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Digital the Major Topic For N.Y. AES Parley

Studios Are Mixed \$ Bag

LOS ANGELES—The recording studio business remains a mixed bag around the U.S.

Many studio operations are still feeling aftershocks of the general record industry slowdown with many indicating flat second and third quarters.

Some studios, however, particularly those that cater heavily to commercial and film and/or video post-production in addition to record work, are reporting at least steady if not increased business.

Still other studios with strong in-house producer affiliations are pointing to more active business.

The spotty activity appears to have affected the larger, multi-room 24-track music complex the most. Those that had heretofore resisted video now seem to be seriously eying expansion in that area.

Compounding the overall situation even further is the continuing skyrocketing cost of state-of-the-art professional audio recording equipment and maintenance.

(Continued on page 67)

By JIM McCULLAUGH

LOS ANGELES—A new Mitsubishi 32-track digital recorder, Sony's new digital editor, revelations about four new Soundstream digital editing facilities, and announcements about additional international installations for 3M's digital equipment are expected to add fuel to the various digital camps at the 67th Audio Engineering Society convention beginning its four-day run Friday (31) at the Waldorf Astoria in New York.

Some 8,000 members of the world pro sound community are expected to attend to view products from 185 exhibiting companies.

And 77 technical papers will be delivered combined with 10 specialist workshops as the AES plans this year to incorporate more specialist audio engineering disciplines. Among topics to be covered are: digital techniques, video for audio, broadcast audio and micro-processors.

Additional digital product highlights on the exhibit floors may also include the first prototype of an EMI/MCI 2-track digital mastering machine, the result of technical cross-pollination between those two firms; an update on the recent Sony/Studer digital alliance and a further look at Matsushita's 4-channel digital system, first introduced at AES in Los Angeles last May.

(Continued on page 66)

MIDRANGE LINES REDUCED

LP Shelf Prices In U.S. Chains Climbing

By JOHN SIPPEL

LOS ANGELES—Though advertised album specials remain of the bargain basement variety, shelf pricing for LPs is rising sharply, a survey of 19 U.S. record/tape/accessories chain retailers indicates.

Even the recently introduced \$5.98 mid-range album lines are being footballed downward at times. The 15 chains who special price \$5.98ers average out at \$4.34 when they're on

Complete pricing information appears on page 16.

Committee Finds U.K. Chart Hype

By PETER JONES

LONDON—The committee of inquiry formed here by the British Phonographic Industry to look into allegations of chart hyping (Billboard, Aug. 30, 1980) has acknowledged that there's been "widespread infringement" by the U.K. record companies of the BPI's code of conduct.

That code was formulated after it became apparent that sales representatives of some BPI member firms were inducing certain retailers to falsify chart returns made to the British Market Research Bureau, i.e., "hyping" certain titles onto the chart by misrepresenting their sales strength. The inducements ranged from free records to such gifts as liquor and sweatshirts.

Those companies which have engaged in hyping "have damaged the industry's public image," says the committee of inquiry.

But the report doesn't name companies

(Continued on page 80)

Singapore Chasing Pirates

By PETER ONG

SINGAPORE—The government here will crack down on piracy after years of allowing the practice to thrive.

The move is expected to attract international record industry interest, because Singapore pirates not only sell their illegal product here, they also export large quantities to Asian, Arabian and African markets.

The antipiracy pledge was made Tuesday (21) by Singapore's minister for culture, Ong Teng Cheong, at the opening of the joint meeting held by the International Federation of Producers of Phonograms and Videograms and the Asian Music Industry Assn.

(Continued on page 54)

IRS Sniffing Tax-Shelters

By IRV LICHMAN

NEW YORK—The Internal Revenue Service has stepped up its challenge of tax-sheltered recordings which had its heyday during 1977-78.

"Everybody who dealt in tax-shelters is now subject to audit," declares an attorney who has represented clients who sought such tax advantages and wishes to remain unnamed.

"The government," he continues, "is making a concerted effort to attack tax-shelters, both on a partnership and individual basis."

(Continued on page 54)



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LOOK-ALIKES—Ronald Reagan and Jimmy Carter look-alikes Jay Cotch and Bob Doezie help CBS promote its new "Thank You, Mr. President" comedy LP in front of the Tower Records Sunset Blvd. store in Los Angeles. The girl is unidentified.

Yellow Magic U.S. Show Will Beam Live To Japan

By ED HARRISON

LOS ANGELES—The first date of the popular Japanese group Yellow Magic Orchestra's five-city U.S. tour will be relayed live via satellite to Japan and broadcast nationwide by the Fuji Television Network.

Emanating from the newly named and refurbished A&M Chaplin Stage here, Yellow Magic Orchestra's performance will simultaneously be broadcast to the New York club Privates for a special "invitation only" screening.

The broadcast will be taped and used later for cable television and other promotional purposes.

The Nov. 7 broadcast, coordinated by Martin Kirkup, A&M vice president of artist development, has been in the planning stages for more than four months.

The satellite broadcast will be produced by Jerry Kramer of Kra-

mer/Rocklin Studios who will also manage the studio for A&M. Sound production is by ex-Doobie Brother Jeff Baxter and stage design is by Michael Cotton, synthesizer player with the Tubes.

A&M chairman Jerry Moss notes that the Yellow Magic Orchestra satellite broadcast and tour of Los Angeles, San Francisco, New York, Boston and Philadelphia will hopefully expose the prominent Japanese threesome to broader audiences.

"It's difficult getting Top 40 airplay because those stations don't play a lot of instrumental records," says Moss. "Because of this we need to expose the group through other means."

"If the music can happen in one territory it can happen everywhere," adds Moss.

(Continued on page 9)

Digital Standardization Is Urged Frustration Resulting From Differences In Technologies

By ALAN PENCHANSKY

CHICAGO—The spreading industry use of digital recording equipment is multiplying the number of producers and engineers enthusiastic about the new process at the same time that frustration over the lack of digital technical standardization mounts.

Digital production experience, limited to a handful of producers last year at this time, is increasingly widespread, with the pop side of the business picking up rapidly on the new technology.

Though few dispute the inevitability of digital's takeover of the recording studio, a broad range of opinion can be found about the technical gap between analog and digital, with many believing that analog is more competitive than it has been portrayed.

"The finest analog tape machines have increased in quality in the last year. There's a fine line between

state-of-the-art analog and digital," comments Mack Emerman, head of Miami's Criteria Studios.

Still one property shines forth in Emerman's view of digital—the ability to have limitless copying without signal degradation.

"There is no contest when it comes to noise and no contest when it comes to generations," Emerman, one of the nation's foremost studio operators, says.

The absolute identity of each digital tape copy to the parent is the source of the excitement.

Says Emerman. "The key benefit

India's Piracy Campaign Hypoed

By MIKE HENNESSEY

LONDON—The five-day annual council meeting of the International Federation of Producers of Phonograms and Videograms, which ended in New Delhi Oct. 16, has given a vital new momentum to the Indian record industry's campaign to clean up a market in which 90% of prerecorded cassette sales are from pirate sources.

This was the verdict of IFPI president, Nesuhi Ertegun, who chaired the meeting at the Taj Mahal Hotel in New Delhi.

"Since the vast majority of record and tape sales in India are of local product, the Indian industry has the best possible incentive to eliminate piracy, and in formal and informal discussions which went on throughout our visit between IFPI and Indian government officials, I'm sure they have a new appreciation of the revenue that is being lost to the government because of the high incidence of piracy," Ertegun said.

He also was optimistic about the chances of the Indian government ratifying the Rome convention—one of the prime reasons why New Delhi was chosen as the location for IFPI's annual council meeting. It was the

first time the Federation had met in India in its 47-year history.

Ertegun said that delegates were profoundly impressed by the key-

note address made by India's minister of communications.

"He understood very clearly the problems of piracy, home taping and counterfeiting, and I must say I could wish that many American senators would exhibit as much understanding of these problems."

The IFPI meetings, according to Ertegun, produced some of the most animated and free-ranging discussions that the council has ever enjoyed, including a major session on the worldwide situation regarding the video revolution—a session which Ertegun admitted produced more question marks than answers.

Also given high priority on the agenda were discussions on the perennial problems of piracy and home taping.

"Another great plus for our meeting," said Ertegun, "was the presence of Bhaskar Menon, who was attending for the first time since his election to the board of the federation."

"I was also impressed with the positive response of the media to our presence in India. Press and television coverage was much more immediate and comprehensive than is the case in many other countries."

ARISTA ADDS 44 \$5.98 LPs

NEW YORK—Continuing sales of catalog product has prompted Arista Records to add 44 more albums to its \$5.98 list price line.

The release, which includes product from the Bell and Buddah backlists, is set for early November and includes an advertising budget tied to the amount of goods purchased.

Arista launched its midline series in August with more than a dozen titles from its own catalog. The forthcoming release is considered to be a major acknowledgement to consumer demand for catalog.

"Based on response to our first release we are increasing our commitment to, and visibility of, our mid-price line," says Gordon Bossin, Arista's vice president of sales and distribution. "People are looking for

(Continued on page 9)



STILL PALS—Mike Stewart and Monti Lueftner, right, his boss are in a cheery mood in L.A. Stewart, who formed the Interworld Music Group in 1977 in L.A. with financing by the Bertelsmann organization of West Germany, is leaving Interworld Nov. 15.

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Philips, RCA Videodisk Strategies Explored

Mass Item Or Limited Marketing?

By GEORGE KOPP

NEW YORK—Top level videodisk marketing executives squared off Wednesday (22) and defended strategies as different as night and day.

Philips North America vice president John Messerschmitt and RCA vice president and general manager Jack Sauter shared a panel at the International Tape Assn. Home Video Programming seminar Wednesday (22) the New York Sheraton.

While Sauter insisted the videodisk player should be sold as a mass market product like television, Messerschmitt defended the Magnavox and Pioneer marketing plan, which treats the videodisk as a hi-fi-type limited interest product.

"Since video disk is a product for everyone," Sauter said, "we have a basic disagreement with those who attempt to place it in a marketing category dominated by audio-oriented consumers."

Sauter also announced that RCA would hold a dealer meeting in early December, at which time the company would reveal its entire initial, software catalog. The player will go on sale in March 1981 at 5,000 dealerships nationwide.

Both men agreed that VCR sales would continue strong despite the disk player. But they disagreed on who would buy the new technologies. According to Philips, the disk buyer and the VCR buyer are the same person, and Messerschmitt predicted that many households would own both.

According to Sauter, on the other hand, the disk buyer was more similar to the color tv buyer. He said RCA research showed the disk player, unlike VCR, was preferred about equally by men and women, while the VCR is a male-dominated item, for example.

He compared the market to a pyramid. "Seventy-five percent of the pyramid supports the other 25%. We're aiming at the 75%, not the 25%."

The Philips system has come under fire recently because of charges from retailers that MCA Disco-

(Continued on page 66)



Billboard photo by Chuck Pulin

BACKSTAGE HANDSHAKE—Robert Stigwood, head of the Stigwood companies, greets Terry Chamber, drummer of XTC, backstage at the Ritz in New York while Al Coury, president of RSO Records, looks on. RSO will be distributing the next album by the Virgin-signed act.

RIAA PLAN ACCEPTED

Good News: Truck Costs To Drop 10%

NEW YORK—At a time when prices seem only to go up, the Recording Industry Assn. of America has news of a price reduction; the National Classification Board, a trucking industry group which sets price guidelines, has agreed to an RIAA plan that would reduce by 10% truck shipping costs for LPs and singles. It is estimated these should save the recording industry about \$1 million a year.

The traffic committee of the RIAA also has plans to file this fall a proposal for a reduction on the rating of prerecorded cassettes and 8-tracks. A further plan to ask for reductions on shipping prerecorded videocassettes and videodisks is in the works.

Meeting in Los Angeles, the traffic committee also approved the final draft of the new UPS weight break shipping guide and the first draft of a proposed air freight guide. Both will be published as supplements to the RIAA freight transportation guide, originally prepared in 1974.

According to Stephen Traiman, executive director of RIAA, the pur-

pose of these guides is to help manufacturers and distributors determine the most economical way of shipping product depending on its bulk, configuration and destination.

The traffic committee and consultants Nicholas and Donna Behme also are studying the feasibility of an RIAA shipper co-op, initially on a regional basis. The RIAA says that with the trucking industry deregulated, "the potential savings from such a group could be substantial, particularly in shipping product to customers from warehouse locations."

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Executive Turntable

Record Companies

Jimmy Horowitz and **Dennis Collopy** are upped to executive vice president of the Riva Record Co. and Riva Music, respectively. Horowitz was a founding member of the board of directors and has served in various executive capacities with Gaff Management, Ltd., the London-based parent firm. He is now based in New York for the Mercury-distributed label. Collopy continues to serve in his managing director post at Riva Music in London. . . . **Holly Ferguson** moves to PolyGram Record Operations USA in New York as a&r administrator within central PolyGram Record Services. She was a contract administrator with Arista Records. . . . **Richard H. Growald** joins RCA as media services director in New York. He has been with UPI for the past 25 years, the



Laverty



Brack



Singleton



Gordon

last three as its national reporter. . . . **Marilyn T. Laverty** is upped at Columbia Records in New York to East Coast associate director of press and public information. She was manager in the same department. . . . **Steve Brack** becomes national secondary promotion director for Boardwalk Records in Beverly Hills. He was with Epic, Portrait, Associated Labels as West Coast product manager. . . . **Ernie Singleton**, based in New Orleans, is upped at Casablanca Records to r&b promotion national director. He was Southeast regional pro-



Marcellino



Hester



Beckwith

motion and marketing director. . . . **Sherry Winston** joins Arista Records in New York as jazz and progressive music promotion manager. She comes from the college promotion department at Elektra/Asylum Records. . . . **Dennis J. Gordon** moves to A&M Records as Northeast r&b promotion director with responsibilities for Baltimore, Washington, D.C., and Virginia. He was national r&b promotion director for Prelude Records in New York. . . . **Kenney Marcellino** joins Tapestry Records in Los Angeles as national director of promotion. He comes from Power Play Productions where he was executive producer.

Marketing

Dave Rothfield, the long-time vice president and divisional manager for records and tapes for Korvettes, is now doing special projects for merchandising and marketing for the MusiCland and Sam Goody stores. He was appointed as a consultant to the Minneapolis-based Pickwick retail division by Jack Eugster, executive vice president of that wing. . . . The Record Bar Chain, based in Durham, N.C., has two new positions: **Jean Hester** as director of management information and **Craig Beckwith** as store planning director. She joined the firm as a data processing assistant and he was manager of planning and construction. . . . **Bob Varcho** and **Dennis Kennedy** are district supervisors for the Stark chain. Varcho, based in Kansas City, was general manager of Grapevine Records and Tapes in Akron, Ohio. Kennedy, based in Texas, managed Stark's Dallas Camelot store. Also, **Bill Jay** becomes sales representative for Stark's Fisher Big Wheel stores in Michigan and Ohio. He was manager of Camelot number 41 in Rochester, Mich. **Jim Gallagher** is the general manager of the Grapevine Records and Tapes outlet in Akron, Ohio. He was manager of Camelot Music in Lexington, Ky. . . . **Jim Leventhal** in New York becomes international account executive for the Cardinal Export Corp. He has spent the last four years in sales, marketing and operations for an exporter.

Publishing

David Steel is upped to Chappell and Intersong international representative in New York. Formerly, he was disco promotion manager for Polydor Records. . . . **Allan Tepper** joins Delightful Music in New York—the publishing wing of De-Lite Records as director. He was East Coast professional manager at United Artists Music. . . . **Michael J. Lembo** takes over the post of artist development consultant for MCA Music. He continues with his own Mike's Artist management and Deli Platters Records in New York. . . . **Barbara Kirkner** moves to the Bug Music Group in Los Angeles as copyright and licensing administrator. She was in Capitol Records law department. Also at Bug, **Lydia Frazier** moves up to copyright and royalties administrator. She had been copyright administrator for Bug Music for two years. . . . **Robert Kranendonk** has resigned as sales manager with Shawnee Press Inc. at Delaware Water Gap, Pa.

Related Fields

Tony Cabot is now musical and entertainment director for the forthcoming Vista International New York Hotel at the New York City World Trade Center. He has been a television musical conductor, RCA Records artist, director of Broadway musicals and a producer of entertainment packages and trade shows. . . . In the same vein, **Phyllis C. Kaufman** joins the Caesars Boardwalk Regency Hotel Casino in Atlantic City, N.J., as entertainment director. She was in private entertainment law practice. . . . At Fidelitone Inc. in Arlington Heights, Ill., **Charles Smith** is upped to chairman of the executive committee

(Continued on page 98)

IFPI, BIEM UTILIZING TEMPORARY CONTRACT

By HENRY KAHN

PARIS—Once again, the International Federation of Producers of Phonograms and Videograms and the European mechanical rights bureau (BIEM) have failed to reach agreement on a new basis to compute mechanical royalties.

The result is that the old contract, which expired Dec. 31, 1979, has been supplanted by a transitional 18-month agreement which is backdated to July 1, 1980, and will run until Dec. 31, 1981.

Says BIEM president Jean-Loup Tournier, who signed the new agreement with the IFPI's director general, John Hall, in Rome, "This will give both sides a chance to set up working parties to look into new methods of calculating mechanical payments."

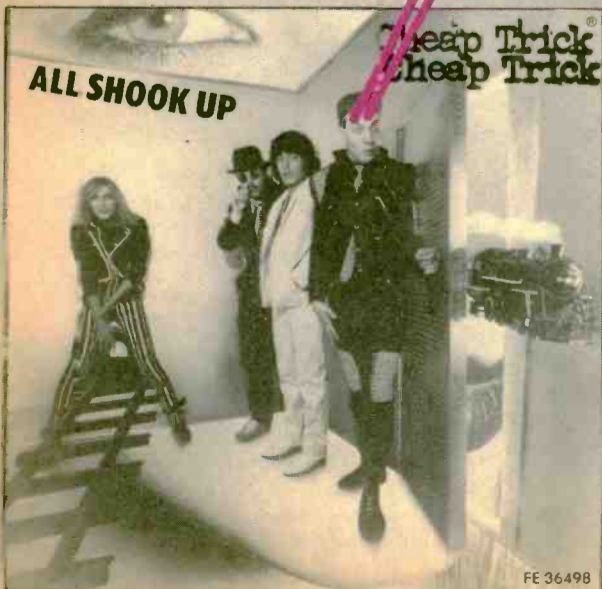
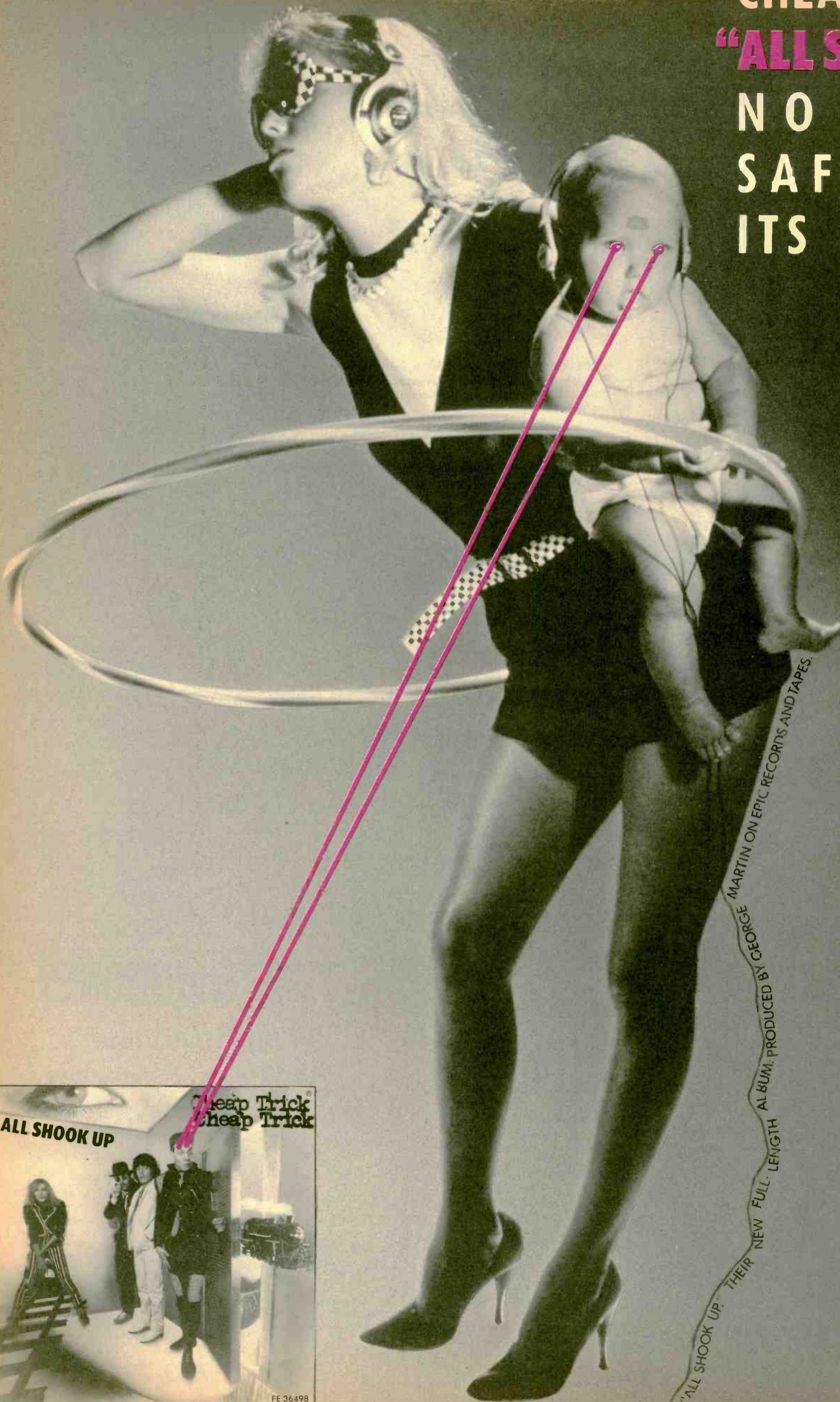
The IFPI is anxious to replace the long-standing basis of 8% of the retail price with a flat rate as in the U.S. BIEM, on the other hand, defends the percentage system, pointing out that with price and markup differentials in the 26 BIEM member territories, it is virtually impossible to arrive at a universally applicable flat rate which would be equitable.

