Wood, country editor of Billboard.

The contest which pitted country, rock, religious and bluegrass talents against each other saw Unity place second, closely followed by Carolyn Ford's Evangelistic Voices, the Cross Family, Sneez, the New Day Singers and the Sark Family.

"Search II" was supported by the city of Macon and Forward Macon, along with the Macon Convention and Visitors Bureau. The Brown & Williamson Tobacco Co. helped support the Georgia Educational tv production of "Search II" and underwrote a series of concerts and Georgia Music Week projects.

A leading force behind the project and music week festivities was Sen. (Continued on page 16)

OCTOBER 4, 1980 BILLBOARD



Photo by Henry Diltz

Hollywood, 1969. This house is gone, but the artists remain, as legendary as the city which brought them together.

Many L.A. legends will be explored in the Billboard salute to the Bicentennial, "Los Angeles: The International Music/Entertainment Capital," being readied for our international readership to read and keep.

If you want to secure your company's image as part of the L.A. legend, be sure your message is in this landmark issue. Advertising deadline: Oct. 10.

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"Bourgie, Bourgie!"



Bravo! Bravo!


Gladys Knight & The Pips. "Bourgie, Bourgie!"
The third single from "About Love."
The album that also includes the hit tracks,
"Landlord" and "Taste Of Bitter Love."
On Columbia Records and Tapes.

Gladys Knight & The Pips Tour:
10/3-4 Constitution Hall, Washington, D.C.
10/5 Hampton Coliseum, Hampton, VA
10/10 Auditorium Theatre, Chicago, IL

10/11 Civic Center, Atlanta, GA
10/12 Sanger Auditorium, New Orleans, LA
10/17 Ford Auditorium, Detroit, MI
10/22-11/13 Tour of Europe



Produced and Written by Nickolas Ashford and Valerie Simpson for Hopsack & Silk Productions, Inc. Management: Weisner-DeMann Entertainment. "Columbia" is a trademark of CBS Inc. © 1980 CBS Inc.

Give the gift of music. 

Production & Management Tie For Mottola, Darnell

NEW YORK—Tommy Mottola and writer/producer August Darnell have joined forces here in a new production/management entity, one that will complete its projects before attempting to sell its masters to a label.

Mottola, who operates Champion Entertainment, management home of Hall & Oates, Savannah Band and Kid Creole & the Cocoonuts, has been associated with Darnell in the careers of the latter two attrac-

tions, founded and developed by Darnell.

With a number of acts already in hand, Mottola says independent financing of productions, with mostly self-contained projects, from material to producers, assures close scrutiny of cost factors.

"The joint venture is a natural extension of both of our everyday music activities," maintains Mottola, who says labels today are more receptive to singles deals with album options, particularly the recent newcomers.

Darnell says non-label funding of projects will avoid "ego problems" at labels, which in his view demand too much creative input when they provide session funding upfront. "So many label executives are frustrated musicians," he adds.

Darnell, also a playwright, is also writing a new musical which will be part of the mix of the new company.

Darnell is writing the score with his brother, Stony Darnell.

Some of the acts in the process of being recorded by Mottola/Darnell include Fonda Rae, featured on the Kid Creole album on Mango Records (handled here by Island, which markets the group on its own logo overseas), Ron Rogers, writer of "Deputy Of Love," a recent disco hit, actor Ron Sharkey, who has performed in the films "Willie & Phil" and "Idol Maker," among others.

As for the name of the new Mottola/Darnell corporate association, says Mottola: "We'll think of one of the last minute, as usual."

Telarc In Preview Of Digital Albums

CHICAGO—A Telarc Records fall release preview will be staged Wednesday (8) in New York with playback of Soundstream digital master tapes for press and dealer audition.

Listening sessions beginning at 5:30 p.m. will include Soundstream, Inc.'s Dr. Thomas Stockham.

Albums to be sampled are Stravinsky's "Rite Of Spring," recorded with the Cleveland Orchestra, and St. Louis Symphony recordings of Ravel pieces and Dvorak's "New World" Symphony.

Rentals Complaint

LOS ANGELES—Studio Instrument Rentals here has filed suit in Superior Court against Norman Whitfield.

The complaint charges the plaintiff is owed \$16,220.31 at 7% since August 23, 1979.

General News

1st A&M Country LP Bows

By ED HARRISON

LOS ANGELES—The Nov. 7 release of "The Legend Of Jesse James" will mark A&M's first album directed specifically at the country market.

The single disk \$8.98 list album features Emmylou Harris, Charlie Daniels, Johnny Cash, Levon Helm and Albert Lee.

"The Legend Of Jesse James" is a concept album conceived and written by Paul Kennerly and produced by Glyn Johns, both of whom worked together in similar capacities on "White Mansions," the civil war concept album released by A&M two years ago.

Helm will portray the part of Jesse James, Harris plays his wife Zerelda, Cash plays the part of brother Frank James, Daniels portrays Carl Younger and Lee as Jim Younger.

The album is the first project produced at Brian Ahern's (Harris' husband) Enactron studio in Los Angeles with the exception of Cash's part which was recorded in Nashville.

Although this marks A&M's first real foray into the country market, the label has had isolated country success in the past. The Carpenters' "Sweet Sweet Smile" reached as high as number eight on the country chart in 1978. Rita Coolidge and

(Continued on page 111)

WRVR-FM NEW YORK

Jazz Fans Protest Station's Alteration

By DOUG HALL

NEW YORK—More than 2,500 supporters of the abandoned jazz format on WRVR-FM New York turned out at the Beacon Theatre Tuesday night (23) to cheer speakers urging a fight against WRVR owner Viacom Corp. and applaud a host of jazz performers.

Flutist Dave Valentin opened the show with a couple of numbers and then jazz promoter Art Weiner, who acted as MC, ripped into Viacom as having a "ruthless and arrogant corporate mentality which is ignoring those who love and support jazz. We will build a grass roots movement to restore jazz to 106.3 (WRVR's dial position)," he promised.

When Weiner said that Viacom had promised to the Federal Communications Commission to keep the jazz format, someone in the audience yelled, "They lied." "You said it, man," Weiner responded.

Weiner promised that "we won't be relegated to back-of-the bus broadcasting. We won't be content

with a few hours of jazz on stations with inferior signals." He recalled that when previous owners of WRVR threatened to change the format 100,000 signatures were collected.

Calling the shift to country music "a cruel corporate act," Weiner predicted the loss of the jazz format would have a devastating effect on jazz clubs and jazz recording. "This will discourage record labels from recording jazz."

Weiner pleaded with the gathering to put aside arguments on what type of jazz should be played on WRVR, but to concentrate on just getting the format restored. He admitted that he had in the past fought against some fusion jazz on the station.

Pointing to the success of the WNCN Listeners' Guild in restoring classical music to that FM New York station a few years ago, Weiner predicted "We can win if we take the

(Continued on page 32)

Rock'n'Rolling

N.Y. Dead Concert Gets Video Hookup

By ROMAN KOZAK

NEW YORK—It took less than a day for the Grateful Dead to sell out eight dates at New York's Radio City Music Hall, scheduled for the end of October. But fans of the band will still be able to see the Halloween night's show via a live video hookup to 20 film theatres on the East Coast. The closed circuit hookup will be the first one since the Who's concert in Chicago on Dec. 3 (Billboard, Dec. 1, 1978) where 10 local theatres were hooked up to the show at the International Amphitheatre. However, the Grateful Dead hookup promises to be larger in scope, in that some of the theatres will be as far away from New York as Chicago and Florida.

The concert is being presented by Radio City Music Hall Productions Inc., in cooperation with promoter John Scher, who is also tour manager for the Grateful Dead, and who with the band's business manager Richard Loren, is setting up the video hookup. Actual video production is being done by Momentum Enterprises, which did the Who concert in Chicago.

As in Chicago the theatres selected will be equipped with full concert sound and a giant video screen. Scher says he is now scouting the appropriate theatres, and is looking for local radio stations with whom to cosponsor the simulcasts. Tickets for the simulcasts will be \$8 and \$10, Scher says.

Tickets for the live show at the 6,000-capacity Radio City, billed as a 15-year retrospective of the veteran rock act, went for \$12.50 and \$15. Fans began lining up in front of the venue's boxoffice on Friday evening (19) when word first leaked about the shows. By the time the ticket office opened Monday morning, there was a line nearly five blocks long, says Scher.

By noon it was decided to add two

(Continued on page 106)

Georgia Week

• Continued from page 14

Richard Greene, aided by his wife Sheila.

Proceeds of the talent event went to restoring the historic auditorium pipe organ.

Earlier in the week's events the Atlanta Songwriters Assn. held a songwriters competition at Mama's Country Showcase, a suburban cowboy bar located in North Atlanta. Six hours of recording time at one of four major studios in Atlanta was awarded to winners in the pop/rock, r&b/soul/disco, country, and contemporary Christian/gospel categories. More than 600 people attended the event in which Capitol recording artist Diane Pfeifer and the Tams' songwriter, Ray Whittle, performed.

"It was a much bigger turnout than we'd imagined," says Tom Long, president of the Atlanta Songwriters Assn. and organizer of the event. "There was a lot of enthusiasm for the songwriters and performers. Because of its success we'll continue to put them together for future Country Music Weeks."

The record collectors' flea market held at Atlanta's Perimeter North Inn Friday, Saturday and Sunday was one of the most successful public oriented events of the series. Registered dealers and independent traders from throughout the Southeast participated, drawing close to 2,000 people in the three-day period. The event was sponsored by Turtles and WKLS-FM, an Atlanta AOR station.

The flea market was one of four major events held Sunday (21), the final day of Georgia Music Week. At the Atlanta Falcons-Miami Dolphins game Isaac Hayes participated in the Falcons' salute to Georgia Music Week by singing the national anthem. At Stone Mountain the festivities were coming to a close with the NARAS picnic and concerts by the Atlanta Pops and James Brown.

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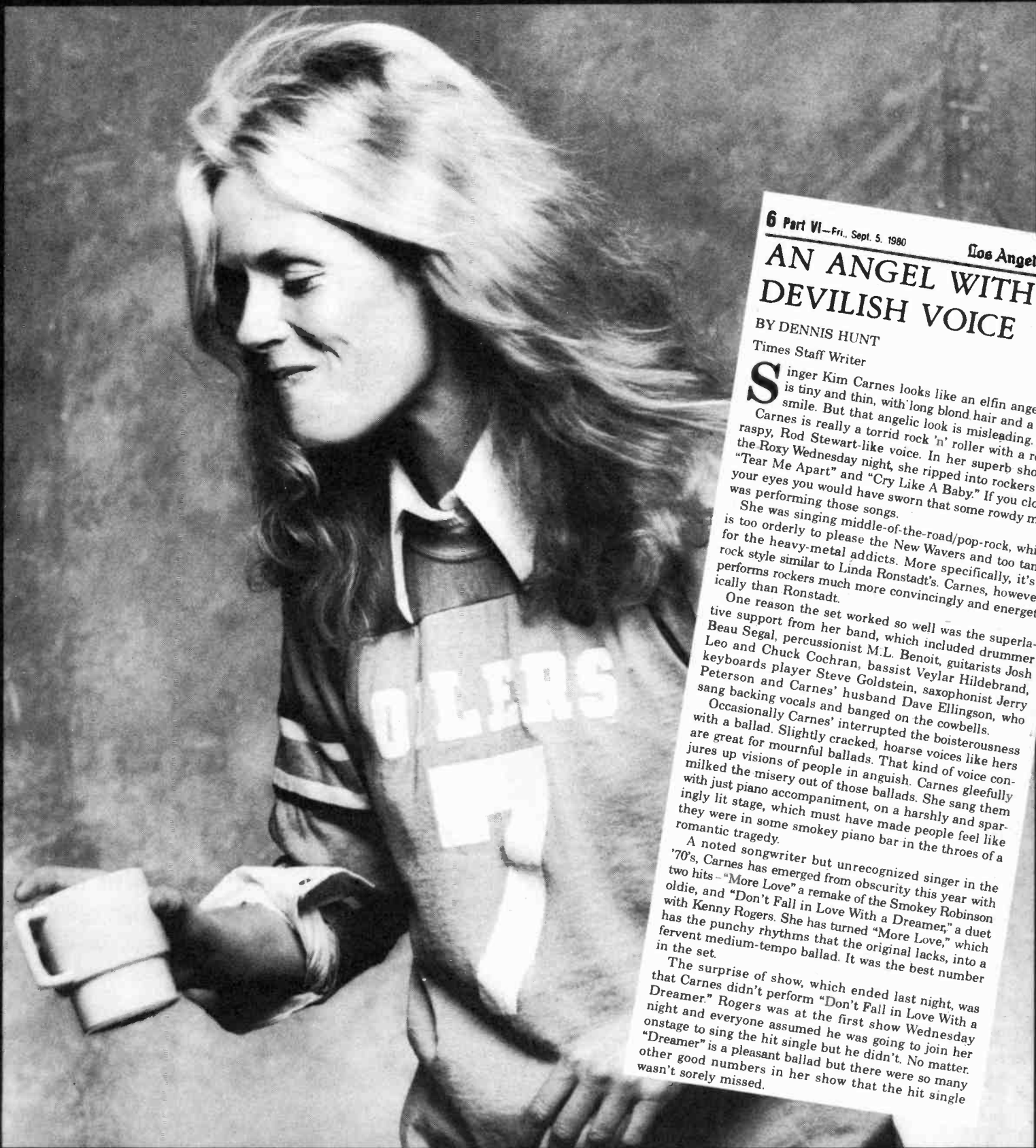
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6 Part VI—Fri., Sept. 5, 1980

Los Angeles Times

AN ANGEL WITH A DEVILISH VOICE

BY DENNIS HUNT

Times Staff Writer

Singer Kim Carnes looks like an elfin angel. She is tiny and thin, with long blond hair and a sweet smile. But that angelic look is misleading. Carnes is really a torrid rock 'n' roller with a rough, raspy, Rod Stewart-like voice. In her superb show at the Roxy Wednesday night, she ripped into rockers like "Tear Me Apart" and "Cry Like A Baby." If you closed your eyes you would have sworn that some rowdy male was performing those songs.

She was singing middle-of-the-road/pop-rock, which is too orderly to please the New Wavers and too tame for the heavy-metal addicts. More specifically, it's a rock style similar to Linda Ronstadt's. Carnes, however, performs rockers much more convincingly and energetically than Ronstadt.

One reason the set worked so well was the superlative support from her band, which included drummer Beau Segal, percussionist M.L. Benoit, guitarist Josh Leo and Chuck Cochran, bassist Veylar Hildebrand, keyboards player Steve Goldstein, saxophonist Jerry Peterson and Carnes' husband Dave Ellingson, who sang backing vocals and banged on the cowbells. Occasionally Carnes' interrupted the boisterousness with a ballad. Slightly cracked, hoarse voices like hers are great for mournful ballads. That kind of voice conjures up visions of people in anguish. Carnes gleefully milked the misery out of those ballads. She sang them with just piano accompaniment, on a harshly and sparsely lit stage, which must have made people feel like they were in some smokey piano bar in the throes of a romantic tragedy.

A noted songwriter but unrecognized singer in the '70's, Carnes has emerged from obscurity this year with two hits—"More Love" a remake of the Smokey Robinson oldie, and "Don't Fall in Love With a Dreamer," a duet with Kenny Rogers. She has turned "More Love," which has the punchy rhythms that the original lacks, into a fervent medium-tempo ballad. It was the best number in the set.

The surprise of show, which ended last night, was that Carnes didn't perform "Don't Fall in Love With a Dreamer." Rogers was at the first show Wednesday night and everyone assumed he was going to join her onstage to sing the hit single but he didn't. No matter. "Dreamer" is a pleasant ballad but there were so many other good numbers in her show that the hit single wasn't sorely missed.

Michael Brokaw & Ken Kragen

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Vol. 92 No. 40

Commentary

The Promise Of Home Video

By CY LESLIE

One can hardly pick up a newspaper or a magazine or watch television news without encountering the sense of euphoria that accompanies the feature on home video and its promise.

It is on this subject that I would like to share some thoughts. Not a euphoric promise, but a pragmatic one, oven fraught with some danger if not cautiously approached, but one most worthy of consideration in the interest of a better today and an even more promising tomorrow. The era of "new visions" is upon us and the race, as always, is open to those who, with caution, will seize the opportunity.

"New visions" is the world of home video, which is basic, pay and two-way cable; teletext and videotape; and most directly impacting on us, the world of videocassette and videodisk.

"New visions" cassettes and disks are born of television, radio, motion pictures, theatre, publishing and recorded music. It is now in its early youth, destined to grow into its own adulthood with its own identity, to combine the best and most worthwhile of its predecessors' characteristics while developing its own distinguishing features.

"New visions" will not spell the demise of the phonograph record but rather will introduce a new wave of video product married to the audio, thus making a new audio/visual form, ultimately one of home video's most important categories of product.

Our "new world" will, for the first time, give the individual a means of video entertainment and communication that offers freedom of choice and place and control of leisure time. The desire for such freedom is abundantly evident in the enormous growth in the sale of videocassette recorders—up almost 60% in the first eight months of this year—all the more significant when measured against the backdrop of a recessionary economy, credit restraints and low consumer discretionary disposable income.

'This is not a matter of one industry replacing another'

Records and tapes have been so profitable over the years precisely because they give consumers the freedom to act on the desire to listen to their choice of music at a place and at a specified point in time. It is our mutual experience in catering to this preference for freedom that makes our entry into the video field so important, and so appropriate.

Video's parallel to the record industry is incredibly close. The current market is in a scrambling mode, just as the record business was in its earlier stages. Cassette hardware is currently focused on two formats while videodisks suggest a possible three-product race, each with respectable product claims.

The software business has been remarkably "early record business." It is underdisciplined, without many rules, and its business ethics are basically of the streetwise variety.

This is exactly what we should expect from any new emerging industry. Changes, however, are beginning to appear. Product selection is being undertaken with increasing market research and professional care, and there is a growing understanding of the economies of scale as applied to distribution, packaging, and all the other processes required to develop from an early market to a more sophisticated one.

One thing is crystal clear: as with the development of films, theatre, books and records, the video world will develop a form totally its own, indigenous to itself.

This is not a matter of one industry replacing another. Rather, home video is a new industry in its own right, close to the record industry in marketing, sales, and merchandising style, yet with an enormous breadth of special product potential.

The 94% of our music outlets which are still uninvolved must consider the exciting opportunity in selling not only great music and its performance, but films, theatre, art, education and self-improvement. Availability will attract new customers who own stereo, understand records, have wide ranging and adventurous product taste and who have the funds to satisfy those tastes.

It is important to understand that home video is not an alternative but a new and additional opportunity.

In a commentary last spring (Billboard, June 7, 1980), my good friend Clive Davis raised a number of critical points regarding the emerging video field. But while he accepts the

probability of the success of "new visions," he takes exception to the values of the music disk and the video music tape. He questions the desirability of immediate retailer-distributor entry into the field. He worries about an amateurish promotional approach to the presentation of video music, fearing as well for its costs and for its lack of repetitive viewing value.

This perspective tends to view the videocassette/disk as an alternative to phonograph records. While it could be reasonably argued that some years from now there will be an overlap, it will only happen when production, promotion and presentation have advanced to a sufficient stage of achievement and success.

We should view the videocassette/disk as a new and parallel product line of which music is one part, albeit an important one, alongside film, theatre, culture and the many other special focus avenues of entertainment and education. It will occur because of the brilliance of its special creators.

We stress our point because the technology is here and all market research indicates that the prevailing consumer perception is that record stores are where they expect to purchase their video software. To avoid evaluation

and entry, it seems to me, is to abdicate a responsibility to oneself and create a vacuum to be filled by others.

We already see a new breed of video specialist retailers and distributors. There are brown goods dealers logically seeking reentry into the software business. And then there are those who believe this is a new world of opportunity for their laundry, drug store, florist shop and other seemingly unlikely outlets.

Again, while 94% of the record retailing industry seems unwilling to test the waters even cautiously, the call is not to "start swimming or we will sink like a stone," but rather that innovation and new product are the quintessential elements required in the development and growth for any manufacturer or merchandiser.

So what's in it for the record dealer? Where do you fit? How do you start? What should you do to join the new video world?

- Educate-yourself so that you can respond to escalating opportunities while closely monitoring the risks and perils ahead.
- Seek statistical information from hardware manufacturers so as to gauge anticipated growth.
- Allocate no more store space that can be supported by a trafficked area with a population having reasonable discretionary spending income.
- Choose and monitor inventory carefully and more diligently than in record departments for maximum turn.
- Insure in-store display space as well as prominent window visibility to proclaim presence.

Rather, the emergence of a 'new & parallel product line'

Above all, be ready to accept and work with new rules and disciplines, and be flexible enough to move quickly as those rules and disciplines evolve. Dealers should anticipate limited exchange policies, the need for proper capitalization, limited advertising budgets, the necessity to adopt sophisticated inventory and security control, and a need for the proper education of sales clerks regarding basic technology and product line values.

Initial videodisk programs will evolve to SelectaVision and/or Discovision, or others. The sponsors of these various hardware products promise a sale of approximately 200,000 units or more for each in 1981, growing to a total of at least four to five million by 1984/85, with a probable sale or perhaps 8.10 disks per machine. Another billion dollar industry?

Should the record industry avoid the challenge? I don't believe it can or should at the creative level, at the distribution level, or at the retail level. It is a new world that can provide the opportunity for those who grasp it. Nothing worthwhile is without risk in its achievement.

Cy Leslie is president of CBS Video Enterprises Division, and also serves as chairman of the Record Industry Assn. of America Video Council.

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Radio Programming

OLD & NEW NETWORKS

NBC Expands Concerts, Specials

By DOUG HALL

NEW YORK—Undaunted by the problems it had with its presentation of a live Yes concert last month on its Source Network—research shows 4.1 million people tuned in—NBC is going ahead with expanded plans for live concerts and specials revolving around rock groups.

Over the next 12 months NBC expects to increase the concerts on both the old NBC Network and the newer Source Network. But for the moment attention is being paid particularly to Denny Somach's series of music and interview specials. Somach did one of these in August on Yes, which was the first of two programs on the Atlantic group.

Now Somach is busy putting together a feature on Supertramp, which is scheduled for a Dec. 19 to 21 broadcast. Already in the can is a Genesis show set for Nov. 21 to 23.

The backbone of the Supertramp show is an interview Somach just completed with Supertramp bassist Dougie Thomson in Atlanta. This will be put together with a CHUM-AM Toronto interview of Roger Hodgson, another member of the A&M recording group.

Somach also expects to include an interview with A&M cofounder Jerry Moss and with some of the "radio people who made this group happen." Among those people are John McGhan of the Source, who



Source Specials: Supertramp bass player Dougie Thomson and NBC Source host Denny Somach pause during the Somach's interview of Thomson for the upcoming special on the A&M recording group.

broke the group when he was on WGRQ-FM Buffalo in 1964.

Of course the album McGhan and others broke was "Crime Of The Century," the fifth album the group recorded before the hits began, which Somach will note in his show.

Somach will also discuss with group their plans for the future. The picture that emerges, according to Somach, is that their current live album "Supertramp Paris," which was

recorded at the Paris Pavillion last fall, will mark the end of an era for the group.

Somach indicates that for the next album Hodgson and Rick Davies will be writing together again. And he says the band will be touring less. In his interview with Somach, Hodgson compares the group to the Beatles, saying that the Beatles did

(Continued on page 28)

WCFL-AM Returns To Music Programs

By ALAN PENCHANSKY

CHICAGO—A big musical splash in the Chicago AM band is being readied at WCFL-AM by newly appointed program director Dave Martin.

The new WCFL format will be a reversion to musical programming after a year of news-talk. Martin is making an across-town move from WFYR-FM to engineer the change-over.

Martin calls the new format "adult contemporary" with performers such as Barbra Streisand and Neil Diamond high on the list of musical offerings. It will be the seventh Chicago station cast in this musical mold, but the others are found on the FM band, Martin points out.

"The AM radio dial in Chicago is the most under-radioed AM dial of any in America today," relates the programmer.

"This is going to be one of the most exciting events to happen in Chicago radio. It will be the first new music format on AM radio since 1965."

WLS-AM's Top 40 and country-formatted WMAQ-AM are the other major musical powers on the AM dial here.

Martin deems it highly unique that WCFL is moving back to music against a prevailing AM talk trend in the 1980s. "It's the most unique station that has happened nationwide in 1980," insists the programmer.

Martin's research work consists of focus group panel discussions and radio listener questioning conducted by phone. Both a "behaviorial study of market dynamics" and what Martin terms an "attitudinal study trying to get a specific station attributes" are underway.

Part of the station's new campaign apparently will be an attempt to bridge the gap between today and its former glories as a major Top 40

voice here. In its last years under Chicago Federation of Labor ownership WCFL presented a lackluster musical diet, replaced by Mutual with ineffectual talk following its 1979 takeover.

Martin has no information about on-air talent at this time, but reveals that the format unveiling is scheduled to take place in 1980.

Live concert broadcasts and music specials are being looked at by the programmer. "I do have a history of doing live concerts," Martin explained. "It's something exciting that can be done with radio."



ANNIVERSARY PARTY—WLIR-FM Garden City, N.Y., program director Denis McNamara, left, greets David Bromberg who prepares to perform at a 10th anniversary party the station held at Belmont Racetrack in Elmont, N.Y. Todd Rundgren, Rick Derringer and Southside Johnny also performed at the show which was broadcast by WLIR and WDMA-FM Dover, N.J.

The History of Religion and Rock

"Musicians, Magicians or Messiahs?"

A complete documentary covering 25 years of the biggest hits and the greatest rock performers and the spiritual influences behind the music that shook the world, from Elvis to New Wave.

THE HISTORY OF RELIGION AND ROCK is twelve concise thirty-minute segments containing rare interviews and quotes and the music of history's rock heroes: The Beatles John Lennon and George Harrison/The Beginnings of Rock and Roll/Anti-Rock and Roll/Soul music/Acid Rock/Eastern Religions The Occult/Jesus Rock/Bob Dylan Raegge/and New Wave.

The History of Religion and Rock is of a quality equal to or surpassing most other radio programs. It's fully researched, well-written, and technically superior.

Dennis Newhall — Program Director
KROY-FM Sacramento

This nationwide radio special is a must for any popular music fan both young and old. Each segment is produced on quality stereo discs and is available free of charge as a public interest program.

The radio documentary was written by British rock journalist Steve Turner author of "Conversations with Eric Clapton", "A decade of the Who" and contributing writer to Rolling Stone and produced by Sangre Productions a non-profit syndicator.

Currently aired on 200 stations nationwide including:
WNEW — New York WWWL — Miami
KIIS — Los Angeles WQUE — New Orleans
KFML — Denver KJR — Seattle
WMMR — Philadelphia WWWW — Detroit
WEFM — Chicago KZEW — Dallas

Rock & Religion
For your FREE Demo contact
Tom McKenzie, Executive Producer,
Rock and Religion,
9844 Business Park Dr.
Sacramento, CA 95827
or Call
(916) 361-3652

Ferris Of FCC Reaffirms Goal To Seek Deregulation

NEW YORK—Federal Communications Commission chairman Charles Ferris reaffirmed his determination Wednesday (24) to deregulate the broadcasting industry. He spoke at an International Radio & Television Society luncheon.

"If more stations want to come into the market place, I say let them. It is the American way, even the opportunity to go broke," Ferris told the gathering at the Waldorf-Astoria Hotel.

Ferris said he was determined to strip away regulations "that even the regulated are comfortable with. We will let the free enterprises system work in the communications industry. We will protect competition, not the competitors."

Ferris characterized the commission's role as one "to get out of the way of technological advances." He pointed to satellites as an example. "We could have decided to regulate earth (receiving) stations, but we did not and there is no reason to support such a scheme."

Citing the court case a few years ago on the question of broadcasting George Carlin's "Seven Dirty Words," Ferris also vowed to "stay out of censorship. We could have launched a witch hunt," he said after

the court found the broadcast of the Carlin monolog "obscene."

Ferris pictured himself not as a traffic cop for the industry barring new broadcasters from access ramps to the highway, but a college admissions officer, who screens applicants to broadcast.

Ferris' speech has great significance to radio broadcasters because the commission has been actively seeking ways to cram more stations into existing radio dial space and to expand that space for still more stations.

Ferris did not back away from his stand when confronted with a widely quoted comment from FCC assistant bureau chief Frank Washington during a question and answer period. Washington reportedly said, "Our job is not to protect radio license holders, but to expand radio until the last one on the air cannot stay on the air."

Ferris did decline to comment on RKO's plans to spin off its 12 radio and one television stations. RKO made these plans after the FCC revoked three tv licenses.

The Ferris stand might also give some comfort to Viacom and some concern to fans of the abandoned jazz format on WRVR.

DAYPARTING

Morrow Tries 'FOR' WRAN-AM Format

DOVER, N.J.—DJ Cousin Brucie turned radio station owner Bruce Morrow flips the switch on his second radio station, WRAN-AM here, Oct. 12 and installs a format he calls FOR—Family Oriented Radio, which he's had success with on WALL-AM-FM Middletown, N.Y., for the past year and a half.

The key to FOR is dayparting—it doesn't sound the same in the evening as it does in morning drive.

'ROCKTOBER' TERM CAUSES N.Y. DISPUTE

NEW YORK—Who owns "Rocktober?"

Metromedia says it has registered the name as a service mark for its month long series of special programming and concert broadcasts in October. But WPLJ-FM, the ABC owned outlet here, is using the term to promote its own month of specials, and rival Metromedia outlet WNEW-FM doesn't like it one bit.

"It's a rip-off. It's blatantly offensive for a station in the same market to use it," says WNEW's general manager Mel Karmazin.

Karmazin and other Metromedia stations have begun sending cease and desist letters to other stations who are using the tag to promote their own series of specials this month. Legal sources say service marks must be protected to retain their exclusivity.

Karmazin says Metromedia registered the term "early this year," and says Metromedia has been using it for three years.

Who coined the term?

WPLJ's general manager Nick Trigony believes it originated in Australia. Indeed, Sydney's 25M has used the term in its promotions, and many AOR outlets in the U.S. are using it now. Among these reportedly are WCMF-FM, Denver; WABX-GM, Detroit; WZEW-FM, Dallas; WCCZ-FM, Boston; WIYY-FM, Baltimore; KFLR, Houston; KAZY-FM, Denver, and several others.

Metromedia's Rocktober programming features live and canned repeats of rock concerts supplied by individual stations, syndicators, such as Drake-Chennault's SatCom service (live remotes), DIR and the BBC. **RICHARD M. NUSSER**

This concept is not new to radio. Many stations vary their music from one day part to another, but Morrow says his format is unique because all elements of the programming are varied to fit the station's changing audience through the day.

"While WRAN will be very easy to identify when you reach it on the dial (1510 kHz) it won't sound exactly the same all the time," Morrow explains. In the morning we'll be easy to wake up to with a sound that's pleasant to every listener. Late at night, we'll be giving the younger audience what it wants."

Before installing this format at WRAN, Morrow rebuilt the station and upgraded its equipment so it could utilize its full 10 kw of power on a 24 hour basis. The station, which was first put on the air in 1964, has always signed off at midnight.

Morrow will be dividing his time between the two stations alternating from live to tape in his afternoon drive show on both stations. Other shows he is hosting such as "Cousin Brucie's Concerts," "Original Oldies Saturday Night Party," and "Cousin Brucie's Graffiti" a gossip show, will be taped.

Morrow considers the taped portions of his afternoon drive show a temporary measure until he can get this show up on a satellite within the next year. When he does he may syndicate this show to other stations as well as carry it on a third station he hopes to purchase on Long Island.

Morrow has a contract with ABC, where he made his name as a DJ on WABC-AM New York, for "Memory Weekend" shows and he is offering his gossip show to ABC for its networks.

Morrow promises WRAN will be a "a model for community oriented radio" and the family format will be adapted to the Dover market. For example plans call for more sports to be included here than in Middletown. The format follows a Top 40 line with community involvement.

Morrow operates the two stations with his partner Robert Sillerman under the corporate name of Sillerman Morrow. Before getting into operations Morrow was a jock on WNBC-AM for three years after a 13 year stint at WABC. Morrow began in radio at ZBM Bermuda and joined WABC from WINS-AM New York, which was playing rock in the 1950s, but now runs all news.



Billboard photo by Alan Penchansky
BELUSHI VOICE—Actor Jim Belushi, center, runs over script of the new "Howard The Duck" radio comedy series, adapted from Marvel Comics by Selluloid Productions for AOR station distribution. Conferring during the pilot program tapings at Evanston, Ill.'s, Studio Media are producer Lee Arnold, left and director Steve Lushbaugh of Philadelphia WMMR-FM.

IN A FRAGMENTED TIME

Westwood One Succeeding With Specialized Syndicated Shows

By ED HARRISON

LOS ANGELES—With radio becoming increasingly more fragmented, specialized syndicated package emanating from Westwood One are helping give stations the kinds of programming needed to differentiate them from other similar sounding music outlets in the market.

Westwood One, which in five years has become the largest syndicator of specialized programs, heard on more than 1,200 stations, produces shows for AOR, Top 40, black and adult contemporary formats and will soon add country with its "Live From Gilleys" in January. A new show for Spanish broadcasting stations is also in the works.

"We supply stations with programming they couldn't or wouldn't do themselves," says Norm Pattiz, president and founder of the Los Angeles-based syndicator, "either because it's too expensive, too involved or wrapped around an unavailable personality."

"We enhance a format—what comes between the records, special programming on weekends, what makes a station sound different from the guy across the street."

Westwood One's programming consists of "The Doctor Demento Show," 150 markets; "The Great



Syndicator Talk: Bert Kleinman, left, KMET-FM's David Perry and Westwood One president Norm Pattiz discuss production details on Westwood One's 48 hour special entitled "The Rock Years: Portrait Of An Era."

American Radio Show," a two-hour weekly program hosted by Mike Harrison; "Off The Record" with KMET-FM's Mary Turner, 10 weekly 2½ minute rock interviews; "Special Edition" hosted by Sid McCoy, which are weekly one hour specials for black radio; "Star Track" with Candy Tusken, consisting of 90 second, twice daily rock news heard on 180 stations.

Also: "The National Album Countdown" hosted by Humbel Harv and heard regularly over the Armed Forces Radio Network; "Shootin' The Breeze," hosted by Jackie McCauley and featuring interviews with superstars in black music;

Also: "In Hollywood," a show on over 100 r&b stations, the seasonal "Twelve Hours Of Christmas" and "American Disco."

Pattiz says that it's "by coincidence and design" that many of Westwood One's hosts are KMET-FM personnel. "KMET is a hot rock property with quality personnel getting lots of attention. When sending out a property hosted by someone from a major station, it at least gets the program director to listen to the demo," says Pattiz.

An outgrowth of Mary Turner's "Off The Record" are two-hour "Superstar Specials" also hosted by Turner, consisting of music and interview. The initial program with the Rolling Stones was carried by more

than 200 stations with the Oct. 17 show with Bob Seger to be carried on the same stations. Six annual specials are planned for next year.

Instrumental in Westwood One's success has been Pattiz's ability to promote his shows to both stations and national advertisers on the barter system by which the shows are made available to stations at no charge, with Westwood One retaining a portion of commercial time for national advertising.

Production of all Westwood One's programs are done in-house in the firm's 8-track studio. Also on the premises is a computer which at a moment's notice can spew out all Arbitron time periods, including market listenership and delivery on every program.

Westwood One will break precedent in the spring of 1981 with its first cash rather than barter program titled "Rock Years: Portrait Of An Era," a 48-hour special to be hosted by KMET's David Perry and written and produced by Bert Kleinman and noted programmer Jeff Pollack.

Also a growth area for Westwood One is live concerts. Bob Burch, former national program director for Century Broadcasting, recently joined the company as director of network operations. Birch will be setting up a concert network for live concerts for country, rock, MOR and black stations to be distributed via satellite, live network, tape and disk.

SUMMER ANALYSIS

Arbitron Eyes Philly, Galveston, S.F., Detroit, Boston & Houston

NEW YORK—Summer may be over, but radio programmers are just starting to see summer report cards from Arbitron. The five markets still measured on four week period—Philadelphia, San Francisco, Detroit, Boston and Houston-Galveston—are out, but markets measured in the new quarterly 10-week period have not yet been released.

Measured on the 10-week basis are New York, Los Angeles, Chicago and San Diego. The 10-week period ended Sept. 2. Following are the results of the four-week measurement markets:

★ ★ ★
PHILADELPHIA—Greater Media's MOR

WMBG-FM keeps up its steady growth by climbing to a 6.9 share from 2.8 a year ago and 5.7 in the spring. But the station did not catch up to Metromedia's contemporary WIP-AM, which jumped to a 7.3 share from 6.1 a year ago and 6.6 in the spring.

Black WDAS-FM has slipped to 5.9 from 7.1 a year ago, but this is a gain from the 5.5 the station held in the spring. Contemporary WFIL-AM is apparently feeling the pressure from WIP. It's share is down to 3.2 from 4.1 a year ago and 4.7 in the spring.

SJR's AOR outlet, WYSP-FM is up to 3.8 from 3.4 a year ago, but off from its 4.3 figure in the spring. Metromedia's AOR station, WMMR-FM continues its downward trend; to 5.1 from 5.7 a year ago and 5.3 in the spring. The big AOR winner is WIOQ-FM, up to 4.0 from 2.1 a year ago and 3.0 in the spring.

SAN FRANCISCO—Black-formatted KSOL-FM keeps up its steady growth, climbing to 4.8 from 3.4 a year ago and 4.3 in the spring. Also up to 4.8 is NBC's MOR outlet, KNBR-AM, which moves up from 4.3 in the spring. The station is not, however, back to its 5.3 share of a year ago. Progressive KOMA-FM San Jose is up to 2.9 from 1.9 a year ago and 1.8 in the spring. RKO's KFRC-AM is down to 4.0 from 5.3 a year ago and 4.4 in the spring.

★ ★ ★
DETROIT—WJR-AM continues its double-digit hold on the Motor City with its MOR format. The station scored a 13.8, up from spring's 11.8, but down from last year's 14.1. Greater Media's contemporary WMJC-FM continues its upward (Continued on page 28)

Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (9/23/80)

PRIME MOVERS-NATIONAL

- BARBRA STREISAND—Woman In Love
- DOOBIE BROTHERS—Real Love
- QUEEN—Another One Bites The Dust

TOP ADD ONS -NATIONAL

- KENNY ROGERS—Lady
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling
- THE JACKSONS—Lovely One

BREAKOUTS-NATIONAL

- PAT BENATAR—Hit Me With Your Best Shot
- ROLLING STONES—She's So Cold
- SUPERTRAMP—Dreamer

★ **PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel are marked ★★.

● **ADD ONS**—The two key products added at the radio stations listed as determined by station personnel are marked ●●.

BREAKOUTS—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

- SUPERTRAMP—Dreamer—D-25
- COMMODORES—Heroes—X
- SPLIT ENZ—I Got You—X
- DIANA ROSS—I'm Coming Out—X
- NEILSON/PEARSON—If You Should Sail—D-31
- ALI THOMSON—Live Every Minute—X
- POCO—Midnight Rain
- STEPHANIE MILLS—Never Knew Love Like This Before—D-28
- JACKSON BROWNE—That Girl Could Sing
- THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp—D-29
- THE CARS—Touch And Go—D-30
- DONNA SUMMER—Walk Away—X
- DEVO—Whip It—D-27
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'
- KENNY ROGERS—Lady—D-26

- **TOP ADD ONS**
- PAT BENATAR—Hit Me With Your Best Shot
- KENNY ROGERS—Lady
- STEVIE WONDER—Master Blaster

- **BREAKOUTS**
- LEO SAYER—More Than I Could Say
- DEVO—Whip It
- DOOBIE BROTHERS—Real Love

- JACKSON BROWNE—That Girl Could Sing
- LARSEN-FEITEN—Who'll Be The Fool Tonight—X-D-29
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling—X-D-28
- KENNY ROGERS—Lady—D-27

- **KJRB—Spokane (B. Gregory—MD)**
- ★★ QUEEN—Another One Bites The Dust 10-3
- ★★ CARLY SIMON—Jesse 11-7
- ★★ EDDIE RABBITT—Drivin' My Life Away 4-2
- ★★ DONNA SUMMER—The Wanderer 21-15
- ★★ BARBRA STREISAND—Woman In Love 10-11
- ● KENNY ROGERS—Lady D-30
- ● STEVIE WONDER—Master Blaster
- ● CLIFF RICHARD—Dreaming—D-28
- ● DIANA ROSS—I'm Coming Out
- ● ALI THOMSON—Live Every Minute
- ● JACKSONS—Lovely One—D-27

- **KTAC—Tacoma (S. Carter—MD)**
- ★★ QUEEN—Another One Bites The Dust 12-7
- ★★ ROGER DALTRY—Without Your Love 18-9

- ★★ CARLY SIMON—Jesse 20-14
- ★★ DOOBIE BROTHERS—Real Love 29-24
- ★★ PAT BENATAR—You Better Run 23-19
- ★★ SUPERTRAMP—Dreamer—DP
- ★★ CLIFF RICHARD—Dreaming—DP
- ★★ AMY HOLLAND—How Do I Survive—DP
- ★★ PURE PRAIRIE LEAGUE—I'm Almost Ready—DP
- ★★ BOZ SCAGGS—Look What You've Done To Me—D-29
- ● AL STEWART—Midnight Rocks—D-30
- ● STEPHANIE MILLS—Never Knew Love Like This Before—DP
- ● WILLIE NELSON—On The Road Again—DP
- ● IRENE CARA—Out Here On My Own
- ● THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp—DP
- ● DONNA SUMMER—The Wanderer—DP
- ● THE CARS—Touch And Go
- ● LARSEN-FEITEN—Who'll Be The Fool Tonight—DP
- ● DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'
- ● KENNY ROGERS—Lady
- ● JACKSONS—Lovely One
- ● ROLLING STONES—She's So Cold—LP
- ● PAT BENATAR—Hit Me With Your Best Shot—LP

- **KXOA-AM—Sacramento (C. Mitchell—MD)**
- ★★ DIANA ROSS—Upside Down 3-1
- ★★ ROGER DALTRY—Without Your Love 10-5
- ★★ OLIVIA NEWTON-JOHN/ELO—Xanadu 6-4
- ● DOOBIE BROTHERS—Real Love—D-12
- **KIYO (K104)—Fresno (M. Driscoll—MD)**
- ★★ KENNY LOGGINS—I'm Alright 11-5
- ★★ OLIVIA NEWTON-JOHN/ELO—Xanadu 4-1
- ★★ SUPERTRAMP—Dreamer 24-21
- ★★ EARTH, WIND & FIRE—Let Me Talk 30-27
- ★★ BOZ SCAGGS—Look What You've Done To Me 23-10
- ★★ DIORNE WARWICK—No Night So Long 27-23
- ★★ DOOBIE BROTHERS—Real Love 32-28
- ★★ THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp 29-25
- ★★ DONNA SUMMER—The Wanderer 21-17
- ★★ THE CARS—Touch And Go 26-22
- ★★ BARBRA STREISAND—Woman In Love 17-9
- ● KENNY ROGERS—Lady—30
- ● JACKSONS—Lovely One—MX
- ● ANNE MURRAY—Could I Have This Dance—DP
- ● AMY HOLLAND—How Do I Survive—X-32
- ● STEVIE WONDER—Master Blaster—X-31

- **KGW—Portland (J. Wojniak—MD)**
- ★★ BOZ SCAGGS—Look What You've Done To Me 15-10
- ★★ DIANA ROSS—Upside Down 12-8
- ★★ QUEEN—Another One Bites The Dust 16-12
- ★★ POINTER SISTERS—He's So Shy 20-17
- ★★ BARBRA STREISAND—Woman In Love 19-14
- ● DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'
- ● ELTON JOHN—Don't You Wanna Play This Game—D-29
- ● CLIFF RICHARD—Dreaming—D-28
- ● PURE PRAIRIE LEAGUE—I'm Almost Ready—D-30
- ● AL STEWART—Midnight Rocks—D-27
- **KMJK—Portland (C. Kelly—MD)**
- ★★ DEVO—Whip It 26-20
- ★★ AMY HOLLAND—How Do I Survive 29-23
- ★★ AL STEWART—Midnight Rocks 27-21
- ★★ DOOBIE BROTHERS—Real Love 23-17
- ● WILLIE NELSON—On The Road Again—X-D-26
- ● KENNY ROGERS—Lady—DP
- ● JACKSONS—Lovely One—DP
- ● KIM CARNES—Cry Like A Baby
- ● LEO SAYER—More Than I Can Say—X
- ● AMI STEWART & JOHNNY BRISTOL—My Guy/My Girl—X-D-30
- ● STEPHANIE MILLS—Never Knew Love Like This Before
- ● DONNA SUMMER—The Wanderer—X-D-33
- ● THE CARS—Touch And Go—D-32
- ● DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling—D-31
- **KJR—Seattle (T. Buchanan—MD)**
- ★★ QUEEN—Another One Bites The Dust 14-9
- ★★ BARBRA STREISAND—Woman In Love 11-7
- ★★ POINTER SISTERS—He's So Shy 20-13
- ★★ BOZ SCAGGS—Look What You've Done To Me 19-14
- ● DOOBIE BROTHERS—Real Love 16-11
- ● LEO SAYER—More Than I Can Say
- ● PAT BENATAR—Hit Me With Your Best Shot
- ● THE ALLMAN BROTHERS BAND—Angeline
- ● SPLIT ENZ—I Got You—HB
- ● STEVIE WONDER—Master Blaster—D-34
- ● JACKSON BROWNE—That Girl Could Sing—D-25
- ● DEVO—Whip It—HB
- ● AC/DC—You Shook Me All Night Long—HB
- ● KENNY ROGERS—Lady
- **KYYX—Seattle (S. Lynch—MD)**
- ★★ AL STEWART—Midnight Rocks 10-6
- ★★ BOB SEGER & SILVER BULLET BAND—You'll Accomp'ny Me 9-4
- ★★ BOZ SCAGGS—Look What You've Done To Me 12-7
- ★★ AMY HOLLAND—How Do I Survive 19-12
- ★★ QUEEN—Another One Bites The Dust 15-10
- ● KIM CARNES—Cry Like A Baby
- ● LEO SAYER—More Than I Can Say
- ● SUPERTRAMP—Dreamer—X
- ● KANSAS—Hold On
- ● ALI THOMSON—Live Every Minute—X-D-30
- ● STEPHANIE MILLS—Never Knew Love Like This Before—X

- AC/DC—Hells Bells—NP
- GAMMA—Somethings In The Air—NP
- JETHRO TULL—Cross Fire—LP
- YES—Tempus Fuggit—LP
- BOB WELCH—Don't Rush The Good Times—HB
- SUZI QUATRO—Rock Hard—HB

- **KIMN—Denver (D. Erickson—MD)**
- ★★ EDDIE RABBITT—Drivin' My Life Away 1-1
- ★★ BOZ SCAGGS—Look What You've Done To Me 22-13
- ★★ SUPERTRAMP—Dreamer 28-20
- ★★ DOOBIE BROTHERS—Real Love 17-10
- ★★ BARBRA STREISAND—Woman In Love 21-14
- ● KENNY ROGERS—Lady—25
- ● PAT BENATAR—Hit Me With Your Best Shot
- ● CLIFF RICHARD—Dreaming 26
- ● AMY HOLLAND—How Do I Survive 27
- ● PURE PRAIRIE LEAGUE—I'm Almost Ready—D-30
- ● STEPHANIE MILLS—Never Knew Love Like This Before
- ● CHARLIE DANIELS BAND—The Legend Of Wooley Swamp

- STEPHANIE MILLS—Never Knew Love Like This Before
- THE CARS—Touch And Go
- GENESIS—Turn It On gain—D-30
- KENNY ROGERS—Lady
- JACKSONS—Lovely One

- **WKQV (Q102)—Cincinnati (J. Fox—MO)**
- ★★ OLIVIA NEWTON-JOHN/ELO—Xanadu 23-14
- ★★ ROLLING STONES—She's So Cold 30-26
- ★★ DOOBIE BROTHERS—Real Love 24-20
- ★★ DONNA SUMMER—The Wanderer 31-27
- ★★ DIANA ROSS—Upside Down 12-9
- ● SUPERTRAMP—Dreamer—32

- **WNCI—Columbus (S. Edwards—MD)**
- ★★ PAUL SIMON—Late In The Evening 11-6
- ★★ DOOBIE BROTHERS—Real Love 15-8
- ★★ CARLY SIMON—Jesse 23-16
- ★★ DIORNE WARWICK—No Night So Long 21-13
- ★★ BARBRA STREISAND—Woman In Love 18-11
- ● WILLIE NELSON—On The Road Again
- ● DONNA SUMMER—The Wanderer
- ● THE CARS—Touch And Go
- ● SUPERTRAMP—Dreamer—LP
- ● CLIFF RICHARD—Dreaming—LP
- ● AL STEWART—Midnight Rocks D-24
- ● STEPHANIE MILLS—Never Knew Love Like This Before—D-25
- ● THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp—D-23

- **WXGT (92-X)—Columbus (T. Mudder—MD)**
- ★★ QUEEN—Another One Bites The Dust 5-1
- ★★ BARBRA STREISAND—Woman In Love 24-15
- ★★ KENNY LOGGINS—I'm Alright 11-8
- ★★ DOOBIE BROTHERS—Real Love 14-9
- ● SUPERTRAMP—Dreamer—25
- ● POINTER SISTERS—He's So Shy—23
- ● CLIFF RICHARD—Dreaming—D-24
- ● JACKSON BROWNE—That Girl Could Sing—DP
- ● THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp—NP
- ● THE CARS—Touch And Go—DP
- ● GENESIS—Turn It On Again—NP
- ● AC/DC—You Shook Me All Night Long—NP
- ● ROLLING STONES—She's So Cold—NP

- **WZZP—Cleveland (B. McKay—MD)**
- ★★ BOZ SCAGGS—Look What You've Done To Me 16-4
- ★★ BARBRA STREISAND—Woman In Love 14-11
- ★★ CARLY SIMON—Jesse 23-18
- ★★ AL STEWART—Midnight Rocks 26-21
- ★★ DOOBIE BROTHERS—Real Love 25-20
- ● DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'
- ● KENNY ROGERS—Lady
- ● ANNE MURRAY—Could I Have This Dance
- ● LEO SAYER—More Than I Can Say
- ● WILLIE NELSON—On The Road Again
- ● JACKSONS—Lovely One
- ● JIM HURT—I Love Woman
- ● CLIFF RICHARD—Dreaming—HB-28
- ● O'JAYS—Girl, Don't Let It Get You Down—HB-30
- ● STACEY LATTISAW—Let Me Be Your Angel—HB-29
- ● EARTH, WIND & FIRE—Let Me Talk—HB
- ● JACKSON BROWNE—That Girl Could Sing—HB
- ● DONNA SUMMER—The Wanderer—HB-27

- **WKWK—Wheeling (R. Collins—MD)**
- ★★ POINTER SISTERS—He's So Shy 17-8
- ★★ DOOBIE BROTHERS—Real Love 19-9
- ★★ ELECTRIC LIGHT ORCHESTRA—All Over The World 6-3
- ★★ ROBBIE DUPREE—Hot Rod Hearts 2-1
- ★★ CARLY SIMON—Jesse 13-7
- ● KANSAS—Hold On
- ● DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—D-29
- ● EARTH, WIND & FIRE—Let Me Talk—DP-25
- ● JACKSON BROWNE—That Girl Could Sing—DP-27
- ● DONNA SUMMER—The Wanderer—D-28
- ● KENNY ROGERS—Lady
- ● JIMMY HALL—So Happy That Love Has Found You
- ● KORGIS—Everybody's Got To Learn Sometime
- ● STACEY LATTISAW—Let Me Be Your Angel—D-30

- **WDRQ—Detroit (J. Ryan—MD)**
- ★★ EDDIE RABBITT—Drivin' My Life Away 12-5
- ★★ DEVO—Whip It 24-13
- ★★ DONNA SUMMER—The Wanderer 29-15
- ★★ ROLLING STONES—She's So Cold 21-18
- ★★ 707—I Can Be Good For You 18-11
- ★★ DIANA ROSS—I'm Coming Out—D-29
- ★★ STACEY LATTISAW—Let Me Be Your Angel—HB-29
- ● AL STEWART—Midnight Rocks—D-30
- ● LEO SAYER—More Than I Can Say
- ● AC/DC—You Shook Me All Night Long—D-25
- ● KENNY ROGERS—Lady
- ● JACKSONS—Lovely One
- ● CHRISTOPHER CROSS—Never Be The Same
- **WAKY—Louisville (B. Modie—MD)**
- ★★ KENNY LOGGINS—I'm Alright 9-6
- ★★ BOZ SCAGGS—Look What You've Done To Me 11-7
- ★★ WILLIE NELSON—On The Road Again 21-18
- ★★ DOOBIE BROTHERS—Real Love 16-12
- ★★ LARSEN-FEITEN—Who'll Be The Fool Tonight 20-17
- ● AMY HOLLAND—How Do I Survive—28
- ● DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling—30
- ● LEO SAYER—More Than I Can Say—32
- ● IRENE CARA—Out Here On My Own—31
- ● KENNY ROGERS—Lady—33WKJ/Louisville (B. HatfieldMD)QUEENAnother One Bites The Dust 9-6KENNY LOGGINSI'm Alright 17-11BOZ SCAGGSLook What You've Done To Me 15-12GENESISTurn It On Again 16-14
- ● BARBRA STREISAND—Woman In Love—27
- ● BARRY COUDREAU—Dreams
- ● THE ALLMAN BROTHERS BAND—Angeline—X-D-29
- ● POINTER SISTERS—He's So Shy—25
- ● KANSAS—Hold On—X-D-30
- ● LEO SAYER—More Than I Can Say
- ● AC/DC—You Shook Me All Night Long—X-D-28
- ● KENNY ROGERS—Lady

- **WGCL—Cleveland (D. Collins—MD)**
- ★★ BARBRA STREISAND—Woman In Love 10-6
- ★★ JOHNNY LEE—Lookin' For Love 17-12
- ★★ DOOBIE BROTHERS—Real Love 14-10
- ● ELTON JOHN—Don't You Wanna Play This Game
- ● POINTER SISTERS—He's So Shy—28
- ● DONNA SUMMER—The Wanderer—D-18
- ● CARLY SIMON—Jesse—D-29
- ● BOZ SCAGGS—Look What You've Done To Me—D-27

Pacific Southwest Region

★ PRIME MOVERS

- DONNA SUMMER—The Wanderer (Geffen)
- DOOBIE BROTHERS—Real Love
- QUEEN—Another One Bites The Dust

● TOP ADD ONS

- KENNY ROGERS—Lady
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling
- KANSAS—Hold On

● BREAKOUTS

- DIANA ROSS—I'm Coming Out
- AL STEWART—Midnight Rocks
- TIERRA—Together

KFI—Los Angeles (R. Collins—MD)

- ★★ QUEEN—Another One Bites The Dust 2-1
- ★★ DONNA SUMMER—The Wanderer 24-13
- ★★ KENNY LOGGINS—I'm Alright 28-21
- ● DEVO—Whip It 16-8
- ● OLIVIA NEWTON-JOHN/ELO—Xanadu 10-2
- ● KANSAS—Hold On
- ● KENNY ROGERS—Lady—D-30
- ● SUPERTRAMP—Dreamer
- ● DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—X
- ● JACKSONS—Lovely One—X
- ● LIPPS INC.—How Long
- ● HELEN REDDY—Killer Baracuda
- ● TIERRA—Together
- ● CLIFF RICHARD—Dreaming—D-27
- ● WILLIE NELSON—On The Road Again—D-29

KHJ—Los Angeles (Charlie Cook—PD)

- ★★ DOOBIE BROTHERS—Real Love 22-16
- ★★ OLIVIA NEWTON-JOHN/ELO—Xanadu 20-15
- ● CLIFF RICHARD—Dreaming 28-24
- ● DONNA SUMMER—The Wanderer 25-21
- ● BARBRA STREISAND—Woman In Love 14-11
- ● DANDY & THE DOOLITTLES—Who Were You Thinkin' Of
- ● KENNY ROGERS—Lady

KRLA—Los Angeles (R. Stancatto—MD)

- ★★ DONNA SUMMER—The Wanderer 25-21
- ● TIERRA—Together 6-3
- ● POINTER SISTERS—He's So Shy 16-14
- ● STEPHANIE MILLS—Never Knew Love Like This Before 14-9
- ● DEVO—Whip It 2-1
- ● BARBRA STREISAND—Woman In Love—22
- ● GIBSON BROTHERS—Que Sera Mi Vida
- ● AMY HOLLAND—How Do I Survive
- ● JERRY LEE LEWIS—Over The Rainbow
- ● RAYDIO—Can't Keep From Crying
- ● BILLY JOEL—Don't Ask Me Why—D-25

KRTH—Los Angeles (Bob Hamilton—PD)

- ★★ DONNA SUMMER—The Wanderer 17-11
- ● TIERRA—Together 21-10
- ● POINTER SISTERS—He's So Shy 24-18
- ● BOZ SCAGGS—Look What You've Done To Me 26-20
- ● STEPHANIE MILLS—Never Knew Love Like This Before 11-7
- ● KENNY ROGERS—Lady—29
- ● DIANA ROSS—I'm Coming Out
- ● WILLIE NELSON—On The Road Again
- ● PAT BENATAR—Hit Me With Your Best Shot

KFMB-FM (8-100)—San Diego (G. McCartney—MD)

- ★★ ROBBIE DUPREE—Hot Rod Hearts 13-7
- ★★ AL STEWART—Midnight Rocks 22-17
- ★★ BOZ SCAGGS—Look What You've Done To Me 10-6
- ● DOOBIE BROTHERS—Real Love 16-10
- ● LARSEN-FEITEN—Who'll Be The Fool Tonight—27
- ● DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—29
- ● KENNY ROGERS—Lady—30

KMJC (Magic 91)—San Diego (C. Lakefield—MD)

- ★★ QUEEN—Another One Bites The Dust 18-10
- ★★ OLIVIA NEWTON-JOHN/ELO—Xanadu 9-5
- ★★ KENNY LOGGINS—I'm Alright 20-13
- ★★ BOZ SCAGGS—Look What You've Done To Me 17-9
- ● DOOBIE BROTHERS—Real Love 16-8
- ● KIM CARNES—Cry Like A Baby
- ● JACKSONS—Lovely One

KERN—Bakersfield (G. Davis—MD)

- ★★ POINTER SISTERS—He's So Shy 14-10
- ★★ DONNA SUMMER—The Wanderer 18-14
- ★★ THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp 28-24
- ★★ ROLLING STONES—She's So Cold 30-25
- ● DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'
- ● JACKSON BROWNE—That Girl Could Sing
- ● SUPERTRAMP—Dreamer—D-27
- ● STEVIE WONDER—Master Blaster—D-30
- ● STEPHANIE MILLS—Never Knew Love Like This Before—D-29
- ● JACKSONS—Lovely One

KOPA—Phoenix (J. McKay—MD)

- ★★ AL STEWART—Midnight Rocks 20-15
- ★★ BARBRA STREISAND—Woman In Love 17-7
- ● KENNY LOGGINS—I'm Alright 10-6
- ● DOOBIE BROTHERS—Real Love 22-17
- ● DEVO—Whip It 30-21
- ● DIANA ROSS—I'm Coming Out—D-29
- ● KENNY ROGERS—Lady
- ● SUPERTRAMP—Dreamer

KRUX—Phoenix (B. Rivers—MD)

- ★★ QUEEN—Another One Bites The Dust 27-17
- ★★ KENNY LOGGINS—I'm Alright 10-5
- ● DOOBIE BROTHERS—Real Love 19-13
- ● BARBRA STREISAND—Woman In Love 15-9
- ● OLIVIA NEWTON-JOHN/ELO—Xanadu 14-8
- ● KENNY ROGERS—Lady—30
- ● PAT BENATAR—Hit Me With Your Best Shot—40
- ● POCO—Midnight Rain
- ● STEPHANIE MILLS—Never Knew Love Like This Before—39
- ● JOHN COUGAR—This Time
- ● KORGIS—Everybody's Got To Learn Sometime

KRQQ (KRQ)—Tucson (D. McCoy—MD)

- ★★ WILLIE NELSON—On The Road Again 18-11
- ★★ DONNA SUMMER—The Wanderer 23-17
- ● DOOBIE BROTHERS—Real Love 11-6
- ● DEVO—Whip It 20-13
- ● JACKSON BROWNE—That Girl Could Sing—24
- ● DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—28
- ● KANSAS—Hold On—27
- ● KENNY ROGERS—Lady—30

KENO—Las Vegas (B. Alexander—MD)

- ★★ DOOBIE BROTHERS—Real Love 14-9
- ★★ BARBRA STREISAND—Woman In Love 15-11
- ● STEPHANIE MILLS—Never Knew Love Like This Before 29-22
- ● DONNA SUMMER—The Wanderer 25-19
- ● DEVO—Whip It 19-16
- ● DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'
- ● ROLLING STONES—She's So Cold
- ● JACKSON BROWNE—That Girl Could Sing
- ● STEVIE WONDER—Master Blaster—D-27
- ● JACKSONS—Lovely One—D-29

KLUC—Las Vegas (Dave Anthony—MD)

- ★★ BOZ SCAGGS—Look What You've Done To Me 4-2
- ● DOOBIE BROTHERS—Real Love 8-5
- ● GEORGE BENSON—Give Me The Night 9-7
- ● THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp 6-4
- ● LARSEN-FEITEN—Who'll Be The Fool Tonight 14-10
- ● DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling
- ● KENNY ROGERS—Lady
- ● KANSAS—Hold On—D-29
- ● ALI THOMSON—Live Every Minute
- ● JACKSON BROWNE—That Girl Could Sing—D-26
- ● DONNA SUMMER—The Wanderer D-29

Pacific Northwest Region

★ PRIME MOVERS

- BARBRA STREISAND—Woman In Love
- QUEEN—Another One Bites The Dust
- BOZ SCAGGS—Look What You've Done To Me

KFRC—San Francisco (Jerry Peterson—PD)

- ★★ DONNA SUMMER—The Wanderer 30-19
- ★★ BARBRA STREISAND—Woman In Love 13-8
- ● ROLLING STONES—She's So Cold 28-22
- ● STEVIE WONDER—Master Blaster—28
- ● DEVO—Whip It—X-20
- ● CLIFF RICHARD—Dreaming
- ● POINTER SISTERS—He's So Shy—27
- ● KENNY ROGERS—Lady
- ● JACKSONS—Lovely One

KXOA-AM—Sacramento (C. Mitchell—MD)

- ★★ DIANA ROSS—Upside Down 3-1
- ★★ ROGER DALTRY—Without Your Love 10-5
- ★★ OLIVIA NEWTON-JOHN/ELO—Xanadu 6-4
- ● DOOBIE BROTHERS—Real Love—D-12

KIYO (K104)—Fresno (M. Driscoll—MD)

- ★★ KENNY LOGGINS—I'm Alright 11-5
- ★★ OLIVIA NEWTON-JOHN/ELO—Xanadu 4-1
- ★★ SUPERTRAMP—Dreamer 24-21
- ★★ EARTH, WIND & FIRE—Let Me Talk 30-27
- ★★ BOZ SCAGGS—Look What You've Done To Me 23-10
- ★★ DIORNE WARWICK—No Night So Long 27-23
- ★★ DOOBIE BROTHERS—Real Love 32-28
- ★★ THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp 29-25
- ★★ DONNA SUMMER—The Wanderer 21-17
- ★★ THE



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Playlist Prime Movers ★

Playlist Top Add Ons ●

Based on station playlists through Tuesday (9/23/80)

Continued from page 22

TOP ADD ONS

- KENNY ROGERS—Lady
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling
- JACKSON BROWNE—That Girl Could Sing

BREAKOUTS

- OLIVIA NEWTON-JOHN—Xanadu
- WILLIE NELSON—On The Road Again
- SUPERTRAMP—Dreamer

KSRW—Houston (R. Lambert—MD)

- ★ ★ POINTER SISTERS—He's So Shy 14-10
- ★ ★ WILLIE NELSON—On The Road Again 22-16
- ★ AIR SUPPLY—All Out Of Love 1-1
- ★ DOOBIE BROTHERS—Real Love 16-12
- ★ BARBRA STREISAND—Woman In Love 17-13
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—30
- KENNY ROGERS—Lady
- EARTH, WIND & FIRE—Let Me Talk
- JACKSON BROWNE—That Girl Could Sing—D-29

KRLY—Houston (M. Jones—MD)

- ★ ★ POINTER SISTERS—He's So Shy 20-12
- ★ ★ TOM BROWNE—Funkin' For Jamaica 9-7
- ★ ROBBIE DUPREE—Hot Rod Hearts 17-14
- ★ DIANA ROSS—I'm Coming Out 28-22
- ★ CAMEO—Shake Your Pants 13-9
- BARBRA STREISAND—Woman In Love—D-25
- OLIVIA NEWTON-JOHN/ELO—Xanadu—X-D-30
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling
- ZAPP—More Bounce To The Ounce—X-D-29
- GEORGE BENSON—Love Times Love
- LTD—Where Did We Go Wrong

KNUS—Dallas (L. Ridener—MD)

- ★ ★ BARBRA STREISAND—Woman In Love 10-6
- ★ ★ OLIVIA NEWTON-JOHN/ELO—Xanadu 6-1
- ★ ELO—All Over The World 13-10
- ★ BOZ SCAGGS—Look What You've Done To Me 5-2
- ★ WILLIE NELSON—On The Road Again 11-9
- KENNY ROGERS—Lady
- MAC DAVIS—Texas In A Rear View Mirror
- CLIFF RICHARD—Dreaming—X-D-29
- AMY HOLLAND—How Do I Survive—D-28
- DON WILLIAMS—I Believe In You—D-27
- LEO SAYER—More Than I Can Say
- STEPHANIE MILLS—Never Knew Love Like This Before—D-30
- IRENE CARA—Out Here On My Own
- WAYNE MASSEY—One Life To Live—DP

KVIL—Dallas (C. Rhodes—MD)

- ★ ★ BARBRA STREISAND—Woman In Love 10-5
- ★ ★ BOB SEGER & THE SILVER BULLET BAND—You'll Accompany Me 19-13
- ★ DOOBIE BROTHERS—Real Love 12-10
- KENNY ROGERS—Lady
- AMY HOLLAND—How Do I Survive—D-16
- DON WILLIAMS—I Believe In You—X
- CARLY SIMON—Jesse—D-15
- BOZ SCAGGS—Look What You've Done To Me—D-26
- JOHNNY LEE—Lookin' For Love—D-20
- AL STEWART—Midnight Rocks—X
- OLIVIA NEWTON-JOHN/ELO—Xanadu—D-25
- MAC DAVIS—Texas In My Rearview Mirror—X

KFJZ-FM (2.97)—Ft. Worth (G. Mack—MD)

- ★ ★ QUEEN—Another One Bites The Dust 10-7
- ★ ★ GEORGE BENSON—Give Me The Night 14-11
- ★ BOZ SCAGGS—Look What You've Done To Me 7-5
- ★ DIANA ROSS—Upside Down 21-18
- DEVO—Whip It—22
- LARSEN-FEITEN—Who'll Be The Fool Tonight—21
- ROLLING STONES—She's So Cold—24

KINT—El Paso (J. Zippo—MD)

- ★ ★ DONNA SUMMER—The Wanderer 14-9
- ★ ★ JACKSONS—Lovely One 24-16
- ★ ★ CLIFF RICHARD—Dreaming 25-28
- ★ BOZ SCAGGS—Look What You've Done To Me 11-8
- ★ DOOBIE BROTHERS—Real Love 17-12
- O'JAYS—Girl, Don't Let It Get You Down
- LIPPS INC.—How Long
- KIM CARNES—Cry Like A Baby—HB 27
- ELTON JOHN—Don't You Wanna Play This Game
- DIANA ROSS—I'm Coming Out
- STACEY LATTISAW—Let Me Be Your Angel—D-28
- EARTH, WIND & FIRE—Let Me Talk—29
- SUZI QUATRO—Rock Hard
- THE CARS—Touch And Go—HB-26
- AC/DC—You Shook Me All Night Long
- KENNY ROGERS—Lady—30
- ROLLING STONES—She's So Cold
- SPEEDWAY BLVD.—Speedway Blvd.

KTSA—San Antonio (J. Walton—MD)

- ★ ★ ROBBIE DUPREE—Hot Rod Hearts 16-11
- ★ ★ BARBRA STREISAND—Woman In Love 11-7
- ★ QUEEN—Another One Bites The Dust 19-14
- ★ OLIVIA NEWTON-JOHN/ELO—Xanadu 20-16
- WILLIE NELSON—On The Road Again
- JACKSONS—Lovely One
- BOZ SCAGGS—Look What You've Done To Me—X-D-26
- PETE TOWNSHEND—A Little Is Enough

KHFI (K-98)—Austin (E. Volkman—MD)

- ★ ★ QUEEN—Another One Bites The Dust 11-2
- ★ ★ BARBRA STREISAND—Woman In Love 30-26
- ★ KENNY LOGGINS—I'm Alright 12-8
- ★ BOZ SCAGGS—Look What You've Done To Me 14-10

- ★ THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp 22-17
- THE DIRT BAND—Badlands
- STEPHANIE MILLS—Never Knew Love Like This Before

- KANSAS—Hold On—D-29
- DEVO—Whip It—D-26
- JACKSONS—Lovely One
- ROLLING STONES—She's So Cold—D-28
- KANSAS—Hold On
- STACEY LATTISAW—Let Me Be Your Angel
- JACKSON BROWNE—That Girl Could Sing
- SUPERTRAMP—Dreamer—X
- CLIFF RICHARD—Dreaming—X
- SPLIT ENZ—I Got You—D-30
- LARRY GRAHAM—On The Road Again—D-29
- GENESIS—Turn It On Again—X
- DEVO—Whip It—D-25
- ROLLING STONES—She's So Cold—X

KILE—Galveston (S. Taylor—MD)

- ★ ★ QUEEN—Another One Bites The Dust 23-15
- ★ ★ DOOBIE BROTHERS—Real Love 15-10
- ★ ★ POINTER SISTERS—He's So Shy 12-8
- ★ AL STEWART—Midnight Rocks 21-18
- ★ BARBRA STREISAND—Woman In Love 25-21
- JACKSON BROWNE—That Girl Could Sing—39
- KENNY ROGERS—Lady—40
- PURE PRAIRIE LEAGUE—I'm Almost Ready—34
- JACKSONS—Lovely One
- ROLLING STONES—She's So Cold

KBFM—McAllen-Brownsville (S. Owens—MD)

- ★ ★ OLIVIA NEWTON-JOHN—Xanadu 9-2
- ★ ★ QUEEN—Another One Bites The Dust 16-5
- ★ ★ CARLY SIMON—Jesse 1-1
- ★ DIANNE WARWICK—No Night So Long 29-20
- KENNY ROGERS—Lady
- JACKSONS—Lovely One
- KIM CARNES—Cry Like A Baby
- STEVIE WONDER—Master Blaster
- WILLIE NELSON—On The Road Again
- JACKSON BROWNE—That Girl Could Sing
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'
- CLIFF RICHARD—Dreaming—D-27
- DIANA ROSS—I'm Coming Out—D-26
- DONNA SUMMER—The Wanderer—D-23
- DEVO—Whip It—D-21
- AC/DC—You Shook Me All Night Long—D-30
- WAYNE MASSEY—One Life To Live—DP

KOFM—Oklahoma City (C. Morgan—MD)

- ★ ★ QUEEN—Another One Bites The Dust—NP 7-1
- ★ ★ BARBRA STREISAND—Woman In Love 22-16
- ★ KENNY LOGGINS—I'm Alright 8-4
- ★ CARLY SIMON—Jesse 26-17
- ★ DOOBIE BROTHERS—Real Love 14-9
- DIANNE WARWICK—No Night So Long—28
- KENNY ROGERS—Lady—29
- CLIFF RICHARD—Dreaming—30
- ROLLING STONES—Emotional Rescue—NP-7
- GEORGE BENSON—Give Me The Night—DP-14
- DON WILLIAMS—I Believe In You—DP-21
- LARRY GRAHAM—One In A Million You—DP-10

WEZB—New Orleans (T. Young—MD)

- ★ ★ DONNA SUMMER—The Wanderer 28-22
- ★ ★ BARBRA STREISAND—Woman In Love 24-18
- ★ STACEY LATTISAW—Let Me Be Your Angel 9-5
- ★ STEVIE WONDER—Master Blaster 29-23
- ★ THE CARS—Touch And Go 13-7
- ★ DEVO—Whip It 25-19
- KENNY ROGERS—Lady
- EARTH, WIND & FIRE—Let Me Talk—D-30
- STEPHANIE MILLS—Never Knew Love Like This Before
- JACKSONS—Lovely One—D-29
- ROLLING STONES—She's So Cold—D-28
- BILLY JOEL—Sometime's A Fantasy—12

WTIX—New Orleans (B. Mitchell—MD)

- ★ ★ DONNA SUMMER—The Wanderer 35-26
- ★ ★ BARBRA STREISAND—Woman In Love 26-13
- ★ STACEY LATTISAW—Let Me Be Your Angel 14-9
- ★ STEVIE WONDER—Master Blaster 37-31
- JACKSON BROWNE—That Girl Could Sing
- ROGER DALTRY—Without Your Love
- CLIFF RICHARD—Dreaming—D-38
- KANSAS—Hold On
- SPLIT ENZ—I Got You—D-34
- PURE PRAIRIE LEAGUE—I'm Almost Ready—D-40
- IRENE CARA—Out Here On My Own
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'
- KENNY ROGERS—Lady
- JACKSONS—Lovely One—D-39

KEEL—Shreveport (H. Clark—MD)

- ★ ★ BOZ SCAGGS—Look What You've Done To Me 17-12
- ★ ★ BARBRA STREISAND—Woman In Love 10-6
- ★ PAUL SIMON—Late In The Evening 12-9
- ★ DOOBIE BROTHERS—Real Love 17-15
- ★ THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp 27-19
- SUPERTRAMP—Dreamer
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'
- DEVO—Whip It—NP-40
- THE ALLMAN BROTHERS BAND—Angeline—NP-D-39
- QUEEN—Another One Bites The Dust—NP-2
- RAY, GOODMAN & BROWN—My Prayer—D-38
- THE CARS—Touch And Go—NP-D-37

WFMM—Baton Rouge (J.J. Stone—MD)

- ★ ★ DOOBIE BROTHERS—Real Love 17-13
- ★ ★ DONNA SUMMER—The Wanderer 27-22
- ★ ELO—All Over The World 22-19
- ★ CARLY SIMON—Jesse 12-9
- ★ BARBRA STREISAND—Woman In Love 15-11
- STEVIE WONDER—Master Blaster
- WILLIE NELSON—On The Road Again
- SUPERTRAMP—Dreamer—D-30

- KANSAS—Hold On—D-29
- DEVO—Whip It—D-26
- JACKSONS—Lovely One
- ROLLING STONES—She's So Cold—D-28

Midwest Region

PRIME MOVERS

- BARBRA STREISAND—Woman In Love
- OLIVIA NEWTON-JOHN—Xanadu
- CARLY SIMON—Jesse

TOP ADD ONS

- KENNY ROGERS—Lady
- AMY HOLLAND—How Do I Survive
- CLIFF RICHARD—Dreaming

BREAKOUTS

- LEO SAYER—More Than I Can Say
- DONNA SUMMER—The Wanderer
- PAT BENATAR—Hit Me With Your Best Shot

WEFM—Chicago (J. Robbins—MD)

- ★ ★ EDDIE RABBITT—Drivin' My Life Away 24-20
- ★ ★ THE KINGS—Switchin' To Glide 18-12
- ★ ★ DOBBIE BROTHERS—Real Love 11-8
- ★ THE VAPORS—Turning Japanese 19-16
- ★ AC/DC—You Shook Me All Night Long 21-17
- PAT BENATAR—Hit Me With Your Best Shot—30

WNAF—Indianapolis (D.J. Bailey—MD)

- ★ ★ QUEEN—Another One Bites The Dust 14-12
- ★ ★ CARLY SIMON—Jesse 13-11
- ★ ★ POINTER SISTERS—He's So Shy 17-16
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 30-26
- ★ ROLLING STONES—She's So Cold 30-25
- AMY HOLLAND—How Do I Survive—30
- LARSEN-FEITEN—Who'll Be The Fool Tonight—28
- PURE PRAIRIE LEAGUE—I'm Almost Ready—D-27

WOKY—Milwaukee (D. Cole—MD)

- ★ ★ KENNY LOGGINS—I'm Alright 12-7
- ★ ★ BOB SEGER & SILVER BULLET BAND—You'll Accompany Me 16-11
- ★ QUEEN—Another One Bites The Dust 24-16
- ★ CARLY SIMON—Jesse 10-5
- ★ BOZ SCAGGS—Look What You've Done To Me 19-15
- AMY HOLLAND—How Do I Survive—28
- KENNY ROGERS—Lady
- SUPERTRAMP—Dreamer—D-26
- PURE PRAIRIE LEAGUE—I'm Almost Ready—D-25
- STACEY LATTISAW—Let Me Be Your Angel
- LEO SAYER—More Than I Can Say
- AC/DC—You Shook Me All Night Long

WISM—Madison (S. Jones—MD)

- ★ ★ AL STEWART—Midnight Rocks 28-23
- ★ ★ LARSEN-FEITEN—Who'll Be The Fool Tonight 19-14
- ★ BOZ SCAGGS—Look What You've Done To Me 14-10
- ★ DIANNE WARWICK—No Night So Long 29-25
- ★ DOOBIE BROTHERS—Real Love 16-11
- KENNY ROGERS—Lady
- JACKSONS—Lovely One
- STEPHANIE MILLS—Never Knew Love Like This Before—D-29
- WILLIE NELSON—On The Road Again—D-27
- THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp—D-30
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'

WSPT—Stevens Point (P. Martin—MD)

- ★ ★ QUEEN—Another One Bites The Dust 1-1
- ★ ★ THE CARS—Touch And Go 23-18
- ★ BOZ SCAGGS—Look What You've Done To Me 17-12
- ★ DEVO—Whip It 18-13
- ★ BARBRA STREISAND—Woman In Love 24-19
- KENNY ROGERS—Lady
- ROLLING STONES—She's So Cold
- SUPERTRAMP—Dreamer—D-29
- KANSAS—Hold On
- JACKSON BROWNE—That Girl Could Sing
- DONNA SUMMER—The Wanderer—D-27
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'
- THE SNEAKERS—Things We Said Today—D-30

KXOK—St. Louis (L. Douglas—MD)

- ★ ★ GEORGE BENSON—Give Me The Night 16-5
- ★ ★ BARBRA STREISAND—Woman In Love 14-3
- ★ CARLY SIMON—Jesse 18-8
- ★ PAUL SIMON—Late In The Evening 23-17
- OLIVIA NEWTON-JOHN/ELO—Xanadu 30-23
- LEO SAYER—More Than I Can Say—29
- JOHN COUGAR—This Time—28
- KENNY ROGERS—Lady—30

KIOA—Des Moines (G. Stevens—MD)

- ★ ★ LARRY GRAHAM—One In A Million You 14-9
- ★ ★ BARBRA STREISAND—Woman In Love 24-17
- ★ CARLY SIMON—Jesse 18-8
- ★ PAUL SIMON—Late In The Evening 23-17
- OLIVIA NEWTON-JOHN/ELO—Xanadu 30-23
- LEO SAYER—More Than I Can Say—29
- JOHN COUGAR—This Time—28
- KENNY ROGERS—Lady—30

KDWB—Minneapolis (P. Abresch—MD)

- ★ ★ BOZ SCAGGS—Look What You've Done To Me 8-4
- ★ ★ DOOBIE BROTHERS—Real Love 11-6
- ★ AL STEWART—Midnight Rocks 15-10

- ★ DIANA ROSS—Upside Down 17-12
- ★ OLIVIA NEWTON-JOHN—Xanadu 18-14
- CLIFF RICHARD—Dreaming—D-13
- BARBRA STREISAND—Woman In Love—D-15
- POINTER SISTERS—He's So Shy—D-19
- AMY HOLLAND—How Do I Survive—D-18
- JACKSON BROWNE—That Girl Could Sing—D-17
- WILLIE NELSON—On The Road Again—X
- MELISSA MANCHESTER—If This Is Love—X

KSTP-FM—St. Paul (C. Knapp—MD)

- ★ ★ CARLY SIMON—Jesse 8-4
- ★ ★ OLIVIA NEWTON-JOHN/ELECTRIC LIGHT ORCHESTRA—Xanadu 20-15
- ★ DIANNE WARWICK—No Night So Long 18-14
- ★ LARSEN-FEITEN—Who'll Be The Fool Tonight 19-17
- DONNA SUMMER—The Wanderer
- KENNY ROGERS—Lady
- ANNE MURRAY—Could I Have This Dance
- DOOBIE BROTHERS—Real Love—D-20

KEYN-FM—Wichita (L. Court—MD)

- ★ ★ KENNY LOGGINS—I'm Alright 13-9
- ★ ★ OLIVIA NEWTON-JOHN/ELO—Xanadu 16-8
- ★ DIANNE WARWICK—No Night So Long 19-14
- ★ THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp 21-17
- ★ LARSEN-FEITEN—Who'll Be The Fool Tonight 22-18
- CLIFF RICHARD—Dreaming—22
- STEPHANIE MILLS—Never Knew Love Like This Before—23
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—25
- KENNY ROGERS—Lady—24

WOW—Omaha (D. Davis—MD)

- ★ ★ PAUL SIMON—Late In The Evening 2-1
- ★ ★ BARBRA STREISAND—Woman In Love 14-10
- LEO SAYER—More Than I Can Say—D-28
- KENNY ROGERS—Lady—D-27
- QUEEN—Another One Bites The Dust—DP
- SUPERTRAMP—Dreamer—DP
- KANSAS—Hold On—DP
- KENNY LOGGINS—I'm Alright—DP
- THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp—DP

Northeast Region

PRIME MOVERS

- BARBRA STREISAND—Woman In Love
- DOOBIE BROTHERS—Real Love
- QUEEN—Another One Bites The Dust

TOP ADD ONS

- KENNY ROGERS—Lady
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling
- EARTH, WIND & FIRE—Let Me Talk

BREAKOUTS

- THE JACKSONS—Lovely One
- DONNA SUMMER—The Wanderer
- SUPERTRAMP—Dreamer

WBLI—Long Island (Bill Terry—MD)

- ★ ★ QUEEN—Another One Bites The Dust 5-3
- ★ ★ DOOBIE BROTHERS—Real Love 14-7
- ★ SUPERTRAMP—Dreamer 28-21
- ★ DONNA SUMMER—The Wanderer 25-18
- ★ BARBRA STREISAND—Woman In Love 16-12
- DIANA ROSS—I'm Coming Out
- STEPHANIE MILLS—Never Knew Love Like This Before
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'

WTRY—Schenectady (B. Cahill—MD)

- ★ ★ POINTER SISTERS—He's So Shy 14-8
- ★ ★ DONNA SUMMER—The Wanderer 21-17
- ★ GEORGE BENSON—Give Me The Night 13-10
- ★ BOZ SCAGGS—Look What You've Done To Me 24-18
- ★ BARBRA STREISAND—Woman In Love 17-14
- SUPERTRAMP—Dreamer
- PURE PRAIRIE LEAGUE—I'm Almost Ready
- CLIFF RICHARD—Dreaming—D-29
- STACEY LATTISAW—Let Me Be Your Angel
- STEVIE WONDER—Master Blaster
- AL STEWART—Midnight Rocks—D-28
- WILLIE NELSON—On The Road Again—D-30
- JACKSON BROWNE—That Girl Could Sing
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'
- KENNY ROGERS—Lady
- JACKSONS—Lovely One

WBEN-FM—Buffalo (R. Christian—MD)

- ★ ★ THE CARS—Touch And Go 38-21
- ★ ★ ROGER DALTRY—Without Your Love 11-3
- ★ KENNY LOGGINS—I'm Alright 19-13
- ★ STACEY LATTISAW—Let Me Be Your Angel 9-5
- DOOBIE BROTHERS—Real Love 15-10
- EARTH WIND & FIRE—Let Me Talk—D-37
- THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp—D-38
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—D-39

WNBW—Buffalo (J. Summers—MD)

- ★ ★ CARLY SIMON—Jesse 14-10
- ★ ★ BARBRA STREISAND—Woman In Love—13-4
- ★ JHNNY LEE—Lookin' For Love 21-11
- ★ LARRY GRAHAM—One In A Million You 22-17
- ★ IRENE CARA—Fame 16-12
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'
- KENNY ROGERS—Lady

- SUPERTRAMP—Dreamer D-23
- CLIFF RICHARD—Dreaming—D-27
- THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp
- DONNA SUMMER—The Wanderer—D-15

WBWM—Rochester (D. Mason—MD)

- ★ ★ QUEEN—Another One Bites The Dust 12-6
- ★ ★ BARBRA STREISAND—Woman In Love 16-9
- ★ POINTER SISTERS—He's So Shy 21-13
- ★ DIANNE WARWICK—No Night So Long 24-20
- ★ JACKSON BROWNE—That Girl Could Sing 25-22
- AL STEWART—Midnight Rocks—23
- DONNA SUMMER—The Wanderer—24
- STACEY LATTISAW—Let Me Be Your Angel
- STEPHANIE MILLS—Never Knew Love Like This Before
- THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp—D-25
- KENNY ROGERS—Lady

WFBL—Syracuse (T. Davis—MD)

- ★ ★ DOOBIE BROTHERS—Real Love 8-5
- ★ ★ DONNA SUMMER—The Wanderer 38-14
- ★ QUEEN—Another One Bites The Dust 2-1
- ★ CARLY SIMON—Jesse 5-4
- ★ PAUL SIMON—Late In The Evening 3-2
- EARTH, WIND & FIRE—Let Me Talk
- JACKSONS—Lovely One—37
- KIM CARNES—Cry Like A Baby—D-32
- STACEY LATTISAW—Let Me Be Your Angel—35
- DEVO—Whip It—34
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—36
- PAT BENATAR—Hit Me With Your Best Shot—40

WOLF—Syracuse (B. Mitchell—MD)

- ★ ★ DOOBIE BROTHERS—Real Love 10-2
- ★ ★ ROGER DALTRY—Without Your Love 25-14
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 24-13
- ★ LARSEN-FEITEN—Who'll Be The Fool Tonight 11-7
- AMY HOLLAND—How Do I Survive—16
- DONNA SUMMER—The Wanderer—17
- STACEY LATTISAW—Let Me Be Your Angel—26
- THE CARS—Touch And Go—LP
- THE ALLMAN BROS. BAND—Angeline—NP
- THE KINGS—Switchin' To Glide—NP
- THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp—NP-28

WPST—Trenton (T. Taylor—MD)

- ★ ★ CARLY SIMON—Jesse 12-7

THINK OF EVERYTHING YOU REALLY NEED —

IN A MUSIC SELECTION SYSTEM

—think of

- an interactive or fully automated music selection using your exact policy, clock and playlist
- selection using 23 different tests according to your priorities
- hour and day part protection rules for sound code, artists, title and cut
- control and judgment all human, machine does all the work
- playlist control, useful management reports, demographics
- flexible, intelligently written, humane and friendly system
- basic system handles playlist of 2700, can be expanded to suit your needs
- both systems run on DEC 1103

—think of

Selector

IN A CALL-OUT SURVEY SYSTEM

—think of a system that

- generates random legitimate phone numbers
- helps you compose and keep up to 53 surveys of 50 queries and 200 respondents each, with up to 1000 titles for all the surveys, two artists and a classification code for each title, and 100 free-form multiple-choice questions
- keeps respondent files by name, age, sex, zip code and phone numbers
- does trend analysis, cross-tabs, histograms, top and bottom tested titles, confidence units, and some fancy question analyses

—think of

SAMPLER

THINK OF RADIO COMPUTING SERVICES



See you at the Los Angeles NRBA!