In the interim, the mechanical royalty computation will continue to be calculated on the basis of 8% of the retail price.

Says Tournier: "Where fixed prices still obtain, such as in Eastern Europe and some North African countries, this presents no problem. And where there is a respected re-

(Continued on page 82)

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JOHNSON IN L.A.

Delicious Retail Web Looks To 4th Store

By JEAN WILLIAMS

LOS ANGELES—The Delicious retail record operation here has become a chain of three stores, with the possibility of a fourth opening shortly.

The operation, owned by Robert Johnson, opened its newest shop a month ago, with business so brisk, says Johnson, a staff of six has been employed to work the outlet.

Johnson, an alumnus of the VIP retail operation here, opened his first store two years ago. He is the only black dealer in L.A. and one of the few in the country to open three large volume outlets in less than 2½ years.

His shops are strategically located around the city, with merchandising and promotion designed specifically for the three different areas, he says.

The second store opened a few months ago in the Ladera Heights section of L.A., and the third outlet is located in nearby Inglewood, Calif., both in shopping centers.

The newest shop, 3,000 square

feet, offers basically the same inventory as the first two stores. "Although cutouts are prime movers at the other stores, we're marketing this merchandise even stronger at the new store," says Johnson. "We're selling more cutouts than frontline merchandise and I am able to buy at the right price," he adds.

He notes that he searches out bargains and selects different times of the year to buy certain product. "I bought three truckloads of product from Record Merchandising when it was going out of business."

Johnson maintains that he also stocks a large quantity of \$5.98 mid-line product. "We're buying 200 pieces a week from Pickwick of the older Motown merchandise. Columbia and some of the other labels also have good midline product and this merchandise sells well for us."

He explains he does carry new product in all stores, however, since its opening, the third store is gener-

(Continued on page 98)



Billboard photo by Chuck Pullin

N.Y.'S GRAMMY—Harrison J. Goldin, comptroller of New York City, welcomes the 23 annual Grammy Awards Show back to New York at a press conference at City Hall. The show, to be seen nationwide on the CBS-TV network Feb. 25, 1981, will be produced by Pierre Cossette. It will originate live from Radio City Music Hall, the first time the venue has hosted such an event.

FOR 2 SOUNDTRACKS

MCA Will Utilize Cross-Promotions

LOS ANGELES—MCA Distributing Corp. is cross-promoting its "Smokey And The Bandit 2" and "Xanadu" soundtracks with 651 Stop & Go convenience stores and Pepsi and Mountain Dew soda.

The promotion, which starts Monday (27) and runs through Dec. 20, enables consumers to purchase either soundtrack in the record department called Music Stop part of the store and be entitled to a free six-pack of Pepsi or Mountain Dew.

The 651 Stop & Go stores are located in California, Texas, Oklahoma, Nevada and Arizona.

The promotion is the brainchild of MCA western regional director Leroy Sather, Los Angeles branch manager John Jump and Bob Zipkin, MCA sales rep.

According to John Burns, vice president of branch distribution, the two soundtracks were chosen for the promotion because of their exposure from both the films and music with hit singles culled from each LP. Burns says that both \$9.98 list LPs sell at Stop & Go for \$8.99. The chain stocks an assortment of best selling titles.

An in-store display piece will be used to call attention to the promotion with the LP and cassette and

Pepsi logo on all point of purchase material.

The length of this promotion is somewhat longer than the norm. While most promotions run six weeks at the most, the Stop & Go/Pepsi tie-in runs eight weeks or nearly right up to Christmas.

Burns believes the timing is right on the mark coinciding with the release of the fifth single from "Xanadu," the Olivia Newton-John/Cliff Richard duet on "Suddenly." The latest release from the "Smokey And The Bandit" soundtrack is Burt Reynolds' novelty song "Let's Do Something Cheap And Superficial."

Vig Band Performs

LOS ANGELES—The 21-piece Tommy Vig jazz band played at Carmelo's in Sherman Oaks Monday (20). The vibist-percussionist occasionally fronts a large aggregation.

RIAA Video To Hold L.A. Meet

NEW YORK—RIAA/Video, established recently by the Recording Industry Assn. of America, will gather representatives from 30 video software companies for general membership and policy-making Video Council sessions Nov. 20 at the Sheraton Universal in Los Angeles.

They will hear reports from the initial meetings of priority activity committees in such areas as anti-piracy/security, bar coding, data processing, engineering, legal rights, postal affairs, traffic/freight and coordination with the Motion Picture Assn. of America and the International Federation of Producers & Phonograms and Videograms.

At a noon buffet luncheon, members of the recently established RIAA video committee, comprised of executives within RIAA audio member companies responsible for video activities, will meet.

Included are representatives from A&M, Atlantic, Capitol, CBS, Chrysalis, Elektra/Asylum, Life-song, Motown, Ovation, PolyGram, RCA and Warner Bros.

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FBI RAIDS DENVER'S OZ

DENVER—"Certain materials used in producing background music" were seized by FBI agents in a raid on Oz Productions, 1033 S. Gaylord here Wednesday Oct. 15.

Carrying a search warrant authorized by U.S. Magistrate Roy Sickler, the FBI agents reportedly took duplicating equipment and various tape configurations, ranging from open reel to cassette.

The search warrant was concerned with alleged copyright matters, wherein the firm was allegedly duplicating copyrighted recorded performances without authorization. "Oz was licensed by some but not all record labels whose performances they were duplicating," an FBI spokesperson states.

Results of the search are being studied by the staff of Denver U.S. Attorney Joseph Dolan.

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THE BUS BOYS. THEY'RE CHANGING THE COLOR OF ROCK & ROLL.

"The Bus Boys are more than a great rock band. They are an important one."—*Newsday*

The Bus Boys provoke. They've become, in a few short months, more than a new rock band; they've become the focus of national attention. Their initial impact: cultural shock. Five black guys and a Chicano drummer playing exhilarating rock & roll for predominantly white audiences on the Los Angeles rock club circuit, opening up a whole range of rock possibilities. Faced with the Bus Boys, how could people not have taken notice? Even such an august periodical as *The Wall Street Journal* said, "...a remarkable rock band, the Bus Boys are launching an assault on the musical mainstream... the Bus Boys' brand of 'minimum wage rock 'n' roll' should help put some life into rock's unhealthy pallor."

Theirs is a new neighborhood for rock, and they make the rules. At first, the Bus Boys' image turns heads. Then their music opens eyes and ears. *Playboy* tried to pinpoint it: "If you can picture Sly Stone fronting the Talking Heads at a shindig in the Twilight Zone, then you have some idea of what a Bus Boys show is like." Rarely has a first LP been preceded by such interest and anticipation. *The Los Angeles Times* has stated, "The Bus Boys are a revolutionary Los Angeles band. The songs shatter just about every preconception you can imagine about a band whose novel approach to rock will probably make you blink time and again... the most original pop arrival of the year."

On songs like "KKK," "There Goes The Neighborhood," "Did You See Me," "Minimum Wage" and "Tell The Coach" (all written by Bus Boy Brian O'Neal), the band latches on to stereotypes,

subverts them, and then levels them with a spirit and humor that borrows from the best rock and roll of the past twenty years: everyone from the Coasters to Chuck Berry to Jimi Hendrix to The Stones to...well, as they tell it in "Johnny Soul'd Out":

*James Brown was his cousin
Little Richard was his friend
Lord only knows where the story
begins...*

*Johnny soul'd out, I tell you Johnny
soul'd out
He's into rock and roll and he's given
up the rhythm and blues.*

They're going to make a dramatic difference in the way you hear rock & roll.

**MINIMUM WAGE ROCK & ROLL
from THE BUS BOYS.**

**THEY CAN DISH IT OUT...CAN YOU
TAKE IT?**

Musicians & Film Producers Seeking Accord

AFM Resuming Peace Negotiations

LOS ANGELES—Film producers and the striking American Federation of Musicians return to the bargaining table Monday (27) without a federal mediator.

The last set of talks, which broke down Oct. 1, had federal mediator Tim O'Sullivan present. Victor Fuentelba, AFM president, now heads up the musicians bargaining side.

The AFM has been on strike since Aug. 1 over the issue of payment for the reuse of film and television music.

The new talks at the Dart Building here follow in the wake of a letter

sent by AFM local 47 president Max Herman two weeks ago to President Carter and other officials. In it, Herman harshly criticized film producers for going overseas and using foreign musicians to score their projects.

24th District Congressman Henry Waxman is hand-presenting a copy of the letter to President Carter and supplying suggestions on how to deal with the situation. It is Herman's contention that, by going overseas, the producers are utilizing

"foreign scab labor" and behaving in a way which is "anti-American."

Still, the AFM is confident that the talks can be handled without a mediator. "It was by mutual agreement on both sides that there not be a mediator," declares Dick Gabriel, West Coast recording supervisor for the AFM national office. "There is no anger, no bad vibes. Sometimes it's easier to deal with someone directly. We haven't gotten to the point yet where we can't deal with them directly."

The strike has been picking up support from other unions. "We've gotten incredible support from the Teamsters," voices Mike Melvoin, AFM local 47 strike cochairman. "In fact, at Paramount, the trucks are turning around at the gates. We expect 30 building trade unions to go out." The union that went out last week was the Ironworkers Union, Local 433.

The musicians have been less successful in persuading actors to honor the lines at the seven major studios

which are being picketed. However, Melvoin says that, again at Paramount, a significant number of actors have refused to cross the lines.

In a related matter, a federal court hearing concerning the AFM injunction against Universal for scoring episodes of "Quincy" illegally was pushed back to Friday (24) from Monday (20).

The AFM is confident it can win support from the general public. Kim Fellner, who handles public relations for the Screen Actors Guild and now for the AFM Local 47, is helping design a campaign to bring the "human side of the strike" to the public. "If regular television viewers are informed about this taking of work overseas, they will be up in arms," adds Melvoin.

WHY JUST WATCH TV WHEN YOU CAN WATCH THE WORLD?

Downlink™ The home telecommunications system that lets you receive television programming right off communications satellites, without the aid of local network affiliates and cable TV services.

You see, the big networks, cable companies, newswire services, 'superstations' and others transmit much of their programming by satellites that distribute it from central broadcast stations to local affiliates. With Downlink you can now bypass these middlemen. Legally. The result is an enormous increase in the scope and quality of your TV reception.

Downlink picks up everything that's transmitted via satellite throughout the entire continent. More than 60 channels in the U.S., Mexico and Canada. Unedited by local networks and cable services.

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In addition, since you get your picture directly from the satellite, bypassing network and cable interference, with Downlink the quality of your TV reception is better than what you're getting now.

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porch, in your backyard, or on any flat roof. You put the receiver near your TV (on a coffee table, for instance) and use it to switch from one channel to another, just as you normally switch TV channels.

Downlink consists of the highest quality components. It's rugged, durable and backed by a one-year warranty.

Go to your nearest video dealer and see for yourself. Or send for the Downlink Videotape Offer.

Downlink Videotape Offer

The Downlink demonstration videotape explains in detail what Downlink is, how it works, and gives numerous examples of what it can do for you, including a varied sampling of actual satellite programming. Send \$29.95 for Beta version or \$34.95 for VHS version. Allow 30 days for delivery.

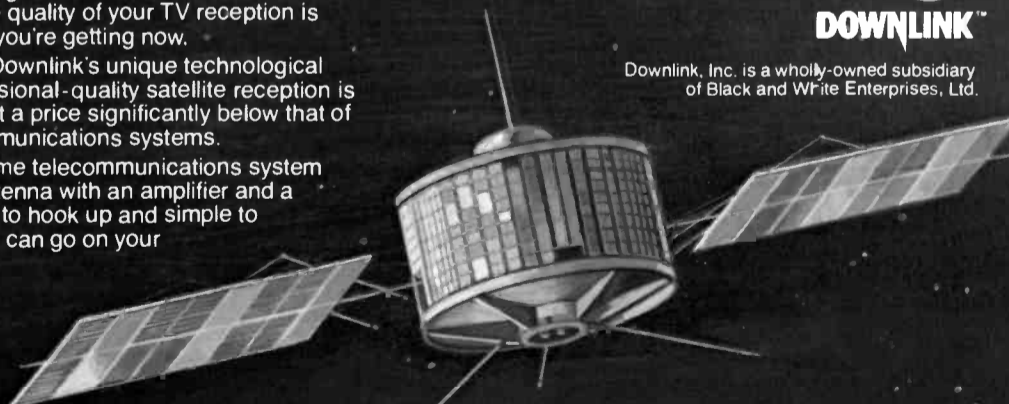
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Alleged T-Shirt Pirate Arrested

LOS ANGELES—Alleged T-shirt bootlegger Wilbur D. Hensley of Memphis was arrested on federal assault charges after he assaulted a federal officer during the serving of a seizure order to confiscate alleged bootleg T-shirts outside a Kenny Rogers concert in Cincinnati Oct. 12.

Hensley was earlier arrested on state misdemeanor charges of assault and obstruction of official business.

Hensley was due to appear for the defense in a hearing Oct. 15 on a preliminary injunction against Creative Screen Designs, Ltd., an Illinois firm allegedly manufacturing bootleg T-shirts. It was during a recess in that hearing when Hensley was arrested by federal marshals. It was said that Hensley's actions as an alleged bootlegger have extended nationwide for several years.

Creative Screen Design is the second firm in which action was taken to halt alleged illegally manufactured T-shirts by attorneys for Kenny Rogers. Last month, an injunction was issued against Grand Illusion Designs, Inc. on similar charges.

According to Gordon Bennett of Kragen & Co., managers of Rogers, this kind of action will continue at both the local and national level until the problem is overcome.

"We are now investigating a new approach to this problem that will mean we can be effective in every town in the country for almost minimal expense, and we have support from other groups' managers and tour merchandising operations," says Bennett.

Concord Jazzmen Booked On Cruises

LOS ANGELES—Concord Jazz artists and label topper Carl Jefferson will appear on two ocean cruises on the American Hawaii liner Oceanic Independence. The cruises, Nov. 8 and Dec. 13 are for seven days through the Hawaiian Islands.

The Nov. 8 cruise features John Bunch, Bob Maize, Herb Ellis, Jake Hanna, Scott Hamilton and Warren Vache. The Dec. 13 jaunt features Dave McKenna, Charlie Byrd, Cal Collins, Jake Hanna and Scott Hamilton. Jefferson will be host for the shows on both tours. He plans to cut an LP on the cruises.

Schacht PR Moves

NEW YORK—Janis Schacht Public Relations has moved to the Little Theatre Building, 240 W. 44th St., New York 10036. (212) 869-3459.



MILLS' PARTY—Stephanie Mills and her husband Jeffrey Daniels of Shalamar wear matching outfits as they dance to Mills' "Never Knew Love Like This Before" at a party hosted by RCA and 20th Century-Fox Records in Hollywood honoring Mills on her marriage and her "Sweet Sensation" gold record.

Ovation Goes Direct Mail With Disney

By ALAN PENCHANSKY

CHICAGO—Ovation Records is going into direct marketing with its "Magical Music Of Walt Disney" four-LP set. A mailing to 47,000 schools and public libraries, expected to roll in November, is the first campaign under the company's new Ovation House wing.

David Webb, Ovation executive in charge of the campaign, estimates potential sales of up to 90,000 sets.

Webb, who expects to push other product into this pipeline, hopes to launch a full-scale direct marketing arm. Surprisingly, there has been no push at libraries.

The four-record Disney box with big color booklet by Ovation's production chief Dick Schory had a 1978 release date. Webb says that even the Chicago Public Library was not approached by a distributor. (Sale to the library of 170 sets now reportedly has been negotiated directly.)

Webb says the package's \$25 list price is being shaved by \$5 in quantities of 25 or more.

According to Cary Baker, Ovation publicity chief and wordsmith for the mail pitch, one design for the mailing was scrapped.

"Basically, the graphics were too flashy," Baker, who resorted to a direct marketing reference book, says.

The form of the final mail piece is closer to a letter than the original brochure, Baker explains.

Rock'n'Rolling

Warner Exec Sees Reverse Crossover

By ROMAN KOZAK

NEW YORK—As more and more discos either go entirely into a rock'n'roll format, adopt new wave dance nights or program dance-oriented rock songs within their regular mix, post-disco radio is picking up on these new sounds

and is helping to break new rock acts. Coincidentally, this reverse crossover is exposing for the first time many white acts to a black audience, so that such acts as Devo, the B-52s or Queen are being discovered by black kids in the major metropolitan areas.

Such are the observations of Ray Caviano, vice president of Warner's dance music department, and president of RFC Records. It is not that the former golden boy of disco has gone punk, but Caviano's department is the only one in the business to have a full-time dance rock promotion person (Stephen Patrie) helping to break such acts as the B-52s, Devo and the Pretenders through club and disco radio play. Of the 15 dance rock titles currently on the disco chart, eight, or more than half, come from Warners.

Caviano points to such stations as WBLS-FM and WKTU-FM in New York and KISS-FM in Los Angeles as "dance fusion" stations. He says the new Burkhardt-formatted WXLO-FM in New York, which is "early on r&b and late on pop," is an example of the trend, where research from clubs is altering the once disco format.

This is happening at the same time that AOR radio, which should be embracing new rock acts, is getting more and more conservative in its playlists. A B-52s-type dance band may now have a greater chance to break through via disco fusion than through traditional means.

But that does not mean, as was suggested at the recent broadcasting meeting, that the new wave audience is the same as the old disco audience. There are different lifestyles involved, points out Caviano, even if in both cases that means going out to dance. And there are still more than 20,000 traditional discos in this country and only 250 rock dance clubs (though that number is growing all the time, with new clubs now in the South and Midwest).

Caviano also points out that while traditional discos and disco radio stations may get on the B-52s or the Vapors, he still has to be selective on what he offers them. The Gang of Four would still not get played at such outlets.

* * *

While such late heroes of the '60s

Publisher Laufer Strives To Establish a Teen Star

By CARY DARLING

LOS ANGELES—The lights go down. The announcer struggles to make himself heard over the screams of the pubescent girls in the audience. Then, out comes Michael Damian to sing his string of hits.

Michael Damian?

If Charles Laufer, mastermind of such teen-oriented magazines as Tiger Beat, Tiger Beat Star and Right On!, has his way Damian will make the first paragraph come true. Damian will fill what Laufer sees as a void in the teen idol market.

Laufer, through his newly established Laufer Entertainment Division of his publishing company, is re-entering the music business. His

as Jimi Hendrix and Janis Joplin are gradually fading from public memory and from radio playlists, Jim Morrison & the Doors are hotter than ever. "They have never fallen from public grace," says Danny Sugerman, who with Rick Linnell represents the Doors' music interests, and who coauthored "No One Gets Out Alive," the best selling Morrison biography with Jerry Hopkins.

The Doors catalog sells at about 500,000 units every year, for a total of about 16 million units worldwide, and Elektra has now released a greatest hits LP, which enters this week's LP chart at 80. There are 240,000 copies of the biography in print as a trade paperback. It has not yet been released as a mass market book.

A pay-television special on the Doors has also been prepared, but says Sugerman, who was also involved in that project, the new interest in the Doors has made that group more valuable than when the original contracts were signed. Showing of the special is being held up pending renegotiations.

Interest in the Doors has been sustained by heavy AOR play, especially recently.

"Now is a great change in music, and with great pressure on the programmers, they felt safer going back than looking forward to the new music," says Sugerman, who also manages the new wave Zippers and represents X.

"The Doors is good listening music to put on radio. It is progressive, but not offensive. It is safe for radio," he continues, talking about a band that not too long ago shocked the country with allegedly lewd shows and songs about sex and murder. But radio does not play these songs, as it did not play Morrison's "An American Prayer" collection of dark music and poetry which was disappointing in sales.

"Morrison's youngest fan hasn't been born yet," says Sugerman. But since Morrison is dead, who is making all this money from record and publishing royalties? "Would you believe a high school principal, and a retired admiral? Everything is split four ways between Jim's parents and Pamela's (Morrison's late common-law wife)."

last, and only, music act was the DeFranco Family which scored three Top 40 hits between November 1973 and June 1974.

"Demographically, people say there aren't as many kids as there were before," says Ron Tepper, head of the new entertainment division. "Still, there are more kids under the age of 17 than adults between the ages of 25 and 44."

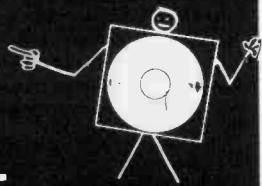
"According to the Census Bureau, there are 60 million kids under the age of 17. There are 57 million adults between 25 and 44. The record industry is looking pretty heavily at the 25 to 44-year-olds but

(Continued on page 96)

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We have the prices

Send for complete price list

NOVEMBER 1, 1980, BILLBOARD

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



THE
doors

GREATEST HITS

5E-515

HELLO, I LOVE YOU

LIGHT MY FIRE

PEOPLE ARE STRANGE

LOVE ME TWO TIMES

RIDERS ON THE STORM*

BREAK ON THROUGH

ROADHOUSE BLUES

NOT TO TOUCH THE EARTH

TOUCH ME

L.A. WOMAN*

The definitive Doors album that captures the genius of Jim Morrison.

PRODUCED AND RE-MASTERED BY PAUL A. ROTHCHILD
*PRODUCED BY BRUCE BOTNICK AND THE DOORS.
DOORS REPRESENTATION: DANNY SUGERMAN & RICH LINNELL

Check local listings for exact time and date as **anniversary** presents the definitive National Radio Program on The Doors. Written and Hosted by Jim Ladd, Produced by Bill Levy.



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The CAPITOL

OCTOBER



NEIL DIAMOND

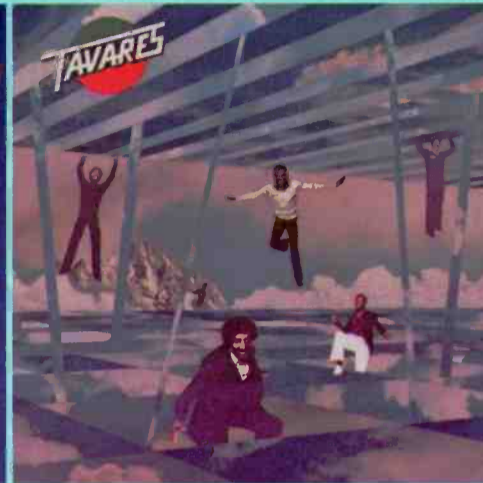
THE JAZZ SINGER

NEIL DIAMOND / The Jazz Singer
SWAV-12120 • 4XV-12120 • 8XV-12120



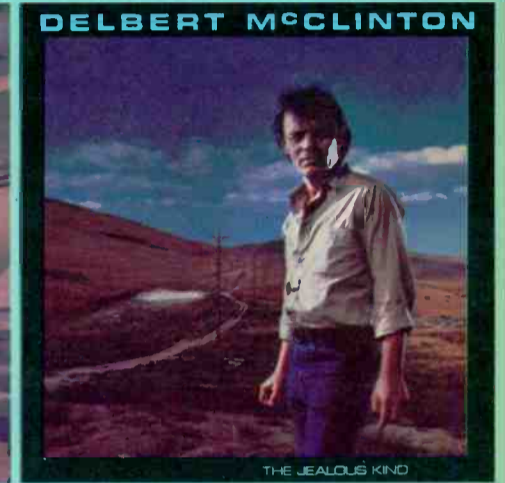
Moon Martin

MOON MARTIN / Street Fever
ST-12099 • 4XT-12099 • 8XT-12099



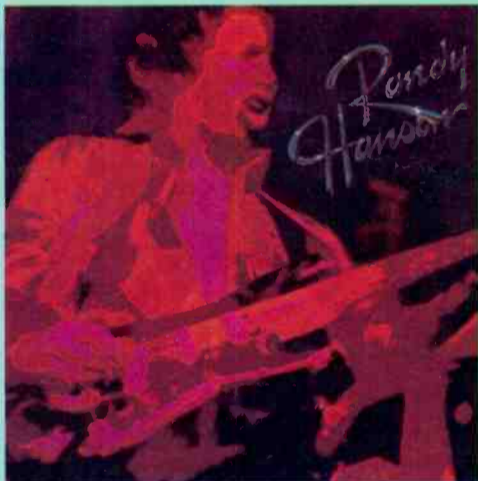
TAVARES

TAVARES / Love Uprising
ST-12117 • 4XT-12117 • 8XT-12117



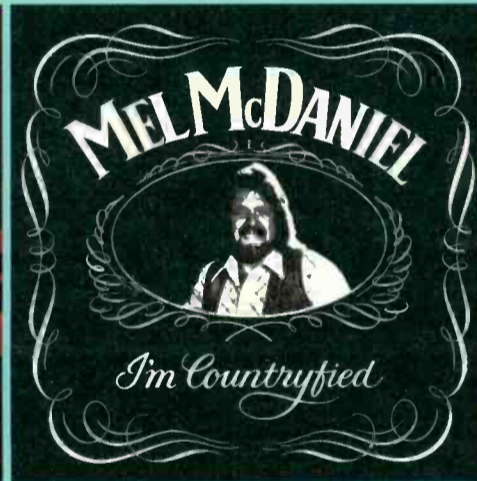
DELBERT McCLINTON

DELBERT McCLINTON / The Jealous Kind
ST-12115 • 4XT-12115 • 8XT-12115



Randy Hansen

RANDY HANSEN
ST-12119 • 4XT-12119 • 8XT-12119



MEL McDANIEL

I'm Countryfied

MEL McDANIEL / I'm Countryfied
ST-12116 • 4XT-12116 • 8XT-12116



PERRY & SANLIN

FOR THOSE WHO LOVE

PERRY & SANLIN / For Those Who Love
ST-12118 • 4XT-12118



SOME SPECIAL MOMENTS

Mel Street

MEL STREET / Some Special Moments
ST-50102 • 4XT-50102 • 8XT-50102



ITZHAK PERLMAN · ANDRÉ PREVIN · SHELLY MANNE · JIM HALL · RED MITCHELL
A Different Kind Of Blues
An album of Jazz composed by André Previn

ITZHAK PERLMAN, ANDRÉ PREVIN, SHELLY MANNE, JIM HALL, RED MITCHELL / A Different Kind Of Blues
DS-37780 (Digital)



LEONARD PENNARIO
CHOPIN WALTZES

LEONARD PENNARIO / Chopin Waltzes
DS-37332 (Digital)



BELLINI
I PURITANI
MONTSERRAT CABALLÉ · ALFREDO KRUIS · JELIA HANARI · MATTEO MANICOUERBA · AGOSTINO FERRIN
Ambrosian Opera Chorus & Philharmonic Orchestra
RICCARDO MUTI

RICCARDO MUTI / Bellini: I Puritani
SZCX-3881



BRANDENBURG BOOGIE

ELENA DURAN, STEPHANE GRAPPELLI, LAURIE HOLLOWAY / Brandenburg Boogie
DS-37790 (Digital)

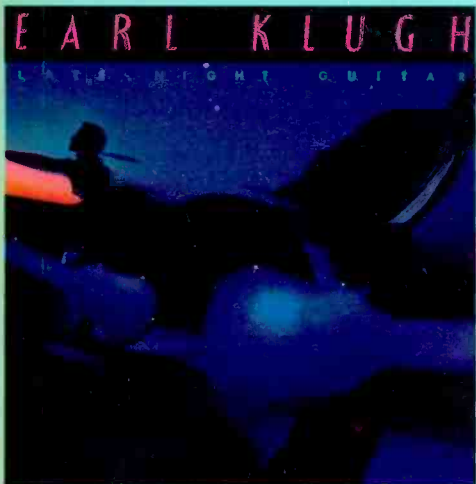


Give the gift of music.



MARKET

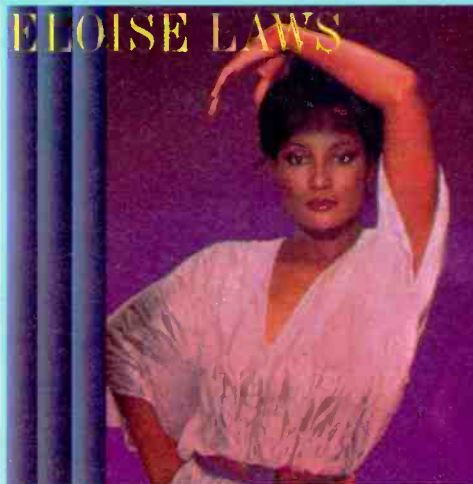
& NOVEMBER RELEASES



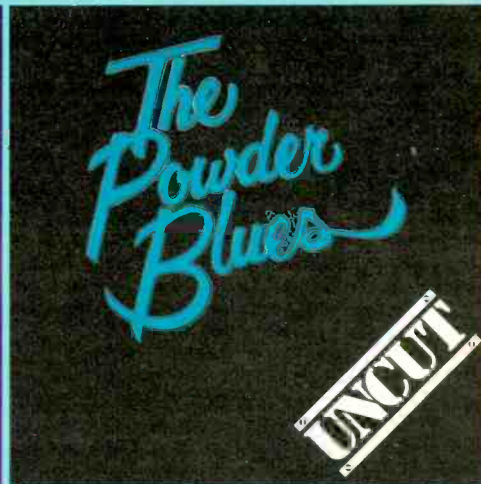
EARL KLUGH / Late Night Guitar
LT-1079 • 4LT-1079 • 8LT-1079



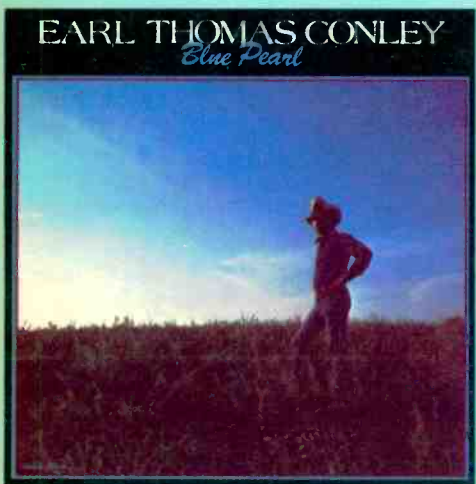
CRYSTAL GAYLE / A Woman's Heart
LOO-1080 • 4LOO-1080 • 8LOO-1080



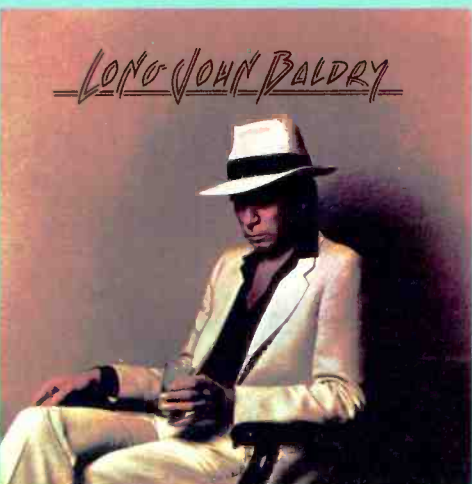
ELOISE LAWS
LT-1063 • 4LT-1063 • 8LT-1063



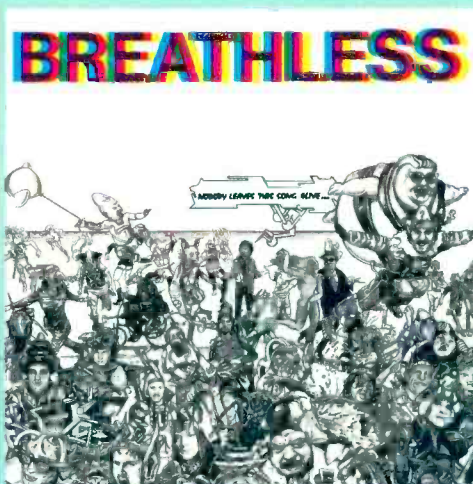
THE POWDER BLUES / Uncut
LT-1078 • 4LT-1078 • 8LT-1078



EARL THOMAS CONLEY / Blue Pearl
ST-50105 • 4XT-50105 • 8XT-50105



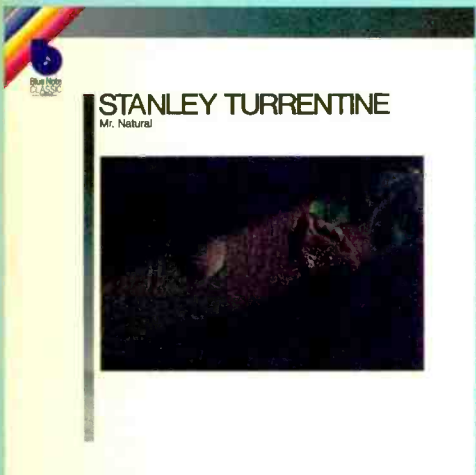
LONG JOHN BALDRY
SW-17038 • 4XW-17038 • 8XW-17038



BREATHLESS / Nobody Leaves This Song Alive
SW-17041 • 4XW-17041 • 8XW-17041



HEAVEN'S GATE / Original Soundtrack
LOO-1073 • 4LOO-1073 • 8LOO-1073



STANLEY TURRENTINE
Mr. Natural



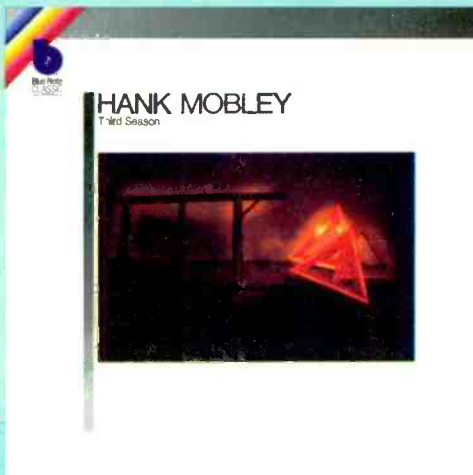
STANLEY TURRENTINE / Mr. Natural
LT-1075 • 4LT-1075 • 8LT-1075



BLUE MITCHELL
Step Lightly



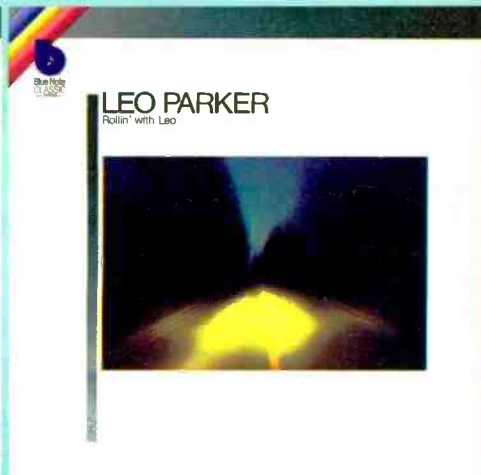
BLUE MITCHELL / Step Lightly
LT-1082 • 4LT-1082 • 8LT-1082



HANK MOBLEY
Third Season



HANK MOBLEY / Third Season
LT-1081 • 4LT-1081 • 8LT-1081

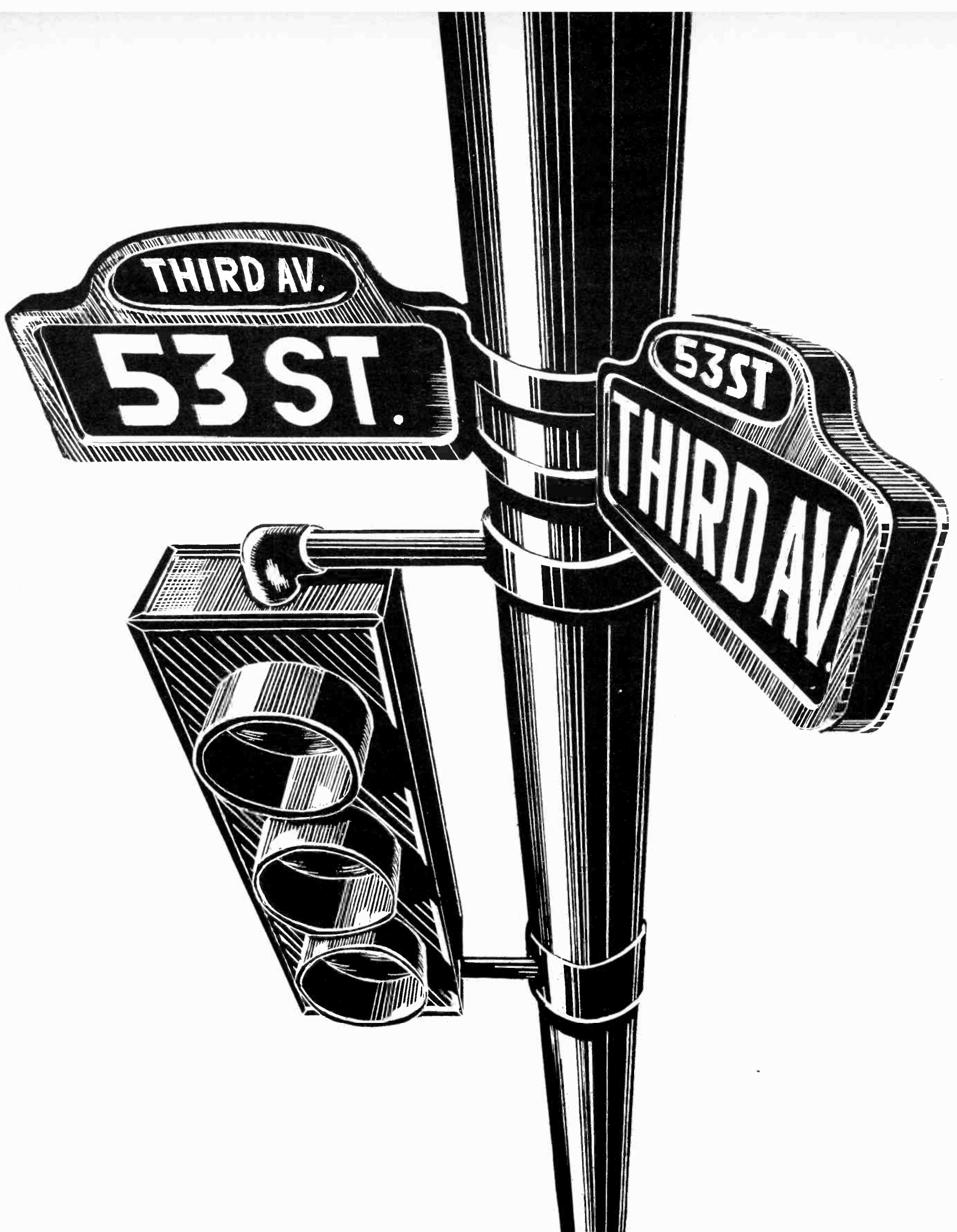


LEO PARKER
Rollin' with Leo



LEO PARKER / Rollin' With Leo
LT-1076 • 4LT-1076 • 8LT-1076





ROD STEWART'S

THE KILLING OF GEORGIE

THE MOTION PICTURE

Music Pulls Movies Into Tennessee

NASHVILLE—Negotiations are underway for 28 different film projects in Tennessee. And according to Patricia Ledford, director of Tennessee's Film and Television Production office, the music industry should play an important role in drawing film projects to the state. Noting the growing interest in country music, she links increased filming in the area to possible lucrative soundtrack productions in Nashville.

Some \$4.9 million in state revenue has already been amassed through recent productions, Ledford says, including parts of "The Night The Lights Went Out In Georgia," "This Is Elvis" and "George Burns In Nashville," filmed at the Grand Ole Opry House.

Underway now is the filming of six segments of "Concrete Cowboy," a CBS-TV series starring singer/actor Jerry Reed. This project will reportedly add \$6.5 million to the state treasury by year-end. Previously, Tennessee had never grossed more than \$3.5 million annually through film projects, Ledford claims.

Ledford spoke at the Tuesday (21) luncheon sponsored by the local chapter of NARAS. Held at the Radisson Plaza Hotel, the luncheon was the second in a monthly series. Open to the entire music community, tickets for each luncheon are \$9.50. Proceeds go to the NARAS scholarship fund. **ROBYN WELLS**

SYNDICATES TV MUSICALS

Mushrooming Giant: Owens Productions

By KIP KIRBY

NASHVILLE—In five years, Jim Owens Productions has mushroomed from a small, independent television syndicator to Nashville's largest producer of syndicated prime time programming.

Through its joint distribution pact with Multimedia, Inc. in Cincinnati, Jim Owens now produces a minimum of three music-related specials annually, with one of its programs—the annual "Music City News Awards Show"—reportedly pulling the highest ratings of any prime time syndicated tv show now on the air.

Among the programs produced this year by Owens Productions were "Hank Williams: The Man And His Music," a musical docudrama starring such guests as Kris Kristofferson, Johnny Cash and Hank Williams Jr., and a two-hour upcoming special, "A Tribute To Chet Atkins From His Friends" filmed at the Opry House and featuring many country music luminaries.

Currently in the test market stage

at this time is a Jim Owens-produced musical sitcom titled "Big Al's Doggs," which has been aired in New York, Los Angeles, Chicago and San Francisco.

The company was formed by Owens with partners Jerry Reed and Harry Warner in 1975 for the purpose of creating a late-night variety series with Reed. However, the singer's rapidly expanding movie career, coupled with the advent of NBC's "Saturday Night Live" launch the same session, precluded the concept.

Instead, Owens edited the taped footage of Reed and guests Burt Reynolds, Ray Stevens, Tammy Wynette, Lynn Anderson and Chet Atkins, and created two separate hour-long specials.

Eventually, Owens bought out Reed and Warner and took over the production firm himself. His first major project was a 1977 holiday special with Barbi Benton titled "A

(Continued on page 64)

ASCAP Monitoring Fla. Spots

NEW YORK—As chill winds begin to blow across most of the nation, things heat up in Florida for ASCAP staffers there who monitor showcases for possible copyright infringement.

"It's a year-round effort," declares

Allen Band, division manager, "but as the tourist season gets underway many clubs and restaurants that are closed from September through October reopen, so we've got more checking to do."

Along with district manager Mark Ferrell, five ASCAP representatives cover key tourist spots in the state, including Miami, Tampa, Orlando, Ft. Lauderdale and Sarasota.

The society's most current lawsuit involves the Newport Motel in Miami Beach, where ASCAP claims that 26 copyrights owned by ASCAP-cleared publishers have been played without permission.

The action, also naming Newport Motel owner Irving Pollack, involves works performed during the latter part of January of this year. If damages are awarded, they could run from \$250 to \$10,000 per infringement or per song used without permission.

Parton's Firms Choose Tie-Up

NEW YORK—Dolly Parton's Velvet Apple Music (BMI) Jayda Star Music (ASCAP) and Songyard Music (ASCAP) have made a co-publishing deal with Blendingwell Music/Sister John Music.

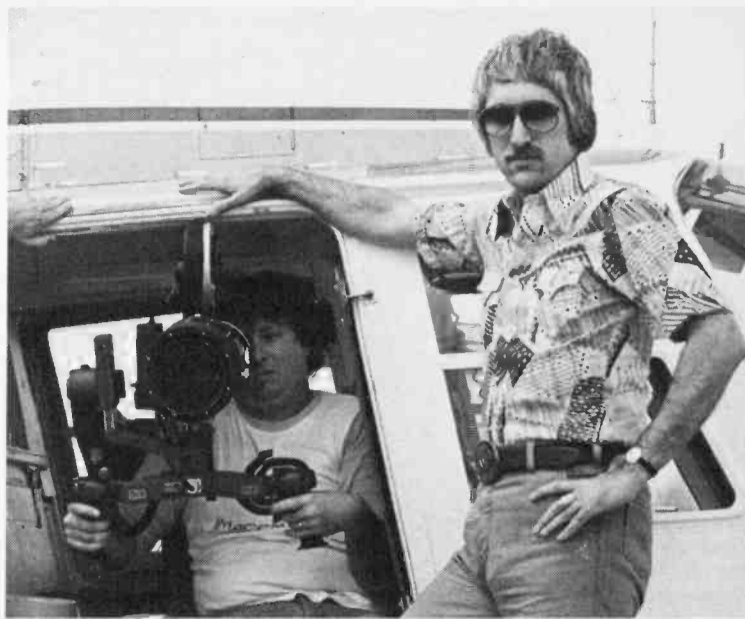
Songs include "Jolene," "Coat Of Many Colors," "I Will Always Love You" and "Love Is Like A Butterfly."