Billboard Singles Radio Action

Playlist Prime Movers ★
Playlist Top Add Ons ●

Based on station playlists through Tuesday (9/23/80)

Continued from page 24

- KENNY ROGERS—Lady
- SUPERTRAMP—Dreamer—D-32
- WILLIE NELSON—On The Road Again D-33
- CHARLIE DANIELS BAND—The Legend Of Wooley Swamp
- THE VAPORS—Turning Japanese
- AC/DC—You Shook Me All Night Long—NP-35
- JACKSONS—Lovely One—D-34

Mid-Atlantic Region

★ PRIME MOVERS

- QUEEN—Another One Bites The Dust
- KENNY ROGERS—Lady
- SUPERTRAMP—Dreamer

● TOP ADD ONS

- KENNY ROGERS—Lady
- LARSEN-FEITEN—Who'll Be The Fool Tonight
- CLIFF RICHARD—Dreaming

● BREAKOUTS

NONE

WKXX—Pittsburgh (B. Christian—MD)

- ★ SUPERTRAMP—Dreamer 28-20
- ★ ROSSINGTON COLLINS BANO—Don't Misunderstand Me 8-1
- ★ GENESIS—Turn It On Again 25-22
- ★ DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' 14-12
- ALI THOMPSON—Live Every Minute—27
- LARSEN-FEITEN—Who'll Be The Fool Tonight—28
- QUEEN—Another One Bites The Dust—29
- JOHN COUGAR—This Time
- PETE TOWNSHEND—A Little Is Enough—LP
- AIR SUPPLY—All Out Of Love—DP-4
- JIMMY HALL—I'm Happy That Love Has Found Me—D-38
- LEO SAYER—More Than I Can Say—D-25
- CHRISTOPHER CROSS—Sailing—DP-5
- BARBRA STREISAND—Woman In Love—DP-X

WCCK—Erie (B. Shannon—MD)

- ★ BOZ SCAGGS—Look What You've Done To Me 16-4
- ★ CHICAGO—Thunder And Lightning 14-8
- ★ PETER GABRIEL—Games Without Frontiers 25-20
- ★ KANSAS—Hold On 31-26
- ★ LEO SAYER—More Than I Can Say 35-29
- SUPERTRAMP—Dreamer
- KENNY ROGERS—Lady
- JIMMY HALL—I'm Happy That Love Has Found Me—D-38
- ROXY MUSIC—Oh Yeah (On The Radio)—X
- DONNA SUMMER—The Wanderer—X
- GENESIS—Turn It On Again—D-37
- JACKSONS—Lovely One—X
- AMERICA—You Could Have Been The One—X
- BLACKJACK—The World Is Empty Without You
- DEVO—Whip It—DF-40
- AC/DC—You Shook Me All Night Long—D-39
- SNEAKERS—Things We Said Today—LP-X

WFBG—Altoona (T. Booth—MD)

- ★ DIANA ROSS—Upside Down 2-1
- ★ OLIVIA NEWTON-JOHN/ELO—Xanadu 10-2
- ★ BARBRA STREISAND—Woman In Love 20-16
- KENNY ROGERS—Lady—33
- JACKSONS—Lovely One—34
- QUEEN—Another One Bites The Dust—DP-13-3-NP
- COMMODORES—Heroes
- DIANA ROSS—I'm Coming Out—D-29-X
- NIELSON/PEARSON—If You Should Sail
- WILLIE NELSON—On The Road Again—32
- DONNA SUMMER—The Wanderer—D-21
- THE CARS—Touch And Go—NP
- GENESIS—Turn It On Again—DP-NP-24
- DEVO—Whip It—DP-NP-19
- OARLY HALL & JOHN OATES—You've Lost That Lovin' Feelin'—D-30

WQXA (Q-106)—York (S. Gallagher—MD)

- ★ BOZ SCAGGS—Look What You've Done To Me 15-9
- ★ BARBRA STREISAND—Woman In Love 20-5
- ★ QUEEN—Another One Bites The Dust 3-1
- ★ CARLY SIMON—Jesse 9-4
- ★ DEVO—Whip It 27-16
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'
- KENNY ROGERS—Lady
- KANSAS—Hold On
- JIMMY HALL—I'm Happy That Love Has Found Me
- STEVIE WONDER—Master Blaster
- SUPERTRAMP—Dreamer—D-26
- CLIFF RICHARD—Dreaming—D-25
- DIANA ROSS—I'm Coming Out—D-29
- STACEY LATTISAW—Let Me Be Your Angel—D-28
- THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp—D-18

WRQX—Washington D.C. (R. Bowler—MD)

- ★ QUEEN—Another One Bites The Dust 2-1
- ★ KENNY ROGERS—Lady
- ★ CARLY SIMON—Jesse 19-16
- ★ DOOBIE BROTHERS—Real Love 27-14
- ★ CLIFF RICHARD—Dreaming
- ★ LARSEN-FEITEN—Who'll Be The Fool Tonight
- ★ DEVO—Whip It—D-30
- ★ BOB SEGER & SILVER BULLET BANO—You'll Accompany Me—D-25
- ★ THE CARS—Give Me Some Slack—LP

WFBR—Baltimore (A. Szulinski—MD)

- ★ QUEEN—Another One Bites The Dust 17-1
- ★ KENNY ROGERS—Lady

- ★ STEPHANIE MILLS—Never Knew Love Like This Before 4-2
- ★ LARSEN-FEITEN—Who'll Be The Fool Tonight 19-16
- ★ BARBRA STREISAND—Woman In Love 25-17
- SUPERTRAMP—Dreamer
- ROGER DALTRY—Without Your Love

WYRE—Annapolis (J. Diamond—MD)

- ★ CLIFF RICHARD—Dreaming 25-17
- ★ LARSEN-FEITEN—Who'll Be The Fool Tonight 21-16
- ★ BOZ SCAGGS—Look What You've Done To Me 16-13
- ★ IRENE CARA—Out Here On My Own 23-20
- ★ GENESIS—Turn It On Again 27-25
- ELTON JOHN—Don't You Wanna Play This Game
- THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp
- MELISSA MANCHESTER—If This Is Love
- LEO SAYER—More Than I Can Say
- JACKSONS—Lovely One
- EARTH, WIND & FIRE—Let Me Talk—DP-29
- ALI THOMPSON—Live Every Minute—DP-26
- DONNA SUMMER—The Wanderer—DP-24
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—DP-27

WQRK (Q-FM)—Norfolk (D. Davis—MD)

- ★ DONNA SUMMER—The Wanderer 22-18
- ★ BARBRA STREISAND—Woman In Love 16-11
- ★ AL STEWART—Midnight Rocks 21-17
- ★ DEVO—Whip It 29-26
- ★ PAT BENATAR—Hit Me With Your Best Shot 30-22
- KENNY ROGERS—Lady
- ROLLING STONES—She's So Cold
- DIANA ROSS—I'm Coming Out
- LEO SAYER—More Than I Can Say
- PETE TOWNSHEND—A Little Is Enough
- JACKSONS—Lovely One
- THE ALLMAN BROTHERS BAND—Angeline—LP
- SUPERTRAMP—Dreamer—D-32
- KANSAS—Hold On—D-31
- STACEY LATTISAW—Let Me Be Your Angel—D-28
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—D-29
- ROSSINGTON COLLINS BANO—Don't Misunderstand Me—LP
- CHRISTOPHER CROSS—Never Be The Same—D-30
- JIMMY HALL—I'm Glad Love Found You—D-33

WRVQ (Q-94)—Richmond (B. Thomas—MD)

- ★ IRENE CARA—Out Here On My Own 18-11
- ★ ROLLING STONES—She's So Cold 12-7
- ★ JOURNEY—Good Morning Girl/Stay Awhile 17-12
- ★ AMY HOLLAND—How Do I Survive 13-10
- ★ LARSEN-FEITEN—Who'll Be The Fool Tonight 13-13
- KENNY ROGERS—Lady
- CHRISTOPHER CROSS—Never Be The Same
- KIM CARNES—Cry Like A Baby
- JACKSONS—Lovely One

Southeast Region

★ PRIME MOVERS

- DOOBIE BROTHERS—Real Love
- BOZ SCAGGS—Look What You've Done To Me
- BARBRA STREISAND—Woman In Love

● TOP ADD ONS

- KENNY ROGERS—Lady
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'
- THE JACKSONS—Lovely One

● BREAKOUTS

- ROLLING STONES—She's So Cold
- JACKSON BROWNE—That Girl Could Sing
- PAT BENATAR—Hit Me With Your Best Shot

WQXI-AM—Atlanta (J. McCartney—MD)

- ★ WILLIE NELSON—On The Road Again 20-10
- ★ WAYLON JENNINGS—Theme From The Dukes Of Hazzard 19-5
- ★ STEVIE WONDER—Master Blaster 29-23
- ★ DOOBIE BROTHERS—Real Love 16-11
- ★ BARBRA STREISAND—Woman In Love 15-3
- ★ DIANA ROSS—I'm Coming Out
- KENNY ROGERS—Lady
- CLIFF RICHARD—Dreaming—D-25
- STEPHANIE MILLS—Never Knew Love Like This Before
- THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp—D-27
- ROGER DALTRY—Without Your Love—D-29

WQXI-FM—Atlanta (J. McCartney—MD)

- ★ WILLIE NELSON—On The Road Again 13-6
- ★ DOOBIE BROTHERS—Real Love 18-10
- ★ ATLANTA RHYTHM SECTION—I Ain't Much—20-16
- ★ QUEEN—Another One Bites The Dust 6-1
- ★ DONNA SUMMER—The Wanderer 25-19
- STEPHANIE MILLS—Never Knew Love Like This Before—28
- KENNY ROGERS—Lady 24
- JIMMY HALL—I'm Happy That Love Has Found You—LP
- ALI THOMPSON—Live Every Minute—D-30
- LEO SAYER—More Than I Can Say—D-29
- ROLLING STONES—She's So Cold—LP

WBBQ—Augusta (B. Stevens—MD)

- ★ DOOBIE BROTHERS—Real Love 17-11
- ★ BARBRA STREISAND—Woman In Love 19-14
- ★ DIANA ROSS—I'm Coming Out 29-24
- ★ AL STEWART—Midnight Rocks 20-16
- ★ DONNA SUMMER—The Wanderer 23-18

- DARYL HALL AND JOHN OATES—You've Lost That Lovin' Feeling
- KENNY ROGERS—Lady 29
- SUPERTRAMP—Dreamer—D-27
- CLIFF RICHARD—Dreaming—D-28
- JIMMY HALL—I'm Happy That Love Has Found You
- PAT BENATAR—Hit Me With Your Best Shot
- SPEAKERS—Things We Said Today
- AVERAGE WHITE BANO—For You/For Love
- MECO—Theme From Shogun

WSGA—Savannah (J. Lewis—MD)

- ★ CARLY SIMON—Jesse 12-8
- ★ OLIVIA NEWTON-JOHN/ELO—Xanadu 7-4
- ★ DIANA ROSS—I'm Coming Out 24-17
- ★ WILLIE NELSON—On The Road Again 22-18
- ★ DONNA SUMMER—The Wanderer 29-25
- ANNE MURRAY—Could I Have This Dance—33
- KENNY ROGERS—Lady—32

WSGF—Savannah (C. Stevens—MD)

- ★ CLIFF RICHARD—Dreaming 28-21
- ★ BOZ SCAGGS—Look What You've Done To Me 21-13
- ★ POINTER SISTERS—He's So Shy 15-10
- ★ PURE PRAIRIE LEAGUE—I'm Almost Ready 29-24
- ★ LARSEN-FEITEN BAND—Who'll Be The Fool Tonight 23-18
- KENNY ROGERS—Lady
- JACKSONS—Lovely One
- THE ALLMAN BROS. BAND—Angeline—X
- KANSAS—Hold On—X
- EARTH, WIND & FIRE—Let Me Talk—X
- STEVIE WONDER—Master Blaster—X
- JACKSON BROWNE—That Girl Could Sing
- DARYL HALL AND JOHN OATES—You've Lost That Lovin' Feelin'
- MECO—Love Theme From Shogun

WAYS—Charlotte (L. Simon—MD)

- ★ AMY HOLLAND—How Do I Survive 27-22
- ★ STEPHANIE MILLS—Never Knew Love Like This Before 23-17
- ★ DIANA ROSS—I'm Coming Out 24-16
- ★ DOOBIE BROTHERS—Real Love 19-14
- ★ BOZ SCAGGS—Look What You've Done To Me 12-5
- ★ DARYL HALL AND JOHN OATES—You've Lost That Lovin' Feelin'
- KENNY ROGERS—Lady
- JACKSON BROWNE—That Girl Could Sing
- THE ALLMAN BROTHERS BAND—Angeline—NP
- ANNE MURRAY—Could I Have This Dance—HB
- SUPERTRAMP—Dreamer—D-30
- CLIFF RICHARD—Dreaming—HB
- EARTH, WIND & FIRE—Let Me Talk—NP
- STEVIE WONDER—Master Blaster
- D-28—LEO SAYER
- More Than I Can Say—HB
- WAYLON JENNINGS—Theme From The Dukes Of Hazzard—D-25
- LARSEN-FEITEN BAND—Who'll Be The Fool Tonight—D-29
- JACKSONS—Lovely One—HB

WFLB—Fayetteville (L. Cannon—MD)

- ★ DYNASTY—I've Just Begun To Love You 19-12
- ★ BOZ SCAGGS—Look What You've Done To Me 8-4
- ★ QUEEN—Another One Bites The Dust 15-7
- ★ KENNY ROGERS—Lady
- ★ STACEY LATTISAW—Let Me Be Your Angel 20-15
- ALI THOMPSON—Live Every Minute
- KENNY ROGERS—Lady
- ANNE MURRAY—Could I Have This Dance—D-33
- CLIFF RICHARD—Dreaming
- DONNA SUMMER—The Wanderer—D-32
- CHICAGO—Thunder And Lightning D-34
- DARYL HALL AND JOHN OATES—You've Lost That Lovin' Feelin'—D-35
- PETE TOWNSHEND—A Little Is Enough

WISE—Asheville (J. Stevens—MD)

- ★ DONNA SUMMER—Walk Away 25-7
- ★ DEVO—Whip It 16-2
- ★ DOOBIE BROTHERS—Real Love 15-6
- ★ OLIVIA NEWTON-JOHN/ELECTRIC LIGHT ORCHESTRA—Xanadu 21-8
- KENNY ROGERS—Lady
- ROLLING STONES—She's So Cold
- AC/DC—You Shook Me All Night Long
- MECO—Love Theme From Shogun
- CLIFF RICHARD—Dreaming—D-34
- MELISSA MANCHESTER—If This Is Love
- STEVIE WONDER—Master Blaster—D-24
- LEO SAYER—More Than I Can Say
- OARLY HALL AND JOHN OATES—You've Lost That Lovin' Feelin'—D-37

WKIX—Raleigh (R. McKay—MD)

- ★ POINTER SISTERS—He's So Shy 15-5
- ★ BOZ SCAGGS—Look What You've Done To Me 13-8
- ★ AMY HOLLAND—How Do I Survive 25-21
- ★ KENNY ROGERS—Lady 17-12
- ★ WILLIE NELSON—On The Road Again 23-19
- CLIFF RICHARD—Dreaming
- KENNY ROGERS—Lady
- DIANA ROSS—I'm Coming Out
- AL STEWART—Midnight Rocks
- DONNA SUMMER—Walk Away
- ANNE MURRAY—Could I Have This Dance—X
- EARTH, WIND & FIRE—Let Me Talk—X
- IRENE CARA—Out Here On My Own—D-23HB
- DONNA SUMMER—The Wanderer—X
- LARSEN-FEITEN BAND—Who'll Be The Fool Tonight—X
- JACKSON—Lovely One—X
- WAYLON JENNINGS—The Dukes Of Hazzard—D-22

WSEZ—Winston-Salem (P. Berry—MD)

- ★ DOOBIE BROTHERS—Real Love 15-4
- ★ ROLLING STONES—She's So Cold 19-13
- ★ WILLIE NELSON—On The Road Again 27-20
- ★ JACKSON BROWNE—That Girl Could Sing 38-29
- ★ BARBRA STREISAND—Woman In Love 25-19

- KENNY ROGERS—Lady
- PAT BENATAR—Hit Me With Your Best Shot
- ANNE MURRAY—Could I Have This Dance—D-38
- KIM CARNES—Cry Like A Baby—D-32
- SUPERTRAMP—Dreamer—D-34
- STEVIE WONDER—Master Blaster
- LEO SAYER—More Than I Can Say
- DONNA SUMMER—The Wanderer—D-16
- DARYL HALL AND JOHN OATES—You've Lost That Lovin' Feelin'—D-39

WANS—Anderson (J. Evans—MD)

- ★ DOOBIE BROTHERS—Real Love 11-7
- ★ DONNA SUMMER—The Wanderer 36-19
- ★ JOHN COUGAR—This Time 38-30
- ★ LARSEN-FEITEN—Who'll Be The Fool Tonight 24-16
- ★ ROGER DALTRY—Without Your Love 17-11
- KENNY ROGERS—Lady
- JACKSONS—Lovely One
- STACEY LATTISAW—Let Me Be Your Angel
- PAT BENATAR—Hit Me With Your Best Shot
- ANNE MURRAY—Could I Have This Dance—HB
- KIM CARNES—Cry Like A Baby—LP
- COMMODORES—Heroes—HB
- KANSAS—Hold On—D-37
- DELIVERANCE—Leaving L.A.—HB
- ALI THOMPSON—Live Every Minute—HB
- STEVIE WONDER—Master Blaster—HB
- STEPHANIE MILLS—Never Knew Love Like This Before—D-35
- IRENE CARA—Out Here On My Own—D-36
- JACKSON BROWNE—That Girl Could Sing—HB
- GENESIS—Turn It On Again—HB
- OARLY HALL & JOHN OATES—You've Lost That Lovin' Feelin'—D-38
- ROLLING STONES—She's So Cold—HB
- BLACKFOOT—Gimme, Gimme, Gimme—LP
- KORGIS—Everybody's Got To Learn Sometime—LP

KLAZ-FM—Little Rock (D. Taylor—MD)

- ★ SUPERTRAMP—Dreamer 40-30
- ★ PURE PRAIRIE LEAGUE—I'm Almost Ready 20-13
- ★ CARLY SIMON—Jesse 21-17
- ★ WILLIE NELSON—On The Road Again 27-21
- ★ DONNA SUMMER—The Wanderer 32-25
- DIANA ROSS—I'm Coming Out
- ROLLING STONES—She's So Cold
- ANNE MURRAY—Could I Have This Dance
- NIELSON/PEARSON—If You Should Sail—D-40
- ALI THOMPSON—Live Every Minute—D-39
- JOHN COUGAR—This Time
- GENESIS—Turn It On Again
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—D-37
- KENNY ROGERS—Lady
- JACKSONS—Lovely One—D-38

WLAC—Nashville (P. Ciacciabella—MD)

- ★ DOOBIE BROTHERS—Real Love 16-9
- ★ OLIVIA NEWTON-JOHN/ELO—Xanadu 11-5
- ★ JOURNEY—Good Morning Girl/Stay Awhile 23-20
- ★ POINTER SISTERS—He's So Shy 14-10
- ★ CARLY SIMON—Jesse 21-19
- JACKSON BROWNE—That Girl Could Sing—24
- KENNY ROGERS—Lady
- ANNE MURRAY—Could I Have This Dance
- LEO SAYER—More Than I Can Say
- IRENE CARA—Out Here On My Own
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'
- PETE TOWNSHEND—A Little Is Enough
- AVERAGE WHITE BANO—For You/For Love
- TEDDY PENOERGRASS—Can't We Try—DP
- PETER GABRIEL—Games Without Frontiers—DP
- AL STEWART—Midnight Rocks—D-25
- THE VAPORS—Turning Japanese—DP
- DEVO—Whip It—DP
- AC/DC—You Shook Me All Night Long—DP
- ROLLING STONES—She's So Cold—D-21

WKXK (KX-106)—Nashville (B. Richards—MD)

- ★ BOZ SCAGGS—Look What You've Done To Me 19-12
- ★ THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp 15-9
- ★ POINTER SISTERS—He's So Shy 9-5
- ★ DOOBIE BROTHERS—Real Love 10-6
- ★ ROGER DALTRY—Without Your Love 12-8
- LEO SAYER—More Than I Can Say
- KENNY ROGERS—Lady
- KIM CARNES—Cry Like A Baby—HB
- SUPERTRAMP—Dreamer—LP
- KANSAS—Hold On—LP
- DIANA ROSS—I'm Coming Out—HB
- EARTH, WIND & FIRE—Let Me Talk—LP
- IRENE CARA—Out Here On My Own—LP
- JACKSON BROWNE—That Girl Could Sing—HB
- BARBRA STREISAND—Woman In Love—LP
- AC/DC—You Shook Me All Night Long—LP
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—D-30
- JACKSONS—Lovely One—D-29
- ROLLING STONES—She's So Cold—LP
- PAT BENATAR—Hit Me With Your Best Shot—LP
- THE CARS—Don't Tell Me No—LP

WHBQ—Memphis (Ched O'Neil—PD)

- ★ KENNY LOGGINS—I'm Alright 21-14
- ★ BOB SEGER & SILVER BULLET BANO—You'll Accompany Me 22-15
- ★ O'JAYS—Girl Don't Let It Get You Down 14-9
- ★ DIONNE WARWICK—No Night So Long 16-10
- ★ OLIVIA NEWTON-JOHN/ELO—Xanadu 10-6
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'
- KENNY ROGERS—Lady
- CARLY SIMON—Jesse

WNOX—Knoxville (S. Majors—MD)

- ★ KENNY LOGGINS—I'm Alright 11-4
- ★ BOZ SCAGGS—Look What You've Done To Me 18-8
- ★ WILLIE NELSON—On The Road Again 21-17

- ★ THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp 17-12
- ★ DEVO—Whip It 28-25
- IRENE CARA—Out Here On My Own
- KENNY ROGERS—Lady
- LEO SAYER—More Than I Can Say
- DONNA SUMMER—The Wanderer—D-29
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'
- JACKSONS—Lovely One—D-28
- JIMMY HALL—Happy Love Has Found You—D-30

WRJZ—Knoxville (F. Story—MD)

- ★ QUEEN—Another One Bites The Dust 3-1
- ★ BOZ SCAGGS—Look What You've Done To Me 19-13
- ★ CARLY SIMON—Jesse 10-6
- ★ DOOBIE BROTHERS—Real Love 11-9
- ★ OLIVIA NEWTON-JOHN/ELO—Xanadu 12-8
- JACKSON BROWNE—That Girl Could Sing
- KENNY ROGERS—Lady
- ANNE MURRAY—Could I Have This Dance—D-24
- LEO SAYER—More Than I Can Say
- THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp—D-29
- CHICAGO—Thunder And Lightning—X
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—X
- JACKSONS—Lovely One
- SUPERTRAMP—Dreamer—X-D-31
- CLIFF RICHARD—Dreaming—X-D-30
- DONNA SUMMER—The Wanderer—X-D-27
- WAYLON JENNINGS—Theme From Dukes Of Hazzard—OP-X

WSKZ (KZ-106)—Chattanooga (D. Carroll—MD)

- ★ WILLIE NELSON—On The Road Again 18-7
- ★ LARSEN-FEITEN—Who'll Be The Fool Tonight 13-8
- ★ SUPERTRAMP—Dreamer 27-20
- ★ DONNA SUMMER—The Wanderer 24-18
- ★ ROGER DALTRY—Without Your Love 16-18
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'
- ROLLING STONES—She's So Cold
- KENNY ROGERS—Lady
- JACKSONS—Lovely One
- CHRIS MONTAN/LORNE WOOD—Is This The Way Of Love
- KIM CARNES—Cry Like A Baby—HB
- ATLANTA RHYTHM SECTION—I Ain't Much—HB
- NIELSON/PEARSON—If You Should Sail—HB
- LEO SAYER—More Than I Can Say—D-25
- IRENE CARA—Out Here On My Own—D-29
- JACKSON BROWNE—That Girl Could Sing—D-26
- JOHN COUGAR—This Time—HB
- DONNA SUMMER—Walk Away—D-28
- KORGIS—Everybody's Got To Learn Something—HB

WERC—Birmingham (M. Thompson—MD)

- ★ DOOBIE BROTHERS—Real Love 20-14
- ★ DONNA SUMMER—The Wanderer 24-18
- ★ POINTER SISTERS—He's So Shy 11-6
- ★ AMY HOLLAND—How Do I Survive 22-17
- ★ WILLIE NELSON—On The Road Again 17-13
- DIANA ROSS—I'm Coming Out
- ROLLING STONES—She's So Cold
- ANNE MURRAY—Could I Have This Dance—D-23
- STEPHANIE MILLS—Never New Love Like This Before
- DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin'—D-27
- KENNY ROGERS—Lady—D-28
- JACKSONS—Lovely One—D-26
- MECO—Love Theme From Shogun
- CHRISTOPHER CROSS—Never Be The Same—D-25

WESG—Birmingham (W. Brian—MD)

- ★ DOOBIE BROTHERS—Real Love 15-6
- ★ BARBRA STREISAND—Woman In Love 13-9
- ★ AMY HOLLAND—How Do I Survive 17-13
- ★ WILLIE NELSON—On The Road Again 29-23
- ★ LARSEN-FEITEN—Who'll Be The Fool Tonight 12-8
- JACKSONS—Lovely One
- THE ALLMAN BROTHERS BANO—Angeline—D-31

Mirage Records welcomes

Whitesnake

on their first U.S. Tour.

OCT.

4 Wicomico Youth & Civic Center, Salisbury, Maryland
5 Capitol Centre, Largo, Maryland
6 Civic Center, Hartford
7 City Center, Pittsburgh
9 Madison Square Garden, New York City
11 Boston Gardens, Boston
12 Nassau Coliseum, Uniondale, L.I., NY
13 The Spectrum, Philadelphia
15 Coliseum, Cleveland

16 Riverfront Coliseum, Cincinnati
18 Milwaukee Arena, Milwaukee
19 Horizon Arena, Rosemont, Ill.
20 Arena Civic Center, St. Paul, Minn.
22, 23 Cobo Arena, Detroit
24 Univ. of Ill. Assembly Center, Urbana, Ill.
25 Freedom Hall, Louisville, KY
26 Sneckerdome, St. Louis
28 Municipal Auditorium, Kansas City, MO

29 Assembly Center, Tulsa
30 Lloyd Noble Arena, Norman, Oklahoma
31 Reunion Arena, Dallas

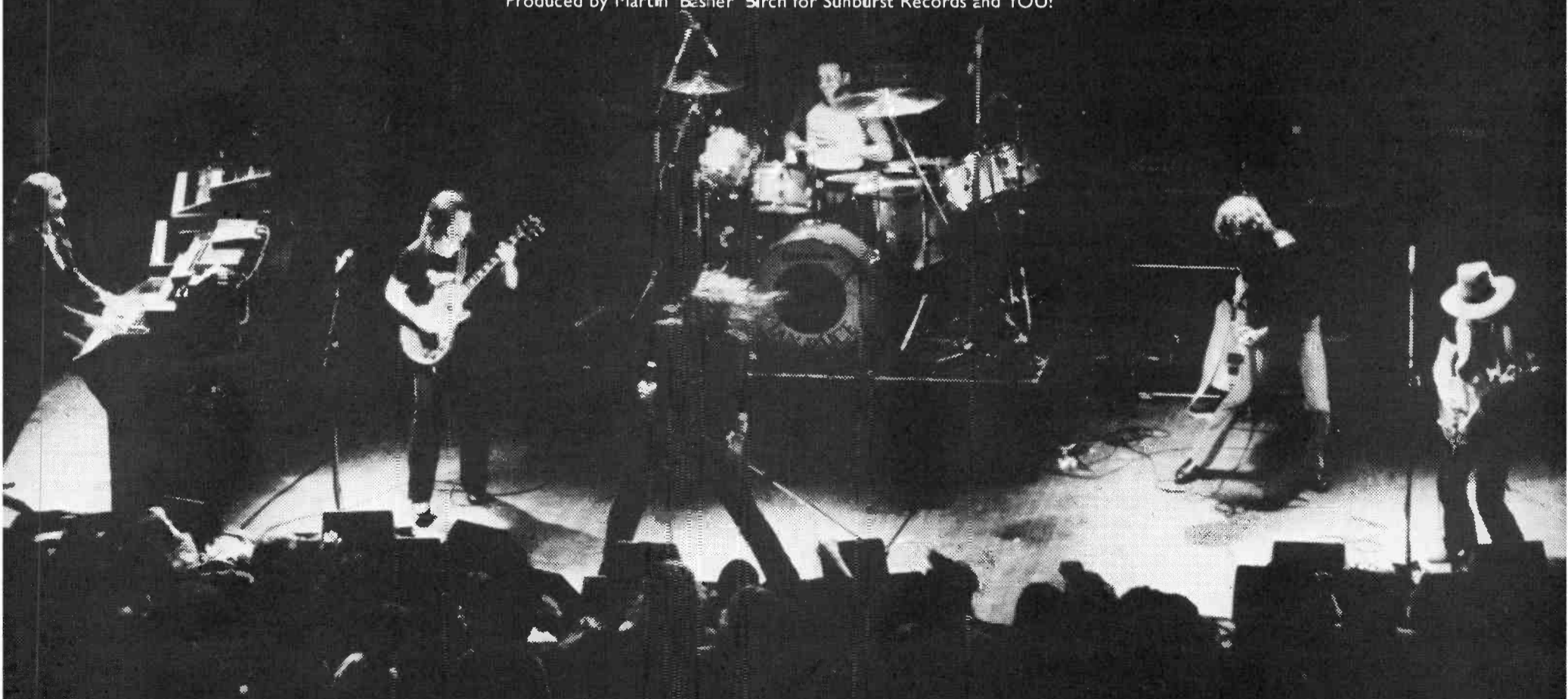
NOV.

2, 3 Sam Houston Coliseum, Houston
5 McNichols Arena, Denver
8 Selland Arena, Fresno
9 Oakland Coliseum, Oakland
10, 11 The Forum, Los Angeles



WTG 19276

Includes the new single,
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Produced by Martin Basher' Birch for Sunburst Records and YOU!



Surprise Success Hits KSOL-FM

San Mateo Station's Black Music Has Large Appeal

By JACK McDONOUGH

SAN MATEO, Calif.—One of the most surprising—and generally unpublicized—success stories in the San Francisco area market over the past year has been that of KSOL-FM, located here 15 miles south of the city.

Though KSOL, as one might guess from its call letters, is generally regarded within the industry as a black station—and in fact features black disk jockeys playing almost exclusively the music of black artists—operations manager and program director J.J. Jeffries emphasizes that the appeal of the station is universal enough to have made it one of the top-ranked contemporary music stations in the market.

Indeed, notes Jeffries, KSOL is now pulling more adults 18-24 and more teens than KFRC-AM, a feat that would have been thought well-nigh impossible a year ago.

The July/August Arbitron shows KSOL with a 4.8 overall share, compared to 4.0 for KFRC.

"None of us here" says Jeffries, "ever refers to the station as 'K-Soul' and we never classify the station by format, either 'black radio' or anything else. Music is one of the few truly international languages. It affects everyone and there are no limitations as to who can feel it.

"So it's asinine to put a label on it. If we're 'black radio,' then why are we number one in teens with an 18 share when only 7% of the Bay Area is black? Out of 4.7 million people, how many blacks is that?"

The KSOL profile describes the station as having "an ingenious mix of the best of today's rhythm and blues, disco, jazz and crossover music with the million seller hits of the past. We call it contemporary rhythm."

Specifically, the station has a playlist that features 24 current singles, 20 album cuts (only one cut per album) and oldies and recurrent hits mixed in at a rate of no more than two per hour. The station will also mix in a maximum of three tunes from local artists on independent labels.

Jeffries says that "In its upward growth there is no doubt that KSOL caused several other stations in the market to change. One station poured something like three-quarters of a million dollars into promoting a disco-oriented format and failed miserably with it."

However, says Jeffries, "Disco was very advantageous for us. Disco was connected with the prejudice and the myth that whites couldn't dance and that all blacks could. Well, if whites couldn't dance, it was only because their music didn't have the right ingredients, it didn't have the rhythm."

"Years ago when whites wanted to dance they danced to 'race' music. But as time went on more and more middle class people wanted to get into it and wanted to learn to dance. So the problem was how to appeal to them.

"So somebody said, 'Okay, we'll zip up the sound, lock in the beat and change the name of r&b to disco. But they made a mistake. They only kept the one beat. There was no mix and no flow and they didn't build their audience and eventually turned the audience off.

"But along the way they also turned the audience on to the real thing, to the sources of where that all came from. And now all those people are listening to us."

Jeffries came to KSOL in July 1976, at the same time as current



Day's Work: KSOL program director J.J. Jeffries greets Chaka Khan at a station promotion.

general manager Ken Shubat. Shubat had previously been at KOMA-AM Oklahoma City, while Jeffries came from WJMO-AM, Cleveland, owned by United Broadcasting, which owns KSOL as well as stations in Washington, Baltimore, New York and Los Angeles.

"At the time," recalls Jeffries, "our rating was at .9 and in previous books it had not gone over a point. Our job was to restructure everything from top to bottom. Because of lack of station revenues we couldn't hire competent new people so we had to retrain the entire staff, teach them things entirely different from what they knew. It took a lot of time, but the majority of our air people from that time are still with us."

The current weekday air schedule features Nick Harper, 6 to 10 a.m.; Marvin Robinson, 10 a.m. to 3 p.m.; Lee Perkins, 3 to 7 p.m.; Isaac Stevenson, 7-12; Bill Hall, 12-6.

Jeffries is particularly proud of the fact that KSOL's ratings are becoming increasingly strong with adults 18-34 and 18-49 (KSOL's research sheets emphasize that KSOL pulls more adults than the market's other black-oriented stations, KDIA-AM, KSFY-FM, and KBLX-FM/KRE-AM and that KSOL's ratings have been achieved without heavy promotions.

"We're getting the older listeners now because we've been around long enough, and we are strong with both men and women. And we have not used any billboard or television blitzes as other stations have. It's been done entirely over the air. Our highest ratings have come in periods when we were not doing any major promotions at all. "The station's most regular self-promotion comes through distribution of 10,000 KSOL playlists weekly through local record stores.

NATIONAL PUBLIC RADIO

'Jazz Alive' Spreads the Sound

By JEAN CALLAHAN

WASHINGTON—"Radio shortchanges jazz. A lot of people don't get to hear it." So says pianist Billy Taylor, host of National Public Radio's "Jazz Alive," who does his best to correct that deficiency.

Taylor notes too that concert tickets are expensive, nightclubs won't admit young fans and jazz doesn't always get enough exposure in small towns across the U.S.

Starting its fourth season Sunday (5), Taylor points to "Jazz Alive" as perhaps the greatest single force for exposing radio listeners to jazz artists, famous and less well-known, with a broad range of styles.

NPR's most popular music show, "Jazz Alive" brings two hours of performance to more than 15 million listeners each week. The show is picked up by 83% of all NPR affiliates, more than any of the network's other music programs.

The new season opens with "The Blues Is A Woman," a show celebrating the roots of jazz in blues and the special contributions of female blues singers Sippie Wallace, Adelaide Hall, Beulah Bryant, Koko Taylor and Big Mama Thornton. Narrated by Carmen McRae, the show also

spotlights Linda Hopkins recreating the sound of Bessie Smith and Nell Carter singing songs by Ma Rainey and Ida Cox.

"Jazz Alive" host Billy Taylor is particularly excited about the "Jazzmobile Sunday Festival," a live via-satellite broadcast scheduled for Oct. 12, featuring saxophonist-composer-arranger Frank Foster and the 23-piece Jazzmobile All-Star Orchestra performing Foster's "Lake Placid Suite."

Originally commissioned for the 1980 Winter Olympics, this piece will get its first broadcast exposure when NPR airs it live from New York's Public Theatre Cabaret during this special four-hour concert. The Jazzmobile All-Star Orchestra includes the Johnny Griffin Quartet, Irene Reid and her trio and the Billy Taylor Trio.

Other "Jazz Alive" programs this season will present Woody Shaw, Jaki Byard, Jack DeJohnette, Flora Purim and the Count Basie Orchestra among an impressive list of gifted musicians.

On Nov. 16 and 23, "Jazz Alive" will devote two programs to the third

Summer Air Ratings

• Continued from page 21

trend. The station, with a 6.2 share, is up from 6.0 a year ago and 5.5 in the spring.

ABC's AOR outlet, WRIF-FM, with a 6.1, is down for the third straight book, but the station is ahead of last year's 4.8. Shamrock's AOR WWW-FM (W-4) is down to 4.2 from last year's 5.9, but up from spring's 3.4. Contemporary disco-oriented WLBS-FM, which is a sister station of WBSL-FM New York, is up to 3.3 from .7 a year ago and 2.1 in the spring. Jazz-formatted WJZZ-FM is up to 3.3 from 3.0 a year ago and 2.6 in the spring.

BOSTON—WCOZ's new program director John Sebastian has much to crow about. The AOR FM outlet is up to 7.8 from 4.4 a year ago and 4.1 in the spring. Sister station WHDH-AM, which runs an MOR format, is down to 9.5 from 10.6 a year ago and 11.1 in the spring. RKO's contemporary WROR-FM is up to 4.3 from 2.6 a year ago and 4.0 in the spring. The station has gained audience steadily for the last four books. WCOZ's arch rival, WBCN-FM is down to 4.4 from 5.2 a year ago and 6.2 in the spring.

HOUSTON—Viacom's country KIKK-FM is the new leader of the Houston-Galveston market. The station has moved up to a 9.2 share from 6.6 last fall and 8.6 in the spring. This market was not measured last summer. Moving into second place is a former market leader, black KMJQ-FM. This station, which was down to 5.1 in the spring is back to 8.6. It enjoyed 8 shares in the fall and winter books.

Disco-oriented KRLY-FM, which was in first place in the spring, has slipped to third place with a 7.6. In the spring it had a 9.8 share. Contemporary KFMK-FM is up to 3.9 from 1.9 in the spring and 3.0 in the fall. LIN's KILT-AM-FM are both down in shares. The Top 40 AM is off to 3.1 from 4.1 and the AOR FM is down to 2.6 from 4.6. Another AOR, KLOL-FM, is down too. The station is down to 3.7 from 4.9 in the spring and 5.4 last fall.

Following are some of the last to be released April/May Arbitron figures:

GREENVILLE, S.C.—Country WESC-FM is the new market leader of this market, which also includes Spartanburg. Country WESC-FM is up to 11.9 from 8.0 a year ago. Contemporary WFBC-FM is down to 11.5 from 14.7 a year ago. Contemporary WORD-AM is down to 4.1 from 8.9 a year ago.

PORTLAND, Me.—Contemporary WGAN-AM is down to 11.9 from 17.5 a year ago. Contemporary WJBQ-FM is up to 8.3 from 7.8 a year ago

while its sister station, WJBQ-AM, with the same format, is down to 2.0 from 4.1. Contemporary WCSH-AM is up from 2.6 to 3.6. AOR WLOB-FM is up to 8.7 from 6.3.

SPOKANE, Wash.—Contemporary KJRB-AM holds on to first place with a 12.3 share, down from 16.4 a year ago and 15.5 in the fall. The real mover in the market is KXXR-AM, which scored a 4.0 with nostalgic MOR, up from a .7 a year ago when the station was country. In the fall the station only had a .8. MOR KZUN-FM is down to 3.2 from 8.0 a year ago and 3.4 in the fall. Country KDRK-FM is up to 5.4 from 2.5 a year ago and 4.7 in the fall. Top 40 KREM-AM is down to 3.2 from 5.0 a year ago and 4.7 in the fall.

HARRISBURG, Pa.—MOR WHP-AM continues in first place, but its 16.4 share is down from the 18.8 it enjoyed a year ago. Sister station WHP-FM, which runs beautiful music, holds its own with a 14.5. Country has been good to WHYL-AM. A shift from mellow has more than tripled the station's share to 7.0 from 2.1. MOR WQIN-AM has almost doubled its share; up to 4.0 from 2.1. But there are losers too: Top 40 WKBO-AM is down to 5.0 from 9.9, contemporary WSFM-FM is down to 4.6 from 8.8 and contemporary WZUE, which used to be country formatted WHYL-AM, is down to 1.5 from 4.8.

Dayton Radio Stars Rate a TV Profile

DAYTON—Can you imagine a television station doing a series of profiles on the most popular radio personalities in the area?

It sounds like a station promotion director's dream come true, but that's exactly what WDTN-TV anchor/reporter Barbara Kerr has done. Kerr hosted "Dayton's DJs: The Faces Behind The Voices," as part of the 6 p.m. news.

Kerr talked to adult contemporary WING-AM's Steve Kirk, Terry Dorsey and John King; Lou Emm of contemporary WHIO-AM; Lankford Stephens of black WDAO-FM and Brad Clay of all talk WAVI-AM.

"Kirk was just a crazy man," says Kerr. "Lou Emm is a Dayton institution who could have gone over to tv but decided to stay in radio. Lankford Stephens is also a music director and it was interesting to see how he is sort of a role model for black youngsters who listen to WDAO. He talked about the responsibility of radio to its audience."

"Brad Clay is a former insurance man who decided to become a talk radio host on his 40th birthday, and then went and did it," Kerr recalls. "And Dorsey and King met us at the front door wearing rented tuxedos for their visit. I'm just sorry we didn't get a chance to do some of the others in town."

The series was a far cry from the days when tv announcers wouldn't have dreamed of giving radio a plug, viewing them as competition.

"We've done a series on other media in town, from newspaper columnists to other tv stations," says Kerr. "We make an effort to cover all the media."

NBC Expands

• Continued from page 20

their most creative work after they cut back on tours.

But Somach says, Supertramp has not toured South America and it hopes to do that. The show will also include an unreleased track that Hodgson recorded under his own name.

How come Eddie Money's always givin' you the business?

Maybe it's just force of habit.

After a string of hits like "Baby Hold On," "Two Tickets To Paradise" and "Maybe I'm A Fool," he ain't about to let up.

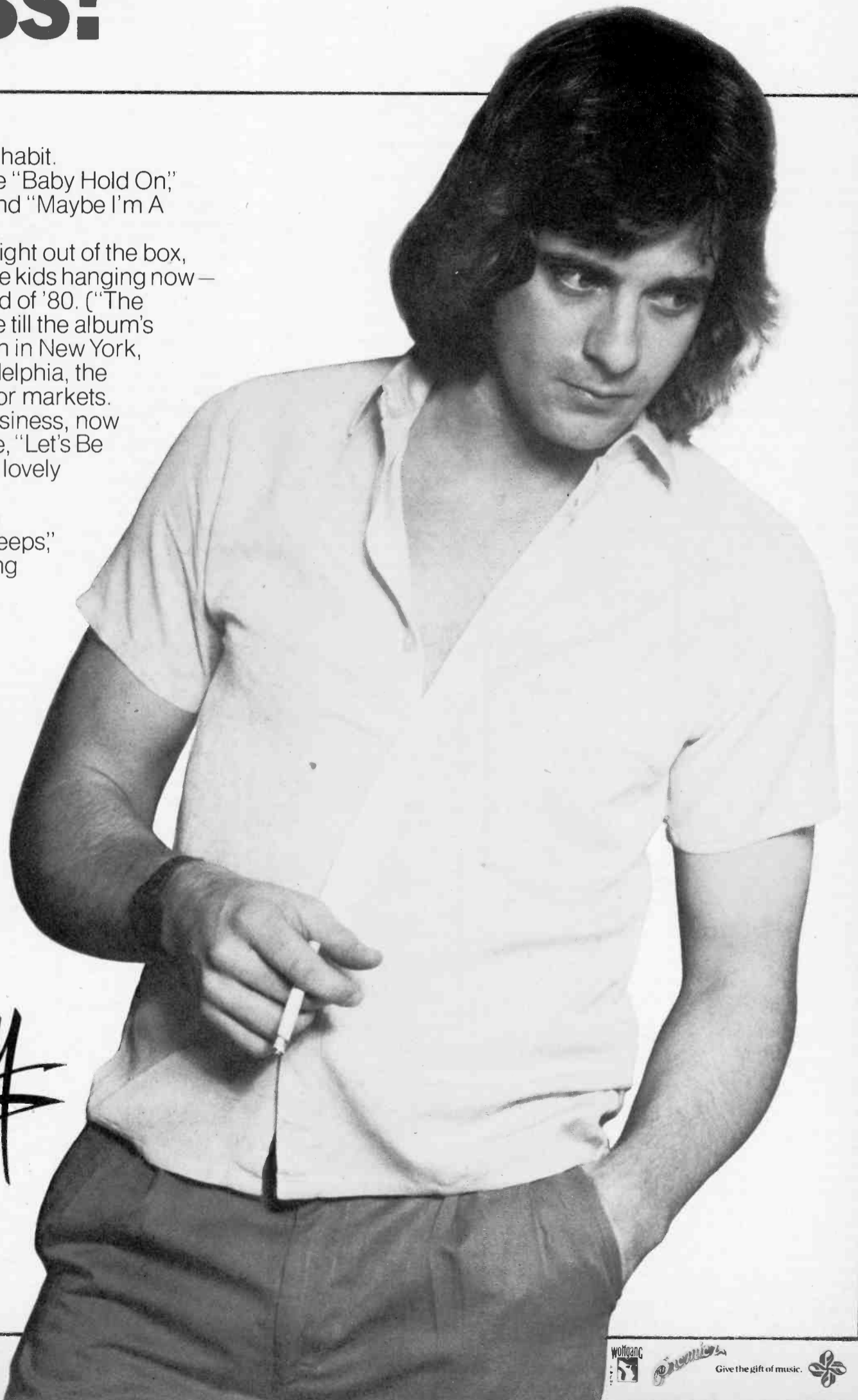
Eddie started touring right out of the box, and he's not about to leave the kids hanging now — he'll be on the road till the end of '80. ("The boss says I can't come home till the album's platinum.") He'll see you soon in New York, Atlanta, D.C., Boston, Philadelphia, the state of Texas and other major markets.

After giving you the business, now he's giving you the new single, "Let's Be Lovers Again." Featuring the lovely voice of Valerie Carter.

Go right to the top with Eddie Money. "Playing For Keeps," featuring "Trinidad," "Running Back," "The Wish" and the new single, "Let's Be Lovers Again." On Columbia ¹⁻¹¹³⁷⁷ Records and Tapes.



Eddie Money



Billboard Album Radio Action

Playlist Top Add Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Based on station playlist through Wednesday (9/24/80)

Top Add Ons-National

- DAVID BOWIE—Scary Monsters (RCA)
- DOOBIE BROTHERS—One Step Closer (WB)
- SUPERTRAMP—Paris (A&M)
- ROBERT PALMER—Clues (Island)

Top Requests/Airplay-National

- QUEEN—The Game (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- JACKSON BROWNE—Hold Out (Asylum)
- CARS—Panorama (Elektra)

National Breakouts

- ELVIS COSTELLO—Taking Liberties (Columbia)
- JACK GREEN—Humanesque (RCA)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- KENNY LOGGINS—Alive (Columbia)

ADD ONS—The four key products added at the radio stations listed; as determined by station personnel.

TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KBPI-FM—Denver (F. Cody/P. Strider)

- SUPERTRAMP—Paris (A&M)
- GAMMA—Gamma 2 (Elektra)
- JACK GREEN—Humanesque (RCA)
- DOOBIE BROTHERS—One Step Closer (WB)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stone)
- ★ QUEEN—The Game (Elektra)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)

KZLQ-FM—Eugene (C. Kovarik/P. Mays)

- SUPERTRAMP—Paris (A&M)
- JACK GREEN—Humanesque (RCA)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- MCGUINN & HILLMAN—(Capitol)
- DAVID BOWIE—Scary Monsters (RCA)
- ROBERT PALMER—Clues (Island)
- ★ MICHAEL STANLEY BAND—Heartland (EMI/America)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- ★ AC/DC—Back In Black (Atlantic)
- ★ CARS—Panorama (Elektra)

KSLD-FM—San Jose (F. Andrich)

- SUPERTRAMP—Paris (A&M)
- ROBERT PALMER—Clues (Island)
- DAVID BOWIE—Scary Monsters (RCA)
- BILLY BURNETTE—(Columbia)
- JACK GREEN—Humanesque (RCA)
- DOOBIE BROTHERS—One Step Closer (WB)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stone)
- ★ QUEEN—The Game (Elektra)
- ★ CARS—Panorama (Elektra)

Midwest Region

TOP ADD ONS:

- DOOBIE BROTHERS—One Step Closer (WB)
- SUPERTRAMP—Paris (A&M)
- DAVID BOWIE—Scary Monsters (RCA)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)

★TOP REQUEST/AIRPLAY:

- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- AC/DC—Back In Black (Atlantic)
- YES—Drama (Atlantic)

BREAKOUTS:

- KANSAS—Audio Visions (Kirshner)
- ELVIS COSTELLO—Taking Liberties (Columbia)
- JACK GREEN—Humanesque (RCA)
- BOB WELCH—Man Overboard (Capitol)

WWW-FM—Detroit (F. Holler)

- ELVIS COSTELLO—Taking Liberties (Columbia)
- DAVID BOWIE—Scary Monsters (RCA)
- SUPERTRAMP—Paris (A&M)
- DOOBIE BROTHERS—One Step Closer (WB)
- ★ AC/DC—Back In Black (Atlantic)
- ★ CARS—Panorama (Elektra)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stone)
- ★ 707—(Casablanca)

WLUP-FM—Chicago (S. Daniels)

- DOOBIE BROTHERS—One Step Closer (WB)
- SUPERTRAMP—Paris (A&M)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- BOB WELCH—Man Overboard (Capitol)
- ELVIS COSTELLO—Taking Liberties (Columbia)
- KANSAS—Audio Visions (Kirshner)
- DOOBIE BROTHERS—One Step Closer (WB)
- ★ CARS—Panorama (Elektra)
- ★ YES—Drama (Atlantic)
- ★ KINGS—The Kings Are Here (Elektra)

WLQV-FM—Columbus (S. Runner)

- SUPERTRAMP—Paris (A&M)
- DOOBIE BROTHERS—One Step Closer (WB)
- DAVID BOWIE—Scary Monsters (RCA)
- B-52's—Wild Planet (WB)
- JACK GREEN—Humanesque (RCA)
- ★ QUEEN—The Game (Elektra)
- ★ MCCUFFEY LANE—(Paradise Island)
- ★ AC/DC—Back In Black (Atlantic)
- ★ JACKSON BROWNE—Hold Out (Asylum)

WMMS-FM—Cleveland (J. Gorman)

- DAVID BOWIE—Scary Monsters (RCA)
- SUPERTRAMP—Paris (A&M)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- ROBERT PALMER—Clues (Island)
- DOOBIE BROTHERS—One Step Closer (WB)
- ★ STEVE GIBBONS—Street Parade (Polydor)
- ★ MICHAEL STANLEY BAND—Heartland (EMI/America)
- ★ KINKS—One For The Road (Arista)
- ★ AMERICAN NOISE—(Planet)
- ★ JACKSON BROWNE—Hold Out (Asylum)

WYDD-FM—Pittsburgh (J. Kinney)

- DOOBIE BROTHERS—One Step Closer (WB)
- SUPERTRAMP—Paris (A&M)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- BOB WELCH—Man Overboard (Capitol)
- GARY NUMAN—Telekon (Atco)
- DAVID BOWIE—Scary Monsters (RCA)
- ★ ROSSINGTON COLLINS BAND—Anytime Anyplace (MCA)
- ★ QUEEN—The Game (Elektra)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ CHARLIE DANIELS BAND—Full Moon (Epic)

WQFM-FM—Milwaukee (M. Wolf)

- JOHN COUGAR—Nothing Matters And What If It Did (Riva)
- SUPERTRAMP—Paris (A&M)
- DAVID BOWIE—Scary Monsters (RCA)
- DOOBIE BROTHERS—One Step Closer (WB)
- ★ QUEEN—The Game (Elektra)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ AC/DC—Back In Black (Atlantic)
- ★ KANSAS—Audio Visions (Kirshner)

KSHE-FM—St. Louis (R. Baiss)

- SUPERTRAMP—Paris (A&M)
- DOOBIE BROTHERS—One Step Closer (WB)
- JACK GREEN—Humanesque (RCA)
- RICK DERRINGER—Face To Face (Blue Sky)
- TIMES SQUARE—Soundtrack (RSD)
- ★ YES—Drama (Atlantic)
- ★ MOLLY HATCHET—Beatin' The Odds (Epic)
- ★ JETHRO TULL—"A" (Chrysalis)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stone)

Southwest Region

TOP ADD ONS:

- DOOBIE BROTHERS—One Step Closer (WB)
- DOOBIE BROTHERS—One Step Closer (WB)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- SUPERTRAMP—Paris (A&M)

★TOP REQUEST/AIRPLAY:

- CARS—Panorama (Elektra)
- ROLLING STONES—Emotional Rescue (Rolling Stone)
- JACKSON BROWNE—Hold Out (Asylum)
- PAT BENATAR—Crimes Of Passion (Chrysalis)

BREAKOUTS:

- KANSAS—Audio Visions (Kirshner)
- NICK GILDER—Rock America (Casablanca)
- ELVIS COSTELLO—Taking Liberties (Columbia)
- KENNY LOGGINS—Alive (Columbia)

KZEW-FM—Dallas (J. Dolan)

- DAVID BOWIE—Scary Monsters (RCA)
- KENNY LOGGINS—Alive (Columbia)
- DOOBIE BROTHERS—One Step Closer (WB)
- NICK GILDER—Rock America (Casablanca)
- SUPERTRAMP—Paris (A&M)
- ★ CARS—Panorama (Elektra)
- ★ ROSSINGTON COLLINS BAND—Anytime Anyplace (MCA)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stone)
- ★ DOOBIE BROTHERS—One Step Closer (WB)

KTKY-FM—Dallas (T. Owens)

- B-52's—Wild Planet (WB)
- THUNDER—(Atco)
- KANSAS—Audio Visions (Kirshner)
- DOOBIE BROTHERS—One Step Closer (WB)
- ★ CARS—Panorama (Elektra)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stone)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- ★ JACKSON BROWNE—Hold Out (Asylum)

KATT-FM—Oklahoma City (M. Dempsey/C. Ryan)

- DAVID BOWIE—Scary Monsters (RCA)
- DOOBIE BROTHERS—One Step Closer (WB)
- SUPERTRAMP—Paris (A&M)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- BOB WELCH—Man Overboard (Capitol)
- MCGUINN & HILLMAN—(Capitol)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stone)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ CARS—Panorama (Elektra)
- ★ QUEEN—The Game (Elektra)

WZDJ-FM—Austin (G. Mason/T. Quarles)

- ROBERT PALMER—Clues (Island)
- DAVID BOWIE—Scary Monsters (RCA)
- JACK GREEN—Humanesque (RCA)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ GARY MYRICK & THE FIGURES—(Epic)
- ★ CARS—Panorama (Elektra)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stone)

KWFM-FM—Tucson (J. Ray)

- DOOBIE BROTHERS—One Step Closer (WB)
- DAVID BOWIE—Scary Monsters (RCA)
- ELVIS COSTELLO—Taking Liberties (Columbia)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- JACK GREEN—Humanesque (RCA)
- ★ CARS—Panorama (Elektra)
- ★ EDDIE MONEY—Playing For Keeps (Columbia)
- ★ AL STEWART—24 Carrots (Arista)
- ★ GARY MYRICK & THE FIGURES—(Epic)

KY102-FM—Kansas City (M. Floyd/J. McCabe)

- DAVID BOWIE—Scary Monsters (RCA)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- DOOBIE BROTHERS—One Step Closer (WB)
- ROBERT PALMER—Clues (Island)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- KANSAS—Audio Visions (Kirshner)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ CARS—Panorama (Elektra)

Southeast Region

TOP ADD ONS:

- DOOBIE BROTHERS—One Step Closer (WB)
- ROBERT PALMER—Clues (Island)
- DAVID BOWIE—Scary Monsters (RCA)
- SUPERTRAMP—Paris (A&M)

★TOP REQUEST/AIRPLAY:

- PAT BENATAR—Crimes Of Passion (Chrysalis)
- QUEEN—The Game (Elektra)
- CARS—Panorama (Elektra)
- MOLLY HATCHET—Beatin' The Odds (Epic)

BREAKOUTS:

- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- B-52's—Wild Planet (WB)
- JACK GREEN—Humanesque (RCA)
- KANSAS—Audio Visions (Kirshner)

WKLS-FM—Atlanta (B. Bailey)

- DAVID BOWIE—Scary Monsters (RCA)
- DOOBIE BROTHERS—One Step Closer (WB)
- SUPERTRAMP—Paris (A&M)
- ELVIS COSTELLO—Taking Liberties (Columbia)
- ROBERT PALMER—Clues (Island)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ AC/DC—Back In Black (Atlantic)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)

WRQF-FM—Charlotte (J. White)

- KANSAS—Audio Visions (Kirshner)
- SUPERTRAMP—Paris (A&M)
- DOOBIE BROTHERS—One Step Closer (WB)
- ROBERT PALMER—Clues (Island)
- SAXON—Wheels Of Steel (Carrere)
- ★ DEVO—Freedom Of Choice (WB)
- ★ SUPERTRAMP—Paris (A&M)
- ★ WHITESNAKE—Ready An' Willing (Mirage)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- ★ ALLMAN BROTHERS—Reach For The Sky (Arista)

WQXM-FM—Tampa (N. Van Cleave)

- SUPERTRAMP—Paris (A&M)
- DAVID BOWIE—Scary Monsters (RCA)
- ROBERT PALMER—Clues (Island)
- DOOBIE BROTHERS—One Step Closer (WB)
- JOHN COUGAR—Nothing Matters And What If It Did (Riva)
- B-52's—Wild Planet (WB)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)
- ★ MOLLY HATCHET—Beatin' The Odds (Epic)
- ★ CARS—Panorama (Elektra)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stone)

ZETA-4 (WINZ)-FM—Miami (R. Martin)

- KANSAS—Audio Visions (Kirshner)
- ROBERT PALMER—Clues (Island)
- MARtha & THE MUFFINS—Metro Music (Virgin)
- MICHAEL STANLEY BAND—Heartland (EMI/America)
- PAT BENATAR—Crimes Of Passion (Chrysalis)
- DOOBIE BROTHERS—One Step Closer (WB)
- ★ QUEEN—The Game (Elektra)
- ★ DEVO—Freedom Of Choice (WB)
- ★ PAUL SIMON—One Trick Pony (WB)
- ★ VAPORS—New Clear Day (U.A.)

WJAX-FM—Jacksonville (R. Langlois/J. Brooks)

- DOOBIE BROTHERS—One Step Closer (WB)
- ROBERT PALMER—Clues (Island)
- DAVID BOWIE—Scary Monsters (RCA)
- SUPERTRAMP—Paris (A&M)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- ROBBIN THOMPSON BAND—Two B's Please (Ovation)
- ★ ROSSINGTON COLLINS BAND—Anytime Anyplace (MCA)
- ★ QUEEN—The Game (Elektra)
- ★ JOHNNY VAN ZANT—No More Dirty Deals (Polydor)
- ★ MOLLY HATCHET—Beatin' The Odds (Epic)

WMFS-FM—Bethesda (D. Einstein)

- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- NICK GILDER—Rock America (Casablanca)
- DAVID BOWIE—Scary Monsters (RCA)
- JACK GREEN—Humanesque (RCA)
- MCGUINN & HILLMAN—(Capitol)
- TOM WAITS—Heartattack & Vine (Asylum)
- B-52's—Wild Planet (WB)
- ★ PETER GABRIEL—(Mercury)
- ★ CARS—Panorama (Elektra)
- ★ BOB MARLEY & THE WAILERS—Uprising (Island)

Northeast Region

TOP ADD ONS:

- DAVID BOWIE—Scary Monsters (RCA)
- SUPERTRAMP—Paris (A&M)
- DOOBIE BROTHERS—One Step Closer (WB)
- JOHN COUGAR—Nothing Matters And What If It Did (Riva)

★TOP REQUEST/AIRPLAY:

- ROLLING STONES—Emotional Rescue (Rolling Stone)
- JACKSON BROWNE—Hold Out (Asylum)
- QUEEN—The Game (Elektra)
- HALL & OATES—Voices (RCA)

BREAKOUTS:

- ELVIS COSTELLO—Taking Liberties (Columbia)
- ROBERT PALMER—Clues (Island)
- JACK GREEN—Humanesque (RCA)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)

WNEW-FM—New York (M. McIntyre)

- ELVIS COSTELLO—Taking Liberties (Columbia)
- SUPERTRAMP—Paris (A&M)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- KENNY LOGGINS—Alive (Columbia)
- DAVID BOWIE—Scary Monsters (RCA)
- ★ DAVID BOWIE—Scary Monsters (RCA)
- ★ ELVIS COSTELLO—Taking Liberties (Columbia)
- ★ HALL & OATES—Voices (RCA)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stone)

WCNF-FM—Rochester (T. Edwards)

- DAVID BOWIE—Scary Monsters (RCA)
- JACK GREEN—Humanesque (RCA)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- JOHN COUGAR—Nothing Matters And What If It Did (Riva)
- DOOBIE BROTHERS—One Step Closer (WB)
- ★ ELVIS COSTELLO—Taking Liberties (Columbia)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ ROSSINGTON COLLINS BAND—Anytime Anyplace (MCA)
- ★ AC/DC—Back In Black (Atlantic)
- ★ PETER GABRIEL—(Mercury)

WBAB-FM—Long Island (M. Curley/M. Coppola)

- SUPERTRAMP—Paris (A&M)
- DAVID BOWIE—Scary Monsters (RCA)
- DOOBIE BROTHERS—One Step Closer (WB)
- ELVIS COSTELLO—Taking Liberties (Columbia)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- ROBERT PALMER—Clues (Island)
- ★ QUEEN—The Game (Elektra)
- ★ CARS—Panorama (Elektra)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stone)
- ★ JACKSON BROWNE—Hold Out (Asylum)

WMWR-FM—Philadelphia (J. Bonadonna)

- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- TOM WAITS—Heartattack & Vine (Asylum)
- JONI MITCHELL—Shadows & Light (Asylum)
- DAVID BOWIE—Scary Monsters (RCA)
- ELVIS COSTELLO—Taking Liberties (Columbia)
- DOOBIE BROTHERS—One Step Closer (WB)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stone)
- ★ YES—Drama (Atlantic)
- ★ QUEEN—The Game (Elektra)
- ★ PETER GABRIEL—(Mercury)

WGRC-FM—Buffalo (G. Hawras)

- DAVID BOWIE—Scary Monsters (RCA)
- DOOBIE BROTHERS—One Step Closer (WB)
- B-52's—Wild Planet (WB)
- VAPORS—New Clear Day (UA)
- ELVIS COSTELLO—Taking Liberties (Columbia)
- ★ JOHN COUGAR—Nothing Matters And What If It Did (Riva)
- ★ ROLLING STONES—Emotional Rescue (Rolling Stone)
- ★ QUEEN—The Game (Elektra)
- ★ SUPERTRAMP—Paris (A&M)
- ★ CARS—Panorama (Elektra)

WLJR-FM—Long Island (D. McNamara/R. White)

- RICK DERRINGER—Face To Face (Blue Sky)
- SUPERTRAMP—Paris (A&M)
- 3-D—See It Loud (Polydor)
- DOOBIE BROTHERS—One Step Closer (WB)
- UTOPIA—Deface The Music (Bearsville)
- DAVID BOWIE—Scary Monsters (RCA)
- ★ DAVID BOWIE—Scary Monsters (RCA)
- ★ NRBQ—Tiddlywinks (Rounder)
- ★ HALL & OATES—Voices (RCA)
- ★ SUPERTRAMP—Paris (A&M)

WAQX-FM—Syracuse (E. Levine)

- SUPERTRAMP—Paris (A&M)
- DOOBIE BROTHERS—One Step Closer (WB)
- ELVIS COSTELLO—Taking Liberties (Columbia)
- DAVID BOWIE—Scary Monsters (RCA)
- STEVE FORBERT—Little Stevie Orbit (Nemperor)
- ★ QUEEN—The Game (Elektra)
- ★ AC/DC—Back In Black (Atlantic)
- ★ TORONTO—Looking For Trouble (A&M)
- ★ JACKSON BROWNE—Hold Out (Asylum)

WPPL-FM—New Haven (G. Weingarth/E. Michaelson)

- DOOBIE BROTHERS—One Step Closer (WB)
- DAVID BOWIE—Scary Monsters (RCA)
- JACK GREEN—Humanesque (RCA)
- ELVIS COSTELLO—Taking Liberties (Columbia)
- MICHAEL STANLEY BAND—Heartland (EMI/America)
- SUPERTRAMP—Paris (A&M)
- ★ MOLLY HATCHET—Beatin' The Odds (Epic)
- ★ JACKSON BROWNE—Hold Out (Asylum)
- ★ YES—Drama (Atlantic)
- ★ JETHRO TULL—"A" (Chrysalis)

WCOZ-FM—Boston (R. Ingram)

- AMERICAN NOISE—(Planet)
- BILLY BURNETTE—(Columbia)
- JACK GREEN—Humanesque (RCA)
- SUPERTRAMP—Paris (A&M)
- ★ DAVID BOWIE—Scary Monsters (RCA)
- ★ HARRY GOUDREAU—(Epic)
- ★ HENRY PAUL BAND—Feel The Heat (Atlantic)
- ★ LE ROUX—Up (Capitol)
- ★ PAT BENATAR—Crimes Of Passion (Chrysalis)

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JOHNNY RODRIGUEZ

Gypsy JE 10587

**INCLUDING THE SINGLE, "NORTH OF THE BORDER,"
ON EPIC RECORDS AND TAPES.**



Produced by Billy Swartz

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BOBBIN BEAM

Only 28, She Is Music Director
And DJ On Milwaukee WLPX-FM

By MARTIN HINTZ

MILWAUKEE — Bobbin Beam would probably laugh if somebody dubbed her the Grand Old Lady of Milwaukee's rock'n'roll airwaves. After all, she's still on the bright side of 30—a mere 28. But for the past decade, Beam has been a leading figure on the city's radio scene, in a business not usually noted for its job stability on the DJ front.

Now, as afternoon drive personality and music director for WLPX-FM, Beam can look back on those years without too much rolling of the eyes. But there were most likely moments then—handling graveyard shifts for the long dead WZMF-FM when she must have wondered if being a teenage rock'n'roll junkie was really the route to happiness in Beertown.

Building a following was grim in those days, but it beat being the lead singer for groups whose names she can't even remember. Now she's satisfied to be part of a team that has given the heebie-jeebies to the other neighborhood radio rockers. It's been that way since WLPX hit the airwaves in 1977. The station scored a 7.2 share overall in the latest of the Arbitron while Beam won an 8.4 audience share.

In addition to her music director duties, she still handles afternoon drive—her mellow, throaty voice being a fine counterpoint to some of the best superstar sounds in South-eastern Wisconsin.



Sharing Success: WLPX-FM DJ and music director Bobbin Beam gives station promotion director Bernie Lucas a hug after the two worked on a successful promotion.

Next came a four-year stint at WQFM-FM where she was midday jock until December 1977 as well as being music director and program director. By then, she had a following that rivaled any on-air personality in town.

"I enjoyed the p.d. position. At the time it was better for me. Yet even before doing that, I was handling all the music research on the station," she says. "But I was sort of ready to move on and try something new."

Then she got a call from Tom Daniels, program director for WLPX—which was then being or-

flow and emotion, with more personality incorporated into a show.

Beam says she has a lot of freedom working with her particular format, broadly based on the design developed by Lee Abrams. However, she can also adapt material to the Milwaukee market, playing cuts that might not be as hot nationally but are going over well in the city.

"Tom Daniels puts a lot of trust in my judgment," she stresses. "His door is always open if we have to talk something over."

"As far as musical choices, I trust my gut. I see what this market will accept in the form of our particular demographic. I look at the East and West Coasts where a lot of trends start, but they don't hold out there, unlike Milwaukee. The audience here is extremely loyal," Beam says, pointing out that Super Tramp broke out of the Milwaukee market and retains a massive following. The locals also like Led Zeppelin and Pink Floyd.

Beam sees such performers as Ricky Lee Jones as the "megastars of the '80s," with a growing popularity for Jackson Browne and Bob Seger. She also predicts a return to the heroes and heroines of the old days. "We're already playing their music more: Janis Joplin, Jimi Hendrix, the Doors. It's starting all over, kind of a reflective lifestyle," she adds.

Personally, she rates the Beatles, Stones, Led Zeppelin and the Doors as having all the elements for success: "They've got the music, the personality, physical appearance and charisma that's so necessary," she says.

Beam is a close friend of Ann Wilson of Heart and recently wrote a song in her honor, submitting it to the American Song Festival contest. "I sent Ann the lyrics and it really blew her away. I think she gives a lot of herself in terms of friendship and we have a lot of good talks together."

Stars always find a good interview spot on Beam's afternoon show. "I can see how their job is really difficult, being shuttled around like a piece of meat. They might arrive really grumpy and sometimes doing a show can be extremely frustrating when we're live on the air. But I try to get them to relax and it usually works," REO Speedwagon, the Wilsons, Foreigner and Van Halen have been some of her favorite personalities.

Beam does a lot of personal appearances, such as handling stints at the WLPX booth at Milwaukee's Summerfest and at area concerts. "I like to get out and see crowd reaction to songs and groups. It helps me in my job," she says.

"I really love being on the radio, though, but eventually I'd like to get into station management. I know I can't be a rock'n'roll DJ the rest of my life," she says.

"I love this market and have a lot of friends here so I think I'll stick around Milwaukee. I tend to feel swallowed up in a big city," says Beam. She often brings her five-year-old daughter, Michelle, with her to concerts. "She knows all the songs on the radio," says Beam. Her husband, Peter Kraeger, is a lithographic printer in Milwaukee.

So for now, Milwaukee's "Big Mama" of radio is content at WLPX and is looking forward to "some really good things coming down the line." The station is working on a championship of rock weekend pegged for the autumn rating book time, with a battle of the superbands. Listeners will get to vote on their favorites between the Stones, Beatles and others.

WRVR-FM's Switch From Jazz Protested

• Continued from page 16

time and work for it." He then introduced Kris Glen, the lawyer who successfully fought for the restoration of WNCN's format.

She said the newly organized Citizens To Save Jazz On WRVR would challenge WRVR's license before the FCC when it comes up for renewal early next year and she assured the crowd, "Viacom does not own 106.7. We do."

Recalling her involvement in the struggle against the previous owner of WRVR to shift the station into an r&b format, she noted, "Sonderling (the previous owner) folded. The case never got to court and it's the same case now. We have between now and February to build up this case. We will get 500,000 petitions signed and we will win."

She was followed by an unlikely speaker, WNEW-FM DJ Dave Herman, who told how he was involved in trying to preserve alternative music on ABC's WPLJ-FM in New York in 1970 but lost. He pointed out that the night of the rally was

John Coltrane's birthday and got cheers, and Ray Charles' birthday and got more cheers, and then he noted it was also Bruce Springsteen's birthday and got laughs. Herman urged that crowd to support jazz on WRVR when it is restored.

Flutist Noel Pointer did not play but told the crowd, "the most important thing to me is that I can't turn on the radio and hear a Noel Pointer record. Sonny Fortune then performed with a group that included Tommy Flanagan on piano and Roy Haynes on drums. Their performance was held up because Haynes had no drum sticks, but someone from the audience donated a pair. The group opened with Coltrane's "Moment's Notice," which Fortune noted was "very appropriate."

Other performers included Lennie White, Cedar Walton, James Moody, who did not play but sang "Moody's Mood For Love," Ralph MacDonald and Leon Thomas. A collection was taken up midway through the proceedings. This and "Save Jazz Radio" buttons netted \$2,509.

RKO Beams Shows

• Continued from page 1

visions. It expects to have 650 stations on line by the third quarter of 1981. Mutual has 900 affiliates.

National Public Radio, the government-supported public radio system, actually kicked off the satellite race last fall with a handful of station on its service. NPR now links together 200 affiliates by satellite.

ABC and NBC, which have both substantially expanded network music specials in the past year, are both not yet beyond the studying stage of satellites.

John Axten, director of planning for the ABC networks, notes he is "waiting for proposals" from such potential suppliers as RCA, American Satellite and Western Union-California Microwave. "We had hoped to have bids in by this month," he says, but these are behind schedule.

NBC is working toward an operational system by 1982. NBC executive vice president for network radio, Chuck Renwick, notes, "We've had six meetings this month with various vendors and suppliers to define what we need. We're putting together a budget and timetable. We have to determine the participation of our affiliates. Will they own or lease receiving dishes?"

Final plans for RKO's "Night-Time America" are not yet set. RKO director of programming Jo Interrante notes the program will be hosted by "the well known 'TBA'—to be announced."

But the program is designed as a "self-contained, personality hosted, five-hour music program designed for a broad young adult appeal in its music selection, information and entertainment aspects," she says.

The program incorporates pre-taped or live interviews with personalities and contemporary music selections. Taking note of the current country music explosion in radio, she adds that crossover country will be included. Interrante characterizes the music mix as "hot contemporary young adult mass appeal."

The show will also include "appropriate 'Lifesound' features," which will be "integrated into the midnight to 5 a.m. show," she explained. "Lifesound" are 90 second reports which include record, tele-

vision and movie reviews as well as coverage of contemporary concerns and problems.

The program will also provide other programming vignettes such as "Who's Hot And Why," "What Ever Happened To..." and "What's Hot Where," as well a comedic element.

And the program will include a once-a-week countdown of top 10 recordings, which stations can rerun as weekend programming. RKO Network vice president and general manager Tom Burchill calls the new service "the answer to a lot of stations' prayers."

It may indeed be the answer to station managers' prayers, but it could also mean the end of some jobs for overnight jocks. Burchill notes that the overnight spot is often the toughest for a station to keep filled as the hours contribute to a higher turnover than jocks who work shorter daytime hours.

Success of the show could also mean that RKO and other networks might get into full-programming networking, which could not only spell the end to more jocks employment, but would cut into a domain at automated stations now controlled by such syndicators as TM, Drake-Chenault, Bonneville Broadcast Consultants, FM-100 Plan and Schulke Radio Productions.

Musicworks Takes Nashville As Home

NASHVILLE—The Musicworks, a radio programming syndication firm, has moved its headquarters from Indianapolis to Nashville in an effort to base itself more closely in the country mainstream.

Musicworks, founded in 1977 by Bill Robinson, its president and general manager, is directed at total programming for country and pop adult formats. Musicworks utilizes the announcing talents of Charlie Douglas, Lee Shannon, Gary Havens and Robinson himself for both live assist and automated syndication services.

The Nashville telephone number is (615) 790-1200. The address for the Indianapolis branch remains the same.



Summerfest Time: Bobbin Beam takes a turn at WLPX's booth at Milwaukee's Summerfest, one of many personal appearances she makes.

"Rock and roll was like a religion for me," she recalls, smiling from behind a desk awash with papers, albums and autographed photos of rocker friends. A huge poster of Heart and a bulletin board crammed with undecipherable notes frame her head.

"I was in love with radio. I could even pull in KAAZ-AM from Little Rock after 11 p.m. Definitely great," Beam says. Then one day in school, she was transcribing an English lesson on a tape when her friends convinced her to make a demo because they thought she had such a great voice.

For a lark, she sent the tape to Steve Stevens, then program director at WZMF, Milwaukee's top progressive station in those days. "It was like the old movies where they said, 'I'm gonna give ya a break, kid!'" she laughs. They did and she landed a job with the station. Remaining there from April 1970, to March 1974, she handled DJ and the news director's jobs before moving on.

ganized as a sister FM station for the Hearst owned WISN-AM.

"He was just in town looking for a radio coup so he called me," Beam jokes. "It sounded like an interesting challenge and extremely exciting working for a new station just about to go on the air. So I said, 'Yes.'" She was hired on Dec. 15 and the station went on the air Dec. 26, 1977.

She's handled afternoon drive since signing on as part of the original staff and was named music director early in 1979.

"Radio has been like a pendulum," says Beam, looking back over her career. "Progressive radio of the early 1970s was Moody Blues and Dylan, with the jock tossing in a lot of 'oh wows.' Then we became more cut-oriented, more mass radio. We dropped most of the talk and the BS. Then all of a sudden it was no longer time to be a flower child, it was let's kick ass and get high energy rock," she continues.

Now that pattern is also fading and listeners want more of a smooth

New On The Charts



VAPORS
"Turning Japanese"—★

Graduates of local bands, the four Vapors emerged from the maze of pub circuitry in London to score a number three hit in England and a U.S. debut with this off-the-wall single.

The United Artists band came together in the winter of 1978-'79 in Guildford, England, under the leadership of vocalist/songwriter/guitarist Dave Fenton, formerly of the Solicitors. He merged the skills of Edward Bazalgette on lead guitar; Howard Smith (formerly on the Sainsburys); and Steve Smith on bass.

Bruce Foxton of the Jam spotted the fledgling quartet during its rounds and offered it two dates on

the May 1979 Jam tour. The band was picked up by UA thanks to that exposure, and to toast the signing; the Vapors again supported the Jam in the latter's autumn tour.

"New Clear Days," the debut LP produced by Vic Smith, yielded the first U.K. single, "Prisoners," in November 1979. Following its success in England, "Turning Japanese," written by Fenton, marks the states' first peek at the band.

Back in England after a major U.K. tour and maiden U.S. trek, the Vapors are managed by John Weiler in London, (01) 602-6351.

It is booked by Wayne Forte of the William Morris Agency in New York, (212) 586-5100.

He holds the distinction of being one of the first country artists to achieve platinum LP status in the U.K. Three years ago, six of Williams' albums appeared on the British country charts simultaneously (in positions 1, 2, 3, 4, 15 and 19). This year, he was chosen as country music artist of the decade in a poll conducted by Country Music People magazine.

He's been featured in the films "Smokey & The Bandit II" and "W.W. & The Dixie Dancekings." An accomplished songwriter, Williams has composed some 600 songs which have been recorded by the likes of Kenny Rogers, Charley Pride, Johnny Cash, Eric Clapton and Pete Townshend.

In 1964, Williams formed the Pozo Seco Singers in Corpus Christi. Its first single, "Time," climbed to the top 10 of the country charts. That ensemble disbanded in 1971.

Williams ventured to Nashville where he signed with Jack Clement's JMI label and released two solo LPs. He switched to ABC in 1974 which was bought by MCA in March 1979. "I Believe In You" is his 12th LP.

Williams' contacts are his booking agency, the Jim Halsey Co. in Tulsa, (918) 663-3883, and Jim Foglesong of MCA Nashville, (615) 244-8944. He has no manager.



DON WILLIAMS
"I Believe In You"—89

Both this single and the album of the same name are charging up the top 10 of the country charts.

Bowing in the pop chart, this MCA singer/songwriter achieved recognition in country circles during the second half of the '70s, though he's been performing since 1964. In 1978, the Country Music Assn. named him male vocalist of the year.

Other honors bestowed upon him have been by the British, with whom his popularity is well documented.

'BLUES IS A WOMAN'

Newport Show Presented

"The Blues Is A Woman, Jazz Alive," National Public Radio Network. Oct. 5 to 18—at discretion of affiliate stations. Two hours. Produced by Steve Rathe. Executive producer: Tim Owens.

NEW YORK—The kickoff show of this season's "Jazz Alive" series is actually an edited down version of a Newport Jazz Festival presentation that took place July 2 at Avery Fisher Hall in New York.

The show opens with some comments from Rosetta Reitz, who produced it for George Wein of the Newport Jazz Festival. She tells how she was inspired from the "Black

Broadway" presentation of the previous year's festival.

Then the onstage host Carmen McRae takes over and tells the audience that "this is a celebration of women" featuring "up blues." And it is pretty much that. With all these women there's not much room for Billy Taylor, the usual host of "Jazz Alive," but he does get a few words in at the beginning and end.

Backing up the singers, which included a surprising number of old timers who can still hold their own—Sippie Wallace, Adelaide Hall and Big Mama Thornton—are Jay McShann and Dick Hyman and the Newport Classic Jazz Band.

DOUG HALL

Vox Jox

By DOUG HALL

NEW YORK—Bree Bushaw and Raymond Bannister have departed from the air shifts at KPRI-FM San Diego and have been succeeded by Adrian Bolt and Laura Wilkinson respectively.

Bushaw, who had the highest Arbitron numbers in the market and worked the 7 p.m. to midnight shift, will concentrate on activities of her Rock Lady Productions. She is busy doing television commercials and MCing local shows.

Bolt comes from KGB-FM San Diego where he was known as Greg Faulkner and Wilkinson comes from WLUP-FM Chicago.

WABC-AM New York jock Howard Hoffman has been moved from his 8 p.m. to midnight shift into overnights and overnight man Sturgis Griffin has taken over Hoffman's old shift. Steve Sutton is out as program director at WYSP-FM Philadelphia. He's been succeeded by Rick Harris, who had been programming WLAC-AM/WKQB-FM Nashville.

Billboard's man in Philadelphia Maurie Orodener reports three new jocks on WMMR-FM Philadelphia. Tom Robinson is in from WFBQ-FM Indianapolis to the 2 to 6 a.m. slot, former WPIX-FM New York music director Meg Griffen is working weekends and John Stevens is over from WYSP to work from 6 to 10 p.m. The station tied-in with Armand's Sound Odyssey record shop and Emerald City for promotions with the local group Quincy, now recording for CBS. A show from Emerald City was taped and broadcast.

WMMR morning man Michael Picozzi was interviewed on non-commercial WUHY-FM Philadelphia and members of the B-52s were recently interviewed on WMMR. Rod Carson's "Rock 'n' Roll Roots" show on WMMR has moved to Saturday mornings from 8 to 10 a.m. Earle Bailey and Loraine Ballard's "Point Blank" is now on from 7:30 to 10 a.m. on Sunday.

Ken Noble has been named program director at KFOX-FM Redondo Beach, Calif. He continues to do morning drive on the station. Tom Gongaware has resigned as music director, assistant p.d. and midday jock on WDNC-AM Durham, N.C., to become afternoon drive personality at WQDR-FM Raleigh, N.C. He will also assist WQDR p.d.

Mike Harrison

Top Tracks Radio

LOS ANGELES—Rapidly changing times have not been kind to traditional Top 40 radio over the past half decade. The format's orientation toward the stereotypical tenny-bopper, unhip adult and singles-based record marketplace shows signs of having fallen out of sync with the album-aware teen, rock-raised adult and album-based economy of 1980.

KHJ-AM's recent disposal of a format that half a generation of programmers dreamed of someday working at, coupled with "Musicradio,"



WABC-AM's move to carry next season's Yankee games, largely illustrates to industry observers an understanding that has long been held with front-line programming circles: traditional Top 40 is no longer the standard ticket to the masses, no longer the omnipotent monolithic synthesis of American listening tastes.

In 1980, traditional Top 40 radio finds itself caught on the horns of a dilemma, having to choose between maintaining the sound and fundamental elements of a particularly distinctive format or maintaining an allegiance to the concept upon which the format was founded, the conception it was designed to execute.

Quite simply, that concept is, if you play the songs that your target audience wants to hear the most (the hits), in an optimum-balanced rotation, you'll reap healthy numbers.

Attitudes have changed, along with technology and, of course, the deepening of musical history. Today, a variety of formats within the diverse top tracks family of rock radio are beating traditional Top 40 at its own game. They are executing the aforementioned hit-concept more skillfully in an ever-increasing number of instances, the ratings bear this perception out.

Born of both AOR and Top 40 (and in different cases, resembling one parent or the other) top tracks stations reflect the heavy music-image identification, credibility-awareness aspect of AOR, tempered and directed by the mechanics and research of Top 40.

Whereas Top 40 bases its moves and activities primarily upon the movement of the singles market-

Daniel Brunty in music and programming.

Roger Dawson, whose Sunday salsa show was knocked off WRVR-FM New York when the station went to a country format, has been given a four-hour daily program on Spanish-language station WJIT-AM New York from 7 to 11 p.m. James Eblin has been named general manager of WING-AM Dayton and WJAI-FM Easton, Ohio. Both stations are owned by Great Trails Broadcasting. He comes from WKEE-AM/WHTN-FM Huntington, W. Va. In another Great Trails move Frank Seymour has been named general manager of WCII-AM/WKJJ-FM Louisville, Ky. He comes from a sales position with WLWT-TV Cincinnati.

OCTOBER 4, 1980 BILLBOARD

Bubbling Under The HOT 100

- 101—YOU MAY BE RIGHT, The Chipmunks, Excelsior 1001
- 102—OH YEAH, Roxy Music, Atco 7310 (Atlantic)
- 103—LONG SHOT, Henry Paul Band, Atlantic 3755
- 104—THE ROBBIN THOMPSON BAND, Brite Eyes, Ovation 1157
- 105—ONLY HIS NAME, Holly Penfield, Dreamland 102 (RSO)
- 106—THE TRAVELER, Chris de Burgh, A&M 2259
- 107—I LOVE WOMEN, Jim Hurt, Scotti Bros. 605 (Atlantic)
- 108—WHY DO FOOLS FALL IN LOVE, Joni Mitchell, Asylum 47038 (Elektra)
- 109—LENNY WILLIAMS, Ooh Child, MCA 41306
- 110—JOYCE COBB, How Glad I Am, Cream 8040

Bubbling Under The Top LPs

- 201—DONNY HATHAWAY, In Performance, Atlantic SD-19278
- 202—HAZEL O'CONNOR, Breaking Glass, A&M SP-4820
- 203—CODE BLUE, Code Blue, Warner Bros. BSK 3461
- 204—ROSE ROYCE, Rose Royce's Greatest Hits, Whitfield WHK 3457 (Warner Bros.)
- 205—NIELSEN/PEARSON, Nielsen/Pearson, Capitol ST 12101
- 206—FINGERPRINTZ, Distinguishing Marks, Virgin VA 13136 (Atlantic)
- 207—MAIN INGREDIENT FEATURING CUBA GOODING, Ready For Love, RCA AFL1-3641
- 208—STEVE FORBERT, Little Stevie Orbit, Nempere JZ-36595 (CBS)
- 209—CHEVY CHASE, Chevy Chase, Arista AL 9519
- 210—ROBERT JOHN, Back On The Street, EMI-America SW 17027

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JULY 26 THE ARENA
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JULY 27 DULUTH CIVIC CENTER
DULUTH, MINN.

JULY 29 OMAHA ARENA
OMAHA, NEB.

JULY 31 WISCONSIN STATE FAIR
MILWAUKEE, WIS.

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Talent

Record Breaking Year Despite Increased Concert Competition

By AL SENIA

TEMPE, Ariz.—Despite the spectre of heightened competition, Arizona State Univ.'s concert program appears headed for another record-breaking year.

Eight major artists either have appeared or are booked into two venues on the on the school's campus. Miriam Boegel, director of the 14,500-seat Univ. Activities Center and 3,000-seat Gammage Center for the Performing Arts, predicts the campus concert program will gross \$1 million this season.

"We think it's realistic," says Boegel. She expects to book at least 15 major acts before the new season ends next June.

Last fiscal year, the concert program on the 35,000-student campus grossed \$750,000.

The Who opened the new season June 30. John Denver followed July 19, George Benson Aug. 14. Yes was due to perform Wednesday (1) and Kenny Rogers Friday (3). Upcoming performers include the Doobie Bros. Oct. 19, the Commodores Oct. 24 and Bruce Springsteen Nov. 5.

The continued growth of the university's program is remarkable, given the rise of competing programs at nearby Compton Terrace (to the west) and the Mesa Community Amphitheatre (to the east). The Denver-based Feyline Presents operates Compton, and long-time

Phoenix promoter Doug Clark has established his first season series in Mesa. Both are outdoor venues.

The competition fails to sway Boegel, who realizes she has a lock on possibly the most lucrative Arizona market for concerts: the university.

She says the new competition is healthy because it has sparked renewed interest in the Phoenix concert scene.

"Compton is oriented toward a particular market segment," she says. "It doesn't seem to be affecting us any. We may have a fewer number of shows, but we still get the big shows, she claims.

"More facilities means there's more going on (musically). There's room for everyone as long as everyone isn't expecting 10,000 people at each show."

Boegel notes that many artists prefer to play indoor venues. And the school has two of the best in the Phoenix market: Gammage Center, an acoustically perfect showcase designed by Frank Lloyd Wright and the Activities Center, a large, reserved seat theatre-in-the-round.

"It gives us a little more flexibility," says Boegel. "There were at least three artists we would have pegged as good Activity Center shows. They wanted an auditorium

environment and not the arena, so they booked into Gammage."

She sees the new season being dominated by MOR acts.

"We can never get enough of those for our audience—John Denver, Judy Collins, Kenny Loggins, Chuck Mangione. There's just never enough."

Although hard rock draws the largest student crowd, the MOR acts draw well from the university community and east Phoenix suburbs.

(Continued on page 36)



Berry Honored: Chuck Berry, left, makes history as he receives four citations of excellence from BMI at the grand reopening of Nashville's Exit/In. Congratulating Berry are, from the left: Frances Preston, BMI vice president, Nashville division; Del Bryant, director of performing rights relations; and Russ Sanjek, BMI vice president.

Nashville Welcomes Back Exit/In With High Style

By KIP KIRBY

NASHVILLE—It was almost like old times: the Exit/In was back and roaring.

Except that this new Exit/In sports a \$400,000 facelift, capacity crowds that didn't diminish until closing time and enough celebrities in the audience to start a second performance offstage.

It was apparent from the jammed-packed industry guests who flocked to see the remodeled night spot that the Exit's presence has been sorely

missed in this community, and the club was welcomed back in high style last week.

The night before the Exit's official opening, BMI's Nashville staff hosted a gala invitation-only celebration for the music community capped by the onstage performance of Chuck Berry.

An SRO crowd of 350 people sat shoulder to shoulder in the newly-designed pew style seating at both

(Continued on page 98)

Providence Club Bowed

PROVIDENCE—The Center Stage, which opened Sept. 18, is the newest showcase club in this area.

The club, which has a capacity for 600 as a concert venue, is owned by Giunio Rainone, Frank Amado and Marvin Lerman. Acts that already have played the club include Stanley Turrentine, George Jones, Sea Level and the Dixie Dregs. Acts set to appear include Livingston Taylor, Wilson Pickett, Ultravox, Eddie Money, B. B. King, Spyro Gyra and Split Enz.

Lerman is in charge of the entertainment and books the shows at the club with Richard Zimmer. He compares the venue to the Bottom Line in New York as a place where a variety of contemporary rock, new wave,

jazz and country acts can play. What is unusual about the club is that in addition to the main room, there is an adjacent lounge, capacity about 200, which features dancing.

Admission to the showcase room ranges from \$3.50 to \$10, depending on the act, while admission to the lounge is free, so patrons can enjoy the lounge before or after shows, or not even go to the show at all. The club is open seven days a week.

Acts playing the venue do one or two shows, depending on their draw. They work on a guarantee, says Lerman. The showcase room has three tiers and is "acoustically perfect," the owners claim. The venue also is a national Ticketron outlet.

3 Die Outside Sports Arena Show

LOS ANGELES—While a capacity crowd of 15,600 listened to five soul groups—the Fat-Back Band, Con Funk Shun, Cameo, Change, and Kurtis Blow—inside the Sports Arena here Sunday (21) evening, three men met their deaths outside.

The police are still not sure why Donald L. Kelly, 25, Bryant Robinson, 19, and Emil Overstreet, 18, all of Los Angeles, were killed, but they do have some ideas.

Homicide Detective John Hopkins believes that Kelly and Robinson may have shot each other. Apparently, Kelly, along with several hundred other people who arrived at the Sports Arena with hopes of purchasing tickets to the sold-out show, was unable to do so.

When he returned to his car and discovered it had been broken into,

he confronted a group that included Robinson about it and the two shot it out. Their bodies were discovered by officers Craig Seltzer and Robert Platt around 9:15 p.m. in one of the Arena's parking lots.

Nearly three hours later Overstreet was stabbed to death as he left the arena. Although the police are not certain, they think that Overstreet may have been killed because he refused to shoot craps with two men who approached him.

Five men were arrested for questioning in connection with the Kelly and Robinson killings. There are no suspects in the Overstreet case.

More than 115 policemen from all over the city and several helicopters were called to the Arena to try to maintain order.

The concert was promoted by Dick Griffey and Alan Hamon.

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OCTOBER 4, 1980 BILLBOARD



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Apple-Chipetz Link To Electric Factory

PHILADELPHIA—Electric Factory Concerts, a locally-based rock concert promotions firm, has brought in Apple-Chipetz Management, headed by Steve Apple and Bob Chipetz, to head up its newly-established creative division.

In addition, Apple-Chipetz also will operate as a subsidiary of Great Eastern Management, personal management agency headed by Larry Magid and Murray Schwartz. All three agencies are now housed under the same roof.

Apple-Chipetz has been engaged in personal management, rock concert promotions and public relations. Previously, Apple had been public relations chief for Electric Factory Concerts.

Apple-Chipetz will also continue to serve as personal managers for the A's and Baseball and maintain full control of the two rock groups. The A's are linked with Arista Records, and Baseball is on Sire.

"We were looking to expand our management company in terms of general strength and to increase our relationship within the record industry," says Chipetz. "Electric Factory Concerts' offer was exactly what the doctor ordered," he adds.

As a subsidiary of Great Eastern Management, Apple-Chipetz will retain sole autonomy of their existing artists, but any additional artists will come under the Great Eastern umbrella. Great Eastern's roster of talent includes Grover Washington Jr., Patty Labelle, Ramsey Lewis, the live engagements of Richard Pryor, and the Cats rock group.

In taking on the new creative division for Electric Factory Concerts, Apple-Chipetz takes on the responsibility for all advertising, record company and radio station promotions, press and public relations for the extensive concert promotions.



CHAMP'S KISS—RFC artist Janice McClain gets a kiss from Muhammed Ali at a banquet for the Stephen Smith Home for the Aging in Philadelphia.

Signings

Phil Seymour, formerly with Shelter's Dwight Twilley Band, to Boardwalk Entertainment Co. An album is being recorded in L.A. under the direction of Richie Podolor, and is scheduled for an early 1981 release.

Australian group Split Enz to Tommy Mottola's Champion Entertainment Organization for management. It records for A&M in the U.S.

Bay Brothers to Millennium Records. First single, "Baby Don't Give Up," is due soon. Singer-songwriter Jim Hurt to Scotti Records. Hurt's first release for the label is "I Love Women." Tomato artist Gary McMahon to Nina Herman Management. McMahon's debut LP is "Colorado Blue." The Zantees, a rockabilly band, to the Bomp label for two LPs, the first set for an October release.

Lalo Schifrin to Regency Artists for personal appearances. Jimmy Boyd to the Light Co. for motion picture and television representation. Rock group Yanks to T.O.P.S. for personal appearances.

Wayne Massey, who plays country superstar Johnny Drummond on "One Day To Live" tv soap opera, to Polydor Records with his debut disk, produced by Joel Diamond, to be the theme song from the series. Ovation in Nashville signs songwriter Jim Rushing, whose recording debut is the "Dixie Dirt" single.

Vicki Sue Robinson to Ariola America. She was on RCA. Singer/songwriter/guitarist Randy Hansen to Capitol. He sheds his Jimi Hendrix persona for his own identity in his forthcoming LP set for an October release. Harry and Tom Chapin to Kragen & Co. in L.A. for representation. Former Metro-Media recording artist Bobby Sherman to Ron Boutwell Enterprises for production on a new LP currently being tracked in L.A. At this time, Sherman does not have a recording contract. Clay Hunt to Freddie Perren's MVP/Polydor label and Perren Vibes Music. Perren is currently producing Hunt's debut LP in Studio City, Calif. Country act Dave Rowland & Sugar to the Halsey Co. for booking. Country singer Gene Watson to MCA. Leon Everette pacts with RCA.

Shades Of Joy to Highest Joy Records. Zukari featuring Leisha Zukari (formerly with Tuxedo Junction) to Back Street Management in L.A. Johnnie & Michael Hill to East Coast Productions.

Students Aiding Revival Of N.J. War Memorial Hall

TRENTON, N.J.—The auditorium at the city's War Memorial building, under-utilized in recent years, is being revived as a concert hall—thanks to the combined efforts of the students at three area colleges.

Although it is actually the second largest concert hall in the entire state of New Jersey, War Memorial seats only 1,926. Once a pre-Broadway stop for theatre and classical music, War Memorial hosted primarily rock concerts in the past 15 years.

It was a favored stop for rock groups on their way up the charts. But in recent years, the limited seating capacity made it unprofitable for concert promoters to bring in big name talent.

In the first major effort to re-establish War Memorial as an entertainment center, a Capital Series of three pop concerts has been announced by student groups at Rider College, Trenton State College and Mercer County Community College.

The series kicks off Friday (10) with pantomimist Marcel Marceau. Coming in later will be the Preserva-

tion Hall Jazz Band, followed by guitarist Christopher Parkening. Marceau comes in on the heels of the state-owned War Memorial completing its \$1.25 million remodeling work. It included installation of air conditioning, which is expected to increase summer use of the concert hall, and improvement of stage and house lights to the point where it is reportedly as technologically sophisticated as any around.

Nearly half the cost for the concerts is being subsidized by student groups at the three colleges. For the students, who will have first crack at half of the tickets at lower prices, it will be an opportunity to see talent they possibly couldn't afford to bring to campus.

Tickets remaining will be sold to the general public, starting at \$3.50.

Financial help is also coming from the State's Work, Education Leisure Initiative. Edward R. Kasess, director of concerts and cultural programs for the state office, says if the series takes off this year, it will become an annual feature.

Talent Talk

Bass player Tom Peterson has left Cheap Trick "by mutual agreement." He is being replaced by Pete Comita who played with the band during a recent tour of Japan when Peterson was ill. Peterson appears in "All Shook Up," the next Cheap Trick LP, set for release next month.

John Lennon has reportedly requested keyboardist Jean Russell of Atlantic's Jonathan Mars to record with him at the Hit Factory in New York. Russell will join Lennon when Jonathan Mars returns from a European tour this fall. Drummer Nigel Olsson and bassist Dee Murray, members of Elton John's original backup band who played in Central Park with John recently, will stay with the tour through the fall which hits the U.S., Japan, Hong Kong, Australia and New Zealand. Lennon is also reportedly signed with Geffen Records.

Bob Andrews has reportedly left the Rumour, and ditto for Desmond Brown and Charley Anderson of Selector. Berlin/Carment Management and Polish Records threw a surprise birthday party for Ronnie Spector recently where Spector provided entertainment. She delivered some of her old and new songs with Polish label chief Genya Ravan singing backup.

The Jefferson Starship office has received a letter from White House security asking for an autographed picture of the band, Rosalyn Carter's chief of security confesses to be a long-time fan. Peter Noone, now with the Tremblers, is visiting various radio stations doing "Noone

At Noon" interviews. Carly Simon is planning dates in a couple of New York's new rock/dance clubs. Angel City will tour the U.S. as guests of the Kinks. Ian Dury, whose latest U.S. single is "I Want To Be Straight," was visited backstage by Vanessa Redgrave during a break at one of his shows.

After a U.K. tour, Bob Marley & the Wailers were set to play at the Univ. of Pennsylvania Friday (26). L.A.'s highly-touted Blasters makes its first New York appearances Friday and Saturday (3-4) at Danceteria. Deborah Harry and the male members of Blondie attended a recent L.A. auction of the Elvis Presley estate. They didn't bid on anything, but singer Michael Des Barres plunked down \$40 for Elvis' toilet seat cover. On the closing night of her three-date run at the Universal Amphitheatre, Melissa Manchester performed in front of an SRO audience containing Dolly Parton, Bernie Taupin, Burt Bacharach and 10-year songwriting partner Carole Bayer Sager, among others.

RSO is releasing the soundtrack for "Shogun" by Maurice Jarre. The Split Enz will tour the U.S. in October.

ROMAN KOZAK & SHAWN HANLEY

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NEW YORK TIMES
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Talent In Action

PAUL SIMON
Amphitheatre, Universal City, Calif.
Tickets: \$12.50, \$10.50

It was hard finding fault with the first of Simon's three performances here Sept. 20 as the singer/songwriter delivered an impressive two-hour, 21 song set that captured the essence of his output since the breakup of Simon & Garfunkel.

Even though Simon's vocals were occasionally off key and his nervousness (which he admitted to) was noticeably apparent, so what, the show was well-paced, musical support was nothing less than dazzling and the song selection satisfied the audiences hunger to hear the best of Simon's incredible catalog of material.

The still boyish looking Simon opened the set with the playful "Me And Julio Down By The Schoolyard" and then changed pace with the melancholy "Still Crazy After All These Years" that featured a tasty sax solo by George Young.

Simon performed "Late In The Evening," his hit single from "One-Trick Pony" early in the show, with the dynamic horn section pumping enough life into it to make it one of the evening's most outstanding songs.

After about the seventh song, Simon was coaxed by the audience into breaking his silence. If there was any shortcoming, it was Simon's lack of personality.

But after breaking the ice with some humorous lines, Simon's nervousness seemed to be exorcised and for the remainder of the show he was more relaxed and at ease with the audience.

Simon concluded the first half of the show with "50 Ways To Leave Your Lover" and the funky "Ace In The Hole" from the "One-Trick Pony" album, a song that came across better live (as did most of the new material) than on record.

The energy level after the brief intermission was significantly higher, aided in part by the Jesse Dixon singers, whose gospel vocalizing gave new interpretations to "Loves Me Like A Rock," "Bridge Over Troubled Water" and "Gone At Last." The singers, who earned a standing ovation, also took centerstage for a few of their own gospel songs.

Perhaps the most intimate and special part of the show was at the very end during Simon's second encore, when he stood by himself, acoustic guitar in hand, for crowd-pleasing ren-

ditions of "Mrs. Robinson," "The Boxer" and "Sounds Of Silence."

Simon appeared genuinely overwhelmed by the crowd's unending applause. He could have played for another hour and no one would have left.

Simon, who played electric guitar most of the night, received stunning support from his "One-Trick Pony" band which included Eric Gayle, guitar; Tony Levin, bass; Richard Tee, keyboards; Steve Gadd, drums; and a powerful horn section.

It was a welcomed return for one of popular music's most endearing writer/performers.

ED HARRISON

**COMMODORES
 BOB MARLEY
 KURTIS BLOW**

Madison Square Garden, New York
Tickets: \$12.50, \$10.50

Both the Commodores and Bob Marley have demonstrated an ability to sellout the Garden, so putting them on the same bill guaranteed two virtually SRO performances Sept. 19 and 20.