According to Bob Esposito, vice president and general manager of Blendingwell/Sister John, and Karen Conrad, general professional manager, exploitation of the newest Parton copyrights will focus not only in the country area, but on other fields as well.

Molly-Ann Leiken A UCLA 'Teacher'

LOS ANGELES—Lyricist Molly-Ann Leiken will lead a class entitled "The Staff Songwriter: Another Path To Professional Success" Nov. 1 at UCLA Extension.

Guest speakers from publishing houses and songwriters will discuss the responsibilities and rewards of being a staff writer at a major music publishing company.



On Location: Producer Jim Owens of Jim Owens Enterprises, right, works out a helicopter angle with a cameraman during the shooting of a new musical comedy pilot, "Big Al's Doggs." The show was filmed at Opryland in Nashville.

Rock Magazine For Collegians

LOS ANGELES—New York-based Rock Media Inc. is introducing Concert, a 16-page magazine to be distributed throughout U.S. universities at music concerts on campus.

Individual editions will be produced for each show with information on the act, current photographs, record and concert reviews and discography along with other pertinent information.

Concert will personalize each edition by printing the name of the school on the cover. One-half of a

page will be provided for the listing of members on the school concert staff and another half-page listing upcoming concerts in the area. Reader involvement will be encouraged with possible national original cartoon contest, photo contest or essays on the music scene.

Targeted for Concert this fall are the Marshall Tucker Band at the State Univ. of New York at Binghamton, Steve Forbert at Montclair State College in New Jersey and others still being firmed.

(Continued on page 90)

NOVEMBER 1, 1980, BILLBOARD

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Fri., Jan. 30.....NCE/JFK \$603.00
- (3) Wed., Jan. 21.....JFK/NCE
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			Special	Shelf	Special	Shelf	Special	Shelf	
Camelot	N. Canton, Ohio	102	\$3.99	\$5.89	\$5.99	\$7.49	\$6.99	\$7.99	\$1.29
Head Shed	Toledo, Ohio	2	\$3.99	\$4.99	\$4.99	\$5.99	\$5.99	\$6.99	N/A
Full Moon	Rochester, Mich.	4	\$3.99	\$4.99	\$4.99	\$6.99	\$5.99	\$7.49	\$1.29
Music Plus	Los Angeles	25	\$3.99	\$4.99	\$5.49	\$6.49	\$5.99	\$6.79	\$1.19
Musicland	Minneapolis	450	\$4.79	\$5.49	\$4.99	\$6.98	\$5.99	\$7.98	\$1.29
Big Daddy's	Evanston, Ill.	5	\$3.87	\$4.99	\$4.55	\$5.99	\$5.55	\$6.99	\$1.39
DJ's Sound City	Seattle	25		\$5.69	\$5.35	\$7.49	\$6.25	\$8.49	\$1.19
Everybody's Records & Tapes	Portland, Ore.	9	\$3.99	\$4.99	\$5.55	\$6.99	\$6.55	\$7.99	\$1.29
Hollywood Records & Tapes	Phoenix	9	\$3.99	\$4.99	\$5.88	\$6.49	\$5.88	\$6.99	\$1.19
Harmony House	Detroit	15	\$4.57	\$5.94	\$5.94	\$6.94	\$6.94	\$7.94	\$1.29
Record Theatre	Buffalo	15	\$3.99	\$4.99	\$4.99	\$6.98	\$5.99	\$7.98	\$1.35
Hear & Now	Seattle	4	\$4.00	\$4.99	\$5.99	\$6.49	\$6.99	\$7.49	\$1.29
Flipside	Chicago	14	\$3.99		\$5.99	\$6.49	\$6.99	\$7.29	\$1.29
Hastings/Recordtown/Soundtown	Amarillo	48	\$3.99	\$4.99	\$4.99	\$6.99	\$5.99	\$7.99	\$1.43
Record Factory	San Francisco	26		\$4.97	\$4.88	\$6.97	\$5.88	\$7.44	\$1.19
Cavage's	Buffalo	12		\$4.99	\$5.97	\$7.39	\$6.97	\$8.39	\$1.29
Al Franklin's Music World	Hartford	2	\$3.99	\$5.29	\$5.19	\$7.15	\$5.99	\$8.15	\$1.29
Great American Music	Minneapolis	6	\$3.99	\$4.98	\$4.99	\$6.88	\$5.99	\$7.78	\$1.39/\$1.59
Record Bar	Durham	108	\$3.99	\$5.49	\$5.49	\$7.29	\$5.99	\$7.99	\$1.29

Bootleggers Are Convicted

LOS ANGELES—Lesley Edgar Gross, 34, and Joseph C. Benigo, 28, both local residents, were fined \$3,000 each and put on five years' probation in Federal District Court here for manufacturing and selling bogus Blondie albums.

The pair's illicit activities, which violated federal copyright law, came to the attention of the FBI here when a local pressing plant executive called the phoney Blondie albums to their attention after his daughter found out about the album's availability.

FBI research disclosed the pair had manufactured a Blondie picture from a master made from a videotape of the group's two appearances on "Midnight Special." The LP was sleeved in a jacket which carried Deborah Harry's picture on the cover and her face hinged to the body of another naked female on the backliner.

The pair were selling the bootleg for \$6 each with a brochure that encouraged the buyer to sell it for \$25 as a collector's item, the FBI said.

Following a plea of guilty, the pair were sentenced. In addition, they will perform 200 hours of required community service each. The FBI also confiscated 1,500 copies of the album.

Vegas Studio Starts Label

By TIM WALTER

LAS VEGAS—Entertainment Capital Records, a subsidiary of Las Vegas Recording Studios, is prepared to debut here with a stable of artists ranging from Tony Sandler to Sam Butera.

The studio has also completed substantial technical innovations, according to sound engineer Ed Bannon.

Hank Castro, president of the nine-year-old studio, claims a distribution arrangement between ECR and EMI will be completed shortly.

ECR is prepared to ship a new solo album by Tony Sandler as soon as the EMI deal is finalized. That disk was recorded during the period when Sandler & Young were split up. The label also has first albums by Ronnie Fuller (r&b), Enemy (rock) and a single by former MCA and Decca artist Joann Neel (country) prepared.

Ronnie DiFillips (jazz piano), Diane Eddinton (jazz vocalist), Norma Reyes (Latin vocalist), Bush Band (country), Cotton Harp (country vocalist), GT's (soul) and Joy Britton (Ukrainian vocalist) are also under contract to the label.

ECR producers include Chips Davis and Sheila Godfrey, both partners with Castro in Las Vegas Recording Studios, and Mark Eddinger, Rick Pond, Charles Hayes and Rick Cozad.

Mitchell Speaker

NEW YORK—Bernie Mitchell, president and chief executive officer of the Advent Corp., addresses the Music & Performing Arts Lodge of B'nai B'rith Monday (3) at its monthly meeting.

He will "Explore The Video Revolution" in his talk, to take place at the Sutton Place Synagogue here at 225 E. 51st St. A 5:45 buffet will be followed by a 6:30 regular meeting, with Mitchell to begin his address at 7:15.

Shelf Prices Up

• Continued from page 1

price upturns. With manufacturers generally now at \$1.49 and \$1.69 suggested list for 45s, the chains' average price is \$1.29.

As more labels join the increase on singles wholesale, retailers indicate singles prices will probably be increased again before the holidays selling season in stores now ringing up \$1.19 and \$1.29 for each such purchase.

NOW ON 20th CENTURY-FOX LABEL

Together 28 Years, the 5 Dells Produce First Hit Since 1973

By JEAN WILLIAMS

LOS ANGELES—"We were on so many labels between 1975 and 1980 it got to a point where someone would ask us what label we were on and we would say 'wait a minute, let

us take a look at our last contract.'" That's Chuck Barksdale, a member of the Dells speaking.

The group signed with 20th Century-Fox Records this year and has its first hit in seven years, an LP entitled "I Touched A Dream."

In the past five years the Dells have been signed to All Platinum Records, Mercury, ABC and MCA. MCA dropped the group about two months after its purchase of ABC.

The Dells, together with the same personnel for 28 years, have signed with new management, Carl Davis (president of Chi Sound Records) and are packaging a new show. There also are tentative plans for a European tour, opening for the Spinners.

According to Marvin Junior, lead singer of the quintet, "We're working hard to get our new show ready for the first of the year."

Because the Dells work regularly, there's little time to take off and package a new show, therefore, "we're working a couple of dates, then we take off to rehearse new material for a few days, then we go back to work to break in the new material," says Barksdale.

The pair notes that by the first of

the year it will have new uniforms, an entire new show consisting of new material and medleys of past hits." And we're going to show the public another side of the Dells," says Junior.

Barksdale and Junior explain that the group will insert a few gimmicks, something unique for the Dells. "We're also doing a hat and cane routine in tuxedos. Our stage dress will go from sport to formal," says Barksdale.

"We're putting some slick jazz things into the show, with strong five part harmonies much like the Four Freshmen or the Hi Los," he adds.

Group members claim they have a few things to prove to the music industry and the general public, even after 28 years. It doesn't matter that the group has been referred to as "Webster's definition of stability."

"They (parts of the industry) had killed us, had the wake and the funeral—but we're back," muses Barksdale.

Junior insists the same situation existed with the public on the West Coast. "We have not toured the West Coast in some time and people really didn't know we still existed until the new album."

That may appear difficult to believe since the group has the distinction of having had 21 charted records in a row. It has recorded 26 albums in its 28 years together, "and we were told that we sold 20 million records between 1967 and 1973," says Barksdale. Other members of the group are Verne Allison, Michael McGill and Johnny Carter.

Have the Dells changed its music to become more "contemporary?" No. The group continues to sing the pretty ballads that gained it gold records many years ago.

This time the Dells have garnered new producers, Carl Davis and Eugene Record. Junior's piercing falsetto, however, continues to be the group's focal point.

The Dells no longer write material. According to Barksdale and Junior, there are so many good writers around there is no real need for them to write anything. "But when we select material the writers of the songs are always pleased with the way we perform. We always doctor the material," says Barksdale.

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THE GREENING OF



AMERICA (C O N T I N U E S)

KQFM, Cynde Slater: "Jack Green is at the top of the pile this week. I love this record. How long has it been since a release came out that you could track a whole side from?"

KZEL, Peyton Mays: "The traffic light turns green for Jack. He pops his clutch and blows me away. Rock and roll in the most exquisite taste and his hooks are deadly."

KSJO, Frank Andrick: "If an unknown artist will make a splash with the biggies going gonzo, it's going to be Mr. Green."

W-4, Liz Curtis: "Ear favorites include Jack Green's 'Murder.'"

KLBJ, Glen Mason: "With Jack's credentials and talent this seems a natural. His songs have all the snap of a well-timed jab to the jaw, and stations overlooking this one are throwing in the towel."

KOME, Dana Jang: "I really love the Green LP. It's one of those albums that you have on cassette in the car and won't fast forward at all."

WPLR, Eddie Wazoo: "I've been living with the Jack Green cassette for a couple of weeks now and it gets better and better with each listen."

WABX	WWWW	KWFM	WSYR
WMAD	KDWB	WLWQ	WPDH
WBAB	WJAX	KSHE	KZOK
WCOZ	KXFM	WYSP	WKQQ
WILS	WIOT	KBLG	KZEW
WLRS	WRNW	WBWB	KFMH
WUOG	WBRU	WRAS	KZOZ
KATT	KYTX	WKTM	WZLD
KTCL	KBCO	KAAC	KBUH
WXRT	WEBN	WHFS	WMJQ



KILO	KBCO	98Rock	WWWZ
WRKK	WNEW	WQXM	KZEL
KLBJ	KOME	WLYX	KTIM
KQFM	WQBK	WAQX	KSJO
KWK	KISW	KKSN	WPLR
KIOK	WBCN	WCCC	WAVA
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*The man had style
and he lived every moment
with a rare degree of enthusiasm and class.*

*We shall not see his like again.
We'll miss him very much
and will never forget him.*

Joe Smith

Mo Ostin

Radio Programming

FILLING WRVR-FM VOID

Jazz Programming Dips, Then Recupers

By RICHARD M. NUSSER

NEW YORK—Jazz buffs, dig this: The void left here by WRVR-FM's shift from jazz to country is already being filled by an increase in jazz programming from at least three other area stations, including WRVR's sister station, WWRL-AM.

Elsewhere, stations from Mexico to Virginia have reportedly been boosting their jazz playlists as radio's music market continues to fragment.

So far as New York, probably the country's dominant market for jazz product, is concerned, WWRL is now programming 40% jazz, a move launched a week after Viacom opted to switch WRVR to country (Billboard Sept. 20, 1980). Prior to that, WWRL was devoting approximately 10%-15% of its list to jazz, according to program director Bob Law.

In a related move, WYRS-FM in Stamford, Conn., and WNYU-AM, the New York Univ. outlet, have announced increased jazz coverage. WYRS, which has been playing a mix of jazz and jazz/rock fusion since September, went to 19 hours of jazz daily Monday (20). The 3 kw mono outlet has a 24-hour license, and looks forward to an around-the-clock jazz format "depending on sponsors."

Honolulu KJYE 2 Years Old; Makes Changes

HONOLULU—KJYE-FM, one of Honolulu's newer radio stations, celebrated its second anniversary Oct. 9.

In the past two years, the station, which broadcasts beautiful music, has undergone several changes. It has expanded its broadcast hours from 18 to 24 hours daily, changed its call letters from KKAI-FM to KJYE-FM, added a transmitter tower, and scheduled a power increase to 75,000 watts (pending FCC approval).

Through its parent company, Mauna Kea Broadcasting, it's completed construction of KKBG-FM in Hilo on the island of Hawaii, and will soon start construction of a UHF television station in Honolulu—Channel 26, K-SHO.

Josh Violette is now serving in the capacity of operations manager.

UTOPIA TRYING IT

Can Aired Concerts Replace Act Tours?

By DOUG HALL

NEW YORK—Can network radio and/or television hookups of live concerts supplant artist tours? Eric Gardner, manager of Utopia, thinks so and has taken that tack with Utopia's "National Live Halloween Ball."

There have been lots of custom network hookups, many of them put together by Starfleet, which is a leader in this business and is doing this one. But this one is different. Gardner has worked with Warner

Program director John Roman says initial response to the all jazz lineup has been "outrageous." Music director Rick Petrone, who moonlights as a successful jazz bass player, says the mix reflects listener requests, which have been running in favor of mainstream artists rather than fusion acts.

He cites Miles Davis, Bill Evans, Al Jarreau, Lambert, Hendricks and Ross, Weather Report, John Coltrane and Dave Brubeck among the most requests acts.

What makes the Fairfield County based WYRS important is that its signal also reaches across Long Island Sound to the populous suburbs of Nassau County, and roams westward into Westchester County. Roman says he gets requests from areas of Manhattan as well.

WNYU, meanwhile, expanded its jazz programming by 25% to 14 hours daily. "Jazz Expansions" is the latest addition to the WNYU roster of programming. It airs from 11 p.m. to 1 a.m., highlighting concert happenings as WRVR once did, and introduces new artists.

In addition, WNJR-AM, Newark's 5 kw contemporary r&b outlet, inaugurated a nightly jazz show from 9 p.m. to 2 a.m. a week before WRVR switched. That station reaches Brooklyn and the Bronx with a distinct signal. The timing of the programming change was "coincidental," says WNJR music director Fred Mills, who adds: "We've picked up a lot more adults as a result."

WNJR relies on jazz fusion rather than mainstream, with Al DiMeola, Hubert Laws and the Crusaders some of the acts played most frequently.

One of the more successful switches to jazz has been WKIE-AM in Richmond, Va., which plays 30% jazz within its progressive r&b format. The 10 kw outlet finished first in AM listeners in the spring Arbitron book. DJ Chauncey Lewis says the station favors fusion jazz during the week, but programs mainstream acts on weekends.

Jazz promotion specialist Jack Gold of Los Angeles' Triple Zzz Promotions, cites Minneapolis' KTWN-FM, San Antonio's KTUF-FM and San Jose's KPEN-FM as examples of heavily jazz-oriented stations making an impact on their markets. He also notes that XHRM-FM has

(Continued on page 31)



CONTEST MAIL—WCBS-FM New York DJ Brian Kelly sorts out some of the reported 30,000 entries received by the station in response to a four-day contest offering five copies of the RCA limited edition package, "Elvis Aron Presley."

SAN FRANCISCO FM POWER

KMEL Seeks 'Total Demographic'

By JACK McDONOUGH

SAN FRANCISCO—"There was nothing Rick pounded on so hard," says KMEL-FM's program director Bobby Cole, speaking of station manager Rick Lee, "as the fact that he did not want KMEL to be a rock 'n' roll station just for guys 18 to 24. He was determined to program the total demographic."

Thus, sparked by a new emphasis on personality and mainstream rock—plus a grant of local autonomy by the Century chain the 69,000-watt KMEL has, since Jan. 1, says Lee, significantly broadened its audience in what Lee feels is the ultra-crucial 25-34 range.

Though KMEL's overall share of the market remained at 2.9 in the summer Arbitron, Lee happily points at the Monday-Sunday average quarter-hour figures which give KMEL an estimated 10,000 male listeners 18-34, with an estimated 6,100 of those falling in the 25-34 bracket. "That 6,100," says Lee, places us number one in the market for men 25-34."

By comparison, the other chief AORs in the area, KOME-FM and KSAN-FM, pulled only an estimated 3,000 men 25-34 in the quarter-hours. KOME, which jumped from a 1.9 to a 2.9 overall, did pull an estimated 8,200 men 18-24, but in women 18-34 KMEL likewise achieved its goal of a broad-based young adult audience by scoring an estimated 6,200 femmes to an estimated 4,000 for KSAN and KOME.

"In January," recalls Lee, "we reassessed our programming. We did this for several reasons. One was simply because there was so much flux in the market. Stations were changing top personnel, new formats were coming on, the whole market was helter-skelter."

"All of the principals at the station—myself, Bobby, promotion director Kenny Wardell, a number of the jocks—had put in 10 or 12 years in radio. We all came out of underground radio, which became progressive radio, which became AOR. We realized that we had to decide whether to say goodbye to all those listeners we grew up with or whether

WRCK-FM & WLS-AM

2 Chi ABC-Owned Stations Simulcasting

By ALAN PENCHANSKY

CHICAGO—In a move that is like a step backward in radio history, the two ABC-owned Chicago stations are operating in a simulcast mode starting Monday (20).

ABC's FM rocker, WRCK-FM, is being deemphasized in the shift, which has sister station WLS-AM's Top 40 programming carried on the FM band approximately eight hours per day.

The simulcast hours are 6 to 10 a.m. (5:30 to 10 a.m. Mondays) and 7 to 10 p.m., Monday through Friday.

WRCK's programming during non-simulcast hours also are affected. The 12-24 year old demographic group is targeted now, instead of the 18-34 age group approach previously taken.

According to WLS-AM program director John Gehron, the shift in emphasis will bring the FM station more in line with WLS' sound.

Sandy Sanderson is program director of WRCK.

WLS is offering a low-key explanation for the unusual move, stating its desire simply to "expose" the AM station to the large number of exclusive FM listeners today.

According to Gehron, approximately 70% of all radio listening is FM today.

Some observers, however, feel that a complete merger of the stations into one personality—that of the successful AM station—may be underway.

"It's also felt that the simulcasting is a reaction to the expected Nov. 1 launch of WCFL-AM's new music format, certain to reduce WLS' share of the AM music listenership.

WLS air personalities who will be heard on WRCK are Larry Lujack, mornings, and Brant Miller.

Prior to FCC regulations mandating (Continued on page 25)

AOR's here to loosen up, especially in light of the great proliferation of new wave bands in the area.

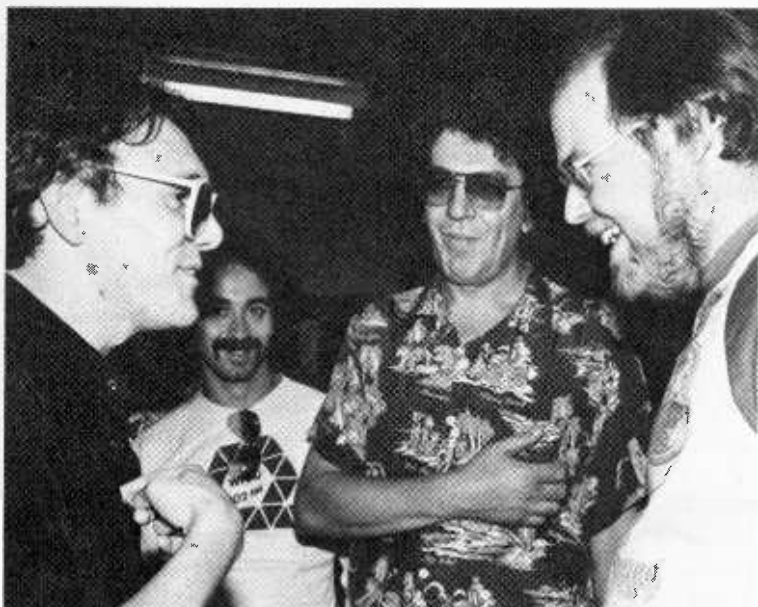
Lee claims the opposite is true. "The listeners have slapped us in the face very soundly saying that we don't want to hear that on the radio. We're not going to listen to you if you play that. We enjoy going to the clubs to listen to it but if you play it on the radio we'll go somewhere else."

A critical factor in the KMEL success is the high-profile image it maintains. Says Cole, "The other stations' managers agree that we're the most visible station in the market."

The station established this visibility from its first days in the market via a Victor Moscoso-created logo of an extremely cheerful and footloose headphone-equipped camel jumping out of a circle which shows the San Francisco skyline in the background.

KMEL also does heavy promotion of special broadcasts, such as live broadcast of the Bay Area Music Awards; simulcasts of local rock television show Videowest; simulcast of the recent 80-minute Home Box Office Linda Ronstadt concert; and simulcast of the "Sound Stage" series on the local PBS-TV outlet which included performances by the Doobie Brothers, Elvin Bishop and others. KMEL also carried the recent live broadcasts of performances by Yes and the Charlie Daniels Band.

Special programming also includes "KMEL Weekends" which feature either a particular act (Kinks, Fleetwood Mac, Boz Scaggs) or a regional hook, such as "Redneck Weekend" and "East Coast Weekend." A "Fresh KAMEL Trax" feature highlights new albums at noon and 8 p.m., and the "KAMEL Album Caravan" on Sunday evenings from 7-midnight features uninterrupted play of seven million selling albums. Cole claims this to be "the highest rated music show in the area."



BACKSTAGE RADIO—Yes lead singer Trevor Horn, left, chats with WIOQ-FM Philadelphia DJ Ed Sciaky backstage during the Atlantic group's recent appearance at Madison Square Garden in New York. Looking on are Atlantic album promotion/special projects manager Alan Wolmark and national AOR promotion vice president Tunc Frim.

'Modern Country' At KCBQ In San Diego

LOS ANGELES—San Diego's KCBQ-AM made a smooth transition from adult contemporary to a modern country format Tuesday (21) which program director Larry Knight says will be "mass appeal that plays country music."

KLRA-AM Acquired By P.R. Johnson For Reported \$2.3 Mil

NEW YORK—An agreement for the purchase of Little Rock's KLRA-AM for \$2.3 million by Dallas broadcasting executive Philip R. Jonsson has been announced, pending approval by the Federal Communications Commission.

Jonsson is currently majority shareholder in Tulsa's KELI-AM. He says he won't change KLRA's modern country format nor its personnel. Jonsson was also principal stockholder and board chairman of Dallas' KRLO-AM until its sale in 1978.

KRLA was owned for the past 22 years by Leonard Coe, who died in November 1979.

CONVENTIONS TO CONFLICT

LOS ANGELES—It looks as if the National Assn. of Broadcasters and the National Radio Broadcasters Assn. are headed for a showdown next fall.

Both the NAB's Radio Programming Conference and the NRBA's annual convention are scheduled for Sept. 20 to 23; the NAB in Chicago and the NRBA in Hollywood, Fla.

The problem began when NAB announced, awhile back, dates for its programming conference that NRBA had already reserved.

A confrontation seemed avoided last month when the NRBA executive committee voted to make way for the NAB and move its convention dates to August.

But at the NRBA convention, which ended Wednesday (8), the NRBA board of directors overruled the executive committee and put the 1981 NRBA convention squarely back in conflict with the NAB.

The next move, if there is to be one, seems up to the NAB.

The reason for the format change, according to Knight, is the fact that the San Diego market of two million was not being serviced by a full power station. The only other station programming country in San Diego is KSON-AM-FM, a 1,250-watter. KCBQ is 50,000 watts. Its signal extends from Mexico into Los Angeles.

Knight adds that with an adult contemporary format, the station wasn't progressing as quickly as expected with the chief competition coming from KFMB-AM.

KCBQ remains heavily personality-oriented incorporating sports, weather, news and traffic within the music framework.

Air personnel has remained the same with the exception of the 7 p.m.-midnight shift with Rosalee. The rest of the lineup includes Charlie & Harrigan, 5:30 a.m.-10 a.m.; Bill Moffitt, 10 a.m.-3 p.m.; Ed Chandler, 3 p.m.-7 p.m.; and J.R. from midnight to 5:30 a.m.

The format change was promoted via teaser ads for two weeks stating "Listen for the big announcement," along with heavy television spots running through Christmas, billboards, mass transit ads and print.

Knight notes the station has been eyeing a country format for two years and the change happened without regard to the current country mania trend sweeping the country.

KCBQ was an adult contemporary station for the last two years and before that was a rocker.

KCBQ's record library is kept in storage. The station's owners, KCBQ Inc. recently purchased an FM station with a format yet to be decided.

ED HARRISON

KNEW-AM In S.F. Purchased

SAN FRANCISCO — Malrite Broadcasting Co. completed its acquisition of KNEW-AM here Wednesday (8) and announced the appointment of a new general manager and program director.

The modern country format will remain, and new general manager Steve Edwards says there "won't be any massive changes" in personnel. Edwards had previously been general manager of KFOG-FM here, a beautiful music station.

KNEW-AM's new program director is Jim Wood, formerly of KZLA-AM-FM, Los Angeles.

Voron Criticizes NAB 'Passivity'

NRBA Founder Takes Position Of David Vs. Goliath

By JEAN CALLAHAN

WASHINGTON — Abe Voron, who's been around since the beginning, sees the National Radio Broadcasters Assn., with its six staff members and \$500,000 annual budget, playing David to the National Assn. of Broadcasters' Goliath.

Since 1959, when he founded the National Assn. of FM Broadcasters (which would eventually evolve into NRBA), Voron has been a true believer in the effectiveness of his organization as a cooperative network exclusively for radio broadcasters.

Voron accuses NAB of being "a passive elephant." NRBA "has not become an established bureaucracy," he explains. "Like NAB, we've made a lot of friends but unlike NAB, we're not afraid to make enemies."

A little healthy competition doesn't seem to have hurt NRBA which has grown since its establishment in 1972 from 350 to 1400 members.

The unofficial chronicler of NRBA, Voron founded the National Assn. Of FM Broadcasters in 1959 to help then foundering FM broadcasters attract more listeners. NAFMB arranged the first big national ad buy for FM from Magnavox. Voron recalls, and funded a Harvard Business School study which predicted the fantastic growth FM has experienced in the past 20 years. NAFMB played "a not insignificant role in making radio what it is today," Voron says.

In the mid-'60s, AM broadcasters began making inquiries about expanding NAFMB to represent them



Abe Voron: Making friends, but not afraid to make enemies.

too. "There was a great dissatisfaction with NAB's representation of radio," Voron says. "Tv was booming like crazy and radio was being neglected."

An FM broadcaster himself, Voron resisted the change, finally relenting as demands increased. In 1975, NAFMB became NRBA and Voron became executive vice president of the new organization.

Competition with NAB began in earnest when NAFMB became NRBA. The networks resigned en masse. NBC, CBS, ABC, Metro-media and RKO had all supported NAFMB but now, standing behind

NAB, they accused NRBA of being "a divisive force in the industry." Voron recalls. Even today, Mutual is the only network member of NRBA.

"In the early days the networks boycotted NRBA conventions," Voron says. "They wouldn't permit their staffers to attend or participate in any of our panels." Today, the networks participate in the conventions and host hospitality suites. But they still are not members.

The accusation that NRBA promotes divisiveness within the broadcast industry is heard less often these days. More frequently, insiders say that NRBA has made NAB more radio conscious, to the benefit of both organizations.

"It's just a matter of time now before the networks join NRBA," Voron predicts.

Competition between NAB and NRBA will hardly cease when the networks join NRBA, however. One recent example of the continuing rivalry is NAB's scheduling its radio programming conference on the same dates as NRBA's annual meets in 1981 and 1982.

"NRBA's convention dates have been set for a very long time and have been public information," complains NRBA president Sis Kaplan. "We have to assume that NAB chose to establish conflicting dates." Reluctantly, NRBA has decided to change the dates of its upcoming conventions.

NRBA is still the underdog with budgeting and staffing levels far below NAB's. Abe Voron manages to see this situation through rose-colored glasses. "This is really an all-volunteer organization," he says. "Our board members don't serve for perks like trips to Maui. They come at a sacrifice to make a contribution. I've got the finest broadcasting brains in the country working for me for nothing." Voron also works for little more compensation than his expenses.

As for the future, Voron predicts continued growth for NRBA's membership. "There are 8,000 commercial radio stations out there so we've only scratched the surface with 1,400 members," he says.

TM Will Offer Expanded Grammy Coverage In Feb.

DALLAS—TM Programming is offering expanded coverage of the 23rd annual Grammy Awards to be televised in February by CBS-TV.

TM Special Projects is creating a "Grammy Preview Party" for radio in addition to offering a live stereo simulcast of the tv show. Gary Standard Productions will produce both radio specials through an exclusive agreement with the National Academy of Recording Arts & Sciences.

The simulcast is now in its second year. The new show is a three-hour special to be broadcast the night prior to the Grammy awards. Additionally, participating stations will receive 20 90-second vignettes containing brief interviews with nominated artists to use as teasers and promos for the two weeks leading up to the two-night coverage of the Grammys.

It is anticipated that the stereo simulcast will be delivered via satellite to as many as 100 markets throughout the U.S.

"This is a major breakthrough for us and we expect this extra promotional vehicle will bring many new stations into our Grammy network," says Ron Nickell, vice president of TM Special Projects.

The party show will be a "theatre of the mind" presentation, accord-

ing to Nickell, who explains "listeners will be taken to a pre-Grammy celebration at which nominees will be present in the form of extended interviews. Nominated songs and biographical narrative will tie the special together to make an exciting radio event."

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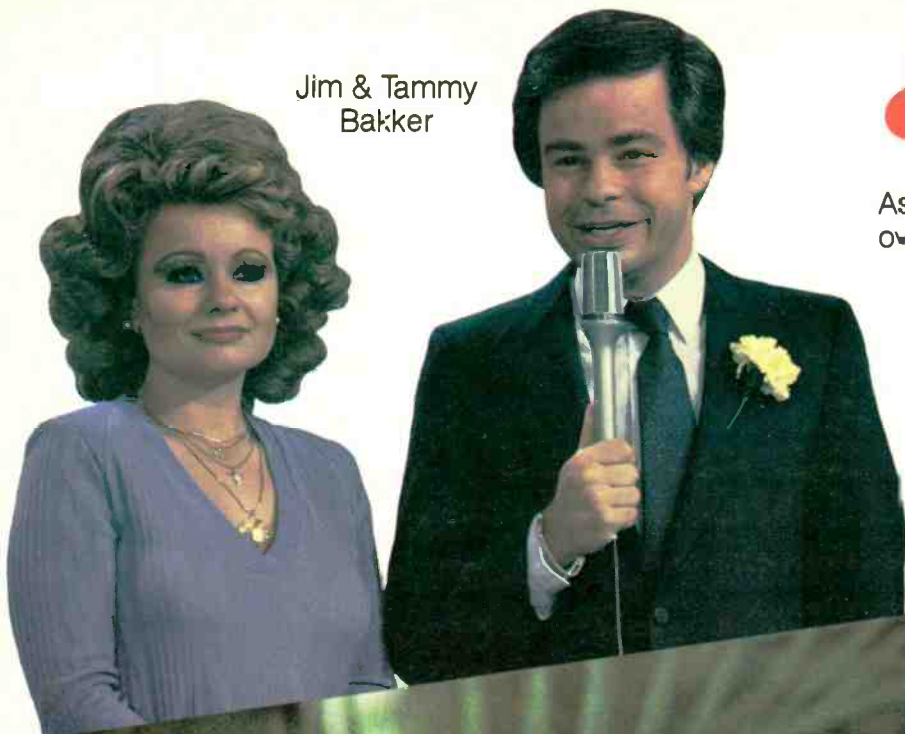
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2 Chicago Stations

• Continued from page 23

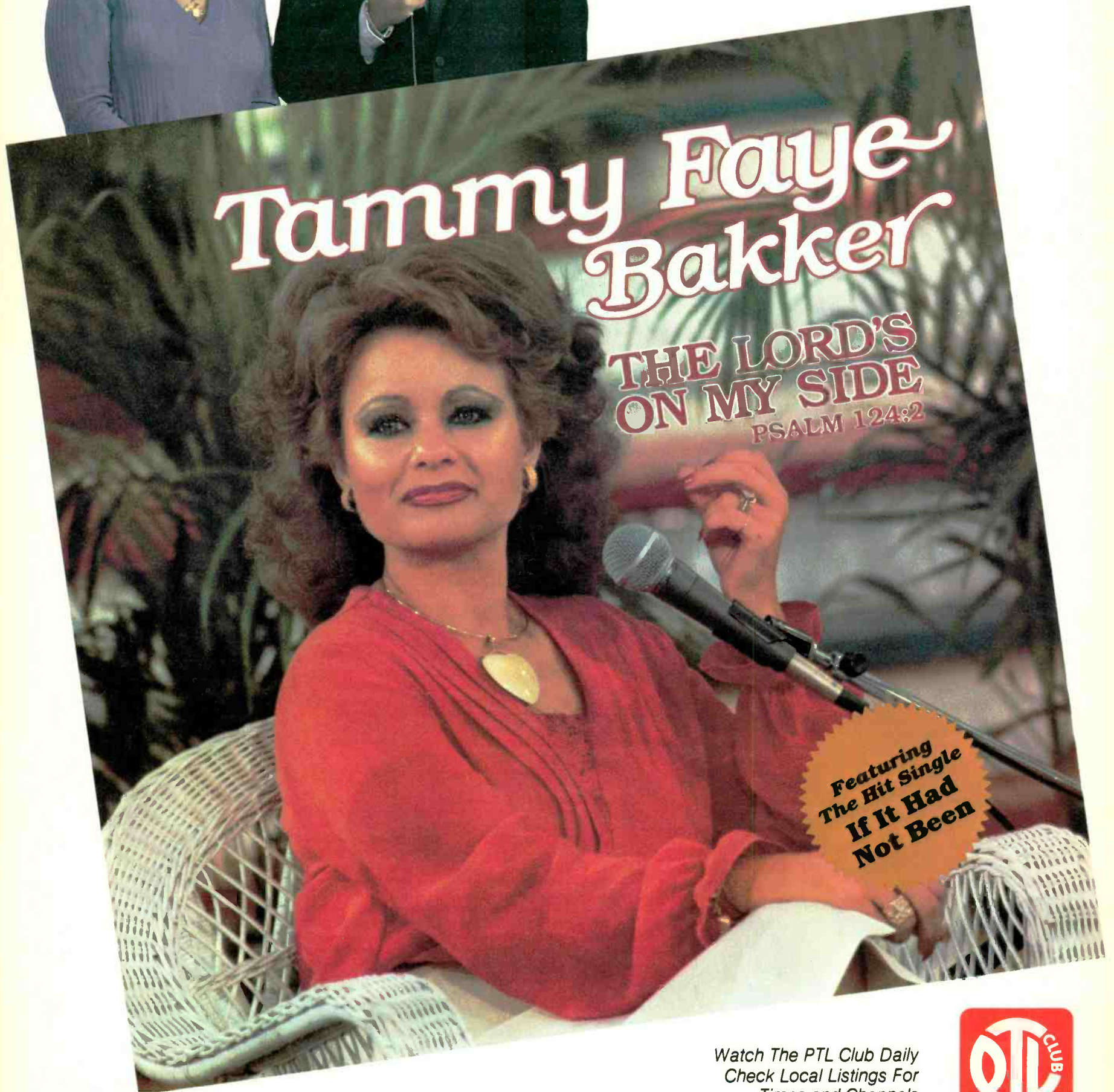
ing programming diversification, many jointly owned AM/FM simulcasting units were part of radio. The FCC rule was put forth to strengthen the once neglected FM side.

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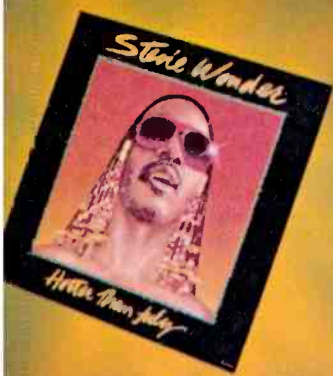
DATE	EVENT
OCT. 30-31	SUMMIT Houston, Texas
NOV. 1	CENTROPLEX Baton Rouge, La.
NOV. 2-3	REUNION Dallas, Texas
NOV. 7	FORUM Montreal, Quebec
NOV. 9	CIVIC ARENA Pittsburgh, Pa.
NOV. 11	BOSTON GARDEN Boston, Mass.
NOV. 12-13	MADISON SQUARE GARDEN New York, N.Y.

NOV. 16	RICHFIELD COLISEUM Cleveland, Ohio
NOV. 17	SPECTRUM Philadelphia, Pa.
NOV. 20	MARKET SQUARE ARENA Indianapolis, Ind.
NOV. 22	HORIZON Chicago, Illinois
NOV. 23	CHECKERDOME St. Louis, Mo.
NOV. 26	CAPITOL CENTRE Washington, D.C.
NOV. 28	COLISEUM Greensboro, N.C.
NOV. 29	COLISEUM Nashville, Tenn.
NOV. 30	OMNI Atlanta, Ga.

DEC. 2	MID-SOUTH COLISEUM Memphis, Tenn.
DEC. 5	MCNICHOLS ARENA Denver, Co.
DEC. 7	COW PALACE San Francisco, Ca.
DEC. 11	TBA San Diego, Ca.
DEC. 12-13	FORUM Los Angeles, Ca.
DEC. 16	TBA (Tentative) Phoenix, Arizona
DEC. 18	TBA (Tentative) Vancouver, B.C.
DEC. 19-20	TBA (Tentative) Seattle, Wa.

NOTE: ITINERARY SUBJECT TO CHANGE





THE FORECAST IS HOTTER THAN JULY. EVERYWHERE. ON MOTOWN RECORDS & TAPES.

Goodphone Commentaries

Where Are Communicators?

By JACK CRAWFORD

LOS ANGELES—In my position with Drake-Chenault, I am afforded the opportunity to view our industry from a perspective that is available to few people. I just returned from a trip that included working with two clients in top 15 markets, another two in top 40 markets and a fifth that is top 60 with the unenviable position of being in the shadow of two top five markets. For reasons of confidentiality, I would prefer not to identify the specific stations or markets.

I want to comment on the overall lack of quality air talent out there. Believe me, this is not limited to the markets I just visited. In the past 2½ years, I have either worked directly with stations in three-fifths of the top 50 markets, or I have had the opportunity to do extensive monitoring in them.

The typical announcer/disk jockey falls into one of two categories. The first type is overly disciplined. They are still reading liners from 3 by 5 cards. They sound cold and mechanical. They are the residue of the Q-type jock that was prevalent in the early '70s, but with less hype and less ballsy voices.

The other category tends to be too undisciplined. They ramble on with little concern about what they are saying, or whether anyone else is likely to care. Their delivery is generally in a forced, semi-whisper.

They are reminiscent of, though not as extreme as the free-form, progressive announcer of the same era.

Please understand that I try to maintain a totally objective view of my own abilities and shortcomings. I fought for years to get myself taken off the air in Nashville (while p.d. at WKDF-FM) because I couldn't hold a candle to any of the people on our air staff.

Carl Mayfield, Dave Walton, Steve Henderson, and Moby are all exceptional talents. Any one of these people would be a welcome addition to the air staff at any major market station. (Even with my admittedly limited abilities, I would be an improvement at many stations.)

Before going any further, let me make it clear that there are some extremely talented and creative people sprinkled across the country, but they are generally the exception rather than the rule.

What do these talented few air personalities have in common that is so sorely lacking in the typical announcer and disk jockey that is prevalent on our nation's airwaves?

First and foremost, they have the genuine ability to communicate with people. They are vitally aware and concerned about the same things that their listeners are interested in. They reflect those things on the air. They talk naturally, in a warm, sincere, conversational manner.

Mike Harrison

Trends And Talent

LOS ANGELES—The public is an extremely fickle target. It doesn't always know what it wants but it's always certain of exactly what it likes. Most importantly, the public is not ashamed to change its mind and is, thus, subject to frequent and severe mood swings.

The media purveyor who is unaware of this set of percepts operates at a disadvantage, indeed. After all, for most programmers, from the most conservative to the most avant-garde, the name of the game is head 'em off at the pass—and rightly so.



Unfortunately, in an effort to head 'em off at the pass, many media purveyors either head 'em off at the wrong pass and wind up waiting for an audience until the figurative cows come home—or they arrive at the pass too late and have to battle it out for the scraps and sloppy seconds of marketplace saturation.

So what is a radio format designer or record company a&r talent signer to do? Is there a simple key? The answer is yes.

Much of the obvious energy and financial waste of our collective industries can be avoided, freeing resources to be channeled toward worthy, rewarding and diverse endeavors, if media "gatekeepers" would simply keep their eye on the ball... the "ball" in this case being talent and substance.

History has proven time and again that no amount of hype, pressure, promotion, manipulation, grease or wishful thinking (the tools

of our trade?) will induce a goodly number of people to spend time or money on a commodity or scene lacking in qualitative value. The most that hype without substance has ever been able to produce is a short-lived fad.

Conversely, no amount of grudging denial by the media or media-packagers can prevent a worthy scene from eventually surfacing to the light of day. The result of such roadblocking is usually a burgeoning alternative media.

In a competitive free society, no commodity is immune to mediocrity and no scene is immune to talentlessness. There is no such thing as a built-in buyer or audience.

Think about why vaudeville died. New mediums bury old ones only when they rob them of their best talent and not merely by their existence alone. The key is talent. If the leading talents of the world went back to vaudeville, vaudeville would rise again.

When there are great writers and stories, books become popular. When there are great actors, directors and screenplays, movies become popular. When there are great, colorful athletes, sports become popular.

The people are not fractionalized, the media is. The people are simply multi-faceted and everchanging.

What the media interprets as lifestyles is actually a look at the world's human activities through still-life photography. In reality, each individual has many lifestyles. People are constantly culture-hopping.

If a regular stop fails to please them, they start hopping elsewhere. (Isn't it pretentious how we media-folk refer to the public as "they" as though we weren't members of our own audiences—isn't that where Washington, D.C., went wrong?)

Look at what Bruce Lee did for the martial arts. Remember Bobby Fischer's impact upon chess? Who knows, perhaps tiddlywinks will be next. Anything's possible.

This concept most certainly applies to radio and music. True, these mediums have many unique, inherently attractive basics—but, beyond that, they are dependent upon qualitative substance to compete not only within their own microcosm, but with other mediums for the public's attention and admiration.

Good is good and bad is bad. When you hear it said, "Personality radio is on the rise," it really means that there are an increasing number of good personalities in radio. When you hear it said, "Syndication is booming," it really means that there are more high quality programs being offered in syndication. When you hear it said, "New wave is becoming popular," it means new wave is becoming recognized for its quality. The same is true with country jazz.