(Continued on page 47)

Survey For Week Ending 9/21/80

Billboard® Top Boxoffice™

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Rank	ARTIST—Promoter, Facility, Dates <small>*DENOTES SELLOUT PERFORMANCES</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	KENNY ROGERS/DOTTIE WEST/DAVE & SUGAR —Concerts West, Civic Center, Pittsburgh, Pa., Sept. 20 (2)	28,693	\$12.50-\$15.00	\$415,080
2	KENNY ROGERS/DOTTIE WEST/DAVE & SUGAR —Concerts West, Joe Louis Arena, Detroit, Mich., Sept. 21	20,013	\$12.50-\$15.00	\$290,597*
3	BOB SEGER/BAROOGA —Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Sept. 20, 21 (2)	27,321	\$9.00-\$11.00	\$275,662*
4	KENNY ROGERS/DOTTIE WEST/DAVE & SUGAR —Concerts West, The Hartford Civic Center, Hartford, Conn., Sept. 17	14,503	\$12.50-\$15.00	\$212,895*
5	KENNY ROGERS/DOTTIE WEST/DAVE & SUGAR —Concerts West, Memorial Aud., Buffalo, N.Y., Sept. 19	13,442	\$12.50-\$15.00	\$195,297*
6	KENNY ROGERS/DOTTIE WEST/DAVE & SUGAR —Concerts West, Civic Center, Providence, R.I., Sept. 16	12,866	\$12.50-\$15.00	\$182,432*
7	JACKSON BROWNE —Pace/Concerts West—The Summit, Houston, Tx., Sept. 20	14,279	\$10.15-\$11.15	\$156,912
8	QUEEN/DAKOTA —Brass Ring Productions, Joe Louis Arena, Detroit, Mich., Sept. 20	15,599	\$7.50-\$10.50	\$152,955*
9	BLACK SABBATH/BLUE OYSTER CULT/RIOT —Don Law Co., Boston Garden, Boston, Mass., Sept. 20	13,600	\$10.50-\$11.50	\$152,752*
10	JACKSON BROWNE —Concerts West, Special Events Center, Austin, Tx., Sept. 19	15,456	\$7.50-\$9.50	\$133,438
11	QUEEN/DAKOTA —Schon Productions, St. Paul Civic Center Arena, St. Paul, Minn., Sept. 14	13,900	\$8.75-\$9.75	\$133,000
12	KENNY ROGERS/DOTTIE WEST/DAVE & SUGAR —Concerts West, War Memorial, Rochester, N.Y., Sept. 18	9,158	\$12.50-\$15.00	\$132,745*
13	JACKSON BROWNE —Concerts West, The Myriad, Oklahoma City, Okla., Sept. 17	11,254	\$9.50-\$10.50	\$106,407
14	COMMODORES/S.O.S. BAND/TOM BROWN —Frank J. Russo/Concerts West, Providence Civic Center, Providence, R.I., Sept. 18	11,586	\$8.50-\$9.50	\$104,832*
15	BLUE OYSTER CULT/BLACK SABBATH —Cross Country/PLR—New Haven Colis., New Haven, Conn., Sept. 19	9,942	\$8.50-\$10.50	\$100,601
16	GEORGE BENSON —Pace Concerts, The Summit, Houston, Tx., Sept. 19	8,778	\$6.65-\$10.65	\$85,825
17	RUSH/SAXON —Fantasma Productions, Lakeland Civic Center, Lakeland, Fla., Sept. 20	10,000	\$8.59	\$84,600*
18	QUEEN/DAKOTA —Brass Ring Productions, Hilton Colis., ISU, Ames, Ia., Sept. 16	9,215	\$8.50-\$9.50	\$84,143
19	COMMODORES/COME/FATBACK —Concerts West/Georgie Woods, The Spectrum, Philadelphia, Pa., Sept. 16	8,776	\$8.00-\$10.00	\$78,296
20	BLUE OYSTER CULT/BLACK SABBATH/RIOT —Frank J. Russo, Springfield Civic Center, Springfield, Mass., Sept. 21	7,232	\$9.50-\$10.50	\$73,695
21	QUEEN/DAKOTA —Contemporary Concerts, The Checkerdome, St. Louis, Mo., Sept. 17	6,667	\$8.50-\$9.50	\$61,295
22	VAN HALEN/THE CATS —Avalon Attractions, The Selland Arena, Fresno, Ca., Sept. 18	7,030	\$8.75	\$61,161*

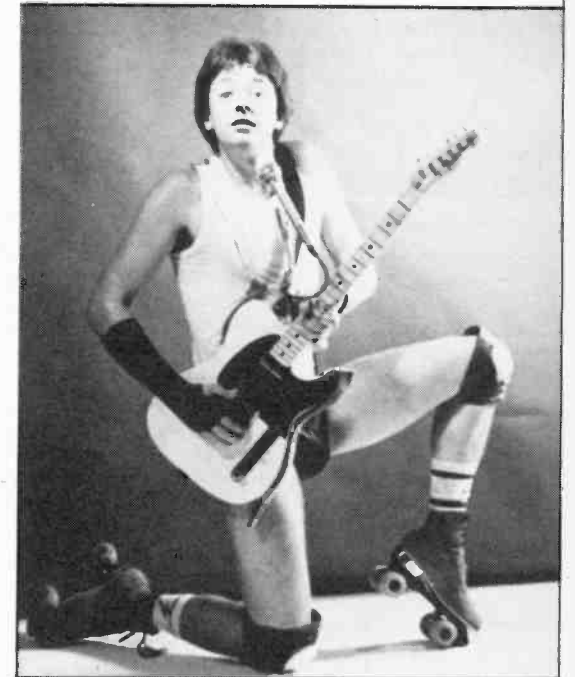
Auditoriums (Under 6,000)

1	DIANA ROSS —Frank J. Russo, Ocean State Theatre, Providence, R.I., Sept. 18-23 (6)	19,200	\$15.00-\$17.50	\$265,640*
2	BEATLEMANIA —Frank J. Russo, Worcester Performing Arts Center, Worcester, Mass., Sept. 18-21 (5)	7,865	\$10.50-\$12.50	\$90,173
3	PAUL SIMON —Bill Graham Presents, San Francisco Civic Center, San Francisco, Ca., Sept. 17	6,129	\$10.00-\$12.50	\$75,288*
4	DIONNE WARWICK/ARSENIO HALL —Tara Productions, Avery Fisher Hall, New York, N.Y., Sept. 21	2,700	\$20.00-\$25.00	\$44,000*
5	AL JARREAU/DAVID SANBORN —Randy McElrath, Performing Arts Center, Milwaukee, Wisc., Sept. 17 (2)	3,742	\$8.00-\$10.00	\$36,443
6	THE KINKS/JOHN COUGAR —Contemporary Productions/New West, Memorial Hall, Kansas City, Kansas, Sept. 19	3,283	\$9.50	\$30,590*
7	AC/DC/TROUPE —Contemporary Productions, Kiel Opera House, St. Louis, Mo., Sept. 18	3,519	\$8.00-\$9.00	\$30,367*
8	GAMA W/RONNY MONTROSE/MISTRESS —Bill Graham Presents, San Jose Civic, San Jose, Ca., Sept. 18	3,200	\$8.50-\$10.00	\$28,700*
9	THE KINKS/JOHN COUGAR —Contemporary Productions, Kiel Opera House, St. Louis, Mo., Sept. 20	2,782	\$8.00-\$9.00	\$24,043
10	AL JARREAU/DAVID SANBORN —D. Sutherland, The Palace Theatre, Columbus, Oh., Sept. 21	2,605	\$8.50-\$9.50	\$23,474
11	AL DI MEDLA —John Bauer Concerts, Paramount Theatre, Seattle, Wa., Sept. 20	2,916	\$8.00-\$9.00	\$23,333
12	ROSSINGTON COLLINS BAND/HENRY PAUL BAND —Contemporary Productions/New West, The Lloyd Nobel Center, Norman, Okla., Sept. 19	2,600	\$8.50	\$22,100
13	PRETENDERS/THE ENGLISH BEAT —Cross Country/PLR, Woolsey Hall at Yale, New Haven, Conn., Sept. 21	2,500	\$8.50	\$21,250*
14	AL JARREAU/BEN SIDRAN —Krohn, Oscar Meyer Civic Center, Madison, Wisc., Sept. 19	2,116	\$7.50-\$8.50	\$16,990
15	AL DI MEDLA —John Bauer Concerts, Paramount Theatre, Portland, Oreg., Sept. 19	1,637	\$8.00-\$9.00	\$14,704



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OCTOBER 4, 1980 BILLBOARD



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Talent Forum Coverage

Constructive Talk Highlights '80 Talent Forum

By ROMAN KOZAK

The myriad problems confronting the live talent industry were aired, and some solutions were sug-

ships—so important in this business—to be established. And there was entertainment, provided by the Bus Boys, Carolyn Mas, Huey Lewis

& the News, Alabama, Point Blank and Love Affair. Gallagher hosted the awards dinner.

Mostly, though, it was business. There were sessions on promotions, on creating the big, sellout dates, on how the various participants in the talent business interact with each other and how to keep down costs. There were large general sessions and smaller seminars and luncheons where the entire spectrum of the industry's problems could be aired. And there are enough of those.

There is a recession going on. The kids can't afford high ticket prices and big stadium shows. Also they don't want some of the old and new acts that are being foisted on them by record companies, agents, attorneys and managers, who may

know each other (too well) but don't know the local markets. Meanwhile, the successful acts are making crazy demands, but that may be because they have been on the road for too long, playing too many dates.

At the same time costs are going through the roof. The major venues want too much in rentals and too much of a split in merchandise sales, while pirates hawk T-shirts outside with impunity. Sound and lights cost too much. Radio is not doing its share. Black and white promoters are having problems. Record company support is virtually dead. And the industry has bad p.r.

But all is not bleak. There were definite solutions suggested at the Forum. The club scene is flourishing. Small halls are also available.



Ted Nugent chats with conference attendees following his keynote speech.



Bill Golden, left, of the Oak Ridge Boys, talks to Tony Moreno about Billboard En Espanol.



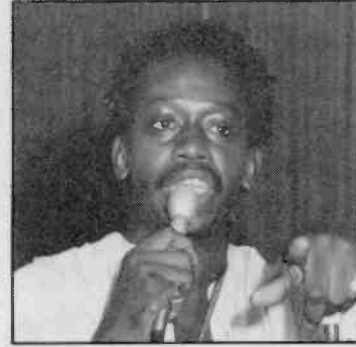
Promoter Ron Delsener quips while introducing Andrew Stein, a keynote speaker.



Andrew Stein, Manhattan Borough president, delivers a strong keynote speech.



Corinne Carpenter asks question of panelists.



Sparkie Martin expresses his concerns to Forum panelists.



Bob Myrowitz and Perry Cooper converse at Billboard's cocktail party.

OCTOBER 4, 1980 BILLBOARD



Jean Williams, director of the Talent Forum, welcomes conference attendees.



Ed Rubin of Magna Artists, left, heads a table at a one-on-one luncheon.

Equipment can be rented locally. Film crossovers can be exploited. Radio and in-store appearances by artists can boost ticket sales. There is a large international market that can be used wisely, as well as regional American markets. Promoters can create their own packages. And commercials can be used. It doesn't hurt Debora Harry's recognition factor to be selling jeans.

Keynoters Ted Nugent and Andrew Stein, Manhattan Borough president, also offered some help. Nugent suggested that record com-

panies get on the road with their acts, and teach them how to promote better. Stein promised support from his office to the live talent industry which is so important in bringing the city tourist money.

And there were calls for better communication and cooperation. "I hate to be morbid," Frank Barcelona, president of Premier Talent, told one seminar, "but I was happy about the recession, and what it has done to the industry. In light of the new reality we have to cooperate to survive."

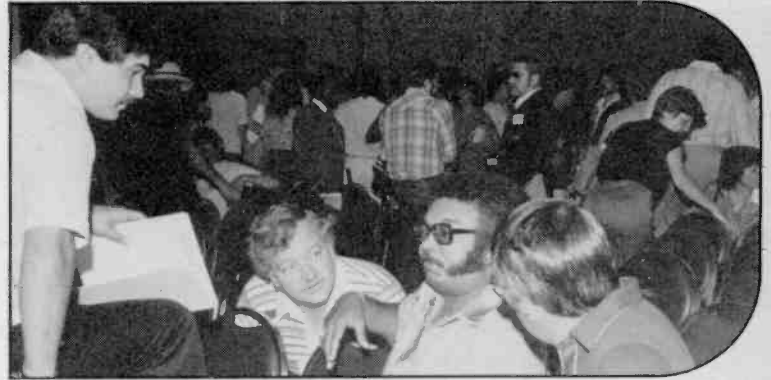
gested at the recent Billboard International Talent Forum held in New York at the Sheraton Centre Hotel Sept. 3-5.

The Forum attracted more than 350 participants, who for three days were able to look at themselves and at their business. Participating were artists, managers, agents, promoters, label executives, radio programmers, college and fair buyers, attorneys, journalists and facility operators.

The Forum allowed for contacts to be made and renewed and for business and personal relation-



Mary Beth Madley, a panel moderator, explains her session to the conventioners.



Bill Washington of Dimensions Unlimited, second from right, stays on to answer questions after the session breaks.



Elektra/Asylum's Jerry Sharrell, center, answers questions at a one-on-one luncheon.



Premier Talent's Frank Barsalona, window, asks question of panelists at a Forum workshop.

Talent Forum Coverage

Seminar Asks 'Where Are We? Where Are We Going?'



Moderator Frank Barsalona, Premier Talent.

Panelist Jim Rissmiller, Wolf & Rissmiller.

Panelist Loris F. Smith, Meadowlands.

Panelist Mel Karmazin, WNEW-FM.

Panelist Wayne Forte, William Morris.

By GEORGE KOPP

The high cost of arena rentals and the difficulties of putting together a solid package dominated the lively discussion at the Talent seminar entitled "Where Are We—Where Are We Going From Here?"

The seminar, chaired by Premier Talent's Frank Barsalona, presented a varied panel of experts from the ranks of promoters, agents, managers, record companies and building managers. On hand were Al DeMarino of Epic Records, Wayne Forte of William Morris, Journey manager Herbie Herbert, WNEW-FM program director Mel Karmazin, promoter Jim Rissmiller, and Loris Smith, manager of the Meadowlands complex in New Jersey.

In his opening remarks, Barsalona recognized that conferences are traditionally places to talk about cooperation, but that these good intentions were usually swept aside in the normal course of doing business. The current economic situation would alter that practice he hoped.

"I hate to be morbid," Barsalona told the gathering, "but I was happy about the recession and what it has done for the industry. In light of the new reality we have to cooperate to survive."

Clearly the economy was foremost in the minds of the participants and observers, who repeatedly drilled the panelists on ways to bring down the high cost of touring. The skyrocketing expenses most frequently cited: sound and light companies, stagehands and above all, building rents. Predictably, Loris Smith found himself in the hot seat more often than the other panelists.

Smith pointed out that building managers have pressures from municipalities and can't afford to take risks, such as lowered security, which might also keep down costs. He acknowledged, however, that over the course of a year live entertainment contributed more profit to the Meadowlands than did sporting events, including Giants football and Cosmos soccer.

Expenses are not only high, complained Jim Rissmiller, they are unpredictable as well. "I spend more hours on the phone going over expenses," he said, "and they still never come out. Promoters can't negotiate from a position of strength. The building managers know that in most circumstances the act will play no matter what he charges."

Advertising rates on radio have increased along with other expenses. The promoters complained that radio station policies give them far less flexibility than they used to have. In response, WNEW's Karmazin explained that in order to maintain profits radio stations had only



Panelist Al DeMarino, Epic Records



Panelist Herbie Herbert, artist manager.

two choices—to increase the number of commercials or to raise the advertising rates.

He also said it was shortsighted of station managers to change formats every time ratings slipped, because it takes time for a station to build an identity.

Another sore point among the promoters is that the merchandising of T-shirts and other souvenirs has become less and less of a profit source due to the percentages taken by the venue, put as high as 40% in some cases. Said Journey manager Herbert: "I have no objection to paying a fair share to 'union' vendors, but if I'm paying a building so much in rent, I have to ask the question why I should pay anything extra from my merchandising."

In response, Loris Smith suggested that the charges on merchandising were fair because "if a kid spends \$10 on a T-shirt that means he's got \$10 less to spend on hot dogs and soda."

Comments from the floor were angry at times. Promoter Bill Graham wanted to know "when promoters were able to share in the mysteries of power," and particularly when they would be influential in assembling a package.

He said that promoters were left out in the cold as agents and record companies made deals to get their groups on a bill, even though the inclusion of a certain group would hurt sales. Local promoters, he said, understood their markets better than agents and label executives.

Panelists Jim Rissmiller agreed, and added that there was no evidence that a tour with a headliner group would necessarily help launch the career of a new act.

Monarch Entertainment's John Scher said local promoters deserved better deals from building managers and radio stations because of the bulk of business they did over the course of a year. "It's wrong that I pay the same rates and do 30 shows as a guy who comes in and does one," Scher said.

In spite of the discord Barsalona said that the industry should unite for political reasons. "Artists are political pawns," he stated. As an example he cited a recent bill in

New York State designed to improve concert safety. Because the bill applied only to

concerts and not to other large gatherings such as sporting events he said that the music industry was being singled out, "even though there are more injuries to fans at sports events than to audiences at concerts." Barsalona suggested the industry "get a lobbyist."

Barsalona also had angry words for Jerry Weintraub, calling the entrepreneur a "cancer on the industry." Weintraub's practice of leapfrogging over local promoters to put his top name acts in venues, Barsalona said, had a stifling effect on the development of new talent and hurt the entire business.

He also lashed out at Robert Stigwood Productions: "The people in this room lost money on the Bee

Gees for five years. As soon as they become big Stigwood brings in Weintraub to do the tour."

Other areas of concern included home taping. Al DeMarino stated that the poor quality of prerecorded cassettes was a problem that the labels were addressing. He also felt that the chances for a levy on blank tape to compensate for lost royalties were slim. In general DeMarino felt there were signs of an upturn in the industry.

Wayne Forte of the William Morris agency believed that many of the problems expressed at the seminar could be solved if the lines of communication between the various sectors of the industry were improved.

Partners Or Adversaries? It's A Subject That Breeds Dispute

'Team Effort' Often Is Rarity Among Artists, Others

By IRV LIGHTMAN

At its best, the relationship among artists, labels, booking agents, managers, promoters, attorneys and facility owners should represent a "team effort," yet it's most often a delicate balance of interests.

All elements of a performer's career were represented at the Billboard Talent Forum on a "partners or adversaries" theme, chaired by Styx manager Derek Sutton of Stardust Enterprises.

The panelists included former Kiss member Peter Criss, now a



Moderator Derek Sutton, Stardust Enterprises.

solo; Epic Records Don Dempsey; business consultant Marshall Gelfand; manager Ken Kragen; nightclub owner Hank LoConti of Agora Inc.; Bob Regehr of Warner Bros. Records; manager Butch Stone; Jack Beckman of the Reunion Arena in Dallas; Scott Muni of WNEW-FM-New York; promoter Wayne Nederlander; attorney David Braun; facility owner Jack Nicholson and Premier agent Jane Geraghty.

Epic's Dempsey said he was "concerned" about labels and their
(Continued on page 46)



Panelist Jack Beckman, Reunion Arena.



Panelist Butch Stone, artist manager.



Panelist Scott Muni, WNEW-FM.



Panelist Wayne Nederlander, Nederlander organization.



Panelist Jane Geraghty, Premier Talent.



Panelist Marshall Gelfand, business consultant.

OCTOBER 4, 1980 BILLBOARD

Escalating Costs Painful Headache Of 1980

The opening sessions of the Talent Forum were set aside for reflection. In a series of nine concurrent discussions under the general heading "The Talent Industry Takes A Look At Itself" industry veterans and newcomers wrestled with general and specific problems vexing the industry.

Escalating costs turned out to be



Panelist Bette Kaye, Bette Kaye Productions.

Ross cited four major areas of problems: salaries and expense accounts, consumer resentment causing poor attendance, the high cost of touring and the "arrogance that permeates every faction of the business. People who deserve a break can't even get a hearing."

Dave Williams of Cellar Door Concerts in Washington, D.C., noted that "Production costs may one day be more than talent costs." Costs for a concert, he said, had escalated from \$2,500 to \$10,000-\$12,000.

Carol Kinzel of the Empire Agency said that all facets of the industry are "melting together. Promoters must be part manager, they must know radio and they rarely have time to sit back and take a look at the perspectives of the job."

Budget cuts by record labels came under fire from record man Martin Kirkup of A&M Records. "Most record labels have cut away muscle as well as fat," he said. "Tour support has been cut drastic-

sally it's heading toward self-destruction."

Another participant to hit radio was Ed Rubin of Magna Artists. The similarity between AM and FM stations he termed "frightening. There is no longer any such thing as progressive radio," he stated.

Mike Klenfner cautioned that the only way tour support would again be forthcoming was if labels could cut record production costs drastically. He cited the latest Bob Dylan album as a good example of an album whose costs were kept within reason at \$40,000-\$50,000.

Randy Levy of Schon Productions in Minneapolis suggested that groups should concentrate on "buying narrow"—keeping ticket prices up and going for a narrower audience. He said that this idea worked well for his business, and that he'd maintained his grosses without drawing any more people. "You lose the fringe business," he

Sharrell of Elektra/Asylum Records. "The importance of radio and promotion was moreso this year."

According to Sharrell, the Eagles, Queen and Jackson Browne enjoyed tour success, thanks to their platinum sales and artist development budget.

Secondary markets and working close to home were covered by Sharrell, who also advised careful planning to counter mounting union costs for staging, lighting and transportation.

He measured the nation's economic impact on the industry, claiming LP sales and concert ticket habits cut by two-thirds.

Meanwhile, Paul Cooper of Atlantic Records reported a great breakthrough in crossover product and soundtracks from such films as "The Rose" and "The Muppet Movie."

"Careful planning and dialog between all our departments on the

According to promoter Larry Valon, new acts and opening night attractions have been limited to small fees, with most receiving \$1,250 and some \$750 just to get on a bill for exposure.

He also criticized the trendiness of a&r arms of record companies, underlining the importance of LP preproduction, tour advance work and professionally-minded bands.

"There are different types of music not limited in scope. While the Knack enjoyed great success there also were the Molly Hatchets and the Scorpions," reflected Sharrell.

Manager Eric Gardner with Panacea reported the fall-off of summer bookings by many super groups, including the Commodores and Jefferson Starship.

"The Clash took off while Rush and REO Speedwagon soldout every date. It's tied to the economy and the distinctive regional preferences of each market," explained Gardner.

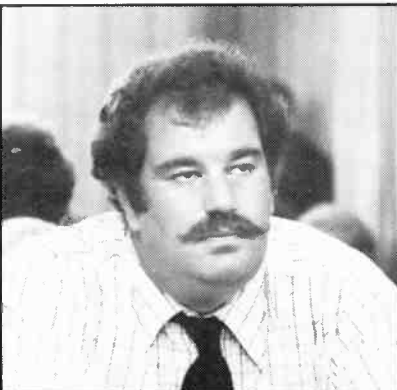
OCTOBER 4, 1980 BILLBOARD



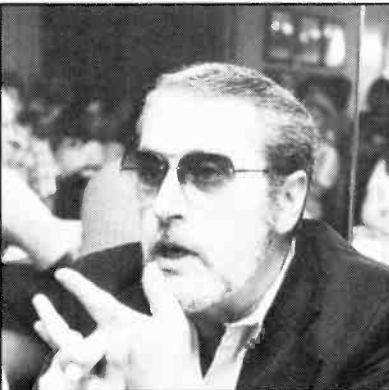
Panelist John Scher, Monarch Entertainment.



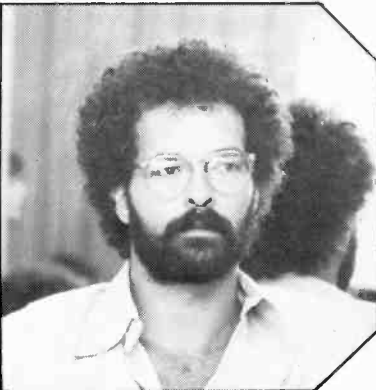
Panelist Howard Bloom, Howard Bloom Organization.



Panelist Mike Klenfner, Mike Klenfner Management.



Panelist Ed Rubin, Magna Artists.



Panelist Randy Levy, Schon Productions.

the major, but by no means the only worry. Poor ticket sales, changing radio formats and haphazard business practices were also the subject of attention from panelists and observers alike.

"The talent industry has the

ally everywhere. Labels used to put a band on the road as quickly as they made T-shirts." He added that radio would "more and more call the shots," but he also said stations were "scared" and more conservative.

said, but it meant the group did not have to incur the costs of renting a large arena.

John Scher of Monarch Entertainment agreed that theatres were making a comeback. "It used to be that a group would tell a promoter it

West and East Coast has been most beneficial," Cooper said. "We support the product all the way."

Cooper listed the success of individual Atlantic Record names such as Bette Midler, the Blues Brothers and Peter Townshend as benefi-

Phil Citron of William Morris Agency, emphasized the importance of foreign venues, including Australia, Japan and Scandinavian countries.

According to Citron, William Morris is looking anywhere to make



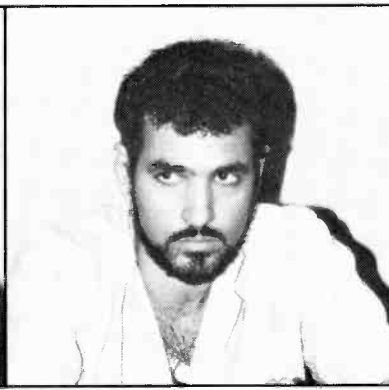
Panelist Herbie Herbert, Nightmare Inc.



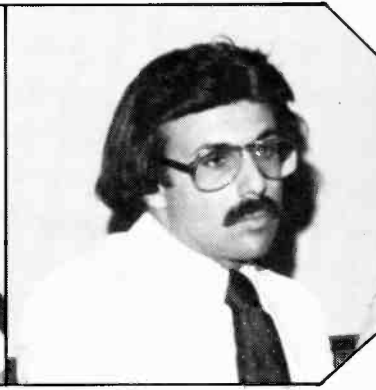
Panelist Lou Volpano, Chicagofest.



Panelist Genya Ravan, Polish Records.



Panelist Wayne Forte, William Morris Agency.



Panelist Frank Russo, Gemini Concerts.

dubious distinction of incurring more problems than anyone can remember," said entertainment attorney J.B. Ross. "An industry once governed by talent is now governed by money."

Producer David Rubinson lamented the passing of small labels, and termed the corporation-dominated talent industry a "dinosaur." "We're building a Pentagon of the talent industry, and like all dino-

would play a theatre to do the promoter a favor. Now they find they're doing good business at theatres."

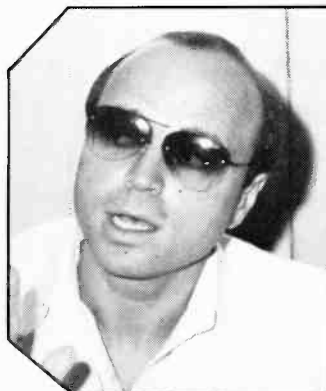
"It's been a tough year out there, not a great deal of fun for anybody, much less new bands," said Jerry

ciaries of this new communication between departments.

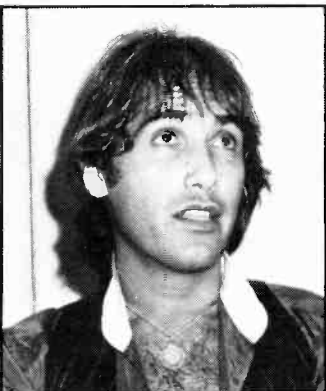
In-store visits and radio station stops were underlined by Sharrell as well as simulcasts of concerts in various areas.

profits and he pointed to the highly successful repackaging of the Frank Sinatra "Trilogy" LP project.

"What we do is try to perceive voids and fill them," added Citron.



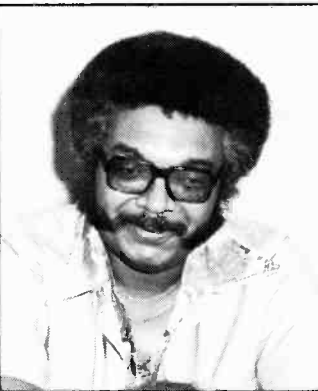
Panelist Al DeMarino, Epic Records.



Panelist Jon Podell, Norby Walters Associates.



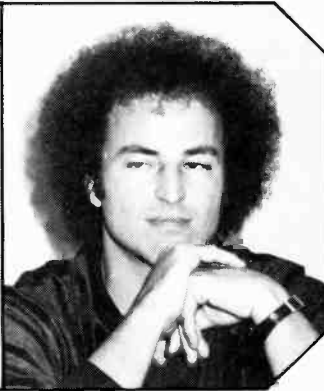
Panelist Bob Small.



Panelist Bill Washington, Dimensions Unlimited.



Panelist Buddy Allen, Buddy Allen Management.



Panelist Buddy Maver, Agora Inc.

Talent Forum Coverage



Panelist Eric Gardner, Panacea.



Panelist Phil Citron, William Morris.



Panelist Bob Currie, Capitol Records.

acts are now being expected to help the headliner sell tickets and the growing trend for the headliner to work the entire show.

"People don't want to see three acts," said Barry Fey of Feyline, "and we play what we think people want to see. Stadium shows are going to be a thing of the past. There is no novelty any longer. Word is spreading that it's not a groovy thing to do anymore."

Bud Prager of ESP Management said that it was the promoters who requested the outdoor shows thinking that the more acts put on the bill, the more people would feel they were getting for their money. "Acts

Mike Abington, who books for the City of Hampton in Virginia, said he felt wiser booking practices need to be employed by agents. "We had no shows booked in Hampton in August," he commented. "Everybody wanted October. I know we are a secondary market, but there are a half-million people there."

Abington observes a seven-day protection clause which he feels costs the city "a lot of business and a lot of money." Other managers and promoters in the audiences stated they would give their right arm for such a policy in their area.

Cooperation and creative management were seen as the ingredi-

"No one knew anything about European tours, their costs or production. There was complete ignorance."

Bob Currie, with Capitol Records/EMI, outlined the amount of music he listens to and detailed his impressions of evaluating the quality and future of new artists.

"It's a spontaneous thing, within the first eight bars of a song, you'll know if it's good or not. It's an emotional thing, a matter of priorities in listening to everything," Currie commented.

Reverse discrimination among rock concert promoters was also discussed.

"This has never been brought out before, but black promoters are using their color to get dates and that's wrong," claimed Rank Russo of Gemini Concerts. "And when they botch their concerts, it hurts



Panelist Steve Jensen, ICM.



Panelist Arma Andon, Columbia.



Panelist Pat Morrow, Nightmare Inc.



Panelist Alex Cooley, Alex Cooley Organization.

that such practices exist amongst all concert promoters rather than just to a limited ethnic group.

"This is a natural outgrowth of the black experience and black

Russo and Herbert agreed that number of promoters who based contracts along color lines was not representative of the majority of established, respected black promot-

ers don't like playing outdoors," Prager said, "so they request big sums of money. Their feeling is 'If you want us to play, then you'll have to pay us.'"

ents needed in the industry according to Al DeMarino of Epic Records. "All the tools are in front of us. It's who cares enough to put them together. It starts at both ends with the cooperation side and with the individual who wants to build the marketplace in his area. Maybe because of the economy we are playing things too closely," he said.

Mary Ann McCready of CBS Records in Nashville shared how a "totally creative and off-the-wall concept" had worked on a Bobby Bare promotion with Maver. As a result of its success, which identified a country market in Cleveland, the Agora Ballroom changed its format to become the Urban Cowboy saloon and is now booking major country acts.

Bette Kaye of Bette Kaye Productions advised her group that fair



Panelist Greg McCutcheon, Creative Business Services.

the industry, everybody, even other black promoters."

Russo charged that Stevie Wonder, Earth, Wind & Fire and the Commodores practiced exclusive bookings with only black promoters, and added that an in-house advertising arm for Motown's Commodores also was causing problems.

R&b radio stations and program directors also were cited by Russo as participating in the unfair trend, calling the widening habit "a disservice to all concerned" within the music business.

Herbie Herbert with Nightmare, Inc., echoed Russo's alarm, underlining the hard-working, unglamorous aspects of concert promotions.

Several audience participants, both black and white, disagreed with Russo's charges. They clarified



Panelist Jerry Sharrell, Elektra/Asylum Records.



Panelist Paul Cooper, Atlantic Records.



Panelist Larry Vallon, Larry Vallon Presents.



Panelist Bud Prager, ESP Management.

pride. Not much can be done about it at this time even though this practice is being done by a few blacks," said Chicago entertainment lawyer J.B. Ross.



Panelist Dennis Arfa, H.R.A. Entertainment.

ers but are rather new, unproven businessmen.

Managers received little hope for financial support for touring baby acts based on the fact that opening



Panelists, left, Hank LoConti, Agora and Barry Fey, Feyline Presents.

Buddy Maver of Agora Inc. said the one problem in booking is that there is just "so much traffic in the marketplace. Everybody is scrambling for dollars."



Panelist Gail Davis, A&M Records.

dates are not limited to country-oriented acts, and rock artists are realizing there is a great deal of money to be made through fair engagements.



Panelist Martin Kirkup, A&M Records.



Panelist David Rubinson, David Rubinson & Friends.



Panelist Caroline Kinzel, Empire Agency.



Panelist J.B. Ross, attorney.



Panelist Dave Williams, Cellar Door.

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Talent Forum Coverage

Big Sell Out—And How To Get It—Occupies Experts

By RICHARD M. NUSSER

Heading the bottom line and striving for greater cooperation between act, agent and promoter is seen as the key for a successful concert and tour, a panel of experts concluded at Billboard's recent Talent Forum. The panel was titled "The Big Sell Out: How To Get It."

Although moderator Bill Graham declared that "the future of the business is in the hands of the agencies," manager Bud Prager disagreed. Prager, who manages Foreigner, noted that the agent usually acts in response to the act's wishes, and he appealed to everyone concerned not to yield to a bad business decision simply because the act demands it. "Don't help distort the artist's ego," said Prager.

Chicago promoter Army Granat

call when ticket sales weren't up to par.

"He came in and hit all the radio



Moderator Bill Graham, Bill Graham Presents.

tions, he said, that factor should become a part of the promotion and the advance hype.

Graham offered an anecdote that illustrates how cooperation between opening acts and headliners help ease tensions and make for a better show. One such act was heading in its hometown, but was to be an opening act on the rest of 12-city tour with the same band. The act was resisting requests from the other band to make minor changes during its featured, hometown run. Finally Graham took the act's principal star aside and explained to him the wisdom of cooperation, pointing out that the other act would probably retaliate at the other gigs.

"He realized he was wrong and



Panelist Elliott Hoffman, Beldock, Levine & Hoffman.



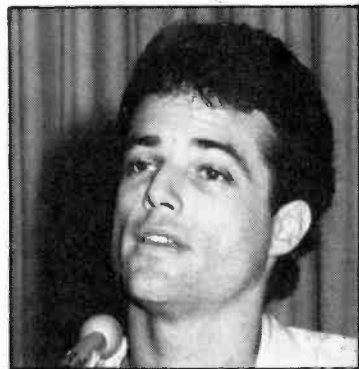
Panelist Bud Prager, ESP Management.



Panelist Damon Zumwalt, Contemporary Security



Panelist Elliot Krowe, See Factor.



Panelist Rick London, tour director.



Panelist Benny Ashburn, artist manager.

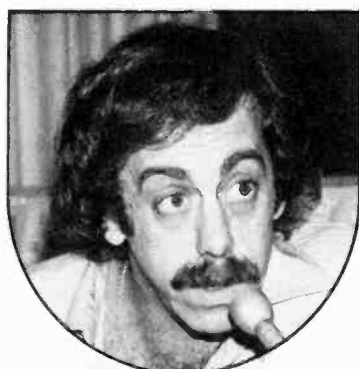


Panelist Rob Franklin, Madison Square Garden.

stations and he sold 17,000 seats in three days," Graham said.

Road accountant Rick London repeated the need to look at the variables, from whether an act has a hot LP to sustain the tour to the scale of ticket prices versus the size of the hall. "All these things count these days," he said. "It's the difference between the sellout and not getting the sellout."

Stage craft technician Elliot Krowe urged that production costs be watched closely, warning against "shows that go out and spend money for the self-gratification of the group." When a group does spend money on lavish produc-



Panelist Army Granat, Jam Productions.



Panelist Jeff Baxter, artist.

the next thing he was saying, 'Give them anything they want.'

It was another example of Graham's belief that if you're in the concert business you must challenge "the sound and light people, the agents, the artists," even, he added, "the promoter." There have been times, he noted when he has recommended smaller halls for an act, and while the agent may not go along, he suggested talking to the act's manager before proceeding.

Bob Franklin of Madison Square Garden also advised agents, promoters and acts to work together and heed the advice that an arena operator has to give. "Look at who you're selling tickets to and don't

(Continued on page 46)

Collegians Learn 'Tricks Of Trade'

Twenty college entertainment directors representing 13 universities from throughout the nation were among talent buyers attending the Talent Forum.

Many came to develop contacts and make buys, while others concentrated on ways to solve problems unique to staging concerts in an academic environment.

In many cases good deals resulted from the ability of the director to match his need to fill space with the manager's need to fill time between engagements.

"One reason I feel so many college people come to these seminars," said Dennis Buss of Middle Tennessee State Univ., "is to try to put together packages or make block buys. People from New Mexico might meet people from Tennessee and they put together something like a Crystal Gayle package throughout the Southwest."

The desire to polish their craft by learning how others deal with problems in concert promotion was also mentioned as a reason for college representatives' attendance.

Major problems cited as being unique to those who book concerts on a university campus are the administration's attitude towards rock 'n' roll acts whose appeal

would produce a natural sellout, and the inability of directors to guarantee enough front money to compete with other promoters in the area.

Barbara Hubbard of New Mexico State Univ., who spoke on a panel which discussed "Alternate Methods of Breaking An Artist," encouraged agents to explore the benefits of having their acts play the college circuit.

A person from the audience asked record company executives serving on the panel to re-examine their policy towards college representatives saying that "promo albums are the cheapest form of promotion."

The freedom of college radio stations to expose new music to its students was cited as an advantage that was being overlooked amid complaints that the role of radio in breaking new talent "stinks."

Participating universities included Arizona State, New Mexico State, Georgia State, Univ. of Montana, Eastern New Mexico, Austin Peay State, Memphis State, Middle Tennessee State, Univ. of Michigan, Univ. of Texas, Univ. of California, Univ. of Florida, and UCLA Campus Events Concerts.

NARM Urges Involvement In 'Gift Of Music' Promo

Managers, agents, promoters and artists were challenged to become involved in the National Assn. of Recording Merchandisers Give the Gift Of Music campaign during the Talent Forum Six.

After viewing the audio/visual presentation which has been shared at practically every industry gathering since its unveiling in March, seminar participants were addressed by Patrick Gorlick, director of special projects for NARM, who identified the important role artists could play in helping to promote the campaign.

Gorlick said that live entertainment can be an intricate component in promotion through artist endorsement during television, radio and concert appearances.

Susan Ehrlich, executive vice president of the Rowland Co., which is handling public relations for the project, asked managers and agents to encourage their artists to talk about giving the gift of music, not only on tv talk shows, but in press interviews.

The company is even offering to use its connections in helping to arrange talk show appearances for artists interested in endorsing the campaign.

Dionne Warwick, who shared her reasons for giving the gift of music in her appearance on the Johnny Carson Show Sept. 3, and Ted Nugent, who will cohost a "Mike Douglas Show," both are among the artists who have expressed support for the campaign.

"I interviewed 12 artists," Gorlick said, "and they were all excited about spreading the message. What they kept saying was that the best compliment anyone could give them was to use their music to carry a message to someone they care about."

The Rowland Co. has printed statements which artists have made about why they enjoy giving prerecorded music to illustrate the

(Continued on page 46)



Lee Zhitto, Billboard's publisher and editor-in-chief, introduces NARM's audio/visual presentation.



Susan Ehrlich explains her p.r. presentation for NARM's "Give The Gift Of Music" Campaign.



Patrick Gorlick of NARM advises audience of the role of artists in promoting the "Give The Gift Of Music" Campaign.

Talent Forum Coverage

Alternate Methods Of Breaking An Artist Earn Response

WBCN's Beradini Airs Local Bands

By HANFORD SEARL

Radio playlists, complaints of poor tour support from record companies and the basic need to expose groups through work were highlighted at the Talent Forum.

Addressing itself to "Alternate Methods Of Breaking An Artist," the panel, moderated by Mary Beth Medley, detailed usage of television, radio and venue avenues.

Tony Beradini of WBCN-FM in Boston claimed job security as a prime motivation against playing unknown new artists during his six years in the industry.

According to Beradini, local unsigned bands are featured on his station Sundays, broadcast from a nearby studio and "live" concerts have been part of the format since 1968.

"We used to know who you could depend on in this business, but now you don't have the foggiest idea where the commitments are," insisted Scher.

spotlighted any talent included the Bottom Line or the Palladium, but now, according to Copeland, the Ritz and Hurrahs may be added as well as Eighties.

went in every possible direction in the 1970s," reflected Golden.

The importance of advertising was covered by Jay Coleman of Rockbill, Daniel Feld of New York's Fisher & Feld and Jim Merrill of Playboy Enterprises.

Coleman detailed Earth, Wind & Fire's upcoming tie-in with Panasonic in promoting its new double LP, "Faces," set for an October release while Feld listed Blondie's Deborah Harry tv jean commercial.

"Both the artist and product have to have common goals and objectives," said Feld. "We had to make sure her image and ours were mutually effective."

Merrill reported on the success of the annual Playboy Jazz Festival in Los Angeles in filling the 18,000-



Panelist Chuck Morris, Feyline Presents.

Jerry Jaffe of Polydor Records pointed out a majority of radio stations refuse to take chances with anything but well-known groups.

"Too many record companies are dishing out garbage, they're in bed



Moderator Mary Beth Medley.



Panelist Ian Copeland, Frontier Talent International.



Panelist Jay Coleman, Rockbill.

Jim Halsey, president of his Tulsa-originated Jim Halsey Agency which represents 12 country acts, called for using basic methods, such as good production for breaking newcomers.



Panelist Jim Halsey, Jim Halsey Co.



Panelist Bette Kaye, Bette Kaye Productions.



Panelist Barbara Hubbard, Univ. of New Mexico.



Panelist Jerry Jaffe, Polydor.



Panelist Jim Merrill, Playboy Enterprises.



Panelist John Scher, Monarch Entertainment.



Panelist Peter Kauff, DIR Broadcasting.



Panelist Debbie Newman, CBS Records.

with too many managers and lawyers. That's why we had a glut of skinny-tie, one-syllable groups," charged Jaffe.

Although Ian Copeland, with Frontier Talent International joined



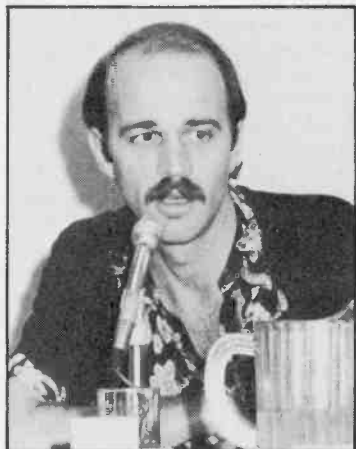
Panelist Bill Golden, Oak Ridge Boys.



Panelist Leanne Meyers, Image Marketing & Media.



Panelist Daniel Feld, Fisher/Feld.



Panelist Tony Beradini, WBCN-FM.

in common accord with criticism of radio formats regarding new talent, he reported a more optimistic outlook.

"I think the club scene is healthier now for breaking new artists. The business is fresher and more exciting than ever before," said Copeland.

Claiming there wasn't that much of an alternative rather than "playing the streets," Copeland said more than 10 clubs exist in the New



Panelist Steve Goldberg.

York City area alone to showcase new bands.

At one time, the only clubs that

"Everybody has to cooperate with one another on the basic elements. It's no one person or group. You have to take everybody's effort and work together," said Halsey.

Bill Golden, a member of the Oak Ridge Boys which Halsey represents, endorsed the abstract magic of song and music, claiming success is based on "emotions rather than computers."

"People are waiting for something, new directions after music

seat Hollywood Bowl for two days through extensive mass media utilization.

And Barbara Hubbard, director of special events at New Mexico State, called for better use of Southwestern audience potential for concert promotion, calling the college circuit an "untapped reservoir."

Other contributing panelists who added their respective expertise and opinions included Peter Kauff of DIR Broadcasting, Leanne Meyers with Image Media & Marketing, Chuck Morris of Feyline Presents Inc. and Debbie Newman of Columbia Records.

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The Bus Boys, on Arista Records, show why their audience continues to expand.



Carolyn Mas, a Mercury artist, generates excitement and the audience shows its appreciation.



Huey Lewis & the News, on Chrysalis, unleash their special brand of rock 'n' roll.



Point Blank on MCA proves it can stand with the best acts at the Forum.

RCA's Alabama leaves no stone unturned when showcasing its unique brand of country music.



Love Affair on Radio Records is a highly visual act and its musicianship equals its stage presence.



Love Affair display its special blend of rock.



Love Affair puts on a first class performance.

OCTOBER 4, 1980 BILLBOARD

6 Fresh Acts—And the Key To Their Success

By ROSE CLAYTON

With increased expenses due to the economy and cutbacks in tour support from record labels, what will happen to new acts? Where will baby acts work now that the trend is towards employing fewer acts on a tour? Since promoters will not take a chance on a group unless it's getting airplay, how will new acts get exposure?

These questions were repeated throughout the Talent Forum as seminar participants queried industry experts on alternate ways of breaking new acts in today's marketplace.

The answers were consistent: "Play for the people. Get on the streets, get exposure. Clubs are where the acts are breaking."

Artist/producer Genya Ravan said, "If we keep thinking big, big, big, things are going to get worse. Musicians are getting spoiled. They want to go on a major tour or else. If kids play clubs for two weeks, they get a start and gain following."

All acts showcased at the Talent Forum were developed and polished through the club circuit, including Alabama, Point Blank, Love Affair, the Bus Boys, Carolyn Mas and Huey Lewis & the News.

Alabama, formed 11 years ago by cousins Randy Owen, Jeff Cook and Teddy Gentry, took its first job at a local tourist park where it backed an established act on weekends. This exposed the group to the influence of a number of acts includ-

ing Bobby Bare and Jerry Wallace, and formed its first thoughts of breaking Nashville.

After working the amusement park it traveled to a club in Myrtle Beach, S.C., where it played for whatever tips the audience offered. From 1973-1976 the group played the club for six months at a time and played assorted road dates the rest of the year.

Mark Herndon, who plays drums for the group, felt Myrtle Beach was an important step in the group's career because of a nearby military base which provided a cross section of people from throughout the nation.

"We would have had to play in a different city every day in the year to have reached that many persons from so many different places," Herndon said.

"In April 1973 we incorporated," Cook said. "After we decided we wanted to do this for a living, we tried to operate the band like a business. We financed our own venture. We recorded and pressed our own records and personally distributed them."

After every label in Nashville turned them down, Alabama signed with GRT Records in 1977. It released "I Want To Be With You" which charted and bottomed out at 77.

The record, however, caught the attention of businessman Larry McBride, who signed them to his

Dallas-based MDJ Records label. McBride took the group to Nashville producer Harold Shedd, who collaborated with them on an album which led to its signing with RCA.

Cook is pleased with the RCA deal because it allows the Alabama-Shedd team to produce the product and deliver it to RCA. This type of arrangement usually occurs only with well-established acts.

"They came to us with a good product," said John Dotson, director of talent development for RCA. "We are on our fourth single from the album. You don't mess with success." "My Home's In Alabama" broke into the top 20, and "Tennessee River" also charted.

"We spent years to get to this point," Owen said, "and it's only taken months for it all to fall into place. I guess we made the right decision."

Although Point Blank has fronted some of the biggest acts in rock'n'roll including Aerosmith, Foreigner, Kiss and REO Speedwagon, "For the first 1½ years we hit the road without a record deal, playing night after night," said guitarist Rusty Burns. "It paved the way for our first album, but it was a lot of hard work."

"We cut our last album in only three weeks," said lead singer John O'Daniel. "We'd go into the studio one morning and we'd come out the next afternoon," he said.

Point Blank titled its first album on MCA "The Hard Way" because

that's how the band, which also includes guitarist Kim Davis, bassist Bill Randolph, drummer Buzzy Greun and keyboardist Shannon Day, made it and because the band virtually lives on the road.

For five nights a week for more than six years, Love Affair played clubs in Northern Ohio, building a strong support base among club owners and fans.

The band's five members, drummer Michael Hudak, John Zdravceky and Wes Coolbaugh, bassist Wayne Cukras, and keyboardist and lead vocalist Rich Spina, all hail from the Cleveland area.

When the band members felt they had become better musicians and performers, they changed their format to become a more vocally-oriented act, adding comedy sketches and visuals, and changing their name from Stairway to Love Affair.

They traveled to Florida where they soldout the Tampa Agora and began working on their first album, "Miami Springs." A representative from Radio Records dropped in, heard the tracks and signed the quintet.

Airplay on "Mama Sez" and "Cleveland Boys" broke the group regionally and encouraged it to leave the club circuit for a concert-oriented circuit.

Huey Lewis & the News, formed only seven months ago in San Francisco, includes Lewis on lead vocals, Chris Hayes, guitar; Sean Hopper,

keyboards; Billy Gibson, drums; Johnny Collar, saxophone and Mario Cipollina, bass.

Their debut album, "Some Of My Lies Are True, (Sooner Or Later)" on Chrysalis, cut in three weeks, is indicative of the driving, uptempo rock'n'roll that paces their live show.

The News feels making records is fun, but it does not have that much to do with being a band. It plans to continue placing its emphasis on "doing it live."

The Bus Boys is a black rock group composed of Brian O'Neal, leader and keyboardist; Kevin O'Neal, bassist; Michael Jones on synthesizer; drummer Steve Felix; Gus Loundermon, dancer and guitarist Victor Johnson. The Bus Boys comprised another new act which performed on the showcase. The six-piece band delivered swinging rock'n'roll, infused with r&b and good-natured antics.

Critical response from performances in Los Angeles has been so favorable that the Bus Boys' first album on Arista is being eagerly anticipated.

Carolyn Mas, with two Mercury albums in her catalog, represented the new breed of women fronting their own rock bands. Her style has taken her from the folk club circuit to the college and rock'n'roll circuits where she delivers her original material with all the flamboyance of authentic rock'n'roll.

Talent Forum Coverage



Debbie Federoff and Barry Fey accept the award for Brian Rohan as the entertainment attorney of the year.



Premier's Barbara Skydel and Rick Newman, artist manager, accept awards for Pat Benatar and the Pretenders, respectively, as breakout artists of the year.



Lee Zhito, Billboard's publisher and editor-in-chief, greets conventioners at the awards dinner.



Carol King of 20th Century-Fox Records and Epic's Don Dempsey beam while displaying r&b artist of the year award won by Stephanie Mills and Teddy Pendergrass.



Hank LoConti tells of his pleasure at receiving the nightclub operator of the year award.



Ron Delsener, awards co-presenter, eyes Pat Benatar's award as Premier's Barbara Skydel observes.



Gerardo Velez, left, and Simon Buchman of Spyro Gyra, show off the jazz artist of the year award won by the group.



Jean Williams, Forum director, presents the Billboard Steve Wolf Memorial Award to Steve Jensen of ICM for the agency.



Premier's Frank Barsalona accepts the award for the Who as rock artist of the year.



Ron Delsener presents the country artist of the year award won by Kenny Rogers. Ken Kragen, Rogers' manager, accepts for the star.



Ron Delsener and Mary Beth Medley, awards presenters, joke with the audience between presentations.



Barry Fey accepts the award for promoter of the year. Fey has won the award three consecutive years.



Gallagher pulls out his bag of tricks and wows the audience.



Gallagher opens his arms to a standing ovation by the music industry audience.



Warner Bros. Bob Regehr picks up the award for greatest label contribution to an artist's career development.



A surprised Steve Jensen shows off his award as booking agent of the year.



ChicagoFest's Lou Volpano poses with his talent buyer of the year—fairs & parks award.



Sandy Einstein shows off the manager of the year award won by Herbie Herbert.



Neil Davis of the Arizona State Univ., cradles his talent buyer of the year—colleges award.

OCTOBER 4, 1980 BILLBOARD



Panelist David Braun, attorney.



Panelist Ken Kragen, Kragen & Co.



Panelist Bob Regehr, Warner Bros. Records.



Panelist Jack Nicholson, Cumberland County Civic Center.



Panelist Don Dempsey, Epic Records.



Panelist Hank LoConti, Agora.

'Team Effort' Oftentimes Is Rare Among Artists, Others

• Continued from page 39

commitment to signings. He said he was "sick of hearing" about industry "promiscuity" and their "reluctance" to do what was done in the past to achieve artist identity with the public. "We're professionals," he stated, "and we won't let talent sit on the sidelines."

Attorney Braun said some relationships represented partnerships, while others could be termed an adversary relationship.

He said that managers may disparage others on the "team" as a method of making the artist dependent on him, but "in the long run this could hurt the artist," especially by disparaging a label and thus hindering the negotiation of a "good deal."

Business manager Gelfand stated, however, that he found he had more of a "welcome" at labels and music publishers when moving in for an audit than in the past.

Kragen, manager of Kenny Rogers and Bill Medley and Gallagher, among others, said an adversary relationship most often existed when dealing with more than one agent—"the manager plays a cen-

tral role. You can't have a team without someone making key decisions." Kragen likened his managerial role to that of a "president of a company," with the artist on top as "chairman of the board."

Kragen initiated a subject discussed at various points in the session, his contention that there aren't enough good managers to send acts to. "There must be a way to train them. The field doesn't rekindle itself."

Kragen stated he preferred dealing with as few promoters as possible. "One or two is only way to go for us," he explained, adding that "loyalty" was an important choice factor, particularly in supporting an act at the beginning of its career.

Some, like Braun, suggested owning a nightclub as a good start towards a managerial career, but LoConti countered that operating a club was too time consuming.

Club owner LoConti questioned a partner relationship with "partners who don't split the profits."

Artist Criss said a manager's responsibility was to see to it that an artist is "not burned out" in three

years, but to get at least a 10-year career cycle.

Derek Sutton stated that "partnerships don't always work. He questioned the attorney's role in the partnership and whether he deserved a "percentage for what he does."

Braun countered that attorneys could be managers. "Why not? Instinct is important." His definition of a good manager was someone "who makes things happen."

Kragen said he was not sure that agents—suggested as another area where managerial skills could be learned—could make good managers. "He's a salesman selling an artist. He doesn't tend to look at the overview," such as allowing an artist requiring time off to record. "This doesn't put money in their pockets." Geraghty said a good agent would take all aspects of an artist's career in mind.

Sutton generally derided the concept of a manager who was also a "father confessor" for his acts. "I won't handle people with problems. I handle careers, not personal problems. I don't want the artist to ruin my life."

Attorney Braun questioned other roles played by managers and wondered if some—like being an "executive producer" of a motion picture—was not a "violation of fiduciary relationships. These things are dangerous if not carefully watched."

The matters of ticket scalping and the sale of unauthorized goods at concert venues were tackled, with some promoters declaring they are taking safeguards, one of which was to sell scalpers tickets and then immediately offer thousands of additional tickets to the showcase.

Kragen, however, said a "concrete plan" was needed "to bring us all together in a unified action." Promoter Beckman said he utilized "plainclothes" persons "who are really cops" to stem the tide of scalpers. "If it costs them bucks, it'll stop them," he felt.

Music publishing rights to an act's material were addressed by some of the panelists. Epic's Dempsey noted that artists become "disenchanted" when they discover their songs are being split "five ways" and suggested that sometimes managers must "give back

certain things or the relationships will fall apart."

Attorney Braun said he never saw a manager "get a tomato in the face. You don't have to give your songs away forever."

Sutton brought up the instance when David Geffen returned his rights to the music of Jackson Browne back to the act "as a birthday present."

Scott Muni warned managers that his station did not look kindly on "live" concert dates given to other stations in the area when it was his station that first played the act when it was new. Muni, whose station deems itself the "concert station," threatened that the station might not spin such acts.

Sutton challenged the alleged practices of promoter Wayne Nederlander's organization that lists many acts in one ad. "We don't want to be one of 15 acts promoted at one time," he maintained.

Perhaps Warner Bros. Rehger summed up the "partners or adversaries" theme: "It's foolish mischief to be adversaries. A lot of divisiveness can come from good intentions."

NARM Urges

• Continued from page 42

type of comments which would present an image that would be helpful when speaking through the media. And plans are now being made to distribute this material to the artists.

Most of the campaign's emphasis to this point has been on creating industry awareness of the tremendous opportunity available for reaching the vast untapped market of people who do not normally go into the stores to buy records and to the 12% of the market which research has revealed was already giving music as a gift before the origin of the campaign.

"As an industry," Gorlick said, "we spend \$75 to \$100 million in advertising each year. Our Give The Gift Of Music campaign is appearing in 75% to 90% of all printed ads run by the industry and tagging a great deal of media ads." He sees these efforts combining with live entertainment to form "a marriage between types of exposure which together will be an incredible force."

Coverage of the Talent Forum provided by Roman Kozak, Richard M. Nusser, Irv Lichtman, George Kopp, Hanford Searl and Rose Clayton. Talent showcases produced by Greg McCutcheon of Creative Business Services in association with Elliot Krowe of See Factor and Robin Ellis of Ralph Mercado Management. Photos by Renee Cottrell of Positive Images. Graphic artist, Bernie Rollins. P.r. by Victoria Rose of Media Connection.

Experts Mix Thoughts On How To Sell Out

• Continued from page 42

take the easy route," he advised. "Often the promoter and the arena operator don't look at these things."

As an example he cited the recent radio success of the Queen single, "Another One Bites The Dust," which garnered airplay on black-oriented stations. "We put posters up in the north end of Manhattan on account of this," he said.

Graham recalled another time when Led Zeppelin was going to be more than an hour late for a gig for no apparent good reason. The audience, meanwhile, was getting restless. "If you can't tell them the truth, tell them something," Graham said. In this case he fabricated

a story that repairs were being made to Jimmy Page's twin-neck guitar, necessitating the delay.

Commodores manager Benny Ashburn described how the group has moved from smaller halls and clubs into larger venues in a carefully structured manner. He cautioned against putting on a major tour on the basis of a single hit.

"You can't tour on a single hit," he explained. "Albums sell tours, not singles." If a group decides to tour as an opening act with one hit record, he suggests that it limit its time onstage. "Twenty minutes on and 20 minutes off is just long enough," he said. "Just long enough not to be too bad."

Ashburn advised that the act

must know what the practical reasons are for undertaking a tour. "You have to decide if you're selling the act, or doing it to make money, or selling records." The ideal combination, he adds, is a combination of all three reasons.

He also recommended hyping the market before the group arrives with in-store visits and radio interviews and promotions. The choice of supporting acts must be a decision based on necessity, also.

The Commodores' latest tour opened with the group playing to 80% white audiences, he noted. In order to insure that the group would draw more of the traditional black audience he later selected the Fatback Band and Kurtis Blow for

openers. "They're helping us get back our audience," he said.

Attorney Elliot Hoffman warned against acts that work their way to the top by "climbing over dead bodies. This doesn't help on the way down," he said. "It's wise to try to see things from the other guys' point-of-view."

Security expert David Zumwalt noted that the security force at a concert "must be seen and not heard; they must be felt without touching."

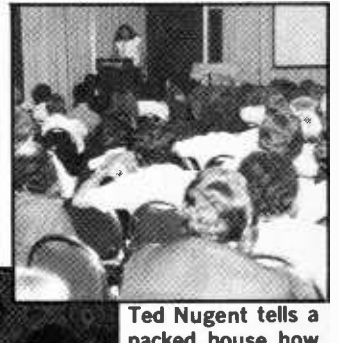
Lastly, musician/composer Jeff Baxter, a veteran of the Doobie Bros. and Steely Dan, believed that musicians must try to educate and inform audience as well as entertain them.



Ken Kragen, right, heads a table at a one-on-one luncheon.



Lee Zhito, Billboard's publisher and editor-in-chief, congratulates Ted Nugent on a job well done following Nugent's keynote address.



Ted Nugent tells a packed house how he feels about the industry.



A group of conference attendees talk over the day's events at Billboard's cocktail party.



Bob Myrowitz, left, and Eric Gardner conduct a private chat at Billboard's cocktail party.

New Names Join 23rd Monterey Jazz Festival



The Queen: Sarah Vaughan and her trio demonstrate how the human voice can be an effective instrument within an ensemble at Monterey.



Billboard photos by Bonnie Tiegel
Freddie Hubbard: His clean, crisp trumpet tones shatter the cool night air.



Dave Brubeck: The pianist's style remains distinctive; he remains a Monterey favorite.



Richie Cole: Right, after waiting one year he scores an artistic success with his dynamic sax playing.



Louie Bellson: His full blown energy keeps his big band roaring along.



JoAnne Brackeen: Fluid modern playing but lacking in warmth.

By ELIOT TIEGEL

MONTEREY—The 23rd annual Monterey Jazz Festival let in some "new names" for the first time, but still skirted playing fusion jazz.

Making their debuts at this sociological extravaganza known as a weekend of revelling and music were the Manhattan Transfer, pianist JoAnne Brackeen, guitarist John Abercrombe, trumpeter Freddie Hubbard, alto saxophonist Richie Cole, trombonist Slide Hampton, and a cat named Lionel Hampton, no relationship.

The emphasis remained on mainstream music during the five concert weekend, Sept. 19-21 at the outdoor Fairgrounds.

Monterey's solid position as America's longest established, continually running jazz festival probably accounts for half the reason why people automatically show up and why four of the five performances continue to be sellouts in the 6,665 seat arena.

Festival director Jimmy Lyons and his musical director, John Lewis, are showing some signs of loosening up the sacrosanct strictures which have kept away more than a token donation, if you will, of the powerhouse names in contemporary jazz.

Consequently, when Lyons felt especially good after hearing pianist Brackeen and her trio turn in a

smashingly solid technical performance, he commented he was "delighted to have some new people at Monterey." Whereupon someone in the audience roared up: "It's about time." "You're right," Lyons parried.

Politics aside, this year's musicrama produced a high level of consistent artistic achievement; in previous years there have been dips and loops in this area.

Helping produce this musical high (the crowd took care of its own spaced out involvement with more grass and alcohol consumed than this reviewer has ever seen) were Sarah Vaughan, Cal Tjader, Dave Brubeck, the Manhattan Transfer, Fred-

die Hubbard, Richie Cole, Louie Bellson and the indomitable energy man, Lionel Hampton.

Monterey's rustic ambience and its star roster drew a total paid attendance of 33,126 (a Sunday afternoon concert with several high school bands, the Kronos Quartet and the Football College Fanfairs came close to a sellout).

The regulars had their mikes in place to broadcast everything live: KKGO-FM for Los Angeles; KJAZ-FM for San Francisco; KOCN-FM for the Carmel area plus the Tokyo Broadcasting System and the Swedish Broadcasting System which taped the concerts for later broadcast.

Bill Evans' untimely death five days before the festival began drew musical memorials from the high school all stars who opened the Friday evening festivities, Dave Brubeck (who dedicated his own "In Your Own Sweet Way," the Manhattan Transfer (which dedicated its set Saturday) and by John Lewis who played "I'll Remember April" to the late pianist who had appeared here over the years.

Friday's opener was titled "Scenes—Like Old Times." Cal Tjader, who missed last year because of a heart attack, was in fine form, albeit held back a little in leading his sextet through his customary main-
(Continued on page 66)

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Talent In Action

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And the pairing, along with the addition of rap artist Kurtis Blow, provided a varied evening of music that was as pleasing to the eye as to the ear.

In terms of visual effects the Commodores take a back seat to no one. In its 75-minute set the act used just about every visual device available for a contemporary music show. There were enough lasers, revolving lights, stage effects and smoke to do a heavy metal band proud.

And, really, it didn't need all that. The band, with all six members sharing the spotlight through the course of the 15-song set, was strong enough visually, and of course musically, that just performing its material on a bare stage would have been just about as good.

Aided by Mean Machine, a four-man backup band that filled in with rhythm and horns, the Commodores ranged from the funky r&b "Machine Gun" and "Brick House" to the country rockish "Sail On," to its great ballad hits, "Three Times A Lady" and "Still."

Throughout the well paced set, the playing and singing were impeccable, and the response back and forth with the audience was everything any act would want. There was no doubt that the Commodores are an act amply deserving its status as one of the top groups in the business today.

Bob Marley, during his hour onstage, showed why he is more than just an act. He is a real artist who is the embodiment of a philosophy, life style and genre of music. And he showed you don't have to be Rasta, or even a reggae fan, to appreciate his art.

There are some artists who are able to transcend the limitations of their musical forms—

and here Frank Sinatra, Stevie Wonder and Willie Nelson come to mind—by subtly being able to sing against and across the beat, creating a delicate tension that makes individual songs sound greater than they are when performed by lesser talents.

And Marley writes some marvelous songs, demonstrating just how flexible the reggae format can be. The powerful "Zimbabwe," the tender "No Woman No Cry" and the evocative tribal "Exodus" are all reggae compositions performed during Marley's 10 song set, but each has a different tempo, mood and treatment.

Playing behind Marley were the Waiters a seven-man band, and the I-Threes, three women backup singers, who weaved and bobbed with their music and their bodies behind Marley.

Opening the show was Kurtis Blow, who faced a one third empty house when he started. He had virtually everybody dancing when he ended a half hour later. Late comers didn't have much time to settle in their seats before they were up on their feet to Blow's music and rap.

Blow performed with only a disk jockey spinning backup platters but that was enough. The strong r&b and disco dance rhythms were there and Blow added the rest, pacing, jumping, dancing and exploring the audience to a good time.

Blow's performance was one long continuous rap into which he incorporated his two singles, "Christmas Rapping" and "The Breaks." It was an unusual performance but certainly not an unpleasant one.

LOU REED

Roxy, Los Angeles
Admission: \$10

A few years ago, at the depths of his much

publicized heroin addiction, it seemed the enigmatic Lou Reed might not even survive to 1980—let alone be performing. He was dashing out such urban epics of despair as "Berlin" and always walking just one step shy of danger.

So, it seemed to even take an audience of staunch Reed fans by surprise when he walked onstage looking healthier than he has for quite some time. This was a signal of things to come as the 18-song, one hour 45-minute performance Sept. 10—the first of a four-night stint—was living proof that Reed is more than just a survivor.

The strong showing shouldn't come as too much of a shock. His most recent LP, "Growing Up In Public," is a brilliant and finally optimistic view of his own life and times. However, Reed—often smiling and playing with the audience—didn't just do new material. He reached back for the more dark, sinister compositions which forged his career. "Sweet Jane," "Heroin," "Vicious," "Walk On The Wild Side," "Waiting For My Man" and "Rock 'n' Roll Animal" still are as powerful today as when first recorded.

Of the new material, "How Do You Speak To An Angel?," "So Alone" and "Think It Over" rank with the best of his older set pieces. The highlight was "They're Taking The Children Away," a tough look at a drug addicted mother who is declared unfit.

Backing Reed was a strong five-piece band that played with precision and discipline. Still, for all the seemingly new found health and happiness, few can artistically stalk the darker streets of city life like Reed. Judging from the looks of things, he'll be around to remind us of that experience for a long time.

CARY DARLING

STEVE LAWRENCE & EYDIE GORME

Hilton Hotel, Las Vegas
Tickets: \$22, \$21, \$14.50

Lawrence & Gorme unveiled their new show Sept. 2, deftly concealing all but minute traces of a hastily pulled together production and vocal difficulties by Gorme.

The new 80-minute show had been slated to bow Oct. 21, but risked the premature opening to fill a cancellation.

Don Costa and Lawrence were the real stars. Costa for the creation of incredibly woven medleys for more than 100 songs and Lawrence for the artistic majesty of his superb voice.

For the first time, Lawrence and Gorme used backup singers. The six member chorus primarily came in for saves on Gorme's sustaining notes. Gorme was ill, but fatigue was blamed.

Son David Lawrence's 60-second "Cat & Mouse" overture preceded their "Hello, Young Lovers" opening.

Gorme was excellent during the opening duet, but the first clue to vocal troubles came during the second song when she fluffed a line in "Love Was Made For You And Me." Here, too, was the first cover by the backup group. After Frank Loesser's "No Two People Have Been So Much In Love" and "I Don't Care," Gorme was on her own.

The highlight of her five-song set was a tearful "Breaking Up Is Hard To Do." It is perhaps the most poignant presentation to date of Neil Sedaka's hit. Her "Guess Who I Saw Today" was well-paced.

Lawrence was back for a "Close To You" duet. His six-song solo segment opened with

"I've Gotta Be Me." With the naturalness born of a three decade career as a headliner, he was never in finer form.

Lawrence and Gorme are noted for their intricate George and Ira Gershwin tribute medley. This time, Lawrence takes most of the arrangement solo, eight titles on his own. Jack Feerman conducted the Jimmy Mulidore orchestra for "Summertime," setting up Gorme's entrance for "Bess, You Is My Woman."

TIM WALTER

JOE WILLIAMS

Marty's, New York
Admission: \$10

After a 15 minute warm up by Norman Simon's piano, bass and drums trio, Joe Williams opened his set at the East Side Manhattan night spot Sept. 9 with the warm ballad "When I Fall In Love" showing he is still a master of both ballads and blues.

Williams took his time to get around to the blues, singing a few more ballads including "Save That Time" from his new Crescendo album.

But before his hour on the stand was up the former Count Basie vocalist included some great old Joe Turner blues among the nine selections in his easy-paced performance.

Spotting Jimmy Randolph, who starred in the recent Broadway production of a black version of "Guys And Dolls," in the audience, Williams called Randolph to the stand. As Randolph sang a strong "You Made Me Love You," Williams sat down at Randolph's place and ate his steak. "Are you crazy?" Randolph asked.

Not in his musical performance. Williams is always a delight to hear.

DOUG HALL

Disco Business

Diversity Apparent In S. Florida Country, New Wave, R&B Make Inroads Into Clubs

By SARA LANE

MIAMI—Nowhere is disco's new diversity more evident than here in the South Florida area, where dancing remains a favorite activity. Country discos are making an impact here, also.

"Everybody's doing it," says disco consultant Bo Crane. "Miami is a dancing town."

While hustle type rhythms still prevail in many clubs, says Crane, the music has split into different formats, with some clubs playing a little bit of everything.

"The guys who were playing Spanish-flavored Latin disco when it was popular are still playing it," he notes, "but the more progressive DJs are into other music."

"A funkier sound" with r&b roots

is prevalent in gay discos in the Fort Lauderdale/Miami area. New wave is "getting its share of programming," he adds.

Crane says Miami is still a "break out" town for new dance music, pointing to the success of "Echo Beach" by Martha & the Muffins. And traditional disco fare such as that performed by France Joli and Madalen Kane is doing well on the retail level, he adds.

Cruise ships are good examples of a location where the musical mix must be kept as diverse as the clientele, says Crane, who services many ocean-going discos.

"The biggest request item on board the cruise ships is the soundtrack album from 'Urban Cowboy,'" he says.

In fact, cowboy music and country discos are quickly becoming the new attraction in South Florida. A number of discos and clubs in Broward County have gone country, including Bobby Van's Bachelors III, which was recently sold to a new group of investors.

Crown Liquor Co., which has 19 lounges in Southeast, Southwest and midstate Florida has gone cowboy in four clubs which were previously disco—two in Miami, one in Lauderdale and one in Orlando.

"We did extremely well in our discos when disco was in," explains vice president Jim McGinnis. "When it appeared that disco was dying out, we switched to a live music concept basically using rock'n'roll, new wave and disco bands."

The switch to live music didn't pull sufficient business, so Crown Liquor made its first commitment to country in its North Miami location. It was so successful that executives decided to follow suit in Lauderdale, Kendall South Miami and Orlando.

"This format is working tremendously well for us," McGinnis says beaming. "Country music has been around for a long time but it never has been as hot as it is right now."

McGinnis expects the country craze to level off sometime in the future, but his company is "committed to country" and is looking for additional locations.

"You talk about country being a fad, but I expect a lot of it to stick. Country's always been there," McGinnis, himself a country fan, says.

"When the hoopla surrounding 'Urban Cowboy' and 'Honeysuckle Rose' is long gone and forgotten, I firmly believe country music will still be strong."

Plans for expansion are on the drawing boards at Crown. "We're looking for larger locations—existing buildings or perhaps building new ones. Although our four Crown Cowboy Lounges can hold between 400 and 500 people each we need

larger facilities. I think they're a lot more flexible."

Although the four cowboy lounges are a total concept change, McGinnis doesn't feel his four discos on the west coast of the state are ready for the change.

"They're doing well as discos. The West Coast is a bit behind the trendier East Coast," he says.

Despite a large country radio audience on the West Coast, McGinnis feels the audience is more polarized. "I lived in Fort Myers for a couple of years, and I think your real dyed-in-the-wool country fan and the disco-goer are two entirely different sets of people over there."

Not so in the Dade/Broward area where former discogogers are now avid country fans.

Crown has gone the distance in changing the East Coast discos into country. The disco trappings have gone, as have the deejays. Cowboy hats, saddles and other country regalia are emphasized over flashing disco lights.

In October, Crown will feature the first name act in its Lauderdale location with Razy Bailey. McGinnis hopes to bring in noted country artists to its other locations.

Other plans include a concert underwritten by Crown featuring country artists which will probably be held at the Sunrise Musical Theatre.

"We're not large enough yet to have a Hank Williams Jr., Waylon Jennings or David Allen Coe, but the first concert will definitely be country since that's what we're into right now."

Fortunately for disco club owner and Crown Cowboy Lounge owners, Florida's economy, particularly in Dade County, seems to be fairly stable in comparison to the recession being experienced in other parts of the country.

Cherry's & Valentino's Reopening

PHILADELPHIA—Two of this area's most popular discos reopened recently, while a third bows on the site of a former eatery.

Cherry's, in suburban Cornwall Heights, Pa., has set up two clubs under the one roof. Disco, along with a sound and light show, continues on the ground floor with music by deejay Mike Brooks featuring oldies for a Recession Nite promo on Thursday nights and DJ Hy Lit coming in on Tuesdays for Ladies Nite. Live rock groups play for dancing on the second floor, with local bands featured. Groups change weekly.

Across the river in Cherry Hill, N.J., Joe Gambino reopens Valentino's disco as New York, New York, a club for the over-25 set. The club has been dark for the past two months to allow for the changeover. Live groups from New York and Atlantic City will be brought in for dancing. Grand opening is set for Monday (29).

Also in Cherry Hill, Gambino's brother, Rosario, has set up a new disco called the Late Show on the site of the burned-out Bagel Nosh eatery. Dan Siboczy, who was manager at Valentino's, is manager of the new disco, which is open Thurs-

(Continued on page 50)

Armadillo Racing a Draw At Ritz Club In Houston

HOUSTON—Promotions ranging from costume parties and fashion shows to armadillo races have helped make the Ritz one of this town's most popular disco operations—as well as a fun place to be.

"The crazier and the more fun they are, the better they are," says Ritz promotion director Denise Swann. "The fashion shows have been successful. It enables us to get a nice mixture of people."

The Ritz opened two years ago in southwest Houston and draws up to 1,000 patrons on weekend nights. It is open from 9 p.m. to 2 a.m. Wednesday through Saturday. The club is approximately 5,000 square feet.

Swann describes the music mix as a "variety format." "We play lots of funk, some new wave, some country and lots of disco. Stephen Guidus is the club DJ."

Admission to the Ritz is \$3. "We encourage people to wear costumes," says Swann, "by offering free admission if they dress up."

"Halloween is our best night," she says. "People really get into some weird outfits."

Among the events that have earned the Ritz free exposure on local television news programs and in newspaper columns are body painting contests, fantasy fashion shows, pajama parties where "PJs" must be worn to gain admittance although the club supplies nightshirts at the door for customers who don't arrive dressed for bed.

The "PJs Only Party" features a "sexiest pajama contest" that "seems to get wilder and wilder each month," says Swann.

A top model contest drew some of the town's prettiest girls, who were judged by representatives from leading department stores. A "Night Flight Party" salutes Houston's airline hostesses.

Wednesday (17) the club brought in the Houston City Dancers who staged a full dress revue built around the "Rocky Horror Picture Show" movie.

Designers Cindy Jones and Donna Bayer staged a fashion show featuring punk and new wave fashions, complete with a punk rock pro-

(Continued on page 49)

Rock Clubs Potent In Breaking Acts

• Continued from page 6

that the song was by the Vapors, who were going to play here the following week, they didn't know who did the song."

"So I have told our DJ that whenever a record is playing of a group that will be appearing here, he should do a voice over the music telling the kids that the band is coming on that date. I write him a whole script. And it sells tickets," adds Schissler.

Live shows are proven record sellers, but video in clubs can work as well.

"If a kid hears a record on two nights and on the third night he sees a video of the group do the song, then he is ready to go buy the record," says Stephen Petrie, national dance rock representative of Warner/RFC Records, the company most aggressive in promoting rock dance titles.

However, unlike most other companies, Warner is very wary of allowing clubs to use video. The promotional videos were designed to be used on television, says Petrie, and Warner is afraid of illegal duping, and uncertain of the legal and royalty status of using these tapes in clubs.

Consequently Petrie is personally responsible for any videotape he takes to a club, and he must return it

to the company the next day. Most other companies are not as strict, allowing the new Rockamerica video pool to copy and distribute promo tapes of their acts to subscribing clubs.

The service provides the club with a new one-hour tape every month, which the clubs can keep for two months before sending it back.

Fun City Kicks Off Stringer Promotion

NEW YORK—Fun City Records has launched a special promotional campaign to support the new Bobby Stringer release, "Funky Broadway," backed with "Put Your Mind At Ease." The record is being re-released in 7-inch and 12-inch 33 $\frac{1}{3}$ r.p.m. configurations.

According to Kim Kimbrough, president of Fun City Records, the program represents a concentrated exposure with tie-ins to distributors, one-stops, retail outlets and radio. It is being done on a market-by-market basis.

Kimbrough, who feels that "the program represents a vital step in gaining exposure for both the artist and its label," assures that sales incentives including personal appearances by Stringer will be offered as part of the campaign.

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LP's—Deodato; Peter Jacques, McFadden & Whitehead; Zapp; Stylistics; Linda Clifford; Frankie Valli; Flakes; Kano; Lipps Inc.; Instant Funk; Peaches & Herb; Mtume; Latoya Jackson; Evelyn "Champagne" King.

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Disco Business⁴⁹ 2,500 Songs In Mix Book By Dickinson

VANCOUVER—A new mix book based on Larry Bauder's beats-per-minute timing system is available here through Disco Warehouse, sound and light equipment suppliers.

Disco Warehouse's David Dickinson put the new guide together, timing more than 2,500 tunes, reflecting all types of danceable music, from r&b, new wave and country to traditional disco classics.

The book comes in a looseleaf format so updates can be added periodically. Book is priced at \$21.50 plus \$1.50 to cover postage and handling. Buyers will be charged additional for updates as they become available. The book is only available through mail-orders from Disco Warehouse, 125 W. Fifth Ave., Vancouver, British Columbia V5Y 1B9.

Dickinson claims his system is more accurate than the beats per minute system. He calls the new book "Relative Tempos Of Popular Disco Music."

Indexing is by tempo progression, and the user gets tempo changes at the beginning and end of songs, as well as at critical mix prints. Dickinson's system depends on timing 16 bars of music to get the number of beats, which are expressed in seconds rather than beats-per-minute.

Dickinson includes a conversion guide for transposing his ratings into the beats-per-minute system in order to match tempos for jocks who have been using the beats per minute system.

"Relative Tempo" measurement lists the tempo of the tune, with smaller numbers indicating faster tempos. When speed differences are evident at critical points in the mix the Dickinson method shows ratings for the opening, break and close.

Formulas are given for relating differences in tempo to insure the best segue. The book has special pages for gold disks that have proven themselves to be disco standards. These face pages with current hits. By working from the higher numbers in the back of the book (slower tempos) to the front (faster tempos) and mixing gold with current hits a DJ can build a set and still perform slip cues, beat matching, double beating, phasing and other tricks of the trade.

Armadillo Promo

• Continued from page 48

duction number. Swann encourages customers to come up with their own ideas for parties or promotions, offering a free night at the Ritz to the originator of a theme that is used.

Swann is planning a fashion show built around western wear next and country music will be featured. A local group allowed the club to borrow three pet armadillos for a "C & W Armadillo Night" that drew local tv personalities as participants.

The recently redesigned club boat boasts a 5,000 watt custom sound system designed by Graham Smith, who also designed the light show. Swann considers them both to be important elements, adding to the room's excitement.

Smith's lights include 600 fixtures, from 128 neon programs to casers and swirling, spinning arrays of Kliegl lights.

"We also moved the bars closer to the dance floor to improve the movement of the crowd," says Swann.

OCTOBER 4, 1980 BILLBOARD

ATLANTA

- This Week**
- 1 BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 2 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 3 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 4 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
 - 5 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 6 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP)
 - 7 FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP/12-inch)
 - 8 PARTY ON—Pure Energy—Prism (12-inch)
 - 9 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP)
 - 10 HELPLESS—Jackie Moore—Columbia (12-inch)
 - 11 PRIVATE IDAHO/PARTY OUT OF BOUNDS—B-52's—Warner (LP/12-inch)
 - 12 UNDERWATER—Harry Thuman—Uniwave (LP)
 - 13 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 14 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
 - 15 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)

BALT./WASHINGTON

- This Week**
- 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 2 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-inch)
 - 3 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 4 IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch)
 - 5 LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—Ray Martinez & Friends—Importe/12 (MAXI 33)
 - 6 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP)
 - 7 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (LP/12-inch)
 - 8 DREAMS AND DESIRES—Fever—Fantasy (12-inch)
 - 9 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 10 HOLDIN' ON—Image—Musique (12-inch)
 - 11 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (12-inch)
 - 12 SELL MY SOUL/I NEED YOU/FEVER—Sylvester—Fantasy (LP)
 - 13 FOR YOUR LOVE—Idris Muhammad—Fantasy (LP/12-inch)
 - 14 NIGHT CRUISER—Deodato—Warner (LP/12-inch)
 - 15 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)

BOSTON

- This Week**
- 1 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 2 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 3 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
 - 4 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 5 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
 - 6 DOES IT FEEL GOOD—B.T. Express—Columbia (LP/12-inch)
 - 7 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch)
 - 8 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 9 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP/12-inch)
 - 10 BIG TIME—Rick James—Motown (12-inch)
 - 11 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 12 ARE YOU READY—Brookly Express—B.C. Records (12-inch)
 - 13 NIGHT CRUISER—Deodato—Warner (LP/12-inch)
 - 14 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 15 I HEARD IT IN A LOVE SONG—McFadden & Whitehead—P.I.R. (LP/12-inch)

CHICAGO

- This Week**
- 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 2 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 3 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-inch)
 - 4 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (12-inch)
 - 5 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 6 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 7 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 8 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
 - 9 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 10 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
 - 11 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 12 JUST LET ME DANCE—Scandal—Sam (12-inch)
 - 13 WHIP IT—Devo—Warner (LP/12-inch)
 - 14 IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch)
 - 15 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP)

DALLAS/HOUSTON

- This Week**
- 1 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 2 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 3 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 4 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 5 BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 6 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 7 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
 - 8 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 9 I'M READY—Kano—Emergency (12-inch)
 - 10 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 11 HE'S SO SHY—Pointer Sisters—Planet (LP)
 - 12 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 13 SEA BISQUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
 - 14 YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP)
 - 15 LADY OF THE NIGHT—Ray Martinez & Friends—Importe/12 (MAXI 33)

DETROIT

- This Week**
- 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 2 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 3 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 4 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 5 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 6 WARM LEATHERETTE/THE HUNTER GETS CAPTURED BY THE GAME—Grace Jones—Island (LP/12-inch)
 - 7 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (LP/12-inch)
 - 8 BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 9 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-inch)
 - 10 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 11 EMOTIONAL RESCUE/DANCE—The Rolling Stones—Rolling Stone Records (LP/12-inch)
 - 12 SEARCHIN'—Change—Warner/RFC (LP/12-inch)
 - 13 IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch)
 - 14 LADY OF THE NIGHT—Ray Martinez & Friends—Importe/12 (MAXI 33)
 - 15 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)

LOS ANGELES

- This Week**
- 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 2 BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
 - 3 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 4 WHIP IT—Devo—Warner (LP/12-inch)
 - 5 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 6 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 7 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
 - 8 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 9 SPACE INVADER—Playback—Ariola (12-inch)
 - 10 I STRIP YOU/FEAR—Easy Going—Importe/12 (MAXI 33)
 - 11 I'VE JUST BEGUN TO LOVE YOU—Ashford & Simpson—Warner (LP/12-inch)
 - 12 THE WANDERER—Donna Summer—Geffen (7-inch)
 - 13 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
 - 14 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 15 PARTY OUT OF BOUNDS/PRIVATE IDAHO—B-52's—Warner (LP/12-inch)

MIAMI

- This Week**
- 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 2 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
 - 3 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 4 WHIP IT—Devo—Warner (LP/12-inch)
 - 5 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 6 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 7 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 8 FAME/RED LIGHT (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 9 I JUST WANNA DANCE WITH YOU—Starpoin—Chocolate City (12-inch)
 - 10 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 11 DREAMS AND DESIRES—Fever—Fantasy (LP/12-inch)
 - 12 DOES IT FEEL GOOD—B.T. Express—Columbia (LP/12-inch)
 - 13 JUST LET ME DANCE—Scandal—SAM (12-inch)
 - 14 FREEDOM—Grand Master Flash—Sugar Hill (12-inch)
 - 15 EVERYTHING'S SO GOOD ABOUT YOU—Melba Moore—Epic (LP)

NEW ORLEANS

- This Week**
- 1 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 2 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 3 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 4 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 5 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 6 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 7 FOR YOUR LOVE—Idris Muhammad—Fantasy (LP/12-inch)
 - 8 RHYTHM OF THE WORLD/S-BEAT—Gino Soccio—Warner/RFC (LP/12-inch)
 - 9 I STRIP YOU/FEAR—Easy Going—Importe/12 (MAXI 33)
 - 10 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-inch)
 - 11 YOUR EYES—Baby O'—Baby O' Records (LP/12-inch)
 - 12 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 13 LET'S GET IT OFF—Cameron—Salsoul (LP/12-inch)
 - 14 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 15 YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)

NEW YORK

- This Week**
- 1 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 2 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
 - 3 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 4 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 5 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 6 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 7 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 8 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 9 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP)
 - 10 EMOTIONAL RESCUE/DANCE/SHE'S SO COLD—The Rolling Stones—Rolling Stone Records (LP/12-inch)
 - 11 GIVE IT ON UP—Mtume—Epic (LP/12-inch)
 - 12 RED LIGHT/FAME (FAME, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 13 SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch)
 - 14 LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—Ray Martinez & Friends—Importe/12 (MAXI 33)
 - 15 IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch)

PHILADELPHIA

- This Week**
- 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 2 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 3 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-inch)
 - 4 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch)
 - 5 UNLOCK THE FUNK—Locksmith—Arista (12-inch)
 - 6 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 7 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 8 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 9 SEARCHIN'—Change—Warner/RFC (LP/12-inch)
 - 10 LOVE CHILD—Jeree Palmer—Reflection (12-inch)
 - 11 I WANNA BE WITH YOU/SIIP & DIP—Coffee—DeLite (LP)
 - 12 MORE BOUNCE TO THE OUNCE—Zapp Band—Warner (LP/12-inch)
 - 13 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 14 LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch)
 - 15 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP)

PHOENIX

- This Week**
- 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 2 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 3 DREAMS AND DESIRES—Fever—Fantasy (LP/12-inch)
 - 4 EURO-VISION/DANCE TO THE MUSIC/TWIST A ST. TROPEZ—Telex—Warner/Sire (LP/12-inch)
 - 5 WARM LEATHERETTE—all cuts—Grace Jones—Island (LP/12-inch)
 - 6 FOR YOUR LOVE/DON'T FIGHT THE FEELING—Idris Muhammad—Fantasy (LP/12-inch)
 - 7 WHIP IT—Devo—Warner (LP/12-inch)
 - 8 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 9 S-BEAT—all cuts—Gino Soccio—Warner/RFC (LP/12-inch)
 - 10 NIGHT CRUISER—Deodato—Warner (LP/12-inch)
 - 11 YOUR EYES—Baby O'—Baby O' Records (LP/12-inch)
 - 12 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
 - 13 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 14 THE WANDERER—Donna Summer—Geffen (7-inch)
 - 15 PRIVATE IDAHO/PARTY OUT OF BOUNDS—B-52's—Warner (LP/12-inch)

PITTSBURGH

- This Week**
- 1 BOOGIE TO THE TOP—Mantus—SMI (LP)
 - 2 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
 - 3 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 4 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
 - 5 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 6 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 7 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 8 LET'S GET IT OFF/THE MAGIC OF YOU—Cameron—Salsoul (LP/12-inch)
 - 9 SATURDAY NIGHT—Herbie Hancock—Columbia (12-inch)
 - 10 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
 - 11 PRIVATE IDAHO/PARTY OUT OF BOUNDS—B-52's—Warner (LP/12-inch)
 - 12 EVERYTHING'S SO GOOD ABOUT YOU—Melba Moore—Epic (LP)
 - 13 FUNTIME—Peaches & Herb—Polydor (LP)
 - 14 EMOTIONAL RESCUE/DANCE/SHE'S SO COLD—The Rolling Stones—Rolling Stone Records (LP/12-inch)
 - 15 DOES IT FEEL GOOD—B.T. Express—Columbia (LP/12-inch)

SAN FRANCISCO

- This Week**
- 1 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
 - 2 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 3 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 4 UNDERWATER—Harry Thuman—Uniwave (LP)
 - 5 SATURDAY NIGHT—Herbie Hancock—Columbia (LP/12-inch)
 - 6 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP)
 - 7 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
 - 8 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 9 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 10 DREAMS AND DESIRES—Fever—Fantasy (LP/12-inch)
 - 11 WHIP IT—Devo—Warner (LP/12-inch)
 - 12 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
 - 13 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 14 PRIVATE IDAHO/GIVE ME BACK MY MAN/PARTY OUT OF BOUNDS—B-52's—Warner (LP/12-inch)
 - 15 HOT LEATHER—Passengers—Uniwave (12-inch)

SEATTLE/PORTLAND

- This Week**
- 1 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 2 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
 - 3 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
 - 4 BREAKAWAY—Watson Beasley—Warner (12-inch)
 - 5 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
 - 6 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
 - 7 NIGHT CRUISER—Deodato—Warner (LP/12-inch)
 - 8 MAN FROM CHINA—Vivabeat—Charisma (LP)
 - 9 FOR YOUR LOVE—Idris Muhammad—Fantasy (LP/12-inch)
 - 10 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
 - 11 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch)
 - 12 PRIVATE IDAHO/PARTY OUT OF BOUNDS—B-52's—Warner (LP/12-inch)
 - 13 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
 - 14 DREAMS AND DESIRES—M-Fever—Fantasy (LP/12-inch)
 - 15 THE WANDERER—Donna Summer—Geffen (7-inch)

MONTREAL

- This Week**
- 1 I'M COMING OUT/UPSIDE DOWN—Diana Ross—Quality (LP/12-inch)
 - 2 CAN'T FAKE THE FEELING—Geraldine Hunt—Uniwave (LP/12-inch)
 - 3 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
 - 4 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
 - 5 YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP/12-inch)
 - 6 DYNAMITE/HUMP TO THE BEAT—Stacy Lattisaw—WEA (LP/12-inch)
 - 7 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
 - 8 STAY THE NIGHT—Billy Ocean—CBS (12-inch)
 - 9 S-BEAT/THE RUMBAH/RHYTHM OF THE WORLD—Gino Soccio—Quality (LP)
 - 10 CHERCHEZ PAS—Madleen Kane—Uniwave (LP)
 - 11 NOT TONIGHT—Macho—Uniwave (LP)
 - 12 UNDERWATER—Harry Thuman—Uniwave (LP/12-inch)
 - 13 HOT LEATHER—Passengers—Uniwave (LP)
 - 14 THE FACTORY—Instruction—Quality (LP)
 - 15 STOP IT—Cream & Sugar—Downstairs (7-inch)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	10	CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch) PLP-1006/PDS 405	51	76	3	HE'S SO SHY—Pointer Sisters—Planet (LP) P-9
2	3	9	ANOTHER ONE BITES THE DUST—Queen—Elektra (LP) 5E 513	52	72	3	SPACE INVADER—Playback—Ariola (12-inch) OP 2201
3	4	11	LOVE SENSATION—Loleatta Holloway—Salsoul (LP) GA-9506	53	73	3	CAPRICORN—Capricorn—Emergency (12-inch) EMDS 6511
4	2	13	GIVE ME THE NIGHT—George Benson—Quest/Warner (LP/12-inch) HS 3453	54	37	9	ECHO BEACH/PAINT BY # HEART—Martha & the Muffins—Virgin (LP) 13145
5	5	15	UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP) M8 936 M1	55	45	15	PARTY ON—Pure Energy—Prism (12-inch) PDS 404
6	6	20	FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack)—Various Artists—RSO (LP) RS 1-3080	56	46	15	THE BREAKS—Kurtis Blow—Mercury (12-inch) MDS 4010
7	7	15	I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL—Dynasty—Solar (LP/12-inch) BXL 1-3576/YD 12027	57	70	3	LOVE CHILD—Jerree Palmer—Reflection (12-inch) CBL 132
8	8	13	QUE SERA MI VIDA—Gibson Bros.—Mango (12-inch) 7783	58	NEW ENTRY		SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE—Linda Clifford—RSO (LP) RS-1-3087
9	10	14	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—Warner (LP/12-inch) BSK 3435	59	59	5	UNLOCK THE FUNK—Locksmith—Arista (LP) AB 4274
10	13	6	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's—Warner (LP/12-inch) BSK 3471	60	60	5	WELCOME BACK—all cuts—Peter Jacques—Goody Music (LP) Import (LP)
11	11	7	FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch) GRP 5008	61	41	8	I WANNA GET WITH YOU—Ritz—Posse (12-inch) POS 1201
12	12	21	BREAKAWAY—Watson Beasley—Warner (LP/12-inch) BSK 3445	62	16	22	I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch) EM 6504
13	9	12	EMOTIONAL RESCUE/DANCE/SHE'S SO COLD—The Rolling Stones—Rolling Stone Records/Atlantic (LP) COC-16015	63	65	5	LATE IN THE EVENING—Paul Simon—Warner (LP) HS 3472
14	19	6	IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch) OP 02203	64	48	7	ARE YOU READY—Brooklyn Express—BC Records (12-inch) BC 4006
15	29	4	I NEED YOUR LOVIN'/CHAINS—Teena Marie—Gordy (LP) G8-997 M1	65	36	9	WE GOT THE BEAT—The Go Go's—Stiff (7-inch) Import
16	44	3	I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP) F 9601	66	52	6	TAKE ME IN YOUR ARMS/CAN'T WE TRY—Teddy Pendergrass—P.I.R. (LP/12-inch) FZ 36745
17	20	25	SATURDAY NIGHT/STARS IN YOUR EYES—Herbie Hancock—Columbia (LP) JC 36415	67	57	13	LET'S GO ROUND AGAIN—Average White Band—Arista (LP) AL 9523
18	18	10	LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—Ray Martinez & Friends—Importe/12 (MAXI 33) MP-306	68	51	17	I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch) D-123
19	26	6	THE ONE TONIGHT/DREAMS & DESIRES—Fever—Fantasy (LP/12-inch) F 9595	69	67	7	I WANNA BE WITH YOU/SUP & DIP—Coffee—De Lite (LP/12-inch) DSR 9520
20	15	16	S-BEAT—all cuts—Gino Soccio—Warner/RFC (LP/12-inch) RFC 3430	70	NEW ENTRY		COULD YOU BE LOVED—Bob Marley & the Wailers—Island (LP) IS 49547
21	27	8	UNDERWATER—Harry Thuman—Uniwave (12-inch) Import	71	38	7	BIG TIME—Rick James—Motown (LP/12-inch) G8-995M1
22	25	6	FOR YOUR LOVE/DON'T FIGHT THE FEELING—Ildis Muhammed—Fantasy (LP/12-inch) F 9598	72	50	9	I JUST WANNA DANCE WITH YOU—Starpoint—Chocolate City (LP/12-inch) CCLP 2013
23	33	4	NIGHT CRUISER/GROOVITATION—Deodato—Warner (LP) WBSK 3467	73	53	9	BACK STROKIN'—Fatback Band—Spring (LP) SP 1-6726
24	34	17	IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015	74	75	4	I HEARD IT IN A LOVE SONG—McFadden & Whitehead—TSOP (LP) JZ 36773
25	35	5	CERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet/Prelude (LP) CHO 701	75	81	7	ALL ABOUT THE PAPER—The Dells—20th Century (LP/12-inch) T-618/TCD 112
26	22	28	SEARCHIN'—Change—Warner/RFC (LP) RFC 3438	76	63	5	DON'T STOP TIL YOU GET ENOUGH—Derrek Larro & Trinity—Jo Gibb (7-inch) Import
27	17	15	LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP) SA 8535	77	NEW ENTRY		PARTY VIBES/SHAME, SHAME, SHAME—Ike & Tina Turner—Fantasy (LP) F-9597
28	31	5	BOOGIE TO THE BOP—Mantus—SMI (LP) SM 7003	78	NEW ENTRY		TAKING OFF—Harlow—Celsius (LP) Import
29	39	9	I STRIP YOU/FEAR—Easy Going—Importe/12 (MAXI 33) MP 307	79	71	12	PSYCHE—Killing Joke—Rough Trade (7-inch) Import
30	40	5	JUST LET ME DANCE—Scandal—SAM (12-inch) S-12333	80	NEW ENTRY		ASHES TO ASHES/FASHION—David Bowie—RCA (LP) AQL1 3647
31	32	5	SLEEPWALK—Ultravox—Chrysalis (LP) CHR 1296	81	62	13	TURNING JAPANESE—Vapors—United Artists (7-inch) 1364
32	14	12	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch) HS-3458	82	82	34	PARTY BOYS—Foxy—TK (12-inch) TKD 442
33	23	17	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP) PRL 12179	83	NEW ENTRY		FAITH—Manicured Noise—Charisma/PRE (7-inch) Import
34	24	15	WARM LEATHERETTE—all cuts—Grace Jones—Island (LP/12-inch) ILPS 9592	84	79	14	HELPLESS—Jackie Moore—Columbia (LP/12-inch) 43-11293
35	28	8	IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch) (Remix) WES 22129	85	88	2	HOLDIN' ON—Image—Musique (12-inch) MSQ 2002
36	30	25	DOES IT FEEL GOOD—B.T. Express—Columbia (LP) JC 36333	86	NEW ENTRY		LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP) AFL1 3543
37	64	2	THE WANDERER—Donna Summer—Geffen (7-inch) GE 49563	87	87	2	ANOTHER BRICK IN THE WALL—Snatch—Millennium (12-inch) YD 11793
38	55	4	FREEDOM—Grand Master Flash—Sugar Hill (12-inch) SH 549	88	84	11	REBELS ARE WE—Chic—Atlantic (LP) AT 3665
39	69	2	HOT LEATHER—Passengers—Uniwave (12-inch) Import	89	86	13	CAN'T STOP THE MUSIC (Soundtrack)—David London/Village People—Casablanca (LP) NBLP 7220
40	49	3	FUNTIME—Peaches & Herb—Polydor (7-inch) PD 2115	90	80	4	MAM FROM CHINA—Vivabeat—Charisma (LP) CL-1-3102
41	21	14	SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch) PRL 601	91	83	11	THINK/PETER GUN (Blues Brothers Soundtrack)—Various Artists—Atlantic (LP) SD 5220
42	42	9	HANDS OFF... SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CRAWL—The English Beat—Sire (LP/12-inch) SRK 6091	92	85	15	HEARTACHE #9—Delegation—Mercury (LP) SRM 1-3821
43	43	24	YOUR EYES/IN THE FOREST/DANCE ALL NIGHT—Baby O—Records (LP) BO 1000	93	89	13	HE'S NOT SUCH A BAD BOY AFTER ALL/THERE BUT FOR THE GRACE OF GOD GO I—Kid Creole & the Coconuts—Antilles/Ze (12-inch) AN 802
44	54	9	LOVE WILL TEAR US APART—Joy Division—Factory (7-inch) Import	94	90	5	THAT BURNIN' LOVE—Edmund Sylvers—Casablanca (LP) NBLP 7222
45	58	7	EURO-VISION/DANCE TO THE MUSIC/TWIST A ST. TROPEZ—Telex—Warner/Sire (LP/12-inch) SRK 6090	95	95	22	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch) 441
46	66	3	MORE BOUNCE TO THE DUNCE—Zapp—Warner (LP) BSK 3463	96	68	7	THE TILT—7th Wonder—Chocolate City (LP/12-inch) CCLP 2012
47	47	20	YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) PRL 12178	97	77	3	RESCUE ME—Taste Of Honey—Capitol (LP) ST 12089
48	74	4	GIVE IT ON UP (If You Want To)—Mtume—Epic (12-inch) 48-50918	98	78	8	THANK YOU/BECAUSE YOU'RE FRIGHTENED—Magazine—Virgin (LP) 13144
49	56	4	THE HILLS OF KATMANDU—Tantra—Phillips (12-inch) Import	99	97	12	LET'S GO DANCING—Rocky Mizell—TK (12-inch) TKD-443
50	61	4	EVERYTHING'S SO GOOD ABOUT YOU—Melba Moore—Epic (LP) JE 36412	100	98	13	FLESH & BLOOD/OVER YOU/8 MILES HIGH—Roxy Music—Atco (LP) SD32102

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Disco Business

Disco Mix

By BARRY LEDERER

NEW YORK—Geraldine Hunt's first album for Prism Records has her tackling some spicy/funk/disco tracks in addition to sultry ballads. The LP, "No Way," includes her debut "Can't Fake The Feeling" single. Hunt is at her lusty best, especially with the title cut "No Way" at 4:50 which will probably be played directly from the album unless a 12-incher is issued.

This disk shows more spunk and spark than "Can't Fake The Feeling" even though the latter is at the top of the charts. "Gotta Give A Little Love" is somewhat pop-oriented and could see its way to radio play. On an overall basis, the album as produced by Mike Pabon Austin offers a highly rhythmic and enticing production with a definite sensuous and sassy pulse which any deejay can pick up on. It should be noted that Hunt copenned several other cuts as well as arranging the rhythm tracks. Dee Joseph, vice president of Prism Records, is receiving enthusiastic response from the LP although it has been out only a short time.

★ ★ ★

The Lipps, Inc. LP "Pucker Up" follows the release of its second 12-incher "How Long." However, the album does not hit the dancer as one might expect from the group that had such a hit with "Funkytown." "Always Looking" at 4:36 possesses a grabber of a hook and intricate harmonies and could be the sleeper from the LP. "Jazzy" at 3:55 is a perky, somewhat jazz-oriented instrumental which is little more than filler music.

The longest cut is "Tight Pair" at 8:33 which is hard-edged and rock flavored with a tempo that deejays might find necessary to slow down! However, the group's performance is energetic and maintains a vibrant beat throughout. The album as produced by Steve Greenberg with lead vocals by Cynthia Johnson is definitely a fine effort that overcomes some minor flaws on the album.

★ ★ ★

Emergency Records has a sleeper of a 12-inch titled "I'm Ready." After several weeks of promotion, the disk started to catch on and became one of the more popular tunes of the past few months.

The group has released their first LP simply titled Kano from which two of the cuts are available as a 12-inch single, "It's A War" at 6:52 and "Ajhia" at 6:10 are both dynamically up-tempo with intricate instrumental interplay between various electronic and synthesizer effects.

Use of echo and Vocorder devices plus driving guitar and percussion indicate the 12-incher will have no difficulty finding acceptance on a deejay's turntable. The tunes are energy packed, melodic and exciting. Vocal interplay from the group, and solid rhythm work with brass and string sweetening where appropriate makes these cuts, as well as "Now Baby Now," "Cosmic Voyager" and "Super Extra Sexy Sign," powerful additional highlights.

Producers are Stefano Pulga, Luciano Ninzatta and Matteo Bonsanto. Curtis Urbina, disco promotion and vice president at the label will undoubtedly find his earlier efforts with this group worth the time.

★ ★ ★

Keith Barrow has been a long time friend of the deejays. Not only does he demonstrate enthusiasm and spirit for the industry, he is a faithful dancer at some of New York's most popular clubs. His new album from Capitol is available now from which several cuts can be chosen.

MALE EXOTIC DANCERS AT PALLADIUM

LOS ANGELES—The first National Male Exotic Dance Championships are set for the Palladium here Oct. 1. The event, spotlighting 25 male dancers bumping and grinding to current disco favorites, is being produced by Don E. Branker for Climax/Laguna-Seaberg Productions. Branker was formerly involved in California Jams I and II and ABC-TV's "In Concert" series.

Executive producers are Charlie Gilreath and Stephen G. Gambina, who have been involved with concerts by Jefferson Starship, Devo, Dave Mason, Peter Gabriel and Poco.

On the uptempo side, "In The Light (Do It Better)" and "Why Love Half The World (When You Can Love The Whole World)" stand out as crossover possibilities with a distinctive disco beat.

The latter song, however, is somewhat fast and might have some deejays slowing it down. One of the shorter cuts, "Running On Empty (Well Traveled Land)," is perhaps the most melodic and catchy tune on the album. Barrow's soaring clear vocal range is blended nicely with string and bass instrumentation. Solid incisive lyrics make this a favorite that should be pressed as a 12-incher. Barrow's high pitched voice is somewhat reminiscent of Sylvester adding additional excitement to this first LP release titled "Just As I Am," produced and arranged by Ralph Affoumado, the result is worth the wait after the artist's absence from the disco scene for some time. Guest artist Suzi Lane and pianist Leon Pendarvis are featured on several of the cuts.

★ ★ ★

The Doobie Brothers are one of the longest sustaining rock groups around. The release of their Warner Bros. album "One Step Closer" continues the excellence that the group has been known for in the past. "Real Love" has been lifted from the album and made available as a 12-inch single. As usual, the group's patented mix of rock, ballads and a hint of disco have made this newest release full of solid chunky rhythms with top notch performances by the entire group with quality production by producer Ted Templeman.

★ ★ ★

Rock enthusiasts are by now aware of the original motion picture sound track "Times Square." The track features music from Suzi Quatro, Roxie Music, Gary Numan, the Pretenders and Lou Reed. It is definitely an asset to a rock club's collection.

Boxer Buys Philly Roam

PHILADELPHIA — Larry Holmes, World Boxing Council heavyweight champ who makes his home near here, has become a disco owner.

His attorney, Charles H. Spaziani, reveals that the boxer has purchased the site of the former Second Time Around Disco in Easton, Pa., and plans to reopen it as the Round One Disco.

The purchase price was undisclosed. Spaziani says he expects the disco to be ready for reopening in a month after Holmes receives approval of a liquor license for which he expects there will be no problem.

The disco will continue to occupy the first floor of a two-story midtown building. George P. Zajacek, architect at nearby Bethlehem, Pa., has been brought in to make the spot first class.

Round One will be operated under Holmes' corporation, Rover Enterprises, Inc. Holmes' Enterprises is also in the midst of developing a training center and an under-21 disco on the corner of a south side urban development lot here.

Ground for that \$100,000 project was broken last week. The Second Time Around Disco closed several months after it opened in November 1979. It was owned by Doug Fahl and Joseph Nicoletta.

Clubs Reopen

• Continued from page 48

days to Sundays. Before the Late Show opened, Rosario Gambino signed an unusual agreement with the township police department promising not to allow alcoholic beverages on the premises. Although the disco has no liquor license, New Jersey law allows patrons of restaurants to bring their own beer and wine to drink with meals.

Billboard® Hot Soul Singles™

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	2	10	FUNKIN' FOR JAMAICA —Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	34	26	23	ONE IN A MILLION YOU —Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	68	68	5	CAN'T HELP MYSELF —Kwick (Bartlett, Williams, Brown, Sumlin, Jones), EMI-America 8048 (Quicksong/Cessess, BMI)	
★	6	7	ANOTHER ONE BITES THE DUST —Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	★	43	7	PUSH PUSH —Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	69	71	4	KAMALI —Herb Alpert (D. Barry), A&M 2268 (Badazz/Almo, ASCAP)	
★	3	15	GIVE ME THE NIGHT —George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	36	28	14	RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conducive/Big One, BMI/ASCAP)	★	80	3	FOR YOU, FOR LOVE—Average White Band (B. Champlin), Arista 0553 (Big Heart/Average/Ackee, BMI)	
★	5	14	WIDE RECEIVER —Michael Henderson (M. Henderson, R. Jacobs), Buddha 622 (Arista) (Electrocod, ASCAP)	37	23	10	SEARCHING—Change (M. Malavasi, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)	★	81	3	SIR JAM A LOT—Captain Sky (D.L. Cameron), TEC 768 (Framingreg, BMI)	
★	12	7	MORE BOUNCE TO THE OUNCE —Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	38	33	11	GIRL OF MY DREAM—Manhattans (L. Graham, J. Mack), Columbia 1-11321 (Content, BMI)	★	83	2	THE TILT—7th Wonder (N. Beard, O. Stokes), Chocolate City 3212 (Casablanca) (Spectrum VII/Mykindamusic, ASCAP)	
★	7	14	I'VE JUST BEGUN TO LOVE YOU —Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	39	37	9	FUNTIME—Paaches & Herb (K. St. Lewis, F. Perren), Polydor/MVP 2115 (Bull Pen, BMI/Perren-Vibes, ASCAP)	★	73	NEW ENTRY	THE REAL THANG —Narada Michael Walden (N. M. Walden, B. Hull, C. Rustici), Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	
★	7	11	GIRL, DON'T LET IT GET YOU DOWN —O'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	40	32	13	PAPILLON—Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)	★	74	75	3	BAD BABE —Shelton (R. Sebastian), MCA 41312 (Home Fire/Funk Rock/Duchess, BMI/MCA)
★	10	9	WHERE DID WE GO WRONG —L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/Microscod, ASCAP)	★	47	4	NOW THAT YOU'RE MINE AGAIN —Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)	★	75	85	2	YOUR LOVE IS GOOD —Sheila & B. Devotion (B. Edwards, N. Rogers), Carere 7304 (Atlantic) (Chic, BMI)
★	9	12	SOUTHERN GIRL —Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	42	41	8	SOUL SHADOWS—Crusaders (J. Sample, W. Jennings), MCA 41295 (Four Knights/Blue Sky/Ryder/Irving, BMI)	★	76	86	2	OOH CHILD —Lenny Williams (S. Vincent), MCA 41306 (Kama Sutra/Sleeping Sun, BMI)
★	11	10	LET ME BE YOUR ANGEL —Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	43	40	10	THAT BURNING LOVE —Edmund Sylvers (R. Moore, A. Winbush), Casablanca 2270 (Algre/Moore & Moore, BMI)	★	77	87	2	HEY THERE LONELY GIRL —Flakes (E. Schuman, L. Carr), Magic Disc 222 (Famous, ASCAP)
★	36	3	MASTER BLASTER —Stevie Wonder (S. Wonder), Tamla 54317 (Motown) (Jobete/Black Bull, ASCAP)	44	39	9	TREASURE —The Brothers Johnson (R. Temperton), A&M 2254 (Rodsongs, BMI)	★	78	78	3	SHAME ON YOU —Patience (D. Sciarrotta, C. Sciarrotta), Columbia 1-11334 (Jugumba, ASCAP)
★	14	9	NEVER KNEW LOVE LIKE THIS BEFORE —Stephanie Mills (J. Milume, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)	45	46	6	RED LIGHT —Linda Clifford (M. Gore, D. Pitchford), RSO 1041 (MGM, BMI)	★	79	61	6	OUT HERE ON MY OWN —Angela Clemens (L. Gore, M. Gore), Epic 9-50919 (MGM, BMI/Variety, ASCAP)
★	15	10	HE'S SO SHY —Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	★	56	4	HEROES—Commodores (L. Richie, D. Jones), Motown 1495 (Jobete/Commodores Entertainment, ASCAP)	★	80	64	5	MR. MIRACLE MAN —Dee Edwards (W. Hutch), Cotillion 387946 (Atlantic) (Warner-Tamerlane/It's The Song, BMI)
★	17	7	HERE WE GO —Minnie Riperton (Riperton, Rudolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	★	52	7	EVERYTHING SO GOOD ABOUT YOU —Melba Moore (B. Hawes, V. Carstarphen, M. Moore), Epic 9-50909 (Eptember, ASCAP, Ensign/Industrial Strength, BMI)	★	81	NEW ENTRY	HOLD ON —Natalie Cole (Cole, M. Yancy, K. Yang), Capitol 4924 (Chappell/Jay's Enterprises/Cole-arama, ASCAP/BMI)	
★	30	4	I'M COMING OUT —Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	★	55	3	WALK AWAY —Donna Summer (P. Bellotte, H. Faltermeyer), Casablanca 2300 (Rick's Music, BMI)	★	82	NEW ENTRY	EVERYTHING WE DO —Rene & Angela (R. Moore, A. Winbush), Capitol 4925 (Moore And Moore, BMI)	
★	16	14	MAGIC OF YOU —Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	★	49	7	UNLOCK THE FUNK —Locksmith (G. Woods, Locksmith), Arista 0543 (Locksmith, ASCAP/Nirvana, BMI)	★	83	NEW ENTRY	THROUGHOUT YOUR YEARS —Kurtis Blow (W. Waring, J. B. Moore, K. Blow), Mercury 76083 (Original J.B./Neutral Gray, ASCAP)	
★	31	2	LET ME TALK —Earth, Wind and Fire (M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey), ARC/Columbia 1-11366 (SaggiFire/Verdangel/Cherubin/Sire G Trini/Steelchest, ASCAP)	★	53	4	LOVE TOUCH —Jeff & Aleta (W.A. Oldfield, J.P. Richardson, M. Bailey), Spector 0007 (Tunesmith, BMI/Fetus)	★	84	NEW ENTRY	LAY ME GENTLY —Gene Chandler (B. Acklin, A. Thompson), 20th Century 2468 (Cachand/Gaelana, BMI)	
★	18	13	UPSIDE DOWN —Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	★	57	5	HURRY UP THIS WAY AGAIN —Stylistics (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	★	85	NEW ENTRY	MY GUY/MY GIRL —Ami Stewart & Johnny Bristol (W.S. Robinson, R. White), Handshake 7-5300 (CBS) (Jobete, ASCAP)	
★	21	9	I TOUCHED A DREAM —The Deets (E. Record), 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI)	★	58	5	TRIPPING OUT —Curtis Mayfield (B. Sigler), Curtom/RSO 1046 (Unichappell/Henry Suenay, BMI)	★	86	NEW ENTRY	IS IT IN —Jimmy "Bo" Horne (R. Kalstein), Sunshine Sound 1018 (T.K.) (Jobete, ASCAP)	
★	20	8	POP IT —One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)	★	53	8	COMING HOME —Truth (B. Massey, A. Boyd, D. Edwards), Devaki 4001 (Mirus) (Mirus/Davahkee, ASCAP)	★	87	NEW ENTRY	NOW YOU CHOOSE ME —Pleasure (N. Phillips, M. Hepburn, D. Hepburn), Fantasy 900 (Three Hundred Sixty, ASCAP)	
★	21	19	NO NIGHT SO LONG —Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)	★	62	4	HOW SWEET IT IS —Tyrone Davis (B. Holland, L. Dozier, E. Holland), Columbia 1-11344 (Stone Agate, ASCAP)	★	88	89	2	THIS IS IT —Millie Jackson (K. Loggins, M. McDonald), Spring 3013 (Polydor) (Tauripin Tunes/Milk Money, ASCAP)
★	22	10	DANCE TURNED INTO A ROMANCE —Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	★	55	2	S.O.S.—S.O.S. Band (S.O.S. Band, Sigidi), Tabu 9-5526 (CBS) (Interior, BMI)	★	89	NEW ENTRY	HANG TOUGH —Rockie Robbins (S. Dees), A&M 2264 (Chappell, ASCAP)	
★	23	10	I HEARD IT IN A LOVE SONG —McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI)	★	57	6	UPTOWN —Prince (Prince), Warner Bros. 49559 (Ecnirp, BMI)	★	90	90	2	HOW GLAD I AM —Joyce Cobb (J. Williams, L. Harrison), Cream 8040 (Screen Gems/EMI, BMI)
★	24	8	SHAKE YOUR PANTS —Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)	★	59	7	THIS FEELING RATED X-TRA —Carl Carlton (L. Haywood), 20th Century 2459 (RCA) (Jim-Edd, BMI)	★	91	29	14	REBELS ARE WE —Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)
★	25	13	CAN'T WE TRY —Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	★	60	5	SUNRISE —Slick (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Parker/WIMOT/Across the Miles, BMI)	★	92	92	6	MAKE ME YOURS —High Energy (B. Champion), Gordy 7187 (Motown) (Jobete, ASCAP)
★	26	13	BIG TIME —Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	★	67	5	NIGHT TIME LOVER —La Toya Jackson (M. Jackson, L.T. Jackson), Polydor 2117 (Mijac/To Jix, BMI)	★	93	45	9	TASTE OF BITTER LOVE —Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11330 (Nick-O-Val, ASCAP)
★	38	6	I NEED YOUR LOVIN' —Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	★	82	2	THE WANDERER —Donna Summer (G. Moroder, D. Summer), Geffen 49563 (Warner Bros.) (GMPC/Sweet Summer Night, ASCAP)	★	94	63	5	GIMME WHAT YOU GOT —Al Jarreau (T. Canning, A. Jarreau), Warner Bros. 49538 (Desperate/Al Jarreau, BMI)
★	28	13	LOVE DON'T MAKE IT RIGHT —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick-O-Val, ASCAP)	★	70	4	TAKE IT TO THE LIMIT —Norman Connors (P. St. James), Arista 0548 (Tambate, BMI)	★	95	66	6	HEARTACHE NO. 9—Delegation (K. Gold, M. Denne), Mercury 76071 (Screen Gems/EMI, BMI)
★	42	4	FREEDOM —Grand Master Flash And The Furious 5 (T. Armstrong, R. Smith, Furious 5, S. Robinson), Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill)	★	62	4	COULD YOU BE LOVE —Bob Marley & The Wailers (B. Marley), Island 49747 (Warner Bros.) (Bob Marley/Almo, ASCAP)	★	96	44	14	I JUST WANNA DANCE WITH YOU —Starpoint (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)
★	34	7	GIVE IT ON UP —Mtupe (H. King, E. Moore, Tawatha), Epic 9-50917 (Frozen Butterfly, BMI)	★	72	3	TELEPHONE BILL —Johnny Guitar Watson (J.G. Watson), DJM 1305 (Mercury) (Vir-Jon, BMI)	★	97	54	13	LOVE MAKIN' MUSIC —Barry White (A. Schroeder, J. Ragovy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Mc-Benish, ASCAP)
★	35	6	MY PRAYER —Ray, Goodman & Brown (J. Kennedy, G. Boulanger), Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)	★	74	3	REAL LOVE —Doobie Brothers (M. McDonald, P. Henderson), Warner Bros. 49503 (Tauripin Tunes/Monostari/April, ASCAP)	★	98	49	18	I CAN'T GET OVER LOSING YOU —TTF (P. Gaines), Curtom/RSO 1035 (Mayfield, BMI)
★	32	17	THE BREAKS —Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	★	76	3	KID STUFF —Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)	★	99	51	15	BACKSTROKIN' —Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Cita, BMI)
★	33	NEW ENTRY	LOVELY ONE —The Jacksons (M. Jackson, R. Jackson), Epic 9-50938 (Ranjack/Mijac, BMI)	★	77	3	CAN'T KEEP FROM CRYING —Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0554 (Raydiola, ASCAP)	★	100	97	11	SHAKE IT UP —Red (R. Niangandoumou, R. Niangandoumou), Prelude 8014 (Jessica & Jonathan/Ivan Mogull, ASCAP)

Counterpoint

LaSalle And Wolf Team For Single

By JEAN WILLIAMS

LOS ANGELES—MCA Records' Denise LaSalle has reactivated her production company, Ordena Enterprises, in Jackson, Tenn., and her first act is her husband, James "Superwolf" Wolf.

Wolf, an air personality at WJHR-FM in Jackson, has recorded "Super-Wolf Can Do It" on Sugarhill Records. LaSalle produced and copenned the rap tune with Wolf and William Brown, a studio engineer.

If you will recall, Sugarhill Records gained national attention through another rap disk, "Rapper's Delight," by the Sugarhill Gang.

LaSalle notes that she stopped producing other artists in 1973 to devote full-time to her own career. Now, in addition to signing her husband to a new production deal, she has signed a white rock/Country/r&b act, Wolfpack. (The Wolf is coincidental.)

She explains that she is cutting the group in a rock/r&b vein and the LP is expected to be completed shortly.

As for her own career, LaSalle is working on her third LP for MCA, which she plans to complete this month.

"I try to be contemporary with all my LPs but I never stray too far from my roots. For the upcoming LP I'm leaning more toward my older sound—and talking to women about problems."

LaSalle, who reportedly has been a major artist in Japan since the early '70s, recently toured Japan for 10 days. Following the completion on her next album, she will go back on the road. She has an invitation to revisit Japan in December.

LaSalle the businessperson has definite feelings on the present status of the music industry.

"Because labels, not just MCA but most record companies, don't seem to do as much for black artists as they should. I had to go out and hire my own representatives. This happens to most black acts unless they go to a record company as a superstar."

"I have found that there's very little followup with black acts. My business manager Rick Taylor is working on this right now and MCA has promised to do more to promote my product," she says.

★ ★ ★

Stevie Wonder is set to be the guest MC at a tribute to gospel music at the Beacon Theatre in New York Friday (10).

The Dixie Hummingbirds, celebrating 52 years as gospel singers, are to be the featured group.

The New York-based communications firm Minger, Allen & Patton, producer of the event, also has tapped singer June Gatlin from L.A. and Genobia Jeter & the Modulations to perform.

Admission to the Beacon, which seats 2,700 persons, is \$12.50 and \$10. A spokesperson notes that invitations have been extended to New York gospel artists to come to the theatre—and in some cases—perform.

And in another area—is it possible that Stevie Wonder is gearing up to produce the Dixie Hummingbirds next LP?

(Continued on page 53)

SISTER SLEDGE Group Drops 'Chic Formula' For New Rockish Direction

By JEAN WILLIAMS

LOS ANGELES—Sister Sledge has switched from its "Chic formula," which skyrocketed the group to fame, to Narada Michael Walden for a new production direction.

In less than one month from the day he received the call from Henry Allen, president of Cotillion Records, to produce the sisters, Walden completed writing the tunes and he moves into San Francisco's Automat this week to begin recording.

According to Walden, who coproduced and copenned Stacy Lattisaw's hit "Let Me Be Your Angel," The Sister Sledge album will have rock overtones in addition to some ballads.

"The album is entitled 'All American Girls' and that concept is carried

throughout. Sister Sledge wants to go more into rock.

"I'm also allowing them (Sister Sledge) to put more of themselves into the LP. I wrote seven tunes and they brought about 20 tunes they had written. We're using three of their tunes.

"All 20 tunes were good," he continues, "but three were perfect for this LP.

"Also for the first time, Sister Sledge will share in the production."

Walden intimates the women "were leary of who would produce them again. They didn't want to go with a producer who would not allow them any input."

Walden suggests he is maintaining the high energy direction Chic used to propel the group. But as opposed to Chic's disco-oriented format, he has taken the pop/rock route. "We didn't want Sister Sledge to sound the way it did four years ago," he says.

Walden points out that the group has matured in four years, both as a single unit and as individuals, and eventually each woman will probably record a solo LP.

No word yet on who will produce the solo projects, however, "Kathy and I have talked about working on her solo album," says Walden.

Explaining how he penned the tunes, handled all pre-production and was ready to go into the audio in one month, with the LP expected to be completed in five or six weeks, Walden says, "We know everything that's going to be done before we go

into the studio. The key is rehearsal. That's what happened with Stacy (Lattisaw).

"Look at groups like Earth, Wind & Fire, the Commodores and some others. You can tell that when they go into the studio they are fully prepared. You can also determine those who don't prepare. They wait to go into the studio to begin.

"It didn't take long to write the songs because I know the women, I knew what I wanted for them and I knew what they wanted. Then I tend to every detail before going into the studio."

Assisting Walden with some of the lyrics for "All American Girls" were Allee Willis, Kathy Sledge and Walden's wife, Lisa. Willis also works with Earth, Wind & Fire.

Walden considers his work with Sister Sledge not only a departure from past productions but a definite expansion into new territory. Lattisaw was his first attempt at producing a pop/r&b artist. Prior to that his work with others was, for the most part, limited to jazz.

As for his own recording career, Walden's fifth LP for Atlantic Records, "Victory," released last week, was written and produced by the artist.

Will his recording/performing career suffer as a result of his time consuming work with other artists?

"Probably yes," he says. "But I want to blossom in all facets of the industry. I must do what's best for my career and producing major artists is good for me."

BOOK REVIEWS

Contrasts In Lives Of Presley & Basie

"Elvis: The Final Years" by Jerry Hopkins, St. Martin's Press, 258 pages, \$12.95.

"The World Of Count Basie" by Stanley Dance, Charles Scribner's Sons, 399 pages, \$16.95.

LOS ANGELES—Two titans of the pop music world dominate this month's book lists.

Hopkins authored an earlier book on Presley, but in this superior work he confines his research to the pathetic last months of the shouting Mississippian's remarkable life.

There's irony in Presley's visit to the White House, where President Nixon made the singing guitarist a government narcotics agent—and gave him a badge to make the appointment official. Presley himself was an addict, and Hopkins documents the proof that drug overdoses hastened his death.

The beauty of Hopkins' writing is that he carefully narrates a plethora of Presley frailties, his temper tantrums, his sexcapades, his recording sessions when he failed to tape anything good enough to issue, his troubled marriage to Priscilla, his financial extravagances, his odd food preferences.

It adds up to powerful reading. With this entry, Hopkins almost certainly has achieved the most informative book on Presley of the almost 30 in the stores.

Dance's Basie tome may surprise, inasmuch as it is not a biography of the New Jersey pianist-maestro.

Constructed along the line of Dance's "The World Of Earl Hines" three years ago, "The World Of Count Basie" is viewed by Basie's associates. There are 34 chapters, and

only the first quotes Basie and delves into his personal life.

And then come interviews with once-famous persons like Jimmy Rushing, Lester Young, Buck Clayton, Jo Jones, Earle Warren, Dick Wells, Harry Edison, Helen Humes and others who performed so brilliantly in early Basie bands. Those informative pages are followed by more interviews, with Basie's friends, among them Nat Pierce, Jay McShann, Gene Ramey, Jimmy Witherspoon and Gus Johnson.

Each has something to contribute to the Basie legend. Dance, a British-reared writer and critic who now resides in Vista, Calif., has produced a first rate book. But one still hungers for a first-person Basie autobiography, and that's on the way, the 76-year-old Count of Red Bank advises.

Both volumes are illustrated with attractive halftones.

DAVE DEXTER JR.

The Orchestra To Enter Its 2nd Year

LOS ANGELES—Henry Mancini and Lalo Schiffrin took turns conducting the Orchestra, the 86-piece ensemble of Southern California studio musicians, during that group's open rehearsal Sunday (28) at the Century City shopping center here.

That event signals the Orchestra's second season at the Music Center which begins Oct. 28. Compositions by John Williams, Jerry Goldsmith, Gerold Immer and Charles Fox will be performed.

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Records

Gold LPs

Soundtrack "No Nukes" on Elektra/Asylum.

The Doors' "Wierd Scenes" on Elektra. Disk is its ninth gold LP.

Queen's "The Game" on Elektra. Disk is its eighth gold LP.

George Benson's "Give Me The Night" on Q-West/Warner Bros. Disk is his fifth gold LP.

Larry Graham's "One In A Million You" on Warner Bros. Disk is his first gold LP.

"The Blues Brothers" soundtrack on Atlantic.

Platinum LPs

Soundtrack "Xanadu" on MCA.

Jackson Browne's "Hold Out" on Elektra/Asylum. Disk is his third platinum LP.

Rolling Stones "Emotional Rescue" on Atlantic. Disk is its third platinum LP.

N.Y. Radio Office

NEW YORK—Radio Records opens its office here, to be run by Jack Kreisberg. Kreisberg will direct international activities as well as promotion, marketing and distributor relations in the Northeast. Radio Records is based in Ft. Lauderdale.

Counter-
point

• Continued from page 51

Carl Davis, president of Chi-Sound Records of Chicago, was recently honored as man of the year by America's Music & Entertainment Hall of Fame, Inc.

The Hall of Fame, Inc., and the Sammy Davis Jr. Performing Arts Scholarship Program hosted a reception for Davis which drew more than 750 persons.

Sammy Davis Jr. scholarship certificates were presented to college-bound Chicago youth at the affair.

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

Billboard®

Survey For Week Ending 10/4/80

Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	9	9	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	47	4	4	BADDEST Grover Washington Jr., Motown M9-940A2
2	16	2	DIANA Diana Ross, Motown M8-936M7	41	16	16	DON'T LOOK BACK Natalie Cole, Capitol ST 12079
3	8	3	T.P. Teddy Pendergrass, P.I.R. FZ 36745 (CBS)	42	13	13	SHEET MUSIC Barry White, Unlimited Gold FZ 36208 (CBS)
4	10	4	LOVE APPROACH Tom Browne, Arista/GRP 3008	43	9	9	UPRISING Bob Marley & The Wailers, Island ILPS 9596 (WB)
5	10	5	JOY AND PAIN Maze, Capitol ST-12087	44	12	12	SPECIAL THINGS Pleasure, Fantasy F-9600
7	7	7	WIDE RECEIVER Michael Henderson, Buddah BDS 6001 (Arista)	45	26	26	LET'S GET SERIOUS Jermaine Jackson, Motown M7-928R1
7	6	6	THE YEAR 2000 O'Jays, TSDP FZ 36416 (CBS)	46	19	19	ABOUT LOVE Gladys Knight and The Pips, Columbia JC 36387
17	3	17	ZAPP Zapp, Warner Bros. BSK 3463	47	25	25	GO ALL THE WAY Isley Brothers, T-Neck FZ 36305 (CBS)
11	5	11	SHINE ON L.T.D., A&M SP 4819	48	11	11	BLOW FLY'S PARTY Blow Fly, Weird World WX 2034 (T.K.)
10	18	10	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	49	12	12	WAITING ON YOU Brick, Bang JZ-36262 (CBS)
13	5	13	LOVE LIVES FOREVER Minnie Riperton, Capitol 500-12097	50	2	2	SELL MY SOUL Sylvester, Fantasy F-9601
16	3	16	THE GAME Queen, Elektra 5E-513	51	58	58	OFF THE WALL Michael Jackson, Epic FE-35745
13	9	13	HEROES Commodores, Motown M8-939M1	52	11	11	SOMETHING TO BELIEVE IN Curtis Mayfield, RSO RS-1-3077
14	8	14	ONE IN A MILLION YOU Larry, Graham, Warner Bros. BSK 3447	53	13	13	MIDDLE MAN Boz Scaggs, Columbia FC 36106
15	11	15	ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1-3576 (RCA)	54	NEW ENTRY	NEW ENTRY	IN SEARCH OF THE RAINBOW SEEKERS Mtume, Epic JE-36017
16	15	16	CAMEOSIS Cameo, Casablanca CCLP 2011	55	25	25	TWO PLACES AT THE SAME TIME Ray Parker Jr. and Raydio, Arista AL 9515
17	4	17	IRONS IN THE FIRE Teena Marie, Gordy G8-997M1 (Motown)	56	16	16	LOVE TRIPPIN' Spinners, Atlantic SO 19270
18	12	18	A MUSICAL AFFAIR Ashford & Simpson, Warner Bros. HS 3458	57	NEW ENTRY	NEW ENTRY	I JUST CAN'T KEEP ON GOING Tyrone Davis, Columbia JC-36598
19	12	19	CAMERON Cameron, Salsoul SA 8535 (RCA)	58	4	4	NIGHT CRUISER Eumir Deodato, Warner Bros. BSK 3467
20	23	20	SWEET SENSATION Stephanie Mills, 20th Century T-603 (RCA)	59	4	4	UNLOCK THE FUNK Locksmith, Arista AB 4274
21	15	21	S.O.S. S.O.S. Band, Tabu NJZ 36332 (CBS)	60	NEW ENTRY	NEW ENTRY	I HEARD IT IN A LOVE SONG McFadden & Whitehead, TSDP JZ 36773 (CBS)
22	7	22	FAME Soundtrack, RSO RS-1-3080	61	19	19	YOU AND ME Rockie Robbins, A&M SP 4805
23	16	23	THIS TIME Al Jarreau, Warner Bros. BSK 3434	62	29	29	THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)
24	8	24	NO NIGHT SO LONG Dionne Warwick, Arista AL 9526	63	31	31	LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716
25	7	25	SPECIAL THINGS Pointer Sisters, Planet P-9 (Elektra)	64	7	7	STARPOINT Starpoint, Chocolate City CCLP 2013 (Casablanca)
26	9	26	GARDEN OF LOVE Rick James, Gordy G8-995M1 (Motown)	65	23	23	PARADISE Peabo Bryson, Capitol SOO-12063
27	10	27	REAL PEOPLE Chic, Atlantic SD 16016	66	16	16	BOUNCE, ROCK, SKATE, ROLL Vaughn Mason & Crew, Brunswick BL 754221
28	16	28	NAUGHTY Chaka Khan, Warner Bros. BSK 3385	67	11	11	BEYOND Herb Alpert, A&M SP-3717
29	18	29	'80 Gene Chandler, 20th Century T-605 (RCA)	68	15	15	FOR MEN ONLY Millie Jackson, Spring SP1-6727 (Polydor)
30	9	30	I TOUCHED A DREAM The Dells, 20th Century T-618 (RCA)	69	4	4	READY FOR LOVE Main Ingredient Featuring Cuba, Cooding, RCA AFL1-3641
31	15	31	ONE WAY FEATURING AL HUDSON MCA MCA 5127	70	22	22	POWER Temptations, Gordy G8-994M1 (Motown)
32	27	32	HOT BOX Fatback, Spring SP-1-6726 (Polydor)	71	3	3	IN PERFORMANCE Donny Hathaway, Atlantic SD 19278
33	9	33	TWICE AS SWEET A Taste Of Honey, Capitol ST 12089	72	2	2	STAND UP Fat Larry's Band, Fantasy F-9599
34	25	34	AFTER MIDNIGHT Manhattans, Columbia JC 36411	73	3	3	HOLD ON High Inergy, Gordy G8-996M1 (Motown)
35	17	35	LOVE JONES Johnny Guitar Watson, DJM 31 (Mercury)	74	NEW ENTRY	NEW ENTRY	THUNDER 7th Wonder, Chocolate City CCLP 2012 (Casablanca)
36	6	36	EMOTIONAL RESCUE Rolling Stones, Rolling Stones COC 16015 (Atlantic)	75	6	6	ROUTES Ramsey Lewis, Columbia JC 36423
37	3	37	BRASS CONSTRUCTION VI Brass Construction, United Artists LT 1060				
38	24	38	THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)				
39	13	39	RHAPSODY AND BLUES Crusaders, MCA MCA-5124				



Single This Week

FUNKIN' FOR JAMAICA

Tom Browne
Arista/GRP 2506

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Billboard® HOT SOUL SINGLES & LPs™

★ STAR Performer — Singles registering greatest proportionate upward progress this week

SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 2	10	10	FUNKIN' FOR JAMAICA—Tom Browne Arista/GRP 2506	26	22	13	BIG TIME—Rick James Gordy 7185 (Motown)
★ 6	7	7	ANOTHER ONE BITES THE DUST—Queen Elektra 47031	★ 27	38	6	I NEED YOUR LOVIN'—Teena Marie Gordy 7189 (Motown)
3	1	15	GIVE ME THE NIGHT—George Benson Warner Bros./Qwest 49505	28	27	13	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson Warner Bros. 49269
★ 4	5	14	WIDE RECEIVER—Michael Henderson Buddah 622 (Arista)	★ 29	42	4	FREEDOM—Grand Master Flash and The Furious 5 Sugarhill 549
★ 5	12	7	MORE BOUNCE TO THE OUNCE—Zapp Warner Bros. 49534	★ 30	34	7	GIVE IT ON UP—Mtume Epic 9-50917
★ 6	7	14	I'VE JUST BEGUN TO LOVE YOU—Dynasty Solar 12021 (RCA)	★ 31	35	6	MY PRAYER—Ray, Goodman & Brown Polydor 2116
7	3	11	GIRL, DON'T LET IT GET YOU	32	18	17	THE BREAKS—Kurtis Blow Mercury 4010

★ STAR Performer — LP's registering greatest proportionate upward progress this week

LPs

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	9	9	GIVE ME THE NIGHT—George Benson Qwest/Warner Bros. HS 3453	26	24	9	GARDEN OF LOVE—Rick James Gordy G8-995M1 (Motown)
2	2	16	DIANA—Diana Ross Motown M8-936M7	27	21	10	REAL PEOPLE—Chic Atlantic SD 16016
3	3	8	T.P.—Teddy Pendergrass P.I.R. FZ 36745 (CBS)	28	28	16	NAUGHTY—Chaka Khan Warner Bros. BSK 3385
★ 4	4	10	LOVE APPROACH—Tom Browne Arista/GRP 3008	29	27	18	'80—Gene Chandler 20th Century T-605 (RCA)
5	5	10	JOY AND PAIN—Maze Capitol ST-12087	30	32	9	I TOUCHED A DREAM—The Dells 20th Century T-618 (RCA)
★ 6	7	7	WIDE RECEIVER—Michael Henderson Buddah BDS 6001 (Arista)	31	31	15	ONE WAY FEATURING AL HUDSON—MCA MCA-5127
7	6	6	THE YEAR 2000—O'Jays TSOP FZ 36416 (CBS)	32	30	27	HOT BOX—Fatback Spring SP-1-6726 (Polydor)
★ 17	3	3	ZAPP—Zapp				

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★ STAR Performer — registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★ 1		CAN'T FAKE THE FEELING —Geraldine Hunt Prism (12-inch) PLP 1006/PDS 405
2	3	ANOTHER ONE BITES THE DUST —Queen Elektra (LP) 5E 513
3	4	LOVE SENSATION —Loleatta Holloway Salsoul (LP) GA-9506
4	2	GIVE ME THE NIGHT —George Benson Qwest/Warner (LP/12-inch*) HS 3453
5	5	UPSIDE DOWN/I'M COMING OUT —Diana Ross Motown (LP) M8-936M1
6	6	FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack) — Various Artists RSO (LP) RS-1-3080
7	7	I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL —Dynasty Solar (LP/12-inch) BXL1-3576/YD 12027
8	8	QUE SERA MI VIDA —Gibson Bros. Mango (12-inch) 7783
★ 9	10	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE —Devo Warner (LP/12-inch*) BSK-3435
★ 10	13	PRIVATE INNAHO/PARTY NIT OF BOUNDS/GIVE ME BACK

THIS WEEK	LAST WEEK	TITLE-Artist-Label
31	32	SLEEPWALK —Ultravox Chrysalis (LP) CHR 1296
32	14	LOVE DON'T MAKE IT RIGHT —Ashford & Simpson Warner (LP/12-inch*) HS-3458
33	23	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART — France Joli Prelude (LP) PRL 12179
34	24	WARM LEATHERETTE—all cuts —Grace Jones Island (LP/12-inch*) ILPS 9592
35	28	IS IT ALL OVER MY FACE —Loose Joints West End (12-inch) (Remix) WES 22129
36	30	DOES IT FEEL GOOD —B.T. Express Columbia (LP) JC 36333
★ 37	NEW ENTRY	THE WANDERER —Donna Summer Geffen (7-inch) GE 49563
★ 38	55	FREEDOM —Grand Master Flash Sugarhill (12-inch) SH 549
★ 39	NEW ENTRY	HOT LEATHER —Passengers Uniwave (12-inch) Import
★ 40	49	FUNTIME —Peaches & Herb

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General News

N.Y. Retailers Wish For Stability

• Continued from page 4

while offering albums that appear on the Billboard album & tape chart at \$4.98 for \$7.98s and \$5.98 for \$8.98s, with tapes an additional 50 cents.

As for the Korvettes matter, Sonin believes he's picking up business as a result of the closed Fifth Ave. outlet, but he fears that the "impulse buyer" may be lost to other retailers.

Disc-O-mat's Elliot Mavura admits Korvettes' troubles have been "a big help," particularly at the six-store chain's Fifth Ave. location, less than a block away from Korvettes.

Mavura, who once fought a protracted lowball duel with Jimmy's Music World when that chain was undergoing its ill-fated expansion, no longer has the lowest shelf price in town. Disc-O-mat sells \$7.98 product for \$4.99 and \$8.98 product for \$5.99, and Mavura indicates he has no plans to alter this price structure, barring additional manufacturer increases.

Disc-O-mat can be likened to the class example of a retailer using lowballing to establish a strong following, and then settling down to mid-range pricing policies.

Meanwhile, Korvettes could set new lows in New York discounting when it reopens. Its recording inventory may leave many a recent hit re-

Assistance in preparing this story provided by Richard M. Nusser.

lease to be desired, but its public sale should realize discounts from re-

maining inventory of from 20% to 30% off already low shelf prices.

While several other chains refuse comment, one retail recording executive sadly reflects on Korvettes' fortunes. "As competitors, there's been a lot of cussing out, but if Korvettes and its record people leave the scene, I'm going to feel bad."

New Companies

Isaac Talent Agency, a full service booking organization, formed by former ICM and Regency Artists agent Doug Isaac. Firm's first clients are Gary Myrick & the Figures, the Orchids and the Plugs, among others. Address: 1509 Crossroads of the World, Los Angeles 90028. (213) 463-3343.

★ ★ ★

Making Tracks Promotions founded by Eddie Humber and Dede Whitesnake. Firm is an independent promotion company dealing exclusively with album radio. Address: 5170 Pressley Road, Santa Rosa, Calif. 95404. (707) 585-2105.

★ ★ ★

Super Productions launched by Bob Saporiti, head of production and promotion, and Gordon Cash, director of graphics. Firm designs and manufactures album covers. Address: 107 City Square, Hendersonville, Tenn. (615) 822-5080 or (615) 824-9100.

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Timothy Gillespie Publicity & Public Relations started by Timothy Gillespie. Company will function as a full service agency offering publicity and promotional services for national and regional tours. Address: 4929 Clarke St., Oakland, Calif. 94609. (415) 654-6363.

★ ★ ★

Tuneupon Music (ASCAP) formed by president Jean Roberson. Firm has four cuts on Donn Thomas' new Word LP, "Live Wire." Address: 1302 Division St., Nashville 37202. (615) 327-4744.

Rackers Seek

• Continued from page 4

ident of Pickwick International's Rack Services division; and Harold Okinow, conference chairman and president of Lieberman Enterprises, will present a segment on "The Creative Merchandising Of Tape In The Racked Account."

A panel discussion, chaired by Sydney Silverman, president of United Record and Tape Industries, will carry the title of the convention theme, "The Rack Is Back." Participating on the panel will be Richard Greenwald, Interstate Record Distributors; Eric Paulson, Pickwick International and Donald Weiss, Arrow Distributing."

Joe Simone, president of NARM, notes that "although we know that NARM cannot, as an organization, solve problems which exist between merchandiser and manufacturer, we can provide the constructive environment for the discussion of solutions to those problems, and, even more important, for the exploration of new opportunities which exist in the rackjobbing business and which can result in better bottom line profits for manufacturers, rackjobbers and the accounts they service."

Bill Evans Tribute

SAN FRANCISCO—A memorial to the late Bill Evans was held here at the Great American Music Hall Monday (22). Producer Orrin Keepnews and Hall owner Tom Bradshaw planned the event for the great jazz pianist who died Sept. 14. He had played Keystone Corner two weeks earlier.

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★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on sales of 100,000 units. Stars are awarded on the Top LPs & Tapes chart based on sales of 500,000 units. 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.

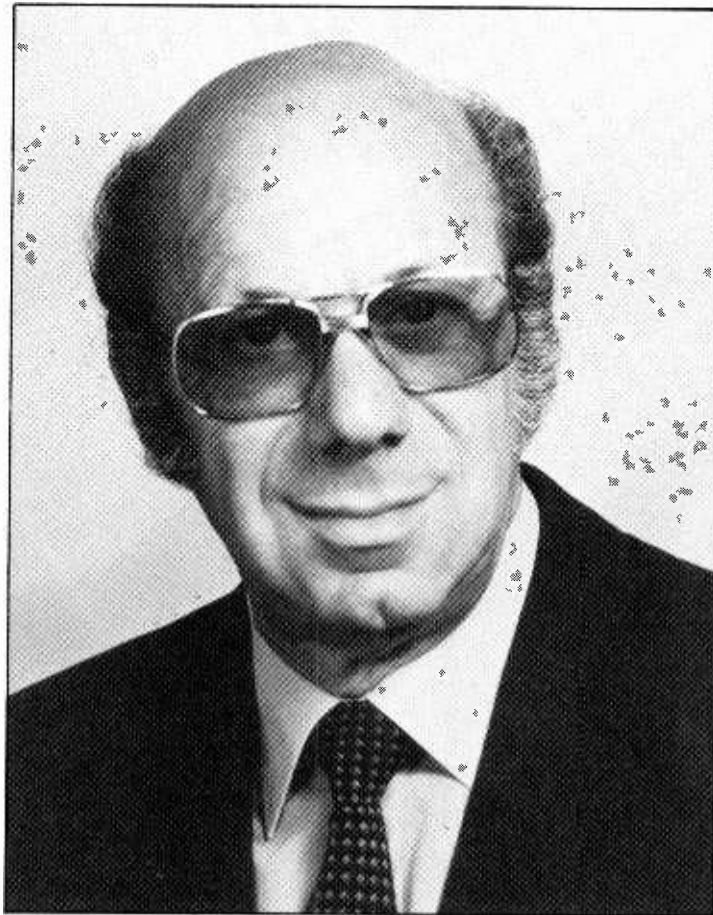


Recording Industry Assn. of America seal for sales of 500,000 units.



Recording Industry Assn. of America seal for sales of 1,000,000 units.

THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
1	1	12	QUEEN The Game, Elektra 5E-513	29	23	9	DIONNE WARWICK No Night So Long, Arista AL 9526	56	56	10	RODNEY DANGERFIELD No Respect, Casablanca NBLP 7229	84	94	3	VAN MORRISON Common One, Warner Bros. BSK 3462
2	3	17	DIANA ROSS Diana, Motown M8-936M1	30	78	2	ZAPP Zapp, Warner Bros. BSK 3463	57	NEW ENTRY		KANSAS Audio Visions, Krishner FZ 36588 (CBS)	85	95	18	WAYLON JENNINGS Music Man, RCA AHL1-3602
3	6	9	GEORGE BENSON Give Me The Night, Warner Bros. HS-3453	31	32	10	MAZE Joy And Pain, Capitol ST-12087	58	59	20	CAMEO Cameosis, Chocolate City CCLP 2011 (Casablanca)	86	76	8	ATLANTA RHYTHM SECTION The Boys From Doraville, Polydor PD-1-6285
4	7	13	SOUNDTRACK Xanadu, MCA MCA-6100	32	30	15	COMMODORES Heroes, Motown M8-939M1	59	60	21	SOUNDTRACK The Empire Strikes Back, RSO RS-2-4201	87	65	18	BENNY MARDONES Never Run Never Hide, Polydor PD-1-6263
5	5	5	THE CARS Panorama, Elektra 5E-514	33	41	4	JETHRO TULL A, Chrysalis CHE 1301	60	66	6	POINTER SISTERS Special Things, Planet P-9 (Elektra)	88	77	15	ROXY MUSIC Flesh And Blood, Atco SD-32-102 (Atlantic)
6	4	12	THE ROLLING STONES Emotional Rescue, Rolling Stones COC 16015 (Atlantic)	34	37	5	L.T.D. Shine On, A&M SP-4819	61	NEW ENTRY		KENNY LOGGINS Alive, Columbia C2X-36738	89	90	17	BLACK SABBATH Heaven And Hell, Warner Bros. BSK 3372
7	8	21	SOUNDTRACK Urban Cowboy, Full Moon/Asylum DP-90002 (Elektra)	35	36	9	EDDIE MONEY Playing For Keeps, Columbia FC 36514	62	62	7	ASHFORD & SIMPSON A Musical Affair, Warner Bros. HS 3458	90	92	17	WILLIE NELSON & RAY PRICE San Antonio Rose, Columbia JC 36476
8	9	7	PAT BENATAR Crimes Of Passion, Chrysalis CHE 1275	36	38	6	THE O'JAYS The Year 2000, TSOP FZ 36416 (CBS)	63	64	51	PAT BENATAR In The Heat Of The Night, Chrysalis CHR 1236	91	63	15	S.O.S. The S.O.S. Band, Tabu NUJ 36332 (CBS)
9	2	12	JACKSON BROWNE Hold Out, Asylum 5E-511 (Elektra)	37	39	13	EDDIE RABBITT Horizon, Elektra 6E-276	64	50	11	DAVE DAVIES RCA AFL1-3603	92	81	11	POCO Under The Gun, MCA MCA-5132
10	12	7	AC/DC Back In Black, Atlantic SD 16018	38	40	5	MINNIE RIPERTON Love Lives Forever, Capitol S00-12097	65	71	5	DEVADIP CARLOS SANTANA The Swing Of Delight, Columbia C2-36590	93	73	11	CHIC Real People, Atlantic SD 16016
11	14	5	SOUNDTRACK Honey, I Shrunk The Kids, Columbia SZ 3672	39	45	4	AL STEWART AND SHOT IN THE DARK 24 Carrots, Arista AL 9520	66	68	17	ROBBIE DUPREE Elektra 6E-273	94	96	8	WHITESNAKE Ready An' Willing, Mirage WTG 1976 (Atlantic)
12	10	34	CHRISTOPHER CROSS Warner Bros. BSK 3383	40	24	8	SOUNDTRACK McVicar, Polydor PD-1-6284	67	70	10	CAMERON Cameron, Salsoul SA-8535 (RCA)	95	99	75	WAYLON JENNINGS Greatest Hits, RCA AHL1-3378
13	13	13	ROSSINGTON COLLINS BAND Anytime Anywhere, MCA MCA-5130	41	43	17	DEVO Freedom Of Choice, Warner Bros. BSK 3435	68	58	23	ERIC CLAPTON Just One Night, RSO RS-2-4202				
14			TENNY PENNERGRASS												



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HOT 100

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1) Strong increase in sales; 2) 11-20 Upward movement of 4 positions; 3) 21-30 Upward movement of 5 positions; 4) 31-40 Upward movement of 6 positions; 4) 41-100 Upward movement of 10 positions.

● Recording Industry Assn. of America seal of certification as a "million seller."

▲ Recording Industry Assn. of America seal of certification as "two million seller."

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	3	8	ANOTHER ONE BITES THE DUST —Queen Elektra 47031
2	2	17	ALL OUT OF LOVE —Air Supply Arista 0520
3	1	13	UPSIDE DOWN —Diana Ross Motown 1494
4	4	14	GIVE ME THE NIGHT —George Benson Qwest/Warner Bros. 49505
★ 5	7	16	DRIVIN' MY LIFE AWAY —Eddie Rabbitt Elektra 46656
★ 6	6	9	LATE IN THE EVENING —Paul Simon Warner Bros. 49511
★ 7	12	5	WOMAN IN LOVE —Barbra Streisand Columbia 1-11364
★ 8	10	13	I'M ALRIGHT —Kenny Loggins Columbia 1-11317
9	5	13	LOOKIN' FOR LOVE —Johnny Lee Asylum 47004
★ 10	11	9	XANADU — Olivia Newton-John/Electric Light Orchestra MCA 41285
★ 11	16	5	REAL LOVE —The Doobie Brothers Warner Bros. 49503
12	8	17	FAME —Irene Cara RSO 1034
★ 13	15	10	ALL OVER THE WORLD — Electric Light Orchestra MCA 41289
14	14	11	YOU'LL ACCOMP'NY ME — Bob Seger & The Silver Bullet Band Capitol 4904
★ 15	18	11	HE'S SO SHY —Pointer Sisters Planet 47916 (Elektra)
★ 16	17	12	HOT ROD HEARTS —Robbie Dupree Elektra 47005
★ 17	20	9	NEVER KNEW LOVE LIKE THIS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 35	38	8	THE LEGEND OF WOOLEY SWAMP —The Charlie Daniels Band Epic 9-50921
★ 36	40	8	OUT HERE ON MY OWN —Irene Cara RSO 1048
★ 37	43	6	WHIP IT —Devo Warner Bros. 49550
★ 38	42	7	I'M ALMOST READY —Pure Prairie League Casablanca 2294
★ 39	NEW ENTRY	NEW ENTRY	LADY —Kenny Rogers Liberty 1380
★ 40	45	9	LET ME BE YOUR ANGEL — Stacy Lattisaw Cotillion 4601 (Atlantic)
★ 41	68	2	YOU'VE LOST THAT LOVIN' FEELING —Daryl Hall and John Oates RCA 12103
★ 42	49	4	WALK AWAY —Donna Summer Casablanca 2300
★ 43	50	4	TOUCH AND GO —The Cars Elektra 47039
★ 44	53	5	COULD I HAVE THIS DANCE — Anne Murray Capitol 4920
★ 45	71	2	LOVELY ONE —The Jacksons Epic 9-50938
46	39	9	DON'T YOU WANNA PLAY THIS GAME NO MORE —Elton John MCA 41293
47	47	7	MY PRAYER —Ray, Goodman & Brown Polydor 2116
★ 48	72	3	SHE'S SO COLD —The Rolling Stones Rolling Stones 21001 (Atlantic)
★ 49	67	3	THAT GIRL COULD SING — Jackson Browne Asylum 47036 (Elektra)
★ 50	64	3	LET ME TALK —Earth, Wind & Fire

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
69	70	4	IF YOU SHOULD SAIL —Neilsen/Pearson Capitol 4910
70	51	17	LET MY LOVE OPEN THE DOOR —Pete Townshend Atco 7217 (Atlantic)
71	34	19	TAKE YOUR TIME —S.O.S. Band Tabu 9-5522 (CBS)
★ 72	NEW ENTRY	NEW ENTRY	CRY LIKE A BABY —Kim Carnes EMI-America 8058
★ 73	NEW ENTRY	NEW ENTRY	HIT ME WITH YOUR BEST SHOT —Pat Benatar Chrysalis 2464
★ 74	84	2	THIS TIME —John Cougar Rica 205 (Mercury)
75	36	14	BOULEVARD —Jackson Browne Asylum 47003 (Elektra)
★ 76	86	2	TURNING JAPANESE —The Vapors United Artists 1364
77	37	20	IT'S STILL ROCK AND ROLL TO ME —Billy Joel Columbia 1-11276
78	41	9	RED LIGHT —Linda Clifford RSO 1041
★ 79	89	2	I'M HAPPY THAT LOVE HAS FOUND YOU —Jimmy Hall Epic 9-50931
★ 80	90	2	CASE OF YOU —Frank Stallone Scotti Bros. 603 (Atlantic)
81	55	7	GOOD MORNING GIRL/STAY AWHILE —Journey Columbia 1-11339
82	56	7	THUNDER AND LIGHTNING — Chicago Columbia 1-11345
83	69	13	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME



SPECIAL



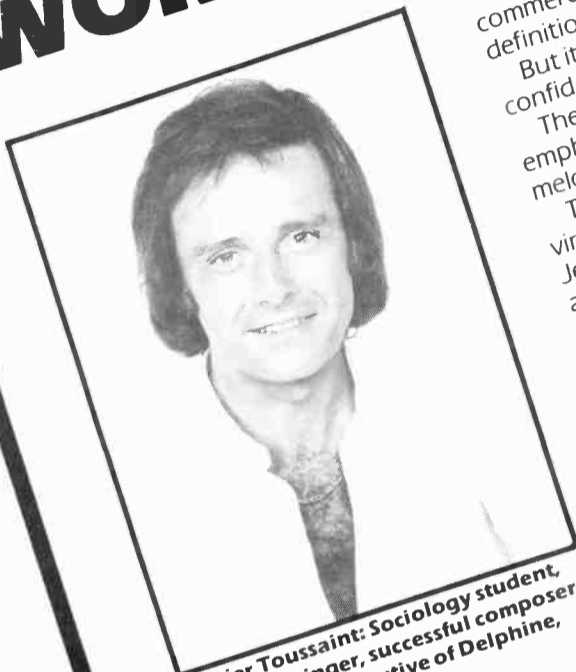
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A FRENCH COMPANY OPENS THE DOOR TO WORLD SALES



Olivier Toussaint: Sociology student, part-time singer, successful composer and now key executive of Delphine, particularly active on the international side.

DELPHINE SALES FIGURES

The remarkable international breakthrough of Delphine recordings over the past couple of years is best illustrated by an analysis of sales figures enjoyed by the remarkably consistent pianist Richard Clayderman.

Between July 1, 1978, and July 1, 1980, he has totted up more than nine million album and singles units, including France and taking in all foreign territories. At award level, he has picked up 61 gold disks and 14 platinum records.

His biggest sales over this period were in Germany, with 2.5 million LPs and singles, topping the two million mark in France. His biggest foreign territories: Spain, 700,000 units; Argentina and Scandinavia, 500,000 each; Austria, 450,000; Mexico, 350,000; Japan, 300,000; Venezuela, 250,000; Brazil, Holland and Switzerland, 200,000 each; Canada, Belgium and South Africa, 150,000 each.

Jean Claude Borelly, hit-making trumpet player, is the longest-serving artist on the Delphine roster and he has recorded 16 albums over the past five years, with total sales of three million worldwide. His singles sales have topped the nine million mark, and he has received 15 gold and two platinum records.

The group Anarchic System, French but recording in English, has a list of hits, notably "Pop Corn," "Generation," and "Sherie Sha Lala," topping four million singles sales in France and abroad.

With "Pop Concerto Show" and "She Wears A Rainbow" as the biggest successes, the Pop Concerto Orchestra, with Olivier Toussaint as the singer, sold two million singles worldwide.

And now there is Jean Michel de France, launched on a tidal wave of promotion and with his first album selling extremely well, ready for the next Delphine push for international recognition and acceptance.



Paul De Senneville: Armed with a law degree, served with the Marines in Algeria, then into journalism, television and films, and now president of Delphine.

Delphine Records, set up in Paris in 1971 and built on the creative and commercial talents of two men, Paul de Senneville and Olivier Toussaint, is by definition a small company.

But its success worldwide is massive—a 1979 turnover of \$14.4 million is confidently projected by the company to double to around \$28 million this year. The Delphine musical policy has mainly centered around instrumentals, the emphasis firmly on melody. In spite of disco "repetitiveness" Delphine's policy of melody and romanticism has kept its sales growing.

There's still work to be done in the U.S., admit de Senneville and Toussaint, but virtually everywhere else there has been chart success for artists such as trumpeter Jean-Claude Borelly and pianist Richard Clayderman, with "Ballade Pour Adeline" an outstanding money-making copyright.

In school, de Senneville gained a law degree, then served for 28 months with the French Marines in Algeria. Afterwards he moved into the fringes of the movie and television world, managing the singer Christophe and later handling the career of Toussaint's background involved a degree in sociology, studies of political and economic science, while at the same time singing with his own group. In 1968 he had a chance meeting with de Senneville and an important new pop writing team was launched.

At first, their writing was tentative and experimental and Toussaint still preferred singing to songwriting. But Polnareff turned a couple of the compositions into hits, notably "Tous Les Bateaux/Tous Les Oiseaux" and artists of the stature of Petula Clark, Mireille Mathieu, Claude Francois and Dalida recorded others.

However, most of the big names had their own songwriting deals, and were interested only in surefire hits, so de Senneville and Toussaint decided to branch out on their own, waive dependence on the whims of artists, and produce artists and records for themselves.

Toussaint sang, in English, with the Pop Concerto Orchestra, and that group sold well in Europe and in parts of South America. Another band they launched was Anarchic System.

But a major breakthrough came when de Senneville and Toussaint were invited to write a main theme for the movie "Un Linceul n'A Pas de Poche," a Jean-Pierre Mocky vehicle.

The film flopped, but the song triumphed. As "Dolannes Melodie," it sold 2.5 million units in France alone, breaking all national sales records for a movie theme. Worldwide it neared the 8 million mark, and it made an international star of Jean-Claude Borelly, a trumpet player whose background was in the anonymity of club band life.

The next Delphine development, in the 1975-1976 period, was the story of "Ballade Pour Adeline," another de Senneville/Toussaint composition. It was a

(Continued on page D-12)



Delphine Studios: A shot from the control room of a recording complex set up three years ago. A second studio is being added for early 1981, along with a copying studio.

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Thanks to Delphine
for 3600 000 LPS and
10 500 000 singles sold!
18 times Gold!

Jean Claude Borelly



Thanks to Delphine
for my future gold records!
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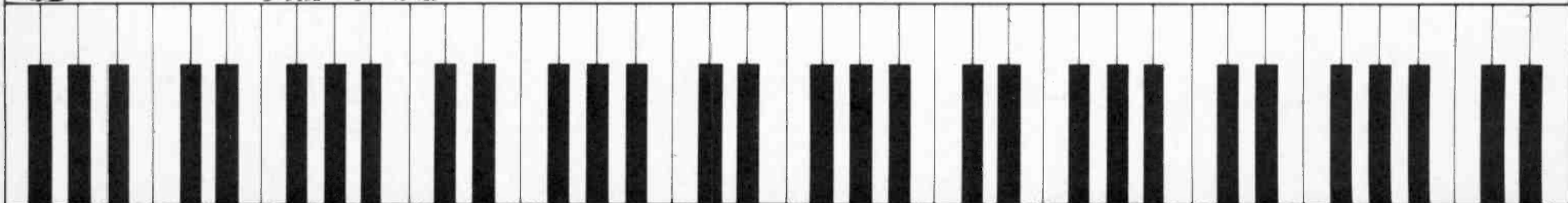
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Richard Clayderman

who happens to be
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**Congratulations
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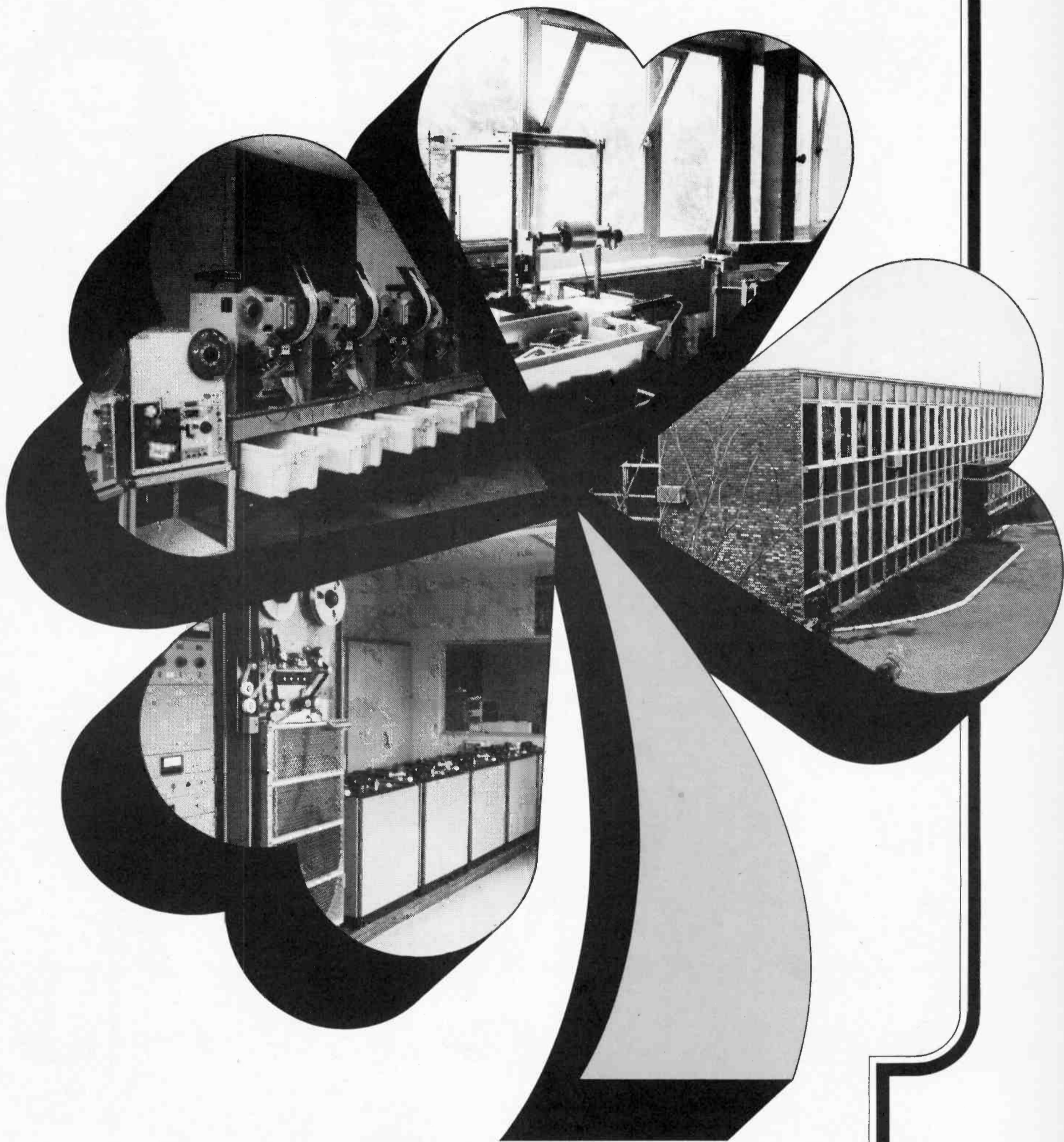
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Jean Claude Borelly, the first of Delphine's French instrumentalists to make the big international breakthrough, then aged 22, and a one-time "anonymous" club band musician. In five years he has recorded 16 LPs. Nine million singles and three million LPs have been sold all over the world, and he has received 15 gold and two platinum records.



Jean Michel De France is a 22-year-old orchestra leader who has become Delphine's big new hope for international acceptance. Thanks to a huge promotional campaign, his first LP has gotten off to a good start. The company is committed to this new Delphine protege as a primary objective for 1980-81.

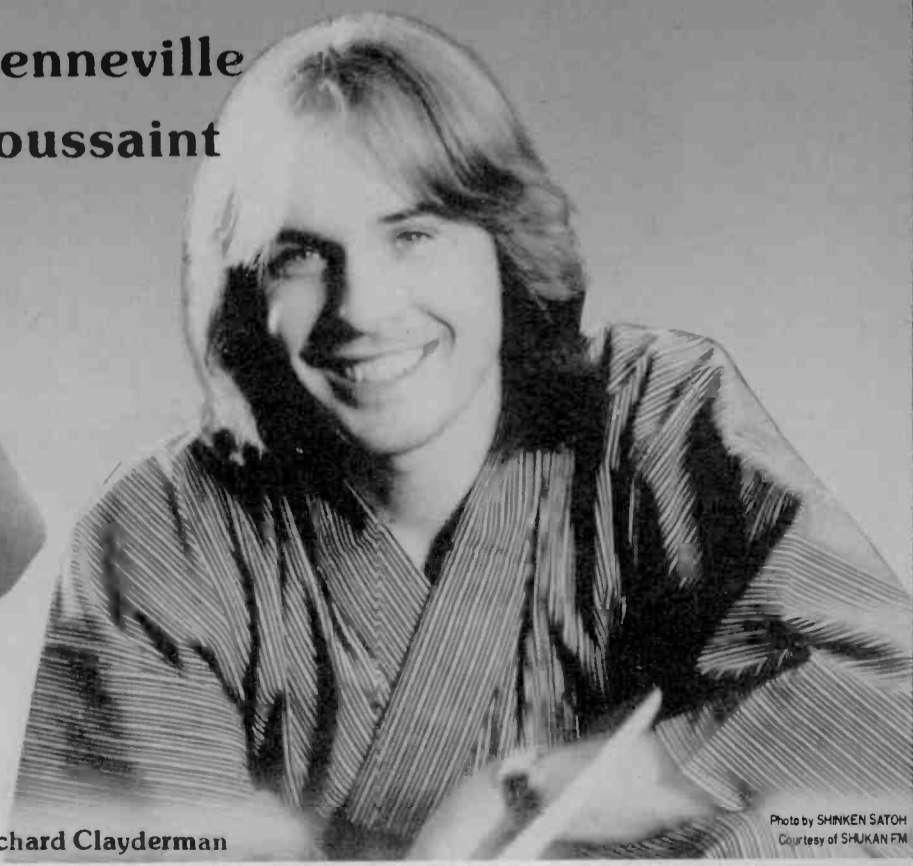
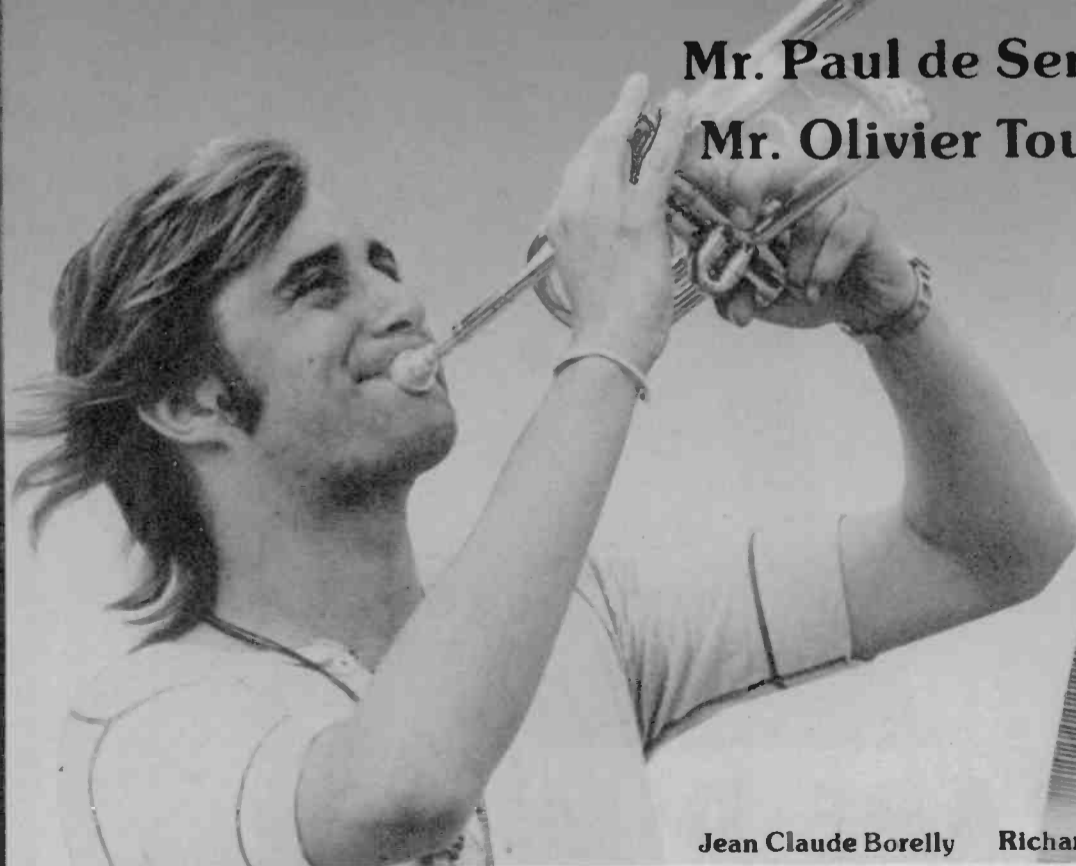


Richard Clayderman, whose music, Delphine believes, offers "a relief from stress" in times of violence, gas shortages and inflation. Finding international success with his romantic mood music, the pianist has so far received 61 gold records and 14 platinum. He's sold over nine million units in countries ranging from the French home base to all of Europe, Latin America, Japan, Canada and South Africa.



Glad To Be Your Partner Delphine

Mr. Paul de Senneville
Mr. Olivier Toussaint



Jean Claude Borelly Richard Clayderman

Photo by SHINKEN SATOH
Courtesy of SHUKAN FM

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OCTOBER 4, 1980 BILLBOARD

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Richard Clayderman



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At the end of 1978
began an unprecedented success story.

Overnight in Germany, Austria
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on the piano.

What triggered the beginning
of this fantastic career was a song in a
detective series – »Ballad for Adeline«.
This soothing melody was
heard by millions.

Skillfully, Richard Clayderman,
followed up this gigantic success with his
album »Träumereien« which has now
been on the German charts for
the last 75 weeks.

Throughout German speaking countries,
his golden melodies have brought
him 10 golden records. Our thanks to
Paul de Senneville, Olivier Toussaint,
Richard Clayderman, Jean-Claude Borelly,
Jean-Michel de France, Marion de
Froment and Jean Baudlot.

AUSTRIA

4 platinum records for
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»Ballade pour Adeline«
1 golden record for
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Webgasse 43
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GERMANY

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1 golden record for
»Träumereien«
1 golden record for
»Ballade pour Adeline«
TELDEC »Telefunken-Decca«
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Germany

SWITZERLAND

(since April '80)
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Richard Clayderman



Congratulations for your worldwide success

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Jean Claude Borelly



Congratulations & Thanks
Jean Michel de France



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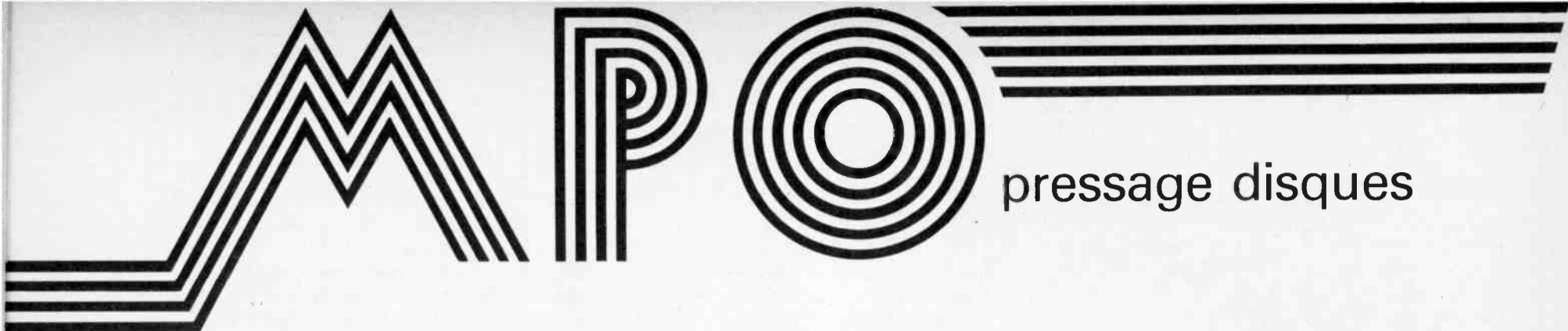
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fabriquons et le service que nous
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développement.

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We are delighted that the quality of our products,
equipment and service have contributed to
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Duplication cassettes

RICHARD CLAYDERMAN



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piano showcase. The two writers auditioned many musicians but the choice eventually fell on Richard Clayderman.

Recalls Toussaint: "Remember this was the time of the disco music build-up. Romantic music seemed to be on the way out. People said we were crazy going along with a pianist, but we went ahead anyway. We sold very slowly first in France, then Germany. We knew it had to be a slow process. We had to go to each area and lay on promotions and make tv appearances, and it took well over a year.

"But slowly it did work. Teldec, our licensee in Germany, asked us to produce a special album, using standard titles, but including 'Ballade Pour Adeline.' This came out at the start of 1979. K-tel released in Germany, expected sales of 250,000, but got more than half a million. Then it reverted to Teldec and today this album has sold more than 1.5 million units in Germany alone."

To the surprise of Toussaint and de Senneville, other Delphine licensees decided to go with the song and the record. Spain built a tv promotion around it, then Argentina, Holland, Belgium, Scandinavia, Japan and South Africa.

Says Toussaint: "Now it was 1979 and the song and Clayderman were international. It had taken around two years, but we were more knowledgeable than we'd been when launching Jean-Claude Borelly. It was good for 'Ballad Pour Adeline' that it wasn't a huge hit right away around the world, for a slow build-up gave us the chance to go to each country."

The Delphine team was in Japan in February this year with Clayderman for radio and tv, ready for concerts there mid-summer. And in Germany, where his original outside-France launch started, there's a month-long Teldec promotion on his new album "The Music Of Love."

Says Toussaint: "Clayderman has sold around nine million albums in 18 months and his international reputation as a concert performer is established. He's 26 years old, started getting success when he was 25. Borelly is 26, too, but had initial success when he was 22. He wasn't really ready then, nor were we. Now he's ready, so are we. We've taken him to Germany, to South America, and we build shows around him and his own band. He's a stage entertainer now, not just a record seller."

The third major artist is a conductor, Jean-Michel de France. Toussaint and de Senneville are proud that he represents another Delphine trend against the general musical current.

Says Toussaint: "We started French groups singing in English, when nobody else was doing it. When others started, we stopped. Disco came, and it wasn't a good time for us—but we went along with a pianist creating essentially romantic music.

"We had a world of violence, and petrol shortages and slumping dollars and so on. People were under stress. We offered a release from stress through music.

"Now there is Jean-Michel de France. In the whole world, I don't know many record companies who promote new young conductors. There are French conductors who remain well-known, such as Paul Mauriat, Franck Pourcel and Raymond Lefevre. They're more established men. But we've gone for a 22-year-old, not only talented but handsome. He adds to the belief that Delphine is currently an instrumental music specialist company. But he's very much our main aim for the future.

"We want to remain compact. We don't want a huge artist roster. And we know that it will take time and patience to build a conductor as an international personality."

Three years ago, Delphine invested in its own studio, housed in the 120-year-old office complex in the Champs-Elysees area. The studio is rented out but also used to record Delphine artists, cutting out hassles over booking time in studios outside. Compilations of back catalog is another aspect, always produced with the international marketplace in mind.

(Continued on page D-14)

Jean Claude Borelly reads fan mail at the Delphine offices in Paris.



delphine

D-13
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OCTOBER 4, 1980 BILLBOARD



Jean Michel de France contemplates his future as an internationally famous conductor amidst an appropriately romantic Parisian setting.



Richard Clayderman in concert.

DEDICADO A NUESTROS AMIGOS: DELPHINE MUSIC

RICHARD CLAYDERMAN

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Las flores salvajes

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Dear Paul

Dear Olivier

*We are proud to be associated with you
achieving 2 gold albums, 2 platinum albums
and 1 gold and 1 platinum single in just one year.*

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delphine

Says Toussaint: "In a business philosophy sense, everything we do at Delphine is based on the concept that a recording artist who doesn't go on stage cannot be a total artist. For us, concert management and French and international promotional work are vital.

"But added all together, a key reason why this small company is running so well is first that the president Paul de Senneville, and myself as head manager are first of all composers, then producers, and personal managers and concert managers—and at the same time are businessmen, the president and head manager. Instead of having 10 a&r managers working with us, we do it ourselves with the collaboration of a&r manager Jean Baudlot and we're so involved that we just couldn't cope with 20 or 50 artists."

Delphine music publishing is another important profit center for de Senneville and Toussaint; but the two have built other business interests outside the music world. Their model agency, for instance, is one of the three most important in France, housed next door to the record company and studios.

Then there are investments in apartments, mainly in the south of France and much in demand for MIDEM every year. There is also an agricultural company holding some 3,000 acres in Argentina, with around 50 people working on Delphine projects in that territory. There are promotional interests in the ready-to-wear clothing business in France.

"What it adds up to," observes Paul de Senneville, "is although our company is firmly based in the record business, our re-investment in a range of small businesses, even racehorses, affords us financial protection from the fluctuations of the record industry.

"But like all companies we have to face up to the problems inside the record industry. Fewer records are being sold. All the way through, we've felt that as a small company our one big chance lay in exporting our music. By instinct, without deliberate planning, we've produced instrumental material which can be exported."

Paul de Senneville concentrates mainly on the French domestic scene. He'd been for eight years managing director of Disc'AZ, finally retiring to go full time with Delphine, but the relationship with AZ as distribution company remains strong.

Supported by a highly efficient international division headed by Marion de Froment, Toussaint spends four or five months each year overseas, working with licensees, injecting them with the necessary dynamism, instilling confidence in Delphine talent and product. He learned Spanish in three sharp months because of the growing links with South American territories. In the U.K., through Sonet, in Canada, in Australia and New Zealand, Delphine product has been accepted and proved eminently saleable. In Japan Delphine is enjoying particular success. But there's one black spot, the U.S.

Says Toussaint: "We've been going over there at six-month intervals, each time with a bigger pile of gold record awards for sales of our records. We were armed always with sales figures, proof that our artists were working really well in the rest of the world.

"But at first the Americans didn't even want to listen to our music. They said it was impossible to break our kind of music there. Now we're moving towards real prospects of signing a license deal, but we want a really good and big and ambitious record company.

"We're not in a hurry. We don't have to rush. Clayderman is not playing the kind of music that suddenly goes out of fashion. But we still don't understand why American companies have so little trust in us and make no offers for him. He's doing the kind of music that nobody else is doing, in a special style. Everywhere else he scores with huge sales. An example: in Norway, Venezuela and Argentina recently, he had three albums in the top 16.

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"The American companies can see from the international charts in Billboard what Clayderman is doing. They have their own problems in their own companies, because they keep on doing the same kind of music. You'd maybe think they might invest in something new and different. We felt maybe it was because we needed a lawyer, so we took a lawyer, but still nothing happened.

"In a few months we'll go back again. We want to break the U.S. We'd live there with the artist, in New York, or Los Angeles or whatever, for a while. Perhaps American companies now don't want to invest in an artist who is not contractually free, or not American. Still, we always knew it was not easy music to push. You don't put it on and say instantly it will be a hit. You have to invest time, intelligence and money—and not all that much money. Ironically during a recent West Coast visit we heard our music on radio stations in Texas, Miami and all over the Southwest.

"Our aim for 1980 was Japan and we've broken there. My aim for 1981, or 1982, or even 2,000 is the U.S."

And says Toussaint: "it's a ridiculous situation. The American industry is losing. We're losing, maybe 200,000 to 300,000 records a year. Maybe we'll start in the Midwest, then move outwards."

The worldwide success of "Ballade Pour Adeline" has triggered massive Delphine sales in the sheet music side of the business. It has sold 300,000 copies in France alone, and around the same in Germany. In Scandinavia, sales have topped the 50,000 mark. Not even the Beatles, or French artists such as Charles Trenet, can top that kind of sheet music figure, say de Senneville and Toussaint.

"In every school where piano is taught, there is Beethoven and Mozart and there is 'Ballade Pour Adeline,'" says Toussaint. "So in every concert given by Clayderman, he plays the melody with a local eight or nine-year-old child, and we never have any difficulty in finding one who knows it."

Delphine does not, at present, operate with product other than its own. It does not, as a corporate policy, import music. "But we're always



Richard Clayderman and Jean Claude Borelly greet fans in Argentina.

interested in receiving new material or breaking new artists," says Toussaint.

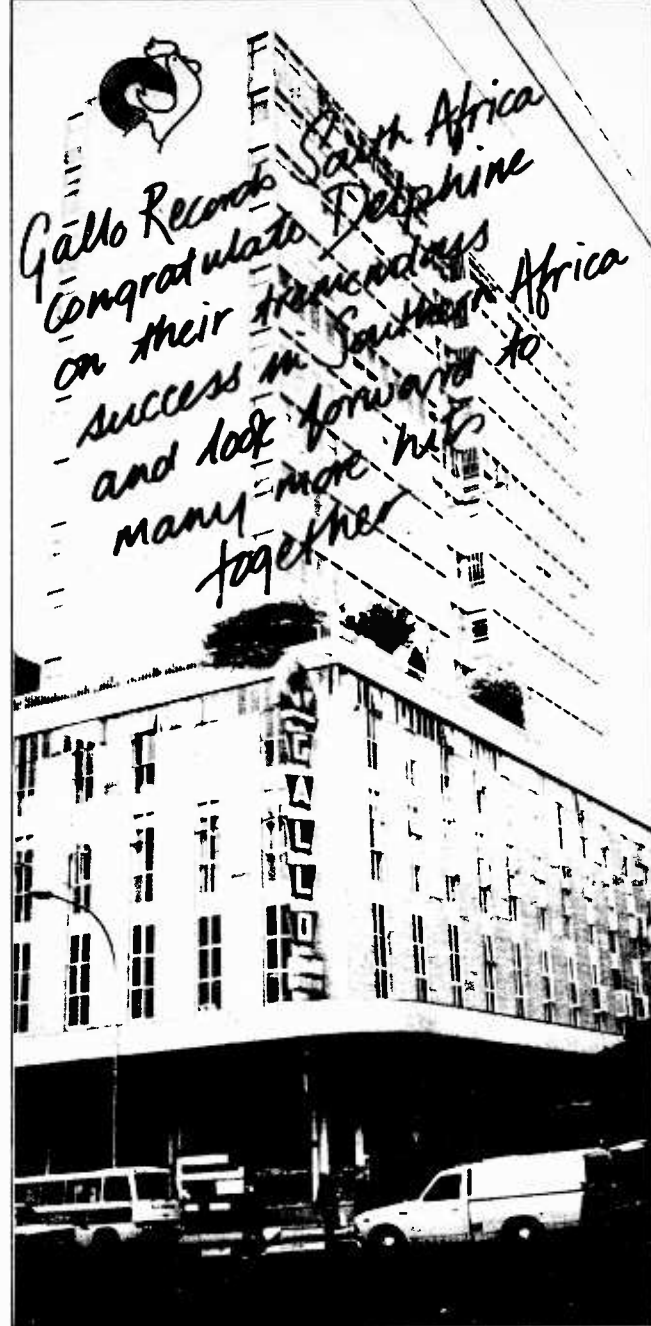
"As we offer, we say, the most dynamic promotion prospects in France, we've built a big reputation as hit-makers. Delphine is small because we believe we either have to be very big or small. We're small. But to be in the middle today is virtually impossible. Perhaps in five years time, we'll be big, time will tell. . . .

"We're the anti-traditional record company, because we really are unique in the way we work. We've built slowly, step by step. At the start, we didn't even think of our own record company, but we created music and then had to create the record company and the publishing arm.

"But right from the start, the idea was to provide the music, then the business interests developed simply because the music itself was developing."

The Delphine philosophy is to open the door of the world for French music.

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Jerry Toger

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&
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Disc'Az

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18	22	10	JESSE —Carly Simon Warner Bros. 49518
19	19	10	DON'T ASK ME WHY —Billy Joel Columbia 1-11331
20	23	7	LOOK WHAT YOU'VE DONE TO ME —Boz Scaggs Columbia 1-11349
21	30	3	THE WANDERER —Donna Summer Geffen 49563 (Warner Bros.)
22	9	15	ONE IN A MILLION YOU —Larry Graham Warner Bros. 49221
23	25	11	NO NIGHT SO LONG —Dionne Warwick Arista 0527
24	28	9	HOW DO I SURVIVE —Amy Holland Capitol 4884
25	13	13	YOU'RE THE ONLY WOMAN — Ambrosia Warner Bros. 49508
26	32	4	DREAMING —Cliff Richard EMI-America 8057
27	31	6	MIDNIGHT ROCKS —Al Stewart Arista 0552
28	21	16	SOMEONE THAT I USED TO LOVE —Natalie Cole Capitol 4869
29	24	14	EMOTIONAL RESCUE —The Rolling Stones Rolling Stones 20001 (Atlantic)
30	35	5	ON THE ROAD AGAIN —Willie Nelson Columbia 1-11351
31	33	8	WHO'LL BE THE FOOL TONIGHT —Larsen-Felten Band Warner Bros. 49282
32	62	3	MASTER BLASTER —Stevie Wonder Tamla 54317 (Motown)
33	46	3	DREAMER —Supertramp A&M 2269
34	44	5	I'M COMING OUT —Diana Ross Motown 1491

51	61	5	YOU SHOOK ME ALL NIGHT LONG —AC/DC Atlantic 3761
52	52	6	CAN'T WE TRY —Teddy Pendergrass P.I.R. 9-3107 (CBS)
53	54	7	I GOT YOU —Split Enz A&M 2252
54	59	4	WITHOUT YOUR LOVE —Roger Daltrey Polydor 2121
55	57	7	GIRL, DON'T LET IT GET YOU DOWN —O'Jays TSOP 9-4790 (CBS)
56	58	7	SWITCHIN' TO GLIDE —The Kings Elektra 47006
57	65	4	LIVE EVERY MINUTE —Ali Thomson A&M 2260
58	60	5	TURN IT ON AGAIN —Genesis Atlantic 3751
59	66	4	ANGELINE —The Allman Brothers Band Arista 0555
60	82	2	MORE THAN I CAN SAY —Leo Sayer Warner Bros. 49565
61	48	8	GAMES WITHOUT FRONTIERS — Peter Gabriel Mercury 76063
62	26	17	SAILING —Christopher Cross Warner Bros. 49507
63	63	6	MY GUY/MY GIRL — Amii Stewart & Johnny Bristol Handshake 7-5300 (CBS)
64	74	3	HEROES —Commodores Motown 1495
65	27	20	MAGIC —Olivia Newton-John MCA 41247
66	29	17	INTO THE NIGHT —Benny Mardones Polydor 2091
67	77	4	THEME FROM THE DUKES OF HAZZARD —Waylon Jennings RCA 12067
68	80	3	HOLD ON —Kansas Kirshter 9-4291 (CBS)

84	73	12	HOW DOES IT FEEL TO BE BACK —Daryl Hall & John Oates RCA 12048
85	76	19	MORE LOVE —Kim Carnes EMI-America 8045
86	79	16	OLD FASHION LOVE —Commodores Motown 1489
87	81	6	LOLA —The Kinks Arista 0541
88	88	4	I'VE JUST BEGUN TO LOVE YOU —Dynasty Solar 12021 (RCA)
89	92	2	I BELIEVE IN YOU —Don Williams MCA 41304
90	78	4	RUNNING BACK —Eddie Money Columbia 1-11325
91	85	12	HEY THERE LONELY GIRL — Robert John EMI-America 8049
92	87	5	THE BREAKS —Kurtis Blow Mercury 76075
93	91	6	REBELS ARE WE —Chic Atlantic 3665
94	93	24	SHINING STAR —Manhattans Columbia 1-11222
95	95	11	YOU BETTER RUN —Pat Benatar Chrysalis 2450
96	94	17	JO JO —Boz Scaggs Columbia 1-11281
97			MORE BOUNCE TO THE OUNCE —Zapp Warner Bros. 49634
98	98	3	THE PART OF ME THAT NEEDS YOU MOST —Jay Black Midsong 7-72012
99	96	17	TAKE A LITTLE RHYTHM — Ali Thomson A&M 2243
100	99	16	MAKE A LITTLE MAGIC —The Dirt Band United Artists 1356




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Classical

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Cassettes Dramatically Rise To 20% Of Classical Labels' Sales

By ALAN PENCHANSKY

CHICAGO—Cassette tape penetration of up to 20% and more of total classical label sales is being reported, as the compact tape format's ground gaining in the classical market continues.

The cassette's dramatic rise in importance in the classical market has occurred in the last several years. Vast improvements technically in hardware and software quality and consumer emphasis on mobility in music playback today are credited with the rapid increase.

Classical market sales of the 8-track configuration are almost at the vanishing point, leaving the cassette with virtually complete dominance of the tape field.

At Angel Records, cassettes are doing "better and better each day," according to Lee Smith, national sales manager for classical product. Smith anticipates that ordering on certain new release titles may soon be running as much as 30% in cassette.

Approximately 450 cassette titles are found in the Angel catalog including budget Seraphim entries, and tapes are added four times a year in special releases.

Says Smith: "Since the quality of sound has dramatically improved in the last four years I think more and more people are installing cassette decks in their cars and have cassette decks in the home."

Smith feels the tape format has helped to enlarge the classical sales base, rather than just switching the confirmed customer from one medium to another.

"I'm sure people are buying both," Smith maintains. "Classical music is growing even in a recession period."

Smith points to several recent months in which cassettes contributed 20% to the label's sales total.

The Moss Music Group has only a small fraction of its 1,000 budget classical titles on cassettes. Yet the tape format kicks in fully one-fourth of total sales volume, according to president Ira Moss.

Moss estimates that every \$1 million in disk product billing is matched by \$350,000 to \$400,000 in cassette sales today.

An expanded overall classical sales base is a result of the tape surge, believes Moss, who emphasizes the role of effective merchandising in capturing new customers.

Moss emphasizes that cassettes can lure shoppers not attracted by comparable disk product, and retailers are being encouraged to us open dump bin merchandising with multiple purchase pricing.

"Our biggest success is in stores where they actually put them out," Moss explains. "We have enough people who are doing a good job with putting them out."

\$2.98 Desto Medieval Music Sampler Bowed

NEW YORK—The Desto label, released through CMS Records here, has marketed a \$2.98 sampler, "Medieval & Renaissance Sounds," featuring David Munrow, Musica Antiqua, Lionel Rogg, among others.

The label says it will give one free sampler for every 10 albums purchased by the dealer from the regular Desto catalog. Package is available in both LP and cassette formats.

Adds Moss: "I do think a lot of cassette purchases are made by new customers. A lot are not necessarily the old classical customer."

The introduction of a Mercury Golden Imports cassette line is part of the Philips Records response to the cassette demand upswing.

"Obviously, we believe in cassettes," explains Nancy Zannini, Philips U.S. vice president, who notes that there are cassette counterparts today for virtually all Philips and Philips Festive new releases.

Recent Philips sales breakouts show 14% of orders for the new Verdi "Stiffelio" opera recording in cassettes, 23% of billing for Pepe Romero's Boccherini Guitar Quintets album in the tape format and 18% of volume from "Scheherazade" with the Concertgebouw Orchestra registered in the tape column.

Zannini says the importance of automotive sound in the cassette boom was demonstrated to her recently when she toured leading West Coast retail outlets.

"I would expect a higher percentage of cassette sales on the West Coast because more people drive out there," Zannini states. "Just from being on the West Coast I think the big thing is the cars, the convenience."

Zannini says the huge tape inventories and widespread use of open display on the West Coast took her partially by surprise.

She adds: "I do think the total market is expanding because sale are improving every year."

E. Allen Silver of In Sync Labs feels the startling cassette playback technical specification upgrading in recent years has spurred the demand growth.

In Sync manufactures a line of \$14.98 list real-time duplicated chromium dioxide cassettes, one of several new audiophile cassette lines.

"Sixty-nine dB signal to noise ratio is the limit right now," Silver explains. "Optimally, that's better than a record gets. The limiting factor as far as we're concerned is the tape we work from."

Silver also claims cassette wow and flutter rates are today entirely comparable with disk. Another factor in consumer preference is the

cassette's relative imperviousness to wear and damage, he adds.

Silver is in concurrence with label executives who see the cassette customer as add-on business.

"I don't believe that once you're into buying records you're going to switch easily to cassette. I think we're building a new audience."

Silver plans release of a special cassette line dubbed directly from his Connoisseur Society label original stereo master tapes. These special first generation dubs will carry a \$24.98 list.

"I believe we're currently making as good a cassettes as anyone in the world," Silver insists.

At Nonesuch Records, cassette releases of back catalog are being prepared to keep up with demand, and Nonesuch also will issue its new \$11.98 list digital albums with cassette counterparts.

Says national sales manager Bill Berger: "In the three years I've been here it's gone from regular sales to a place where the marketplace is forcing us to bring out old catalog in cassette."

A group of 10 catalog titles will appear this month, Berger notes. Also all new releases appear in the tape configuration.

Says Berger: "I believe the consumer believes the cassette is better than records. They really think it's much better."

Berger adds that college market dealers are doing particularly well with cassette product.

Many of today's cassette decks are "works of art" in the estimation of Pickwick Records producer Steve Vining, himself an engineer. Vining says transport mechanisms and electronics are incredibly sophisticated today.

All of Pickwick's Quintessence classical product is being released on cassette. "It's a steady growth, especially in classics," Vining relates.

And at CBS Masterworks, the outlook on cassette sales growth also is optimistic.

According to classical marketing head Bob Campbell, there is a particularly strong showing of cassettes in the new Mastersound audiophile series, listing at \$14.95.

TRIOS RECORDED

Arabesque Launches Haydn Project

NEW YORK—Arabesque Records held its first domestic session last weekend, launching a long-term project to record all the Haydn trios on period instruments.

In its first year of operation the label, a music division of spoken-word pioneer Caedmon Records, has issued 83 disks, all acquired either via license or purchase.

The first Haydn set, comprising two piano trios and a pair of flute

trios, will be released in February, says Ward Botsford, executive producer. He expects to add at least one new Haydn package a year. They will list at \$6.98 per LP. Arabesque's standard suggested retail price.