Astute media purveyors know when a good concept was ruined by poor execution. They are smart enough not to blame the concept (or to refer to a cliché, not to throw the baby out with the bath water). On the other hand, they know when not to put their faith in a format or genre, even though it may have worked somewhere else or for someone else. (Do you realize how much money would have been saved last year if record companies had restrained themselves from signing every marginally-talented garage band

ED HARRISON

(Continued on page 31)

They inject humor only if it is a natural part of their personalities and fits the situation. They respect their listeners as intelligent, caring human beings. In short, they are more than just anonymous voices on the radio—they are citizens actively participating in the communities in which they live.

There is a tremendous need for genuine communicators in our industry. They are an integral part of a true full-service radio station. As programmers, it is our responsibility to work with the people on our staff in developing their communications skills so they can be more than just voices on the radio.

Jack Crawford is a national programming consultant with Drake-Chenault and a former contributing editor to the Goodphone Letter, recently acquired by Billboard.

Murray Hosting Mutual Special

WASHINGTON—Anne Murray will host the Mutual Broadcasting System's first music special of 1981, a New Year's celebration called "Country Music Countdown—1980."

The special features the top country hits of this year along with exclusive interviews with recording artists including Larry Gatlin, Mickey Gilley, Charlie Daniels and Crystal Gayle.

Murray's cohost for the special will be Mike Fitzgerald, deejay for Mutual's WHN-AM, New York.

FANTASY CONCERT

'Satcon 1' Runs the Contemporary Gamut

Satcon I, syndicated by Drake-Chenault. Produced by Laurie Kaye.

LOS ANGELES — Drake-Chenault's "ultimate radio fantasy concert "Satcon I," which aired last weekend (24-26) on 140 stations in the top 200 markets proved to be a 48-hour musical extravaganza featuring virtually everyone who is anyone in contemporary music.

Through the magic of satellites, "Satcon I" created an illusionary international radio hookup with 13 superstar acts headlining in Los Angeles, Honolulu, Australia, Tokyo, Sydney, New York, Rio De Janeiro, Amsterdam, Montreal, London, Paris, Moscow and San Francisco supported by 60 additional chart-making stars.

A key to the program's success was the care taken in simulating a true concert setting complete with hand-claps and cheering fans, backstage reporters, communications checks, hotel operators and concert hosts.

The actual material, precisely edited, was culled from studio material, live concert disks and specially mixed material supplied by the record companies to give the recorded product its live flavor.

The concert starts in Los Angeles with the Eagles ("Heartache Tonight," "Life In The Fast Lane...") leading into Jackson

Browne, the Blues Brothers, Kenny Loggins, Jimmy Buffett, Charlie Daniels, Kenny Rogers and an Eagles encore.

Rod Stewart headlines the Honolulu segment with supporting acts Foreigner, Atlanta Rhythm Section, Steely Dan, Gerry Rafferty, Boston, Kiss, Styx and a Stewart encore.

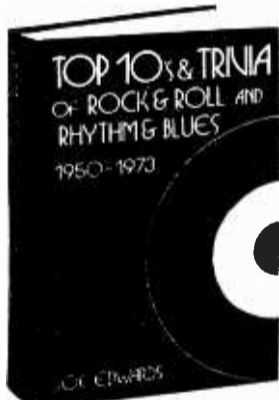
The remaining headliners, given anywhere from 45 to 60 minutes, included the Bee Gees (Sydney), Linda Ronstadt (Tokyo), Michael Jackson and Donna Summer (Paris), the Doobie Brothers (San Francisco), Paul McCartney & Wings (London), the Rolling Stones (New York), Stevie Wonder (Rio De Janeiro), the Who (Amsterdam), and Fleetwood Mac (Montreal).

Another positive programming move is adhering to artist consistency so that acts on the opposite end of the music spectrum don't follow one another. For instance, Peaches & Herb are followed by Chic and the Village People, while Eric Clapton segues into Led Zeppelin and even better, Boz Scaggs is followed by Jefferson Starship, Journey and the Doobie Brothers.

"Satcon I" is the kind of innovative radio special needed to pump excitement into the tight confines of mass appeal radio, allowing listeners to draw upon their imagination and fantasize.

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New On The Charts



THE ROBBIN THOMPSON BAND
"Brite Eyes"—88

Robbin Thompson may be a newcomer to the pop charts, but a newcomer to rock'n'roll he isn't. Thompson, a native Virginian, began his professional career as a member of Steel Mill, Bruce Springsteen's band in the early '70s. The vocalist/guitarist went on to win awards in the American Song Festival and recorded a self-titled solo album for Nemperor Records.

In 1978 he collaborated with Steve Bassett, a fellow musician from Virginia, on a regionally-released album, "Together," which produced a hit single, "Sweet Virginia Breeze," in the Virginia area. Thompson also cowrote a song, "Find Out In Time," with Eagle Timothy B. Schmit that appears on Poco's "Indian Summer" LP.

In October of 1978 Thompson formed the Robbin Thompson Band with four leading musicians in the Richmond, Va. area: Velpo Robertson (guitar, vocals), Eric Heiberg (keyboards, vocals), Bob Antonelli

(drums, vocals) and Mike Lanning (bass, vocals). The group spent 16 months touring the mid-Atlantic states, performing with groups such as Little Feat, Firefall, Jesse Winchester and Mother's Finest.

In June of 1979 the Robbin Thompson Band, along with several studio musicians and vocalists (including Schmit from the Eagles and Rick Roberts of Firefall), entered the studio to record its first album, "Two B's Please" on the Richmond Records label. The album, distributed only in the Southeast, sold about 20,000 units in two months in Virginia, Washington, D.C., and the Carolinas. Ovation Records recently picked up the record and released it on a national level. "Brite Eyes" is the first single to be released by Ovation.

The Robbin Thompson Band is managed by Short Pump Associates, P.O. Box 11292, Richmond, Va., 23230 at (804) 355-4117. They do not have a booking agent at this time.



OINGO BOINGO
"Oingo Boingo"—★

It is ironic that the eight-man Oingo Boingo is now hitting the charts after working in relative obscurity in its native Los Angeles for nearly a decade. Up until, not too long ago, it was known as the Mystic Knights of the Oingo Boingo though the type of music practiced has always been "neurotic music."

The components of the band are horn players Sam "Sluggo" Phipps, Dale Turner and Leon Schneiderman, bassist Kerry Hatch, keyboards player Richard Gibbs, drummer David Eagle, lead guitarist Steve Bartek and lead singer Danny Elfman.

This four track EP is a distillation of the Oingo Boingo sound which has touches of reggae along with its peculiarly nutty brand of rock. Already the shades of obscurity seem

to be lifting as the group has been featured on network television through CBS-TV's "No Holds Barred" and on cable tv through Home Box Office.

Though Oingo Boingo has had its share of troubles (including a loss of some of its audience when it adopted a more rock style and when it shortened its name), the group is ready for whatever comes. Elfman once said, "I know we're going to survive because that's the nature of Oingo Boingo. When it comes to endurance, we wrote the book." Danny Elfman manages the band and can be reached through I.R.S. Records at (213) 469-2411. The booking agent is Peter Shields at the William Morris Agency, 151 El Camino Dr., Beverly Hills, Calif. 90212.

Mike Harrison

• Continued from page 30

that purported to be "rock'n'roll?") Just as a recipe is nothing more than the mechanical representation of a process originally performed "naturally" by a chef, a "format," per se, is often just the mechanical representation of something originally acted out "freeform" by a programmer.

The original act and the mechanical representation are often totally different things. A poor imitation of someone's Top Tracks format would have about the same potency as a poor imitation of a Bruce Lee movie (and there have been quite a few of both).

This principle holds true for music. Do you think music fans were originally attracted to Elvis Presley, Buddy Holly, Fats Domino, Little Richard and Chuck Berry because they were making rock'n'roll? Or do you think rock'n'roll became the rage because people were attracted to the talent of playing it?

Do you think there was a British invasion in the early '60s because the American public wanted to hear anything that came from the home of the Beatles or do you think it was because a ton of good music came from England along with the Fab Four?

As I've mentioned in previous columns, the media superfractionalization of the '80s (and beyond) is going to open the door to an artistic marketplace abundant in diversity—thus there will be numerous generic styles of music capable of gathering their healthy share of the public's consumption.

However, with the wide spectrum of choice available, the public will be less genre-conscious and more quality-conscious. Thus, instead of the public being fractionalized into a set number of divisions devoted to the cream and the crop of a limited set of popular genres, the public will be fickle and intensely quality-conscious, devoting itself to just the superfractionalized cream of a multitude of free-flowing crops.

So, which way is radio going? Which way is music going? Look at the talent. It's all so clear.

Encourage talent and promote quality. That's the ultimate formula for success. Leave the pre-occupation with restrictive labels and peer-group pressured scenes to the followers and the hacks.

The idea of artists having to grossly bend their works to fit the preconceived formats of radio stations is not only counter-productive, it's sick.

Jazz Recoup

• Continued from page 23

been beaming nightly jazz into San Diego and Vancouver's 100 kw CJAZ-FM has been all jazz since last March.

"And there's a ton of progressive AOR outlets turning more toward jazz fusion," he contends, citing Portland's KINK-FM and Raleigh (N.C.) WQDR-FM in that regard.

Meanwhile, Citizens For Jazz on WRVR have asked the Federal Communications Commission to order Viacom to "protect and retain" the station's jazz library, which the group says is being transferred to another, unnamed station. Viacom's radio chief Al Greenfield responded to the allegation with a terse "no comment."

Vox Jox

By DOUG HALL

NEW YORK—Bob Brooks has joined KQFM-FM Portland, Ore., as program director succeeding Thom O'Hair, who has resigned "to pursue other endeavors."

Brooks comes to KQFM from KEX-AM Portland where he was production director. In his 15 years in Portland radio, he also served as production director at KYTE-AM-FM and p.d. at KGON-FM. While at KEX he won a Cleo award for excellence in radio production.

★ ★ ★

Larry Snider has resigned as p.d. at KREM-AM-FM Spokane to "apply my experience and winning track record to a new situation elsewhere." Snider's assistant Jeff Peel takes over programming duties at the FM on an interim basis. The AM programming job is open. ... Doug Paul is named p.d. at Golden Circle's WKZL-FM Winston-Salem, N.C. He joined the station two years ago as morning man and production director. Paul's wife, Sharon, has been named music research director.

★ ★ ★

Bob Buchmann, programming consultant to WBAB-FM Babylon, N.Y., for the past 18 months, is now p.d. Glenn Corneliess has joined the station as assistant p.d. Marc Coppola continues as music director. Corneliess comes from WAAL-FM Binghamton, N.Y., where he was p.d. and handled morning drive. ... Steve Runner is the new p.d. at WLWQ-FM Columbus, Ohio. He succeeds Tom Teuber, who is now p.d. at WMET-FM Chicago. Runner will also take over the 10 a.m. to noon slot. Former all-night jock Beth Kepple moves to 8 p.m. to 1 a.m. and "Daddy Wags" Wagner is the new overnight jock.

★ ★ ★

Kathy McCovey is leaving KOHL-FM Fremont, Calif., as music director Oct. 30 to join KOZZ-FM Reno. Gary Henkel and Jeff Setzekorn will handle her duties when she leaves. ... Debra Danko is the new music director for WPON-AM Pontiac, Mich. ... WGAR-AM Cleveland p.d. Chick Watkins has given afternoon drive jock Paxton Mills the added duties of assistant p.d.

★ ★ ★

Denny Somach, midday DJ at WYSP-FM Philadelphia and host of NBC Source Radio Network specials and daily "Rock Report," has been recruited by KYW-TV Philadelphia to provide four monthly rock segments for its "Evening Magazine" show. He is also serving as a consultant for KYW-TV's "Rock 'N' Roll Show," hosted by WYSP jock Cindy Drue. ... George Hancock joins WFSH-AM Valparaiso, Fla., as p.d. and operations director. He comes from WIBG-AM/WSLT-FM Ocean City, N.J.

★ ★ ★

Former morning drive personalities Will Ryan and Phil Baron have taken their WBBG-AM Cleveland characterizations, "Willio and Phillio" to records. The pair, now in Los Angeles writing songs and doing club acts, wrote and performed songs in the new Disneyland release "Going Quackers." ... Jimmy Christopher is the new music director of KNAC-FM Long Beach, Calif. He has been with the station for two years and works afternoon drive.

★ ★ ★

The newly published Handbook Of Radio Advertising by Jonne Murphy from Chilton Book Co., has

a lot of general radio information beyond advertising. For example it gives the history of a number of call letters: WGN-AM Chicago, World's Greatest Newspaper (Chicago Tribune); WCFL-AM Chicago, Chicago Federation of Labor; WSM-AM Nashville, We Shield Mankind (slogan of an insurance company); WOC-AM Davenport, Iowa, World of Chiropractors.

And there's more, some with a religious flavor. WIBG-AM once of Philadelphia, but now in Ocean City, N.J., I Believe in God; WJBK-AM Detroit, Jesus, Be Kind; some named for their founders—WGBS-AM Miami for George B. Storer; some for their original studios—WHN-AM New York for the Hotel Navarro in New York; and some simply where they are located—WACO-AM in Waco, Tex.

★ ★ ★

Jim Murphy, program director of WDLW-AM in Boston, has been chosen air personality of the year by the Massachusetts Country Music Awards Assn. ... Bill Hart joins WAKR-AM and WAEZ-FM in Akron as program director. He'll also handle the 2 p.m.-6 p.m. air shift. ... Peter Basoa returns to KUID-FM in Moscow, Idaho, after a short stay in Oregon. He'll be the new music director and handle nighttime programming chores.

★ ★ ★

Mike Miller of WAEV-FM, Savannah, Ga., wants to syndicate his three-hour Beatles special which aired recently there. Write and he'll send a free demo. ... Rosie Mills is the new promotion director at WIAI-FM in Danville, Ill., where she's been a staff announcer. ... Gordon Mills, her husband, becomes music director of the same station.

Bubbling Under The HOT 100

- 101—BOMB IRAN, Vince Vance & The Valiants, PAID 109
- 102—UPTOWN, Prince, Warner Bros. 49559
- 103—HOMETOWN GIRLS, Benny Mardones, Polydor 2131
- 104—INTO THE LENS, Yes, Atlantic 3767
- 105—634-5789, Johnny Van Zant, Polydor 2126
- 106—RUMOURS OF GLORY, Bruce Cockburn, Millennium 11975 (RCA)
- 107—BEATIN' THE ODDS, Molly Hatchet, Epic 19-50943
- 108—REMOTE CONTROL, The Reddings, Believe In A Dream 9-5600 (CBS)
- 109—FALLIN' IN LOVE, Rocky Burnette, EMI-America 8060
- 110—TAKE ME DOWN, Exile, Warner Bros. 45948

Bubbling Under The Top LPs

- 201—MONTY PYTHON, Monty Python's Contractual Obligation Album, Arista AL-9536
- 202—ANGEL CITY, Darkroom, Epic JE 36543
- 203—CAPTAIN BEEFHEART WITH HIS MAGIC BAND, Doc At The Radar Station, Virgin VA 13148 (Atlantic)
- 204—PSYCHEDELIC FURS, Psychedelic Furs, Columbia NJC 36791
- 205—ROSE TATTOO, Rock 'N' Roll Outlaw, Mirage WTG 19280 (Atlantic)
- 206—THE KORGIS, Dumb Waiters, Asylum 6E-290 (Elektra)
- 207—JIMMY HALL, Touch You, Epic JE 36516
- 208—JERRY REED, Texas Bound And Flyin', RCA AHL1-3771
- 209—ELLEN SHIPLEY, Breaking Through The Ice Age, RCA AFL1-3626
- 210—HAZEL O'CONNOR, Breaking Glass, A&M SP 4820

Switch In Atlantic City Caesars Show Policy

By MAURIE ORODENKER

ATLANTIC CITY—Caesars Boardwalk Regency will be the first of the four hotel-casinos here to break with the traditional Las Vegas-type musical revues currently offered.

Beginning Nov. 9, Caesars will close its "Music, Music, Music" show and present the first of a series of Off-Broadway shows direct from New York.

The first offering will be "Piz-zazz," a revue of Harry Warren songs, featuring songs like "Chattanooga Choo Choo," "You Must Have Been A Beautiful Baby," "Shuffle Off To Buffalo" and "Lullaby Of Broadway."

The Off-Broadway shows will be part of the packages offered persons purchasing one-day trips to Atlantic City.

Now that the bullish summer season is over, the resort's four hotels have tightened their talent budgets considerably. Instead of the big name talent that came in all summer and getting salaries reported to be well ahead of what they get in Las Vegas, the hotels are going in for package shows.

The likes of Frank Sinatra, Diana Ross and Johnny Carson are dropped down to weekends only until next spring. The hotels had been spending between \$60,000 to \$250,000 a week to produce the big name shows—up to a third more than in Las Vegas, according to Si Zentner, entertainment director at the Brighton Hotel & Casino.

The lower-budgeted revues offer lavish production numbers along with a variety of acts including singers, acrobats, magicians and even trained animals.

The problem, as seen by Stephen F. Hyde, chief operating officer at Caesar Boardwalk Regency, is that more than 95% of the business is persons who come in on one-day bus trips primarily to gamble.

While the average visitor to Las Vegas stays for 3.2 days, says Hyde, the average Atlantic City visitor stays only a few hours. The resort, he says, has not yet developed into a true entertainment center.

Resorts International Hotel, which offered a schedule of top

names during the summer, has cut-back to weekend name acts and its Tibor Rudas-produced "Boardwalk Magic" revue through the week.

For the weekends, it's Engelbert Humperdinck (Oct. 31-Nov. 1); Joan Rivers and Clint Holmes (Nov. 8); Buddy Hackett and Holmes (Nov. 14-15); Alan King and Holmes (Nov. 22); and Diana Ross (Nov. 24-29). December names are limited to Ben Vereen (Dec. 5-7) and Frank Sinatra (Dec. 27-31).

Weekend headliners at Caesars Boardwalk Regency for November include Melba Moore and Lee Tully (7-8), Pat Cooper with Karen Wyman (14-15), Norm Crosby (21-22) and Bill Cosby coming in Thanksgiving Day through Dec. 3.

Norman/Francisco Productions produced the in-house revue, "Outrageous!" at Bally's Park Place, featuring Kenny Noyle & Yoko, Joni, and Los Argentines. Its Billy's Pub adjacent to the casino floor is now a jazz room, currently featuring Charlie Byrd, with everything from country to pop offered in the lounges and bars.

The new Brighton Hotel has a family-style Broadway entertainment show, "Hello Broadway," produced by Si Zentner, who also fronts the house band. Zentner says that economically, it makes a lot more sense to put on a revue than bring in superstars. He feels "there isn't one attraction that makes a nickel's difference in the casino."

Harrah's Marina Hotel Casino, scheduled to open next month and the first casino hotel to be located away from the Boardwalk, is reported coming in with a lavish in-house revue. Looking ahead to next year's casino hotel openings, the emphasis is already on package shows. Del Webb's Sahara Hotel, with a mid-1981 target date, has already signed the Moulin Rouge show from Paris as its main attraction—excepting that the nudity will be a no-no here.

Also, Camelot Inc., which figures on opening its \$155 million Camelot Hotel-Casino in mid-1982, with a 1,600-seat theatre showroom, has announced the appointment of Line Renaud as vice president and direc-

tor of entertainment. A legendary French Music Hall star, her latest stint in this country was the lead for four years in the Dunes production show in Las Vegas. She will produce the same kind of show here.

Indicative of the show trend in the off-season, Bally's Park Place wants to replace a night of live entertainment each week to replace its "Outrageous!" revue with ABC-TV's Monday Night Football game. Besides giving the performers demand for live entertainment in the fall.

However, state commission members have deferred action and directed its special counsel to seek alternatives. They are not sure a televised sporting event would be the best long-term alternative to live entertainment in the Atlantic City casinos.

Moreover, their decision could set a precedent for the rest of the casino industry here. One group to feel an immediate impact by any cutback in live entertainment are the local musicians. They let their feelings be known in a flood of telegrams to the commission office.

Concert, Cabaret Awards Due

NEW YORK—The National Academy of Concert and Cabaret Arts, an organization formed in June for cabaret operators, technicians, performers, writers and business people, will give out its first

awards and stage a concert at Town Hall here Dec. 12.

The awards, which will honor the top achievers in the world of cabaret and musical theatre, will be televised locally, and probably syndicated nationally, says producer George Daris, president of the organization.

The group now has about 100 members, mostly in New York, though the group plans to expand nationally.

Performers at the awards ceremony will include Debbie Allen, the Dream, Cissy Houston, Judy Kreston and Bobby Short, with a special historical retrospective by Danny Stiles of WEVD-FM in New York. Among the presenters will be Joey Adams, Maxene Andrews, Barbara Cook, Phyllis Hyman, Patti LuPone and Rodney Dangerfield.

"The purpose of our organization is to acknowledge achievements in performance, and at the same time help the artists and cabarets," says Daris.

The popularity of disco was at the expense of cabaret in recent years, but now, says Daris, he sees a new surge of popularity for cabaret as such established theatre artists as "Evita's" Patti LuPone also perform in a cabaret context.

To help cabaret, the organization is offering seminars in singing, dancing, acting, comedy, sound, lighting, promotion, advertising, reviewing and one-on-one consultations with professionals. The organization also publishes a newsletter, Cover, and will be presenting a midnight concert series.

Dues are \$50 for voting associate members and \$40 for non-voting associate members. For a \$500 minimum one can become a sponsor of the organization.

Ron Gibson Starts Hawaii Ticket Firm

HONOLULU—Ron Gibson, formerly general manager for BASS Tickets in Hawaii, has left that organization and set up a new company, the Hawaiian Island Ticket Service.

THE WORLD ACCORDING TO DENNIS ARFA

Agents Must Widen Involvement In Marketing, Advertising Areas

By ROMAN KOZAK

NEW YORK—It is not enough for agents to route tours and book dates. They must also be involved in the marketing and advertising planning for the artists they represent.

This is the philosophy of Dennis Arfa, president of HRA Entertainment Corp., the booking agency for Billy Joel, Paul Simon, the Beach Boys, Phoebe Snow, Eric Carmen and the Tremblers.