Performers are pianist Steven Lubin, violinist Richard Luby, flutist Rebecca Troxler and cellist Myron Lutzke. Production team is Marc Aubort and Johanna Nickrenz of Elite Recording.

Classical Notes

Conductor **Michael Gielen's** choice for his first Cincinnati Symphony recording session is the Beethoven "Eroica." The Vox recording will be made this fall in Gielen's first season as music director. Several new Cincinnati Pops recordings with conductor **Erich Kunzel** have been wrapped up. The producer for Vox is **Judith Sherman**.

KCMA-FM, the new commercial fine arts sta-

tion serving greater Tulsa has positions open for music director, sales manager and office manager. A late 1980 or early 1981 on-air date is being looked at. Contact station manager **John K. Major** at WFMT-FM, 500 North Michigan Ave., Chicago, Ill. 60611. Major is president of the Concert Music Broadcasters Assn. and director of marketing and research at WFMT today.

ALAN PENCHANSKY

Billboard[®] Adult Contemporary

Survey For Week Ending 10/4/80

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TOP 50			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	10	NO NIGHT SO LONG Dionne Warwick, Arista 0527 (Irving, BMI)
2	4	5	WOMAN IN LOVE Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI)
3	3	7	XANADU Olivia Newton-John/Electric Light Orchestra, MCA 41285 (Jet/Enart, BMI)
4	2	9	DON'T ASK ME WHY Billy Joel, Columbia 1-11331 (Impulsive/April, ASCAP)
5	9	7	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
6	10	6	LOOK WHAT YOU'VE DONE TO ME Boyz Scaggs, Columbia 1-11349 (Boyz Scaggs, ASCAP/Foster Frees/Irving, BMI)
7	5	13	DRIVIN' MY LIFE AWAY Eddie Rabbitt, Elektra 46656 (Debdave/Briarpatch, BMI)
8	8	8	JESSE Carly Simon, Warner Bros. 49518 (Quakenbush/Redeye, ASCAP)
9	6	12	YOU'RE THE ONLY WOMAN Ambrosia, Warner Bros. 49508 (Rubicon, BMI)
10	7	9	LATE IN THE EVENING Paul Simon, Warner Bros. 49511 (Paul Simon, BMI)
11	15	5	REAL LOVE The Doobie Brothers, Warner Bros. 49503 (Tauripin Tunes/Monsteri/April, ASCAP)
12	23	4	COULD I HAVE THIS DANCE Anne Murray, Capitol 4920 (Vogue & Maple/Welk Music Group/Onhisown, BMI)
13	11	13	SOMEONE THAT I USED TO LOVE Natalie Cole, Capitol 4869 (Screen Gems/EMI BMI/Prince Street/Arista, ASCAP)
14	12	10	HEY THERE LONELY GIRL Robert John, EMI-America 8049 (Famous, ASCAP)
15	13	15	SAILING Christopher Cross, Warner Bros. 49507 (Pop N' Roll, ASCAP)
16	24	4	MIDNIGHT ROCKS Al Stewart, Arista 0552 (Frabjous/Approximate, BMI)
17	20	8	YOU'LL ACCOMPANY ME Bob Seger & The Silver Bullet Band, Capitol 4904 (Gear, ASCAP)
18	21	8	UPSIDE DOWN Diana Ross (Chic, BMI), Motown 1494
19	22	6	HE'S SO SHY Pointer Sisters, Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)
20	14	14	FIRST TIME LOVE Livingston Taylor, Epic 9-50894 (Bait & Beer, ASCAP)
21	16	12	WHY NOT ME Fred Knoblock, Scotti Bros. 600 (Atlantic) (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)
22	29	5	MY PRAYER Ray, Goodman & Brown, Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)
23	17	11	LOOKIN' FOR LOVE Johnny Lee, Asylum 47004 (Elektra) (Southern Nights, ASCAP)
24	18	14	ALL OUT OF LOVE Air Supply, Arista 0520 (Careers/BRM, BMI/Riva, PRS)
25	19	19	MAGIC Olivia Newton-John, MCA 41247 (John Farrar, BMI)
26	25	9	HOT ROD HEARTS Robbie Dupree, Elektra 47005 (Captain Crystal/Blackwood/Dar-Jan, BMI)
27	26	10	GIVE ME THE NIGHT George Benson, Warner Bros. 49505 (Rodsongs, ASCAP)
28	27	21	LET ME LOVE YOU TONIGHT Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
29			NEW ENTRY LADY Kenny Rogers, Liberty 1380 (Brockman, ASCAP)
30	28	9	LATE AT NIGHT England Dan Seals, Atlantic 3674 (Pink Pig/Concourse/Van Hoy/Unichappell, BMI)
31	40	2	ON THE ROAD AGAIN Willie Nelson, Columbia 1-11351 (Willie Nelson, BMI)
32	30	14	TAKE A LITTLE RHYTHM Ali Thomson, A&M 2243 (Almo, ASCAP)
33	31	19	STAND BY ME Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI)
34	39	3	IF THIS IS LOVE Melissa Manchester, Arista 0551 (Unichappell/Rocket, BMI)
35	32	16	WHERE DID WE GO WRONG Frankie Valli & Chris Forde, MCA/Curb 41253 (Irving/Swanee Bravo, BMI)
36	33	19	MORE LOVE Kim Carnes, EMI-America 8045 (Jobete, ASCAP)
37	34	14	THAT LOVIN' YOU FEELIN' AGAIN Roy Orbison & Emmylou Harris, Warner Bros. 49262 (Acuff-Rose, BMI)
38	44	3	YOU CAN CALL ME BLUE Michael Johnson, EMI-America 8054 (Special, ASCAP)
39	43	3	OUT HERE ON MY OWN Irene Cara, RSO 1048 (MGM, BMI/Variety, ASCAP)
40	48	2	WHO'LL BE THE FOOL TONIGHT Larsen-Feiten Band, Warner Bros. 49282 (Buzz Feiten, BMI)
41	35	14	LOVE THAT GOT AWAY Firefall, Atlantic 3670 (Warner-Tamerlane/El Sueno, BMI)
42	47	2	FIRST LOVE Seals & Crofts, Warner Bros. 49522 (Dawnbreaker/Favor, BMI)
43	50	2	HOW DO I SURVIVE Amy Holland, Capitol 4884 (April/Paul Bliss, ASCAP)
44	37	6	ONE IN A MILLION YOU Larry Graham, Warner Bros. 49221 (Irving/Medad, BMI)
45			NEW ENTRY WITHOUT YOUR LOVE Roger Daltrey, Polydor 2121 (H.G. ASCAP)
46	46	4	THUNDER AND LIGHTNING Chicago, Columbia 1-11345 (Little Sacha/Street Sense, ASCAP)
47			NEW ENTRY I BELIEVE IN YOU Don Williams, MCA 41304 (Cook House, BMI)
48			NEW ENTRY DREAMING Cliff Richard, EMI-America 8057 (ATV/BMI/Rare Blue, ASCAP)
49	45	6	DON'T YOU WANNA PLAY THIS GAME NO MORE Elton John, MCA 41293 (Jodrell, ASCAP/Beechwood, BMI)
50	36	20	ONE FINE DAY Carole King, Capitol 4864 (Screen Gems-EMI, BMI)

15	17	5	PAUL SIMON One Trick Pony, Warner Bros. HS 3472	42	49	b	MICHAEL JACOBSON Wide Receiver, Buddah BDS 6001 (Arista)	70	57	13	Irons In The Fire, Gordy G8-997M1 (Motown)	96	NEW ENTRY	96	DAVID BOWIE Scary Monsters, RCA AQL1-3647
16	11	18	SOUNDTRACK Fame, RSO RX-1-3080	43	44	10	DYNASTY Adventures In The Land Of Music, Solar BXL1-3576 (RCA)	71	61	58	There And Back, Epic FE 36584	97	104	3	BARRY GOUDREAU Barry Goudreau, Portrait NUR 36542 (CBS)
17	16	29	BILLY JOEL Glass Houses, Columbia FC 36344	44	48	23	STEPHANIE MILLS Sweet Sensation, 20th Century T-603 (RCA)	72	72	37	Off The Wall, Epic FE-35745	98	107	4	GROVER WASHINGTON JR. Baddest, Motown M9-940AZ
18	19	4	YES Drama, Atlantic SD 16019	45	46	9	BOB MARLEY & THE WAILERS Uprising, Island ILPS 9596 (Warner Bros.)	73	74	13	Pretenders, Sire SRK 6083 (Warner Bros.)	99	160	2	SOUNDTRACK Times Square, RSO RS-2-4203
19	18	9	THE CHARLIE DANIELS BAND Full, Epic FE 36561	46	47	14	STACY LATTISAW Let Me Be Your Angel, Cotillion SD 5219 (Atlantic)	74	NEW ENTRY	74	Come Upstairs, Warner Bros. BSK 3443	100	105	17	NATALIE COLE Don't Look Back, Capitol ST 12079
20	20	30	BOB SEGER & THE SILVER BULLET BAND Against The Wind, Capitol S00-12041	47	53	6	SPLIT ENZ True Colours, A&M SP-4822	75	84	4	Shadows And Light, Asylum BB-704 (Elektra)	NEW & HOT			
21	25	11	TOM BROWNE Love Approach, Arista/GRP GRP 5008	48	27	7	ELVIS PRESLEY Elvis Aron Presley, RCA CLP8-3699	76	79	12	For The Working Girl, Arista AL 9533				
22	22	21	AIR SUPPLY Lost In Love, Arista AB 4268	49	31	16	LARRY GRAHAM One In A Million You, Warner Bros. BSK 3447	77	87	29	My Home's In Alabama, RCA AHL1-3644	101	106	1	WILLIE NELSON Willie Nelson And Family Live Columbia KC-2-35642
23	21	15	THE KINKS One For The Road, Arista A2L-8401	50	33	21	PETE TOWNSHEND Empty Glass, Atco SD 32-100 (Atlantic)	78	88	7	Stardust, Columbia JC 35305	102	111	1	SOUNDTRACK Smokey And The Bandit 2 MCA MCA-6101
24	35	3	B-52'S Wild Planet, Warner Bros. BSK 3471	51	34	9	CHIPMUNKS Chipmunk Punk, Excelsior XLP 6008	79	69	5	Caddyshack, Columbia JS 36737	103	116	1	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634
25	26	16	PETER GABRIEL Peter Gabriel, Mercury SRM1-3848	52	51	24	GENESIS Duke, Atlantic SD 16014	80	89	5	Winners, I&M 1-017 (RCA)	104	120	1	THE B-52'S Warner Bros. BSK 3355
26	29	8	DARYL HALL & JOHN OATES Voices, RCA AQL1-3546	53	52	25	BOZ SCAGGS Middle Man, Columbia FC 36016	81	85	29	No More Dirty Deals, Polydor PD-1-6289	105	127	1	CRYSTAL GAYLE These Days Columbia JC 36512
27	28	7	THE ALLMAN BROTHERS BAND Reach For The Sky, Arista AL 9535	54	54	25	AMBROSIA One Eighty, Warner Bros. BSK 3368	82	91	8	Departure, Columbia FC 36339	106	130	1	
28	42	3	MOLLY HATCHET Beatin' The Odds, Epic FE 35672	55	55	16	AL JARREAU This Time, Warner Bros. BSK 3434	83	83	12	Are Here, Elektra 6E 274	107	133	1	



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LP This Week

QUEEN

The Game

Elektra 5E 513



Gospel

Sparrow's July And Aug. Sales Climb 60% Over '79

By ROBYN WELLS

NASHVILLE—With sales figures for July and August up more than 60% over last year's numbers, Sparrow Records, Inc. reports experiencing the best fiscal period in its four-year history.

Expanded facilities, an increase in staff, a vamped-up roster and the implementation of both Sparrow Productions, a film company, and Sparrow Espanol, a Spanish division of the label, weigh heavily in Sparrow's prosperity.

But the greatest momentum for the sudden spurt in sales has been the August release of "The Birthday Party," the fifth album in Candle's "Agapeland" children's series.

Several promotions are planned to support album sales. A four foot by five foot wooden display, with four-color Agape characters silk-screened on its white base, are being marketed to Christian bookstores for approximately \$150.

The permanent displays have six large pocket areas, with room for 200 albums, 92 cassettes and 100 music books. The display is entitled "Children's Music From Agapeland."

"We feel strongly that we will be able to get at least 300 of these displays in the market by the end of the year," states Bill Hearn, manager of marketing services for Sparrow. "We've done very well with similar racks for new releases and top 10 selections."

Sparrow is also sending retailers four-color header cards which double as mobiles. The base of the card is a replica of the album cover. Stanley Tutter, an Agape character, is at the top of the card, pointing to its headline, "Now—The Birthday Party From Agapeland." Retailers are also supplied with four-color, six-page brochures on the Agape line, featuring "The Birthday Party."

"Candle has been a very big act for us," notes Hearn. "We've sold more than one million units of their children's series. We gave them a plaque commemorating this feat at the Christian Booksellers Assn. convention this summer." "Music Machine," the first LP in the Agapeland series, has sold almost 300,000 copies, the company reports. Hearn hopes the album will become the label's first certified gold LP.

In addition to candle, Sparrow's roster includes Keith Green, 2nd Chapter Of Acts, John Michael Talbot and Barry McGuire. James Vincent joined the ranks in the past year, with Jamie Owens-Collins and Phil Keaggy being the most recently inked talent.

Sparrow production has been enhanced by its move to a new building one year ago. Located in Canoga Park, Calif., office space, including an adjacent warehouse, it is now four times its original size. Staff size has increased accordingly. "We had about 30 employees when we moved a year ago," says Hearn. "Now we number almost 50."

Part of the staff increase has been to support two new branches of the label, Sparrow Productions and Sparrow Espanol. Sparrow Productions first release will be shipped in early October. Entitled "Inside Out," the 30-minute film features Barry McGuire. The film will be handled through the Christian Film Distributors, a network of independent distributors.

Sparrow Espanol's first release, "Quiero Decirles Que Yo Soy Feliz"

("I Want To Tell You That I Am Happy"), is also slated for an October release. The self-produced album features Kent LeRoy, the professional name for Ken Pennell, who heads the Spanish label.

"Pennell will be working on translating some of our English albums into Spanish," explains Hearn. "The

first translation is our 'Communion' LP, which is a worship and praise album. It will be available in October." Pennell's next project will be translating "Music Machine."

Sparrow Espanol will market its product in the U.S., while negotiating to distribute in South and Central America, Hearn says.



Winning Display: With this bright array of album slicks, Reid's Records in Oakland, Calif. wins first prize in Light Records' "Tramaine's Heart Of Gold" national display contest.

LIGHT SPONSORS

Tramaine Display Contest Won By Reid's In Oakland

NASHVILLE—Reid's Records in Oakland, Calif., is the winner of Light Records' "Tramaine's Heart Of Gold" national display contest, according to Vickie Mack, Light's product administrator.

The competition was open to retail record outlets and one-stops in both religious and secular markets. Contestants created displays from 50 Tramaine Hawkins album board slicks and one mobile poster. Color photographs were submitted to a panel headed by Mack for judging.

Second place winners included Pyramid Music&More, Augusta, Ga., which used the album slicks for its front window display. Zondervan Family Bookstore in Florissant, Mo. constructed a 12 foot replica of the St. Louis arch with Hawkins' LP jackets for runnerup honors. Hudson's Embassy in St. Louis integrated its display with a listening center featuring Hawkins' debut solo album, "Tramaine," for a second place award.

Third place recipients included Gospeland Bookstore, Carbondale, Ill.; Disc Records, Toledo, Ohio; Sound Warehouse, New Orleans; Bromo Distributors, Oklahoma City; Disc Records, Louisville; and Waxie Maxie, Langley, Mo.

First prize was \$500, with second and third place winners receiving \$100 and \$50, respectively. De-

licious Records in Los Angeles won a case of Hawkins' albums in an open drawing of all contestants. According to Mack, Light is planning similar contests in the future.

Gospel Scene

By SHARON ALLEN

A three-day music seminar was held at the Baptist Sunday School Board in Nashville, with four music publishers represented: Broadman Press, Hope Publishing, the Lorens Corp., and Triune Music. Grady Nutt, television and recording humorist was a guest speaker at the banquet.

New Life Records announces the world premiere of a new youth musical, "... And There Was Light!," to be held at the First Baptist Church of Van Nuys, Calif., Oct. 5.

"Straight Ahead," Jamie Owens-Collins debut release on Sparrow, was penned by such noted writers as Jamie Owens-Collins, Gary Chapman, Chris Christian, Walt Mills and Reba Rambo. Her vocal talents are backed by Lee Holdridge arrangements and Dan Collins production. In addition to the three Chapman songs on this new Sparrow album, the Nashville songwriter has cuts on Amy Grant's current album.

Tony Comer and Crosswinds, a soul gospel group, have just released their first LP on the Word label, Myrrh. It was produced by Bob Cotton with some back-up by Seawind.

Survey For Week Ending 10/4/80

Billboard®

Best Selling

Spiritual LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	35	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527
2	4	39	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
3	2	18	TRAMAINE (WORD) Tramaine Hawkins, Light LS-5760
4	8	14	AIN'T NO STOPPING US NOW Willie Neal Johnson & The Gospel Keynotes, Nashboro 27217
5	5	52	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035
6	7	23	IT STARTED AT HOME Jackson Southernaires, Malaco M 4366
7	1	89	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
8	14	27	VICTORY SHALL BE MINE James Cleveland & The Salem Inspirational Choir, Savoy SL 1454
9	9	60	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
10	NEW ENTRY		REJOICE Shirley Caesar, Myrrh MSB 6646 (Word)
11	10	5	DO YOUR BEST Walter Hawkins, Gospel Truth GT 14011
12	6	94	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
13	NEW ENTRY		I CAN'T FEEL AT HOME The New Jerusalem Baptist Choir, Savoy SGL 7050
14	11	149	AMAZING GRACE Aretha Franklin With James Cleveland, Atlantic 2-906
15	27	27	IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY Donald Vails Choraleers, Savoy 7039
16	24	31	HEAVEN Genobia Jeter, Savoy SL 14547
17	17	35	LORD, LET ME BE AN INSTRUMENT James Cleveland & The Triboro Mass Choir, Savoy 14525
18	12	5	LOVE ALIVE Walter Hawkins, Light LSS734
19	15	11	JESUS WILL NEVER SAY NO The Florida Mass Choir, Savoy SGL 7045
20	16	48	IN GOD'S OWN TIME, MY CHANGE WILL COME James Cleveland & The Triboro Mass Choir, Savoy 14525
21	18	11	YOU OUGHT TO TAKE THE TIME OUT TO PRAISE THE LORD Rev. Clay Evans, Jewel LPS 0150
22	13	73	LEGENDARY GENTLEMEN Jackson Southernaires, Malaco 4362
23	NEW ENTRY		BRAND NEW The Voices-Supreme (Live), Savoy SGL 7048
24	NEW ENTRY		THERE IS HOPE IN THIS WORLD Bobby Jones & New Life, Creed 3095
25	NEW ENTRY		KEEP ON CLIMBING, WE'VE GOTTA GO HIGHER The Pilgrim Jubilee Singers (Live), Savoy SL14584
26	22	23	GOD'S WILL, GOD'S WAY Benny Cummings Singers, Tomato TOM 7039G
27	21	11	AT THE MEETING Rev. Ernest Franklin, Jewel LPS 0151
28	19	11	ONE DAY AT A TIME Rev. Thomas L. Walker, EGL 655
29	20	39	FIRST CLASS GOSPEL The Williams Brothers, Tomato TOM 7027G
30	26	5	THANK YOU Fountain Of The Life Joy Choir, Gospel Roots 5034
31	28	5	LIFE IS FRAGILE . . . HANDLE WITH PRAYER Myrna Summers, Savoy SL 14509
32	25	77	FOUNTAIN OF LIFE JOY CHOIR Gospel Roots, 5034 (TK)
33	23	69	BECAUSE HE LIVES International Mass Choir Of Churches, Tomato 9005
34	30	14	TRY JESUS Troy Ramey & The Soul Searchers, Nashboro 7213
35	29	43	THE PROMISE James Cleveland & The Philadelphia Mass Choir, Savoy 14526

11	11	FUNKIN' FOR JAMAICA (N.Y.) —Tom Browne Arista (LP/12-inch*) GRP 5008	41	41	SHAKE IT UP—DU INE DUVALUU— Rod Prelude (12-inch) PRL 601
12	12	BREAKAWAY —Watson Beasley Warner (LP/12-inch) BSK 3445	42	42	HANDS OFF . . . SHE'S MINE/MIRROR IN THE BATHROOM/ TWIST & CRAWL —The English Beat Sire (LP/12-inch*) SRK 6091
13	9	EMOTIONAL RESCUE/DANCE/SHE'S SO COLD— The Rolling Stones Rolling Stones/Atlantic (LP) COC-16015	43	43	YOUR EYES/IN THE FOREST/DANCE ALL NIGHT— Baby O'Records (LP) BO 1000
14	19	IF YOU COULD READ MY MIND —Viola Wills Ariola (12-inch) OP-02203	44	44	LOVE WILL TEAR US APART —Joy Division Factory (7-inch) Import
15	29	I NEED YOUR LOVIN'/CHAINS —Teena Marie Gordy (LP) G8-997M1	45	45	EURO-VISION/DANCE TO THE MUSIC/TWIST A ST. TROPEZ— Telex-Warner/Sire (LP/12-inch*) SRK 6090
16	44	I NEED YOU/SELL MY SOUL/FEVER —Sylvester Fantasy (LP) F-9601	46	46	MORE BOUNCE TO THE OUNCE —Zapp Warner (LP) BSK 3463
17	20	SATURDAY NIGHT/STARS IN YOUR EYES —Herbie Hancock Columbia (LP) JC 36415	47	47	YOUR LOVE IS A LIFESAVER —Gayle Adams Prelude (LP) PRL 12178
18	18	LADY OF THE NIGHT/THE NATIVES ARE RESTLESS— Ray Martinez & Friends Importe/12 (MAXI 33) MP-306	48	48	GIVE IT ON UP (If You Want To) —Mtume Epic (12-inch) 48-50918
19	26	THE ONE TONIGHT/DREAMS & DESIRES —Fever Fantasy (LP/12-inch*) F 9595	49	49	THE HILLS OF KATMANDU —Tantra Phillips (12-inch) Import
20	15	S-BEAT—all cuts —Gino Soccio Warner/RFC (LP/12-inch*) RFC 3430	50	50	EVERYTHING'S SO GOOD ABOUT YOU —Melba Moore Epic (LP) JE 36412
21	27	UNDERWATER —Harry Thuman Uniwave (12-inch) Import	51	51	HE'S SO SHY —Pointer Sisters Planet (LP) P-9
22	25	FOR YOUR LOVE/DON'T FIGHT THE FEELING— Idris Muhammed Fantasy (LP/12-inch*) F 9598	52	52	SPACE INVADER —Playback Ariola (12-inch) OP-2201
23	33	NIGHT CRUISER/GROOVITATION —Deodato Warner (LP) WBSK 3467	53	53	CAPRICORN —Capricorn Emergency (12-inch) EMDS 6511
24	34	IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/KEEP SAMILIN' —Carrie Lucas Solar (12-inch) YD 12015	54	37	ECHO BEACH/PAINT BY # HEART —Martha & The Muffins Virgin (LP) 13145
25	35	CHERCHEZ PAS/BOOGIE TALK —Madleen Kane Chalet/Prelude (LP) CH0 701	55	45	PARTY ON —Pure Energy Prism (12-inch) PDS 404
26	22	SEARCHIN' —Change Warner/RFC (LP) RFC 3438	56	46	THE BREAKS —Kurtis Blow Mercury (12-inch) MSD 4010
27	17	LET'S GET IT OFF/MAGIC OF YOU —Cameron Salsoul (LP) SA 8535	57	57	LOVE CHILD —Jeree Palmer Reflection (12-inch) CBL 132
28	31	BOOGIE TO THE BOP —Mantus SMI (LP) SM 7003	58	58	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE— Linda Clifford RSO (LP) RS-1-3087
29	39	I STRIP YOU/FEAR —Easy Going Importe/12 (MAXI 33) MP 307	59	59	UNLOCK THE FUNK —Locksmith Arista (LP) AB 4274
30	40	JUST LET ME DANCE —Scandal SAM (12-inch) S-12333	60	60	WELCOME BACK —all cuts—Peter Jacques Goody Music (LP) Import (LP)



Single This Week

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Geraldine Hunt

Prism (12-inch) PLP 1006/PDS 405



John Abercrombie: Modernist impressions on electric guitar click at Monterey.



Jay McShann: The Kansas City bluesman entertains during the blues matinee.



Billboard photos by Bonnie Tiegel
Hollywood Fats: Left, he tries some tricky behind the neck guitar plucking.

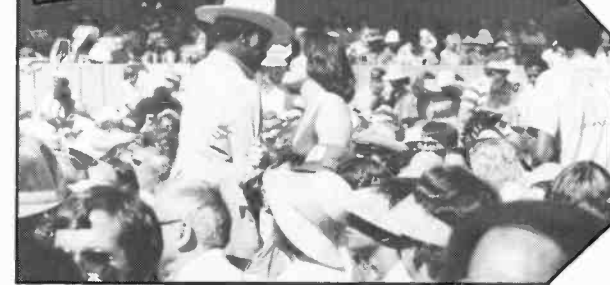


Urban Cowboy: Right, Cowboy hatted dancer and his partner enjoy the blues music.

Cal Tjader: Left, Ballads and Latin moods are a happy festival combination.



Lionel Hampton: Swing, swing, swing.



Manhattan Transfer And Vaughan Spark Monterey

OCTOBER 4, 1980 BILLBOARD

Continued from page 47

stream and Latin jazz gumbo of tempos and rhythms. The Latin portion of the program—as expected—was a bit more uplifting to the audience.

The Dave Brubeck Quartet, featuring only one son, Chris on bass and trombone, offered a ventilated view of this master pianist's prowess on ballads and uptempo tunes.

Brubeck's powerful chord progressions, his two fisted, two handed powerplay style of driving music was closely followed by tenor saxophonist Jerry Bergonzi, whose role is still not defined in the band. Brubeck remains a uniquely creative stylist who can play stride piano as well as he tackles the more modern, complex polytonal runs.

Sarah Vaughan, a perennial favorite wherever she performs, was spectacular. Backed by a trio led for the first time by pianist George Gaffney, she proclaimed once again why she is the premiere female jazz singer alive today, with a pristine tone, a crystalline delivery and the ability to reach for the top of the scale and close out the challenge by scooping up the bottom notes as well.

She retained her leadership position even though she forgot the words to "Dindi," and apologized in time to the music and never missed a beat. And when she offered "Send In The Clowns," as her flagwaving closer, she captured the hearts of all in attendance with a reading which is both nerve tingling (which gets the goose bumps going) and emotionally warm.

The house band of name stars led by pianist John Lewis, brought together Connie Kay, Mundell Lowe, Bob Brookmeyer, Michael Moore, Slide Hampton, Clark Terry, Richie Cole, Buddy Tate and Bill Berry for a closing program of comfortable mainstream music.

Saturday afternoon's "Back To The Blues" program was mostly rhythm over invention, mostly traditional blues clichés over any new extensions of this art form. The result

was to keep the crowd drinking and smoking and dancing in the aisles as tradition has proclaimed one does during the loose and fun-filling blues afternoon shenanigans.

The Hollywood Fats Band played its versions of rural Southern blues with Margie Evans, the band's regular singer, shouting out her messages and Eddie "Cleanhead" Vinson guesting on his patented "Mr. Cleanhead" blues/sexual excursion.

The James Cotton Band's brand of infectious 12-bar blues got the more liberated gals in the audience bumping and grinding in the aisles. The leader's harmonica playing and his singing were cloaked in reminders of how the blues is a music of the human spirit.

The biggest disappointment of the blues afternoon centered around Kansas City pianist Jay McShann who was surrounded by guest soloists and thus reduced to the role of being the piano man in an enlarging ensemble.

His compatriot from Kansas City, violinist Claude Williams, helped tone down the crowd after the James Cotton assault with such Tin Pan Alley tunes like "These Foolish Things." McShann did play one boogie woogie number, but it lacked fire. Saxman Buddy Tate played "Jumpin' At The Woodside" and Clark Terry and Richie Cole traded fours on "Moten Swing." McShann also played "Hootie's Blues," a tune associated with his long career in music. What some of the tunes had to do with the blues is anyone's \$64,000 question.

Saturday evening began with the touring Tokyo Union Orchestra led by saxman/leader Tatsuya Takahashi. Guesting were Richie Cole and Slide Hampton. Cole, who had been scheduled to play last year, but was never called to the microphone by a forgetful Dizzy Gillespie, more than made up for this goof by being just brilliant in all his appearances, with this band of 18 energetic young players who are quite disciplined and quite good; and during his own

Sunday evening featured showcase.

JoAnne Brackeen, making her debut here with her trio, impressed with her technique which combines intensity, rapid fire phrases and a no nonsense approach to her music which is totally involving. Unfortunately, she needs to learn warmth and communication with her audience, for she could have just as easily been playing for herself in her living room. She said not one word and never established a rapport with the crowd.

By contrast, Freddie Hubbard was warm and gracious and comical and a total gas. His trumpet and flugelhorn playing were stellar, his crisp tones perfectly crisp for a crisp Northern California evening. And he was in touch with the crowd.

There is a biting edge to his playing, as exemplified on the fast paced opener, "One Of Another Kind." On "Sunflower" he growled and squeezed notes from his horn. His own composition, "Skagly," was the only attempt at a crossover sound for the leader and his five associates.

The tune is full of tension points, heightened by long, funky, round notes plucked out of a standup acoustic bass by Larry Klein. Freddie also shot off some vocalizing on "Skagly" and he has an ingratiating voice.

Hubbard mellowed the mood with a flugelhorn interpretation of the "Theme From The Summer Of '42."

The Manhattan Transfer closed out Saturday evening with flash, pizzazz, choreography and a bagful of tunes which emphasized its four-part harmonies and love for jazz singing.

The quartet is jazz's top modern vocal aggregation and it really warmed up the evening with its scatting and straight warbling to words often written for famous jazz tunes, like "Four Brothers" and "Birdland."

Leader Tim Hauser had structured the program for a jazz au-
(Continued on page 109)

Survey For Week Ending 10/4/80

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	9	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	26	28	3	IT'S MY TIME Maynard Ferguson, Columbia JC 36766
2	2	12	LOVE APPROACH Tom Browne, Arista/GRP 5008	27	25	25	MONSTER Herbie Hancock, Columbia JC 36415
3	3	13	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	28	27	48	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241
4	4	13	H Bob James, Tappan Zee/Columbia JC 36422	29	NEW ENTRY		LAND OF THE THIRD EYE Dave Valentin, Arista/GRP GR 5009
5	10	4	BADDEST Grover Washington Jr., Motown M9-940A2	30	36	2	HOW'S EVERYTHING Sadao Watanabe, Columbia C2X 36818
6	8	15	THIS TIME Al Jarreau, Warner Bros. BSK 3434	31	30	33	EVERY GENERATION Ronnie Laws, United Artists UA-1001
7	7	9	ROUTES Ramsay Lewis, Columbia JC 36423	32	32	16	INFLATION Stanley Turrentine, Elektra 6E-269
8	9	7	STRIKES TWICE Larry Carlton, Warner Bros. BSK 3380	33	35	2	LARSEN-FEITEN BAND Larsen-Feiten Band, Warner Bros. BSK 3468
9	10	5	THE SWING OF DELIGHT Devadip Carlos Santana, Columbia C2-36590	34	40	3	ILLUSIONS Arthur Blythe, Columbia JC 36583
10	14	5	THERE AND BACK Jeff Beck, Epic FE-36584	35	38	2	CENTER PIECE Hank Crawford/Calvin Newborne, Buddah BDS 5730 (Arista)
11	13	7	NIGHT CRUISER Deodato, Warner Bros. BSK 3467	36	NEW ENTRY		ANCIENT DYNASTY Joanne Brackeen, Tappan Zee/ Columbia JC 36593
12	5	10	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284	37	29	8	CALLING Noel Pointer, United Artists UA-1050
13	11	32	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	38	31	9	BODY LANGUAGE Patti Austin, CTI JZ 36503 (CBS)
14	12	21	WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516	39	34	29	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122
15	16	14	SPLENDIDO HOTEL Al DiMeola, Columbia C2X 36270	40	NEW ENTRY		LANDSCAPE Art Pepper, Galaxy GXY 5128 (Fantasy)
16	17	28	SPYRO GYRA Catching The Sun, MCA MCA-5108	41	33	33	FUN AND GAMES Chuck Mangione, A&M SP-3715
17	18	7	QUINTET '80 David Grisman, Warner Bros. BSK 3469	42	42	45	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)
18	15	17	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506	43	48	2	NEW YORK SLICK Ron Carter, Milestone M-9096 (Fantasy)
19	19	21	ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427	44	NEW ENTRY		SONIC TEXT Joe Farrell, Contemporary 14002
20	20	25	DREAM COME TRUE Earl Klugh, United Artists UA-1026	45	41	17	DETENTE Brecker Brothers, Arista AB 4272
21	22	5	HOW TO BEAT THE HIGH COST OF LIVING—Soundtrack Hubert Laws & Earl Klugh, Columbia JS-36741	46	46	79	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)
22	21	11	BEYOND Herb Alpert, A&M SP-3717	47	43	20	SKAGLY Freddie Hubbard, Columbia FC 36418
23	24	19	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483	48	44	4	LOOK IN YOUR HEART Ernie Watts, Elektra 6E-285
24	26	31	SKYLARKIN' Grover Washington Jr., Motown M7-933R1	49	49	49	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP 5501
25	23	9	PARTY OF ONE Tim Weisberg, MCA MCA-5125	50	47	14	DREDS OF THE EARTH Dixie Dregs, Arista AL 9528

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11	5	SHINE ON—L.T.D. A&M SP 4819
10	18	LET ME BE YOUR ANGEL— Stacy Lattisaw Cotillion SD 5219 (Atlantic)
13	5	LOVE LIVES FOREVER— Minnie Riperton Capitol 500-12097
16	3	THE GAME—Queen Elektra 5E-513
13	9	HEROES—Commodores Motown M8-939M1
14	8	ONE IN A MILLION YOU— Larry Graham Warner Bros. BSK 3447
15	14	ADVENTURES IN THE LAND OF MUSIC—Dynasty Solar BXL1-3576 (RCA)
16	15	CAMEOSIS—Cameo Casablanca CCLP 2011
25	4	IRONS IN THE FIRE—Teena Marie Gordy G8-997M1 (Motown)
18	7	A MUSICAL AFFAIR— Ashford & Simpson Warner Bros. HS 3458
19	12	CAMERON—Cameron Salsoul SA 8535 (RCA)
26	23	SWEET SENSATION—Stephanie Mills 20th Century T-603 (RCA)
21	15	S.O.S.—S.O.S. Band Tabu NJZ 36332 (CBS)
22	7	FAME—Soundtrack RSO RS-1-3080
23	16	THIS TIME—Al Jarreau Warner Bros. BSK 3434
24	8	NO NIGHT SO LONG—Dionne Warwick Arista AL 9526
25	7	SPECIAL THINGS—Pointer Sisters Planet P-9 (Elektra)

10	9	WHERE DID WE GO WRONG—L.T.D. A&M 2250
9	12	SOUTHERN GIRL—Maze Capitol 4891
11	10	LET ME BE YOUR ANGEL— Stacy Lattisaw Cotillion 46001 (Atlantic)
36	3	MASTER BLASTER—Stevie Wonder Tamla 54317 (Motown)
14	9	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills 20th Century 2460 (RCA)
15	10	HE'S SO SHY—Pointer Sisters Planet 47916 (Elektra)
17	7	HERE WE GO—Minnie Riperton Capitol 4902
30	4	I'M COMING OUT—Diana Ross Motown 1491
16	14	MAGIC OF YOU—Cameron Salsoul 72124 (RCA)
31	2	LET ME TALK—Earth, Wind & Fire ARC/Columbia 1-11366
18	4	UPSIDE DOWN—Diana Ross Motown 1494
21	9	I TOUCHED A DREAM—The Dells 20th Century 2463 (RCA)
20	8	POP IT—One Way Featuring Al Hudson MCA 41298
21	10	NO NIGHT SO LONG—Dionne Warwick Arista 0527
25	10	DANCE TURNED INTO A ROMANCE—Jones Girls P.I.R. 9-3111
23	10	I HEARD IT IN A LOVE SONG— McFadden & Whitehead TSOP 9-4788 (CBS)
24	8	SHAKE YOUR PANTS—Cameo Chocolate City 3210 (Casablanca)
25	13	CAN'T WE TRY—Teddy Pendergrass P.I.R. 9-3107 (CBS)

34	23	ONE IN A MILLION YOU— Larry Graham Warner Bros. 49221
43	7	PUSH PUSH—Brick Bang 9-4813 (CBS)
36	14	RESCUE ME—A Taste Of Honey Capitol 4888
37	10	SEARCHING—Change RFC 49512 (Warner Bros.)
38	11	GIRL OF MY DREAM—Manhattans Columbia 1-11321
39	9	FUNTIME—Peaches & Herb Polydor/MVP 2115
40	13	PAPILLON—Chaka Khan Warner Bros. 49256
47	4	NOW THAT YOU'RE MINE AGAIN— Spinners Atlantic 3757
42	8	SOUL SHADOWS—Crusaders MCA 41295
43	10	THAT BURNING LOVE— Edmund Sylvers Casablanca 2270
44	9	TREASURE—The Brothers Johnson A&M 2254
45	6	RED LIGHT—Linda Clifford RSO 1041
46	4	HEROES—Commodores Motown 1495
52	7	EVERYTHING SO GOOD ABOUT YOU—Melba Moore Epic 9-50909
55	3	WALK AWAY—Donna Summer Casablanca 2300
49	7	UNLOCK THE FUNK—Locksmith Arista 0543
53	4	LOVE TOUCH—Jeff & Aleta Spector 00007



★ LP This Week

GIVE ME THE NIGHT

George Benson
Qwest/Warner Bros. HS 3453

Give the gift
of music.

In Nashville, the Publishers Adapt

• Continued from page 1

ducer/publisher is beginning to feel the effects of the publisher/producer. Cultivating writer/artists and controlling production of other artists are the newest trends in the major market Nashville publisher scene.

Nashville publishers are quick to agree that producer-publishers have every right to cut their own songs, as long as they are equal to, or superior than, the other songs that are pitched to their artists. That's the case—in most cases—say the publishers contacted in a Billboard survey.

For obvious reasons, the publishers don't want to single out specific producer/publishers as being difficult in terms of accessibility and acceptability (of product from other publishers).

Some of Nashville's most successful producers are the ones that many publishers find most difficult to crack in terms of getting cuts. But

Lowery Tying With Blackman

ATLANTA—Bill Lowery, president of the Lowery Music Group, and Bruce Blackman, former leader of Starbuck & Korona, are joining creatively in a new production and publishing company.

The production wing, known as Mad Moon Productions, is now working on its debut project with an Atlanta based group, the Eaze.

The announcement of the cooperative venture was made at an ASCAP-hosted luncheon in Atlanta recently honoring the Lowery Group. Attending were Connie Bradley, ASCAP's Southern executive regional director; Rusty Jones, Nashville director of business affairs; and Bob Doyle, Nashville director of membership.

Nashville ATV Music Hits On 3 Pictures

NASHVILLE — ATV Music Group's Nashville staff continues to stay active in the field of film scoring, currently contributing songs for three major movie releases due this fall.

ATV writers Roger Bowling, Byron Hill and Mike Reid have tunes in Avco-Embassy's new picture, "The Exterminator."

Paramount's "Coast To Coast" will contain a song titled "Pickin' Up Strangers" composed by Hill and performed by Johnny Lee (who first scored with "Lookin' For Love" from the "Urban Cowboy" movie). Portions of the "Coast To Coast" soundtrack—including "Pickin' Up Strangers"—were produced by Jim Ed Norman.

And ATV staff writer Reid will have two songs in a made-for-television movie airing this month on CBS. It's titled "Rodeo Girl," and Juice Newton will perform Reid's title cut and "How Many Tears."

Eiseman Emcees

LOS ANGELES—Herb Eiseman, president of 20th Century-Fox Music Publishing, leads a one-day UCLA Extension program, "Music Publishing In The 1980s" Saturday (4). Invited speakers include Chuck Kaye, Billy Meshel, Lester Sill, Mike Stewart and Sam Trust, all local publishing chieftains.

they insist that these producers—such giants cited as Billy Sherrill (who has recently gone the independent route), Tom Collins, Bob Montgomery and Buddy Killen—not only cut songs from catalogs other than from their own companies, but have enjoyed some of their biggest hits with outside songs.

"Even when I produce, I do a lot of outside songs," comments Wesley Rose, president of Acuff-Rose, and the producer of several acts.

Rose, like many of his Nashville compatriots, bridges the gap between publishing and production. He quickly notes that one of Don Gibson's biggest hits wasn't written by Gibson or published by Acuff-Rose. "Sensuous Woman" was written by Gary Paxton.

"The object of the publisher who produces is to get the greatest songs and greatest record by his act," says Rose. "A good producer listens to songs because he should realize he needs to make a hit and a superstar of his artist."

Should producers constantly turn a deaf ear to Acuff-Rose songs, Rose advises, "We get around it by not submitting songs to producers who don't cut outside songs."

Rose also feels that some publishers use the producer/publisher tan-

(Continued on page 94)

Students Compete In Original Song Contest

NEW YORK—The American Music Conference is sponsoring its sixth annual Original Song Contest for junior and high school students.

Sponsored through Scholastic Magazine's annual writing awards program, the contest is open to students in grades seven through 12 in public and private schools, as well as those attending schools for American dependents.

Songs must be original in both music and lyrics and unpublished.

Compositions will be judged by a panel of professional musicians with the American Music Conference awarding cash prizes of \$100 for first prize, \$50 for second place and \$25 for third place.

Through a contribution from BMI, additional cash awards will be made to students whose entries are judged best in several categories.

For additional information on the contest plus entry forms, write: Original Song Contest, American Music Conference, 1000 Skokie Blvd., Wilmette, Ill. 60091.

'78 Cable \$

• Continued from page 3

stations has provided that BMI receive 58% of the amount payable to ASCAP. According to BMI, the Tribunal's ruling effectively paves the way for BMI's receiving 80% of the amount payable to ASCAP.

ASCAP general counsel Bernard Korman says he is "pleased that the Tribunal's decision recognizes the considerable superiority in the value of ASCAP's repertoire over BMI's," adding that "the dissenting opinion of Commissioners James and Garcia comes much closer to the reality of what's on the record."

The Tribunal's decision may be appealed within 30 days of its issuance. The appeals process would take the case into the civil court system.

Publishing

DAVID AUGURS \$150 MILL '80 ASCAP GROSS

• Continued from page 3

amounts to \$83,486,000 from licenses; \$2,663,000 from interest on investments; and \$268,000 from membership dues equalling \$86,417,000 in domestic receipts. Receipts from foreign societies totaled \$11,338,000.

During the first eight months, ASCAP disbursed \$47,145,000 from domestic sources and \$12,560,000 from foreign sources for total distribution of \$59,705,000. The breakdown of foreign distribution includes \$5,441,000, England; \$3,156,000, France; \$2,902,000, Germany; \$627,000, Sweden; \$241,000, South Africa, and \$193,000 from prior period adjustments.

Not included in receipts for the first eight months is \$5,148,000 representing 20% of receipts including interest earned from certain local television stations which have been in escrow in connection with ASCAP's dispute with Buffalo Broadcasting.

ASCAP reported total expenses and salaries amounted to \$17,026,000. Based on domestic and foreign receipts, cost of operating the society for the eight-month period amounted to 17.4% of receipts.

At the meeting, David presented Fred Astaire with ASCAP's highest honor, the Pied Piper Award, in recognition of Astaire's "extraordinary contributions to the world of music."



PIED PIPER—Fred Astaire receives ASCAP's Pied Piper Award from society president Hal David in Los Angeles during the Coast general membership meeting. Previous recipients: Duke Ellington, Ella Fitzgerald, Erroll Garner, Barbra Streisand and Frank Sinatra.

AWARDS GIVEN

PRS Songs Receive Honor At BMI Fete

By PETER JONES

LONDON—Thirteen writers and six publishers linked with the British Performing Rights Society were honored here Tuesday (23) at a luncheon hosted by BMI, the U.S. licensing organization, the event marking the 25th anniversary of the first BMI/PRS agreement.

Three songs from PRS members were recognized with awards for having received in excess of one million broadcast performances in the U.S.: "Norwegian Wood" by John Lennon & Paul McCartney, "Emotion" by Robin Gibb and "Goodbye Yellow Brick Road" by Elton John & Bernie Taupin.

The 11 PRS winners of awards for most performed songs of 1979, with publisher members where applicable, in the U.S. were: "Blow Away" by George Harrison, "Cruel To Be Kind" by Ian Gomm & Nicholas Lowe (Rock/Albion), "Don't Bring Me Down" by Jeff Lynne, "Home & Dry" by Gerry Rafferty, "I'll Never Love This Way Again" by Richard Kerr.

Also: "Love You Inside Out" by

Robin Gibb, "Shine A Little Love" by Jeff Lynne, "Somewhere In The Night" by Richard Kerr (Rondor Music), "Stumblin' In" by Mike Chapman and Nicky Chinn (Chinnichap), "Too Much Heaven" by Robin Gibb and "Tragedy" by Robin Gibb.

BMI president Ed Cramer, hosting the event made a special presentation of a glass plaque to PRS to mark the anniversary of the BMI/PRS ties.

He was assisted in the ceremonies by Theodora Zavin, BMI senior vice president of performing rights, and Robert Musel, BMI's European consultant.

In presenting the plaque to PRS, Cramer noted that to date PRS writers have taken BMI's most performed song honors on four occasions. Robin Gibb shared the award with his brothers Barry and Maurice for "Night Fever" (1978) and "Too Much Heaven" (1979). In 1974, the late John Rostill took BMI's Burton Award for the most performed country song, "Let Me Be There."

In 1975, Rostill's "If You Love Me (Let Me Know)" was the winner. Petal Music Ltd., a PRS affiliate, was the original publisher of both Rostill songs.

Maintaining a tradition, BMI invited all PRS writer and publisher winners of previous million performance awards to attend the luncheon.

Copublishing Deal For Leigh And UA

NEW YORK—Hit writer Richard ("Don't It Make My Brown Eyes Blue") Leigh's renewal with United Artists Music calls for the establishment of a copublishing deal with UA and Leigh's own Lion Hearted Music.

The new relationship coincides with an exploitation drive on Leigh material on an international level, including special song and sound kits going to affiliates and licensees.

UA affiliates were also briefed on Leigh's debut album on Liberty Records (formerly United Artists) and his recent Pan Am in-flight special, which presented an hour-long interview and music profile of Leigh in June, July, August and September.

April-Blackwood Issues New Folios

NEW YORK—April-Blackwood Publications has marketed five new folios and seven single sheets. The line is handled by Bradley Publications.

The folios include "Bradley's Big Fifty For Simplified Piano Solos" (\$7.95), "Christmas Carol Combos" (\$2.95), "Billy Joel Made Easy For Piano" (\$4.95), "Today's Pop Hits" (\$5.95) and "Bradley's Easy Piano Collections" (\$7.95).

The single sheets, at \$1.95 each, are "Don't Ask Me Why," "Hot Rod Hearts," "Xanadu," "All Over The World," "Real Love," "Hold On" and "How Do I Survive?"

50 Hear Talk At Nashville Music Publishers Forum

NASHVILLE—A turnout of approximately 50 music publishers attended the Wednesday (24) seminar of the Nashville Music Publishers Forum. The event took place at BMI's Music Row offices and was preceded by a BMI-hosted supper.

Guest speakers for the forum were Marshall Gelfand and Wayne Coleman of Gelfand, Breslauer, Rennert & Feldman, an industry-oriented business management and accounting firm.

Topics touched on during the two-hour session included domestic and international subpublishing, unclaimed royalties and suspense funds, differences between worldwide and individual territorial subpublishing, review of contracts and auditing rights, unreported royalties—especially in foreign receipts—licensing and royalty compliance examinations.

Gelfand stressed the necessity of awareness regarding auditing provisions in subpublishing agreements, specific contract time frames for roy-

alty payments and related areas of foreign subpublishing.

Gelfand and Coleman also discussed the potential tinderbox for U.S. publishers if European nations abolish the use of suggested retail pricing structures.

They advised publishers to request royalty payments in converted U.S. currency rather than in foreign moneys, and advocated specified-in-writing payment schedules.

Following their prepared talks, the session was thrown open for an active question-and-answer period, treating these topics in more depth.

The Nashville Music Publishers Forum is affiliated with the National Music Publishers Assn. This seminar was coordinated by local board of directors members Richard Perna, Music Publishing Consultants; Terry Smith, Dr. Hook Organization; and Tim Wipperman, professional manager of Warner Bros. Music.

KIP KIRBY

Sound Business/Video

Interface Examined Of Video, Musicians

LOS ANGELES—Devo's Jerry Casale, Toto's Jeff Porcaro and David Paich and Bob Geldof of the Boomtown Rats have been added to "Recording Artists Who Are Shaping Their Own Video Futures" a seminar at Billboard's upcoming Second International Video Music Conference scheduled for Nov. 20-23 at the Sheraton-Universal Hotel here.

They join Marty Balin, former writer/vocalist for the Jefferson Starship, on that panel who will be discussing his "Rock Justice," a rock opera made specifically for the video medium and due shortly on videocassette through EMI Videograms.

It's believed the Billboard Video Music Conference will offer the first major platform for recording artists who have begun actively writing, directing and creating for the emerging video music medium, according to Conference chairman and Billboard Sound Business/Video editor Jim McCullaugh. Paul Flattery of GFF Video will moderate that session. Additional artists are expected to participate in that session and others.

A prime focus of the Billboard Video Music Conference is the relationship the music industry has and will have in video, with emphasis on the creative aspects.

In other Conference updates:

RIAA executive director Steve Traiman will moderate a president's panel consisting of executives from various video industry companies who will explore the relationship the music industry has to the mushrooming home video business.

On that panel thus far are Jim Fiedler, president of MCA Disco-Vision; Barry Shereck, president of Pioneer Artists; Nick Dracklich, president of the Nostalgia Merchant and David Grossman, director, video sales, NFL Films. Additional panelists are expected to be added.

RIAA/VIDEO, a recently formed division of RIAA, has scheduled day long activities on Thursday, Nov. 20, registration day, including an RIAA/VIDEO council meeting as well as a full membership meeting.

Traiman, in his moderator role at the Conference, will give attendees an update on RIAA/VIDEO programs and developments.

Joe Cohen, executive vice president of NARM, in addition to being added to the Conference advisory committee, has been added to the program and will give attendees details of new NARM programs and commitments to the video industry.

Donald Maclean, EMI-Thorn, London, is helping an international panel, which will explore the global implications of video software and hardware today.

Barry Reiss, vice president, business affairs, MCA Videocassette, Inc., and Larry Harris, vice president, business affairs, 20th Century-

Fox Telecommunications have been added to "Assembling The Rights ... Making The Deal ... A Legal/Business Update"—a legal session to be moderated by attorney Don Biederman, Mitchell, Silberberg & Knupp.

A newly added session will be special combination panel/workshop devoted to recording studios who have and are adding video post production equipment to their facilities. That session, to be moderated by Regent Sound's Bob Liftkin will cover all business and technical aspects.

Robert Lombard, Kramer-Rocklen Studios, is already moderating a session/workshop devoted to the technical aspects of film and video.

Other panels will cover such topics as videocassette/videodisk technology and marketing; the evolution of the record label video department; video programming with moderator Seth Willensen of RCA SelectaVision; a creative panel with moderator Jeff Ayeroff of A&M Records; how video music fits into various broadcast media; and future video/audio hardware and software technologies with moderator Roger Pryor of Sony Digital Audio.

John Sippel, Billboard marketing editor, will chair a "Videodisk/Videotape Marketing/Distribution/Retail ... An Update" session covering such areas as multiple inventory formats, turns, profits, margins, returns, terms, advertising support, promotion and pricing. On that panel thus far are MCA Distributing Corp. president Al Bergamo; Russ Bach, WEA vice president/market development; and Gene Silverman, Video Trend.

Music-oriented videotapes are continuing to arrive at Billboard for the nightly Video Showcase programming, while other special video music events are being formulated for the Conference. Exhibits and equipment demonstrations are a newly added feature this year.

Registration details about the Conference can be obtained through Salpy Tchekian, Billboard Conference Bureau director, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069. (213) 273-7040.

N.Y. Hi Fi Show To Open On Oct. 3

NEW YORK—More than 80 manufacturers and retailers of hi fi equipment are scheduled to take part in the Hi Fi Stereo Music Show here, opening Friday (3). For the first time the show will be billed as a "Super Sale" as well as a show, and Sam Goody and Stereo Warehouse are among the dealers offering discounts on hardware.

The show, organized by Teresa Rogers, will be held for three days at the New York Statler Hotel.

Ampex Awarded Military Contract

REDWOOD CITY, Calif.—Ampex Corp. has been awarded contracts to furnish up to \$5 million worth of consumer blank audio and video recording tape to the Army and Air Force Exchange Service.

The Exchange will offer the tapes as stock items in U.S. military base exchanges throughout the world, according to Richard Antonio, national sales manager for Ampex's Magnetic Tape Division.

The contracts cover a two-year period that commenced this September and include more than \$4 million worth of Ampex VHS-format blank videocassettes and about \$1 million in Grand Master professional open reel audio tape.

The Ampex Magnetic Tape Division manufactures and markets audio tapes and videocassettes for consumers, and video, audio and instrumentation tapes for professional usage.

MOBILE FIDELITY

Audiophile Cassettes To Be Launched

• Continued from page 14

petitive with Mobile Fidelity's Original Master half-speed disks which carry suggested lists of \$15.98.

Initially the fall test markets include Northern California and Northern Nevada, Colorado and the Ohio Valley. Distribution of the Original Master High Fidelity Cassettes, as they will be called, will be through the Chatsworth, Calif.-based network of hi fi dealers and a growing percentage of record dealers.

Additionally distribution will include auto stereo retailers. The cassettes will be available nationally at the end of the year.

Packaging will also be special including a larger box around the cassette shell which will include technical and artistic information about the product. Special merchandising racks are being prepared.

The cassette, itself, also boasts a new, improved shell and other state-of-the-art construction. Both BASF and Mobile Fidelity are expected to cross-promote and advertise.

While BASF is supplying its tape, Mobile Fidelity now has an in-house duplication facility at its base where that process will occur. Mobile Fidelity will also package the product there.

Other audiophile record companies are known to be studying the audiophile cassette market such as Nautilus. And dbx is studying the possibility of issuing dbx-encoded cassettes (Billboard, Sept. 20, 1980).

Aussie Producer Opens L.A. Offices

LOS ANGELES—Australian record producer Robbie Porter has opened offices here to expand his production activities in the U.S.

Porter is the producer of Air Supply as well as being executive director of Wizard Records of Sydney, Australia.

Wizard's artist roster includes Air Supply as well as three female artists—Marcia Hines, Colleen Hewett and Julie Anthony. His first U.S. project will be John Schneider of the "Dukes Of Hazzard" television show.



NO WIRES—Jerry Lewis holds a Sony wireless microphone during his recent Muscular Dystrophy Telethon over the Labor Day weekend. For the second consecutive year the Sony wireless mic system was used.



Premium Push: Benefits of Scotch Metafine Metal tape audio cassette are shown by 3M's Ben Bezenek at a recent Lechmere tape clinic in Boston. Clinics were held in the five Lechmere locations in the greater Boston area.

High-End Dominance

• Continued from page 1

At Sony, however, which manufactures only Beta-format cassettes, national sales manager Don Unger says the firm will offer "substantial discounts to the trade, in a repeat of our summer promo."

Unger also says that the promotion will receive strong network radio support across the country. He adds that the Beta-format VCR has been making a sales comeback recently.

Memorex marketing manager Al Pepper, while acknowledging that his firm "is not making nearly enough" videotape, says that an aggressive promotion is planned nonetheless. Details, he says, must wait until the sales force has a chance to present it to the dealers.

Both TDK and Maxell will rely on television advertising through Christmas, and TDK says its tv campaign is its largest ever.

Stevie Wonder continues as TDK spokesman, but the Wonder spots will alternate with a new "Amazing Music Machine" spot for its D cassette line. There are industry reports that the Wonder spots will be dropped by TDK when his contract expires, but Kohda would only say that the Wonder-TDK tie-in would continue "until he decides to stop, or we decide to stop."

The TDK commercials are available with dealer tag spots and can be tied-into TDK co-op advertising programs.

Maxell's co-op tv deal was announced last June in response to record label threats to cut off dollars to merchants pushing blank tape in the same ads as records. This campaign is now "just getting off the ground," according to Mangiopane. Maxell makes three spots available to dealers, and offers double co-op allowance for a tv buy.

Mangiopane adds that he has seen no effect from the labels' co-op cut-back announcements. He also states that dealers have not been requesting increases in co-op from Maxell

Weisberg Disk Will Be Digital Dbx LP

LOS ANGELES—A Tim Weisberg album, "The Tip Of The Weisberg," will be released as a Digital dbx Disk, according to Steve Krauss, president of Nautilus Recordings and Jerome E. Ruzicka, vice president of dbx. Nautilus originally released this LP, which was made with the Soundstream digital recording process, as a Nautilus Digital Superdisc.

Ruzicka says this album is the first of the jazz/rock genre to be issued in the dbx-encoded format.

to offset any losses they might have from label cutbacks.

Maxell will also tie-in to the NARM "Give The Gift Of Music" campaign, says Mangiopane. The company will offer a gift pack containing cassettes and a free head cleaning kit bearing the campaign logo for the fall. For Christmas Maxell will repeat its record giveaway of last year and offer a classical, jazz or rock album with the purchase of four cassettes. The albums contain selections from RCA releases.

While most tape manufacturers are putting special emphasis on their premium formulations, Fuji intends to give its metal tape an extra push. The entire Fuji line has been improved and repackaged and a new graphic character, the Fuji robot, will be used in all in-store promotions.

For metal tape, John Dale says Fuji "is negotiating with a number of deck manufacturers" on possible promotional tie-ins. "We've done a number of promotions with dealers with metal tape and metal decks, and they've been extremely successful," Dale adds.

Sony's audio line will be offered to dealers with "strong discounts," says Don Unger. Sony also will continue its heavy radio campaign that began when the "Full Color Sound" theme was introduced. Dealers are now receiving new displays featuring the campaign artwork.

At 3M, marketing manager Steve Frederickson says his firm's fall promos will be supported by heavy buying in advertising media. The company will promote its C-60 audio cassettes and its 8-track line.

Foursome Buys A Duping Plant

NASHVILLE—Three Nashville businessmen and an Atlanta broadcast executive have bought the GRT tape duplicating plant here and will reopen the operation under the new name of the National Tape Corp.

Jerry Hutchinson, formerly the Nashville plant manager for GRT, is president of the new firm, with George Buck, owner of several Atlanta radio stations, serving as vice president. Secretary for National Tape Corp. will be Charles Duncan, formerly vice president of manufacturing for GRT. Bill Denny, president of Cedarwood Publishing Co., is the treasurer.

The company's business is equally divided between cassette and 8-track duplication at this time. The plant presently has the capacity to duplicate 12,000 tapes per shift.

Headquarters for the National Tape Corp. are located at 1110 48th Ave. North in Nashville.

Future Of Video Industry To Be Examined At Palais Des Festivals

• Continued from page 8

with Scott Millaney previously managing director of Blue Mountain Films for Island Records, and Brian Grant at Elstree Studios for six years. They got together to specialize in music promotions and in the first year completed more than 70 productions, including items by "M," Cliff Richard and Queen.

All are produced by Scott Millaney and directed by Brian Grant who now have signed Kevin Godley and Lol Creme, formerly with 10cc, as creative directors. The company aim at VIDCOM: to get more involved with video activity in the U.S.

Record company moves in the U.K. to acquire catalogs and establish video arms are gaining momentum. Chrysalis, Island, EMI Videogram, Precision Video and Beggar's Banquet are in already. WEA, CBS and MCA should all be handling video software by the end of this year.

And a specialist trade body, the British Videogram Assn., has been set up. Copyright and other vital topics are beginning to receive the serious attention they deserve in a growing industry.

Next year videodisks will hit the U.K. and other European markets. Philips has a factory in England all set to go. Given a modicum of repertoire, the impact of the low-price videodisk will surely be spectacular.

The Scandinavian video scene inevitably is centered in the territory of Sweden, but similar action is building in Denmark, Finland and Nor-

way. When video was first introduced into Sweden in 1977, the Philips VCR system dominated and was responsible for most of the 7,000 units of hardware sold that year.

Assistance in preparing this story provided by Leif Schulman in Sweden; Wolfgang Spahr in Germany and Daniele Caroli in Italy.

Since then sales have built impressively: 18,000 in 1978 and 32,000 last year in Sweden alone. Today, around 2% of all Swedish households have video equipment or, in round figures, some 50,000, or an increase of 20,000 over the previous year. By the end of this year, that figure should hit the 100,000 mark.

There are some 15,000 units of video equipment in institutions, schools and business companies in Sweden today.

Last year's sales of hardware was in excess of \$60 million, at an average price of \$1,250. Turnover for this year will be substantially higher. Prices will continue to increase and many new product ranges, including portable video equipment, separate tuners and other items of advanced equipment, will be introduced to a market where the VHS system is now fast dominating.

Software, or prerecorded videocassettes, is enjoying a big market breakthrough this year, with a wide range available for sale or rental. Distribution networks are building up all over Sweden, as are shops spe-

cializing in video. Thorn-TV and Tele-Rent are the two main forces in the hardware rental field.

As for Italy, another territory with plenty of scope for growth in all areas of the entertainment industry, the number of homes with video players has gone up from 45,000 last year to nearer 90,000 this year and experts predict a total 150,000 by 1981.

But the video market in this country is still hard hit by the scarcity of prerecorded software. Video home equipment and videocassettes are imported and distributed by the major audio companies, all main formats (BETA, VHS and VCR) appearing side-by-side in the marketplace.

Consumer prices for blank videocassettes range between \$11 for a 30-minute Ampex BETA tape and \$46 for a four-hour BASF VCR tape, and all the leading international brands (JVC, Maxell, Philips, Sanyo, TDK, Sony and so on) are available.

Though at present in Italy the users of home video systems seem to be oriented to using their equipment for taping television programs, notably sports events and feature films, from RAI-TV (the state-owned national network) or local stations, there are signs of an increasing interest in prerecorded cassette.

At the recent SIM event, leading audio exhibition in Italy, videotapes featuring CGD-MM and Arista artists were shown daily on a large

(Continued on page 79)



New Technology: The French government-sponsored Antiope teletext system, currently undergoing acceptance tests with CBS in the U.S., will be on display at VIDCOM.

DEMONSTRATIONS

4 Vidisk Systems Exhibit At Cannes

CANNES—Highlight of the hardware exhibits at the VIDCOM international videocommunications market meet here beginning Monday (29) is the series of demonstrations of all four videodisk systems, though until the last moment there have been doubts about JVC-Matsushita's VHD.

This equipment was shown recently in Chicago at the CES and certain modifications ordered, though hopes were that it would join Thomson-CSF's TTV 3620 system, the Philips VLP and RCA's SelectaVision among the 125 hardware companies which, by early September, had announced participation in VIDCOM.

When Bernard Chevy first created this event nine years ago, it was dominated by hardware companies, but now, under its new name, there are more than 150 software companies also with exhibits in the Palais des Festivals.

Though the event may have changed, VIDCOM offers considerable facilities to hardware manufacturers, covering a whole range of equipment: videotext, telewriting, image transfer, data broadcasting and terminals, as well as home and professional equipment. The service industries are also strongly represented.

Special sessions have been set

aside to enable hardware manufacturers to promote and sell equipment and the organizers are running an International Video communications Bureau to inform exhibitors and other participants about both hardware and program material. This bureau also co-ordinates contacts among participants.

Of the four videodisk systems on display, the French Thomson-CSF TTV 3620 is destined for institutional use only. Linked with a micro-processor, the disk can be used in data banks. It has a duration of 30 minutes per side.

However, one of the most advanced pieces of equipment on show will undoubtedly be the prototype Sony Video Movie integrated portable videoscope, weighing just 4.5 pounds and which will not be marketed for another five years. The equipment was recently unveiled in Europe prior to VIDCOM.

From Britain, IVS exhibits its Betamax duplication bank and Visnews, its 1-inch type C post-production equipment. Visnews is also working on duplication and satellite and microwave transmission.

From the U.S., Valtec Corporation is showing a fiberglass digital transmission system, while the Power company is exhibiting on the French Comel stand.

(Continued on page 79)

VIDCOM Planners Slate 'A Fact-Finding Marathon'

CANNES—"A fact-finding marathon" is how VIDCOM organizers are describing the 24 sessions of the event, seminars which will be addressed by a team of more than 200 experts from 20 countries all over the world.

The conference, in the form of general assemblies, special workshops and working commissions, will see three concurrent sessions morning and afternoon through the whole event and Bernard Chevy's aim is "that each participant can attend panel debates on the subject of his choice at least once a day, leaving the rest of the time free for business."

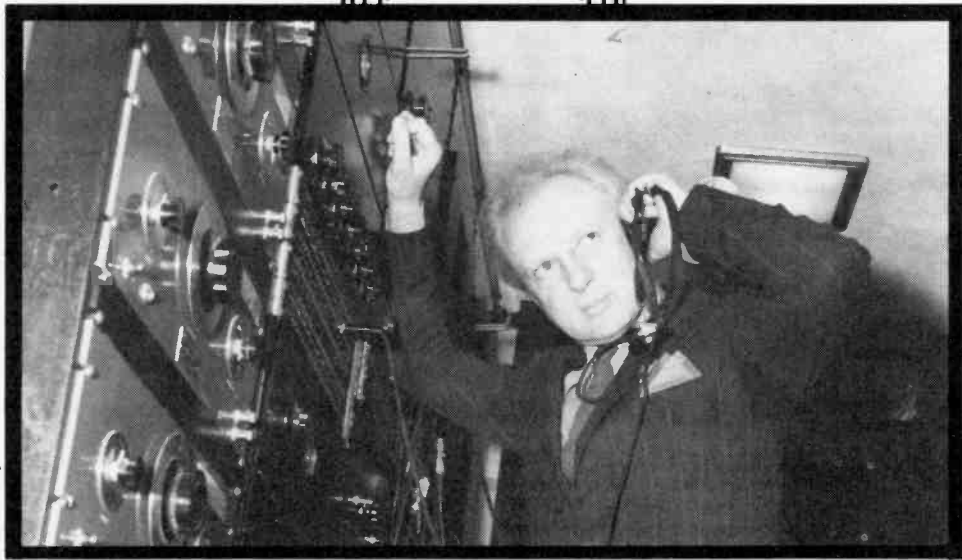
Certainly he doesn't regard the format "overwhelming, simply because there is so much ground we have to cover."

There are five separate sections: the home video market, video in in-

dustry, organizations and government, Viewdata, the development of new media and their consequences for the press, publishing and press data banks and the international legal commission.

The 16-member legal commission, under the presidency of Claude Masouye, of the Swiss-based World Organization of Intellectual Property, is mainly discussing piracy, copyright and neighboring rights.

A key session will be "Music And Video," which will be chaired by Willem den Tunder, commercial manager, video equipment at Philips, Holland. An early session of special note: Monday's Legal Commission probe on "the necessity for a limiting definition of fair use, and restrictive legislation with regard to illicit copying in view of the development of piracy of audio/visual works."



©Walt Disney Productions

In 1940, with a little help from Mickey Mouse and Nipper, Leopold Stokowski was plugged into a new frontier in sound.

Are you plugged into today's sound scene? The Nov. 15 special issue of Billboard, "Los Angeles: The International Music/Entertainment Capital" will explore the role of L.A. as an innovator in pro audio as part of its comprehensive edi-

torial coverage of Los Angeles in its Bicentennial year.

Will you be there? Don't let your message be short circuited. Advertising deadline: Oct. 10.

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SETS 1981 DATES

Chevry Shows Confidence In VIDCOM Gathering's Viability

PARIS—Dates for next year's VIDCOM—Oct. 5-9, 1981—have already been set in Cannes, demonstrating the faith of Bernard Chevry, commissaire-general of the MIDEM organization, in the international value and vitality of the new video market.

He says, in his headquarters here; "The conditions are now right to resume VIDCOM, which I decided to halt in 1976 as at that time it was useless to ask hardware exhibitors to participate, given the situation which prevailed then, with the hardware sector waiting for the software and vice-versa."

"Back in 1976, I suggested that the next VIDCOM would be taking place in September of 1980, and I've been proved right. The half-inch tape has now become standard and the industry is eagerly gearing up for the promotion of videodisks."

The event actually started in 1971 as VIDCA, with Billboard magazine providing collaboration in the international seminars. Chevry recalls: "At that time, many thought that video would prove an instant goldmine, but disillusionment set in over lack of compatibility and high retail prices."

Now, after 18 months of hard planning and market research, VIDCOM expects 5,000 participants from 50 different countries, with demands for exhibit space emphasized by the fact that a whole extra floor



Bernard Chevry: the prime mover behind VIDCOM.

more than originally planned is being provided in the Palais des Festivals.

Thus, in Chevry's own words: "VIDCOM comes right at just the right time for the industry."

He suggests that VIDCOM would complement the television program market MIP-TV, which he stages each spring, also in Cannes and, just like MIDEM each January, "we want professionals to meet once a year to report on the state of their industry, to do business and to plan for the year that lies ahead—whether they represent big or small companies."

And it will be, from the start, an ultraprofessional affair, he stresses, with none of the essential razzamatazz that surrounds MIDEM, and with representatives from all sectors of the industry, producers, distributors, hardware and software manufacturers, services and the wholesale and retail trades all present and sifting trends and developments.

Chevry insists the music industry is a vital element in all this and adds "its leaders must come to VIDCOM to see new equipment, specially in the software categories, and the new videodisk, and to establish contacts with producers."

And, he says, record companies and music publishers must come also to study new copyright legislation. The big record companies—and among them, Phonogram, RCA and CBS will be attending—already have video production companies and will be seeking co-production links. "They also don't want to be beaten by independent companies in the distribution field."

On the seminars, and there will be 24 over the four days of VIDCOM presented by a rostrum of 206 world experts, Chevry says: "Our main aim is to make participants feel that they will have really learned something."

He admits there are a lot of different talk sessions but says: "In this first new year of VIDCOM we

(Continued on page 76)

Videocassette Hardware Continuing World Growth

By MICHAEL WAY

LONDON—For the first time, more videocassette player-recorders were rented out in Japan than television sets in 1979, perhaps the best illustration of the current state of the consistent expansion in the world video marketplace.

This statistic is contained in a survey carried out by the specialist French review Sonovision on current hardware and software sales.

Other statistics put the number of hardware units in the U.S. currently at 1.5 million, in West Germany 500,000, the U.K. 400,000 and France, lagging well behind, at about 150,000.

Sonovision, culling information from a variety of sources, reports that more than 475,000 video recorder-players were sold in the U.S. in 1979 against just over 400,000 the previous year. Cassette sales in the video field last year were estimated at between 1.3 and 1.6 million units.

Hardware sales, therefore, seem to be advancing at about 25% annually, set against more optimistic earlier market predictions of a yearly growth rate nearer 40%, while "guesstimates" put 1980 projected sales at between 550,000 and 600,000. However, there is still only a market penetration of 2%, but this is confidently expected to rise to between 8%-10% by 1985, if sales advance 20% annually.

Videocassette software sales last year were valued at some \$100 million, with pornography taking a

share put at between 50%-70%, and sales are expected to no less than double in 1980, to which should be added more than \$25 million earned from cassette rentals.

In Europe, Sonovision reports, global hardware sales in 1979 were 600,000 units, with 192,000 in West Germany, 150,000 in the U.K., 54,000 in the Netherlands, 48,000 in France, 36,000 in Sweden and 30,000 in Italy.

Total number of hardware units in use in Europe this year is predicted to be 1.4 million, rising to 2.4 million in 1981 and to 6.7 million by the end of 1984.

In the U.K. last year, 125,000 cassette player-recorders were sold out of a total of 150,000 imported, with half the sales going to rental com-

WEA Videocassette Selection Up To 27

(Continued on page 80)

LOS ANGELES—WEA is shipping orders on five new WCI videocassettes, bringing its catalog to 27, available in either Beta or VHS, WEA vice president/marketing development, Russ Bach announces.

The new product and its suggested list is as follows: "Klute," \$55; "Every Which Way But Loose," \$60; "A Clockwork Orange," \$75; "Gilda Live," \$55; and "Summer of '42," \$55.

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The films are going out on rental through Intervision's five hundred dealer network in the U.K. They're the biggest thing to hit the British Video scene and keeps Intervision No. 1 in Europe.

For the full story contact Mike Tenner at the Vid Com 80 Exhibition, stand number A127.



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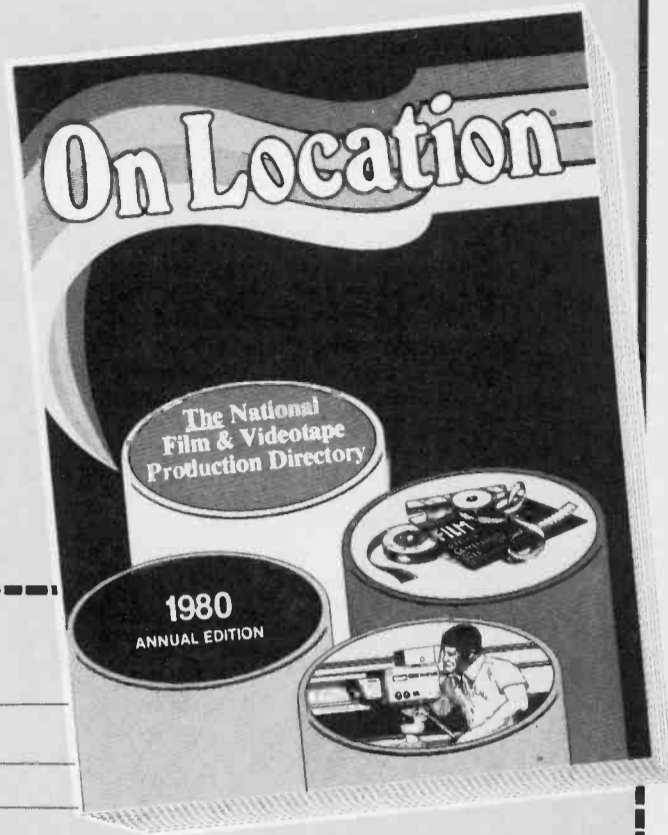
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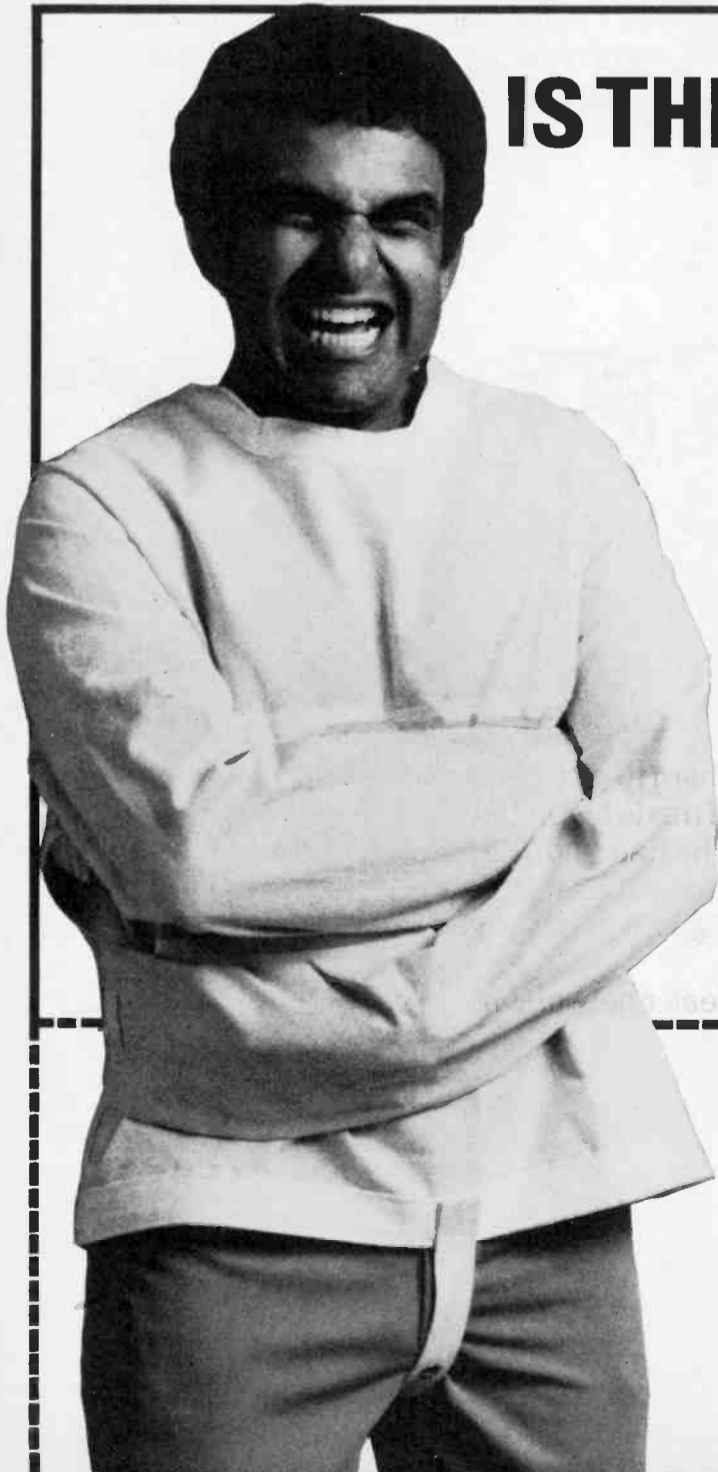
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- 👁️👁️ What's the involvement and importance of the independent producer in shaping pre-recorded video?
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- 👁️👁️ Video Piracy...a looming shadow... how will we deal with it?

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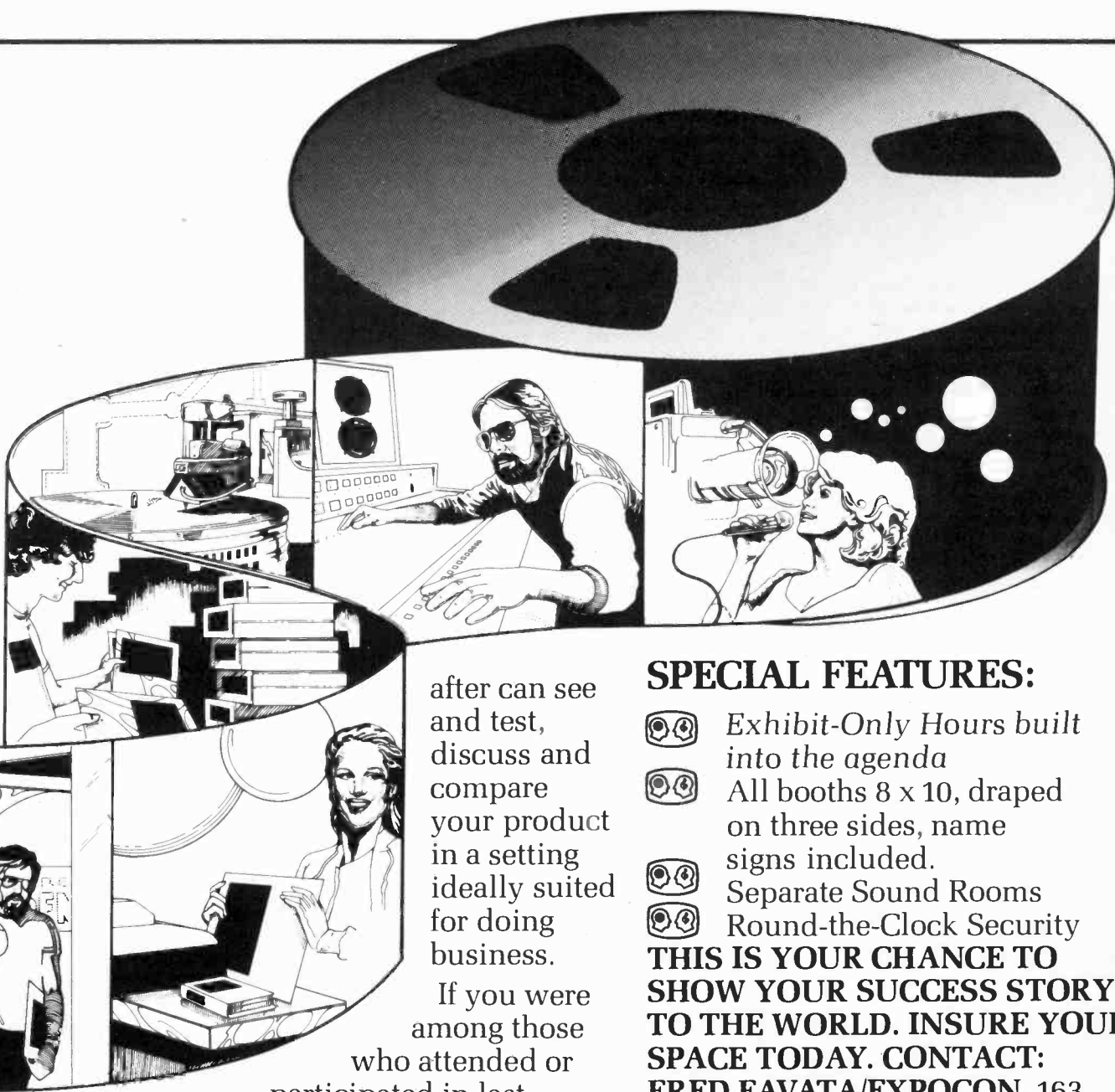
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If you were among those who attended or participated in last year's conference, you know this is THE video marketplace, where manufacturers and wholesalers find the biggest retailers and promoters...where the top record company executives, managers, artists and producers mix. Whether your company is involved in audio/video software, hardware, related accessories or service, your presence will insure profits.

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Video Takes

KEEFKO's John Weaver, executive producer, indicates that the firm is in post production on a Barclay James Harvest concert shot Sept. 2 at the Berlin Wall on the steps of the historic Reichstag. The British band played its 14 years of songs free for the people of Berlin. Back in Los Angeles, KEEFCO is also shooting two video songs for Gladys Knight and the Pips from their new LP "About Love." The singles will be "Bourgie", "Bourgie" and "Taste of Bitter Love," the latter already a chart hit in the U.K. and being taped for Britain's "Top Of The Pops" television show.

VAMP, Video Music & Productions, San Francisco, shooting Randy Hansen for Capitol Records.

Hitachi Ltd. of Japan has introduced a prototype of what is believed to be the world's smallest home color video camera as well as a prototype of a color video camera/VTR combination. The latter product is expected to be displayed at the Japan Electronics Show beginning Oct. 14 in Tokyo.

The color video camera, model VK C100, is slated for introduction on the Japanese market at \$1,590 next April with the U.S. to follow after that. The camera measures 58 millimeters wide, 100 millimeters high and 155 millimeters long, weighing only 2.4 pounds. The color
(Continued on page 78)



VIDEO RIGHTS—Key figures at the inaugural meeting of the British Videogram Assn., set up in England by the British Phonographic Industry, tackle video issues recently in London. Shown, left to right, are John Deacon, director general of the BPI; Walter Woyda, joint managing director, Pye-PRT; Guy Marriot, director of business affairs, EMI Music; Michael Kuhn, director, legal and business affairs, Polygram Leisure Ltd., U.K.

MCA, Paramount Tie To Philips For U.K. Vidisks

LONDON—Philips here has announced new software deals with MCA Universal and Paramount in

preparation for the U.K. launch of its optical videodisk system in May 1981.

And MCA Records will announce formally at VIDCOM this week that it will market the disks, initially in the U.K. but eventually in overseas territories as well. The product will go through CBS distribution in the same way as audio disks without affecting CBS' own video software plans.

The agreements—finalized between MCA DiscoVision president Jim Fiedler, Paramount senior vice president Mel Harris and Philips audio division chief Jimmy Dunkley—give Philips a number of major box-office smashes to spearhead the launch catalog of around 30 titles. Among them: "Grease," "Saturday Night Fever" and "Jaws." Retail price should be around \$35-\$40.

The list of software producers supporting Philips VLF format is beginning to look impressive. 20th Century-Fox and Magnetic Video came in three months ago, and further announcements are expected within the next few months. Dunkley for Philips says he is delighted with the additional "strings to the optical disk bow."

(Continued on page 79)

Chevy Shows

• Continued from page 72

wanted to cover all fields, video for the public, for professionals, for companies and public authorities, telematics, press, publishing and databank, and finish with 'a legal day.'

"We hope all participants will attend at least one session a day, leaving the rest of the time for business. Certainly a lot of things will happen at VIDCOM."

Stressing the importance of programs at the event, Chevy concludes: "It's the only world market for video programs, for sellers and buyers of film, television and original production programs, for producers and those seeking them, and for distributors."

It is unwise to pay too much for a film . . . but it is worse to pay too little. When you pay too much, you lose a little money . . . that is all. When you pay too little, you will probably lose everything, because short cuts will have been taken and the result will be upsetting. The common law of business balance prohibits paying a little and getting a lot — it cannot be done. If you deal with what appears to be the cheapest company, it is well to add something for the risk you run. And if you do that, you will have enough to pay for the best.

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Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE (RATING)	Copyright Owner, Distributor, Catalog Number
1	1	13	ALIEN (R)	20th Century-Fox Films, Magnetic Video 1090
2	2	25	"10" (R)	Orion Pictures Co., WCI Home Video, OR-2002
3	4	5	THE ROSE (R)	20th Century-Fox Films, Magnetic Video 1092
4	7	17	THE MUPPET MOVIE (G)	ITC Entertainment, Magnetic Video, CL-9001
5	10	17	THE DEER HUNTER (R)	Universal City Studios, Inc., MCA Distributing Corporation, 88000
6	8	33	BLAZING SADDLES (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1001
7	3	33	SUPERMAN (PG)	D.C. Comics, WCI Home Video Inc., WB-1013
8	11	17	THE JERK (R)	Universal City Studios Inc., MCA Distributing Corporation, 66005
9	9	11	A STAR IS BORN (R)	Barwood Films, WCI Home Video, WB-1020
10	6	46	THE GODFATHER (R)	Paramount Pictures, Paramount Home Video, 8049
11	14	27	HALLOWEEN (PG)	Falcoln International Prod., Media Home Entertainment, M131
12	13	17	(NATIONAL LAMPOONS) ANIMAL HOUSE (R)	Universal City Studios Inc., MCA Distributing Corporation, 66000
13	5	33	GREASE (PG)	Paramount Pictures, Paramount Home Video, 1108
14	40	5	RETURN OF THE DRAGON (PG)	Bryanstone Pictures, Gem Home Video 1002
15	NEW ENTRY		DRACULA (1979) (R)	Universal City Studios, MCA Distributing Corporation 66004
16	12	17	JAWS (PG)	Universal Pictures, MCA Distributing Corporation, 66001
17	21	21	EMANUELLE (R)	Trinacra Films, Columbia Pictures Home Enter., VH 1019/BE 51195E
18	23	5	EMANUELLE: THE JOYS OF THE WOMAN (R)	Paramount Pictures, Paramount Home Video 8890
19	15	17	THE ELECTRIC HORSEMAN (PG)	Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66006
20	18	33	ENTER THE DRAGON (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1006
21	24	17	SMOKEY AND THE BANDIT (PG)	Universal Pictures, MCA Distribution Corporation, 66003
22	NEW ENTRY		COAL MINER'S DAUGHTER (R)	Universal City Studios, Inc., MCA Distributing Corporation 66015
23	NEW ENTRY		THE WARRIORS (R)	Paramount Pictures, Paramount Home Video, 1122
24	20	17	NORMA RAE (PG)	20th Century-Fox Films, Magnetic Video, CL 1082
25	22	17	1941 (PG)	Universal City Studios Inc.—Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007
26	26	9	THE ONION FIELD (R)	Avco/Embassy-Magnetic Video 4064
27	17	23	MIDNIGHT EXPRESS (R)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10400E/BE 51405E
28	NEW ENTRY		DIRTY HARRY (R)	Warner Bros. Inc., WCI Home Video Inc. WB-1019
29	37	46	M*A*S*H (PG)	20th Century-Fox Films, Magnetic Video, CL-1038
30	25	46	SATURDAY NIGHT FEVER (R)	Paramount Pictures, Paramount Home Video, 1113
31	19	46	GODFATHER, II (R)	Paramount Pictures, Paramount Home Video, 8459
32	NEW ENTRY		NORTH DALLAS FORTY (PG)	Paramount Pictures, Paramount Home Video 8773
33	35	5	THE EAGLE HAS LANDED (G)	20th Century-Fox Films, Magnetic Video 9006
34	NEW ENTRY		LIFE OF BRIAN (R)	Warner Bros. Inc., WCI Home Video Inc., WB-2003
35	NEW ENTRY		UNMARRIED WOMAN (R)	20th Century-Fox, Magnetic Video 2913
36	27	33	HEAVEN CAN WAIT (PG)	Paramount Pictures, Paramount Home Video, 1109
37	38	33	SILVER STREAK (NR)	20th Century-Fox Films, Magnetic Video, CL-1080
38	NEW ENTRY		BREAKING AWAY (PG)	20th Century-Fox Films, Magnetic Video CL-1081
39	39	11	ANIMAL CRACKERS (G)	Paramount Publix, MCA Distributing Corporation, 55000
40	30	9	THE MAIN EVENT (PG)	Barwood Films Limited-WCI Home Video 1021

French Labels Lag Behind In Video Market

PARIS—The French record industry entered the video arena much too late and will have to work extra hard in the coming years to catch up with independent distributors who, at present, hold 95% of the market. That viewpoint is shared by key executives of two French majors, RCA and Phonogram.

Francois Dacla, president of RCA France, speaks from experience as a

Dacla predicts a stronger market demand in video for prerecorded software, his view being that the home editing of videocassettes is only "for the experienced enthusiast."

Within the next decade, he sees a reorganization of record companies into sound and vision sections, with the videodisk "the best long-term bet." He believes that the RCA videodisk will prove a strong com-

petitor in the current race because of its cheapness and simplicity.

RCA also has the advantage on the cassette market because of its experience, specially over copyright problems, gained over the past year

or so, whereas most other French record companies are only just now entering the contest. All, he says, have a tremendous amount to do on the distribution front to catch up
(Continued on page 78)



Francois Dacla: The president of RCA France sees the videodisk starting to make ground in the French marketplace in 1982.

French record industry pioneer in video developments. His company launched video a year ago and has an expanding catalog, currently comprising around 100 titles.

And at Phonogram, which has recently bought up independent distributor France Videogram, Hubert De La Salle is heading the operation to launch its video outlet Poly-media this fall.

According to De La Salle, the real vocational base of the record companies in this area will be musical shows but he adds: "Here France is well behind the U.S. and U.K."

While RCA's catalog comprises mainly films, documentaries—including that on Pope John Paul II's recent visit to France—and educational programs, Dacla says the company is shortly to release a cassette of Sylvie Vartan, "Live At The Palais des Congres."

Both executives agree that the French market will not really get off the ground until both hardware and software prices drop—and the latter requires rapid industrialization of manufacturing and copying. Both certainly concur that a reduction of the current 33 1/3% Value Added Tax would be a major contribution to the development of the video market.

On average in France, videocassette player-recorders cost \$1,500, with the cassettes working out at around \$80.

Cassette rental schemes are expected to stimulate the market eventually, but here also there are royalty problems. However, in an attempt to control collection, the Societe des Auteurs, Compositeurs & Editeurs de Musique, copyright society SACEM, has recently granted rental permits to a first group of French retailers.

Dacla says that with the videodisk expected to start making ground on the French market in 1982, and with an anticipated 500,000 cassette recorder-players in use by 1983, the year 1985 should see the real breakthrough launch of video in the country.

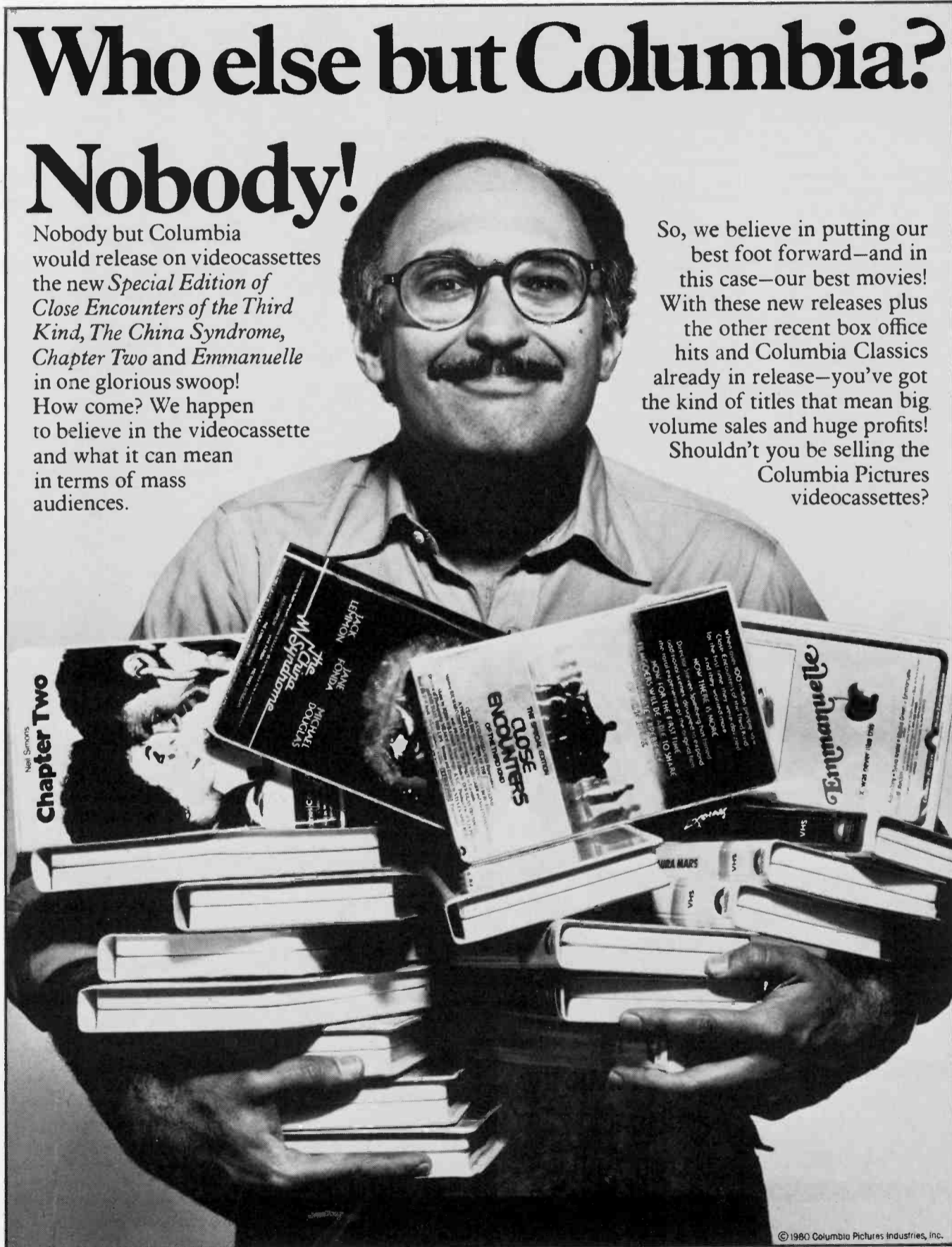
He also believes that as in sound reproduction French homes will eventually have both disk and cassette video equipment available.

Who else but Columbia?

Nobody!

Nobody but Columbia would release on videocassettes the new *Special Edition of Close Encounters of the Third Kind, The China Syndrome, Chapter Two* and *Emmanuelle* in one glorious swoop! How come? We happen to believe in the videocassette and what it can mean in terms of mass audiences.

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OCTOBER 4, 1980 BILLBOARD

Video Takes

• Continued from page 76

camera/VTR combination will be called "Mag Camera" and is similar in size to a compact audio cassette recorder/player. Tape width is 1/4-inch with two hour record and playback capability. Sony has already shown a prototype of a lightweight, portable color camera/VTR combination.

Home Theatre, Inc., Los Angeles, distributors of home video prerecorded software, indicates that the second in its series of Shakespearean plays on videocassette will be "Richard II." The play, to be made at the Globe Playhouse in West Hollywood, will be a complete 2 1/4-hour uncut original on two videocassettes. The series will eventually encompass all of the 38 Shakespearean dramas and comedies and is available exclusively through Home Theatre at a suggested retail price of \$80. The first in the series is "The Merry Wives Of Windsor." Upcoming will be "Midsummer Night's Dream," "Macbeth" and "Othello."

Sony Consumer Products says its most advanced **Betamax Time Commander, model SL-5800**, is now available. Suggested list is \$1,450. Features include a newly developed azimuth video head which provides such features as freeze-frame, frame-by-frame picture advance and variable speed slow motion (from stop to 1/2 normal speed).

There's Variety In Home Video Product

(Editor's Note: The following list of prerecorded video software titles are all the titles that have appeared on Billboard's bi-weekly home video chart since its inception in 1979. It is presented here as an inventory aid for retailers. Titles are also presented in alphabetical order along with the distribution company.)

A Little Romance (PG)
WCI Home Video OR-2001

A Star Is Born (R)
WCI Home Video WB-1020

Adventures of Zorro
Allied Artists

Alien (R)
Magnetic Video 1090

All The President's Men
WCI Home Video WB-1018

Amos & Andy (Television Series—All Shows)
Public Domain

Animal Crackers (G)
MCA Distributing Inc. 55000

Barbarella (PG)
Paramount Home Video 6812

Beneath The Planet Of The Apes
Magnetic Video CL1013

Best of Heckel & Jeckel
Magnetic Video CL-2009

Blazing Saddles (R)
WCI Home Video Inc. WB-1001

Bloodline (R)
Paramount Home Video

Bugs Bunny & Friends
(not listed) Warner Bros.

Butch Cassidy and the Sundance Kid
20th Century-Fox Films, Magnetic Video CL-1061

Carnal Knowledge (R)
Avco Embassy Pictures, Magnetic Video CL-40003

Catch 22 (R)
Paramount Home Video 8924

Chinatown
Longroad Productions, Fotomat 0077

Darling
AVCO Embassy Pictures, Magnetic Video CL-4032

Death Wish (R)
Paramount Home Video 8774

Deliverance (R)
WCI Home Video WB-1004

Dirty Harry (R)
WCI Home Video Inc. WB-1019

Dirty Mary, Crazy Larry
20th Century-Fox Films, Magnetic Video CL-1053

Dracula 1979 (R)
Universal City Studio MCA Distributing Corp. 66004

East of Eden
WCI Home Video WB-1005

El Cid
Samuel Bronstein, V.C.I., The Source 5001

Enter the Dragon (R)
WCI Home Video Inc. WB-1006

Emanuelle (R)
Columbia Pictures Home Enter VII-1019

Eyes of Laura Mars (R)
Columbia Pictures Home Enter VH 10190E/BE 51195E

Exorcist (R)
WCI Home Video Inc. WB-1007

Fantastic Voyage
20th Century-Fox Films, Magnetic Video CL-1002

Flesh Gordon
Graffiti Productions Meda M502

Foul Play (PG)
Paramount Home Video 1116

Godfather II
Paramount Pictures, Fotomat 0013

Grease (PG)
Paramount Home Video 1108

Groove Tube
Levitt-Pickman, Media M101

Halloween (PG)
Media Home Entertainment, M-131

Harold & Maude
Paramount Pictures, Fotomat 0075

Heaven Can Wait (PG)
Paramount Home Video 1109

Hello Dolly
20th Century-Fox Films, Magnetic Video CL-1001

Hooper (PG)
WCI Home Video WB-1008

In Praise of Older Women
AVCO Embassy Pictures, Magnetic Video CL-4057

Jaws (PG)
Universal Pictures MCA Distributing Corp. 66001

King Kong (1933)
RKO General Productions, The Nostalgia Merchant 8001

King Kong (1977)
Dino De Laurentis, Fotomat 0019

Lady Sings the Blues
International Copyright Conventions Paramount (No #)

Lipstick (R)
Paramount Home Video 8904

Looking for Mr. Goodbar (R)
Paramount Home Video 8874

Love Story
Paramount Pictures, Fotomat 0059

Marathon Man (R)
Paramount Home Video 8787

M.A.S.H.
20th Century-Fox Films, Magnetic Video CL-1038

Midnight Express (R)
Columbia Pictures Home Entertainment VH 10400E/BE 51405E

Murder On the Orient Express
EMI Film Distributors, Ltd.—Fotomat 0097

Nashville
American Broadcast Co., Inc. Fotomat 0205

National Lampoons—Animal House (R)
MCA Distributing Corp. 66000

Night of the Living Dead
Public Domain, Meda M113

1941 (PG)
MCA Distributing 6600

Norma Rae (PG)
20th Century-Fox Films Magnetic Video CL 1082

Oh God (PG)
WCI Home Video WB-1010

Papillon
Allied Artists Industries Inc./United Artists Corp. Allied 01001

Patton
20th Century-Fox Films, Magnetic Video CL-1005

Pretty Baby
Paramount Pictures, Fotomat 0015

Psycho (M)
Shamley Productions Inc. MCA Dist. Corp. 55001

Rabbit Test
AVCO Embassy Pictures Magnetic Video CL-4016

Rebel With A Cause (N.R.)
WCI Home Video WB-1071

Romeo & Juliet
Paramount Pictures, Fotomat 0057

Sailor Who Fell From Grace From The Sea
AVCO Embassy Pictures, Magnetic Video CL-4012

Saps at Sea
The Nostalgia Merchant, Hal Roach, Inc. 4011

Saturday Night Fever
Paramount Pictures, Fotomat 4/0003, PG/0225

Shane
Paramount Pictures, Paramount

Shoot
AVCO Embassy Pictures, Magnetic Video CL-4013

Silver Streak
20th Century-Fox Films Magnetic Video CL-1080

Smokey and the Bandit (PG)
Universal Pictures MCA Dist. Corp. 66003

Story of O
Allied Artists, Allied Artists Video 01009

Sunburn (PG)
Hendale Leisure Corp. & Bind Film Paramount Home Video 1318

Superman (PG)
WCI Home Video Inc. WB-1013

10 (R)
WCI Home Video OR-2002

The Adventures of Sherlock Holmes' Smarter Brother
20th Century-Fox Film, Magnetic Video CL-1063

The African Queen
Viacom International, Magnetic Video CL-2025

The Betsy
Allied Artists Industries Inc./United Artists Corp. Video 01004

The Bugs Bunny/Road Runner Movie (G)
WCI Home Video WB-1003

The Day The Earth Stood Still
20th Century-Fox Films, Magnetic Video CL-1011

The Deep
Columbia Pictures Home Enter VH 10150 E

The Deerhunter (R)
MCA Distributing Corp. 88000

The Duchess and the Dirtwater Fox
20th Century-Fox Films, Magnetic Video CL-1059

The Electric Horseman (PG)
MCA Distributing Corp. 66006

The First Nude Musical
Meda M-506

The French Connection (R)
20th Century-Fox Films Magnetic Video CL-1009

The Gay Divorcee
RKO General Prods. 801

The General
(no listing)

The Godfather
Paramount Pictures, Fotomat 0011

The Graduate
AVCO Embassy Pictures, Magnetic Video CL-4006

The Green Berets (R)
WCI Home Video WB 1002

The In-Laws (PG)
WCI Home Video WB-1009

The Jerk (R)
MCA Distributing Corp. 66005

The King and I
20th Century-Fox Films, Magnetic Video CL-1004

The Longest Day
20th Century-Fox, Magnetic Video CL-1021

The Longest Yard
Long Road Productions, Fotomat 0037

The Making of Star Wars
20th Century-Fox, Magnetic Video CL-1052

The Man Who Would Be King
Allied Artists Industries Inc./Allied Artists Video 01002

The Manito
AVCO Embassy Pictures, Magnetic Video CL-4030

The Mr. Bill Show (R)

The Muppet Movie (S)
ITC Entertainment Magnetic Video CL-9001

The Omen (R)
20th Century-Fox Films Magnetic Video CL-1079

The Poseidon Adventure
20th Century Fox Films, Magnetic Video CL-1058

The Producers (PG)
AVCO Embassy Pictures Magnetic Video CL-4058

The Searchers
CU Whitney Pictures Inc. WCI Home Video WB-1012

The Shootist
Dino De Laurentis, Fotomat 0219

The Sound of Music
20th Century-Fox Films, Magnetic Video CL-1051

The Ten Commandments (G)
Paramount Home Video 6524

The Warriors (R)
Paramount Home Video 1122

The Wild Bunch
WCI Home Video WB-1014

The Young Lions
20th Century-Fox Films, Magnetic Video CL-1057

3 Days of the Condor
Dino De Laurentis, Fotomat 0093

Those Magnificent Men in Their Flying Machines
20th Century-Fox Films, Magnetic Video CL-1033

Tora! Tora! Tora!
20th Century-Fox Films, Magnetic Video CL-1017

Towering Inferno
20th Century-Fox Films, Magnetic Video CL-1071

Touch of Class
Brut Productions Inc., Magnetic Video CL-5001

Tourist Trap (PG)
Media Home Entertainment M134

True Grit
Paramount Pictures, Fotomat 0045

Tunnelvision
Stewart Shapiro Productions MEDA M105

Von Ryan's Express
20th Century-Fox Films, Magnetic Video CL-1003

War of the Worlds
Paramount Pictures, Fotomat 0053

Which Way Is Up (R)
Universal City MCA Distributors 66014

Wild Geese
Allied Artists Video 01011

Woodstock I (R)
WCI Home Video WB-1015

Muntz Asks Injunction Against On TV's Ads

LOS ANGELES—Muntz Electronics Inc. here wants the local Federal District Court to determine if the Federal Communications Commission has regulatory powers to fine alleged illicit distributors and sellers of home subscription television encoding devices.

The local home video electronics firm names National Subscription TV and Oak Broadcasting Systems Inc., firms which supply pay subscription tv service to Southern California known as On TV as defendants.

The plaintiff contends that the defendants wrongly placed ads in local dailies in late August claiming the FCC has power "to impose \$2,000 a day fine" on those purported to be illegally selling and buying encoding devices.

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French Labels

• Continued from page 77
with the leading French independents such as Iris-TV, Regicassette Video and Channel-80.

Phonogram's Polymedia division is presenting its first release batch of 25 videocassettes at VIDCOM, De La Salle reports, and will add another 25 later this year.

But he describes the French market as "hardly born" yet compared with the 400,000 cassette player-recorders already in use in West Germany. He notes also that until the U.S. copyright problems are solved, the French market will inevitably be dominated by European productions. De La Salle adds that renting of both hardware and software will be a vital ingredient in the expansion of the French video market.

Future Of Video To Be Explored At Cannes

• Continued from page 70

screen to appreciative crowds, while the Pioneer stand attracted many visitors with its videodisk programming. I.E. International, a Milan-based organization, held constant shows of imported videocassettes in its booth, featuring movies and pornography.

The expansion of the video market in Italy is evidenced by the increasing space devoted to it by the major audio magazines, with hardware advertising growing in both specialist and general press. Consumer prices for video recorders in this territory vary from around \$1,500 to \$2,300.

In European terms, of course, Germany is expected to produce a trail-blazing performance in the video build-up. The boom is certainly on. Dealers have already sold 700,000 video recorders and in 1981 alone it is expected sales in the VHS, VCR and Betamax systems will add up to more than 350,000 units.

For 1980, it is estimated some 2.5 million color television sets will be sold in Germany, with at least 240,000 video recorders.

An averaging out of statistics shows that the video recorder owner has 10 videotapes at home. The total program of recorded titles is up to the 1,000 mark, of which 70% are in the pornographic area. A feature film prerecorded cassette costs roughly \$100, a two-hour blank videocassette costs \$50. In Germany there are 500 shops where consumers can rent out cassettes for \$7 a weekend.

4 Systems

• Continued from page 70

Fuji is in Cannes to launch the one-inch high density Fuji H6 21 tape, and JVC its new three-tube KY 2000 camera.

Continental Edison is displaying its new KC 2924 camera aimed at the general public and weighing barely four pounds. From Japan, Ikegami demonstrates its new three-tube portable professional TC 350 camera, adaptable to both PAL and NTSC.

Meanwhile, the French Society Francaise de Production, which is part of the state-owned broadcasting system, is using its lightweight video equipment to cover the four days of VIDCOM conferences and other major events during the market for big-screen re-transmission.

Other major hardware companies deeply involved in VIDCOM participation include: AGFA Gevaert and BASF (West Germany); Cosmicar, National Panasonic, Sanyo and Hitachi (Japan); Dalite, General Electric, Grass Valley, ITT, Viscount and 3M (U.S.); Rank Video (U.K.); and Philips (Netherlands). **MICHAEL WAY & PETER JONES**

U.K. Vidisks

• Continued from page 76

Philips begins pilot production of videodisks at its Blackburn plant this month and hopes to be in full production early next year. There will, however, be no Philips videodisks as such—the company's role is essentially that of custom presser, though a joint hardware/software effort is generally regarded as essential in the early stages.

Details of launch strategy are still undecided, and no dates have yet been set for launch in other European countries, though West Germany is likely to be second on the list.

The films are at least three years old and 50% of them are international productions.

In Germany, a dealer needs to invest \$40,000 to set up a retail outlet for video product. The video indus-

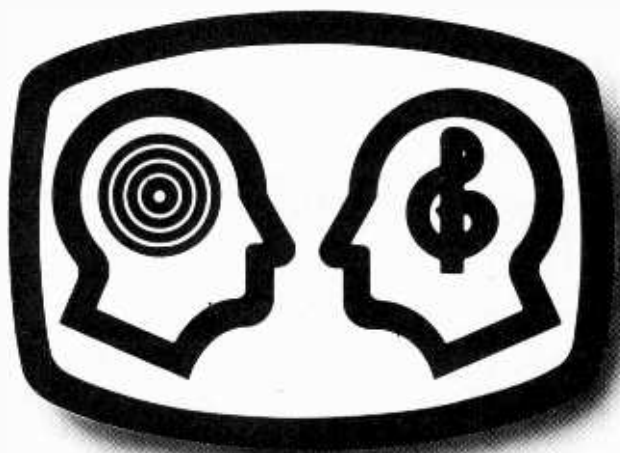
try itself is anxious to sell through radio and television electrical outlets rather than via supermarkets.

Today, there are already more than 40 companies selling film videocassettes and some of them got

together to handle repertoire through dealer organizations like Bild and Ton, which has 220 dealers, and Interfunk, which has 760. Radio/tv retailers look to gain 25% of the total turnover by 1982.

In a rough breakdown of the market for the various available systems, VHS leads with around 42%, with VCR next with 40% and the remainder goes to Betamax.

LET THEM LOOK AT YOU WITH ONE EYE AND HEAR YOU WITH THE OTHER. Billboard's Spotlight on Video Music.



As pre-recorded video continues its impact as a powerful new industry, an important part of that growth must come from the creative and marketing involvement.

In keeping up with its solid reputation in the music/record/tape industry, Billboard will publish an in-depth analysis of the issues surrounding Billboard's 2nd Annual Video Music Conference, November 20-23. With international circulation in more than 103 countries along with our weekly coverage, there's no more powerful source for your sales message.

TOPICS TO BE COVERED INCLUDE:

Hardware/Software: Disk and tape formats, new technology being developed at a rapid pace...what to stock? Which to recommend? Analysis of the features of the various disk players and disks, tape formats.

Record Companies: What commitments are they making to the future of video music? Are label video departments developing and branching out from coordinators of promotional tapes to programmers of the home entertainment of tomorrow?

Video Producers: The creative force behind a new developing art form. How do they see home entertainment evolving?

Legalities: How will the need for musicians, producers, directors, writers, publishers, actors to guarantee their stake in future video profits affect the industry's profits? What progress has been made in the legal aspects concerning video in the past year?

From Manufacturer to Consumer... Hardware stores, video specialty stores, mail order, music retailers. How is pre-recorded video getting to these outlets? Is one type of outlet more successful than another? Are the music retailers involved in video experiencing a new type of buying audience? How many music retailers are involved?

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Issue Date: November 22, 1980
Advertising Deadline: October 24, 1980

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The Weekly Authority in Sound Business/Video

Creative Space In L.A. Is New Writers' Haven

LOS ANGELES—Creative Space, a composer's pre-production workshop, has opened here as a newer approach for songwriters/composers.

The facility offers suites for \$12.50 an hour that are acoustically tuned and fully-equipped with the four-track TEAC Tascam 144 Portastudio with Dolby, Yamaha piano, two-track cassette recorder, reverb unit, programmable rhythm machine, stereo amplifier, speaker monitors, microphones, headphones, tuning device, independent climate control and electronically cleaned air.

Creative Space also features a real-time copy room, labels, typewriters, tapes, copyright forms, strings, pencils, paper and related other accessories.

The facility cities tighter record company budget policies, high cost of recording studio time and other difficulties for young songwriters and composers as incentive for Creative Space.

Regular demonstrations of equipment, at no extra cost, are held at the facility, located five blocks west of Alvarado St. between Beverly and Temple Sts., so that artists can become familiar with the system and its capabilities.

Sound Labs Acquires Sony Digital Equipment

LOS ANGELES—Sound Labs recording studios here has added Sony digital audio equipment—part of its expanded Digital Magnetics facility.

The equipment includes two complete PCM systems, a BVE 500 editor and a pair of APM-8 speakers. On order is the Sony DAF-1100 editor for the Fall.

Digital Magnetics, according to owner Armin Steiner, represents his "continuing efforts to offer his clients the latest technological advances."

Barbra Streisand and Kenny Loggins have already employed the equipment at Digital Magnetics on current projects.

Steiner's three room complex is regarded as one of the premier mixing facilities in the recording studio business.

World Growth

• Continued from page 72

panies. Sales prospects for 1981 are cited as 265,000, including 10% of portables, and 440,000 by 1985, a quarter of them portables.

French hardware imports in 1979 stood at 100,000 units and are expected to jump to 120,000 this year, Sonovision prophetically reports.



WALLY'S WELCOME—Band leader Artie Shaw, left, above, talks over old times with Wally Heider at a gala celebration in his honor recently at the Filmways/Heider studios in Hollywood. The veteran recording pioneer is returning to helm the recording studio operation for Filmways. Below, Sylvia Cunliffe, general manager, department of general services for the city of Los Angeles and representing Mayor Tom Bradley; and emcee/personality Army Arched give Heider a Mayor's Proclamation.



Studio Track

LOS ANGELES—Arnie Acosta is disk mastering a new Ray Charles LP at Precision, while recently completing the new Bruce Botnick produced Kenny Loggins live LP and three new Pablo jazz packages.

At Sound Labs: Stuart Lovino producing Brenda Russell, Al Schmitt at the board; Gary Klein producing Glen Campbell, John Arrias engineering; Bill Maxell producing Andrae Crouch; and Phil Gernhard producing Snuff.

Engineer Brian Gardner mastering the new Donna Summer LP for David Geffen's Warner Bros. label, Giorgio Moroder and Pete Bellotte producing, Juergen Koppers the engineer.

Action at Redwing Sound: Bill Schnee producing and engineering a new Pablo Cruise single; Craig Hull producing and engineering overdubs for Billy Thermal; Calen Sonogles and Ralph Benator producing Gorilla, Senogles engineering; Tom Baker producing the Honey Bs; Garth Hudson doing the soundtrack for a Ray Bradbury product, Tom Seufert engineering; and Peter Bernstein producing overdubs for the Cretones, Gabe Veltri engineering.

Britannia activity: Joe Sample working on a

solo project, Greg Venable engineering while Russ Bracher assists, the Crusaders producing; Johnny Paycheck cutting tracks, Merle Haggard writing and engineering, Billy Sherrill producing, Ken Suesoy engineering; and Johnny Bristol producing himself; Greg Venable engineering with Ken Suesoy.

Rusk Sound sees: Patrick Cardoni producing Vision, Steven D. Smith at the board; Dwight Baxter producing Repeat Performance, Monte Solovy engineering; and Al Biaggi producing Lee Garrett, Solovy at the board.

Devo, Air Supply, Stanley Frank and the Dickies recording at Wizard Recording Studios.

★ ★ ★

James Guercio producing Carl Wilson at Caribou, Nederland, Colo., Wayne Tarnowski engineering, Gino Giorgini assisting.

The Dirt Band at the Aspen Studios, Aspen, Colo., mixing a live videotape for Canadian television. Also, John McEuen doing final mixes on his solo LP, producing himself with Richie Cicero, Steve Loeb and Billy Arnell producing Riot for Capitol at Manhattan's Greene Street Studio.

George Geramois mixing Blue Oyster Cult and Black Sabbath for DIR Productions' "King Biscuit Flower Hour" with Roger Wiersema assisting at Music Annex Recording Studios, Menlo Park, Calif.

Reggae Jackson working on a new LP at Villa Recorders, Modesto, Calif., Susie Foot engineering and Jah Whitey Wise producing.

Nashville's Woodland Sound activity: Gail Davies finishing up a second Warner Bros. LP, Lynn Peterzell engineering along with Rick McCollister; Ron Chancey producing John Wesley Ryles for MCA, Skip Shimmin engineering; Jerry Crutchfield producing Tanya Tucker; Tom Collins producing Barbara Mandrell, Danny Hilly and Russ Martin engineering; and Ron Chancey producing the Oak Ridge Boys.

Russ Reeder producing Gene Watson at the Sound Emporium, Nashville. Also there, Tony Bongiovi, Lance Quinn and Harold Wheeler producing Big Al Downing, Billy Shorrill and Harold Lee engineering. **JIM McCULLAUGH**

Soundstream's Sale

• Continued from page 8

to have produced commercial digital recordings in the U.S. Recently, the company announced plans to merge with a Connecticut firm, Digital Recording Corp. (Billboard, Sept. 13, 1980), and to work on home digital audio playback system development while maintaining its professional digital audio services division.

Officials at Soundstream will not confirm the Ariola sale; however, the acceptance of an order for two machines is revealed in the recent DRC-Soundstream stock prospectus.

A \$5 million stock offer has been made to support the merger plan.

Linking the purchase to Ariola are sources close to Soundstream. Also, plans for creation of a West German Soundstream digital editing facility have been unveiled, lending support to the Ariola purchase theory.

Full Soundstream business plans are outlined in the recent 57-page DRC-Soundstream Securities and Exchange Commission filing.

According to the filing, L.A. is targeted as the site of a second new editing facility, following the completion of the German operation, which is expected to be ready in the first half of 1981.

Soundstream is headquartered in Salt Lake City where its original editing facility is located. The firm's editing technology is believed to be the most powerful in the digital audio field today.

Of proceeds from the stock sale, \$750,000 is pegged for construction

of the new editing facilities and tape machines.

Work also is progressing on development of full digital mixing capabilities, still an undeveloped area.

Says the prospectus, "Soundstream presently has a digital mixing capability, but it is slower and consequently more expensive and more difficult to use than conventional mixing."

The complex multi-track mixing requirements of much pop music today cannot yet be handled without leaving the digital mode, according to the report.

The document terms digital editing "faster, more accurate and simpler, and therefore less expensive, than the physical splicing methods that are used for analog tape."

The document also shows that Soundstream's fourth digital tape machine was scheduled to become operational in August.

The report indicates that Soundstream will have been involved in recording of almost 100 commercial albums by the beginning of 1981.

On the financial side, the report shows Soundstream operating at a consistent deficit. However, losses dropped from \$221,218 for the year ending April 28, 1978 to a nearly break-even point on \$610,675 in revenue in the comparable period ending Feb. 29, 1980.

In the prospectus, Soundstream estimates that to date 85 digital tape recorders have been sold by competing firms.

Media Home Group Beefs Up Its Intl Distrib Network

LOS ANGELES—Media Home Entertainment is broadening its international distribution network. President Ron Safinick is on a month's tour of Europe to establish distributors in Sweden, Denmark, Italy, Spain and Portugal. The locally based duplicator of entertainment videocassettes already has distributors in England, Ireland, Holland, Denmark, Norway, Sweden and Germany.

Safinick will visit all his distributors, discuss new releases, plans for providing them with subtitled movies and attend the VIDCOM exhibition at Cannes.

These distributors include: England—World Of Music, HFC and Entertainment Inc.; Ireland—Mercer Electronics; Holland—Video 2001 and Video Screen; Denmark—AB Collection; Norway—Mayco; Sweden—Sandia Video and Germany—Syntec, Larry's Record Syndicate and Video Beratung.

Media's newest distributors in Latin America include in Argentina, Continental SA which handles tapes for Argentina and Brazil. The company has also partnered in Mexico with Videodisk of Mexico City for duplication and acquisition of product for the Spanish-speaking market.

The movies and variety fare for Mexico will be duplicated here while Continental has its own duplicating facilities for Argentina and Brazil.

In Australia, the company has recently affiliated with Telmark Films Ltd. of Sydney for duplication. Australian distribution is being handled by Video Classics of Sydney, Hollywood House Video of Melbourne, Goldex Trading Co. of Adelaide and OES Holdings of Perth.

Safinick points to Argentina's 75% duty rate and Australia's 20% duty

rate as major reasons why the local firm wants to have its products manufactured in those markets.

Entertainment tapes duplicated overseas sell at retail in the \$40-\$65 range, with music concert tapes somewhat less.

At home, Media introduces a new, lower price list Oct. 1. The old \$39.95 to \$54.95 range is being reduced to \$29.95 to \$49.95. Safinick believes a \$29.95 price tag spurs more impulse buys than a \$50 cost. Animation and music concert tapes sell for \$29.95 with the feature films costing more.

Safinick also feels the lower price bodes well for Christmas shopping.

The company has picked up 10 new titles for its English language catalog; 19 movie titles are being converted into subtitled features in Spanish, French, German, Dutch, Italian and Swedish. Safinick says there are 128 titles in the overall catalog.

Among new entries are: "James Brown In Concert," "Alice Cooper And Friends," "Electric Light Voyage," "Carnival Of Blood," "Patrick," "Hills Have Eyes" and "Mustang."

Safinick says he wants to have his overseas distributors share in the cost of having the tapes subtitled. He also wants to bring European films to the U.S. with English subtitles.

A new outer package for the cassettes offers 80 word synopsis in the various languages on the back cover. Additional information is contained inside the package.

A preview tape which formerly sold for \$24.95 has been reduced to \$19.95. It features one hour of films, animation and concert footage; one-half hour of cartoons and one-half hour of blank footage. If the purchaser doesn't like the preview material he can erase it all and own a two-hour blank tape.

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A BILLBOARD SPOTLIGHT ON

BLANK TAPE

AN INDUSTRY BOOMING, AN INDUSTRY CHALLENGED

By GEORGE KOPP

IN THE FLASHY ELECTRONICS/ENTERTAINMENT WORLD, where blinking LEDs, shiny knobs and intangibles like status and virility are used to sell products, the lowly audio cassette is often taken for granted by the consumer. In the industry itself, however, blank tape is at the center of controversy whose outcome may have far-reaching consequences and involve the allocation of millions of dollars a year.

The controversy is the battle of home taping. Since the first shots were fired by major record producers about a year and a half ago the two sides have been slowly circling each other, growling and snarling, occasionally throwing a tentative jab.

The government may ultimately have to decide who is right but there may be some blood shed on both sides before that happens.

Certain facts are not at issue. While record sales have been falling off for the last 18 months the sales of blank tape and home recording equipment have been increasing. But the interpretation of these facts is open to question and even statistical experts shy away from reaching firm conclusions.

Last summer the Copyright Royalty Tribunal in Washington undertook, at the behest of the record companies, to determine whether home taping was hurting record sales. This body, which has no legislative authority, nevertheless makes recommendations to Congress on proposed legislation or the revision of existing legislation.

The Tribunal's mandate deals strictly with copyright. The argument put forth by record producers is that home taping results in illicit distribution of copyrighted material for which no royalties are collected. They want tape to be taxed and a fund set aside for artists as compensation.

The Tribunal's findings were as ambiguous as the laws governing home taping. These laws state that a consumer is allowed to tape an album for his own personal use, but the law is silent on the question of taping an album for a friend, for example.

The Tribunal found that home dubbing of albums was indeed on the rise, but it also found that consumers who tape albums buy more albums. On the other hand, the results of the survey also indicated that these consumers would buy even more albums if they could not tape.

Throughout, the Copyright Tribunal has stressed that last summer's survey was "preliminary" and that much more work was needed to be done before any recommendations could be made.

So far, the story of blank audio tape has been an out-and-out success story, both for producers and dealers. Consumers have also benefitted from the type of product now offered, coupled with the high quality hardware available at comparatively moderate cost.

It is one of the ironies of the tape business that even a consumer with hi fi equipment close to the bottom of the price scale can make copies of an album superior to the prerecorded audio cassettes on sale in the stores. The two reasons for this are the quality of recording tape available and the advantages of real-time, as opposed to high speed dupli-

cation in preserving frequency and dynamic range.

The last two years have seen enormous growth in the premium tape category at the retail level. New formulations like chromium dioxide and ferric oxide tapes represent a real improvement in sound quality at a price consumers feel is reasonable.

The newest metal tape offers still more improvement, but the price is so high (over \$10 for a 90-minute cassette in most cases) that retailers do not feel metal will make a significant dent in the market. Metal tape capability is generally regarded as a useful merchandising tool for tape decks as an option consumers may want in selected instances, not as a general rule.

So-called promotional, or low-priced recording tape, still makes up the bulk of unit sales. But the money, for both dealers and suppliers, is in premium formulations.

Advances in tape technology have spurred hardware manufacturers to advances in tape deck technology, and vice versa. Car stereo, an industry that has also grown enormously in the last few years, and continues to hold its own despite lagging new car sales, is also responsible for a large share of the growth in blank tape.

But the blank tape companies have not been satisfied to let themselves be swept along. They have worked hard to spur excitement in the marketplace with aggressive advertising campaigns, soliciting endorsements from such stars as Ella Fitzgerald, Ray Charles, Blondie and Stevie Wonder. Competition among the relative handful of tape suppliers is fierce.

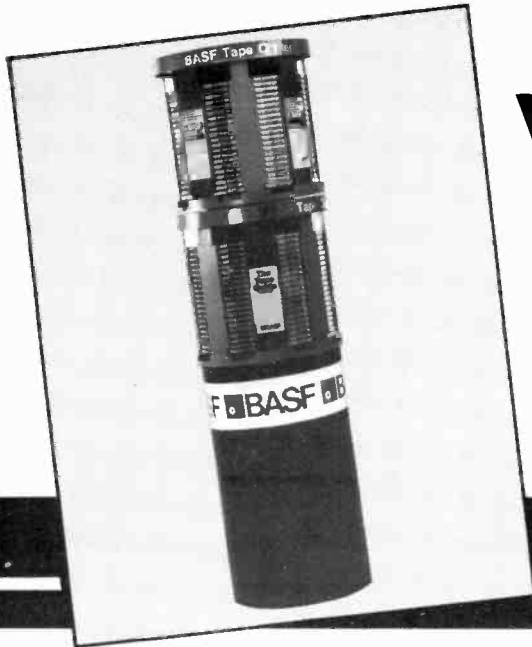
This competition makes the recent moves on the part of the tape firms all the more extraordinary. Last spring efforts to impose a tax on blank tape heated up in the U.K. and West Germany. Then just prior to the June Consumer Electronics Show (CES) several

(Continued on page 86)

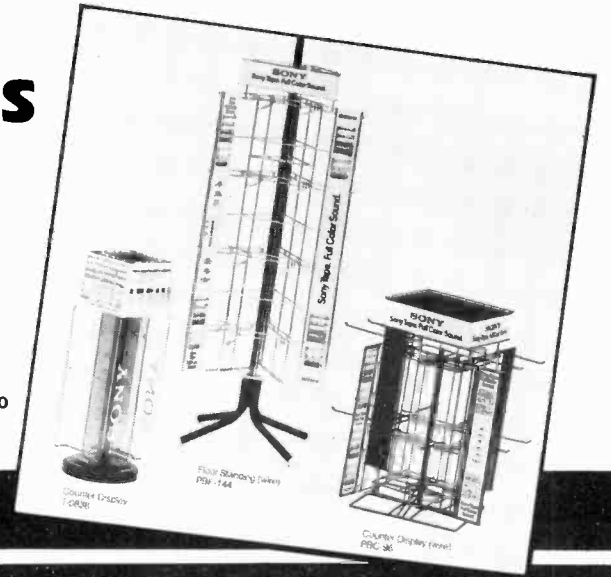
George Kopp is a Billboard reporter specializing in Tape/Audio/Video.

Merchandising Strategies Target Consumer Value Consciousness

By SUSAN FOSTER



BASF's space-conserving display, left, with materials from its total approach to merchandising blank tape. At right, variations of Sony's tape display racks.



BLANK TAPE

WITH A PROJECTED ANNUAL GROWTH RATE OF 20% for the early '80s, blank tape manufacturers are continuing to market and merchandise their products with their eyes on the value conscious consumer and their ears on the ground of the recording industry.

For example: TDK's original goal with the Stevie Wonder campaign was to move seven million D cassettes. So the firm selected a quality spokesperson to aid in selling a quality product to a wider consumer audience, and TDK moved the numbers. Continuation of its sales, which it sees as being a mix of 75% cassettes, 10% reels, and 15% 8-track, will be supported by its largest television advertising campaign to date. The focus of the push, which will run until the end of the year, will be on weekend sports, music programs, and game shows.

Encompassed in the TDK quest to maintain market share is its introduction of new audiophile quality products: the GX series of 1/4-inch open reel designed for studio master use in live music mastering, the LX series for professional broadcast



Blondie poses while receiving the 150th Golden Reel award and continues in the company's advertising campaign. Ampex Magnetic Tape sales manager, Dick Antonio, is shown at left. Paul Chandler, New York area salesman, is second from right.

recordings, the SA-X dual-layered Super Avilyn high bias tape, and the new metals, MA-R and MA.

Sony is also positioning itself for the Christmas season by promoting almost its entire line-up of compact cassette products. The prime promo will take the form of twin packs, along with the continuation of the Sony "Buy one, get the second at half price" offer on the HFX product.

Fall promotions at Sony will be supported by heavy national advertising on network radio, as well as strong consumer and trade magazine advertising. The company is supplying retailers with displays which denote the "4 Color Sound" advertising theme, as well as with charts indicating the use and application of each individual tape in the line. According to Don Unger, the charts are so descriptive as to "act like silent salesmen on the retail floor."

The company has also instituted new descriptive blister packaging, said to be "loaded with information for the consumer, so that when they walk in there is very little chance that they will walk out with the incorrect tape."

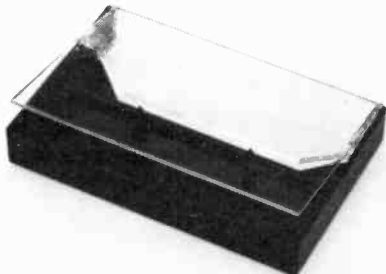
It is Unger's contention that recording star testimonials are "nice if you can get a recording star to do it. I know the record

(Continued on page 89)

Susan Foster is a New York freelance writer.

IF YOU WANNA BOX... AND NOT GET HURT... CALL EL MAR PLASTICS!

— because El Mar **has** boxes — cassette boxes — at prices that won't leave a bruise! All kinds — Norelco style boxes, hinged poly boxes, Ampex style boxes, and 12-pack cassette storage boxes.



In fact, we've been making **more** boxes **longer** than anyone!

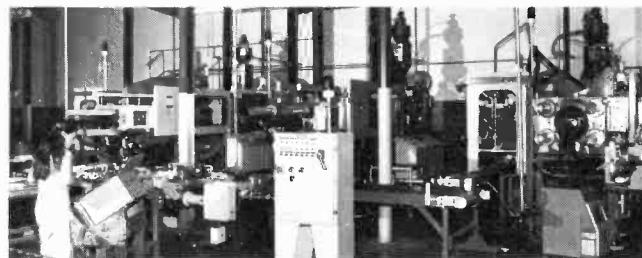
We've recently taken some of the sting out of the price fight, by setting up a fully automated line to increase our production of Norelco style boxes by an additional 40 million a year.

And not just any old box! The new El Mar boxes have all rounded corners, molded raised edges

on the lid to reduce scratching and a super strong hinge! Plus, they have been tested and proven on all automatic packaging equipment.

So, if you need boxes in the hundreds, thousands or millions, we'll be in your corner with quality, delivery and price!

Samples available upon request, so give us a ring — it won't hurt a bit!



Automated production line for Norelco style boxes, designed and built by Husky Injection Molding Systems, Bolton, Ontario, Canada.

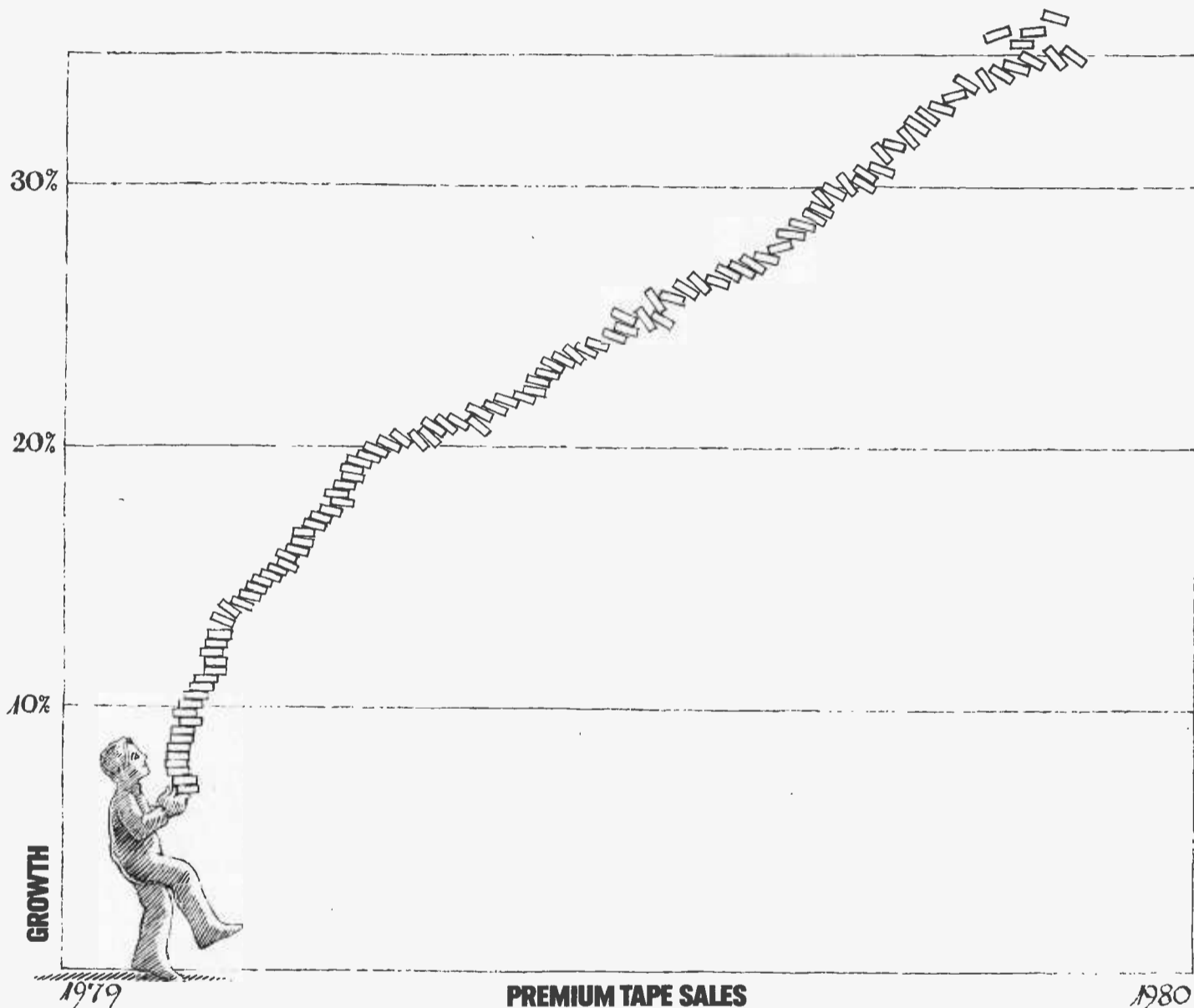
El Mar Plastics, Inc.

821 E. Artesia Blvd., Carson, CA 90746
(213) 327-3180

Manufacturer of quality C-O cassettes, cassette boxes, tape accessories and 1/4" tape reels.



THE ECONOMY MAY BE IN REVERSE, BUT TAPE SALES ARE STILL IN FAST FORWARD.



Blank audio cassette sales are getting to be very predictable. Every year, regardless of economic trends, it's the same old thing. Another record-breaking year.

One thing is changing though. Consumers are shifting from "cheapie" cassettes to premium. In fact, premium cassette sales enjoyed their biggest year ever in 1979 with sales of over \$350 million.

As you might imagine, 1979 was also a good year for Maxell. Even in a soft economy, people will spend a little extra for a quality product.

Projected sales for 1980 indicate it'll be an even better year. Your customers will be putting even more of their money into premium cassettes like Maxell.

Maybe you should too.



IT'S WORTH IT.

Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074

BLANK TAPE

Industrial Sector Rides Video Boom

THE AMAZING GROWTH of home video over the past year has brought the commercial duplication business closer to Hollywood.

In the audio sphere business is up as well, but not approaching the doubling of video volume many manufacturers see in 1980. Sup-

pliers and duplicators alike say they are operating at full capacity seven days a week.

Growth has not been free of prob-

lems, but the problems are of a more pleasant variety than those faced by industries fighting recession and falling sales. In fact there

is an ebullient mood in the tape community now as it walks hand in hand with the movie industry toward untapped profits.

As one executive puts it: "The duplicators for years have been working mainly with industrial accounts like IBM and GTE. Now they're growing their hair long and calling people 'baby.'"

Unlike bulk audio tape, which is delivered in pancake form and loaded into cassettes after duplication, real-time video duplication requires manufacturers to supply duplicators not just with tape, but with loaded cassettes. This factor makes filling orders a constant rush business.

Says TDK national video products manager Ed Pessara: "For consumer use there are a few cassette lengths on the market, but the movie business requires special lengths. 90's might be strong, but there are also 105's and 127's. Longer movies require even longer lengths.

"At the current evolution of this business it's difficult for the duplicators to anticipate their needs. They'll try to inventory a couple of days' worth of any length, but generally they've got to put in a special order for any project they do. Recently we've been hit with short movies, like cartoons."

Because of the special requirements of video duplicators, no one tape company can meet all the supply needs of any duplicator. Duplicators must regularly order from two, three or four companies at a time. Spot shortages are common, particularly in Europe and Latin America, but so far U.S. supply has managed to keep up with demand, if only barely.

Magnetic Video, which has the lion's share of the legitimate prerecorded video market, has been forced to divert some of its production to feed the marketplace with cassettes of "Alien," probably the industry's first runaway hit. Although Magnetic Video president Andre Blay says there is enough tape to maintain the supply of best sellers, no one is sure how much faster the industry could grow if supply were not a problem.

Fuji vice president and general manager John Dale echoes Pessara: "Our inventories get depleted of the most popular sizes. At the same time we may have substantial inventory in less popular lengths. It's always difficult to anticipate the needs of the duplicator market.

"The worldwide demand for tape is out of sight. I get calls for tape from the U.K., the Middle East, Europe, Australia, even Bombay. And this is in spite of a worldwide recession. I really don't anticipate that it will slow down."

For TDK sales to duplicators are put at about 20%-25% of its total tape business, and Pessara estimates that industrywide about four million cassettes will be sold in that market.

"It's a three-tiered business," he explains. "There's the pornography industry, that really began the whole thing. Those companies buy the cassettes and do their own duplication. Then you have the small legitimate suppliers, the specialty companies like Nostalgia Merchant who've made a very nice business for themselves. They also duplicate their own product.

"Finally you have the big studios who generally contract their duplication out to major houses. They're all investing in new machines and expanding. This year business to all

(Continued on page 90)

A Billboard Spotlight

OCTOBER 4, 1980 BILLBOARD

SCANDIA PACKAGING MACHINERY

no. 1

CHOICE FOR PACKAGING 8-TRACK CARTRIDGES AUDIO CASSETTES, *and now* VIDEO CASSETTES WITH LARGE SAVINGS FOR YOU!

The die-cut slip case used on 8-track cartridges is the basic style of carton used for videotape.

In the Scandia carton-forming machine, the blank is formed around the video cartridge, using inexpensive die-cut board, eliminating the need for costly pre-glued cartons.

The 5-sided carton provides an open front for easy cassette identification and storage protection.



An optional inserting station is available for including an instruction leaflet or premium coupon with the cassette, when it is wrapped with the Scandia-developed carton blank. Labeling and tear tape options are also available.

The in-line Scandia wrapping machine overwraps the video cassette carton in low-cost shrinkable polypropylene film, producing a tamper-proof, dust-free consumer package.



SCANDIA

Scandia Packaging Machinery Company
P.O. Box 575, Allwood Station, Clifton, NJ 07012
(201) 473-6100 • Telex No. 133513



TDK takes high bias to new heights. And metal to greater lengths.

TDK has just added a new dimension to high bias. TDK SA-X. In one leap, it goes beyond any other high bias cassette. Further than the reference standard, TDK SA. Far enough to come close to metal sound. It's all made possible by TDK's newest technological breakthrough, an incredibly thin dual layer of Super Avilyn. SA-X has high frequency sensitivity 1.5 dB higher than SA. A maximum output level 1 dB higher throughout the frequency range. And the Laboratory Standard Mechanism, which lowers distortion to a minimum. Together they make SA-X the cassette that redefines high bias. And gives your perfectionist customers more sound from high bias than they've ever heard.

For your customers who demand nothing but pure metal, TDK introduces more of what they demand. Now the classic MA-R cassette comes in the popular ninety-minute length. TDK MA-R has delivered more since it was first introduced. The greatest output at high frequencies. The highest signal-to-noise ratio. The unique Reference Standard Mechanism. No other cassette ever delivered more. Until now. Now TDK has added more of the finest sound available today. In both high bias and metal, TDK brings your customers to new standards of perfection. Which will take your profits to new heights.



The machine for your profit machine.

Japanese Industry Expanding Domestically, Internationally

By SHIG FUJITA

BLANK TAPE

RAW TAPE PRODUCT IN 1980 is expected to total over 37 million miles on the basis of 1/4" tape, according to Mototoshi Yamaura, general manager of the Magnetic tape Assn. of Japan, who points out that this is a very conservative estimate and that the actual total probably will be larger.

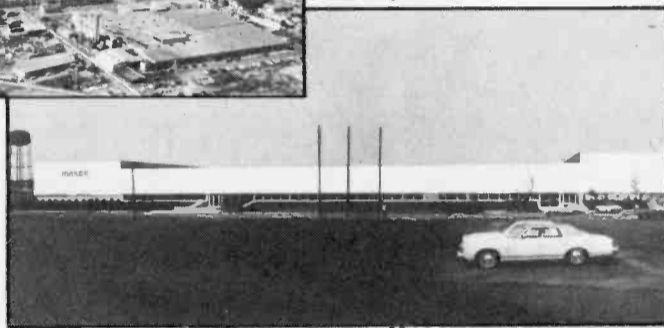
The three main audio and video tape makers in this country—Sony Corp., Hitachi Maxell Ltd. and TDK Electronic Co., Ltd.—are very confident that production and sales will increase, particularly in the case of video tape. Consequently, they are expanding production facilities, not only within Japan, but also in countries outside Japan.

Home taping is still not considered a major problem in this country, and the consensus of opinion in a subcommittee of the Cultural Affairs Agency's Copyright Committee, which has been studying the problem since October 1977, is that compensation is not needed at the present time.

A survey carried out by the Electronic Industries Assn. of Japan—somewhat outdated because it was done in November 1978, but no follow-up survey has been conducted since—round that those who buy blank tape also buy many single and LP disks as well as prerecorded tape. The money spent in one year by purchasers per capita came to \$15.10 for single

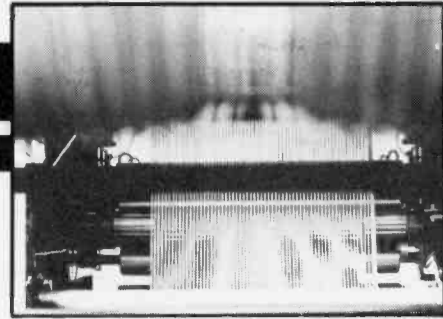


Maxell, above, provides mobile broadcasting stations for promotional campaigns. TDK's Chikumagawa plant, left, located in Saku City, Nagano Prefecture. Maxell, below, now has a plant in Conyers, Ga.



disks, \$52.30 for LPs, \$37 for prerecorded tapes and only \$19 for blank tape.

Raw tape production in 1979 came to 33 million miles, up



Tape slitting operation at TDK's plant.

26.2 percent from 1978, when the total was 26 million miles. A 37 million mile total in 1980 would mean an increase of 13.3 percent,

but Yamaura of the Magnetic Tape Assn. of Japan believes both the total and increase percentage will be higher.

The production figures for 1978 and 1979 compare with the 2.6 million miles in 1968 and 11 million miles in 1973, the year of the oil shock.

The association itself has no concrete figures on exactly what percentage of the raw tape is used to make audio and video tapes, but Yamaura believes the ratio currently is audio 60% and video 37%, with the latter increasing.

Yamaura points out, "The demand for video began to increase suddenly from last year, and it will not be too long before the percentages will be reversed.

"Over half is probably exported in raw tape form and in cassette tape form," he adds. "Some of it is sent to free ports and then to other countries from such free ports so it's difficult to pinpoint the final destinations."

Pointing out that the magnetic tape industry hasn't felt any adverse effects from the recession, Yamaura says that the association believes that demand will continue to increase because of the good reputation of high quality audio and video tapes.

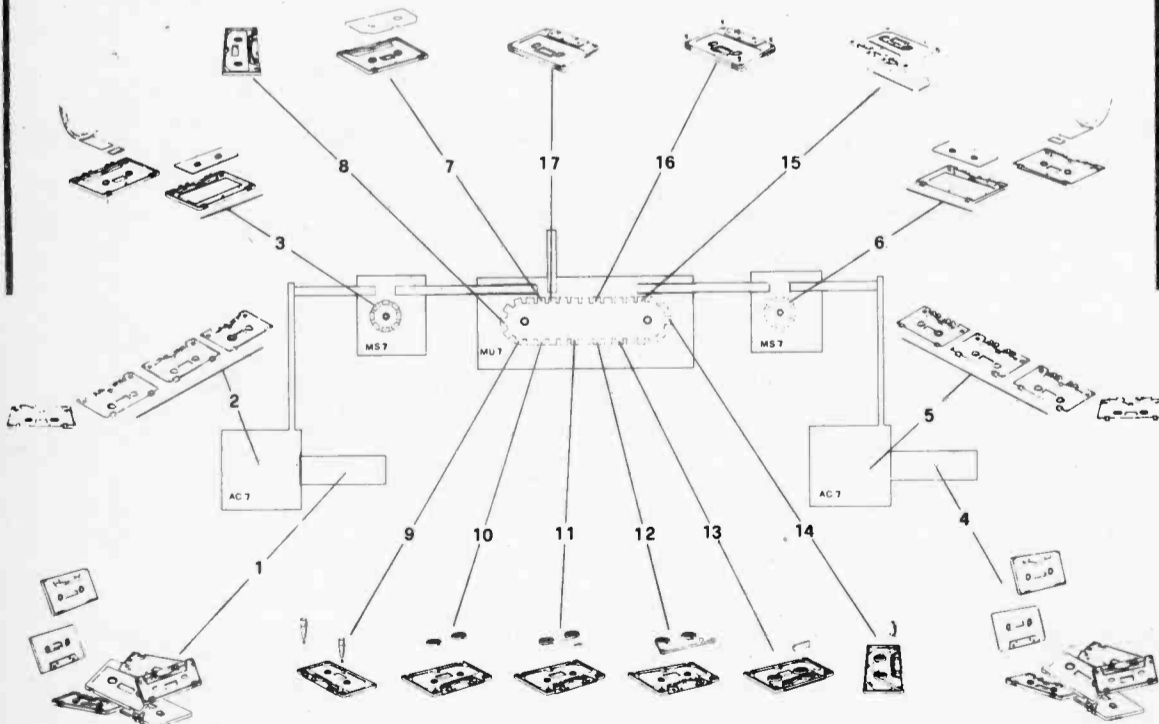
Blank tapes are sold everywhere in Japan just like dry cell batteries for flashlights. They are sold in super markets, department stores, gasoline stands, stationery stores, electric appliance shops and by vending machines as well as in music stores.

All music stores have a corner devoted to blank tape, but

(Continued on page 92)

Shig Fujita is Billboard's Editor in Japan.

GIMA MU 7 FULLY AUTOMATIC C-0 ASSEMBLING SYSTEM



1. Bulk feeding of cassette bases.
2. Automatic orientation of bases.
3. Window welding station for bases.
4. Bulk feeding of cassette covers.
5. Automatic orientation of covers.
6. Window welding station for covers.
7. Mylar or paper liner out of reel or stack on base.
8. Group to insert steel pins.
9. Lubrification of pins.
10. Positioning and orientation of hubs.
11. Fixing and winding leader to two hubs.
12. Positioning guide rollers, hubs and leader into bases.
13. Insertion of metal shield.
14. Insertion of separate pressure pad.
15. Mylar or paper liner out of reel or stack on cover.
16. Screws feeding and screwing group.
17. Delivery of ready C-0 cassettes.

M.I.P. S.r.l. MUSIC INDUSTRY PRODUCTS Via San Luca 10 Milan (Italy)
Phone: (02) 8370908 Telex: 380231 Ducale I

Industry Booming

• Continued from page 81

major record labels, including WEA, Arista, A&M and CBS, announced that they would no longer offer co-op ad money to record retailers who advertised blank cassettes in the same ad.

These developments spurred the tape firms to act, and a meeting among them was held at CES. One of their prime concerns was their future association with ITA, originally the blank tape trade association, but now serving members from record labels and other tape consumers as well.

A second meeting was held recently in New York, at which time they raised the possibility of using the EIA Consumer Electronics Group, rather than ITA, as a springboard for a united stand against the record labels.

At around the same time, Austria became the first country to enact a tax on blank tape.

The "ban" on tape ads, which tape makers say is of dubious legality anyway, appears to have had no effect as yet, with retailers largely ignoring it.

The record companies have had no comment on the actions of their dealers, who tend to downplay the ads. Retailers make higher margins on records than on blank tape, but with record sales soft, blank tape promotions help take up the slack and generate store traffic.

To individual retailers and consumers a tax on blank tape might not cause a significant shift in sales patterns. To the corporations involved, however, millions of dollars a year are at stake, as well as a principal of free enterprise.

Although tape makers cite poor record and prerecorded tape quality as the number one reason consumers make their own tapes, they

also say it's the record companies' fault consumers don't buy records. And it is probable as well that the tape suppliers, the biggest of which are Japanese-based, look with the worry on the government's attitude toward the auto industry, a bastion of American enterprise brought to its knees by its Japanese counterpart.

"The record companies have done a terrible job of marketing their product," says a Japanese tape executive, "and we've done a great job of marketing ours. We've given the public what it wants at the price it wants to pay, and that's the name of the game. The record companies want a government subsidy at our expense."

"Before the record business took a downturn," says another tape executive, "you never heard anything about royalties." "Scapegoat" is a word used frequently in the tape community.

One trend the tape makers say they spotted, that the record companies have ignored, is the burgeoning market in portable units. These include the "boom boxes," radio/cassette combination units that have become a standard fixture on the nation's beaches and parks, and more recently pocket-sized players like the Sony Walkman, which give sound approaching hi fi quality through lightweight stereo headphones.

Car stereo units also account for a large portion of home taping, principally since cassette players began pushing out 8-track units. With add-on items such as amplifiers and equalizers, coupled with the high technology speakers now on the market, car stereo players can easily give results comparable to a home hi fi system.

(Continued on page 93)

BIGGER SALES, BETTER QUALITY PRODUCT: in the broadest terms each of Europe's major blank tape markets presents pretty much the same kind of picture. Over each scene hangs the apocalyptic shadow of home taping, like the smoke of Mordor. Beneath, trade organizations and governments move slowly toward the safety of legislation. Some may be further down the road than others; they may be arguing every step of the way, but at least they're all headed in the same direction.

Now it seems just a matter of time before levies providing producers and authors with some measure of recompense for home taping losses are introduced throughout Europe. In Austria, copyright law amendment is pending that will give collection society Austro-Mechana 10% of the purchase price on every blank tape sold. In West Germany, the 5% hardware levy implemented almost 15 years ago will within the next two years be joined by a software levy costing consumers around 50 cents more per tape. It may be sooner: record companies have sent justice minister Jochen Vogel a resolution pointing out delay could cost up to 20,000 jobs in the industry; and Justice Department ministers are already working on the necessary changes in copyright law.

In the Scandinavian countries, discussions between industry organizations and government have been underway since 1977. Norway, Denmark and Finland are now awaiting Sweden's precedent-setting lead. There local IFPI chief Eddie Landkvist says negotiations are at a very advanced, though still delicate, stage. A government committee is studying how high the levy should be—almost certainly more than the 25 cents per C-60 cassette first reported—and how it should be applied. Landkvist is hopeful that IFPI will have something to show for its efforts by next year.

In the U.K. lobbying continues, but British Phonographic Industry chief John Deacon says he feels the government is now convinced of the justice of the record company case and will publish a Green Paper before the end of the year.

French experts regard a protective levy as inevitable in the long run, inconceivable before next May's presidential elections. Deep discussion of the topic at MIDEM '80 left the opposing factions still deeply opposed. Dutch bodies NVPI—the local branch of IFPI—and STEMRA—the copyright society—have completed research into the extent and effect of home taping, conducted with the aid of Amsterdam Univ.'s Economic Research Foundation. "With the results of this work" says STEMRA's Ronald Mooy, "we will start a lobby to get something done to solve the problem of home taping."

When the same foundation made its first survey, back in 1976, it assessed unauthorized home recording at around 14.5 million hours annually—the equivalent of 20 million albums in a market then selling almost exactly that number of albums a year. Radio and television were prime sources, closely followed by records and prerecorded tapes.

Similar investigations elsewhere in Europe may vary a little in their detailed findings, but on one thing they all agree: the massive and

growing extent of home taping among the public. The most recent British Phonographic Industry estimate put record industry losses

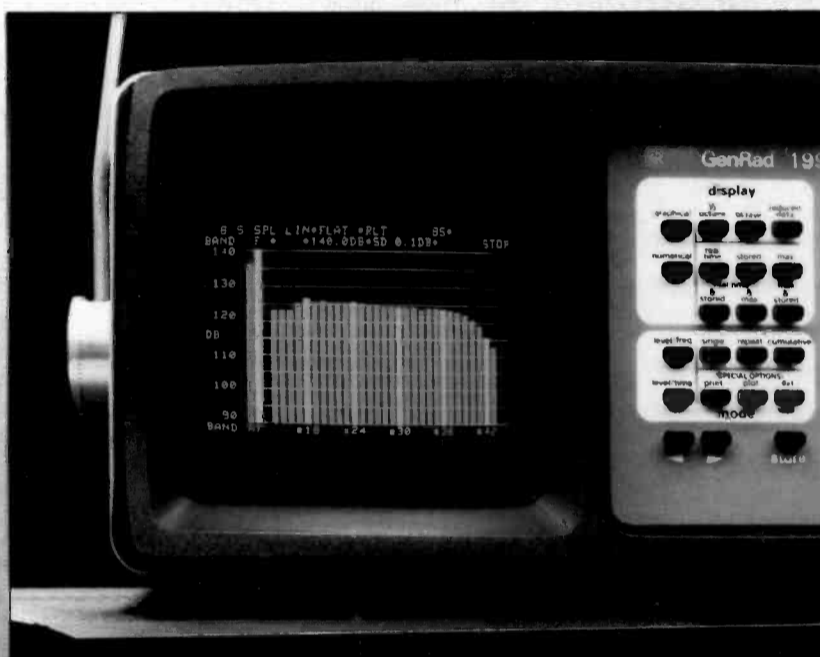
from the practice at a staggering \$500 million yearly.

Within the beleaguered industry camp, therefore, the case for a levy

seems self-evident. It's sometimes forgotten that in the outside world different views prevail. Human nature

(Continued on page 88)

**MEMOREX HIGH BIAS TEST NO. 5.
WHICH HIGH BIAS TAPE
STANDS UP TO A GENRAD
REAL-TIME ANALYZER?**



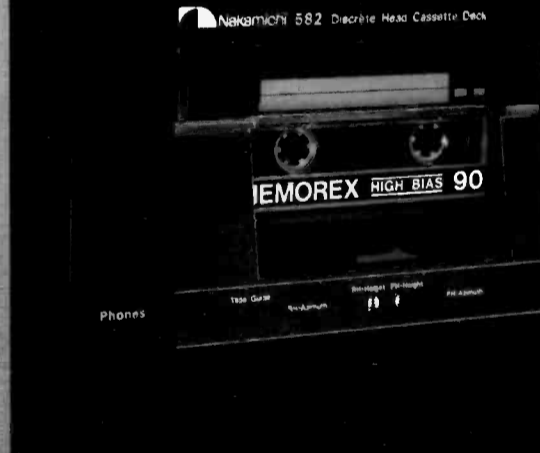
The GenRad 1995 Real-Time Analyzer is among today's state-of-the-art devices for accurately measuring and displaying audio signals. That's why we used it to show that MEMOREX HIGH BIAS is today's state-of-the-art high bias cassette tape.

When tested at standard recording levels against other high bias tapes, none had a flatter frequency response than MEMOREX HIGH BIAS.

And, the signal/noise ratio of MEMOREX HIGH BIAS proved to be unsurpassed at the critical high end.

Proof you can't buy a high bias cassette that gives you truer reproduction. And isn't that what you buy a high bias tape for?

Is it live, or is it
MEMOREX



The GenRad 1995 Integrating Real-Time Analyzer measured signals from a Nakamichi 582 cassette deck. Input signal source was "pink noise" at 0dB (200 nanoseconds—standard record level). If you'd like a copy of the test results, please send a self-addressed, stamped business-size envelope to the address below. Ask for the GenRad Test.



For unbeatable performance in a normal bias tape, look for Memorex with MRX₃ Oxide, in the black package.

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Memorex Audio Development Center, P.O. Box 988 Santa Clara, CA 95052, U.S.A.

This story prepared with the assistance of Nick Robertshaw in the U.K., Wolfgang Spahr in West Germany, Willem Hoos in Holland, Leif Schulman in Sweden, and Michael Way in France.

A Billboard Spotlight

OCTOBER 4, 1980 BILLBOARD

Retail Price Jostling Dominates Video Marketing

BLANK TAPE



A Billboard Spotlight

THE BLANK VIDEOTAPE INDUSTRY still suffers from growing pains as a voracious consumer and industrial market eagerly grab up every speck of tape produced. At the consumer level, sales projections for 1980 range from about 10 to 17 million units industrywide in all VCR formats.

But competition has taken its toll on the retailer. Price marketing is the dominant strategy, and retailers have found that it's hard to make video pay. Coupled with the traditionally poor margins on home video hardware, the big money-makers in video are increasingly becoming the bulk movers.

"Videotape is like a commodity," says one Midwest dealer, "and most retailers can't afford to become commodity dealers. You have to buy in bulk to make it pay."

Some markets are more prone to price competition than others. The Miami market is notorious for low prices on both tape and hardware because of the enormous export business done there. Prices on cassettes are commonly as much as \$5 less in Florida than in the rest of the country.

Suppliers are not insensitive to dealers' problems with videotape, but they have no control over the marketplace. The core problem is that for years VCR owners bought the cassettes carrying the brand name of their own VCR like RCA or Zenith.

These companies supplied tape cheaply in order to sell hardware, not to make a profit from the tape. Consumers got used to the low prices, and when the major audio tape makers got into the consumer video market they found considerable resistance to price. More aggressive advertising from these companies has increased consumer awareness of quality videotape, but retailers still find that price is their best way of attracting customers.

Says Ed Pessara, TDK national video product manager: "We tell our retailers to charge 50 to 75 cents more for our product. We feel they'll be able to get it because of our name and reputation. Those dealers who do up the price are moving our tape just as well as those who don't."

Pessara feels that like any business, videotape retailing depends on the long term, not the short term. But tape is always an effective promotional item to build store traffic in general, and with a soft electronics industry as a whole many retailers find it hard to resist including a deal on tape in their advertising—especially when four other stores in town are doing it.

One possible way around this marketing dilemma is the introduction of high grade (HG) videotape. In Japan, consumers have been offered two levels of tape for some time, but VCR owners here have just gotten their first taste of HG. Maxell HG has been on the market for several months and TDK product is rolling out now. Fuji also introduced a "fine grain" product at the June Consumer Electronics Show.

The new tapes are not for everyday convenience recording of television programs the viewer would otherwise miss. They are designed for home movies and other programs that are meant to be saved over the years. Prices are high, generally about \$32 for a T-120 length. But manufacturers say retailers will find them a more profitable sale than regular videotape, and it is hoped, less subject to price pressure.

Since the beginning of the videotape boom, supply has been a problem, at times a serious problem. All the major companies have stepped up production and built new factories, and still they report backorders.

"Our new plant runs 24 hours a day, seven days a week,"

says Sony sales manager Don Unger, "and we're still backordered in the millions of units." The bulk of this business is to duplicators and industrial accounts, and so far the consumer market has been getting its share.

"At least I've got it," says a New York retailer. "I can't keep up with the price war," he continues. "There's always going to be somebody selling it for less than my price on any particular day. But it's more important to let people know that I'll always have the product they want, and build up credibility."

He says he can get product because he has "developed a good relationship with suppliers" over the years. But manufacturers deny that dealers will be cut out; the worst they report is some delay in shipping.

Although tape is a petroleum product, the high demand and increased production has enabled manufacturers to hold the line on prices. Prices to duplicators have in fact gone down in recent months.

Competition is intense, as it is in audio, but tape makers have not yet joined battle with the intensity of the audio cassette advertising war. Still, ad budgets are on the rise substantially throughout the industry. Now that the full line tape companies have begun to establish their names in video they have to continue to keep themselves in the public's consciousness.

GEORGE KOPP

CREDITS

Editor, Earl Paige; Assistant Editor, Susan Peterson; art, Bernie Rollins.

OCTOBER 4, 1980 BILLBOARD

The System

by **AUDIO/TEK**



...Reliable
...Versatile
...Productive

Supplying professional duplicators throughout the world for more than a decade with uncompromised quality.

AUDIO/TEK

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Cable: AUDIOTEK Telex: 172-230

Europe

• Continued from page 87

ture being what it is, the prospect of paying 50 cents extra carries more weight with the tape-buying public than do agreements about the long-term damage their irresponsible behavior is inflicting on the musical world, and on the vital principle of recompense for the use of copyright material. Governments, reluctant to risk votes for the sake of a special interest group, understand better than those who lobby them that the introduction of a levy, however well justified, would be an unpopular measure; hence the heel-dragging deliberations.

The blank tape industry, representing the opposing interest, has quite naturally done its best to profit from these considerations, pointing out, for instance, that many consumers who never use blank tape to record copyright music will be penalized unfairly by a levy aimed at those who do. Bob Hine of the European Tape Industry Assn. says flatly: "It's constitutionally wrong to take money from one class of people and give it to another in that way."

Matters are complicated by the interdependence of the different industry sectors: audio hardware and record company software; pre-recorded and blank. Behavior on both sides often seems schizophrenic. Hi fi manufacturers promise not to encourage home taping in their advertising, and introduce twin-cassette machines. Major recording stars promote blank cassette sales; Debbie Harry and Blondie front an all-Europe campaign for Ampex tapes this fall.

Blank tape makers acknowledge it's in no one's interest when record sales plummet, but are impatient with an industry they feel has done

(Continued on page 91)

TRANS-AM INDUSTRIES

C-O CASSETTES



Immediate Delivery
Meets All Industry
Standards
Provides High
Reliability

Sonic Sealed
Screw Type
Tabs In • Tabs Out
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**CAPACITY
80 MILLION
PER YEAR**

Call or Send for Price List and Samples

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• Continued from page 82

industry is a little bit reluctant to co-op any advertising when their prerecorded tapes or music on disk are advertised along with blank tape, yet it's hypocritical to say 'Well, what happens when the recording artist recommends their tape to record on?' It all boils down to one thing: How can the recording artist make the most bucks? He's nailing the record companies and the record companies are trying to pass the buck off to the blank tape people."

The Memorex notion of recording star testimonials is one of attention-getting. States John Humphreys: "Clearly, people don't buy tape just because a famous person says 'you ought to run out and buy this tape.' I could not blanketly say that I think recording star testimonials are good. It's a question of how you use the recording stars."

Memorex is starting a new promotion on its C60 wherein the consumer buys three and gets one free. Also in the making is a new distributor promotion slated for fall entitled the "Busted Glass Program." Distributors will get points for products sold, and prizes selected from a catalog. Also in the offing for fall is an 8-track "Buy one, get the second at half price" program.

Humphreys states that Memorex is continuing to support its dealers with co-op advertising funds, particularly "in the face of the difficulties that the record companies are giving us. It's probably costing us a little more for the same thing."

"I'm not aware from any account of size that there's been a claim denied that was sent in." Humphreys does not see the denial of co-op claims for ads with both blank tape and records as the problem: "I wouldn't suspect that they will be turned down for payment but that's never been the big stick that the record industry has held over the record merchants. It's more that the retailers and distributors will follow what the record companies say because the record companies can cut off the key city funds or the money that they've got that's discretionary funds. Clearly everybody is fighting for their share of the discretionary funds and I think that's more the issue."

The fall promotional line-up at Ampex includes continuation of the Ampex "Golden Reel Awards" program, wherein if someone masters on Ampex and sells a million per single or 500,000 per album, Ampex gives them an award and contributes \$1,000 to the charity of their choice. To date, over \$175,000 has been donated. The company also has planned an advertising campaign with a total exposure, including pass-alongs, of 276 million. The program will include publications such as Playboy, National Lampoon, Rolling Stone, High Fidelity, Stereo Review, Omni, Hot Rod, Nutshell, and annual tape guides.

Associated promotions at Ampex include a "2 Bag, 3 Stackette, and 3 In A Shoebox," all of which will run over the next six months with different items in the line. Collateral material includes mobiles, "Golden Reel Award Charts," and dump-ins.

With the intention of grabbing that portion of the 18-34 year old male market which attends the race track, Ampex is also sponsoring a Can Am auto which runs in the eight tracks in the national market in the U.S. and in the two tracks in Canada. The Ampex name appears on the car and in all of the bulletins and schedules that are put out at the tracks. Bobby Rahal is the driver, and his picture will appear in national advertising along with his

private BMW. T-shirts and visors are collateral.

Blondie and the Bee Gees will continue to endorse the Ampex name. According to Dick Antonio: "The feeling with Ampex and the major recording stars who endorse our products is that blank tape

stimulates the sales of records. Ampex would do absolutely nothing to deter the sale of an album because we endorse sales by being in the pro market and by trying to sell mastering tape to that market."

As to price trends, Antonio states: "The consumer is paying for

quality and I see the day of the cheap and dirty slowly exiting from the scene."

Merchandising at Maxell this fall includes a new six-box with two UDs

in it, a gift package slated for October, and a record package in November-December. The record package is four XLs with choice of
(Continued on page 93)

When The Others Don't Come Up To Level



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90 Industrial Sector Boom

• Continued from page 84
sectors has about doubled over last year's total, and the major factor is the number of new studios getting

into home video, most recently MGM and Disney. CBS is also making a major entry." The three things a duplicator

looks for, says Pessara, are quality, price and availability. Quality is particularly important, he says, because of real time duplication. "If you have to reject a cassette after a two-hour time factor of duplication it's a very costly waste of productivity."

Again unlike audio, the videotape sold to duplicators is more or less identical to the product available to consumers. Quality control is said by all suppliers to be stringent, but prices to mass duplicators can be lower.

"You have savings in packaging costs," says Dale, "but the real savings come because duplicators buy in bulk. When you can ship full pallets or whole containers of product the discounts can be substantial. Some of the orders placed are enormous."

Quality control has been a stimulus to keep suppliers from selling videotape in pancakes to outside loaders. According to Ampex national sales manager Dick Antonio: "We've been cautious in this area. When loaders come in and load our product in another shell, things can go wrong. Then they'll also tell people they have Ampex tape, but the housings might be standard."

To meet the demand problem in the present and the future all the major tape suppliers are reportedly seeking to expand their facilities. "Ampex is looking all the time at expansion," says Antonio. "I'll guarantee that demand continues to grow."

Although Dale says he has not been notified officially of any Fuji expansion, he adds that "in light of what looks like an explosion in the marketplace, any manufacturer not anticipating expansion will be left behind. By the end of this year the hardware manufacturers will be producing at a rate that could generate six million VCRs. This year's U.S. sales should hit 700,000 units."

The bulk of those machines will be VHS, but the Beta format seems to be holding its own, and possibly increasing. Sony's Bob Mueller says his company's Beta tape business is "easily up 50% over last year. Whether that's indicative of increased market share or just a factor of total demand, I don't know."

Dale also says that Fuji Beta sales "have been substantial. They are much greater than we anticipated." He estimates that Beta's market share is about 30%. Official Sony estimates put Beta at about 40% of the VCR market.

On the technical front the tape suppliers are pessimistic about high speed duplication in video. Duplicators note that current real-time methods still allow them to produce 500 cassettes an hour. In the words of Video Corp. of America president Al Markim: "That's already high speed duplication."

Audio tape duplication is of course an established industry, unlike its glamorous video counterpart, but there are some who argue that it might be too established. The controversy over home taping has brought to the fore the issue of quality of prerecorded audio product, which is generally recorded on tape inferior to what consumers are buying for their own home use.

One supplier, BASF, detects a trend toward better tape for prerecorded product. National sales manager for professional products Bob Piselli says that his company is supplying a lot more ferric oxide and even chrome (CrO2) tape to record labels. "Initially it will be for audiophile recordings but I think it will eventually filter down," he says.

At 3M, market development

BLANK TAPE

manager for broadcast and recording markets Dennis Farmer agrees. "There is a move afoot toward better quality," he says. "The move toward digital audio mastering has helped spur the interest in quality a great deal. Duplicators have the technical expertise to make excellent prerecorded cassettes, and I think the music duplicators are aware of the demand for that product."

In spite of the recession and soft record sales Piselli says BASF expects a 23% increase in its professional audio business in 1980. "A lot of duplicators are more willing to spend the extra money. The ferric oxide product costs a few cents more per foot. CrO2 is three times as expensive as ferric oxide. I think it has to do with the competition they are facing from the blank tape market."

Ampex's Antonio says that while "business is brisk" he sees no move toward higher quality tape. "We experience a difficulty in upgrading our customers. Music people want the best for the cheapest. I would say that from time to time they go for a lower quality than they should."

One sector of the audio business that is fast disappearing, he says, is 8-track. "We've slowed down our production of endless loop product to the point that we only use it in-house. It's definitely a lowball, low quality operation."

TDK's Pessara finds that his company's business with audio duplicators is small because TDK does

not produce a cheap enough tape. The company has begun selling its metal tape, however, to audiophile record companies like Mobile Fidelity for duplicating purposes.

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A Billboard Spotlight

OCTOBER 4, 1980 BILLBOARD

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Europe Moves Forward

• Continued from page 88

little to help itself. "It doesn't please me to see studios lying idle," says Bob Hine, "but before you attack another industry why don't you look at your own?"

"What's destroyed the record industry in the U.K. has been its failure to accept that there are changes in purchasing habits. The companies have been living off the cream of the late '60s and early '70s. They've put themselves in ridiculous situations with artist royalties; they've allowed public lending libraries to lend disks; they've allowed parallel imports; they allow whole albums to be played on radio; they're still trying to haul three or four singles off every album.

"But most important, they've never given recognition to prerecorded cassettes as a complement to turnover. They don't seem to realize that one of the main reasons people tape albums on cassette is that cassette is now the preferred medium. The quality of prerecorded cassettes with superoxides is little below disk standards, reliability is better, in-car use is still growing, it's a convenient medium, so what's happened is that U.K. sales have taken off almost despite the record industry.

"Now they're up to 25 million despite the lack of promotion or merchandising, and the album: tape ratio is down below 2:1. Cassettes are the only buoyant area in the prerecorded market."

In fairness to the U.K. record industry, it's British Recorded Tape Development Committee was working as long ago as the early '70s to promote a separate identity for the tape medium, and at that time many majors employed a marketing manager with specific responsibility for tape. And today there are signs of renewed effort: more sensible pricing, special marketing offers, simultaneous releases.

If record companies can persuade home-tapers to save themselves the bother and just buy prerecorded cassettes in the first place they will benefit twice over, boosting sales volume and at the same time reducing the motivation to make domestic recordings. They are still up against the price factor: blank tape quality has improved steadily while competition has made it in real terms ever cheaper. But a levy, if introduced, would also kill two birds with one stone, recompensing rights owners while eroding the cost difference.

It's generally thought that no likely levy on blank tape will fully recover the losses from copyright abuse, but the exact extent of these losses is still contentious. In Britain, where 35 to 40 million blank cassettes will be sold this year, the ETIA believes the BPI's estimate to be "vastly exaggerated." In Sweden a more modest computation sets losses at 25%-30% of blank cassette turnover, or \$15-\$20 million a year. The blank tape market there has grown in four years from 8 million to 30 million, worth around \$60 million, so a 50 cent levy, twice the figure first kicked around, would recover \$14 million annually.

This is not far short of the estimated losses, and an additional hardware levy, as exists in West Germany, would of course generate further income. This second option would be welcome, but has not been at the focus of recent industry lobbying in most European territories. Of course hardware markets are in some cases near saturation: West Germany has 25 million cassette players; in Sweden as long as four years ago 80% of households with children owned them, so it is hard to be sure how large the hard-

ware market will be in years to come. And unlike a license or a software levy, the tax on equipment would be collected only once, at the moment of sale. But with video opening up a whole new hardware market, and creating the same home taping problems as the old,

producers can ill afford to ignore the question of a levy on equipment.

Meanwhile, the blank tape market continues to expand, if not quite at the rate pessimistic views of the spread of home taping seem to imply. This year sales throughout

BLANK TAPE

Europe will approach 300 million. In France the 1979 total was 31 million (against 13 million prerecorded cassettes) and the market is growing at about 8% annually. In West Germany it was 90 million last year

(against 37.4 million prerecorded cassettes, a figure 10% down on the previous year). In Holland it was 15 million, in the U.K. something over 30 million.

(Continued on page 93)

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TAPES



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Great selection. There's a Scotch Recording Tape to meet every customer's needs and musical tastes. Scotch Dynarange® is a great example. You can't sell a comparably priced tape that gives a user better sound. Then there's Scotch Highlander®. It gives users maximum sound quality at minimum cost. It's just great for portable tape recorders.

Different tape types. You can be sure

of matching your customer's recording equipment, too. Scotch comes in cassettes, 8-track cartridges, and open reel. All tape comes in a variety of lengths.

National advertising.

Scotch Recording Tape is backed up by powerful advertising again this year, including print and radio. The Scotch line will be in front of potential "recording artists" all year round.

Outstanding reputation. The most important point of all. Your customers know the Scotch name. They look for it when they're shopping for blank recording tape. They remember it when they buy on impulse.

All in all, the Scotch Line offers true, pure sound for your customers, and true, pure profit for you. Contact your Scotch Recording Tape Representative for more information.



SCOTCH® RECORDING TAPE. THE TRUTH COMES OUT.

3M

• Continued from page 86

such corners are very small compared to the space devoted to prerecorded tapes.

Taiji Saito, in charge of the popular music section in the huge Ginza store of the Yamano Music Co., says that sales of blank tape are increasing but at a much slower rate than prerecorded tape.

Yamano's Ginza store had a comparatively big display with a huge Maxell poster featuring Tatsuhiro Yamashita's song, "Ride on Time," a hit song being used by Maxell in its television advertisements.

Hideo Akazawa, an official of the Jijiya Music Store, another big music store on the Ginza here in Tokyo, says that sales of blank tape were

up about 20% this year from last year but did not compare with the 100% increase in the sales of prerecorded tapes.

"Our customers usually buy LPs, prerecorded tape and blank tape together," he says, "and I don't think home taping is all that popular in Japan. My opinion is that blank tape, with which home tapings are made, offers no serious competition to records and prerecorded tape."

Dr. Takeshi Mitsuma, manager for licensing and external corporate affairs department of Sony Corp. who serves on the subcommittee of the Cultural Affairs Agency's Copyright Committee, explains that the subcommittee had completed dis-

cussions in November 1979 concerning the situation within the country.

From January through March this year, it checked the situations in the U.S. and European countries and studied the reports of record associations in these countries.

Although the subcommittee's report will not be completed and submitted until the end of the year, the consensus in the subcommittee was the compensation is not needed now. There are many legal problems involved in the matter, and the question of whether home taping comes under the Copyright Law or not still has not been definitely decided.

Dr. Mitsuma points out that some subcommittee members were of the opinion that both audio and video tapes had helped both

the music and electronics industries.

The fact that production of prerecorded tapes in Japan during the first six months of this year increased by 34% compared to the same period in 1979 shows that the increase in sales of blank tape is having no dire effects on prerecorded tapes. But some people point out that the 5% drop in record production in the January-June 1980 period could possibly be due to home taping, although there is no definite proof.

Hitachi Maxell Ltd., which is presently engaged in the most eye-catching advertising and promotion activities, is currently producing 20 million blank tapes (on a C60 basis) a month.

Masaki Kuno, assistant manager of Hitachi Maxell's audio tape sec-

tion, marketing department, says, "The top three makers together produce about 60 million tapes a month, and they account for about 90% of total national production."

"Our production of video tape is doubling almost every year. A plant for video tape will start operating in Kyoto this September with production set at 1.6 million T60 (one hour) tapes a month," he continues. "Eventually we want to bring total video tape production up to three million a month. Eighty percent of our production is the VHS tape."

Maxell America Inc. in Conyers, Ga., started operating a tape plant with 50 employes in June this year. This year this plant is producing 600,000 audio tapes a month, and the second stage calls for production of 600,000 video tapes a month from the spring of 1981.

Kuno explains that Hitachi Maxell was the first to put out C46 tape in Japan in 1972. Although the C90 (90 minutes) is most popular in the U.S., the C46 is the one that is popular in Japan. "Apparently those who home tape like to have one LP on one tape since it is more convenient for filing and for finding the songs you want," Kuno says.

Hitachi Maxell currently has two Ride on Time station wagons touring the country, permitting dealers and stores to use these mini broadcasting stations for publicity and advertising purposes. The station wagons carry mini stage units which can be set up for mini events.

Kozo Hiramatsu, assistant manager of Sony Corp.'s press and public relations department, says that of Sony's total sales in 1979 of \$2.659 billion, 11% consisted of audio and video tape with the ratio of audio to video being 60/40. His prediction is that the ratio will become 50/50 within this year.

Pointing out that Sony was the first to produce paper tape, Hiramatsu says that Sony was the only major electronics maker in the world to produce both soft and hardware for video.

He declines to clarify audio tape production figures, but says that video tape production, Betamax type, is currently 2.5 million a month. This is to be increased to three million a month by the end of the year.

In line with the Sony management policy of production where the market exists, Sony already has two major tape manufacturing facilities outside Japan—Sony Magnetic Products Inc. of America in Dothan, Ala. and Magneticos de Mexico, S.A. de C.V. in Nuevo Laredo, Mexico. A new Sony tape plant is under construction in Bayonne, France, and will have a capacity of three million tapes per month and will employ 300 when completed in late 1980.

Hiramatsu says, "Since oil is the raw material for tapes, including their cases, keeping the production cost down is a very big problem because of the continuing rise in the price of oil."

Prices of blank audio tapes in Japan are basically the same as the following ones for Sony tapes: Lower end types range from \$1.35 for C30 to \$4.02 for C120. There are more expensive ones such as the DUAD types at \$2.90 for 46, \$3.57 for 60 and \$5.36 for 90 minutes. Sony's metallic tapes sell for \$5.58 to \$9.38 in the 30-minute to 90-minute range.

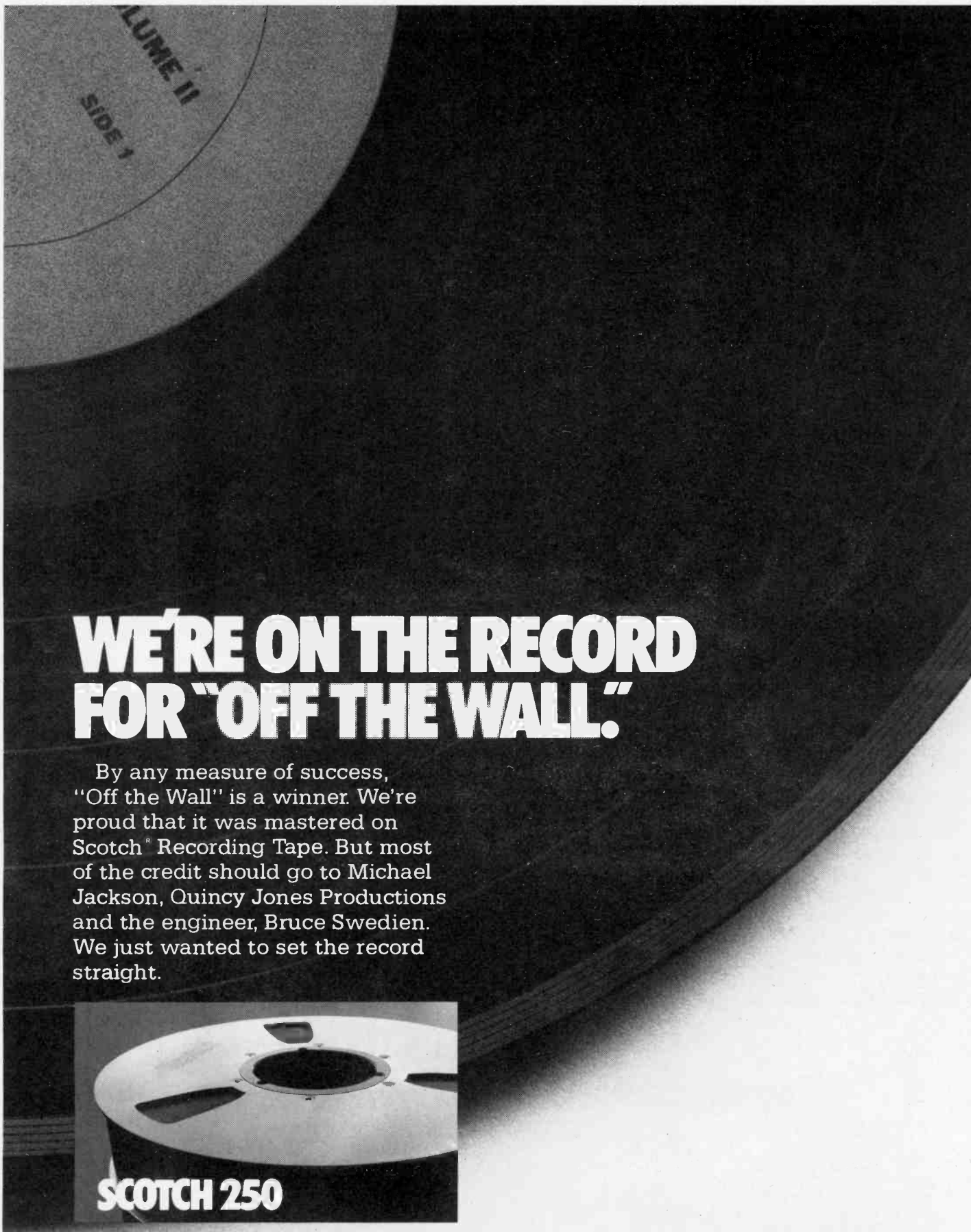
Sony's video tapes retail for from \$11.16 for a 30 minute tape, \$21.43 for a three-hour tape.

The above, of course, are list prices, and stores can often be found selling audio tapes at cut-rate prices, such as two C60s for \$2.90 or two C120s for \$6.70 or even less.

Statistics provided by TDK Elec. (Continued on page 93)

A Billboard Spotlight

OCTOBER 4, 1980 BILLBOARD



WE'RE ON THE RECORD FOR "OFF THE WALL."

By any measure of success, "Off the Wall" is a winner. We're proud that it was mastered on Scotch® Recording Tape. But most of the credit should go to Michael Jackson, Quincy Jones Productions and the engineer, Bruce Swedien. We just wanted to set the record straight.

SCOTCH 250

3M

Industry Booming

Japanese Industry

• Continued from page 86

In California, the largest car stereo market in the country, an attempt to impose a state tax on blank tape was killed in committee thanks in part to the lobbying efforts of tape companies. But given current government attitudes toward protecting American business tape makers do not take much comfort in this small victory.

The next move will probably be up to the tape manufacturers, but it is unlikely they will act in a concrete way until they have chosen a spokesman. The message they feel they must get out is that home taping is completely legal, provided those tapes are not subsequently sold for profit.

The tape makers also feel they have other ammunition in the quality issue which they have been firing cautiously. Industry executives say they are reluctant to engage in a mud-slinging campaign, but they have lately felt pushed in that direction by the hardball tactics of the record labels.

By the time of the winter CES, or perhaps even sooner, the controversy will probably reach a higher plateau. Unless the matter is dropped by both sides, some form of government action seems inevitable. Given the length of time involved in preparing legislation, seeing it through committees and bringing it to a final vote, years could elapse before the matter is settled. If the record industry should make a substantial comeback in that time, the whole question could become moot. Neither side, however, is banking on that possibility.

• Continued from page 92

tronics show that of its sales in 1979 totalling \$700 million, 44% consisted of magnetic tapes. Production is 24.5 million audio and 1.7 million video tapes a month.

Its audio tape plant in California is producing three million audio tapes a month, while a plant under construction in Georgia is scheduled to make one million video tapes a month.

All in all, the Japanese magnetic tape industry believes the future is bright, particularly in the case of video tape, and is aggressively ex-

panding its production facilities, both at home and abroad.

While it believes that the ratio between audio and video tapes will soon become 50-50, it feels that audio tapes, both blank and prerecorded, will see increases in demand in view of the greater number of both young and not-so-young people buying and owning tape recorders and tape decks.

Currently, the home taping problem is not considered a major one although what the situation will be like two or three years hence is debatable question.

Target Value

• Continued from page 89

rock, jazz, or classical LP. The promotion is entitled "Gift of Music."

It is Gene LaBrie's contention that recording star testimonials are "very good. After all, no matter what the record companies say, they still record on tape in the studio, and different artists have different testimonials about what kind of product they like to use. I basically don't see where the record companies are going to stop that situation. If the testimonials are handled properly by whatever tape manufacturer, I think it's good for the record business as well as the tape business."

Steve Frederickson of 3M states on this subject: "Everyone has to do something to stimulate sales. Different companies have different approaches in trying to entice the consumer into buying their tape... 3M has taken a different approach in advertising to the consumer which is more appropriate for us at this time."

Fall through year-end promotions at 3M include a "Buy One Get One Free" on the Dynarange three-bag 60-minute cassette; a "Buy One Get One at half Price on the 90-minute 8-track two-bag; and a "Buy One Get One Free" on the C90 Master Series

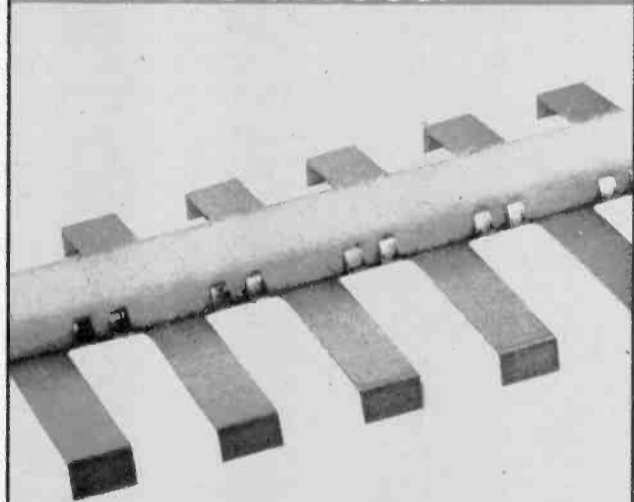
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Europe Moves Forward

• Continued from page 91

In Holland, most tapes are imported from the U.S., Japan and West Germany. Philips, with a tape factory at Oosterhout and a cassette plant across the Belgian border at Hasselt, is the only local manufacturer of note, selling under the Philips, Aristona and Erres trade names. Cheap imports come from Hong Kong and Taiwan.

With the market trend to higher quality, the quantity of these lower end imports is dropping, and the same pattern can be seen elsewhere. In France, Pyral sales manager Louis Delaistier confirms the move to higher quality, and the accompanying fall-off in imports from Italy and Asia.

One man in the thick of the home taping argument is Jack Van Leeuwen, newly appointed executive secretary of the International Tape Assn.'s European branch, based since August in Eindhoven. The association, of which American Henry Brief is executive president, says it opened a European office to improve communications with the Continental tape markets. Members include both tape and hardware firms—Philips, Ampex, Sony, 3M, Memorex—and record companies like PolyGram. Of a blank tape levy Van Leeuwen says resignedly: "The people of the record industry are in favor of such legislation, the people of the tape industry are against it. I can't give a personal opinion: in my position it's much too touchy."

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SURPRISE GUEST—Linda Ronstadt shows up to duet with singer George Jones onstage recently at his Bottom Line debut in Manhattan. Ronstadt joined in on "I Can't Help It If I'm Still In Love With You." Another surprise guest during Jones' set was Bonnie Raitt.

Publishers In Nashville Hit Producer Problem

• *Continued from page 68*
dem as a "crutch" and excuse when their songs aren't up to par.

Bill Lowery, president of Lowery Music Co., Atlanta, insists the problem goes far beyond the country music field and the present days: "This is prevalent in the pop field, too, and not only with present-day producers, but going way back into the old days where some producers wouldn't cut a record unless they got half of it."

For that reason, Lowery started producing some of his own records "back in the early '60s" and began pitching only "hit records" at producers. He also concentrated on such writer-artists as Billy Joe Royal and Joe South: "Our own acts who cut their own material are keeping us alive."

Agrees Bob Beckham, president of Combine Music: "You had to start doing more in-house production to survive."

Combine's in-house efforts include Kris Kristofferson, Larry Gatlin, Tony Joe White, Lee Clayton and Billy Swan.

Though Beckham admits, "There are guys I have a hell of a time doing business with," he feels such challenges can be met by the publisher being "extremely creative and hot." If the producers still don't accept the material, Beckham believes, "They're hurting themselves, not me."

Beckham feels successful Nashville producers are much more open for outside material now than they used to be. Combine has opened a studio—another production-ori-

ented ploy that several Nashville publishers are instituting.

"Your song has got to be better than what the producers already have," says Jimmy Gilmer, head of United Artists Music in Nashville, who also emphasizes that the situation exists in the pop music realm as well. "It's not hard to get your songs to these producers, but hard to get your songs to these producers, but the odds are against them cutting your material unless you have that killer song."

Some of the UA writers are getting involved in production, advises Gilmer, who expects that trend to continue.

The same is true at April/Blackwood where writer-artist Keith Stegall of Capitol Records is one of the firm's hot new in-house production acts.

"If you have an artist who writes, it helps," comments Charley Monk, head of the April/Blackwood Nashville operation. Still, he feels the producer who naturally has more to gain by cutting his own songs creates a "major problem" for other publishers. "It makes us have to hustle harder in presenting songs."

It also puts a pressure on the publishers—a fact that the publishers don't begrudge: "We're never going to get a second appointment if we don't have good songs," says Monk.

Monk, and several of his Nashville publishing colleagues, believe the producer/publishers will respond to the bottom line: "If they're a good producer—and in Nashville most of them are—and if they hear the song and like it, they know it'll have a great impact on their artist's career, which, in turn, will sell more records and result in more chart success."

Tim Wiperman, who directs the Warner Bros. Music firm in Nashville, agrees that the producer/publisher situation forces independent publishers to come up with better material than the producers.

But, unlike many other publishers, Wiperman doesn't want to get into the production syndrome. "When I'm pitching songs to producers, I don't want them to think they're getting second-hand songs." He also notes that producing is time-consuming and that, as a publisher, "I can only do one thing well."

And, though some publishers point to the producer/publisher situation in such off-the-record terms as "extremely difficult," Merlin Littlefield, director of Peer-Southern, Nashville, claims he senses no such problem. "I expected it when I came into the publishing business, but it never occurred," says Littlefield.

Sedalia Festivity

SEDALIA, Mo.—A country music appreciation day was held here over Labor Day weekend. Climax for the event was a concert featuring Arena artist Jerry Graham and Dolly Fox. Graham is owner of the local Ramada Inn, which has booked a number of country acts, including Merle Haggard and Marty Robbins.

Stargem Relocates

NASHVILLE—Stargem Records, Inc., which incorporates the music firms Newwriters and Timestar, has relocated. Its new address is: 20 Music Square W., Nashville 37203. (615) 244-1025 or 244-1026.