"The larger agencies that handle many acts don't really have the time to devote to tour marketing every act. But with our smaller roster, we can devote more time to each artist," says Arfa. His agency works with the managers and the artists it represents on mapping out promotional and advertising strategies for each act as it goes on the road.

"We are more interested in the artists' entire career rather than just selling tickets," says Arfa. "For Joel, when he played Madison Square Garden for the first and second time, we took out double page ads in the Times, even though the tickets were already sold."

"But we wanted to reach the people who were not going. We wanted people who never heard of Joel to look at those ads, and think what a great star he must be to be able to do that. And that way we were able to build, so that Billy was able to play five nights at the Garden this year."

Arfa started the agency as the in-house agent for Joel's Home Run Management, before spinning it off last year as his own independent enterprise, still representing Joel, but also picking up other clients, notably the Beach Boys.

"We work with the idea of local campaigns tied with the national campaign. We make the local radio spots and the print ads. As we build up the local sellouts we begin on the national campaign. As we work date

by date, in conjunction with the management we also work on the overall concept. For the Beach Boys we took out a full page ad in Billboard so that the business would know that after 20 years America's greatest rock'n'roll band is still there, selling out arenas.

Arfa works also with record companies to coordinate advertising on an act going to a particular town, as well as with promoters who normally buy ads on an act they are presenting.

"Sometimes we want to make a big splash if it is in a major city. We will take out a full page in the New York Times, but sometimes we will do little advertising," says Arfa. "We

are also careful about what the promoter does. One time a promoter put Billy Joel in one of his strip ads and we almost never worked for him again."

Arfa says he monitors the media in the various markets where his acts play, something that can be important for an act like the Beach Boys. This group appeals to a broad demographic and must be reached through a variety of media outlets.

Who pays for how much advertising is something determined before the onset of the tour, says Arfa, with the record companies, management and promoters usually paying for the local ads while a national trade ad will come out of Arfa's 10%.

Amazing Aces Think They've Beat 'Jinx'

By KIP KIRBY

NASHVILLE—"How The Hell Do You Spell Rhythm?" is the Amazing Rhythm Aces' sixth album—and the one the Aces hope will finally break its "label jinx."

The band is notorious for going through record company shakeups at the corporate level. Last year, the group ended up on a total of four labels within a period of 12 months, including its new label, Warner Bros.

"For a while, we were known as the 'Amazing Label Closers,'" admits the group's manager, Michael Barnett, president of Muscle Shoals Records. "It seemed every time we released a new album, the record company was sold or the president who signed us resigned."

The Aces struck paydirt in 1974 when its first single, "Third Rate Romance," rocketed into the top 15 on the pop and country act. Later the

same year, the band clicked country with "Amazing Grace (Used To Be Her Favorite Song)," a Russell Smith original that went top 10 on the Billboard Hot Country singles chart.

But the versatility of the group's sound and its uncanny ability to shift smoothly in mid-stream from r&b to rock to country became the roadblock working against the Aces' bid for stardom.

"No one could peg us to their satisfaction," recalls lead singer Russell Smith, with more than a trace of irony in his voice.

"Country radio said we were too rock. Rock stations said we were too country. Pop stations said we were r&b. Even our record companies weren't sure what to do with us. Record stores didn't know where to file our albums. So everyone ended

(Continued on page 64)

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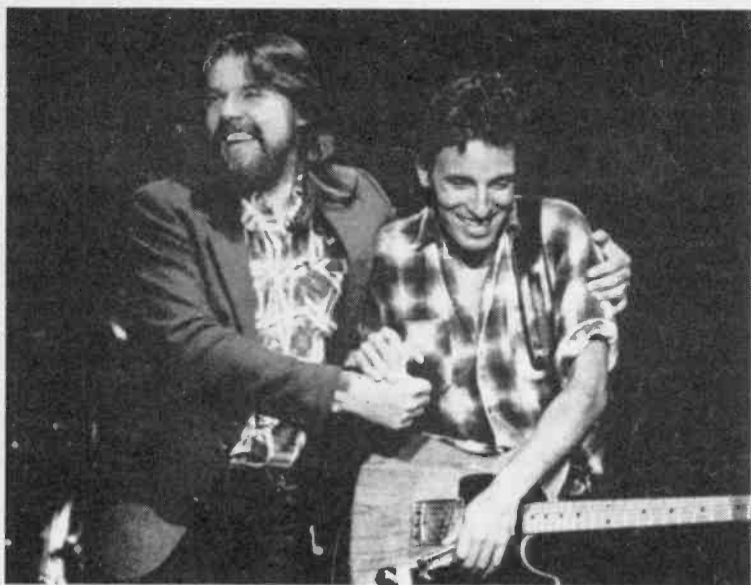
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BRUCE & BOB—Bob Seger joins Bruce Springsteen onstage at Ann Arbor, Mich. for an encore performance of "Thunder Road."

COUNTRY TO ROCK

Wolf & Rissmiller Alters Reseda Club's Policies

By CARY DARLING

LOS ANGELES—Chuck Landis' Country Club in suburban Reseda here, which opened in 1979 as a country music location—is now Wolf & Rissmiller's Country Club with a shifted emphasis to rock. As of Sunday (26), when the Motels were to perform, the 1,000-seat venue becomes a stopgap between the 500-seat Roxy and the larger halls. (Over the past 15 years there have been isolated instances of people opening pop music niteries only to have them fail.)

"We wanted a place to get new acts exposed," says Jim Rissmiller, whose Wolf & Rissmiller's Concert promotion firm has been a mainstay in the market for several years. "There has been a problem in showcasing new talent. The cost of small halls has gone up so the club is an alternative venue."

He doesn't see the club as a threat to any other clubs, especially the Roxy. "The Roxy is half the size plus we can only draw from the San Fernando Valley and do well," he said.

The San Fernando Valley is an area north of Los Angeles which has approximately two million people. Most clubs, including the Roxy, are located in Los Angeles. "The San Fernando Valley is an untapped market," Rissmiller adds.

Though the emphasis has shifted, country music is not out at the venue. "There's a country market

out there. I want to make it flexible. Rock is the primary focus, though," he says.

Admission will vary from act to act and since food is served, minors are allowed entry. For the Motels, admission was \$7.50. Future acts for the venue include Peter Allen and Rockpile.

Rissmiller has no plans to get involved in any other clubs as this, along with his other promotional duties, are taking his time.

The Country Club will also be on the list of shows available to those who belong to the Wolf & Rissmiller Concert Club. "This accommodates those persons who don't want scalper prices or wait in line," he says.

The concertgoer pays \$200 annually for the privilege of getting tickets—at face value—between 48 hours and one week ahead of the time they go on sale. "If I had to grade the tickets they get, I'd say they are B or B minus tickets," states Rissmiller. "The A tickets are for those who can't afford to join and do wait in line."

The club member gets a Wolf & Rissmiller jacket, concert guide and becomes eligible for contests. Rissmiller put a ceiling of 1,000 for the number who could join the club and he says he reached that number soon after the club was announced. It is now moving into its second year.

Utopia Skips Usual Tour

• Continued from page 23

The reason: Utopia members Todd Rundgren, Kasim Sulton and Roger Powell all have solo careers and are busy on their own albums while Willie Wilcox is building his own recording studio in Florida.

What Gardner set out to do was to produce something "with the equivalent impact of a tour and keep up the image of the band as being in the vanguard of media experiments."

Gardner points to a spring 1978 broadcast from the Roxy in Los Angeles to 20 markets across the country, which he says was the first time a live stereo rock performance was broadcast.

That network hookup was put together by Warner Bros., which used the occasion to produce Utopia's live album, "Back To The Bar."

This latest networking pulled together about 60 stations, and it could have been larger except for "a lack

of facilities"—land lines of stereo fidelity quality, Gardner explains.

Gardner has worked closely with Warner Bros. on radio station contests for each participating market with prizes supplied by the label and national and local media co-op ad buys tied to local retailers.

Gardner expects to reach 8 to 12 million listeners with the concert originating from the Capitol Theatre in Passaic, N.J.

While Gardner says, "You can't assume Utopia will never tour again," he believes that such electronic "tours" will soon become commonplace. "Our next step will be television and eventually everyone will dial us up and pull us in on their own satellite receiving dish."

Gardner is not ready to say tours are a thing of the past, but he believes he is starting a trend that will lead to regional tours which will be covered by radio and television network hookups.

Pop Presentations Are Fuel Of Radio City's Vigorous Comeback

By RADCLIFFE JOE

NEW YORK—Radio City Music Hall, making a vigorous comeback after a multi million-dollar operating deficit almost put it out of business a little over a year ago, has launched a major drive to become one of the leading producers of pop concerts in this city.

The hall, now known as Radio City Entertainment Center, has retained Scott Saunders, a Univ. of Florida graduate to book its acts and produce its concerts.

In the short months of his association with Radio City, Saunders has successfully booked such performers as Diana Ross, Manhattan Transfer, Chuck Mangione, Roberta Flack, Linda Ronstadt, Rufus & Chaka Khan, Heart and George Benson.

Public response to these concerts has been so encouraging that Saunders has retained an equally impressive lineup of artists for the auditorium's fall schedule. These include the Grateful Dead which appears at the hall Wednesday through Friday (22-31) and will be featured in a closed-circuit simulcast to be shown in movie houses throughout the

Northeast on the final day of its appearance.

The group, which sold out its 10-day appearance weeks in advance, will also be recorded live at the hall, with the album slated for release on Arista Records.

The rest of the fall lineup includes Anne Murray, Talking Heads, Spyro Gyra, Boz Scaggs, the Doobie Bros. and Peter Allen with the Rockettes.

According to Saunders, response by groups and their managers and booking agents to the hall as a concert facility has been "overwhelming." He explains that with the sluggish economy and the accompanying problem of selling tickets, many groups are looking to smaller venues, and are content with selling out the 6,000 seat hall for two concerts, rather than trying and failing to sellout Madison Square Garden for a single show.

The concerts are being staged between theatrical productions which the hall has been concentrating on producing since it abandoned its policy of showing family oriented movies, and on those week nights usually mandated "dark" nights by the actors unions. The programming schedule, according to Saunders, is working very well.

During the day the hall becomes available for banquets and other special events.

Neither Saunders or the hall's management is overly concerned about vandalism to the landmark building by the increasingly youthful audiences its concerts are attracting.

Says Saunders: "We have found that the kids have more respect and consideration for the room than even the adult audiences who use the facilities."

Nevertheless, Saunders confesses that in booking a group for the hall, "we use our judgment as to whom we think is suitable for the facility." Saunders would not elaborate on how that decision is made.

Radio City Music Hall, which has been a city landmark for more than 50 years, fell on hard times during the 1970s, and lost millions of dollars for its operators. At one point there was talk of tearing down the deficit-ridden building and replacing it with an office tower.

However, a group of concerned citizens calling themselves "Friends Of Radio City Music Hall" rallied to the hall's plight and was able to put forward a plan for reorganization that would keep the facility intact, and allow it to continue its policy of broad-based family entertainment without going broke again.

So far, the new plan, under the direction of Robert Jani seems to be working successfully.

Arizona's Clark Out On His Own

By AL SENIA

PHOENIX—Local promoter Doug Clark—who pioneered pop and rock concerts in Phoenix by bringing hundreds of performers to the Celebrity Theatre—has severed his association with Celebrity and now is a promoter in search of a venue.

And it appears he has found one at the Mesa Community Amphitheatre, an outdoor facility located east of Phoenix.

Clark has booked a series of shows with Jeff Darbut of Phoenix under the banner of Doug Clark Productions.

The series began with Emmylou Harris (Aug. 22) and included Al Stewart (Sept. 12), Gordon Lightfoot (Sept. 20), Jerry Riopelle (Sept. 27), Bonnie Raitt (Sept. 21) and the show "Beatlemania" (Oct. 3-5). Tickets ranged from \$8.75 for lawn seating to \$9.75 (reserved).

Clark plans to book a new series of shows in March and extend the season through next fall.

He does not plan to book additional dates for this season because of variable weather conditions during the winter months here.

Clark has varied the design of the outdoor amphitheatre by converting a sloped, grassy lawn area located in front of the stage and waterfall into reserved seating for nearly 3,200. The back section of the theatre, now general admission or "lawn" seats an additional 600.

"We're trying to appeal to the more discriminating concertgoers who prefer to sit in reserved seating and in a pleasant atmosphere," Clark says.

The theatre features a stage that is 40 feet deep, 58 feet wide at the front and 25 feet wide at the rear. Large waterfalls located on either side of the open stage add a comfortable tone to the desert concert facility. The lighting and water flow can be programmed to complement stage entertainment.

It is a far cry from the Celebrity which featured a unique revolving stage. Clark was associated with Celebrity nine years.

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Talent In Action

BLACK SABBATH BLUE OYSTER CULT

Madison Square Garden, New York
Tickets: \$11.50, \$9.50

It's called the "Black & Blue Tour" and it has seen a few lumps along the way. Notably in Milwaukee where fans trashed the arena (Billboard, Oct. 25, 1980), but on Oct. 18 in New York, playing to an almost packed house, the only thing upsetting was Black Sabbath's performance.

Black Sabbath generally attracts a young white male audience, which sometimes tends to overindulge in intoxicants and sometimes leaves its dinners on the floors and seats. But with more girls on a Saturday night date and no beer at the concession stands the concert audience remained civilized.

With both Sabbath and Blue Oyster Cult playing full 90-minute sets of about 12 songs each, the concert ran an hour past the usual 11 p.m. closing. The fans meanwhile had about all the head-banging heavy metal music they would want.

Though Ronnie Dio has replaced Ozzie Osbourne as lead singer, the music of Black Sabbath has not substantially changed since the band began 11 years ago. It is basically minimalist heavy metal, with the drummer flailing away, the bass player repeating heavy lines, the guitarist Tony Iommi—who actually does his thing very well—chording and riffing, while the high voiced singer celebrates the occult.

It all worked well for the audience, and if there was not much progression between the 10-year-old "Paranoid" and newer material, nobody seemed to care. High point of the set—actually the low point—came at the end of "Heaven & Hell," title song of the new Black Sabbath LP.

Lead singer Dio asked the audience to give Sabbath's "rock'n'roll sign," actually the two-fingered horns sign, to a giant cross hanging above the drummer. The cross suddenly started shooting out flames. There it was, in the middle of Madison Square Garden, nearly 20,000 kids giving a stiff-armed salute and a hex sign to a burning cross.

Blue Oyster Cult was not nearly as "heavy," but musically it is a superior band. On this particular night it seemed even sharper than usual.

While the Cult can play dinosaur rock with

the best of them, and "Godzilla" here was a prime example, with even a 30-foot smoke-spouting monster by the side of the stage to make the point, mostly it is the music that makes it happen.

The Cult plays clean hard rock, and with a second guitarist and Allen Lanier on keyboards, it has more instrumental depth than the feedback-laden Cult. It also showed greater proficiency in its playing.

But except for "Don't Fear The Reaper," its only real single hit, the beforementioned "Godzilla" and the Doors' memorable "Roadhouse Blues," the rest of the set was not that memorable. Often the execution was better than the material. **ROMAN KOZAK**

JOHN PRINE RIDERS IN THE SKY

Exit/In, Nashville
Tickets: \$9.50

It could have been a scenario from one of his humorous ditties. But despite two broken guitar strings and some horrendous feedback which almost obliterated the opening lines of "Illegal Smile," the unflappable Prine delivered an amazing 21-number, 88-minute set in his first of two SR0 performances Oct. 8.

An inspired lyricist, Prine explores the human experience with rare insight. His repertoire runs the gamut of emotions, from the lighthearted "Please Don't Bury Me" to the chilling "Sam

Stone." Kicking off the program with the lively "Spanish Pipedream," he interspersed old material with new, including "Just Wanna Be With You," "Donald And Lydia," "Storm Windows," "Sleepy-Eyed Boy" and "Hello In There."

Although Prine played with such intensity that at one point his guitar pick flew from his fingers, he appeared almost reserved. His eyes seemed to gaze inward, as though he was a spectator of the innovative tales his gravelly voice unfolded. Yet, this introspective style did not distance Prine from his audience.

Rachel Peer, who sings background vocals on Prine's latest LP, "Storm Windows," joined him for three numbers near the end of the set. Her clear soprano tones worked well against his gruff vocals, especially on the old pop hit penned by Jack "Cowboy" Clement, "Boy Next Door."

Opening act Riders in the Sky set the evening's low key mood with a 31-minute, 11-number program. With "Too Slim" LaBour on bass fiddle, "Ranger" Doug Green on guitar and Woody Paul on fiddle, this refreshing trio artfully juxtaposes western lyrics against intricate chord progressions, complemented by genuinely funny backchat.

All harmonics were superb, with Green's natural baritone registering above high C as he yodelled on several selections. Other highlights included "Gay Ranchero" and "Varmint Dances," which featured some fancy steppin' by LaBour and Paul. **ROBYN WELLS**

Talent Talk

Carly Simon, Paul Simon, Leonard Bernstein, Harry Belafonte, Harry Chapin, Ron Delsener, Jan Wenner, Mike Love, Mary Travers and Peter Yarrow are among the notables lending their names for a fundraiser at the Ritz for Democratic candidate Mark Green, running for Congress in New York City's East Side "silk stocking" district.

Daryl Hall & John Oates were mugged in a Melbourne restaurant

by a shot-gun toting fugitive, but escaped injury when the other restaurant patrons took matters in their own hands, breaking a chair over the mugger's head and throwing him through a plate glass window.

Billy Joel was designated hitter for WLIR-FM in Long Island, and Meat Loaf played for WNEW-FM in New York, in a charity softball game between the two rival stations. WLIR won 4-1.

More sporting news: Lynyrd Skynyrd's "Free Bird" is the theme song and the apparent inspiration for the "Fabulous Freebirds," three villain wrestlers who have won the Georgia tag team championship. Group members and their song have become a regular part of the wrestling show seen nationwide on Ted Turner's cable WTBS television station. ... And has anyone noticed that "Luv Ya Blue," Theme song of the Houston Oilers football team is a reworking of the Beatles "Love Me Do?"

Wayne Cooper, former lead singer of Cameo, has embarked on a solo career, represented by the Steve Ellis Agency in New York.

KAREN KELLY & ROMAN KOZAK

Signings

Dr. Hook to Casablanca. A single, "Girls Can Get It," has been rush-released from the album "Rising," due out this month. ... **Ian Matthews** to RSO. His debut album for the label is scheduled for release later this year. ... **Tom Robinson's** band, **Sector 27**, to the International Record Syndicate. An LP is set to be released November 11.

Reggae artist **Kwame Heshimu** to Polydor as part of the labels new commitment to the music. "Follow I" the debut LP due next month, produced by Karl Pitterson and Lee

Jaffe. ... Israeli singer **Ruthi Navon** also to Polydor. First release is "The Ballad Of Lucy Jordan" single. ... Poet writer **Jim Carroll** to Atco Records with the debut LP "Catholic Boy," produced by Earl McGrath, just released.

Marmalade and **Major Chill** to G&P Records. ... **The Glands** rock band to Some Records Co. ... **Joe Zappa** and **Jackie Riolo** to Rothstein Music. They are also signed to Rothstein II Management. ... Capitol group **Riot** to Fire Sign Ltd. for management.