OCTOBER 4, 1980 BILLBOARD

T.G. 1



"Do You Want To Go To Heaven"

(WBS 49515)

The smash single from his album **Smooth Sailin'**

Also featuring "Smooth Sailin'"

(BSK 3423)

(WBS 49214)



Produced by Buddy Killen for Tree Productions
On Warner Bros. Records & Tapes

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Billboard®

Hot Country Singles™

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	10	DO YOU WANNA GO TO HEAVEN—T.G. Sheppard (C. Putman, B. Jones), Warner/Curb 49515 (Tree, BMI/Cross Keys, ASCAP)	36	36	8	BACK WHEN GAS WAS THIRTY CENTS A GALLON—Tom T. Hall (T.T. Hall), RCA 12066 (Hallnote, BMI)	69	NEW ENTRY	→	THERE'S ANOTHER WOMAN—Joe Stampley (J. Stampley), Epic 9-50934 (Mullet, BMI)
2	4	10	LOVING UP A STORM—Razzy Bailey (D. Morrison, J. Slate), RCA 12062 (House Of Gold, BMI)	37	47	4	THAT'S THE WAY A COWBOY ROCKS AND ROLLS—Jacky Ward (T.J. White), Mercury 57032 (Swamp Fox, ASCAP)	70	81	2	DREAM LOVER—Tanya Tucker and Glen Campbell (B. Darin), MCA 49325 (Screen Gems-EMI, Hudson Bay, BMI)
3	7	7	I BELIEVE IN YOU—Don Williams (R. Cook, S. Hogen), MCA 41304 (Cook House, BMI)	38	42	7	GONE—Bonnie McDowell (S. Rogers), Epic 950925 (Rightsong, BMI)	71	NEW ENTRY	→	DON'T IT MAKE YOU WANNA DANCE—Bonnie Raitt (R. Wier), Full Moon/Asylum 47033 (Prophecy, ASCAP)
4	5	9	FADED LOVE—Willie Nelson & Ray Price (B. Wills, J. Wills), Columbia 1-11329 (Rightsong, BMI)	39	43	5	TUMBLEWEED—Sylvia (K. Fleming, D.W. Morgan), RCA 12077 (Pi-Gem, BMI)	72	53	7	COLD LONESOME MORNING—Johnny Cash (J.R. Cash), Columbia 1-11340 (House of Cash, BMI)
5	8	7	THEME FROM THE DUKES OF HAZZARD—Waylon Jennings (W. Jennings), RCA 12067 (Warner-Tamerlane/Rich Way, BMI)	40	45	4	THE BOXER—Emmylou Harris (P. Simon), Warner Bros. 49551 (Paul Simon, BMI)	73	55	14	MISERY AND GIN—Marie Haggard (J. Durrill, S. Garrett), MCA 41255 (Peco, Bronco, BMI)
6	1	12	OLD FLAMES CAN'T HOLD A CANDLE TO YOU—Dolly Parton (P. Sebert, H. Moffatt), RCA 12040 (Right Song, BMI)	41	48	4	NIGHT GAMES—Ray Stevens (C.W. Kalb, Jr.), RCA 12069 (Ray Stevens, BMI)	74	80	2	THE LIGHT OF MY LIFE—David Wells (B. Rabin), United Artists 1375 (Sawgrass, BMI)
7	13	6	ON THE ROAD AGAIN—Willie Nelson (W. Nelson), Columbia 111351 (Willie Nelson, BMI)	42	49	4	UNTIL THE BITTER END—Kenny Soratt (G. Dobbins, T. Daniels, S. Barrett), MDJ 1005 (Chappell, Intersong, ASCAP/Canadina, Pro-Cam)	75	75	4	TWO HEARTS BEAT (Better Than One)—Kay Austin (D. Hoffman, R. Pace), E.I.O. 1127 (Window, St. Jude, First Lady, BMI)
8	3	12	HEART OF MINE—Oak Ridge Boys (M. Foster), MCA 41280 (Silverline, BMI)	43	51	3	BABY, I'M A WANT YOU—Stephanie Winslow (D. Gates), Warner/Curb 49557 (Colgems/EMI, ASCAP)	76	86	2	DRINKIN' THEM LONG NECKS—Roy Head (J. Slate, D. Morrison, J.W. Ryles), Elektra 47029 (House Of Gold, BMI)
9	11	10	PUT IT OFF UNTIL TOMORROW—The Kendalls (D. Parton, B. Owens), Ovalton 1154 (Combine, BMI)	44	54	4	ROSES ARE RED—Freddie Hart (M. Larkin, D. Willis), Sunbird 7553 (Blue Moon, Merilark, April, ASCAP)	77	83	3	LONELY WINE—Maury Finney (R. Wells), Soundwaves 4613 (Rachel, ASCAP)
10	12	10	YESTERDAY ONCE MORE—Moe Bandy (J. Mundy, P. White), Columbia 111305 (Baray, BMI/Honeytree, ASCAP)	45	56	3	WHY LADY WHY—Alabama (T. Gentry, R. Scott), RCA 12091 (Millhouse, BMI)	78	84	2	LOVE INSURANCE—Louise Mandrell (R.C. Bannon, J. Schweers), Epic 9-50935 (Warner-Tamerlane, BMI/Chess, ASCAP)
11	17	7	I'M NOT READY YET—George Jones (T.T. Hall), Epic 950922 (Unichappel/Morris, BMI)	46	14	11	FREE TO BE LONELY AGAIN—Dobby Boone (D. Pfeiffer), Warner/Curb 49281 (Brightwater/ Strawberry Patch, ASCAP)	79	NEW ENTRY	→	NOT EXACTLY FREE—O.B. McClinton (D. Hall, G. Lumpkin), Sunbird 7554 (Red Ribbon, Hitkit, BMI)
12	19	6	OLD HABITS—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47016 (Bocephus, BMI)	47	57	3	BROKEN TRUST—Brenda Lee (J. Hinson), MCA 41322 (Goldline, ASCAP)	80	58	7	ROCK 'N' ROLL TO ROCK OF AGES—Bill Anderson (C. Anderson, J. Abbott), MCA 41297 (Stallion, BMI)
13	6	12	LOOKIN' FOR LOVE—Johnny Lee (W. Mallett, P. Ryan, B. Morrison), Asylum 47004 (Southern Nights, ASCAP)	48	15	10	RAISIN' CAME IN TEXAS—Gene Watson (J. Allen, D. Lay), Capitol 4898 (Joe Allen, BMI)	81	82	2	DIXIE DIRT—Jim Rushing (D. Morrison, J. Rushing), Ovalton 1153 (Tree, BMI)
14	20	8	SWEET SEXY EYES—Cristy Lane (R. Jenkins), United Artists 1369 (Kevin Lee, Robchris, BMI)	49	59	4	NEVER BE ANYONE ELSE—R.C. Bannon (B. Knight), Columbia 1-11346 (Martragon, BMI)	82	NEW ENTRY	→	HALFTIME—J.W. Thompson (P. Olive, J. Santoro), NSD 62 (Hitkit, BMI)
15	16	9	WHEN—Slim Whitman (H. Bouwens), Epic/Cleveland International 9-50912 (Burning River, Two Peters, Blue Moon, BMI)	50	69	2	YOU ALMOST SLIPPED MY MIND—Charley Pride (T. Seals, D. Goodman, T. Back, D. Barker), RCA 12110 (Danor, BMI)	83	NEW ENTRY	→	WISHFUL DRINKIN'—Diane Pifer (D. Pfeiffer), Capitol 4916 (Brightwater, Strawberry Patch, ASCAP)
16	32	5	COULD I HAVE THIS DANCE—Anne Murray (W. Holyfield, B. House), Capitol 4920 (Vogue/Maple Hill/Ornisown, BMI)	51	18	16	MAKING PLANS—Porter Wagoner and Dolly Parton (J. Russell, B. Morrison), RCA 11983 (Sure-Fire, BMI)	84	NEW ENTRY	→	ME AND THE BOYS IN THE BAND—Tommy Overstreet (B. Millsap), Elektra 47041 (Ironside, ASCAP)
17	23	9	STARTING OVER—Tammy Wynette (B. McDill), Epic 9-50915 (Hall-Clement, BMI)	52	52	7	LONG ARM OF THE LAW—Roger Bowling (R. Bowling, B.E. Wheeler), NSD 58 (ATV, BMI/Sleepy Hollow, ASCAP)	85	85	3	ONE BAR AT A TIME—Stoney Edwards (J. Busby), Music America 109 (Midstate, BMI)
18	21	9	WOMEN GET LONELY—Charly McClain (L. Rogers, R.C. Bannon), Epic 9-50916 (Warner-Tamerlane, Bill Black, Partnership, ASCAP)	53	26	14	THE LAST COWBOY SONG—Ed Bruce (E. Bruce, R. Peterson), MCA 41273 (Tree, BMI/Gingham, ASCAP)	86	NEW ENTRY	→	IF I COULD SET ME LOVE TO MUSIC—Jerry Wallace (D. Hall), Door Knob 80134 (Door Knob, Think Gold, BMI)
19	25	6	STEPPIN' OUT—Mel Tillis (B. Starr), Elektra 47015 (Cherio, BMI)	54	30	11	WORKIN' MY WAY TO YOUR HEART—Dickie Lee (L. Martine Jr.), Mercury 57027 (Ray Stevens, BMI)	87	87	2	NIGHT LIES—Bill Wence (B. Wence, W. Marshall), Rustic 1012 (Iron Skillet, ASCAP)
20	28	6	HARD TIMES—Lacy J. Dalton (B. Braddock), Columbia 111343 (Tree, BMI)	55	NEW ENTRY	→	TAKE ME TO YOUR LOVIN' PLACE—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 1-11369 (Larry Gatlin, BMI)	88	61	15	THAT'S WHAT I GET FOR LOVING YOU—Eddy Arnold (B. Springfield), RCA 12039 (House of Gold, BMI)
21	22	11	IF THERE WERE NO MEMORIES—John Anderson (R. McCown), Warner Bros. 49275 (Sawgrass, BMI)	56	35	13	HE'S OUT OF MY LIFE—Johnny Duncan and Janie Fricke (T. Bahler), Columbia 1-11312 (Fiddleback, Peco, Kidada, BMI)	89	62	16	CRACKERS—Barbara Mandrell (M. Fleming, D. W. Morgan), MCA 41263 (Pi-Gem, BMI)
22	24	8	BOMBED, BOOZED, AND BUSTED—Joe Son (D. Knutson), Ovalton 1152 (ATV, Blue Lake, BMI)	57	67	3	NORTH OF THE BORDER—Johnny Rodriguez (S. Davis, B. Sherrill), Epic 9-50932 (Algee, BMI)	90	63	16	COWBOYS AND CLOWNS/MISERY LOVES COMPANY—Ronnie Milsap (S. Dorff, G. Harju, L. Herbstreit, S. Garrett, J. Reed), RCA 12006 (Lowery, BMI)
23	27	7	PECOS PROMENADE—Tanya Tucker (L. Collins, S. Pinkard, T.L. Garrett), MCA 41305 (Senor/Duchess/Peso/Leeds BMI, ASCAP)	58	70	3	ANOTHER TEXAS SONG—Eddy Raven (E. Raven), Dimension 1011 (Milene, ASCAP)	91	64	8	A LOVE SONG—Dave Rowland & Sugar (J. Crutchfield), RCA 12063 (Duchess, Red Angus, BMI)
24	29	8	THEY NEVER LOST YOU—Con Hunley (D. Wills, C. Quillen), Warner Bros. 49528 (Chess, ASCAP)	59	60	6	THE DEVIL STANDS ONLY FIVE FOOT FIVE—"Blackjack" Jack Grayson (T. Purvin, J. Grayson), Hitbound, 4504 (Temar, ASCAP, Hinsdale, BMI)	92	NEW ENTRY	→	FAMILY BIBLE—Willie Nelson (P. Buskirk, G. Gray, W. Breebland), MCA/Songbird 41313 (Glad, BMI)
25	9	13	CHARLOTTE'S WEB—The Statler Brothers (C. Crofford, J. Durrill, S. Garrett), Mercury 7031 (Peco, Dutchess, BMI)	60	65	4	OUT RUN THE SUN—Jim Chestnut (L. Henley, B. Burnette), United Artists/Curb 1372 (House Of Gold, Vogue, BMI)	93	66	7	I'VE COME BACK (To Say I Love You One More Time)—Chuck Howard (C. Howard), Warner/Curb 49509 (Jeffrey's Rainbow, BMI)
26	10	13	LET'S KEEP IT THAT WAY—Mac Davis (C. Putnam, R. VanHoy), Casablanca 2286 (Tree, BMI)	61	71	2	TAKE THIS HEART—Don King (R. Batteau), Epic 9-50928 (April, R. Batteau, Cider, ASCAP)	94	68	9	LONG LINE OF EMPTIES—Darrell McCall (G. Rowe, P. Ferguson), RCA 12033 (ATV/Mad Lad, BMI)
27	33	5	OVER THE RAINBOW—Jerry Lee Lewis (H. Arlen, E.Y. Harburg), Elektra 47026 (Leo Feist, ASCAP)	62	72	2	CAN'T KEEP MY MIND OFF OF HER—Mundo Earwood (R. Squires), GMC 111 (Sabal, ASCAP)	95	77	5	ROLAID, DOAN'S PILLS AND PREPARATION H—Dave Dudley (M. Dudley, M.J. Harter), Sun 1154 (Shelby Singleton, BMI)
28	44	4	SHE CAN'T SAY THAT ANYMORE—John Conlee (S. Throckmorton), MCA 41321 (Cross Keys, ASCAP)	63	73	2	A LITTLE GROUND IN TEXAS—The Capitols (B. Fischer), Ridgely 1080 (Bobby Fischer, ASCAP)	96	78	4	SAD LOVE SONG LADY—David Houston (B. Moore, D. Wayne), Country International 148 (Rest-A-While, ASCAP/Taylor and Watts, BMI)
29	37	5	A PAIR OF OLD SNEAKERS—George Jones & Tammy Wynette (L. Kingston, G. Sutton), Epic 950930 (Hall-Clement/Flagship, BMI)	64	74	2	DRINK IT DOWN, LADY—Raz Allen Jr. (S. Throckmorton), Warner Bros. 49562 (Tree, BMI)	97	79	4	SHE'S LEAVIN' (And I'm Almost Gone)—Kenny Price (J. McBee, R. Pennington, F. Lehner), Dimension 1010 (Almarie, BMI/Millstone, ASCAP)
30	38	6	ALWAYS—Patsy Cline (I. Berlin), MCA 41303 (Irving Berlin, BMI)	65	39	8	I'M STILL IN LOVE WITH YOU—Larry G. Hudson (B. Hill, C. Rains), Mercury 57029 (ATV, BMI/Welbeck, ASCAP)	98	88	12	THE BEDROOM—Jim Ed Brown & Helen Cornelius (R. Allison, R. Muir), RCA 12037 (Raintance, BMI; Ron Muir, ASCAP)
31	31	10	WHILE I WAS MAKING LOVE TO YOU—Suzie Alanson (M.S. Dunn, C. Putnam), United Artists. Curb 1365 (Tree, BMI)	66	50	10	WHY NOT ME—Fred Knoblock (F. Knoblock, C. Whitsett), Scotti Bros. 518 (Atlantic, Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)	99	89	15	THAT LOVING YOU FEELING AGAIN—Roy Orbison & Emmylou Harris (R. Orbison, C. Price), Warner Bros. 49262 (Acuff-Rose, BMI)
32	34	7	HARD HAT DAYS AND HONKY TONK NIGHTS—Red Stegall (E. Kilroy, D. Kirby), Elektra 47014 (Diablo Lobo, Cross Keys, ASCAP)	67	NEW ENTRY	→	FOOD BLUES—Bobby Bare (S. Silverstein), Columbia 1-11365 (Evil Eye, BMI)	100	90	14	IT'S TOO LATE—Joanne Pruett (Bourke, Dobbins, Wilson), IBC 10 (Chappell, ASCAP)
33	46	4	IF YOU EVER CHANGE YOUR MIND—Crystal Gayle (P. McGee, B. Gundry), Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)	68	76	2	ARE WE DREAMIN' THE SAME DREAM/ROARIN'—Gary Stewart (B. Burnette, J. Christopher, M. Lawler, J. Cobb), RCA 12081 (Baby Chick, Easy Nine, Vogue, BMI/Milene, ASCAP)				
34	41	6	TEXAS BOUND AND FLYIN'—Jerry Reed (J. Reed), RCA 12083 (Duchess/Guitar Man/Peso, BMI)								
35	40	5	IN MEMORY OF A MEMORY—Johnny Paycheck (J. Paycheck, R. Pate), Epic 950923 (Bojan, BMI/Max Dayden, ASCAP)								

JACOB REENO

“Burn Another Honky Tonk Down”

HOT COUNTRY MUSIC FROM JEANNIE RECORDS 513-421-5256 AND WE MEAN SIZZLIN'!



Nashville Scene

By KIP KIRBY

It's back... bigger and better than ever. Now that the long-awaited reopening of the **Exit/In** has taken place, the Nashville nightlife/music scene is already burning brighter. Open-

ing week festivities at the club included sellout evenings, many celebrity faces in and out to see the glamorous new Exit, and talent that ranged from **Chuck Berry** (at the invitation-only BMI

gala pre-opening party) to **Jimmy Hall**, **Tracy Nelson** and **Thomas Cain**. Nashville has sorely missed this familiar stomping ground—judging from the excitement of industry executives that

packed the Exit in its first few days, the club is being welcomed back with assured support.

Quietly scotching previous publicity that she had abandoned her local roots, **Dolly Parton** has

been doing quite a bit recently for Nashville. Dolly is the focal point for a new **"Follow Me To Tennessee"** state tourism program, and she has also arranged for a special preview screening of her first film, **"Nine To Five,"** to be shown in Nashville in late November prior to the movie's national release. Dolly could possibly be joined by her co-stars **Jane Fonda** and **Lily Tomlin** for this event, sponsored by 20th Century-Fox.

By the way, artist **Pat Garrett** has asked **Scene** to notify anyone trying to obtain service copies of his new **Gold Dust** single, **"Your Magic Touch,"** that there is apparently some confusion over the label name. There is a Gold Dust Records located in New Mexico—but Garrett's Gold Dust label is located in Nashville. Mailing address for Gold Dust is 2204 Elliston Place, Nashville 37203. Phone: (615) 320-7035.

A Month In The Country Wherever You Are



Watch the Country Music Association Awards Show,
Monday, October 13th 1980
CBS Television, 8:30p.m. CDT



LACY FEST—Lacy J. Dalton proudly holds a guitar made of flowers given to her by the mayor and members of the local Chamber of Commerce in Bloomsburg, Pa. The occasion was the first "Lacy J. Dalton Homecoming Day" held in her hometown, where she hosted a parade and fair.

Singer **Barbara Fairchild** was injured slightly when her bus rolled off on the side of a Colorado highway and overturned on its side. Fairchild was treated at a nearby hospital for abrasions on her face and left arm.

MCA artist **Ed Bruce** played the "Grand Ole Opry" recently, his first appearance since the "Opry" moved into its new facilities at Opryland U.S.A. ... **Bruce** also played to a 30,000-plus crowd earlier this month at station **KYTE-AM's** "Free Day Country Music Jamboree" at the Timber Bowl near Portland, Ore.

WMAQ-AM up in Chicago is sponsoring its "Countryfest" celebration Oct. 4-5 from noon 'til midnight, featuring headliners **Larry Gatlin**, **the Kendalls**, **Charlie Rich**, **Bobby Bare**, **Janie Fricke**, **Ed Bruce**, **Johnny Duncan** and **Charly McClain**. They're anticipating a big crowd so the festival's being booked in the International Amphitheatre.

Big winner in the Macon "Search II" talent contest (part of the **Georgia Music Week** festivities recently held throughout the state) turned out to be a country group called the **Sugar Creek Band**. The four-piece band beat out competitors from rock, bluegrass and pop to win the judging with its original country material.

Gene Watson has just recorded "Any Way You Want Me" for the next **Clint Eastwood** saga sequel, "Any Which Way You Can."

Johnny Paycheck on "Sha Na Na"... **Johnny Lee** blitzing "Midnight Special," "John Davidson Show," "Merv Griffin," "America's Top Ten" and **Dionne Warwick's** prime time syndicated tv'er, "Solid Gold" and **Glen Campbell** and **Tanya Tucker**—country's newest and hottest romantic singing duo—turned up with host **Tom Snyder** on the "Tomorrow" program. They dueted on "Dream Lovers," Tanya's current single, and "Hollywood Smiles," Glen's most recent outing, and talked about touring and future marriage plans.

Timing out with the release of his newest ovation album, "Living On Honky Tonk Time," **Joe Sun** and his group **Shotgun** are off to the West Coast for a series of dates prior to flying over to Germany for more tv and live performances.

Into Record Promo

NASHVILLE—Total Concept Representation is supplementing its public relations services with the addition of a record promotion division. Address: 38 Music Square E., Suite 111, Nashville, 37203. (615) 255-4181.

Billboard®

Survey For Week Ending 10/4/80

Hot Country LPs™

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 3	5		HONEYSUCKLE ROSE Soundtrack Columbia 5236752	39	41	4	EVEN COWGIRLS GET THE BLUES Lynn Anderson, Columbia JC 36568
2	1	20	URBAN COWBOY Soundtrack, Asylum DP 90002	40	31	54	KENNY Kenny Rogers, United Artists LWAK 979
3	2	12	HORIZON Eddie Rabbitt, Elektra 6E-276	41	44	66	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194
★ 8	7		I BELIEVE IN YOU Don Williams, MCA 5133	★ 42	NEW ENTRY		I AM WHAT I AM George Jones, Epic JE 36586
5	6	16	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	43	35	17	YOUR BODY IS AN OUTLAW Mel Tillis, Elektra 6E-271
6	5	9	FULL MOON The Charlie Daniels Band, Epic FE 36571	44	46	26	LOVE HAS NO REASON Debbi Boone, Warner/Curb BSK 3403
7	7	18	MUSIC MAN Waylon Jennings, RCA AHL1-3602	45	45	13	GREATEST HITS Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36488
8	9	15	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278	46	32	28	COAL MINER'S DAUGHTER Soundtrack, MCA 5107
9	4	17	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	★ 47	NEW ENTRY		FAMILY BIBLE Willie Nelson, MCA/Songbird 3258
10	10	12	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	48	50	3	NO ONE WILL EVER KNOW Gene Watson, Capitol ST 12102
11	11	5	ELVIS ARON PRESLEY Elvis Presley, RCA CLP8-3699	49	40	23	THE WAY I AM Merle Haggard, MCA 2339
12	13	6	SOUNDTRACK Smokey And The Bandit 2, MCA 6106	★ 50	NEW ENTRY		TEXAS BOUND AND FLYING Jerry Reed, RCA AHL1 3771
13	14	8	10th ANNIVERSARY The Statler Brothers, Mercury SRMI 5027	51	54	19	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
14	12	19	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	52	52	2	NEW YORK TOWN Johnny Paycheck, Epic JE 36496
15	15	75	GREATEST HITS Waylon Jennings, RCA AHL1-3378	53	42	31	HEART & SOUL Conway Twitty, MCA 3210
16	16	47	THE BEST OF EDDIE RABBITT Elektra 6E 235	54	55	47	CLASSIC CRYSTAL Crystal Gayle, United Artists LOO-982
★ 17	17	5	PORTER AND DOLLY Porter Wagoner and Dolly Parton, RCA AHL1 3700	55	56	78	THE OAK RIDGE BOYS HAVE ARRIVED MCA AY-1135
★ 18	21	4	RAZZY Razzy Bailey, RCA AHL1 3688	56	60	22	LOVELINE Eddie Rabbitt, Elektra 6E-181
19	20	25	GIDEON Kenny Rogers, United Artists LOO 1935	57	59	74	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3418
20	24	126	STARDUST Willie Nelson, Columbia JC 35305	58	47	17	A LEGEND AND HIS LADY Eddie Arnold, RCA AHL1-3606
21	18	25	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207	59	65	15	OUTLAWS Waylon Jennings, RCA AFL1-1321
22	19	6	SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423	60	69	19	THE BEST OF DON WILLIAMS VOL. II Don Williams, MCA 3096
23	29	15	FRIDAY NIGHT BLUES John Conlee, MCA 3246	61	57	6	DIAMOND DUET Conway Twitty & Loretta Lynn, MCA 3190
24	28	96	WILLIE AND FAMILY LIVE Willie Nelson, Columbia KC 2-35642	62	53	15	WAYLON AND WILLIE RCA AFL1-2686
25	23	27	MILSAP MAGIC Ronnie Milsap, RCA AHL1-3563	63	43	21	SOMEBODY'S WAITING Anne Murray, Capitol SOO 12064
★ 26	39	2	THESE DAYS Crystal Gayle, Columbia JC 36512	64	63	27	DOWN & DIRTY Bobby Bare, Columbia JC 36323
27	30	95	THE GAMBLER Kenny Rogers, United Artists UA-LA 934-H	65	64	61	3/4 LONELY T.G. Sheppard, Warner/Curb BSK 3353
28	25	24	ASK ME TO DANCE Cristy Lane, United Artists LT 1023	66	51	52	JUST GOOD OL' BOYS Moe Bandy & Joe Stampley, Columbia JC 36202
★ 29	NEW ENTRY		LOVE IS FAIR Barbara Mandrell, MCA 5136	67	68	47	PORTRAIT Don Williams, MCA 3192
30	27	31	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548	68	66	46	WILLIE NELSON SINGS KRISTOFFERSON Willie Nelson, Columbia JC 36158
31	34	22	DOLLY DOLLY DOLLY Dolly Parton, RCA AHL1-3546	69	48	52	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
32	26	28	LACY J. DALTON Columbia NJC 36322	70	49	11	DOUBLE TROUBLE George Jones & Johnny Paycheck, Epic JE-35783
33	22	10	ED BRUCE MCA 3242	71	58	9	CACTUS AND A ROSE Gary Stewart, RCA AHL1 3627
34	38	141	TEN YEARS OF GOLD Kenny Rogers, United Artists UA-LA 835-H	72	62	37	ENCORE! Jeanne Pruett, IBC 1001
35	37	11	WHERE DID THE MONEY GO? Hoyt Axton, Jeremiah JH-5001	73	61	3	I DON'T WANT TO LOSE Leon Everette, Orlando ORC 1101
36	33	47	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237	74	73	17	BRONCO BILLY Soundtrack, Elektra 5E-512
37	36	31	TOGETHER The Oak Ridge Boys, MCA 3220	75	72	10	SURE THING Freddie Hart, Sunbird ST 50100
★ 38	NEW ENTRY		GREATEST HITS Anne Murray, Capitol SOO 12110				

Country

OPRY SERIES PACT

Columbia House

• Continued from page 6

And "Opry" artists who record for First Generation will hand out Columbia House record club promotional pieces and membership applications to fans on their road shows, supporting their album releases.

The "Opry Stars" series is designed to spotlight "Opry" members who are not signed to another record label, explains label founder Drake.

Among the artists he is now working with are Jan Howard, Ernest Tubb, Billy Walker, Stonewall Jackson, Ray Pillow, Justin Tubb, Jean Shephard, Del Wood and the Vic Willis Trio. All 10 LPs are expected to be completed by late November, adds Drake.

Plans call for singles to be released from the various artists' albums, with the A-side a new song and the B-side a former hit by that performer. "This way," explains First Generation vice president and marketing director Rick Sanjek, "a deejay gets a brand new tune as well as a classic oldie for his station library."

First Generation was originally started in 1978 by producer Drake as a vehicle for Ernest Tubb. Subsequently, Tubb logged sales of more than 200,000 units on his "The Legend And The Legacy" LP last year and achieved gold status for the album in Canada.

COUNTRY ON 'BANDSTAND'

LOS ANGELES—For the first time in its 28 years of broadcasting, "American Bandstand" will feature an all-country format on its Saturday (4) program.

Host Dick Clark will play only country tunes for the in-studio dancers, and the show's guests for the day will be Lacy J. Dalton and Alabama, both making their debut appearance on "American Bandstand."

Clark's decision to devote the entire show on this date to country music and its artists was influenced by President Carter's recent proclamation declaring October as "Country Music Month". Also, says Clark, the concept was spurred by the fact that "country music is enjoying unprecedented popularity throughout the U.S."

New Studio For 'Hee Haw' Show

NASHVILLE—"Hee Haw" has started production for its 12th season on national television with a new studio and the addition of several feature spots, according to producer Sam Lovullo of Yongestreet Productions.

Opryland Studios is the new site for taping "Hee Haw." The larger facilities will accommodate new sets and additional production space, according to Lovullo.

"Consumer Testing" is a new feature with Misty Rowe and Junior Samples.

Among guest stars set for the taping of the first 13 of 26 all-new hours are Glen Campbell, Ethel Merman, Merle Haggard, Norm Crosby, Henny Youngman, Dennis Weaver, Hoyt Axton and Foster Brooks.

Buck Owens and Roy Clark star in the weekly country music/comedy series seen on more than 200 stations in the U.S. and Canada.

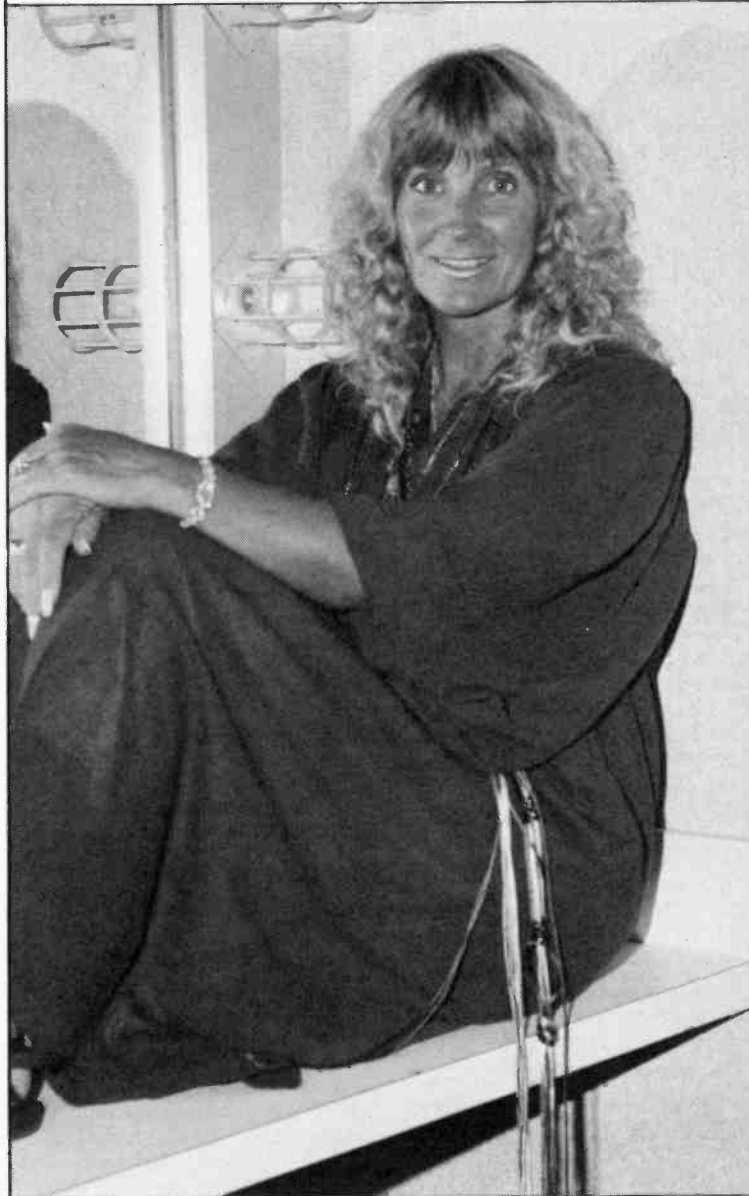
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OCTOBER 4, 1980 BILLBOARD

NASHVILLE REOPENING

Exit/In Welcomed Back Grandly

• Continued from page 35

shows as Berry recreated the spirit of the '50s with a lively medley of his hits. Shouts from the audience for favorite tunes were unnecessary, since sooner or later Berry got around to nearly all of them.

Frances Preston, BMI's Nashville vice president, welcomed the assembled guests following the end of Berry's first set. Then she brought Berry back onstage where he created BMI history by becoming the first member writer ever to win four of the organization's prestigious commendations of excellence.

Assistance in preparing this story provided by Robyn Wells.

Said Preston, "To pay special tribute to him tonight, we offer a BMI first... four special commendations of excellence for long and outstanding contribution to the worlds of country music, pop music, rhythm 'n' blues and rock 'n' roll."

Preston and BMI vice president Russ Sanjek handed the entertainer four framed citations, which he tucked under his arms and then left the stage doing his classic duck-walk amid wild applause.

The grand opening of the Exit to the public followed the next evening (19). Booked for the debut three-day weekend were Thomas Cain, Tracy Nelson and Jimmy Hall, backed by a 12-piece cast of supporting musicians who included Mac Goyden, Tim Krekel, Chris Leusinger, Larry Berwald, Ted Reynolds, Jay Pattan, Chris Deal, Andy McMahon, Mel Owen, John Komrada, Jim Morris, Greg Barnett, Richie Cannatta (from Billy Joel's band) and vocalists Marcia Routh and Pebble Daniel.

The rapport of the entertainers coupled with the obvious enjoyment the band earned from working together firmly established the old atmosphere that formerly marked the Exit/In.

'EAGLE' WILL FLY JAN. 3

NASHVILLE—A party commemorating the "Silver Eagle," the country spinoff of the "King Biscuit Flower Hour" radio series, was held here recently.

The keynote address was made by Ed McLaughlin, president of the ABC Radio Network, which will handle syndication of the program. Addresses were also given by the series' producers Bob Meyowitz, president of DIR Broadcasting and Peter Kauff, DIR's executive vice president.

Principal ABC officials in attendance included Richard Foreman, vice president and director of programming; Lou Severino, vice president of sales; and Michael Winter, director of creative services.

Anticipated audience of 12 million will hear the 90-minute bi-weekly program, set to air on more than 400 stations. Eddie Rabbitt will kickoff the Saturday night series Jan. 3, 1981. Other artists inked for the 24-show lineup include Mel Tillis, Hank Williams Jr., Merle Haggard, Don Williams, George Jones, Moe Bandy and Joe Stampley.

The series will be recorded all over the country, with prime locations being Los Angeles, New York and Nashville. The site for much of the Nashville programming will be the newly renovated Exit/In.



Welcome Back: Jimmy Buffett, right, one of the first performers to play the Exit/In when it originally opened in 1971, shows up for two surprise appearances recently during the club's grand reopening festivities. Singer Jimmy Hall, left, who headlined the three-day reopening, wails on sax for Buffett's "I'm Growing Older But Not Up" from his forthcoming album, "Coconut Telegraph."

Jimmy Buffett and his Coral Reefers dropped in both Friday and Saturday evening for acts, David Loggins contributed a tune or two, and other impromptu onstage performers included Tommy Crain from Charlie Daniels Band, Steve Davis and singer Deborah McCall.

Prior to the scheduled entertainment each night, the club showed a 12-minute slide presentation depicting the Exit's growth through its nine year history. Audiences broke out into cheers as they spotted familiar faces of performers who had once headlined at the listening room before their major success: Linda Ronstadt, Barry Manilow, Billy Joel, Chuck Mangione, Steve Martin, Tom Petty & the Heartbreakers.

And a brief moment was devoted to the Exit's role in the filming of Robert Altman's movie, "Nashville!" The audio/visual program was scripted by Owsley Manier, technical director and production supervisor for the Exit/In, and by Elizabeth Thiels, executive vice president of Network Ink, which is handling publicity and press for the club.

Now that the streamlined remodeled Exit/In has been unveiled, the club's advance bookings are already

ASCAP In Office Twist

NASHVILLE—The local ASCAP offices have undergone a reorganization under the auspices of Connie Bradley, southern executive regional director for the performing rights organization.

Rusty Jones has been named Nashville director of business affairs, working in all areas of membership enrollment.

John Sturdivant has been appointed Nashville director of membership and public relations. He will oversee publicity and public relations and also work with overall membership relations.

New ASCAP staffer Bob Doyle will serve as the local director of membership, specifically in the area of new writer development.

Continuing as director of writer/publisher administration is longtime ASCAP executive Judy Gregory.

mounting up. In an effort to align itself strongly with the local Nashville community, the Exit plans to feature a solid week of country showcases during the upcoming Country Music Assn. week.

On hand for appearances coinciding with the DJ convention are Bandera and Asleep At The Wheel (Oct. 11-12), Mickey Gilley with the Urban Cowboy Band and Johnny Lee (Oct. 14); the Bellamy Brothers and John Anderson (Oct. 15); Bobby Bare and Lacy J. Dalton (Oct. 16); and Rosanne Cash and Rodney Crowell (Oct. 17).

Explaining the balance that he hopes to strike between top-flight name acts and local up-and-comers, owner and booker Steve Greil notes, "We want to continue to bring in new talent and focus on Nashville acts as well. We're not going to forget where we came from."



Good Buddy: Dolly Parton prepares to christen one of 30 tractor-trailer rigs bearing her image at a recent ceremony at Nashville's Truckstops Of America. The "Dolly" fleet is part of the "Follow Me To Tennessee" tourism promotion campaign.

'Dolly Trucks' To Lure Tourists?

NASHVILLE—In a novel promotional effort, the Tennessee Tourism Development Dept., in conjunction with RCA Records, has launched the "Dolly Diesel" portion of its "Follow Me To Tennessee" campaign.

At a recent kick-off ceremony at Nashville's Truckstops Of America,

MARSHALL LEIB MUSIC DIRECTOR

Sherrill Score In Film

NASHVILLE—In a joint Nashville-Hollywood musical pact, Billy Sherrill has been inked to compose and produce the film score for the upcoming movie version of "Take This Job And Shove It."

Sherrill, vice president and executive producer for CBS Records/Nashville, will undertake the scoring for the soundtrack in collaboration with Al Kasha, Paul Baratta and Joel Hirschorne. Marshall Leib serves as music director for the project. This marks the first time Sherrill has composed a movie score.

Included in the film will be songs by several country artists—notably, Charlie Rich, Lacy J. Dalton, David Allan Coe (who wrote "Take This Job And Shove It") and Johnny Paycheck, who recorded it.

Coe and Dalton play husband and wife saloon owners and per-

formers in the film, with Paycheck as their dishwasher.

Coe will sing "Robbin' Banks," and a duet with Dalton titled "You Can Count On Beer." Dalton will perform her hit single, "Crazy Blue Eyes." Rich, portraying a wealthy Texan branching out into the beer business, will sing the soundtrack's romantic theme, "You Made It Beautiful," written by Sherrill, Glenn Sutton and Steve Davis. The title cut will be sung by Paycheck himself.

Greg Blackwell, producer of "Take This Job And Shove It," plans to release the Columbia/Sherrill soundtrack album to coincide with the film's premiere in the spring. The movie, which stars Robert Hays, Art Carney, Eddie Albert and Martin Mull, is being distributed by Avco Embassy Pictures.

Scottish Country Gig

EDINBURGH—Close to 14,000 attended the first annual Scottish International Festival Of Country Music, staged in Ingliston near here during a recent two-day bank holiday.

"We were very pleased with the turnout," says assistant festival director Trudy MacKenzie of Drew Taylor Promotions, sponsor of the event. "The crowd was by no means predominately Scottish. People came from England, West Germany, Ireland and the Netherlands."

"We've wanted to have a country festival for some time but there had never been a venue large enough to stage it," she continues. "The Exhibition Hall was built about a year ago. We provided the stage and seats, making it the first seated event held there." MacKenzie estimates that about between 6,000-7,000 were in attendance each day.

Headliners for the first day included Boxcar Willie, Skeeter Davis, Philomena Begley, Nat Stuckey, Charlie Walker, Ray Pillow, Carmel Taylor and Peggy Sue and Sonny Wright.

Boxcar Willie, Roy Drusky, John Anderson, the Wilburn Brothers, Kenny Seratt, Dotsy, Jim Owen, Hargus "Pig" Robbins, Buddy Spicher and Irish artist Susan McCann performed the second day of the festival. English acts Country Shack and the White Rose Band and Scottish group Colorado rounded out the entertainment.

Gerry Ford and Bob Stewart served as coemcees. Stewart is a country music personality on Radio Luxembourg, which reportedly has the largest listening audience in the world. Ford, a BBC Scotland announcer, is also an artist who performed during the festival.

Special guests included CMA director Jo Walker and Dorothy Ritter, wife of Tex Ritter. Walker presented festival organizer Drew Taylor with a CMA citation for his pioneer efforts in the field of country music. Taylor was also awarded an honorary Tennessee citizenship from Ritter.

Chart Fax

By SHARON ALLEN

T.G. Sheppard hits the top for the second time this year, with his latest release, "Do You Wanna Go To Heaven," penned by Curly Putman and Bucky Jones. Don Williams wings his way up to starred 3 in just seven short weeks with the inspiring, "I Believe In You," while Waylon breaks the top five with the "Theme From The Dukes Of Hazard." A 16 notch move brings into focus, Anne Murray at starred 16, and John Conlee at starred 28. "If You Ever Change Your Mind," by Crystal Gayle, moves up 13 to starred 33. Other prime movers include—Alabama, Jacky Ward, Freddie Hart, Brenda Lee, R.C. Bannon, Johnny Rodriguez, George Jones and Tammy Wynette, Patsy Cline, Lacy J. Dalton, Jerry Reed and Hank Williams Jr.

The surge of new entries on Billboard's Hot Country Singles chart is topped by Larry Gatlin and The Gatlin Brothers Band at starred 55, followed at starred 67 by Bobby Bare and Joe Stampley at starred 69. Other entries are—Bonnie Raitt, O.B. McClinton, J.W. Thompson, Diane Pfeifer, Tommy Overstreet, Jerry Wallace and Willie Nelson.

New on Billboard's Hot Country LP chart are Barbara Mandrell at starred 29, Anne Murray at starred 38, George Jones at starred 50.

"Honeysuckle Rose," soundtrack takes over the No. 1 position, and Don Williams' LP, "I Believe In You," moves from 8 to starred 4, in the same seven weeks as the single. "These Days," Crystal Gayle is taking great strides on the LP chart, moving from 39 to starred 26.

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WE MISS YOU . . .

Pye Taking Economy Measures; HQ Moves

• Continued from page 8

and aggressive company," he adds. "The business is going through a bad spell and faces a lot of problems."

"I don't believe, no matter what anybody says, that there is one record company in Britain actually making money. We simply have to control the situation."

Pye/PRT had 2.7% of the U.K. album market in 1979 and 6.8% of singles sales, but was not placed significantly in albums during the first six months of this year. In singles, it managed a 4.5% share (placed eighth) in the first quarter, and a 3.8% share in the second quarter.

Continues Honey: "Happily, we did a lot of streamlining a year ago, so with natural wastage the number of people involved is not as high now as it might have been. There is office space at Mitcham being paid for, so there is not point in spending \$595,000 to stay at Associated Communications House."

The cutback means that the distribution staff of 60 is reduced by 14, but doesn't affect the pressing plant, which remains a vital profit center for the company. Says Honey: "It's very important to us, and it makes money. Apart from our own needs, there are pressing and distribution deals with Ariola, Magnet and others."

Commenting on his departure from the record business after more than two decades, Louis Benjamin says. "Of course it is a terrible wrench. I can remember when Pye was the naughty new boy of the British record industry, at a time when on all levels, including wholesaling, it was just EMI and Decca."

"Now you could be forgiven for wondering a whether there's a U.K. record industry at all. But of course the record business will go on, only

as a much hungrier and tighter industry. I have great confidence in the future of the business, and I think we can look forward to a substantial reorganization with the advent of video.

"The industry just can't stand still. Because of lack of foresight in the past, and a belief that the good times would last forever, the record business rain into tremendous difficulties.

"There was a long period when executives put themselves before their companies, and independent managers had a heyday in putting record companies into a Dutch auction situation. It may have seemed right at the time, but it certainly wasn't right from the point of view of long-term planning.

"The industry really should have stuck together more solidly to fend off ludicrous deals. That would have stopped a lot of the problems we're facing now. Even so, too many people are moaning about the past. That's a negative attitude. I can get accountants to tell me what went wrong in the past.

"But this is a business of tomorrow. And we must all start thinking of tomorrow.

"As far as Pye/PRT is concerned, I'm quite sure that the protracted negotiations with RCA meant that the company was unable to move forward in another direction.

"It was nobody's fault, but it meant Pye was poised on the edge of a merger which didn't come off. Now the company is tightening its belt, and waiting for the right moment to move ahead."

As to Benjamin's future role, he will be engaged mainly in Associated Communications' theatre interests and in his capacity as deputy chairman of the company.



SWING KING—Benny Goodman signs his autograph for Yoshiya Maeda of Toshiba-EMI during a reception held in Tokyo after the American jazzman's appearance at the Aurex Jazz Festival. The event's four shows, which also featured performances by Benny Carter, Dizzy Gillespie and Teddy Wilson, attracted 65,000 people. It was produced by Ai Music, and sponsored by Toshiba.

Top Filipino Artists On Red Cross Album

By CES RODRIGUEZ

MANILA—A two-album set containing previously recorded songs from 21 of the Philippines' top artists and composers was launched here recently to commemorate the 75th anniversary of the founding of the Philippine National Red Cross (PNRC).

Called "Songs Of Life," the package was produced by the Vicor group of companies (licensees for such labels as RCA, CBS/Sony and Arista, among others) for the benefit of the PNRC.

The two-disk set, which is expected to generate funds for the

PNRC's various projects, will be marketed by Vicor and supported by a three-month promotional campaign which aims to rack up sales of 30,000 LPs.

In addition, the PNRC has purchased 10,000 copies of the album, reportedly below production cost, for direct sales.

Vicor will be selling the album at regular wholesale and retail prices, and will receive a "certain percentage" for marketing the set, the company's vice president of marketing, Riki del Rosario, discloses.

At a press conference held here to launch "Songs Of Life," PNRC secretary general Dr. Vicente Galvez, who conceptualized the project, said the original idea of the Red Cross was to bring together the top singers of Asia in a big benefit concert to be held in Manila. But the idea was abandoned for more "practical solutions."

The songs on the album were chosen by representatives from both Vicor and PNRC. Riki del Rosario adds that all artists and composers appearing on the album have waived their royalty rights.

To help ensure the project's success, Vicor legal counsel, attorney Amador Amador, notes that for the LP, he has requested the Broadcast Media Council to dispense with the ruling of not allowing radio announcers the mention of the title of an album from which an aired song may have been lifted.

The council promulgated the ban several years ago to discourage the reported widespread practice of *payola* in radio.

Raul Panares, executive director of the national broadcasters' association, has also pledged to support the project by requesting member radio and television stations to air Vicor-produced spot announcements promoting the album.

To kick off the campaign, a benefit live concert produced by the Vicor Entertainment Corp. took place here Sept. 14. Ten of the 21 artists featured in "Songs Of Life," including local superstars Freddie Aguilar, VST & Co., Hagibis and Mike Hanopol, performed. Part of the proceeds were donated to the PNRC.

Aussie Indies: Small But Healthy Mushroom Seen As Epitome Of Such Labels' Success

By GLENN A. BAKER

SYDNEY—Small independent record labels, distributed by major companies, have dominated the local recording market for more than two decades in Australia, regularly highlighting the general failure of the majors in locating and nurturing consistent indigenous product.

While the seven majors have scrambled to secure license rights for overseas product—often at the expense of investment in "backyard" repertoire—canny entrepreneurs have catered to the always-strong demand for home-grown product.

And even though this situation has been less prevalent over the past few years, mostly due to fruitful efforts by WEA and CBS, independents continue to call the shots when it comes to substantial and sustained success with Australian artists.

Festival Records, itself a "major" independent, is the notable exception. Traditionally the sympathetic home of local recording, Festival has scored well in both camps in more than 28 years of operation, initiating many hundreds of hits under its own auspices and also providing distribution for most of the important small independents.

Beginning at the end of the '50s with rock and roll labels Leedon and Teen, Festival deftly sought out and signed up any promising young labels it could find, usually with strong success.

Linda Lee, Spin, DuMonde, Clarion, Sunshine and Chart were all labels that produced a string of hits for Festival throughout the '60s, and in the '70s, the pattern continued with new imprints such as ATA, Razzle, Mushroom, Billingsgate, Pisces and Regular.

On the threshold of the '80s, independent labels have re-established their importance as innovators and groundbreakers. As in England, a great many miniscule operations have sprung up, most having no distribution pacts with major companies.

However, a significant number of more prominent independents, operating with substantial capital and under intelligent leadership, have begun a vibrant and healthy movement which may very well repeat the success situation of the mid '60s. Already, progressive "new wave" labels such as Deluxe, Regular and Missing Link, along with rock production companies Leo and Trafalgar, have made a respectable impact upon the retail market and national charts.

The key to the traditional superiority of small concerns over corporate giants is deceptively simple. By virtue of their flexibility, small companies can keep close touch with the grass roots of local music, recognizing new trends and sensations before they explode.

While the majors instruct bands to "send in a tape, photo and bio and we'll get back to you," the small label boss is standing in the first rows of some grimy pub or hall watching acts and observing audience reactions. As an a&r style, it's hard to beat.

The most successful independent disk company in this market (excluding Festival, which is deemed a major) is Mushroom Records. Of the ten largest-selling Australian albums to date, the Melbourne rock label can lay claim to Nos. 1, 2 and 8.

Formed in 1973 by 21-year-old suburban entrepreneur/rock group manager Michael Gudinski, Mushroom set an ambitious new standard for the recording and promotion of Australian music. He broke the established rules by allowing artists almost full creative control over both music and packaging. Initially, his roster was confined to progressive Melbourne rock acts, and the very first Mushroom album, by the group Madder Lake, won a gold award.

In 1975, the two-year-old company unleashed a bizarre underground glam-rock act called Skyhooks. With outrageous costuming and succinct youth anthems, the group almost quadrupled the previous existing record for domestic sales of an Australian album. Its debut, "Living In The '70s," sold in ex-

(Continued on page 104)

Stingray Drive By Gresham

JOHANNESBURG—An all-out effort to promote South African pop groups in international markets has been launched by record company chief David Gresham, who heads his own organization with offices in Johannesburg and Los Angeles.

Gresham, who is also a top-rated disk jockey on South Africa's only national FM commercial network, Springbok Radio, was scheduled to jet out of Johannesburg Thursday (25) for a four-week promotional mission in the U.S.

One of the groups he will be promoting is Stingray, which he describes as "a band with an international sound, honed to perfection by ace South African producer, Julian Laxton."

Continues Gresham, "Stingray's first album in America was released Sept. 8 by Atlo-Atlanta, a company in the Warner Bros. group, after protracted negotiations with France's Carrere Records."

Gresham adds that he will be playing tapes of Stingray's latest album to executives of major labels in New York and Los Angeles during his whirlwind tour of America.

He claims that the new Stingray album, recorded at a cost of about \$28,000, is the most expensive to be produced in South Africa.

Other tapes which Gresham was scheduled to take to the U.S. include Laxton's production of a new album by Alcatraz, a recently formed reggae rock group, and an LP by the latest group on the South African pop scene, Top Dogs.

"When it comes to pop music," concludes Gresham, "South African groups and recording techniques are well up to world standards, and I'm going to America to prove it."

Rockabilly Group Is Finn Hit

HELSINKI—Crazy Cavan and the Rhythm Rockers, a veteran rockabilly band from Wales, is finding Finland a particularly lucrative market, following a series of promotional gigs and a gold disk award for sales of the album "Still Crazy."

Paul Barrett, group manager, planning a major Finnish tour later in October, says: "We've been in the rock business since the mid '60s but we see this as only the beginning. After Finland, we're working on the Benelux countries, then West Germany and then the U.S., where we've already made some exploratory gigs."

The five-strong band is also featured in a new movie "Blue Suede Shoes." And according to Polarvox, which handles its product in Finland, Cavan's seven-LP catalog is selling big, specially in the southern part of Finland which is the key stronghold of a "rockabilly revolution."

Other names currently popular in this field include Matchbox, Whirlwind, the Riot Rockers, local bands the Tigers and Buck Jones and the Lonestar Cowboys, plus international veterans such as Carl Perkins and Johnny Burnette.

The Crazy Cavan story could be a repeat of what happened to then unknown U.K. group the Renegades which scored first in Finland, then the rest of Europe.



INFORMAL MOMENT—Luis Baston, center, independent record producer and distributor, greets singer-songwriter Ricardo Ceratto, left, and Hector Maja of Helix Records during the reception held in Mexico City recently to mark the debut of *Billboard en Espanol*. Among the guests were label executives, artists, producers and broadcasters from the Mexican music industry.

Phonogram Confab Hears Variety Of New Releases

By WOLFGANG SPAHR

HAMBURG—"Dialogue '80" was the motto of Phonogram's annual sales convention, held this year in Bad Segeberg. For the first time within the framework of the meeting, regional sales representatives had the opportunity to discuss with head office staff current marketing problems and the coming 1980/81 season.

No outside guests had been invited, so the discussions took place in an open and candid manner. It was a dialogue that turned up many valuable hints for coping with today's difficult trading conditions.

The national pop production division centered its presentation on new recordings from Xynn. Duesenberg, Elephant and the two new Phonogram signings Thomas Voigt and Gillian Scalici. New albums from Nana Mouskouri, Hildegard Knef, Marianne Rosenberg and Peter Cornelius feature in the autumn release schedule.

A collectors' item that also promises strong turnover is the new series "Rock, Rock, Rock 'n Roll," initially comprising 10 albums and containing 40 recordings previously unreleased in West Germany by Jerry Lewis, the Platters, Little Richard and others.

The international pop division presented new product from Casa-

blanca act Lipps Inc., Status Quo's "Just Supposing," Thin Lizzy's "Chinatown," and the long-awaited new Dire Straits album "Making Movies," set for release in mid-October, among other key items.

Putting the emphasis strongly on dialogue and group consultation, the classical division offered a concentrated, no frills presentation without the usual color slides. Prestige additions to the catalog are the first four digital recordings on the Philips label, among them Von Karajan's second recording of Verdi's "Falstaff."

Alfred Brendel, Colin Davis, Neville Marriner and Claudio Arrau were among the established names with new product, while newcomers to the company included Riccardo Chailly, Kyrill Kondraschin and Gidon Kremer.

In the spoken word category, attention focused on the new children's series "Junge Literathek." Among the launch titles is the first and only complete recording of Antoine De St. Exupery's "The Little Prince," with a cast including Hardy Kruger and Ulli Philip.

A second new series introduced to the sales staff was "Horkiste" ("Listening Box"), with 20 titles featuring plays by well-known authors.

Concert Dates Viewed As Spur To Sales In Greece

By JOHN CARR

ATHENS—Hits are what keep international repertoire afloat in Greece as the record companies' sales charts start to rise sluggishly after a flat summer.

Fuelling those hits are a spate of international live acts pulling standing-room only audiences in the Greek cities and lifting executive hopes for a brisk fall market.

CBS effectively started the live act trend at the end of March, when it brought British band Police in for a couple of explosive concerts in Athens. After a summer lull, the trend is reviving.

PolyGram brought in the Gillan Band mid-September for appearances in Thessaloniki and Athens, the first representing a gamble which paid off handsomely. Yannis Petridis, international repertoire chief, says the city was filled with visitors to its annual World Trade Fair and the hope was that the Gillan Band would pack them in.

It did, filling the 8,000-seat Palais

de Sport and with 2,000 more cheering fans left outside. A few days later, the group drew 14,000 fans to the Apollo Stadium in Athens, the biggest rock audience here for 13 years.

Next on PolyGram's agenda is a three-concert visit by Eric Clapton in November, taking in Athens and Thessaloniki.

Also in September, WEA's flagging fortunes, made worse by lack of local repertoire, were improved by an appearance by Supermax.

But though the international act trend seems to be paying some dividends, some key industry figures remain skeptical, believing the sales-fuelling policy cannot generate enough steam to keep itself going.

Says one observer: "There's still no lasting background catalog for international material we can fall back on in case the hits stop coming. Surely our best policy is to concentrate on local repertoire, saving the international promotion blitzes just for the hits."

Brazilian Market Should Stabilize Despite Current Sales Decline, Says RCA Executive

By TONY MORENO

NEW YORK—The Brazilian music market will this year contract by 15% compared to 1979, according to Adolfo Pino, vice president of RCA Records International responsible for South America.

In 1981, he continues, sales will shrink by 10% but should stabilize in 1982.

The Brazilian market for records and tapes is currently worth around \$370 million, with RCA claiming a 15% share of that figure.

The firm's facilities include a manufacturing plant in Sao Paula (monthly production capacity is 1.8 million disks and 500,000 cassettes) as well as two recording studios in that city. Another studio is in Rio de Janeiro.

Pino says that the split between international and national repertoire in Brazil last year was 50-50, while in the current year, it's put at 65% national and 35% international, the latter's decline attributed principally to the end of the disco phenomenon and the absence of superhits.

With a population of 130 million people, Brazil continues to be an almost virgin market for Spanish American record companies, which have failed to exploit it fully.

Although artists like Roberto Carlos (CBS), Altamar Dutra (RCA), Jose Augusto (Odeon), Lilian (RCA), Perla (RCA), Nelson Ned (Copacabana), Carmen Silva (RCA) and others record in Portuguese as well as in Spanish, very few

of the Spanish speaking artists have bothered to study the language or ask their producers to release albums in this important market.

The few Hispano American artists who have done so have been strongly received, such as Denny Cabuche, an Argentinian singer with RCA who reportedly sold around one million units with his release of "Que Hay Que Hacer Para Olvidar."

Presently, Palito Ortega is recording an LP in Rio de Janeiro produced by Roberto Livi, and RCA is planning to issue an album by Yolanda del Rio sung in Portuguese. There are also plans to record Emmanuel of Mexico and Rocio Jurado of Spain in this language.

This is not to suggest that Spanish-sung material doesn't sell to

some extent in Brazil. Julio Iglesias (CBS) and RCA artists Altamar Dutra and Perla have done well, as have Carmen Silva, Lindomar Castilho and Abba (with their "Gracias Por La Musica" album).

"Basically, we have two markets with different tastes in Brazil," declares Pino. "The northern region, which begins in Rio de Janeiro, has a preference for tropical rhythms with Brazilian roots, although with a great African influence. There, purely Latin or American music doesn't have much acceptance."

"Then there's the southern region, beginning in Sao Paulo, where the majority of the population lives and where the musical influence is totally European, due to the large Spanish and Italian communities."

Of the national sales volume, 50% (Continued on page 105)

Denmark Union Complains

COPENHAGEN—The Danish Musicians' Assn. has launched a strong attack on the state-run radio and television network here because it uses a high percentage of foreign recorded music, at the expense of live performances by local musicians.

The union complains to Ole Espersen, chairman of the Danish Radio Council, that the use of some 50% of airtime for foreign repertoire, providing no royalty revenue for local composers or musicians, is now

creating a crisis.

It adds that as it enjoys a monopolistic position in Denmark, the network should provide work and income for Danish musicians, some 35% of whom are currently unemployed, according to Kurt Pedersen, association chairman.

And the body further asks for a top-level investigation to see whether the larger Danish record companies are granted on-air favors at the expenses of the smaller operations.



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BRITAIN

(Courtesy of Music Week)
As of 9/27/80
SINGLES

This Week	Last Week	Artist
1	NEW	DON'T STAND SO CLOSE TO ME, Police, A&M
2	2	ONE DAY I'LL FLY AWAY, Randy Crawford, Warner Bros.
3	4	MASTERBLASTER (JAMMIN'), Stevie Wonder, Motown
4	1	FEELS LIKE I'M IN LOVE, Kelly Marie, Calibre
5	21	BAGGY TROUSERS, Madness, Stiff
6	3	IT'S ONLY LOVE, Elvis Presley, RCA
7	10	ANOTHER ONE BITES THE DUST, Queen, EMI
8	28	D.I.S.C.O., Ottawan, Carrere
9	8	MODERN GIRL, Sheena Easton, EMI
10	6	EIGHTH DAY, Hazel O'Connor, A&M
11	5	START, Jam, Polydor
12	9	DREAMIN', Cliff Richard, EMI
13	36	MY OLD PIANO, Diana Ross, Motown
14	15	IT'S STILL ROCK 'N' ROLL TO ME, Billy Joel, CBS
15	7	ASHES TO ASHES, David Bowie, RCA
16	23	I OWE YOU ONE, Shalamar, Solar
17	11	9 TO 5, Sheena Easton, EMI
18	12	SUNSHINE OF YOUR SMILE, Mike Berry, Polydor
19	14	PARANOID, Black Sabbath, Nems
20	20	A WALK IN THE PARK, Nick Straker Band, CBS
21	19	MARIE MARIE, Shakin' Stevens, Epic
22	25	I GOT YOU, Split Enz, A&M
23	13	CAN'T STOP THE MUSIC, Village People, Mercury
24	37	SEARCHING, Change, WEA
25	35	THREE LITTLE BIRDS, Bob Marley & Wailers, Island
26	16	BANK ROBBER, Clash, CBS
27	26	TWO LITTLE BOYS/HORSE, Sploognessabounds, Deram
28	22	I WANT TO BE STRAIGHT, Ian Dury, Stiff
29	34	IF YOU'RE LOOKIN' FOR A WAY OUT, Odyssey, RCA
30	24	BEST FRIEND/STAND DOWN MARGARET, Beat, Go-Feet
31	NEW	STEREOTYPES, Specials, Chrysalis
32	17	TOM HARK, Piranhas, Sire/Hansa
33	32	GENERALS-MAJORS-DON'T LOSE YOUR TEMPER, XTC, Virgin
34	18	I DIE YOU DIE, Gary Numan, Beggars Banquet
35	NEW	AMIGO, Black Slate, Ensign
36	31	OOPS UPSIDE YOUR HEAD, Gap Band, Mercury
37	NEW	KILLER ON THE LOOSE, Thin Lizzy, Vertigo
38	39	YOU SHOOK ME ALL NIGHT LONG, AC/DC, Atlantic
39	29	UNITED, Judas Priest, CBS
40	NEW	GOTTA PULL MYSELF TOGETHER, Nolans, Epic

ALBUMS

1	NEW	SCAREY MONSTERS AND SUPER CREEPS, David Bowie, RCA
2	1	NEVER FOREVER, Kate Bush, EMI
3	2	SIGNING OFF, UB40, Graduate
4	NEW	MOUNTING EXCITEMENT, Various, K-tel
5	3	TELEKON, Gary Numan, Beggars Banquet
6	4	MANILOW MAGIC, Barry Manilow, Arista
7	NEW	THE VERY BEST OF DON McLEAN, United Artists
8	NEW	CRASH COURSE, UK Subs, Gem
9	NEW	THE ABSOLUTE GAME, Skids, Virgin
10	5	I'M NO HERO, Cliff Richard, EMI
11	6	FLESH AND BLOOD, Roxy Music, Polydor
12	9	HANX, Stiff Little Fingers, Chrysalis
13	7	OSIE OSBOURNE'S BLIZZARD OF OZ, Jet
14	10	NOW WE MAY BEGIN, Randy Crawford, Warner Bros.
15	14	SKY 2, Sky, Ariola
16	21	I AM WOMAN, Various, Polystar
17	8	GIVE ME THE NIGHT, George Benson, Warner Bros.
18	15	I JUST CAN'T STOP IT, Beat, Go-Feet
19	16	BLACK SEA, XTC, Virgin
20	NEW	GOLD, Three Degrees, Ariola
21	27	THE GAME, Queen, EMI
22	12	DRAMA, Yes, Atlantic
23	11	BACK IN BLACK, AC/DC, Atlantic
24	18	BREAKING GLASS, Hazel O'Connor, A&M
25	19	DIANA, Diana Ross, Motown
26	13	MICHAEL SCHENKER GROUP, Chrysalis
27	20	ME, MYSELF, I, Joan Armatrading, A&M
28	22	XANADU, Soundtrack, Jet
29	26	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl.
30	17	CHANGE OF ADDRESS, Shadows, Polydor
31	40	CLUES, Robert Palmer, Island
32	23	OFF THE WALL, Michael Jackson, Epic
33	33	FRESH FRUIT FOR ROTTING VEGETABLES, Dead Kennedys, Cherry Red
34	36	DUKE, Genesis, Charisma
35	24	ONE TRICK PONY, Paul Simon, Warner Bros.
36	29	GLASS HOUSES, Billy Joel, CBS
37	34	REGGATTA DE BLANC, Police, A&M

38	30	DEEPEST PURPLE, Deep Purple, Harvest
39	31	GLORY ROAD, Gillan, Virgin
40	39	McVICAR, Roger Daltrey, Polydor

CANADA

(Courtesy CBC Radio's 60 Minutes With A Bullet)
As of 9/27/80
SINGLES

This Week	Last Week	Artist
1	1	ALL OUT OF LOVE, Air Supply, Arista
2	2	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
3	6	ANOTHER ONE BITES THE DUST, Queen, Elektra
4	4	SAILING, Christopher Cross, Warner Bros.
5	7	UPSIDE DOWN, Diana Ross, Motown
6	9	LATE IN THE EVENING, Paul Simon, Warner Bros.
7	8	ALL OVER THE WORLD, Electric Light Orchestra, Jet
8	3	BOULEVARD, Jackson Browne, Asylum
9	5	INTO THE NIGHT, Benny Mardones, Polydor
10	12	HOT ROD HEARTS, Robbie Dupree, Elektra
11	15	YOU'LL ACCOMP'NY ME, Bob Seger, Capitol
12	16	GIVE ME THE NIGHT, George Benson, Warner Bros.
13	19	XANADU, Olivia Newton-John & Electric Light Orchestra, MCA
14	14	GAMES WITHOUT FRONTIERS, Peter Gabriel, Charisma
15	13	YOU'RE THE ONLY WOMAN, Ambrosia, Warner Bros.
16	20	DON'T ASK ME WHY, Billy Joel, CBS
17	18	LOOKIN' FOR LOVE, Johnny Lee, Asylum
18	10	MAGIC, Olivia Newton-John, MCA
19	NEW	THE KID IS HOT TONIGHT, Loverboy, CBS
20	NEW	I'M ALL RIGHT, Kenny Loggins, CBS

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 9/29/80
SINGLES

This Week	Last Week	Artist
1	1	SANTA MARIA, Oliver Onions, Polydor
2	2	MATADOR, Garland Jeffreys, A&M
3	4	UPSIDE DOWN, Diana Ross, Motown
4	5	TEN O'CLOCK POSTMAN, Secret Service, Strand
5	3	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
6	8	SANTA MARIA, Roland Kaiser, Hansa
7	6	FUNKYTOWN, Lipps Inc., Casablanca
8	19	DREAMIN', Cliff Richard, EMI
9	7	BOBBY BROWN, Frank Zappa, CBS
10	10	THE WINNER TAKES IT ALL, Abba, Polydor
11	9	MIDNITE DYNAMOS, Matchbox, Magnet
12	12	CAN'T STOP THE MUSIC, Village People, Metronome
13	14	COULD YOU BE LOVED, Bob Marley & Wailers, Island
14	11	NO DOUBT ABOUT IT, Hot Chocolate, Rak
15	15	WEIL ES DICH GIBT, Peter Maffay, Metronome
16	16	D.I.S.C.O., Ottawan, Carrere
17	13	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
18	26	OOPS UPSIDE YOUR HEAD, Gap Band, Mercury
19	18	MARIANA, Gibson Brothers, Polydor
20	28	USE IT UP AND WEAR IT OUT, Odyssey, RCA
21	27	JOHNNY AND MARY, Robert Palmer, Island
22	20	ES GEHT UM MEHR, Howard Carpendale, EMI
23	17	FREU DICH BLOSS NICHT ZU FRUH, Gitte, Global
24	21	WE ARE THE POPKINGS, Chilly, Polydor
25	23	FIRE ON THE WATER, Orlando Riva Sound, Ariola
26	NEW	HALLO ENGEL, Stefan Waggershausen, Ariola
27	NEW	BABOOSHKA, Kate Bush, EMI
28	NEW	ARE YOU GETTING ENOUGH, Hot Chocolate, Rak
29	NEW	RUN TO ME, Smokie, Rak
30	22	YOU AND ME, Spargo, Papagayo

ALBUMS

1	1	REVANCHE, Peter Maffay, Metronome
2	2	SUEDSEE MELODIEN, Islanders, Arcade
3	3	XANADU, Soundtrack, Jet
4	4	BACK IN BLACK, AC/DC, Atlantic
5	8	DIANA, Diana Ross, Motown
6	5	20 GREATEST HITS, Hot Chocolate, Arcade
7	6	UPRISING, Bob Marley & Wailers, Island
8	11	WONDERLAND BY NIGHT, Bert Kaempfert, Polydor
9	10	THE WALL, Pink Floyd, Harvest
10	7	TRAEUMEREIEN, Richard Clayderman, Telefunken
11	14	THE GAME, Queen, EMI
12	13	ROM, Dschinghis Khan, Jupiter
13	18	UNMASKED, Kiss, Casablanca
14	9	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
15	12	HALLO ENGEL, Stefan Waggershausen, Ariola
16	19	WILLST DU MIT MIR GEHN, Daliah Lavi, Polydor
17	16	SKY 2, Sky, Ariola
18	15	SHEIK YERBOUTI, Frank Zappa, CBS
19	NEW	FLESH AND BLOOD, Roxy Music, Polydor
20	NEW	GREATEST HITS, VOL. 2, Abba, Polydor

AUSTRALIA

(Courtesy Kent Music Report)
As of 9/22/80
SINGLES

This Week	Last Week	Artist
1	1	MOSCOW, Ghenghis Khan, Image
2	2	XANADU, Olivia Newton-John/Electric Light Orchestra, Jet
3	3	WHAT I LIKE ABOUT YOU, Romantics, Epic
4	7	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
5	8	UPSIDE DOWN, Diana Ross, Motown
6	6	FALLIN' IN LOVE, Rocky Burnette, EMI
7	4	MAGIC, Olivia Newton-John, Jet
8	10	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
9	5	FUNKYTOWN, Lipps Inc., Casablanca
10	9	IT'S HARD TO BE HUMBLE, Mac Davis, Casablanca
11	15	PRIVATE IDAHO, B-52s, Warner Bros.
12	16	ALL OUT OF LOVE, Air Supply, Big Time
13	13	MODERN GIRL, James Freud & Radio Starts, Mushroom
14	NEW	FAME, Irene Cara, RSO
15	NEW	ECHO BEACH, Martha & Muffins, Dindisc
16	12	CAN'T STOP THE MUSIC, Village People, RCA
17	11	SHANDI, Kiss, Casablanca
18	17	CUPID, Spinners, Atlantic
19	NEW	COME AROUND, Mental As Anything, Regular
20	NEW	BABOOSHKA, Kate Bush, EMI

ALBUMS

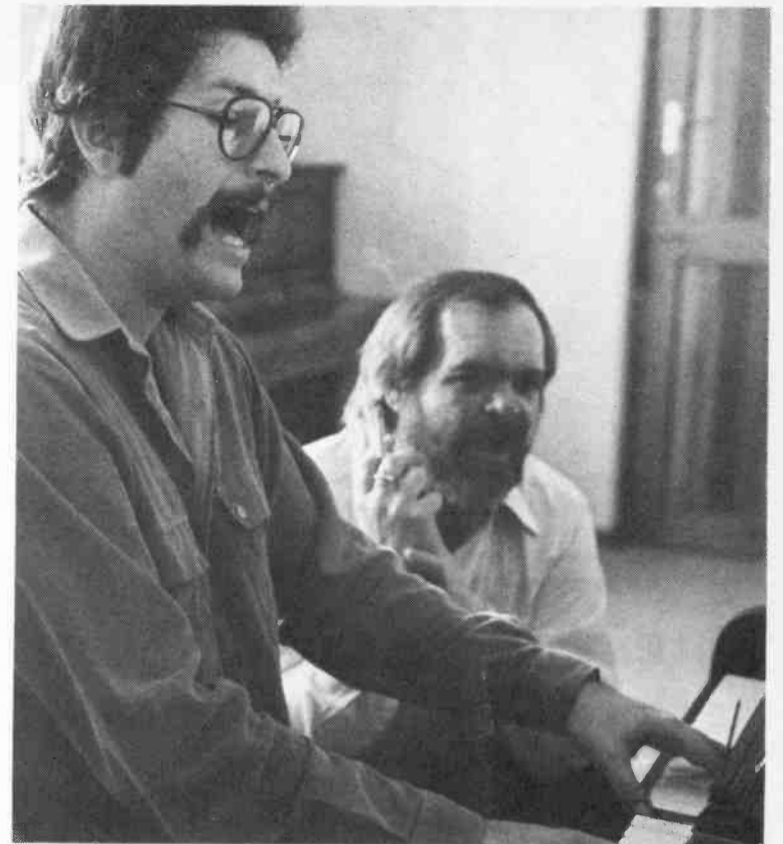
1	1	XANADU, Soundtrack, Jet
2	2	EAST, Cold Chisel, WEA
3	6	BACK IN BLACK, AC/DC, Albert
4	3	CAN'T STOP THE MUSIC, Soundtrack, RCA
5	4	THE BOYS LIGHT UP, Australian Crawl, EMI
6	5	STARDUST, Willie Nelson, CBS
7	7	1980: THE MUSIC, Various, EMI/WEA
8	8	GLASS HOUSE, Billy Joel, CBS
9	13	FAME, Soundtrack, RSO
10	9	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
11	10	FLESH AND BLOOD, Roxy Music, Polydor
12	12	UNMASKED, Kiss, Casablanca
13	14	GIVE ME THE NIGHT, George Benson, Warner Bros.
14	11	HOLD OUT, Jackson Browne, Asylum
15	20	WILD PLANET, B-52s, Warner Bros.
16	18	ONE TRICK PONY, Soundtrack, Warner Bros.
17	16	ME, MYSELF, I, Joan Armatrading, A&M
18	15	MIDDLE MAN, Boz Scaggs, CBS
19	19	PANORAMA, The Cars, Elektra
20	17	21 AT 33, Elton John, Rocket

SOUTH AFRICA

(Courtesy Springbok Radio)
As of 9/27/80
SINGLES

This Week	Last Week	Artist
1	1	PARADISE ROAD, Joy RPM
2	3	CAN'T STOP THE MUSIC, Village People, CCP
3	2	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
4	6	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
5	7	FUNKYTOWN, Lipps Inc., Casablanca
6	9	D.I.S.C.O., Ottawan, Carrere
7	4	DOWN THE MISSISSIPPI, Barbara Ray, EMI
8	8	SPACE INVADERS, Player, WEA
9	5	CALL ME, Blondie, Chrysalis
10	NEW	THE WINNER TAKES IT ALL, Abba, EMI

International



Billboard photo by Esmond Frank

Musical Pair: Composer David Wien, left, and lyricist Bryan Kiely put the finishing touches to a number for their new rock opera, "The Dreamer."

South African Rock Opera For Broadway

JOHANNESBURG—A rock opera written in South Africa by American composer David Wien and local writer/photographer Bryan Kiely may soon open on Broadway in New York.

Wien, the son of a former New York synagogue cantor, and Kiely, who wrote the story and lyrics, are currently negotiating with a leading U.S. theatrical producer for the stage rights.

"Since the negotiations have reached a rather delicate stage," says Wien. "we don't want to jeopardize them by revealing the producer's name right now."

Wien and Kiely are also discussing the possibility of producing an album of the rock opera with a major South African record company.

The musical, "The Dreamer," according to Wien, is loosely based on the life story of Giytama Sid-

dhartha, a Buddha who lived during the 5th century B.C.

He says that neither he nor Kiely were, until recently, aware that the script, lyrics and music had been sent to the U.S.

"Apparently," he adds, "they were picked up in Bryan's Johannesburg studio by Arden Osterander, a Canadian who was bureau chief for CBS Television in South Africa, and forwarded to a friend in New York. The friend happened to be a well-known Broadway theatrical producer."

"The first we knew about it was when Bryan received a letter from the producer."

Wien says that although the story was written several years ago by Kiely, it was only set to music after the two men met by chance in a downtown Johannesburg coffee house.

British Society Moves To Tighten C'right Clearance

By PETER JONES

LONDON—The Mechanical Copyright Protection Society, representing U.K. rights holders, is to introduce new procedures aimed at stemming losses from the use of library music without copyright clearance.

But the studios and facility houses involved are worried that they are being asked to act as the society's policemen.

The new scheme was discussed at a meeting held Sept. 24 in London, with MCPS managing director Robert Montgomery in the chair.

It calls for studios to log synchronized use of library recordings and submit the results to the society, which would then be in a position to chase up offending producers of audio or audio/visual material: radio advertisements, conference presentations and the like.

The facility houses accept that under the terms of the 1956 Copyright Act they are aiding and abetting producers who do not pay rights

due, and claim they do all in their power to persuade clients to do so.

But they are simply middlemen, they say, and it is not their responsibility to notify the MCPS at the risk of antagonizing and possibly losing their own customers—quite apart from the time and money spent on the paperwork.

Besides, they argue, they and their clients are not the main offenders: what about producers with their own in-house facilities, or those who work at home with modest equipment?

The meeting aired these divergent views without reaching any firm conclusions. Montgomery said that the society would not give up trying to persuade studios to give the information requested, and would try to show that it could be done without damaging anyone's business.

He noted the criticisms made—why didn't the MCPS circularize users, advertise the situation more

(Continued on page 103)

Mexico Labels Unite In Distribution Arm

MEXICO CITY—The 25 small-to-medium sized Mexican independents under the association umbrella of the six-year-old PROFOMEX are ready to take a bold and progressive step before the end of the year.

They are setting up a coop distribution outlet, to be known as Distribuidores PROFOMEX. Scheduled opening of the operation is set on or before Dec. 1 in the Tepito market section.

"No longer are we taking a back seat," states Miguel Galan, president of the newly revamped organization. "We are just as much a part of the industry as the major multinationals and independents. And by making such progress, we're sure it will open a lot of doors and increase our overall business substantially."

There is no indication yet how the new distribution setup will work. Present plans are to organize the sales and promotion staff within the next two months, so that all is ready on or before the Dec. 1 date.

Because of the projected expansion in record and tape sales in Mexico—current retail estimates are anywhere between \$250 million and \$300 million annually—the PROFOMEX membership believes that there's enough room for them and perhaps several more labels. The overall yearly market growth is around 20% to 25%.

Manufacturing will continue in

the hands of member companies with such facilities, including Tonofiel, Ola and Son Art. Jacket needs are supplied by Papeles Ponderosa, one of a handful of such firms in this market.

PROFOMEX has grown substantially over the past year. Ten new members have joined up, and a further five more are expected to come aboard before December.

Comments, Bernardo Gonzalez, veteran industryite and a PROFOMEX board member along with Galan and Adolfo Tapia. "By pooling our resources, we are minimizing costs in this era of inflation."

"One of the basic differences between ourselves and AMPROFON (the older and major disk and tape association) is that we cover more commercial aspects of the business," adds Gonzalez, also general manager of Son Art.

"We're not looking to compete on the same scale as the bigger independents and the multinationals, but we are seeking more recognition and our proportionate share of the market."

Concludes Galan, "Of course, we'll maintain our independence and individual identities, but we'll certainly be helping each other a lot more."

Net worth of the companies within PROFOMEX ranges from \$20,000 (500,000 pesos) to almost \$1 million (20 million pesos).

VARIETY OF PRODUCT

Exchange Deals Thrive Between Poland, Czechs

By LUBOMIR DORUZKA

PRAGUE—Export-import deals and license pacts between Czechoslovakian and Polish record companies have built consistently over recent years, and much credit goes to young Polish outfits Tonpress and Wifon for coming up with the right kind of new material to sell in the Supraphon retail shops here.

As there is a strong similarity between the Czech and Polish languages, it is possible to sell records sung in the original tongue. In Czechoslovakia, Polish rock groups are popular; in Poland, Czech MOR acts, particularly Karel Gott and Helena Vondrackova, have hit outstanding sales figures.

The exchange deal with Tonpress is mainly built on license deals and Tonpress releases Czech material on singles. Included in the next release batch for Poland are Czech singers Hana Zagorova, Vaclav Neckar and Jana Kratochvilova, as well as the Zagorova-Drupi duo which has sold strongly in the Czech marketplace.

For the future, Tonpress is keen to release an album of popular Supraphon classical recordings. Meanwhile, Supraphon is releasing a single of Polish group Vox, which took first prize at the Sopot Festival this year, and second prize at the Bratislava Lyre, and another by Izabela Trojanowska.

Some finished product by Vox is also imported by Supraphon, including new recordings of songs from the "Saturday Night Fever" soundtrack. And Tonpress is preparing a "Best of Tonpress" compilation specially for the Czech market.

Links between Supraphon and Wifon have, till now, been limited to license deals only. They started with some Czech material released in Poland as singles, but was soon extended to LPs. A selection of titles

from the Czech charts, with Gott, Vondrackova, Korn and rock band Katapult, came out in album format in Poland and Wifon looks for an eventual sale of up to 50,000.

Two albums with Supraphon recordings by Andre Navarra were released by Wifon, and Supraphon has issued a Wifon album of Chopin piano music.

Following the success of Polish group Dva Plus Jaden, Wifon collaborating on the album with West German company Autobahn, Supraphon is likely to release the LP here and there is strong local interest in a new album by Polish pop singer Krawczyk.

Both companies are set to extend to import-export deals of finished product, handled through separate companies, Artis on the Czech Supraphon side, and Ars Polona and Poltel on the Polish Wifon side.

MCPS Meet

Continued from page 102

energetically, encourage compliance with preferential rates for prompt payers—and promised action.

The next step, though, is likely to be discussions with the audio/visual associated for closer cooperation in the overall aim of increasing the society's measure of control in the audio/visual industry.

Finns To Come

HELSINKI—A compilation of Finnish new wave rock, bannered "The Shape Of Finns To Come," has been released in the U.K. by Cherry Red Records. The material was culled from the catalog of Finnish company Poko Records and features such artists as Eppu Normaali, Vox, Ducks and Top Rank.

Hits Of The World™

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JAPAN

(Courtesy Music Labo)
As of 9/29/80
SINGLES

This Week	Last Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20		
1	1	JUNKO, Tsuyoshi Nagabuchi, Toshiba-EMI																					
2	2	AOI SANGOSHO, Seiko Matsuda, CBS/Sony																					
3	3	PURPLE TOWN, Junko Yagami, Discomate																					
4	4	WAKARETEMO-SUKINAHITO, Los Indos & Sylvia, Polydor																					
5	5	SAKIMORI-NO-UTA, Masashi Sada, Masashi																					
6	10	WATASHI WA PIANO, Mizue Takada, Teichiku																					
7	8	HOW MANY II KAO, Hiromi Go, CBS/Sony																					
8	12	JENNY WA GOKIGEN NANAME, Juicy Fruits, Columbia																					
9	6	AISHUU DATE, Toshihiko Tawara, Canyon																					
10	7	GINGA DENSETSU, Hiromi Iwasaki, Victor																					
11	14	DANCING SISTERS, Nolan, Epic																					
12	11	CALIFORNIA DREAMIN', Mamas & Papas, Dunhill																					
13	13	DANCIN' ALL NIGHT, Monta & Brothers, Philips																					
14	9	KURUTTA KAJITSU, Alice, Polystar																					
15	18	FUTARI NO YOAKE, Hiroshi Itsuki, Tokuma																					
16	17	YES-NO, Off Course, Toshiba-EMI																					
17	15	SHOJO KOUKAI, Crystal King, Canyon																					
18	16	DANCING AMERICAN, Cheryl Ladd, Capitol																					
19	19	DO YOU REMEMBER ME, Yuki, Warner Bros.																					
20	20	YOUNG BOY, Naoko Kawai, Columbia																					

ALBUMS

1	1	KAMPAI, Tsuyoshi Nagabuchi, Toshiba-EMI
2	2	SQUALL, Seiko Matsuda, Toshiba-EMI
3	3	VIII, Alice, Polystar
4	5	DRINK, Juicy Fruits, Columbia
5	4	GYAKURYU, Tsuyoshi Nagabuchi, Toshiba-EMI
6	9	KOIBITO YO, Mayumi Itsuwa, CBS/Sony
7	11	XANADU, Soundtrack, Jet
8	10	MULTIPLIES, Yellow Magic Orchestra, Alfa
9	6	FIRST, Toshihiko Tawara, NAV
10	NEW	RIDE ON TIME, Tatsuro Yamashita, RVC
11	17	YAMATO YO TOWANI PART II, Soundtrack, Columbia
12	8	FUSHICHO DENSETSU, Momoe Yamaguchi, CBS/Sony
13	12	HOW'S EVERYTHING, Sadao Watanabe, CBS
14	7	ACT I, Mota & Brothers, Philips
15	14	KOKYOSHI GANDAMU, Nihon Philharmony, King
16	13	SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa
17	NEW	GIVE ME THE NIGHT, George Benson, Warner Bros.
18	NEW	SONGS FOR YOU, Kosetsu Minami, Crown
19	19	TINY BUBBLES, Southern All Stars, Victor
20	15	LIBRA, Machiko Watanabe, CBS/Sony

ITALY

(Courtesy Germano Ruscitto)
As of 9/23/80
ALBUMS

This Week	Last Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
1	1	SONO SOLO CANZONETTE, Edoardo Bennato, Ricordi																				
2	2	TREGUA, Renato Zero, Zerolandia/RCA																				
3	5	DI NOTTE, Alan Sorrenti, CBO/EMI																				
4	3	TOZZI, Umberto Tozzi, CGD-MM																				
5	9	GIANNI TOGNI, Paradiso/CGD-MM																				
6	4	MIGUEL, Miguel Bose, CBS/CGD-MM																				
7	12	UN PO' ARTISTA UN PO' NO, Adriano Celentano, Clan/CGD-MM																				
8	15	PIU' DI PRIMA, Pupo, Baby/CGD-MM																				
9	13	NERO A META', Pino Daniel, EMI																				
10	8	UFFA! UFFA!, Edoardo Bennato, Ricordi																				
11	6	UPRISING, Bob Marley & Wailers, Island/Ricordi																				
12	7	GALAXY, Rockets, CGD-MM																				
13	17	VIAGGI E IMPERIE, Ivan Graziani, No. 1/RCA																				
14	10	DUKE, Genesis, Charisma/PolyGram																				
15	16	TRA DEMONIO E SANTITA, Alberto Fortis, Philips/PolyGram																				
16	11	MAGNIFICO DELIRIO, Rettore, Ariston/Ricordi																				
17	NEW	UN GIORNATA UGGIOSA, Lucio Battisti, Numero Uno/RCA																				
18	18	HURRICANE, Pooh, Ariola/CGD-MM																				
19	NEW	SAVED, Bob Dylan, CBS/CGD-MM																				
20	14	UNA CITTA' PER CANTARE, Ron, Spaghetti/RCA																				

HOLLAND

(Courtesy BUMA/STEMRA)
As of 9/23/80
SINGLES

This Week	Last Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
1	2	D.I.S.C.O., Ottawan, Carrere																				
2	4	USE IT UP AND WEAR IT OUT, Odyssey, RCA																				
3	8	ONE DAY I'LL FLY AWAY, Randy Crawford, Warner Bros.																				
4	3	UPSIDE DOWN, Diana Ross, Motown																				
5	1	THE WINNER TAKES IT ALL, Abba, Polydor																				
6	5	MARGHERITA, Massara, Fleet																				
7	NEW	ANAK, Freddy Aguilar, RCA																				
8	7	ROCKIN' THE TROLLS, BZN, Mercury																				
9	NEW	OOPS UPSIDE YOUR HEAD, Gap Band, Mercury																				
10	NEW	SOME BROKEN HEARTS NEVER MEND, Telly Savalas, Papagayo																				

ALBUMS

1	1	GREEN VALLEYS, BZN, Mercury
2	3	STORY STERREN GALA, Various, K-tel
3	2	XANADU, Soundtrack, Jet
4	NEW	NEVER FORGOTTEN, Kate Bush, EMI
5	NEW	SCAREY MONSTERS AND SUPER CREEPS, David Bowie, RCA
6	NEW	NOW WE MAY BEGIN, Randy Crawford, Warner Bros.
7	5	THE VERY BEST OF TRINI LOPEZ, K-tel
8	8	ONE TRICK PONY, Paul Simon, Warner Bros.
9	6	LIVE IN CONCERT, Various, K-tel
10	4	UPRISING, Bob Marley & Wailers, Island

BELGIUM

(Courtesy Billboard Benelux)
As of 9/26/80
SINGLES

This Week	Last Week	1	2	3	4	5	6	7	8	9	10</
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\$1.5 MILLION

Heavy Investment In RCA Mexico Studios

By MARV FISHER

MEXICO CITY—In one of the largest studio commitments made to date in Latin America, RCA will be investing more than \$1.5 million for the refurbishing and complete restructuring of its facility here over the next three years.

First phase takes place this fall, when one of four recording studios and two mastering units debut at the RCA plant. All of the designing and supervision of construction is handled by engineer Mario Sanchez Roldan.

One of the main features of the modern look for RCA Mexico will be full computerization in all of the studios. It will also feature not only fiber glass, "but other attractive and functional appointments such as wood and cork," says Sanchez Roldan.

"We're going all out to better whatever has been done before, including specified adjustments for recording at this altitude (more than 7,500 feet).

In a departure from most consoles being used in Mexico (many are MCI), Sanchez Roldan has convinced the top echelon at RCA to go with the one built by Solid State Venturi. Everything will be 24-track, adaptable to 48-track.

As for going the full route with digital, the engineer is convinced that someday it will come to Mexico. He claims that RCA's new setup will be adjustable at a later date.

"The breakthrough in our system is that all of the computer consoles will be programmed in Spanish, a first in this territory," states the bilingual engineer, who has been involved in studio operations in the U.S. as well as in his native country. His first studio construction in Mexico was for Federico Riojas' Discos Coro in the '60s.

The precisioning of the keys will all be done in Oxford, England, and in Madrid. Claims are that it will be the first with "total recall," something which will give producers working at RCA in the future a

chance to concentrate on better product.

"It will take away the burden of mechanical inaccuracies, and give the talent a better opportunity to be really creative. After all, that's what the end result is all about," Sanchez Roldan states.

Everything will be done in the simplest techniques possible in the setup of language. There will be an infinite number of selections; the push buttons will be close to operating a radio selector.

To familiarize Mexican technicians with the computer operation, Sanchez Roldan is beginning to hold classes. He hopes to eliminate the major faults before actual recordings are done. In other words, having his technicians ask questions first, then getting used to the tools via several test runs.

"The control booths, just like the studios themselves, will also be adaptable to getting the altitude closer to sea level, say from the 7,500 foot factor down to around 3,500 feet.

"We're going to have spherical acoustics with specially treated ceilings and walls, specific dividers for instruments and voices, split levels for a better spread of the musicians. Everything will be designed to whatever conditions we're after when we actually go in to make the recordings."

Sanchez Roldan contends that if there are too many technical flaws, it can detract from the creativity.

The first stages of studios C and B will be complete prior to the end of this year or early in 1981. A and D will be done by the end of next year or into 1982.

"Overall, not to sound too presumptuous, it will be one of the best in Mexico and Latin America, in the world. We're hopeful that what we're doing will create a trend, bring about the excellent quality we have long been seeking down here," Sanchez Roldan concludes.



JAZZ TALK—Internationally known trumpeters Dizzy Gillespie, left, and Maynard Ferguson meet at the Munich airport on their way to perform at the Northern Festival in the Hague, Holland.

Concert Dates Planned In China For Japanese Act

By SHIG FUJITA

TOKYO—Popular Japanese group Godiego will appear at the No. 1 Workers Culture Theatre (capacity 2,470) in Tientsin, China, on Oct. 23-24 in a program to commemorate the second anniversary of the signing of the Japan-China treaty of peace and friendship.

The lineup also includes two top Chinese singers, dancers and variety acts.

Godiego will perform for between 75 and 90 minutes, singing their hit song, "Beautiful Name," in Chinese. Other songs will be performed in Japanese, including "Portopia" and a number they will compose especially for the event.

"Portopia" was composed for the Kobe Port Exposition being held in Kobe City in 1981. Kobe and Tientsin have a sister-city relationship.

About 12 tons of equipment will be taken from Japan to Tientsin for the performance; contingent will number 70 in all, including technicians.

Both the Japanese and Chinese sides will film the program separately. No decision has yet been made on producing a live album of Godiego's appearance in the show.

Godiego, which was second only to Alice in the number of records

and tapes sold in Japan in calendar 1979, released its latest single, "Coming Together In Kathmandu," on Sept. 1. An album, "Kathmandu," will be out Oct. 1.

Godiego's main activities in the first half of this year were overseas, the biggest event being a concert at Kathmandu's Royal Stadium Feb. 7 which was attended by 60,000 (or one-quarter of the city's total population).

Godiego then went to Africa, followed by trips to India, Turkey and even Iran (in June).

As for activity within Japan, Godiego participated in the campaign to publicize the Kobe Port Exposition. It also went to Tokunoshima Island at the southern tip of Japan for a concert there.

In the latter part of March, bassist Steve Fox left the group, but a replacement has finally been found. Yoshizawa, 23, who has studied and worked as a guitarist in the U.S., joined Godiego in July, and took up bass.

Nippon Columbia, which is celebrating its 70th anniversary this year, wants to make Godiego's performance in Tientsin a successful part of its commemorative program.

Australian Independents: Small But Healthy

• Continued from page 100

cess of 225,000 units (then 15 gold albums), while a successor, "Ego Is Not A Dirty Word," moved 180,000. The releases still stand as Australia's two highest-selling single albums.

A year later, Mushroom's first Sydney signing, a slick rock revival outfit called Ol'55, hit triple platinum (150,000) with its debut LP, "Take It Greasy"—also joining the top 10 of Australian best-sellers.

There followed a lean period in which closure was imminent. But Gudinski followed his instincts and continued signing young cultist bands with a street level reputation.

One of these was the Sports, who had impressed with a private label EP. After establishing the group with a solid debut album and hit single, Gudinski signed it to Stiff U.K., secured English producer Pete Solly's services, and placed a second album with Arista worldwide. First fruits of the Arista pact was a top 50 U.S. hit with "Who Listens To The Radio."

Considered even more impressive has been Mushroom's handling of Jo Jo Zep and the Falcons. The r&b/rock outfit, though a live sensation, suffered through an embarrassingly

unproductive series of albums and 12-inch EPs with EMI, before being snapped up by Mushroom early in 1979.

The Falcons' first album for Gudinski's label, "Screaming Targets," was launched with a bonus live album with the first 5,000 copies, and went on to hit double gold and yield two sizable hit singles.

The Falcons have recently been signed to Irv Azoff's Full Moon label in the U.S., and WEA International for the rest of the world, and will soon tour America with the Eagles.

It was one of the early copies of "Screaming Targets" which gave Mushroom its millionth domestic LP sale. The event was celebrated with a plaque presented to the lucky buyer at the end of 1979, and a series of gala concerts in Sydney and Melbourne.

1980 has brought another wave of significant success for Mushroom, which has so far issued 84 albums and 160 singles.

Long-standing rock act TMG, placed with Atlantic in the U.S., entered Billboard's Hot 100 with a single, "Lazy Eyes," and shows signs of gaining on that foothold.

Christie Allen, the company's first attempt at overtly commercial pop, was matched with ex-patriate Australian producer Terry Britten, and yielded the company its biggest selling single to date—700,000 for "Goose Bumps."

However, Allen's single record was smashed just a few months later by progressive rock act Split Enz, who went through the roof with 100,000-plus of "I Got You," which topped the national charts for five weeks.

"It took seven years to sell our first million," says a proud Gudinski, "but it's only going to take one year for the second. No a&r department in this country can come near Mushroom. We've notched up 25 gold albums of Australian material in seven years."

Until 1978, Gudinski and Mushroom partner Ray Evans were also operating a concert tour company. When it was declared bankrupt, Mushroom took a noticeable leap forward.

Says Gudinski, "The best thing we ever did was get rid of the concert company. It was a cancer which ate everything else away."

The pair still operates Premier

Artists, however, the largest rock booking agency in the country. It's been an important aid in the successful penetration of new signings into the marketplace. A Mushroom act, when signed, can be virtually assured of regular live work and spots on large outdoor concerts, and so on.

Another key factor is the small company's distribution pact with Festival Records, and Gudinski's "father-son" relationship with Festival managing director, Allan Hely.

Gudinski has no doubt that truly large-scale success lays outside of Australia, and, after a few reasonable test runs, he has sharpened his dealing style to an impressive point. He puts it simply: "Whoever wants to take a Mushroom act, anywhere in the world, had better put their money where their mouths are; we aren't all dumb farmers down here."

Kruger Smash

HAMBURG—Mike Kruger's "Der Nippel" has sold 400,000 singles and 450,000 albums in Germany, according to EMI Electrola, which recently presented the artist with gold disks marking the achievement.

International Briefs

• AMSTERDAM—A distribution deal covering the Benelux territories has been finalized between WEA Holland and TTR Productions, which has offices in Bussum, near Hilversum, and in Hamburg. TTR was initially financed by WEA and RCA, the latter handling distribution in West Germany, Austria and Switzerland. First product on the TTR label is "The Kiss," a single by female Dutch trio Babe. The firm is headed up by Ruud Wijnants, former managing director of CNR Records, and Bart van der Laar, previously managing director of Carrere Holland. Rolf Baierle, once chief executive of Carrere Germany, fronts the German end of TTR.

• LONDON—As public support for its nationally organized roller disco sessions grows fast, Top Rank Entertainment & Banqueting here has launched a roller disco championship, with four regional heats and finals to be held in Birmingham Nov. 6. Cash prizes and roller equipment go to the winners, who have to use the Al Dimeola recording of "Roller Jubilee" on CBS as their set piece. Amateur skaters over the age of 14 are eligible.

• JOHANNESBURG—Gallo Records artists won seven out of 10 categories in this year's Southern African Music Awards, first time this has happened here. Patience Africa and Olga Mvicane took accolades as top female vocalists. Harari and the Movers were named best instrumental groups, while Harari also took the prize as best male vocalist, as did Mpharanyana. Best vocal group was Mahotella Queens.

• LJUBLJANA—Focal point of the Yugoslavian jazz scene is the annual festival staged here, this year's event switched from the traditional June date to the end of September. The four concerts, spread over four days, attracted less interest than usual. Foreign artists receiving most acclaim were groups featuring Dexter Gordon, John Handy, Rainbow and Airtio Moreira. Each evening was opened by one of the big bands from various Yugoslav radio/television centers, including the RTV Ljubljana Big Band led by Joze Privsek. All four concerts were taped and filmed by TV Ljubljana, and aired in part on national radio.

• BELGRADE—With some Yugoslavian labels having to halt the release of licensed material here because of a shortage of foreign currency, the retail trade is enjoying a tremendous demand for the international repertoire which is still available. Result is top five album chart placings for Donna Summer's "Bad Girls" (RTVL/Casablanca), Bob Dylan's "At The Budokan" (Suzy/CBS), Eric Clapton's "Backless" (RTB/RSO), Kiss' "Dynasty" (RTVL/Casablanca) and Fleetwood Mac's "Tusk" (Suzy/WEA).

• CARACAS—The Venezuelan Council of Phonographic Producers has written to all record retail stores in this country, asking them to sign an agreement to halt the illegal practice of re-recording albums onto tapes at customer request. Various hits are offered in this form at between \$5 and \$12 per cassette. Those retailers who don't comply, says the council, will no longer be supplied with merchandise by its member firms, which are the country's major record manufacturers.

• AMSTERDAM—A report on the home taping situation as it affects the Netherlands will be presented at a special media conference here Wednesday (1). It's the result of a fact-finding commission set

(Continued on page 105)



PLATINUM WOMAN—CBS artist Burton Cummings, left, is presented with a platinum disk for Canadian sales of his latest album, "Woman Love," by Arnold Gosewich, chairman of CBS Canada.

A&M Meet Pledges More Support For Canada Acts

TORONTO—A&M staged what it terms the most successful annual meeting in its 10-year history here, Sept. 2-6 at Alton's Millcroft Inn with national staffers in attendance, as too, A&M Inc. president Gil Friesen and vice chairman Herb Alpert.

Friesen acknowledged the success of the Canadian operation and praised Canadian president Gerry Lacoursiere for continued marketing successes here.

He predicted an optimistic future for the world's largest independent label, noting that expansion in the continued acquisition of quality talent is leading to broader musical base and, consequently, a more 'international' music business.

"Increased enthusiasm and support for Canadian talent is becoming a reality in the A&M philosophy," he said, pointing out the increased cross-pollination of musical styles filtering in from various points from around the world.

Alpert made a brief speech at the Millcroft and also presented Lacoursiere with a gold ring commemorating 10 years' service with A&M Canada.

Lacoursiere's opening remarks revolved around A&M's longstanding quality of product, reiterating the commitment to the Canadian roster and re-emphasizing each and every staff member's obligation to pursue a common objective. Future expansion outlined indicated a growing involvement with small independent label representation as well as further forays into the audiophile market and the extended-play "debut series" which he termed, "a reasonable method of launching new acts in troubled economic times and good consumer value."

Along with presentations by distributed labels, staffers were introduced to new product by Joe Jackson, Supertramp, Peter Allen and the Police. Canadian performers represented included Fist, Cano, Eddie Schwartz, Shari Ulrich, Peter Pringle, Nancy Nash and Brandon Wolf. Solid Gold recording artists the Good Brothers and El Mocambo's Toby Swann band both performed at the convention.

Curtin Moves On Mushroom

TORONTO—P.Y. Curtin & Associates Ltd. of Toronto has petitioned that Mushroom Records Canada Inc. be adjudged bankrupt in local court here and that a Receiving Order be made in respect of the property of Mushroom Records Canada Inc.

Filed in the petition for a receiving order are five basic points: that Mushroom Canada has, at some time in the six months preceding the filing of the petition, carried on business within the city of Toronto; that Mushroom is indebted to P.Y. Curtin in the sum of \$22,010.17, plus interest; that Curtin & Assoc. does not

hold any security on the property of Mushroom; that Mushroom Records Inc. has committed the act of bankruptcy by ceasing to meet its liabilities generally as they became due.

An Oct. 7 court hearing in Toronto has been set to hear the formal petition.

Currently, Mushroom Records Inc. is embroiled in legal disputes with Arista Records, and is being petitioned by rock act Chilliwack who similarly claim the Vancouver based label has failed to meet liabilities as they become due.

Music Express Awards Set

TORONTO—Canadian monthly magazine, Music Express, has announced its third annual CHIMO awards are to be staged in this city, Oct. 12-13.

The talent showcase is designed to bring together a selection of top name regional groups that are scouting for record contracts. Attendance is strongly promoted within the industry, with particular emphasis aimed at artistly and repertoire reps from major and indie labels.

This year, groups named to per-

form include Battery and Finnigan from Halifax, Bayb, the Cameo Blues Band, Goddo, Rex Chainbelt and Trixie Goes Hollywood from Toronto; Cruiser from Montreal; City Band and O'Danah from Winnipeg; the Original Crayons from Vancouver; and Malcolm Tomlinson from Hamilton.

The two-day meet is to be staged at the downtown Holiday Inn and is to include several technical symposiums on the state of the industry as it pertains to the talent market.

International Briefs

• Continued from page 104

up by copyright society STEMRA and the Dutch national group of the International Federation of Producers of Phonograms and Videograms. The research is mainly by the Economic Research Foundation of Amsterdam University, which made an initial investigation of home copying some four years ago. Following the press conference, 600 copies of the report will go to Dutch government officials, members of parliament and industry chiefs. Then comes a concerted approach by STEMRA and the IFPI arm (NVPI) to persuade the government to impose a levy on blank tape and/or tape hardware.

• HELSINKI — Internationally noted bagpipe aggregation, the Band of the Black Watch, from the U.K., is set for six concert appearances next month in Finland. The dates are promoted by Helsingin Sanomat, the Finnish-British Society and the Finnish Armed Forces, with profits going to the building of a hospital for disabled servicemen.

• JOHANNESBURG — Robert Schroder and Roy Bulkin, partners in South Africa's Robroy Music, and lyricist Lee Johnson have written and arranged a rock opera based on Samuel Taylor Coleridge's "The Ancient Mariner." It's been recorded here by Gallo Records, with actor Oliver Reed handling the narration.

• BUDAPEST — Hungarian Television is preparing about two dozen major film productions over the next 18 months, working in cooperation with foreign tv networks, and at least half have musical themes. Special emphasis is on presentations commemorating the upcoming Bartok centenary, including a coproduction with Canada's CBC-TV, "Bartok Concerto," already completed. Bartok's piano works are being prerecorded with Hungarian pianists Zoltan Kocsis and Dezso Ranki, along with conductor Antal Dorati. Before the end of the year, a tv presentation of "Bluebeard's Castle" will be completed, employing the noted Decca recording conducted by Georg Solti.

• BUENOS AIRES—This year's IberoAmerican Song Festival (OTI '80) will be staged in this city Nov. 15. The event is designed to stimulate Spanish- and Portuguese-speaking composers, artists and musicians. The finals will be held in Buenos Aires' General San Martin Theatre, and will be nationally televised. Competing countries include Argentina, Bolivia, Brazil, Colombia, Chile, El Salvador, Ecuador, Spain, the U.S., Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Portugal, Puerto Rico, Uruguay and Venezuela. Last year's OTI festival was held in Caracas, where Daniel Riobobos, representing Argentina, won with "Cuenta Conmigo" by Raul Parentella and Chico Navarro.

• SOFIA—The summer holiday season in the Bulgarian Black Sea's many resorts has provided more pop and rock music than ever for the hundreds of thousands of visitors. In the main, the bars and clubs have pumped out non-stop music from morning to night. Live bands have proliferated to an unprecedented extent, as have jukeboxes. The music content has become more internationalized this year, with more English-language lyrics performed by the standard four-man groups.

Polygram U.K. Boss: No Mergers Planned

LONDON—PolyGram's commitment to maintaining a multi-label approach in the U.K. market—with Polydor, Phonogram and Decca continuing as separate profit centers—was reaffirmed at the company's 1980 sales conference, held in Bournemouth Sept. 18-19.

But delegates arrived at the con-fab to news of redundancies in the sales team, announced by PolyGram Record Operations chief, Ramon Lopez. "In arriving at the new structure, a number of selling activities have been consolidated which, regrettably, has led to a reduction in personnel."

Lopez continued, "It is essential that we do not allow unhappy events—sometimes unavoidable in the conduct of any business—to cloud our vision of the future, and compromise the attainment of our objectives."

David Fine, chief executive of PolyGram Leisure, expanded on the same theme, criticizing the company as well as its competitors for insufficient professionalism and a too-easy acceptance of the notion that the industry can only perform as well as the economy as a whole.

"Successful organizations manage to prosper, however adverse circumstances may be. We've been guilty of blaming others for our lack of achievement. We have often blamed our group for failing to provide the repertoire we sorely need, whereas our destiny is, to a great extent, in our own hands."

On creativity, Fine said, "This is not a small country. Why are we forever looking at the U.S.? Why must we seek product and inspiration elsewhere? Let us take advantage of the creativity that has always been present in this country."

Product presentations at the conference included one by Decca's new pop marketing department gen-

eral manager, John Preston, in which he said the label would be enlarged by signing "half a dozen more contemporary acts," following the success of new acquisitions Splodgenessabounds and the Mottos. Decca looked forward, Preston added, to being fully integrated with the PolyGram operation.

The Phonogram presentation featured product from Status Quo, Dire Straits and Thin Lizzy; debut items from new signings Dr. Hook (on Mercury) and Tom Robinson's Sector 27; and details of the new mid-price series, Reflections, with MOR-oriented releases from Nana Mouskouri, Demis Roussos and others.

For its fall campaign, Polydor is looking to artists like the Jam, Sham 69, Marti Webb, Rainbow and Mike Berry. And in a rather different vein, the label is to market Snoopy records, hopefully via joint campaigns with the newspapers that run the cartoon series.

Among distributed labels, Charisma has high hopes for a new Monty Python album, and will also be involved in the video release of the movie, "Monty Python And The Holy Grail."

RSO's fall schedule is built around soundtrack albums from "Fame" and "Times Square," while Eric Clapton and the Bee Gees ready studio product for release in the new year.

Rocket will be working on new signings Jo Lemaire and Flouze, Arrogant and Three Minutes. Elton John will be touring early in 1981 to support a new LP release.

John also features on a PolyGram television compilation called "The Hitmakers," one of a number of releases lined up for the small screen push this fall. Others include "It Ain't Me Babe" (top artists singing Dylan) and albums featuring the Hollies, the Rolling Stones and Slade.

Sales In Brazilian Mart Will Stabilize, Says Pino

• Continued from page 101

belongs to Afro-Brazilian music, while the rest is ballads with a Latin-European flavor and American music, generally melodic, pop and adult contemporary.

Approximately 50 million of Brazil's 130 million inhabitants have the buying power to such luxuries as televisions, stereo and, of course, records.

This makes Brazil the most viable and logical market to seek the penetration of Latin American talent and international talent in general, says Pino.

"Basically, the strongest avenue for promotion here is tv and radio. In Brazilian soap operas, music plays a vital role. At the beginning of each, there's always a song performed in Portuguese. If we consider that soap operas draw a viewing audience of between 40 million and 50 million people from Monday to Saturday, then the opportunities for promotion are fantastic.

Golden Music

AMSTERDAM—The Village People have been awarded gold disks for 50,000 copies of "Can't Stop The Music" sold in Holland. The awards were made at an Amsterdam party by Ad Visser, presenter of weekly television show "Top Pop."

"As far as radio is concerned, that, too, is essential, since it penetrates places where tv has no access, particularly the regions remote from the major cities," explains Pino.

There are three tv channels in Brazil with national coverage: TV Globo, which is the most powerful and has 65% of the audience, TV Record and TV Bandeirante. There are also local channels in different cities.

AM radio stations number 1,250, while FM radio is beginning to develop, with 200 outlets at present.

"Brazil wants to get to know Latin American talent," emphasizes Pino. "For balladeers in particular, there are endless opportunities, regardless of their country of origin. Nevertheless, the performer who wants to be fully accepted in this country has no option but to sing in Portuguese."

Apart from the need to create a greater variety of hits to stimulate disk and tape sales in Brazil, the industry faces two basic problems: high production costs and piracy.

With counting studio expenses, it costs from between \$30,000 to \$40,000 to produce an album, which sells at retail for \$7.50 (\$8 to \$8.50 on cassette).

As far as piracy is concerned, this is estimated to take 30% of the total market (mainly in cassette form), amounting to some \$111 million annually.

Lifelines

Births

Boy, Louis Phillip, to Louis and Agnes Vaccarelli Sept. 17 in New York. Father is senior buyer/administrator for Columbia Records.

★ ★ ★

Boy, Joshua Abraham, to David and Sandy Berman Sept. 9 in Los Angeles. Father is vice president of business affairs for Warner Bros.

★ ★ ★

Girl, Meghan Elizabeth, to Stix and Marcy Hooper Sept. 22 in Tarzana, Calif. Father is the drummer with MCA group the Crusaders. Mother is a former production assistant at Lorimar Productions.

★ ★ ★

Girl, Annie Laurie, to Doug and Cindy Green Sept. 10 in Nashville. Father is lead vocalist for Riders In The Sky.

★ ★ ★

Girl, Vanessa, to Lonnie and Suzi Connors Sept. 2 in San Diego. Father is regional promo man for PPL Records.

A&M Files Charge

LOS ANGELES—A&M Records here has filed suit in Federal District Court locally, seeking a judgment against M.S. Distributing, Chicago, and Milton T. Salstone.

The complaint alleges that the defendants owe the plaintiff \$476,495.66. M.S. was formerly an A&M independent label distributor.

Boy, Joshua Carl, to Gary and Jeani Arnold Sept. 22 in Wheaton, Ill. Father is the Disc Records chain's Midwest regional manager.

★ ★ ★

Girl, Rachel Sarah, to Sam and Janice Lederman Sept. 11 in New Brunswick, N.J. Father is president of Cleveland International Records.

Marriages

Ken Marcellino to Janice Podersky Sept. 28 in Encino, Calif. He is national promotion director for Tapestry Records.

Deaths

John Bonham, 32, drummer with Led Zeppelin, in Windsor, U.K. Sept. 25. See additional details in a separate story on this page.

★ ★ ★

Norbert Ward, 48, engineering supervisor at Columbia Recording Studio in Nashville, of cancer Sept. 14. Ward had worked for Columbia since 1963.

★ ★ ★

Johnny "Peanut" Wilson, 44, of a heart attack at his home in Donelson, Tenn. Wilson, professional manager at Combine Music, was a well-known songwriter who penned such hits as Kenny Rogers' "Love The World Away" and C.W. McCall's "Roses For Mama" as well as the title track for the upcoming movie "Coast To Coast." He is survived by his wife, two daughters and a son.

Pamela Hudson, 35, administrative assistant in the professional department of Tree International in Nashville, Sept. 19. The Pamela Woodward Hudson Neurological Research Fund has been set up in her memory.

Rock'n'Rolling

• Continued from page 16

dates to the originally scheduled six-show stint, and by 4 p.m. 48,000 tickets were reportedly sold, with an approximate 10,000 fans still in line at the boxoffice and at selected Ticketron outlets, says Scher.

Why such devotion to the Grateful Dead, which has had few hits in its long career, and has never sold that many albums? Of 14 LPs, only two have gone platinum.

"More than any other band the Grateful Dead has always played to its fans, and has never ignored them," Scher attempts to explain. "They have constantly toured, they play long shows, and they always make sure that the sound and lights are okay. And now they have one of the most loyal groups of fans, if not the most loyal fans of anyone. They go all over the country to see the Dead.

"And that tradition is being passed onto another generation. Older brother would take younger brother to the shows, but now you see parents who grew up with the band taking their kids to their first Grateful Dead concert."

★ ★ ★

Canadian singer/songwriter Bruce Cockburn has just released a new LP, "Humans" on Millennium Records, but rather than promote the disk with a tour, he is going home to Toronto to only do some press interviews.

"It is a bit odd," he admits. "There are those who think I should be on the road now. But I set aside this time to take a break. I decided this even before we made the album. Maybe it makes better business sense to tour, but I want to rest, to get into my music, to get back to my guitar."

Cockburn says his new LP is "heavier in instrumentation and harder edged from a lyrical point of view. There is a lot of death and pain in it." His darker view, he adds, comes from his experiences of the last year, when he was mostly on the road, playing in Japan, Canada, U.S., and Italy, where he is most popular outside his native Canada. In the last 10 years in Canada he has released 11 LPs. The last two are available in the U.S.

★ ★ ★

After an eight-year run at London's West End, "The Rocky Horror Show," the rock musical that inspired the 'Rocky Horror Picture Show,' will make its American debut at Boston's Harvard Square theatre Oct. 14, where it will play for two weeks. This will be the first authorized stage production in the U.S. of the science fiction parody. The film version is probably the most successful rock'n'roll cult movie of all time.

★ ★ ★

Electro Harmonix, the makers of electronic instruments, sponsored a "Get Down Funky Ladies" jam session and contest at the Hall of Science in New York Saturday (27).

Women musicians were invited to jam onstage using Elektro Harmonix gear. Those judged most proficient will win an array of mini and micro synthesizers and electronic percussion instruments.

Closeup

HARVEY PITTEL SAXOPHONE QUARTET — With Shelly Manne, drums, Monty Budwig, bass, Crystal Records S155.

The saxophone and classical music. Perhaps it's viewed as an odd partnership today. But Adolphe Sax, who gave us the saxophone more than 125 years ago, never dreamed of such a thing as jazz. Indeed, it was the French opera composers who first adopted Sax's instrument, using it to add exotic spice to their Romantic scores.

The saxophone actually has held a continual place in classical music, and part of this tradition is glimpsed in this outstanding album in which top U.S. classical sax virtuoso Harvey Pittel is joined by saxophonists James Rotter, Roger Greenberg and Mark Watters.

The plan of the album also is to attract as wide an audience as possible, and so plenty of musical variety if not sheer eclecticism is evident here.

Side one journeys between such musical bases as J.S. Bach and Scott Joplin—a delightful orbit for the smooth sounding soprano, alto, tenor and baritone grouping. And on side two swing jazz material makes a wholesale appearance, beautifully supported by the jazz drumming of Shelly Manne and bassist Monty Budwig. It's an LP not meant for classical buffs alone, and dealer duplicate filing in the jazz department is advised.

The saxophone quartet is no ad hoc classical grouping, but an established musical form, sustained largely through the efforts of French composers who have always had the closest affection for the saxophone. France's 20th century school of saxophone quartet writing, with its strongly impressionistic and modernistic cast, is the backbone of Pittel and company's program.

Eugene Bozza, born in 1905, is described in the liner notes as "one of the most prolific and best known composers of music for the saxophone." Bozza's "Nuages" ("Clouds") sets the instruments swirling around one another in rapid, playful motion. Not a note seems out of place in this delicate reading.

Alfred Desenclos is another French composer who has contributed to the saxophone repertoire. Desenclos' Saxophone Quartet, which combines classical sonata-allegro writing with impressionistic devices, is, at 15 minutes length, the program's longest selection.

For sheer idiomatic aptitude and graceful beauty it would be hard to top "Grave Et Presto" by Jean Rivier—another French contribution to the literature. The bubbly jazz-like

TOUR CANCELLED

Led Zeppelin's Drummer Bonham Dies

NEW YORK—John Bonham, drummer for Led Zeppelin, was found dead in Britain Thursday (25), forcing the cancellation of a planned U.S. tour and throwing the future of the group, one of the top selling acts in the world, into doubt.

According to police, the 32-year-old Bonham was found dead in bed by bassist John Paul Jones at the Windsor home of guitarist Jimmy Page where the group was rehearsing for its U.S. tour, set to begin in Montreal, Oct. 17. No cause of death was immediately determined pending an autopsy.

Though there was no official announcement, within hours of the death, promoters of the scheduled



Shelly Manne: Always seeking out new adventures.

presto movement may be the record's best track, as well as the classical title jazz buffs are most likely to admire.

Not only French composers were attracted to the saxophone. Alexander Glazounov, a famous Russian master, completed both a concerto for the instrument and a 28-minute quartet. Pittel's group samples briefly from the quartet's lengthy theme and variations movement. Played with a thick vibrato, the music suggests a meeting between Tchaikovsky and Gung Lombardo.

Pittel's group is clearly an assemblage of virtuosos and the playing on this album is smooth as velvet and absolutely flawless. The perfect matchup of the players' sounds gives each piece its perfect weight and transparent texture. Also the recorded sound is very clear and full of body.

Bach for saxophone quartet? Yes, it's here too, and it turns out to be a beautiful rendition of the happy "Little" Fugue in G Minor, originally for organ. For variety there's also Scott Joplin's "Cascades," although the piano's tighter syncopations are somewhat missed.

Finally, Pittel and company step into the world of swing jazz and prove that this idiom suite their talents as well. "Have You Met Miss Jones" and "There Will Never Be Another You" are arrangements by jazz artist Lenny Niehaus from the repertoire of the Hollywood Saxophone Quartet, a group active in the 1950s and '60s.

All of the varied styles are handled expertly and the program's unexpected turns keep things moving on an entertaining footing.

ALAN PENCHANSKY

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Bogart Eyes Gospel-Secular Field's Interplay

• Continued from page 1

side rock, country and other types of popular music, or will it just be exploited as a fad that's surfaced because times are tough?" Bogart pondered.

New artists can emerge from the gospel realm if the audience is nurtured properly and not forced into a demographic mold, stated Bogart. That audience is huge, he continued.

"Rarely do record companies find such a tailor-made public for their product—and it's a public that's dedicated to convincing others to join them. It's a marketing man's dream."

Dealing with crossover, Bogart cited the Country Music Assn. as an example of how to reach that broader audience while keeping a strong foundation. Gospel music leaders must decide whether they're marketing music or salvation, he stated.

"If it's just evangelism set to music, then your audience will be specialized. But if the focus remains on music, the possibilities are infinite." Bogart pointed to Bob Dylan as the most striking example to come out of the current gospel music scene.

The Boardwalk head cautioned against pushing gospel music too flagrantly: "Audiences resent being told what a record is; they want to discover what it is." That action would create a backlash similar to that which hurt disco when its strongest proponents "in their zeal to turn on others to the music, wound up turning people off."

Concluded Bogart: "I welcome the attitude of hope that the growth of gospel music can bring us."

The keynote kicked off the conference that brought together national leaders of the gospel and secular music fields Tuesday through Friday (23-26). Eight panel discussions brought together the sectors of retail, radio, television, artists, labels, producers, booking agents, publishers and ad agencies.

While Bogart's speech dealt with the generalities of gospel music, Don Butler, executive director of the Gospel Music Assn., had some specifics on the impact of the music.

Speaking at a Wednesday (24) luncheon, Butler claimed that gospel labels gross \$100 million annually in the sale of records and tapes, while printed music hits some \$75 million, gospel radio earned \$40 million in revenue, and personal appearances and concerts generate \$50 million annually.

Attorney Al Schlesinger chaired the first panel, "Are More Pop Labels Moving Into The Gospel Field?"

The answer seemed to be "yes" as panelist George Butler, vice president, Columbia Records, hinted that his label may soon be moving forcefully into the gospel field. "We're very seriously considering getting into the music in the very near future," revealed Butler in the session that explored the problems and potentialities of gospel music from the perspective of both secular and gospel label leaders.

The next panel dealt with building gospel acts into international prominence. It brought an impassioned statement from the Rev. James Cleveland concerning his quarter of a century as a gospel recording artist.

Secular advertising on gospel radio brought together broadcasters, consultants and ad agency executives in a nuts and bolts session that revealed a gulf between a large segment of the ad agency business and gospel radio.

"No one ever tried to sell us a

Christian station," said Don Foote, vice president of Young & Rubicam, suggesting better communications, research and sales efforts from gospel stations.

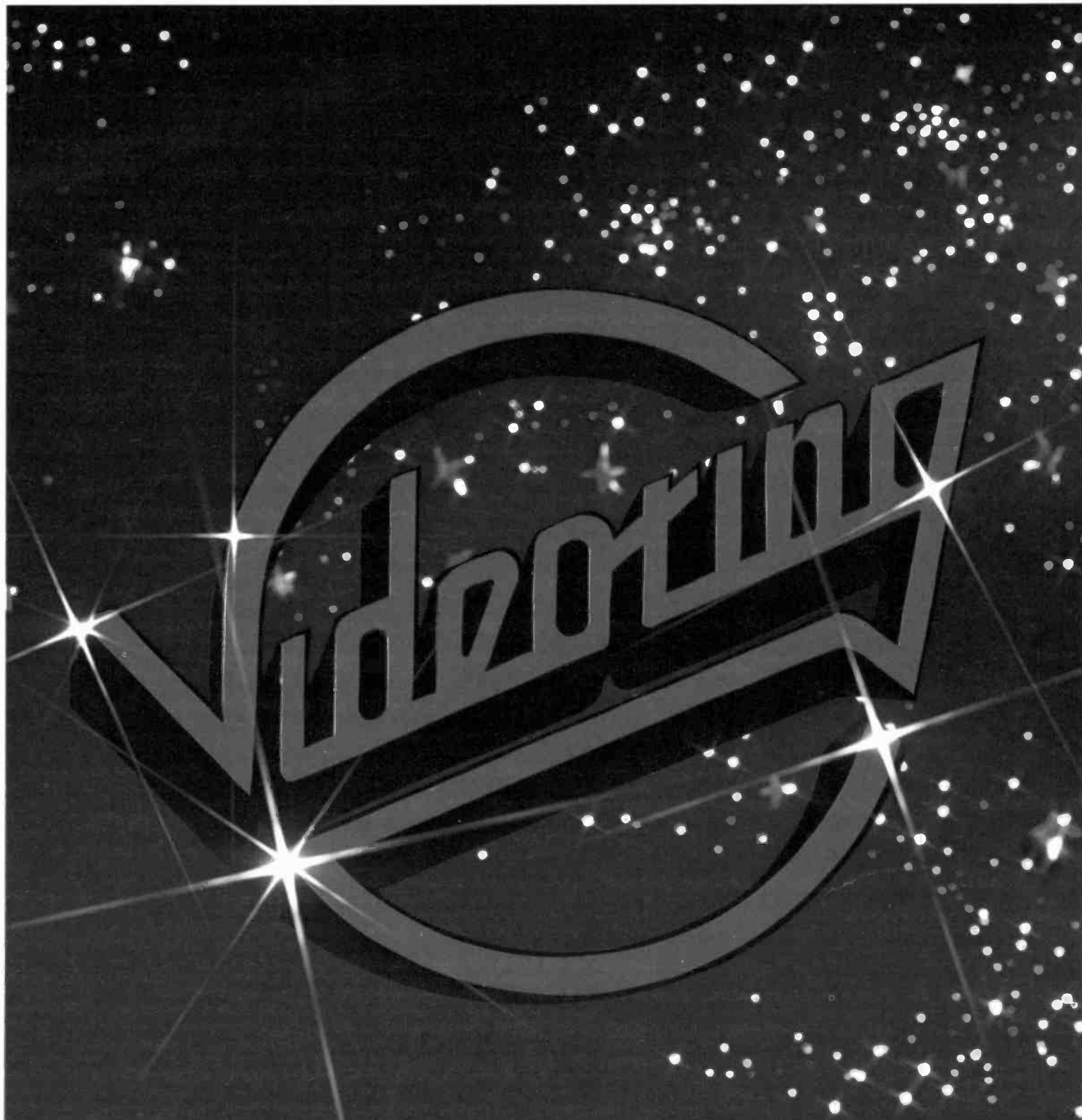
Chaired by Frances Preston, vice president of BMI in Nashville, the publisher panel dealt with several major issues including the controversy over lawyers/publishers and

lawyers/managers, and the difference between the secular and religious music publishing fields.

The secular/gospel and white gospel/black gospel similarities and

differences surfaced often during the conclave.

Complete coverage of the conference will appear in a forthcoming issue. **GERRY WOOD**



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Survey For Week Ending 10/4/80

Number of LPs reviewed this week **40** Last week **49**

Spotlight

Pop

ELVIS COSTELLO—Taking Liberties, Columbia JC36839. Produced by Nick Lowe, Elvis Costello. Here are no less than 20 songs from the prolific Costello. They are not new. These are B sides, unreleased masters, and English cuts which reveal a wider range of styles and dimensions than Costello's four previous U.S. releases. But even when Costello goes beyond his basic rock 'n' roll to country and r&b, the unique and distinctive style is always there. Throughout, the Attractions, Costello's three-man backup band is always economical and just to the point.

Best cuts: "(I Don't Want To Go To) Chelsea," "Radio Sweetheart," "Crawling To The U.S.A.," "Stranger In The House," "Night Rally," "Getting Mighty Crowded."

ROBERT PALMER—Clues, Island ILPS 9595 (Warner Bros.) Produced by Robert Palmer. Like the ocean on the cover, Palmer's latest release ebbs and flows in a sea of electronics and synthetics. Whereas on past efforts, he has been more of a straightforward r&b-pop crooner, here his vocals take on an icy monotone while the instrumentation provides the color and spark. While Palmer owes a tip of the hat to Brian Eno, Robert Fripp and Bowie, his more commercial instincts come through so that each track is accessible to a mass audience. "Looking For Clues" and "Johnny And Mary" should do well with the dance rock crowd. "Sulky Girl" seems out of place because it is such a no-nonsense rocker without the electronic feel of the other cuts.

Best cuts: "Looking For Clues," "Johnny And Mary," "I Dream Of Wires," "Not A Second Time."

RAY, GOODMAN & BROWN II—Polydor PD16299. Produced by Vincent Castellano. The trio scored a top five pop and soul hit early this year with "Special Lady" and here returns with a collection of smooth, soulful tracks with that classy, uncluttered sound. Ray, Goodman & Brown are pop's quintessential romanticists, a fact confirmed both in the specific storylines of their tunes ("I'll Remember You With Love") and the overall purity and tenderness of their music. The album includes the hit single "My Prayer," a fitting remake of the Platters classic from the mid-'50s. The song is in the timeless streetcorner vocal group mold that was popular then and is popular now, having survived disco and other trends of the moment. Ultimately, it proves that this trio's former name, the Moments, is a misnomer.

Best cuts: "My Prayer," "Happy Anniversary," "Me," "Sweet Sexy Woman," "I'll Remember You With Love."

Soul

NORMAN CONNORS—Take It To The Limit, Arista AL9534. Produced by Norman Connors. Drummer/producer Connors is at his best here when the music takes a jazz direction. However, the LP is overlaid with pop ballads, which—though they feature solid lead vocals in most cases by Adaritha—are melodically unimposing. The highlight of the album is an instrumental rendition of Steely Dan's "Black Cow," sparked by Connors' fine percussion and Freddie Hubbard's flugelhorn soloing.

Best cuts: "Take It To The Limit," "Black Cow."

PEACHES & HERB—Worth The Wait, Polydor PD16298. Produced by Freddie Perren. The duo's latest LP is the same mix of uptempo danceables and pretty, romantic ballads it juggled so effectively on "2-Hot," its smash 1979 LP. There is no song here with the tenderness and expressiveness of "Reunited," but there are several pretty cuts which should bring a mix of pop, soul and adult contemporary airplay. The rhythm arrangements by producer Perren and sprightly string and horn arrangements provide the appropriate smoothness and sizzle, backing the soulful vocal stylings of Herb Fame and Linda Green. The liner notes reach a new zenith in completeness, crediting even the provider of Green's lingerie. That may be too complete.

Best cuts: "Fun Time," "One Child Of Love," "All-Night Celebration," "Lovely Dovey (Girl & Guy)."

Country

BOBBY BARE—Drunk And Crazy, Columbia JC36785. Produced by Bobby Bare, Bill Rice. There's a high-spirited, free-wheeling honkytonk ambience flowing through this LP. It stems partly from the material—most of which was penned by the irrepressible Shel Silverstein—and partly from the on-target musical antics of the accomplished pickers. The album contains a surprising 15 cuts: humorous country excursions that play off tongue-in-cheek allusions and wry visual images (exemplified by Bare's current moments as well ("I Can Almost See Houston From Here").

Best cuts: "Song Of The South," "Willie Jones," "Drinkin' And Druggin' And Watchin' TV," "Desperados Waiting For The Train."

LARRY GATLIN & THE GATLIN BROTHERS BAND—Help Yourself, Columbia JC36582. Produced by Larry, Steve, Rudy Gatlin. It would be easy to fault Gatlin for never recording any songs except his own. Easy—except his writing gets better and better. His new LP is no exception, as Gatlin, aided by



SUPERTRAMP—Paris, A&M SP6702. Produced by Peter Henderson, Russel Pope. Supertramp's followup to its breakthrough "Breakfast In America" is a two-record live set recorded at the Paris Pavillon in November of 1979. Supertramp's immaculately textured sound is remarkably captured in all its splendor, making this one of the most outstanding live packages from a sound standpoint. The synthesizer and keyboards, an integral part of the group's sound comes across vibrantly while the vocals, horns, guitar and harmonies also resound. Credit in part should go to sound engineer Pope. Album covers material from "Breakfast In America," "Even In The Quietest Moments," "Crime Of The Century" and "Crisis, What Crisis?"

Best cuts: "School," "The Logical Song," "Crime Of The Century," "Breakfast In America," "Dreamer," "Asylum."



DOOBIE BROTHERS—One Step Closer, Warner Bros. HS3452. Produced by Ted Templeman. The Doobies followup its "Minute By Minute" LP with an album more diverse in scope due in part to the input from the three newest members who make their recording debut here. Of particular note is the title track, a sprightly rendered piece of funk/rock written by drummer Keith Knudsen, guitarist John McFee and Carlene Carter. Michael McDonald, with his inimitable vocals, shines on "Real Love," "Dedicate This Heart" (cowritten with Paul Anka) and "Thank You Love." Doobie mainstay guitarist Patrick Simmons, bassist Tiran Porter Knudsen and McDonald get enriching sounds from sax player Cornelius Bumpus, drummer Chet McCracken and McFee. There are enough singles candidates to keep this LP as hot as the group's last.

Best cuts: "Real Love," "Thank You Love," "One Step Closer," "No Stoppin' Us Now," "Dedicate This Heart."



BARBRA STREISAND—Guilty, Columbia FC36750. Produced by Barry Gibb, Albhy Galuten, Karl Richardson. The packaging of this album suggests that it's a Barbra & Barry duet project: every photo here is a shot of the two artists. But actually Streisand remains the star throughout, with her diamond-edged wail piercing through the cloudy mist of Gibb's harmony backup vocals. Most of side one is taken up with rather traditional ballads and midtempo numbers, including the top 10 hit "Woman In Love," but side two is more adventurous with some rock forays, including "Make It Like A Memory," a 7½-minute opus which is in many ways Streisand's "MacArthur Park." The instrumentation here ranges effectively from the searing guitar work on that track to hushed string backup on "The Love Inside," with its quasi-religious overtones. This should be Streisand's best selling album since her one-two punch of "A Star Is Born" and "Superman" in 1977.

Best cuts: "Woman In Love," "Never Give Up," "Guilty," "Promises," "Make It Like A Memory."



JACKSONS—Triumph, Epic FE36424. Produced by the Jacksons. The group's first album since Michael blossomed into a multi-platinum LP seller with "Off The Wall" is an uptempo collection of cuts with the spirit of "Enjoy Yourself" and the fury of "Shake Your Body." Michael's exuberant lead vocals and the sprightly horn arrangements give the tunes much of their punch. This is the second album the brothers have produced, following last year's top 15 "Destiny," and it shows that after a decade of being guided by some of the top producers in the business, the group has joined those ranks in its own right. Side one is highlighted by the brassy "Lovely One," which is shaping up as a smash single, but in the main side two is superior.

Best cuts: "Lovely One," "Heartbreak Hotel" (not Elvis' hit), "Can You Feel It," "Walk Right Now," "Wondering Who."

brothers and musical friends, tackles a smooth and powerful assemblage of songs. Strings and guitars are upfront, but the strength is in the tight harmony of the Gatlin voices, paced by Larry Gatlin's lead vocals.

Best cuts: "Take Me To Your Lovin' Place," "Must Be All The Same To You," "Until She Said Goodbye," "Wind Is Bound To Change," "Straight To My Heart."

JOE SUN—Livin' On Honky Tonk Time, Ovation 1755. Produced by Brian Fisher. Sun has taken two gambles with this third album: he's using members of his own band Shotgun in the studio, and he's set his sights on honest gut-level country, drawing from the flavor of barrooms and honkytonks. And, as always, Sun pulls it off excellently. The album is genuine, powerful and diverse, creating a moving package that should win him new listeners. Material ranges from Hank Williams to Bob Dylan, and Fisher's production hones rough edges into polished perfection. Sun takes a back seat vocally to no one and each number here becomes personal and distinctive.

Best cuts: "Ready For The Times To Get Better," "Please Pull Away From Me," "Lonesome Rainin' City," "Alabama Rose," "Knockin' On Heaven's Door."

JOHNNY RODRIGUEZ—Gypsy, Epic JE36587. Produced by Billy Sherrill. This south-of-the-border flavored album is spiced by a tasty English/Spanish rendition of "Don't Let The Sun Catch You Cryin'." The production is crisp and enervating. Vibrant backup support from Janie Fricke, Marcia Routh

and Pebble Daniel enhances Rodriguez' warm, rich tones.

Best cuts: "Don't Let The Sun Catch You Cryin'," "North Of The Border," "Gypsy," "Stagger Lee" and "Coal Black Eyes."

GEORGE JONES AND TAMMY WYNETTE—Together Again Epic JE36764. Produced by Billy Sherrill. One of country's outstanding tandem acts is reunited on this sensitive medley evolving around a mature look at the pluses and minuses of middle-aged love. Jones and Wynette play off each other's vocals with finesse. Sherrill weaves a magical production, part of which was recorded at Muscle Shoals.

Best cuts: "A Pair Of Old Sneakers," "Two Story House," "It's Not My Fault," "Love In The Meantime" and "Night Spell."

SLIM WHITMAN—Songs I Love To Sing, Epic JE36768. Produced by Pete Drake. Whitman has enjoyed phenomenal success overseas, and this album should start his stateside surge. Whitman's yodeling tenor voice caresses a wide variety of songs with effective results. Drake keeps the instrumentation country and maintains the focus on Whitman's exceptional voice. The merger of songs with singer works to perfection as it's occasionally sweetened by strings and bolstered by background voices.

Best cuts: "When," "Secret Love," "If I Could Only Dream," "I Remember You," "Rose Marie," "Beautiful Dreamer."

First Time Around

ROBBIN THOMPSON BAND—(Two "B's" Please), Ovation OV1759. Produced by Ken Brown. This is the national release of an album that sold well locally. The material is for the most part strong and the band achieves an easy country rock sound. Thompson is a veteran of Bruce Springsteen's Steel Mill band and has written songs for numerous groups, including Poco. Although Ovation boasts that it has repackaged the locally released album, the new package is poor—a murky colored front cover with no illustration, just type.

Best cuts: "Sweet Virginia Breeze," "Brite Eyes."

SNEAKERS—Ear Cartoons, City Lights CL101 (Inner City). Produced by Roger Atkins. This is the first release from Inner City's new rock label and it isn't bad. This five-man American rock band plays solid pop songs, not too sophisticated but with hooks and good humor. Not taking itself too seriously, this band plays good time rock relying on catchy tunes and occasionally interesting lyrics. It's lack of pretention is the most endearing quality here.

Best cuts: "American Way," "It's My Life," "Gangsters Wear Tennis Shoes."

Billboard's Recommended LPs

pop

RICK DERRINGER—Face To Face, Blue Sky JZ36551 (CBS). Produced by Rick Derringer. Hard rockers like Derringer should take new wave's example and sing about topics other than love, sex and partying. Musically, this premiere songwriter/guitarist does reveal his gifts with the poignant ballad, "Big City Loneliness." Momentary relief from those forementioned themes comes from the bluesy "Jump, Jump, Jump" and Neil Young's "My, My, Hey, Hey." Outstanding performances throughout are given by keyboardist Benji King. **Best cuts:** Those mentioned.

SAILOR—Dressed For Drowning, Caribou NJZ36746 (CBS). Produced by James William Guercio. The music and lyrics collaborate to unfold the stories found in each tune. Songwriter Philip Pickett provides a textured, melodic backdrop for the rest of the band to color with a clever combination of instrumentation (lots of keyboards) and vocal arrangements. It's unfair to label the music, but it could fit easily into a pop or light rock format. **Best cuts:** "Danger On The Titanic," "Run-away," "Pearl Harbor," "Who Will Stop The Rain."

ANGEL CITY—Darkroom, Epic JE36543 (CBS). Produced by John Brewster, Rick Brewster, Graham "Buzz" Bidstrup. Next to AC/DC, Angel City is probably Australia's most popular heavy rock band. The quartet opts for a lighter form of hard rock which gives the LP more of a new wave and pop feel. Still, there is enough here for heavy metal and hard rock aficionados. The band is currently on tour with the Kinks and its last set, "Fact To Face," earned the band a sizeable cult following in the U.S. **Best cuts:** "Face The Day," "No Secrets," "Night Comes Early," "Poor Baby."

THE PIRATES—Hard Ride, Pacific Arts PAC7140. Produced by Bill House. Except for "Alarmer," in which this trio sings in a distinctive British accent, the listener would never know this is an English act. The band plays goodtime hard rock with a slight Southern feel. The group gives the impression of being the type that really comes alive in a live setting though what's here on vinyl is not bad at all. Pitch to Atlanta Rhythm Section, Grateful Dead buyers and other fans of Southern-influenced, free-wheeling blues-based rock. **Best cuts:** "Lady (Put The Light On Me)," "Hey Mary," "You Can't Sit Down," "1:30, 2:30."

MCGUINN-HILLMAN, Capitol SOO12108. Produced by Jerry Wexler, Barry Beckett. Now we're down to two ex-Byrds faced with the chore of sustaining '60s folk rock. The threads of that once innovative sound can be detected here, but overall the tunes are faceless despite adept production. A couple of Graham Parker selections are covered, adding a terse touch of rock when needed. **Best cuts:** "Soul Shoes," "Between You And Me," "A Secret Side Of You."

GONZALES—Watch Your Step, Capitol ST12103. Produced by Gloria Jones, Richard Jones. Short, snappy dance numbers and slow ballads comprise "Watch Your Step." The 13-member aggregation does better with the dance tunes, which are often infectiously percussive, and worse with the ballads, which possess a monochromatic ambience. **Best cuts:** "Fall In love," "What You Gonna Do About It," "Disco Can't Go On Forever."

RAB NOAKES—MCA, MCA3251. Produced by Rab Noakes. Noakes is a multifaceted songwriter with a soothing voice. His

(Continued on page 110)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Shawn Hanley, Kip Kirby, Roman Kozak, Irv Lichtman, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Mainstream Emphasized At Monterey

• Continued from page 66

dience and the backing instrumental quartet played some hard modern licks as the stars, in blazing red and black costumes, generated lots of inspired spirit.

This energy got the crowd dancing at 11:30 p.m. to the strains of "You Know You Can Count On Me."

"Java Java," "Jenine" ("she cruised by in a Cadillac limousine"), "Shaker" and "Candy" all drew on the foursome's delicate vocal blend.

A side trip into some 1950's "New Jersey doo wap" singing with "Gloria" did not fit in the program, but nonetheless was fun for many of the people who grew up on this kind of trivial r&b material. Alan Paul, a close John Travolta lookalike, interpreted "Gloria" in the style of the street corner a cappella groups of that era.

Janis Siegal and Cheryl Bentyne, the newest member of the group, lent solid harmonic support. The often chatty crowd, which showed lots of disrespect for the musicians throughout the weekend, calmed down enough to dig the lyrics to the late Eddie Jefferson's first word picture of "Body And Soul" which was cut in 1939.

After an afternoon emphasizing the sophistication of today's high school and college players, Monterey moved into the avant-garde with the John Abercrombie Quartet opening the final concert. Abercrombie played a miniature six-string and regulation six-string electric guitar, the former on "New Wolf" the latter on "Foolish Door" and "Riddles," all works on his ECM LPs.

Richie Cole's Alto Madness blended straight ahead modern jazz with some Latin tempoed tunes. His

special skill in injecting staccato phrases, milking a note, cutting into a tone and blowing furiously, albeit with clarity, all added to the dynamism of his presentation. He is incidentally, a delightfully zany person onstage. His repertoire: "High Flyin'g," "Tokyo Rose Sings The Blues" and "Jenine." A six-piece vocal group, the Altets, added their own fair dimension to the latter tune.

If Cole's playing warmed up the crowd, then Helen Humes, the indefatigable blues singer, brought it to a boiling point with tunes riddled with sexual connotations and sagas of infidelity. There was also some safe works like "Body And Soul" and "I Cried For You" but her favorites were such ditties as "Outskirts Of Town" (a duet with "Cleanhead" Vinson) and two unnamed blues which held together despite the thinness of her voice.

Putting that aside, the crowd knew of what she was preaching when she spoke about her man who "rocks me with his steady roll." She was assisted by her trio led by pianist Gerald Wiggins and augmented by guests Mundell Lowe, Buddy Tate and Bob Brookmeyer.

Louis Bellson and his Los Angeles-based band began the final countdown. "Sombenza Swing" by Don Menza and "Blue" by Bobby Shew, set the mood for the 17-pieces to rip and roar and create human, pollution free energy.

Bellson's fleeting wrists on skins and cymbals and his famous two bass drums generated enough power to keep the Fairgrounds lit all night.

After five numbers, Lionel Hampton came forth to fulfill the evening's monicker of "Hamp's House Party." Amazingly this was Hamp's first appearance at Monterey.

And he pulled out all his time worn workable devices to get this audience to want to go "Flyin' Home" with him. It all worked. His infectious smile, two and three mallet attack on vibes, his warm voice and suggestions of a dance, all had the crowd clapping and singing along with him.

Hamp's 40 years in show business guarantees that he puts on a show, not just a guest appearance. His vibes playing remains strong and easily enjoyed, but it is his unbridled energy which adds a "newness" to the performance which is incandescent.

A vocal pairing of "Birth Of The Blues" with "Basin Street" was the closest he came to the blues, although his reading lacked any deep emotion.

On "Hamp's Boogie Woogie" he got the crowd into repeating "hey baba rebop" and other nonsense phrases from another era. And he shifted to drums to twirl his sticks and keep the rocking tempo with Bellson.

The master showman reached back in time for "In The Mood" but added a today sound to "Flyin' Home" with the addition of Richie Cole as a soloist.

Monterey's blending of some new acts with the inclusion of established acts produced just the right marriage for the audience of urban cowboys and cowgirls who roamed the arena in cowboy hats and boots, adding the visual imagery of today's hot trendy sound in music (country not jazz).

But these were western attired jazz fans, make no doubt about that. It costs too much to just pop in on a festival of this kind just because there's nothing better to do.



Commercial Plug: Sun visors promoting Pacific Stereo and KJAZ-FM dot the Monterey Fairgrounds.

Riddle's 4 Casinos Declare Bankruptcy

LAS VEGAS—The Silverbird, Holiday International, Silver City and Silver Nugget filed Chapter XI reorganization proposals with the Federal Bankruptcy Court Monday (22).

The four casinos are part of the estate of the late Major Riddle, who died July 8. The Silver Bird, formerly the Thunderbird, had

booked name acts during its run.

The move was motivated by indications that the estate will not be settled in time to aid the troubled gaming establishments. Sources report that the Silverbird's \$750,000 monthly mortgage and interest payments have been a source of concern to state gaming officials for some time.

WNEW-FM And WPLJ-FM Wage Battle

• Continued from page 1

to see what happens."

Why would WNEW ban Devo or other acts such as Arista's Willie Nile? Because these groups performed in a series of WPLJ "Concerts In The Park" over the past few months.

Such cooperation with the "enemy" is looked upon as a very unfriendly act in the eyes of the Metromedia outlet's program director Scott Muni and general manager Mel Karmazin.

Muni won't confirm or deny that any artists are banned on WNEW. His response is "I play anything I want to from more than 15,000 albums. Each jock has his own right to play what he wants. But when somebody is doing something on a competing station you're not going to want to play his albums."

He characterizes the Nile album as "a year old." Then he adds: "We're talking about nonentities." Karmazin adds: "Nile is no longer as relevant or as important as other acts. The same goes for Devo."

Charlie Daniels was also in the doghouse with Muni and Karmazin too, as were all of the acts managed by Joe Sullivan of Sound 70, who manages Daniels.

But Sullivan says he sent Ron Huntsman, Sound 70 artists promotion vice president, over to meet with Muni and "smooth things over." Muni is now playing Daniels records.

Daniels got in trouble because he was featured in a networked concert put together by Starfleet that included WPLJ. Starfleet was just acquired by Blair Radio, the advertising rep, which also owns WHDH-AM/WCOZ-FM Boston. WPLJ, the

ABC outlet in New York, is repped by Blair.

Huntsman explained all of this to Muni and noted Sound 70 and Daniels did not have any control over the stations the concert would run on. A major criteria for the selection of these stations is Arbitron ratings. WPLJ in April/May, the most recent available Arbitron figures, had a 3.9 overall share of audience, while WNEW had a 2.3.

Assistance in preparing this story provided by Kip Kirby.

Sullivan notes, "We've done live concerts with WNEW and we hope to do more." What will happen if Daniels ever does another concert on WPLJ? Sullivan says he doesn't know, but he says he could "interpret his problems with WNEW as a warning. We've got a tight rope to walk."

Just like Muni, Karmazin won't admit there has been a ban of any artist. Asked about a ban, he responds, "that's partially correct. We do get upset. A live concert for a station is a reward to that station."

"The station that should be rewarded is the station that worked with the artists when they were coming up. If these artists are going to work with other stations, maybe we won't support them."

Karmazin reasons that "people should support the station that supports them. When a record comes out we add it on the basis of listening to it. We don't wait for it to show up on some hit charts. Why should stations who won't take chances be rewarded?"

Karmazin also complains about stations, such as WPLJ, getting consideration because of their Arbitron

numbers. "There's no correlation between Arbitron numbers and record sales," he says. "We have more record buyers than anyone in this town."

Karmazin also attacks stations which play full albums uninterrupted as hurting the record industry. He suggests that if the industry thought such practices were good for it, WNEW would do the same thing. He adds that he has found no support among the labels for such a move.

Meanwhile, WPLJ has announced expanded programming of "Album Tracks For Rocktober" in a blitzkrieg of "Rocktober" press releases. (See page 21 for WNEW and WPLJ's dispute over the use of the term "Rocktober.")

WPLJ is running full albums Monday, Wednesday and Fridays at 12:15 p.m. all through October. The station is also promoting an "Album Side Sunday" and commercial free music specials from 10 to 11 p.m. on Saturday nights.

Goldstein & Carlin Discuss Film Scoring

LOS ANGELES—Film composer William Goldstein and film music editor Dan Carlin will discuss the booming business of film scoring at a four-hour seminar Oct. 10 at the Academy of Motion Picture Arts & Sciences.

Besides expounding on their respective crafts, Goldstein and Carlin will address topics including the market's employment opportunities and scoring for television, among others. The event will be sponsored by Academy Award winning composer Bronislau Kaper.

Survey For Week Ending 10/4/80			
Billboard		Hot Latin LPs™	
CHICAGO (Pop)		N. CALIFORNIA (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	MANOELLA TORRES So to fue Viva la paloma CBS 20335	1	JULIO IGLESIAS Hey CBS 50302
2	JULIO IGLESIAS Hey CBS 50302	2	LOS HUMILDES Mas de lo que merecna Fama 595
3	JUAN GABRIEL Recordos Promto 1076	3	JOSE LUIS RODRIGUEZ Atreverte TH 2095
4	LUPITA DALESIO En concierto Orfeon 16044	4	LUPITA DALESIO En concierto Orfeon 16044
5	LOS HUMILDES Mas de lo que merecna Fama 595	5	VICENTE FERNANDEZ El tapatio CBS 20388
6	CAMILO SESTO 15 exitos mas gandes Telediscos 1011	6	CAMILO SESTO 15 exitos mas grandes Telediscos 1011
7	NELSON NED Primavera de una vida AI 10501	7	LOS BUCKIS Profono 3024
8	JOSE LUIS RODRIGUEZ Atreverte TH 2095	8	JUAN GABRIEL Recordos Pronto 1076
9	RIGO TOVAR Profono 2003	9	CHELO Puros boleros Musart 1790
10	PEDRITO FERNANDEZ Le mugrosita CBS 20387	10	LA MICRA Mar internacional 120
11	LA MIGRA Amargo dolor Mar int. 111	11	LOS POTROS Perless 10048
12	LOS BONDADOSOS Hoy to quero tanto Anahuac 4910	12	LOS PASTELES VERDES El solitario Luna 1053
13	ABBA Cracioso por la musica CBS 40301	13	NELSON NED Primavera de una vida AI 10501
14	BROWN EXPRESS Fama 596	14	BEATRIZ ADRIANA Adios y bienvenida Perless 2145
15	VICENTE FERNANDEZ El tapatio CBS 20388	15	ROCIO JURADO Sra. Arcano 3485
16	SALVADOR Triate despedida Arriva 6008	16	LA MIGRA Amargo dolor Mar internacional 111
17	ROCIO DURCAL Vol #4 Pronto 1078	17	ROCIO DURCAL Vol #4 Pronto 1078
18	ROBERTO CARLOS Amigo Caytronics 1540	18	IRENE RIVAS Un mismo corazon Cara 002
19	YOLANDA DEL RIO Moneda de 14 pesos Arcano 3503	19	LOS HURACANES DEL NORTE El Hijo de la musiquera Luna 1047
20	EMANOELLE Grandes exitos Arcano 3504	20	VERONIKA CASTRO Perless 2146
21	RAMON AYALA Entre copas Fredy 1165	21	RAFAELA CARRA Latino CBS 55304
22	CLAUDIA Teraura CBS 15301	22	CONJ. CLASICO Lo Mejor 801
23	LOS PASTELES VERDES Algo nuevo Luna 1053	23	MANOELLA TORRES Se te fuc viva paloma CBS 20335
24	ESTELIA NUNEZ Lejana Pronto 1075	24	EMANOELLE Grandes exitos Arcano 3504
25	LOS TIGRES DEL MORTE En la plaza garibaldi Fama 594	25	PEDRITO FERNANDEZ La mugrosita CBS 20387

OCTOBER 4, 1980 BILLBOARD

Billboard's

Survey For Week Ending 10/4/80

Number of singles reviewed
this week **105** Last week **87**

Top Single Picks

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KENNY ROGERS—Lady (3:51); producer: Lionel Richie Jr.; writer: L. Richie Jr.; publisher: Brockman ASCAP. Liberty UAX1380Y. Rogers shoots for his seventh consecutive top 20 hit with this tender, intimate ballad written and produced by Lionel Richie. The tune, sung in the softly romantic tradition of Commodores classics like "Three Times A Lady" and "Still" crashes onto the Hot 100 this week at number 39.

GEORGE BENSON—Love X Love (3:48); producer: Quincy Jones; writer: Rod Temperton; publisher: Rodsongs. Warner Bros. WBS49570. Benson's second single from the top three LP "Give Me The Night" is a dynamic midtempo romp which is nearly as irresistible as the title track, a top five pop, soul, jazz and disco hit.

EDDIE MONEY WITH VALERIE CARTER—Let's Be Lovers Again (3:54); producer: Ron Nevison; writers: E. Money, J. Lyon; publisher: Crajonca BMI. Columbia 111377. The second single from Money's "Playing For Keeps" LP is a beautiful love song enriched by Carter's sensitive vocal contribution. This kind of lyrical song is ideally suited for pop and adult contemporary formats.

BENNY MARDONES—Hometown Girls (3:13); producer: Barry Mraz; writers: B. Mardones, D.L. Byron; publishers: Papa Jack/Inner Sanctum BMI. Polydor PD2131 Mardones follows his top 15 "Into The Night" with a rocker that showcases his full-bodied vocal. Guitar, drums and bass give the song its rock base.

recommended

PETE TOWNSHEND—A Little Is Enough (3:10); producer: Chris Thomas; writer: Pete Townshend; publisher: Eel Pie/Towser Tunes BMI. Atco 7312 (Atlantic).

UTOPIA—I Just Want To Touch You (1:59); producers: Todd Rundgren and Utopia; writer: Utopia; publishers: Uearthly/Fiction BMI. Bearsville BSS49579 (WB).

SOUTHSIDE JOHNNY & THE ASBURY JUKES—Restless Heart (3:34); producers: John Lyon, Billy Rush; writers: Billy Rush, John Lyon; publishers: Amundo/Dangerous/Doppler Shist ASCAP. Mercury 76081.

BLACKFOOT—Gimme, Gimme, Gimme (3:24); producers: Al Nalli, Henry Weck; writers: Rick Medlocke, Jackson Spiers; publisher: Bobnai BMI. Atco 7313 (Atlantic).

MOTELS—Whose Problem? (3:50); producer: Carter; writer: Martha Davis; publisher: Clean Sheets BMI. Capitol P4937.

HORSLIPS—Shakin' All Over (2:40); producer: Steve Katz; writer: F. Heath; publisher: Mills ASCAP. Mercury 76072.

PHILIPPE WYNNE—Never Gonna Tell It (Part 1) (4:10); producers: George Clinton, Ron Dunbar; writers: G. Clinton, B. Worrell; publisher: Malbiz BMI. Uncle Jam ZS99900 (CBS).

TORONTO—5035 (3:21); producers: Bill Henderson, Brian MacLeod; writer: B. Allen; publisher: Solid Gold ASCAP. A&M 2273S.

RUBBER CITY REBELS—Bluer Than Blue (2:35); producers: Doug Fieger, Marty Lewis; writers: Firestone, Clic, Matheson, Bethesda; publisher: Rubbertoons BMI. Capitol P4936.

VIOLA WILLS—If You Could Read My Mind (3:46); producer: Jerry McCabe; writer: Gordon Lightfoot; publisher: Early Morning ASCAP. Ariola OS810 (Arista).



LARRY GRAHAM—When We Get Married (3:37); producer: Larry Graham; writer: Donald Hogan; publisher: Big Seven BMI. Warner Bros. WBS49581. Graham follows the top 10 pop and soul smash "One In A Million You" with an affectionate revival of the Dreamlovers' 1961 hit. It's a sweet and respectful version, recalling a time when music and life itself were simpler and more innocent.

PRINCE—Uptown (4:09); producer: Prince; writer: Prince; publisher: Ecnirp BMI. Warner Bros. WBS49559. This is a happy funk cut laced with snakelike synthesizer hooks. Prince's intermittent high-pitched vocals dance around the persistent thumps.

CHAKA KHAN—Get Ready, Get Set (3:53); producer: Arif Mardin; writers: Ellison Chase, Kathy Anderson, Bill Haberman, Art Jacobson; publisher: ATV BMI. Warner Bros. WBS49571. Khan's latest is another raucous midtempo number showcasing her versatile vocals, which range from soulful shrieks to more restrained passages.

CON FUNK SHUN—Happy Face (3:51); producer: Skip Scarborough; writer: M. Cooper; publisher: Fat-lie-Joe BMI. Mercury 76079. Instrumental passages punctuated with brass keep the pace snappy and the jazz traces crisp. The all-important rhythm is heavy but doesn't diminish the fine layerings of melody and vocals.

recommended

A TASTE OF HONEY—I'm Talkin' 'Bout You (3:43); producer: George Duke; writers: J. Johnson, George Duke; publishers: Mycenae/Conducive ASCAP/BMI. Capitol P4932.

TAVARES—Love Uprising (3:29); producer: Benjamin F. Wright; writers: R. Moore, A. Winbush; publishers: Moore and Moore/Right BMI. Capitol P4933.

RAY CHARLES—Compared To What (4:20); producer: Ray Charles; writer: Gene McDaniels; publisher: Lamport BMI. Atlantic/Crossover 3762.

REDDINGS—Remote Control (3:58); producers: Russell Timmons, Nick Mann; writers: N. Mann, B. Beard, C. Fortune; publishers: Last Colony/Band of Angels BMI. Believe In A Dream ZS95600 (CBS).

PERRY & SANLIN—Off On Your Love (3:40); producer: Charles Jackson; writers: P. Perry, C. Jackson; publishers: Chappell/Jay's Enterprises/Baby Love/Phivin International ASCAP. Capitol P4934.

DEE DEE BRIDGEWATER—One In A Million (Guy) (3:38); producer: Thom Bell; writers: Joe Ericksen, Thom Bell; publisher: Bellboy BMI. Elektra E47046A.

FREDERICK KNIGHT—Let Me Ring Your Bell Again (3:42); producer: Frederick Knight; writer: F. Knight; publisher: Knight After Knight BMI. Juana JU1948A.

RUTH "SILKY" WATERS—Out In The Open (3:20); producer: John Davis; writer: John Davis; publishers: Monsterous/Over The Rainbow ASCAP. Midsong WS72017.

CLIFTON DYSON/GWEN MATTHEWS—So Lonely (5:04); producers: Butch Bonner, Clifton Dyson; writers: Harrington, Dyson, Harrington; publishers: Pretty "P" ASCAP/Ahead BMI. QS700A.

SIMON & REDMOND ORCHESTRA FEATURING LORELL—Mellow, Mellow Right On (4:40); producers: B. Hawes, Eugene Record, Tom Tom 84; writer: none listed; publishers: Ensign/Meno. AVI 325.



RONNIE MILSAP—Smoky Mountain Rain (3:29); producers: Tom Collins & Ronnie Milsap; writers: Kye Fleming & Dennis W. Morgan; publisher: Pi-Gem, BMI. RCA JH12084. Milsap reunites with Collins for a heartfelt storysong in true country tradition. Sweeps of strings simulate rain and Milsap stimulates a feeling of pain and loneliness belied by the semi-tempo pacing of the arrangement.

BARBARA MANDRELL—The Best Of Strangers (3:41); producer: Tom Collins; writers: Kye Fleming/Dennis W. Morgan; publisher: Pi-Gem, BMI. MCA MCA51001. All the pain and bewilderment of love at a standstill is reflected in Mandrell's throaty tones. The arrangement starts out with the whisper of a guitar, then builds toward a crescendo of strings and percussion.

MICKEY GILLEY—That's All That Matters (2:37); producer: Jim Ed Norman; writer: Hank Cochran; publisher: Tree, BMI. Epic 950940. Gilley's resonant tones ring convincingly on this sensual number. Velvet-edged production is cushioned by gentle strings, soft percussion and subtle piano fillips.

LEON EVERETTE—Giveing Up Easy (2:51); producers: Foster & Rice, Ronnie Dean and Leon Everette; writers: Jerry Foster & Bill Rice; publisher: April, ASCAP. RCA JH12111. Everette makes his major label transition smoothly with this knockout ballad. The arrangement's a grabber, with Everette's fine vocals nicely shaded with extra harmonies and strong steel and fiddle lines.

MAC DAVIS—Texas In My Rear View Mirror (4:15); producer: Rick Hall; writer: M. Davis; publisher: Songpainter, BMI. Casablanca NB2305. You can almost feel the dust on Davis' cowboy boots in this lilting reminiscence of life in the Lone Star State. It's in the "American Pie" groove with flashbacks to bits of past Americana, and this Davis original is highly appealing from vocals to instrumentation.

REBA MCEINTIRE—I Can see Forever In Your Eyes (2:41); producer: Jerry Kennedy; writer: Bob Dipiero; publisher: Combine, BMI. Mercury 57034. This powerful cut sparks hidden fires in McIntire as her vocals smolder with passion. A strong lyric line, backed by simple production, enhance this memorable love ballad.

BILLY "CRASH" CRADDOCK—A Real Cowboy (You Say You're) (3:47); producer: Dale Morris; writer: David Heavener; publisher: Achor, ASCAP. Capitol P4935. A stunning ballad that draws upon the rich imagery of the ranges provides a masterpiece vehicle for this artist. Craddock puts the right amount of feeling into this performance and Morris' production is perfectly suited to the song's mood.

CHARLIE RICH—Marie (2:26); producer: Jim Ed Norman; writer: Randy Newman; publisher: Warner-Tamerlane, BMI, Elektra E47047. Rich travels down memory lane on this number evolving around lifelong romance. Slow easy strings and percussion play well against the heartfelt lyrics.

THE CATES—Lightnin' Strikin' (2:16); producer: Brien Fisher; writer: Buddy Wayne; publisher: Garpax, ASCAP. Ovation 1155. Lightning-fast energy courses through this bright-eyed number sparked by clean invigorating production and the Cates' own fresh vocals. From harmonica intro to toe-tapping percussion, the number sizzles.

recommended

CARLENE CARTER—Baby Ride Easy (3:17); producer: Nick

Lowe; writer: Richard Dobson; publisher: Sea Three, BMI. Warner Bros. WBS49572.

FRED KNOBLOCK—Let Me Love You (3:05); producer: James Stroud; writer: Fred Knoblock; publisher: Flowering Stone, ASCAP. Scotti Brothers SB607.

BURT REYNOLDS—Let's Do Something Cheap And Superficial (2:20); producer: Snuff Garrett; writer: R. Levinson; publishers: Peso/Duchess, BMI. MCA MCA51004.

BILLY JOE ROYAL—He'll Have To Go (3:39); producer: Robert Nix; writers: J. Allison/A. Allison; publisher: Central Songs, BMI. Mercury 76082.

DANNY DAVIS AND THE NASHVILLE BRASS WITH JIMMY C. NEWMAN—Colinda (2:58); producer: Jim Vienneau; writer: Janice Williams; publisher: Jack & Bill, ASCAP. RCA PE12070.

WAYNE MASSEY—One Life To Live (3:22); producer: Joel Diamond; writers: Ritchie Adams/Gloria Nissenson; publisher: Silver Blue, ASCAP. Polydor PD2112.

HELEN MONTGOMERY—Carolina In My Mind (3:32); producers: Foster & Rice; writer: James Taylor; publishers: Blackwood/Country Road, BMI. Kari Kari111.

TIM REX & OKLAHOMA—Arizona Highway (2:45); producer:

Billboard's Recommended LPs

Continued from page 108

energetic pop collection is seeded with rock, jazz and country. "Call It A Day" showcases sweet acoustic guitar accompaniment by Noakes. Tommy Eyre's evrescence on keyboards brightens many of the tunes. **Best cuts:** "Falling Your Way," "Call It A Day," "Liberty's Edge."

DAVID AMRAM & FRIENDS—At Home/Around The World, Flying Fish FF094. Produced by David Amram. Five tracks here are devoted to American tunes; remaining five on "B" side are tunes which the versatile Amram conceived as a result of his travels throughout the world. It's a fascinating melange of odd, unexpected, intriguing and guest vocals by Angela Bofill, Odetta and others. An LP for adventurous listeners seeking something different. **Best cuts:** "Sioux Rabbit Song," "Pescau," "From The Khyber Pass."

WILD BLUE YONDER—Enthusiasm, Totallyoutofcontrol 1. Produced by Wild Blue Yonder. Aptly titled LP introduces on vinyl a California band which emphasizes vocals and heavy dependence on electronic sounds. Group might stand a chance next time out performing other than original, unknown songs. Still, it's a start. **Best cuts:** "Without It," "Suzanne."

DOW JONES & THE INDUSTRIALS and THE GIZMOS—Hoosier Hysteria, Gulcher X8604. Various producers. This LP features two Indiana groups, the Gizmos and Dow Jones & the Industrials, with each group given one side of the LP. Anyone who thinks that good energetic new wave rock is still only restricted to major urban areas will be surprised. Here are two basic rock bands playing with spirit, excitement, and intelligence. The Gizmos are a bit more energetic, and Dow Jones has more interesting effects, but both are definitely worthy of note. **Best cuts:** Gizmos: "Progressive Rock," "Dead Astronauts," "Bible Belt Baby"; Dow Jones: "Hold That Coed," "Malfunction," "Rocking Farmers."

country

JOHNNY CASH—Rockabilly Blues, Columbia JC36779. Produced by Earl Poole Ball. This package represents countrified rockabilly done 1980 style: smoother, less funky, more polished around the seams. With producer Ball at the helm, and guest arrangements by New Wave Englishman Nick Lowe and fellow Sun cohort Jack Clement, Cash draws on material from Kris Kristofferson, Rodney Crowell, John Prine and Steve Goodman. Lowe, Billy Joe Shaver—and from his own pen as well. If the album feels more country than rock at times, perhaps that's because Cash has learned to blend the lines of demarcation. **Best cuts:** "The Last Time," "It Ain't Nothing New Babe," "Without Love," "The Cowboy Who Started The Fight."

jazz

THE MONTY ALEXANDER QUINTET—Ivory & Steel, Concord Picante CJP124. Produced by Carl E. Jefferson. The Jamaican pianist is backed by a quartet as he rips off fanciful figures through nine tracks, deftly incorporating two originals with strong jazz standards of recent vintage. Alexander is the complete musician, his talents ranging wide, his technical skill always at high level. An immensely listenable album, taped last March in New York. **Best cuts:** "Stella By Starlight," "Happy Lyppo," "Work Song."

DAVE PIKE—Let The Minstrels Play On, Muse MR5203. Produced by Bill Metz. Taped 2½ years ago in Los Angeles, these six tracks offer Pike's percussive vibes along with a five-man backup and the voice of Carol Eschete. Pike's choice of repertoire can't be faulted—it ranges from Tchaikovsky's "Swan Lake" to Gillespie's "Groovin' High" with a couple of Pike's originals intermixed. Kudos to Tom Ranier's alto, Ron Eschete's guitar and Luther Hughes' mellow cello. **Best cuts:** "Swan Lake," "Icarus," "Spirit's Samba."

THE LESLIE DRAYTON ORCHESTRA—Our Music Is Your Music, Esoteric ER1001. Produced by Family Enterprises. Dray-

L.D. Allen; writer: M. Rabon; publisher: Outlaw, BMI. Dee Jay DJR103.



BARBARA MANDRELL—The Best Of Strangers (3:41); producer: Tom Collins; writers: Kye Fleming, Dennis W. Morgan; publisher: Pi-Gem BMI. MCA 51001.

KAREN TOBIN—If You Think You Know How To Love Me (3:17); producer: Steve Buckingham; writers: Mike Chapman, Nicky Chinn; publisher: Chinnichap BMI. (Careers) Arista AS0540.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

ton, a Los Angeles trumpet player, composed and charted all six selections in this sparkling big band package which spots commendable solos by Snooky Young, Lanny Hartley, Curtis Peagler, Jackie Kelso and Drayton, who doubles flugelhorn. **Best cuts:** "Take A Plunge," "May I?"

EPs

BOB RADLIFF—The Shining, Talo AR1030. Produced by Jesse Jackson, Bob Radliff. Radliff does MOR ballads and soft rock tunes for this small Albany-based label. The songs are pretty and melodic and Radliff has a way with words, as well as a pleasant voice. Just the thing for the softer sounds now on radio. **Best cuts:** "The Shining," "Saturday Night In The Loading Zone."

classical

MENDELSSOHN: OCTET—Israel Philharmonic Strings, Mahta, London Digital LDR10009. This is a shallow interpretation of one of the Romantic age's most exquisite treasures. Nonetheless considerable interest is sure to be aroused over the very fine digital recording job. It's proof that music needn't have marathon dynamic range or symphonic scoring for the new technology to make a big difference.

HANDEL: ROYAL FIREWORKS MUSIC, "ALEXANDER'S FEAST" CONCERTO GROSSO—Academy of St. Martin-in-the-Fields, Marriner, Philips 9500768. The Academy of St. Martin has a U.S. tour planned this season which is calculated to spark interest in its voluminous record catalog. Continued Baroque music popularity assures an enthusiastic reception for this release, although sonics are a shade blowsy and over-diffuse by today's audiophile standards.

MOZART: ABDUCTION FROM THE SERAGLIO—Eda-Pierre, Burrows, Burrows, Tear, Lloyd, Academy of St. Martin-in-the-Fields, Davis, Philips 67690206. It's hard to get too excited over this new production due to the lack of really impressive vocalism. The work of the Philips cast is sturdy and intelligent, but it is bravura showmanship and pyrotechnics that Mozart clearly expected from his singers. Plusse do include some of the Academy of St. Martin's most adroit playing and Davis devotes an entire album side to alternative music Mozart created for the opera.

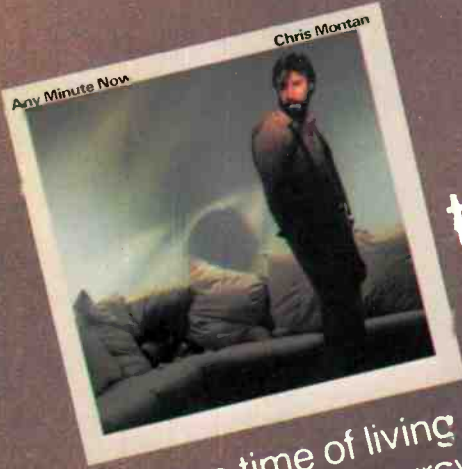
Williams LP dbx

LOS ANGELES—Chalfont Records' "The Empire Strikes Back," John Williams' symphonic suite from the original motion picture score, has been released as a digital dbx disk.

The recording was made with the Soundstream digital recording system and then dbx-encoded. Suggested list is \$18 with distribution through dbx hi fi dealers and selected record stores.

CBS Gift To Philly

NEW YORK—CBS Inc. will give \$1.3 million to 10 civic and cultural organizations in Philadelphia. This is the fourth consecutive year CBS has singled out one city to receive large donations. The grants, ranging from \$40,000 to \$250,000, will go to universities, museums, theatres, youth organizations and cultural societies.



time is on your side **Chris Montan**

- A love time of living captured in the songs he writes and sings...
- An impressive array of young stars gave their time to help him make this outstanding premier album...
- 3 minutes and 25 seconds of the hit single:

"IS THIS THE WAY OF LOVE" TC-2470
Special Guest Appearance by Lauren Wood*

From the timeless album **"ANY MINUTE NOW"** 7-320
Chris Montan...his time is now!

*Lauren Wood appears through courtesy of Warner Bros. Records
Produced by **Evan Archard**
Manufactured and Distributed by PCA Records



FROM OVER THE RAINBOW



Wilton Felder MCA-5144
Inherit The Wind



Lenny Williams MCA-5147
Let's Do It Today



Alfonzo Surret MCA-3264
Comin' Out



Paul Johnson Vocal Band MCA-3267
Rise Again... He's Alive



Keith Sykes MCA-3265
I'm Not Strange I'm Just Like You



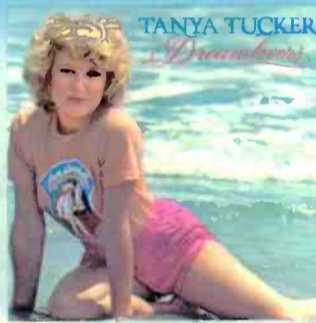
The Lambrettas PIG-3257
Beat Boys In The Jet Age



Critical Mass MCA-3260
It's What's Inside That Counts



The Songbird Orchestra And Chorus MCA-3262
No Ordinary Child



Tanya Tucker MCA-5140
Dream Lovers



Conway Twitty MCA-5138
Rest Your Love On Me



Brenda Lee MCA-5143
Take Me Back



Patsy Cline MCA-3263
Always

MCA'S OCTOBER RELEASES



Give the gift of music.



ON MCA RECORDS AND TAPES

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LOVE X LOVE—George Benson Warner Bros. 49570 ONE LIFE TO LIVE—Wayne Massey Polydor 2112 SEE TOP SINGLE PICKS REVIEWS, Page 110

Main chart table with columns for Week, Last Week, Weeks on Chart, Title-Artist, and other chart data.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big 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; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee) table listing songs and their publishers/licenses.

TOP LPs & TAPE

POSITION
105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
105	100	25	VAN HALEN Women And Children First Warner Bros. HS 3415	▲	8.98	8.98
106	98	30	LINDA RONSTADT Mad Love Asylum SE 510 (Elektra)	▲	8.98	8.98
107	118	36	THE B-52'S The B-52's Warner Bros. BSK 3355	▲	7.98	7.98
108	97	22	CHANGE The Glow Of Love RCA RFC 3438 (Warner Bros.)	▲	7.98	7.98
109	122	2	CRYSTAL GAYLE These Days Columbia JC 36512	▲	8.98	8.98
110	102	43	PINK FLOYD The Wall Columbia PC 2-36183	▲	13.98	13.98
111	NEW ENTRY		GARY NUMAN Telekon Atco SD-32-103 (Atlantic)	▲	7.98	7.98
112	86	18	JOAN ARMATRADING Me, Myself, I A&M SP 4809	▲	7.98	7.98
113	NEW ENTRY		ANNE MURRAY Anne Murray's Greatest Hits Capitol SOO-12110	▲	8.98	8.98
114	124	8	THE VAPORS New Clear Day United Artists LT-1049	▲	7.98	7.98
115	115	43	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	▲	12.98	12.98
116	106	13	BLUE OYSTER CULT Cultosaurus Erectus Columbia JC 36550	▲	7.98	7.98
117	NEW ENTRY		TOM WAITS Heartattack And Vine Asylum SE 295 (Elektra)	▲	7.98	7.98
118	119	19	ELTON JOHN 21 At 33 MCA MCA 5121	▲	8.98	8.98
119	130	4	GAMMA Gamma 2 Elektra SE 288	▲	7.98	7.98
120	120	48	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	▲	8.98	8.98
121	131	3	BRASS CONSTRUCTION Brass VI United Artists LT-1060	▲	7.98	7.98
122	116	16	BLACKFOOT Tomcattin' Atco SD 32-101 (Atlantic)	▲	7.98	7.98
123	108	11	HERB ALPERT Beyond A&M SP 3717	▲	7.98	7.98
124	111	13	THE CRUSADERS Rhapsody And Blues MCA MCA 5124	▲	8.98	8.98
125	126	7	JON & VANGELIS Short Stories Polydor PD-1-6272	▲	7.98	7.98
126	101	26	JERMAINE JACKSON Let's Get Serious Motown M7-928R1	▲	7.98	7.98
127	80	13	THE MOTELS Careful Capitol ST 12070	▲	7.98	7.98
128	67	15	SOUNDTRACK The Blues Brothers Atlantic SD 16017	▲	8.98	8.98
129	127	13	BOB JAMES H Tappan Zee/Columbia JC 36422	▲	7.98	7.98
130	141	3	THE MICHAEL SCHENKER GROUP The Michael Schenker Band Chrysalis CHE 1302	▲	8.98	8.98
131	128	10	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson MCA MCA-5127	▲	7.98	7.98
132	139	2	THE ROLLING STONES Hot Rocks 1964-71 London ZPS 606/7	▲	13.98	13.98
133	82	14	KIM CARNES Romance Dance EMI-America SW 17030	▲	7.98	7.98
134	134	2	HUBERT LAWS & EARL KLUGH How To Beat The High Cost Of Living Columbia JS 36741	▲	8.98	8.98
135	125	10	A TASTE OF HONEY Twice As Sweet Capitol ST-12089	▲	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	10, 189
Air Supply	22
Alabama	72
Herb Alpert	123
Amazing Rhythm Aces	185
America	197
Ambrosia	54
Joan Armatrading	112
Ashford & Simpson	62
A Taste Of Honey	135
Atlanta Rhythm Section	86
Jeff Beck	70
Pat Benatar	8, 63
George Benson	3
Blackfoot	122
Black Sabbath	89
Blondie	176
Blow Fly	192
Blue Oyster Cult	116
David Bowie	96
Brass Construction	121
Jackson Browne	9
Tom Browne	21
Cameo	58
Cameron	67
Larry Carlton	152
Kim Carnes	133
Cars	5, 104
Carlene Carter	149
Gene Chandler	164
Chance	108
Chic	93
Chicago	153
Eric Clapton	68
Linda Clifford	71
Natalie Cole	100
Commodores	149
Norman Connors	157
John Cougar	181
Christopher Cross	12
Rooney Dangerfield	56
Dave Davies	64
Eumir Deodato	186
Devo	41
Al Di Meola	172
Doobie Brothers	195
Robbie Dupree	66
Dynasty	43
Eagles	145
Fatback	159
Maynard Ferguson	188
Peter Gabriel	25
Gamma	119
Crystal Gayle	109
Genesis	52
Gary Goudreau	97
Larry Graham	49

Grateful Dead	175
David Griesman	163
Steve Hackett	173
Van Halen	105
Daryl Hall & John Oates	26
Emmylou Harris	101
Michael Henderson	42
Chic	153
Chicago	153
Eric Clapton	68
Linda Clifford	71
Natalie Cole	100
Commodores	149
Norman Connors	157
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Larry Graham	49

Manhattans	168
Benny Mardones	87
Teena Marie	69
Bob Marley & The Wailers	45
McFadden & Whitehead	183
Paul McCartney	139
Joni Mitchell	44
Stephanie Mills	44
Eddie Money	35
Mickey Mouse	194
Molly Hatchet	102
Van Morrison	84
Anne Murray	113
Willie Nelson	77, 90, 102
Willie Nelson & Ray Price	90
Gary Numan	111
One Way Featuring Al Hudson	131
Teddy Pendergrass	14
Tom Petty & The Heartbreakers	120
Pink Floyd	110, 187
Luciano Pavarotti	165
Pleasure	148
Poco	92
Pointer Sisters	60
Elvis Presley	48
Pretenders	72
John Prine	144
Pure Prairie League	161
Queen	1
Eddie Rabbitt	37
Ray, Goodman and Brown	136
Minnie Riperton	38

Kenny Rogers	138, 169
Linda Ronstadt	106
Diana Ross	2
Rossington Collins Band	13
Roxy Music	88
Devadip Carlos Santana	65
Boz Scaggs	53
Scorpions	142
Bob Seger & The Silver Bullet Band	20, 193
Carry Simon	73
Paul Simon	15
S.O.S. Band	91
SOUNDTRACKS:	
Caddyshack	78
Evita	174
Fame	16
Honeysuckle Rose	11
McVicar	40
Shogun	150
Smokey & The Bandit II	103
The Blues Brothers	128
The Empire Strikes Back	59
The Rose	141
Times Square	99
Urban Cowboy	7
Xanadu	4
Split Enz	47
Spyro Gyra	200
Squeeze	155
Michael Stanley Band	170
Al Stewart	39

Sylvester	156
The Allman Brothers Band	27
The B-52's	24, 107
The Charlie Daniels Band	19
The Chipmunks	51
The Crusaders	124
The Delis	137
The Dirt Band	83
The Doors	143
The English Beat	151
The Johnny Van Zant Band	80
The Pinkettes	23, 177
The Michael Schenker Band	130
The Motels	127
The O'Jays	36
The Rolling Stones	6, 132, 182, 180
The Statler Brothers	199
The Vapors	114
Ali Thomson	160
Peter Townshend	50
Jethro Tull	33
Ultravox	171
Dionne Warwick	29
Grover Washington	98
Johnny Guitar Watson	166
Tom Waits	117
Barry White	198
Winners	79
Whitesnake	94
Don Williams	146
Hank Williams Jr.	167
Yes	18
Zaff	30

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 500,000 units.

RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 1,000,000 units.



SIGN IN—Members of Ultravox autograph a display at the Licorice Pizza store on Sunset Blvd. in L.A. as part of a promotion for its Chrysalis LP, "Vienna." Warren Cann, left, waits his turn while lead singer Midge Ure signs his name.

SAG-AFTRA ACTION

Strike's Resolution Aids Home Video

This story prepared by Paul Grein in Los Angeles and George Kopp in New York.

LOS ANGELES—Spokesmen for top firms charged with developing music programming for the emerging videodisk market were buoyed by the tentative agreement reached Thursday (25) by the American Federation of Television and Radio Artists, the Screen Actors Guild and the motion picture negotiating team.

The agreement, pending ratification of the board of directors of both SAG and AFTRA, would end the actors' strike which has virtually crippled the U.S. motion picture and prime time tv industry since July 21.

"We feel the settlement will be an important step in building a business," says Seth Willenson, RCA SelectaVision's staff vice president for programs and business affairs. "I have felt all along that the very fact that there was a strike would facilitate a resolution of the business affairs problems that were holding things up."

Barry Shereck, president of Pioneer Artists, a subsidiary of U.S. Pioneer Corp. now developing music programming for videodisk, adds: "The settlement will bring a lot more projects to home video."

As for the effect of the strike, Shereck says. "We haven't had any specific projects on hold because of the strike, but it made it more difficult to get people to talk about things in general."

The key issue of supplemental video markets was resolved Sept. 17, calling for a comprehensive home video market package. It includes 4.5% of the distributors' gross plus pension and welfare benefits for those involved in pay television (Billboard, Sept. 27, 1980).

The remaining issues were hammered out in a marathon 18½-hour final bargaining session last week. The highlights of the agreement include a 32.25% increase in minimums over the three-year term of the contract; "substantial" hikes in prime time rerun ceilings, particularly a 37% increase in hour-long

'Lady' Hits Chart

LOS ANGELES—Kenny Rogers' single "Lady" on Liberty, produced by Lionel Richie Jr. of the Commodores, blasts onto the Hot 100 this week at an imposing number 39. It's almost certain to become his seventh consecutive top 16 pop hit—his entire output from "The Gambler" on.

shows; and an increase of more than 30% in other residuals.

The agreement also calls for an increase in pension and welfare provisions, including a dental plan; improvements in work conditions with an overhaul of schedules and an increase in overtime benefits; a non-discrimination program regarding hiring and casting practices; and improved working conditions for minors.

The SAG and AFTRA boards were to meet jointly Saturday (27) in L.A. to discuss the agreement. The New York boards will meet jointly Monday (29).

The SAG and AFTRA negotiating committees will unanimously recommend acceptance of the contracts to their respective boards. The boards will then submit the contracts to their memberships. The SAG members will ratify through mail referendums; the AFTRA ratification process will be determined by its board.

Sanford Wolff, executive secretary of AFTRA and Chester Migen, who holds the same post in SAG, noted last week that it will be up to each board to decide whether their members can return to work pending ratification.

CBS RUSHING STERN ALBUM

NEW YORK—CBS Records is rushing processing on a 60th birthday tribute album to violinist Isaac Stern, recorded live during a concert telecast from Lincoln Center's Avery Fisher Hall Wednesday (24).

The concert was recorded digitally on 3M equipment and will be released on CBS' audiophile Master-sound series. No analog counterpart is planned.

On the recording Stern will be heard in the Bach Concerto for Two Violins in D Minor, performed with violinist Itzhak Perlman; Mozart's Sinfonia Concertante in E Flat, with violist Pinchas Zukerman as collaborator; and with both coartists in Vivaldi's Concerto for Three Violins in F. All are performed with the New York Philharmonic under Zubin Mehta.

The upcoming recording received a nationwide plug during an intermission interview with Stern. The program, launching this season's "Live From Lincoln Center" series, was simulcast on FM radio in many areas.

Inside Track

A major music industry attorney is expected to accept a key post at Polygram. It may all happen this week.

DEAD VIDEO: The Grateful Dead's Halloween concert at Manhattan's Radio City Music Hall, capping eight nights, will be simulcast to approximately 20 Eastern theatres, according to promoter John Scher of Monarch. With an eye on doing more video projects of this type in the future the event will have a number of special elements. Breaking up the four hour set will be an intermission featuring a costume contest, the two winners getting an all-expenses paid jaunt to San Francisco for the Dead's New Year's Eve gig. Local rock promoters in participating cities as well as major local AOR Stations are expected to be involved. Scher, who adds that the project is a joint production between Monarch and Richard Loren's Noteworthy, the Dead's business company, will enable approximately 60,000 more fans to see the group. Theatre tickets are expected to be about \$8.50 while Radio City tickets are \$15 and \$12.50. Scher footnotes that high quality video projection and stereo sound will be employed at the various theatres. It may also be taped for future videocassette and videodisk purposes.

CBS Mastersound is expected to release a half-speed mastered version of "Guilty," the new Barbra Streisand LP, within weeks. It would be the first pop audiophile disk released at the same time.

Crumbs From The Lavish Banquet Table At The Budget Tape & Record Convention, Seattle: day one was electrifying as MCA's Al Bergamo straightforwardly dissected the industry today (see separate story on page 3).

... **Gene "100 lbs. Of Clay" McDaniel** is in the Seattle area and contemplating his own production firms and record label ... convention entertainment included **Penrose, Sylvia and Wheatfield** with special guest **Norton Buffalo**. ... WEA's associated labels came with the largest plaques ever to honor the Lasky family during the 10th anniversary confab. ... Danjay comptroller **Jack Kitchell** announced that PJJ, Seattle, has been merged with Danjay Music into a single distribution entity for branch accounting purposes. The Denver headquarters now boasts a Qantel 1450 computer which went on line in April 1980. Kitchell expects to develop its general ledger and accounts payable functions by November when

it will be in full capacity. He promised more byproducts data as the computer becomes fully functional ... and the more than 150 attending the 10th Budget conclave got front row seats to presidential campaigner **Ronald Reagan's** only Seattle area appearance Thursday (25). He spoke publicly at the Doubletree Inn lobby, where the conventioners were billeted.

RSO Records and Associated Film Distribution have earmarked the majority of \$1.5 million to radio advertising for the promotion of Robert Stigwood's flick "Times Square."

It seems that **Carly Simon** with her "special friends" will close out the season for the **Universal Amphitheatre** in Los Angeles. There had been wide speculation that **Tom Petty & the Heartbreakers** would end the facility's successful season. But Petty is in the studio working on a new LP and cannot break his recording schedule.

The unexpected No. 1 success of Queen's "The Game" LP may delay the release of the band's greatest hits album, which had been planned for pre-Christmas. It may be pushed back to the first quarter of 1981. The **"Flash Gordon"** soundtrack, however, which features music by Queen, can't be moved: it's tied to the film release. ... The **Eagles** still plan to issue their **double-live studio album around Thanksgiving**. The group is now in the studio in Miami cutting a few new tracks to serve as extra spice and singles from the LP.

Three Chicago rock promoters pleaded not guilty in U.S. District court Sept. 25 to fraud charges in connection with the 1977 summer Superbowl of Rock concerts (Billboard, Sept. 27, 1980). The not guilty pleas were entered by promoters **Carl and Larry Rosenbaum** and **Bruce Kapp** of Celebration-Flipside Productions, who were named in a federal grand jury indictment. **Edward Cassin**, a former Ticketron employe also indicted in the case, entered a not guilty plea.

Sherlyn Music, the music publishing arm of TK Records, no longer has a staff, which operated out of New York. It's likely the company will be absorbed by Big Seven Music, the publishing wing of Roulette Records. Label topper **Morris Levy** has acquired an interest in the TK operation, as reported in Track last week.

Legal Challenges Cause Jan. Date For Goody Trial

By RICHARD M. NUSSER

NEW YORK—It now appears that the trial of Sam Goody Inc. on charges of trafficking in counterfeit recording won't get underway until January at the earliest, as a result of new legal challenges raised by the defense.

Meanwhile, following the latest Goody hearing Friday (26), convicted tape pirate George Tucker received yet another postponement on sentencing on various counts of copyright infringement, perjury and obstruction of justice. He was ordered to appear next on Tuesday (30).

Attorneys for Sam Goody Inc. told the court earlier in the day they will file additional motions as a result of a new, reworded indictment presented by the prosecution.

The new indictment was changed at the court's request to clarify the stolen goods count upon which the government bases its felony racketeering charge. The original indictment referred to labeled goods only while the superseding indictment specified that the goods contained "an aggregation of sounds" constituting stolen property that was ultimately transferred interstate.

The defense has steadfastly maintained that the government's case can't support the felony charge and apparently feels the changes in the indictment bolsters its case. Judge Thomas C. Platt is allowing them to file new motions as a result.

Judge Platt has set Dec. 5 as the date for all arguments on the new defense motions. In addition, Platt must still decide upon several earlier defense motions. The possibility exists that the defense will appeal these decisions when they are made if they are unfavorable.

3 RECENT GO GOLD

Atlantic Soundtracks Making a Mark

NEW YORK—Atlantic Records is beginning to make a mark with soundtrack albums. In the past 15 months it's released three soundtracks and is about to release a fourth, "Divine Madness," from the new Bette Midler film.

It released the "Muppet Movie" in June last year, Bette Midler's "The Rose" in December and "The Blues Bros." in June. All three have been certified Recording Industry Assn. of America gold with "The Rose" also going on to win platinum recognition.

"The Blues Bros." album is moving steadily toward the platinum mark and the title track of "The Rose" is a RIAA gold single. With

all of these albums Atlantic has worked in close association with the respective film company to plan and execute an extensive, coordinated marketing program.

"Divine Madness" is a screen version of Midler's Broadway Review. The Ladd Co. produced, Warner Bros.-distributed film captures Midler at her best from her most outrageous to touching pathos. The film is nothing more, or less, than her on-stage performance at the Pasadena Civic Auditorium. It's not like being there, but it is entertaining. The film is also a likely candidate to be featured on pay television and on videocassette just as soon as it completes its theatre run. DOUG HALL

20th Chief Plans Strategy

• Continued from page 10

Lites with Eugene Records (on Chi Sound Records), the Dells, Betty Everett, Leon Haywood, the Impressions, Dusty Springfield and Shirley Brown. All of the acts with product have found their way onto the charts.

20th also has signed new acts to balance its artist roster—Chris Montan, a James Taylor-type artist, Air Raid, a rock 'n' roll band and Photo Glo. According to Portnow, he is in the final stages of negotiations with a major act.

"We recently made a production deal with Eddie and Brian Holland and Lamont Dozier (Holland/Dozier/Holland) for a few pieces of product. They're in the studio working on two new acts. Product should be in early next year," says Portnow.

With so many new signings and product, has 20th changed or increased its staff? "No," says the label executive.

"We have a strong, effective team.

Dave Parks, vice president of pop promotion, has his first top 20 hit with Stephanie Mills ("Never Knew Love Like This Before").

He points out that both the r&b and pop departments worked the product simultaneously. "We needed to establish her as a pop artist.

"This is the first time we have worked in this manner but I hope it will be a trend."

As for 20th's r&b department Portnow says: "I get better delivery from that department than from the post office. The RCA staff also has been wonderful."

The label has eight promotion reps in the combined departments. Bunky Sheppard is vice president, r&b promotions. His staff includes Carol King, Donny Brooks, Harold Thomas, Willie Bean and E. Rodney Jones. Parks and Wendy Grasberg handle the pop department. The company also utilizes a number of independents.



Guilty.
 Stevie Nicks' new album.*
 Featuring heartbeating duets with Barry Gibb.
 And the writing talents of Barry,
 Robin and Maurice Gibb.

Guilty.
 Including the hit single,
 "WOMAN IN LOVE."
 On Columbia Records and Tapes.

Guilty. An album everyone
 can identify with.

Produced by Barry Gibb,
 Albhy Galuten & Karl Richardson for Barry Gibb & Karlbhy Productions.
 Executive Producer: Charles Koppelman for The Entertainment Co.
 *Columbia is a trademark of CBS Inc. ©1980 CBS Inc.

* FC 36750
 † 1-11364



LISTEN TO WHAT EVERYONE'S TALKING ABOUT. THE NEW ALBUM FROM JEAN-LUC PONTY, "CIVILIZED EVIL."

Once again, Jean-Luc Ponty has composed, orchestrated and produced a magnificent album that can truly be called a masterpiece.

"Civilized Evil" is a multi-faceted gem which brilliantly explores new spectrums of sound.

It is with great pride we present "Civilized Evil," the new album from Jean-Luc Ponty.



Produced by Jean-Luc Ponty.
SD 16020



On Atlantic Records and Tapes.

ON TOUR:

OCT. 10 Danforth Music Hall, Toronto, Canada
12-13 St. Denis Theatre, Montreal, Canada
15 Rutgers Univ., New Brunswick, NJ
16 Palladium, New York, NY
17 Tower Theatre, Philadelphia, PA
18 Orpheum, Boston, MA

19 Proctor's Theatre, Schenectady, NY
22 Triangle Theatre, Rochester, NY
23 Kleinhans Theatre, Buffalo, NY
25 Stanley Theatre, Pittsburgh, PA
29 Music Hall, Cleveland, OH
30 Music Theatre, Cincinnati, OH

31 Uptown Theatre, Chicago, IL
NOV. 1 Ohio Theatre, Columbus, OH
2 Detroit, MI
3 Milwaukee, WI
6 Minneapolis, MN