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	BLACK SABBATH/BLUE OYSTER CULT —Ron Delsener Prod., Madison Square Garden, New York, N.Y., Oct. 18	19,900	\$9.50-\$11.50	\$218,750
2	BOB SEGER/BAROOGA —Mid-South Concerts, Mid-South Colis., Memphis, Tenn., Oct. 18 & 19 (2)	19,862	\$9-\$11	\$208,659*
3	BOB SEGER/BAROOGA —Sunshine Prom., Rupp Arena, Lexington, Ky., Oct. 14	18,774	\$9-\$11	\$193,147*
4	THE CARS/THE MOTELS —Beaver Prod., Dallas Reunion Arena, Dallas, Tx., Oct. 12	15,928	\$9.50	\$151,316*
5	ELTON JOHN —Feyline Presents, McNichols Arena, Denver, Colo., Oct. 18	11,963	\$9-\$11	\$135,047*
6	BLACK SABBATH/BLUE OYSTER CULT/SHAKIN STREET —Ruffino & Vaughn/Ron Delsener/Mark Puma, Nassau Colis., Uniondale, N.Y., Oct. 17	13,100	\$9.50-\$10.50	\$135,023
7	KANSAS/LA ROUX —Beaver Prod., Kemper Arena, Kansas City, Mo., Oct. 17	12,857	\$9.50	\$128,570*
8	YES —Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Oct. 17	13,541	\$6.50-\$9.50	\$122,361
9	THE KINKS/ROBIN LANE & THE CHARTBUSTERS —Frank J. Russo, Providence Civic Center, Providence, R.I., Oct. 18	12,533	\$8.50-\$9.50	\$113,975*
10	DOOBIE BROTHERS/HUEY LEWIS & THE NEWS —Albatross Prod./Double TEE Prom., Activity Center, University Of Arizona, Tempe, Ariz., Oct. 19	10,797	\$9.50-\$10.50	\$112,320*
11	JETHRO TULL/WHITESNAKE —Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Oct. 13	13,929	\$7.50-\$8.50	\$111,014
12	TEDDY PENDERGRASS —Entertainment Industries Ltd., Providence, R.I., Oct. 17	12,011	\$8.50-\$9.50	\$110,752
13	TEDDY PENDERGRASS —Entertainment Industries Ltd., Hampton Colis., Hampton, W. Va., Oct. 15	10,963	\$8.50-\$9.50	\$101,246*
14	BLACK SABBATH/BLUE OYSTER CULT —Festival East Inc., Buffalo Memorial Aud., Buffalo, N.Y., Oct. 13	9,757	\$9.50-\$10.50	\$100,933
15	BRUCE SPRINGSTEEN & THE E STREET BAND —Sure Thing Ltd., Milwaukee Arena, Milwaukee, Wisc., Oct. 14	11,714	\$8-\$9	\$98,000*
16	TEDDY PENDERGRASS —Entertainment Industries Ltd., Hartford Civic Center, Hartford, Conn., Oct. 16	9,740	\$8.50-\$9.50	\$88,530
17	JEFF BECK —Brass Ring Prod., Cobo Arena, Detroit, Mich., Oct. 16	8,899	\$9-\$10	\$88,214
18	CHARLIE DANIELS BAND/MICKY GILLEY/JOHNNY LEE —Sound Seventy Prod., Civic Colis., Knoxville, Tenn., Oct. 18	10,594	\$7.50-\$8.50	\$85,328
19	BOB SEGER/BAROOGA —Sound Seventy Prod., Municipal Aud., Nashville, Tenn., Oct. 16	7,464	\$10-\$12	\$84,170*
20	LINDA RONSTADT/LIVINGSTON TAYLOR —Mid-South Concerts, Jackson Mississippi Colis., Jackson, Miss., Oct. 17	8,574	\$9.50	\$81,453*
21	KANSAS/JIMMY HALL —Beaver Prod., Bicentennial Center, Salina, Kans., Oct. 19	8,500	\$9.50	\$80,750

Auditoriums (Under 6,000)

1	BRUCE SPRINGSTEEN & THE E STREET BAND —Contemporary Prod., Kiel Opera House, St. Louis, Mo., Oct. 17 & 18 (2)	6,769	\$10.50	\$71,074
2	RODNEY DANGERFIELD —Frank J. Russo, Ocean State Theatre, Providence, R.I., Oct. 19 (2)	6,464	\$9.50-\$10.50	\$63,161*
3	KANSAS/ROCKY HILL —Beaver Prod., Winter Garden, Dallas, Tex., Oct. 10 & 11 (2)	5,452	\$9.50	\$50,916*
4	LINDA RONSTADT/LIVINGSTON TAYLOR —Sunshine Prom./Chesapeak Concerts, Knoxville Colis., Knoxville, Tenn., Oct. 14	5,000	\$9-\$10	\$48,038
5	PAUL SIMON —DiCesare-Engler Prod., Stanley Theatre, Pittsburgh, Pa., Oct. 14	3,642	\$12.50	\$46,875*
6	MOLLEY HATCHET/NANTUCKET —Sunshine Prom., Huntington Civic Center, Huntington, W. Va., Oct. 15	5,044	\$8-\$9	\$42,279
7	FRANK ZAPPA —Innervision/Howard Pollack, Old Lady Of Brady, Tulsa, Okla., Oct. 18 (2)	4,253	\$9.25	\$38,165
8	PETER, PAUL & MARY —Ron Delsener, Avery Fischer Hall, New York, N.Y., Oct. 19	2,700	\$10-\$15	\$37,000*
9	JEFF BECK —DiCesare-Engler, Stanley Theatre, Pittsburgh, Pa., Oct. 15	3,700	\$9.75	\$36,195*
10	EDDIE RABBITT/STEPHANIE WINSLOW —Fantasma Prod., West Palm Aud., West Palm Beach, Fla., Oct. 18	4,300	\$6.50-\$7.50	\$29,250*
11	EDDIE MONEY/GAMMA —Brass Ring Prod., Mich. State University, E. Lansing, Mich., Oct. 20	2,747	\$8.50-\$9.50	\$24,432
12	JOHNNY WINTER/FIST —Peryscope Concerts, The Commodore Ballroom, Vancouver, B.C., Can., Oct. 14 & 15 (2)	2,020	\$9	\$19,180*
13	AMERICA/CHRIS DE BURGH —Monarch Entertainment, Capital Theatre, Passaic, N.J., Oct. 17	1,729	\$8.50-\$9.50	\$16,376
14	JOHNNY WINTER/JUDY RUBIN BAND —Feyline Presents, Rainbow Music Hall, Denver, Colo., Oct. 19	1,450	\$8.50-\$9.50	\$12,636*
15	HARRY CHAPIN —Fantasma Prod., St. Lucy Civic Center, Ft. Pierce, Fla., Oct. 17	1,524	\$8	\$12,192
16	GARY NUMAN/THE KINGS —Monarch Entertainment, Capital Theatre, Passaic, N.J., Oct. 18	986	\$7.50-\$8.50	\$8,363

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Disco Business



Billboard photo by IDRC

DANCE TIME—Eddie Rivera, head of the International Disco Record Center, steps on to the dance floor at Melons disco with Eastbourne Records artist Terri Gonzalez, following that artist's successful appearance before a crowd of more than 2,000 people.

NEW DJ GROUP Organization Launched In N.Y. Already Claims 500 Members

2 Florida Pools Are Now Unified

NEW YORK—The nation's tight economic climate and the effect it is having on the music industry are reflected in the merger of yet another disco record pool, this one in Florida.

The Tampa Bay Disco Pool, directed by Thom Vann, and the Deep South Disco Assn., headed by Ralph Duncan and based in Pensacola Beach, have joined forces to form the Tampa Bay Music Pool with offices in Tampa and Fort Walton Beach.

The new pool will operate out of the facilities of the recently formed Tampa Bay Music Co., and will service an estimated 75 disk jockeys working out of North and Central Florida and along that state's Gulf Coast.

The new pool is headed by Duncan, with Vann functioning as director of pool operations. Public relations and special projects are being handled by J.J. Centanni, with Fred Adams as the publishing editor.

Tampa Bay Music Pool will publish a regular report which will feature a dance music chart, radio reports and pool events. Special projects include a forthcoming White Party, and an awards ceremony scheduled for November.

NEW YORK—The International Disk Jockeys Limited, a representative organization launched here this summer for radio and disco deejays, claims to have already inducted 500 members in its drive to recruit 5,000 followers nationwide.

The new members have come from New York, California, Florida, Iowa, Illinois and Washington, D.C., according to Joe Pegno, vice president of the organization.

Pegno also claims to have received feelers from Chicago's Dogs Of War and New York's Disco Den pools, both of which sought information on how they could provide benefits, similar to those being offered by the group to their members. Pegno estimates that both organizations have memberships of about 125 spinners each.

Pegno also boasts that a meeting is scheduled for late November between representatives of the Belgium Record Pool and the organization in an effort to establish a liaison between the two organizations. Pegno states that the Belgium Record Pool is an 8,000-member body representing disco deejays from throughout Europe.

Pegno claims that support from such companies as CRC Records, Emergency Records, Newman Records, Family Music Publishing Production Corp., Platinum Records, Sugarhill Records and American Variety Records is helping to lend credibility to his organization.

The labels, he claims, have agreed to supply promotional product to

the organization for distribution to their members.

Pegno is optimistic that all major record labels will eventually cooperate with the group "once they recognize the value of our organization's revolutionary computerized feedback system." Pegno says that he has invited the more cautious labels to send for a sample of the computer printout and test market report.

According to Pegno the organization has purchased a \$25,000 computer from Texas Instruments. The machine which is said to be capable of storing 10 million separate pieces of information, is expected to "dramatically speed the flow of vital product information to record companies."

He discloses that the unit is being programmed in association with Lambda Computer Services of Huntington, N.Y., and should be in full operation "by mid-November."

Pegno feels that the installation of the computer will allow the organization to furnish record companies with information about records that are prime movers "and other crucial marketing feedback" in a week to 10 days, as opposed to the "four to six weeks it now takes other record pools to supply the same information."

The organization's manifesto offers the following claims:

- Group rates on comprehensive hospital and major medical and dental insurance.

- Access to an employment (Continued on page 39)

NEW JERSEY CONSORTIUM

Upgrade Mobile Operation

NEW YORK—A consortium of New Jersey businessmen who run one of the most successful mobile disco operations in Newark is predicting that because people will always want to dance, the decade of the 1980s will be a successful one for the disco industry as a whole and the mobile disco business in particular.

Motivated by this optimism, the team of Harold Edwards, Leondi Perry and Carl Boyd, operators of Mark IV Enterprises, have re-invested "thousands of dollars" into the business to upgrade sound and light systems and other accessories of their trade.

Mark IV is a multi-faceted mobile disco operation which grew out of a high school reunion party held seven years ago at which Perry, Edwards and Boyd supplied the music.

The event was so successful that, according to Edwards, friends subsequently began asking the trio to spin records at their parties.

From that point the small cottage industry began growing, and today Mark IV Industries operates a fleet of vans and employs five deejays including a 13-year-old nephew of Edwards.

It also boasts a library of more than 5,000 records, and supplies its services to whomever requests it and can come up with the hourly fee of between \$50 and \$75 without a light show, and an additional \$25 an hour if a light show and special effects are needed.

The organization offers its services to events ranging from simple house parties to gala affairs held in stadiums and auditoriums and even an airplane hanger on one occasion.

Mark IV's broad acceptance is credited to its willingness to go wherever a client desires it to be, and to play whatever type of music is required. The organization's musical library includes polkas and waltzes.

(Continued on page 39)

Simon, Wagoner Team Up

NEW YORK—Posse Records artist Joe Simon, who established himself as one of disco's earliest stars with his successful "Get Down, Get Down," is collaborating with country music producer Porter Wagoner on his newest dance music album.

The record, Simon's 10th, will be the first album release on the newly-formed Posse label.

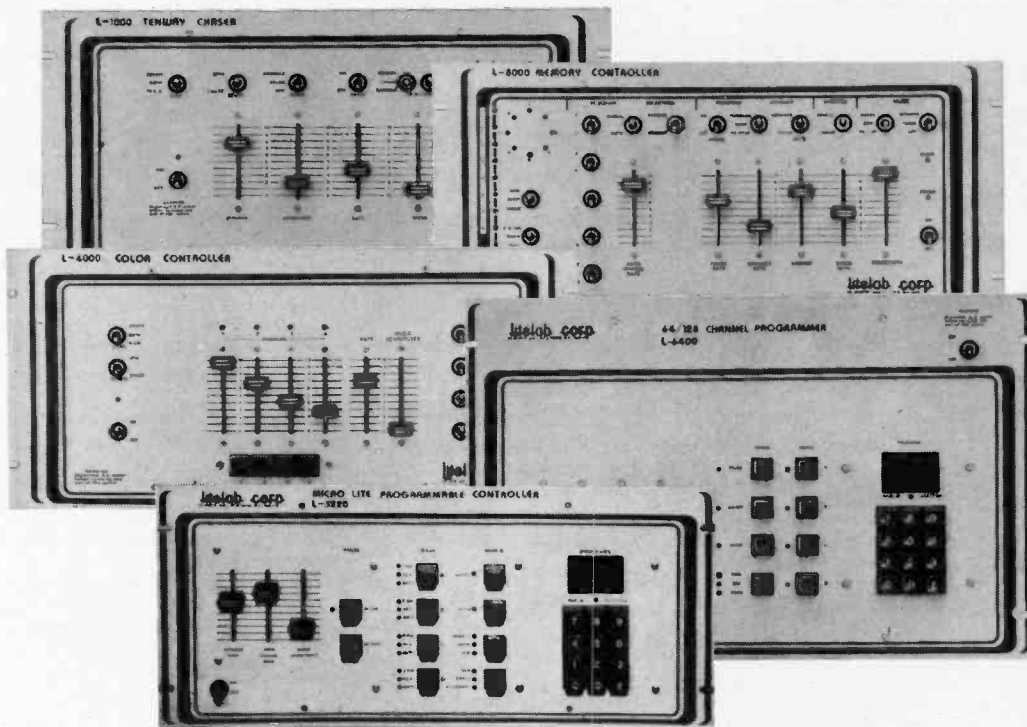
Simon is excited about his collaboration with Wagoner. He describes the association as being mutually rewarding, and describes the producer as "the only guy who knows how to bring me out."

Simon, a Grammy award winner in 1970 for his hit song, "Chokin' Kind," is also creating excitement at Posse Records, the newest addition to the Spring/Event family of labels.

Brothers Julie and Roy Rifkind, along with Bill Spitalsky, president of Posse, feel that Simon can again emerge as an artist of significant talent. They state, "He's been a lot of places and paid a lot of dues. It is evident in his voice. They call it soul, but in fact it is a kind of truthfulness born of experience."

Simon agrees. He states, "During the years past, a lot of things were solved with tears. You need tears and sadness to be a better person."

About his past involvement with the pure disco sound, Simon notes he turned to it out of concern that his soul/r&b style was not marketable enough. "However," he adds, "I just can't change my style. I must acknowledge it for what it is, r&b with a gospel flavor."



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NOVEMBER 1, 1980, BILLBOARD

Bronx Roller Club In Old Movie House

NEW YORK—A 900-capacity roller disco club, touted by its operators as being the most elaborate in New York, has been opened in a converted movie house in Bronx, N.Y.

One of the main features of Roller World, according to spokesman Joe Bingo, is its Sense-around sound system using state-of-the-art sound components including BGW.

The system, designed and installed by Electra Displays, originates in the center of the dance floor, and is perpetuated throughout the room by speakers strategically located in all corners of the room.

The lighting system in the domed arena with its 70 foot ceiling features large mirrored balls which reflect off the dome of the building. There are also black lights and stroboscopes which create the illusion of popping flash bulbs.

Chi Cinderella

NEW YORK—Cinderella Rockefeller, Chicago's newest million dollar disco has retained Filipino spinner Tony Pena to serve as its head disk jockey.

Pena, whose background includes spinning at such California discos as Rasputins, 2001, Oz, Sin Grave, and the Park Exchange, replaces Pat Walsh who is being rotated to another room by the club's operator, Juliana's Sound Services.

Pena is one of the few male spinners working the Juliana club circuit. Most of the spinners working the club's clubs worldwide are women.

Billboard's Disco Action

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ATLANTA

- This Week 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
2 Breakaway—Watson Beasley—Warner (LP/12-inch)
3 PRIVATE IDAHO/PARTY OUT OF BOUNDS—B-52's—Warner (LP/12-inch)
4 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
5 WHIP IT—Devo—Warner (LP/12-inch)
6 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
7 SELL MY SOUL/I NEED YOU/FEVER—Sylvester—Fantasy (LP/12-inch)
8 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
9 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
10 LADY OF THE NIGHT—Ray Martinez & Friends—Importe/12 (LP)
11 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
12 THE WANDERER—Donna Summer—Geffen (12-inch)
13 IT'S A WAR/AHIJA—Kano—Emergency (LP/12-inch)
14 JUST LET ME DANCE—Scandal—SAM (12-inch)
15 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP/12-inch)

BALT./WASHINGTON

- This Week 1 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
2 SELL MY SOUL/I NEED YOU/FEVER—Sylvester—Fantasy (LP/12-inch)
3 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
4 FEEL GOOD, PARTY TIME—J.R. Funk—Brass/Brasilia (12-inch)
5 IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch)
6 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
7 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
8 NIGHT CRUISER/GROOVINATION—Deodato—Warner (LP/12-inch)
9 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
10 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
11 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
12 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
13 JUST LET ME DANCE—Scandal—SAM (12-inch)
14 CAPRICORN—Capricorn—Emergency (12-inch)
15 GIVE IT ON UP—Mtume—Epic (LP)

BOSTON

- This Week 1 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
2 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
3 LOVELY ONE—The Jacksons—Epic (LP)
4 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
5 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
6 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP/12-inch)
7 THE WANDERER—Donna Summer—Geffen (12-inch)
8 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP/12-inch)
9 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
10 THE REAL THANG—Narada Michael Walden—Atlantic (LP/12-inch)
11 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch)
12 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
13 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
14 WHIP IT—Devo—Warner (LP/12-inch)
15 ALL MY LOVE—L.A.X.—Prelude (12-inch)

CHICAGO

- This Week 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
2 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
3 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch)
4 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
5 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP)
6 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-inch)
7 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP/12-inch)
8 THE WANDERER—Donna Summer—Geffen (12-inch)
9 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
10 PRIVATE IDAHO/PARTY OUT OF BOUNDS—B-52's—Warner (LP/12-inch)
11 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (LP/12-inch)
12 MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP/12-inch)
13 UNDERWATER—Harry Thuman—Uniwave (LP/12-inch)
14 EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch)
15 JUST LET ME DANCE—Scandal—SAM (12-inch)

DALLAS/HOUSTON

- This Week 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
2 IT'S A WAR/AHIJA—Kano—Emergency (12-inch)
3 SEA BISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
4 DO ME RIGHT/I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (LP/12-inch)
5 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
6 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
7 LOVELY ONE—The Jacksons—Epic (LP)
8 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
9 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
10 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
11 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch)
12 WHIP IT—Devo—Warner (LP/12-inch)
13 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSD (LP/12-inch)
14 HE'S SO SHY—The Pointer Sisters—Elektra (LP)
15 THE WANDERER—Donna Summer—Geffen (12-inch)

DETROIT

- This Week 1 BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
2 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
3 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
4 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
5 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
6 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP/12-inch)
7 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
8 SATURDAY NIGHT—Herbie Hancock—Columbia (LP/12-inch)
9 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
10 SELL MY SOUL/FEVER/I NEED YOU—Sylvester—Fantasy (LP/12-inch)
11 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (12-inch)
12 THE WANDERER—Donna Summer—Geffen (12-inch)
13 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
14 IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch)
15 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)

LOS ANGELES

- This Week 1 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
2 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
3 SPACE INVADER—Playback—Ariola (12-inch)
4 SHAME, SHAME, SHAME/PARTY VIBES—Ike & Tina Turner—Fantasy (LP/12-inch)
5 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
6 BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
7 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
8 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
9 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSD (LP/12-inch)
10 YOUR EYES—Baby O'—Baby O' Records (LP)
11 PARTY OUT OF BOUNDS/PRIVATE IDAHO—B-52's—Warner (LP/12-inch)
12 WHIP IT—Devo—Warner (LP/12-inch)
13 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
14 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
15 I STRIP YOU/FEAR—Easy Going—Importe/12 (MAXI 33)

MIAMI

- This Week 1 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
2 PRIVATE IDAHO/PARTY OUT OF BOUNDS—B-52's—Warner (LP/12-inch)
3 LOVELY ONE—Jacksons—Epic (LP/12-inch)
4 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
5 FREEDOM—Grand Master Flash—Sugar Hill (12-inch)
6 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
7 I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
8 SELL MY SOUL/FEVER/I NEED YOU—Sylvester—Fantasy (LP/12-inch)
9 IT'S A WAR/AHIJA—Kano—Emergency (LP/12-inch)
10 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
11 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
12 THE REAL THANG—Narada Michael Walden—Atlantic (LP)
13 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
14 GET DOWN, GET DOWN/ACTION SATISFACTION—Melody Stewart—Roy B. Records/Brasilia (12-inch)
15 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (12-inch)

NEW ORLEANS

- This Week 1 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
2 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
3 TAKING OFF—Harlow—Celsius (LP) Import
4 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
5 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
6 DREAMS AND DESIRES—Fever—Fantasy (LP/12-inch)
7 UNDERWATER—Harry Thuman—Uniwave (LP) Import
8 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
9 YOUR EYES—Baby O'—Baby O' Records (LP/12-inch)
10 FOR YOUR LOVE—Ismis Muhammad—Fantasy (LP/12-inch)
11 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP)
12 SATURDAY NIGHT—Herbie Hancock—Columbia (LP/12-inch)
13 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
14 I STRIP YOU/FEAR—Easy Going—Importe/12 (MAXI 33)
15 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)

NEW YORK

- This Week 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
2 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
3 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
4 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
5 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP/12-inch)
6 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
7 GIVE ME THE NIGHT/LOVE X LOVE—George Benson—Warner (LP/12-inch)
8 HOT LEATHER—Passengers—Uniwave (LP) Import
9 PRIVATE IDAHO/GIVE ME BACK MY MAN/PARTY OUT OF BOUNDS/GIVE BACK MY MAN/DIRTY BACK ROAD—The B-52's—Warner (LP/12-inch)
10 GIVE IT ON UP—Mtume—Epic (LP)
11 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
12 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
13 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
14 ALL MY LOVE—L.A.X.—Prelude (12-inch)
15 LOVELY ONE—The Jacksons—Epic (LP)

PHILADELPHIA

- This Week 1 MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP/12-inch)
2 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
3 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
4 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
5 I NEED YOU/SELL MY SOUL—Sylvester—Fantasy (LP/12-inch)
6 LOVELY ONE—The Jacksons—Epic (LP)
7 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch)
8 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
9 IF YOU FEEL THE FUNK—La Toya Jackson—Polydor (LP)
10 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
11 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
12 FEEL GOOD, PARTY TIME—J.R. Funk—Brass/Brasilia (12-inch)
13 THE REAL THANG—Narada Michael Walden—Atlantic (LP/12-inch)
14 CELEBRATION—Kool & The Gang—DeLite (LP/12-inch)
15 FUNTIME—Peaches & Herb—Polydor (LP)

PHOENIX

- This Week 1 WHIP IT—Devo—Warner (LP/12-inch)
2 PRIVATE IDAHO/PARTY OUT OF BOUNDS—B-52's—Warner (LP/12-inch)
3 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
4 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
5 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
6 THE WANDERER—Donna Summer—Geffen (12-inch)
7 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
8 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
9 YOUR EYES—Baby O'—Baby O' Records (LP/12-inch)
10 SATURDAY NIGHT—Herbie Hancock—Columbia (LP/12-inch)
11 IT'S A WAR/AHIJA—Kano—Emergency (LP/12-inch)
12 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
13 LOVELY ONE—The Jacksons—Epic (LP)
14 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
15 NIGHT CRUISER/GROOVINATION—Deodato—Warner (LP/12-inch)

PITTSBURGH

- This Week 1 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
2 PRIVATE IDAHO/PARTY OUT OF BOUNDS—B-52's—Warner (LP/12-inch)
3 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
4 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
5 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
6 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
7 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
8 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (12-inch)
9 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
10 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
11 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch)
12 CAPRICORN—Capricorn—Emergency (12-inch)
13 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
14 EVERYTHING'S SO GOOD ABOUT YOU—Melba Moore—Epic (LP)
15 MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP/12-inch)

SAN FRANCISCO

- This Week 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
2 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
3 UNDERWATER—Harry Thuman—Uniwave (LP)
4 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
5 IT'S A WAR/AHIJA—Kano—Emergency (LP/12-inch)
6 BOOGIE TO THE BOP—Mantus—S.M.I. (LP)
7 WHIP IT—Devo—Warner (LP/12-inch)
8 CAPRICORN—Capricorn—Emergency (12-inch)
9 DREAMS AND DESIRES—Fever—Fantasy (LP/12-inch)
10 PRIVATE IDAHO/GIVE ME BACK MY MAN/PARTY OUT OF BOUNDS—The B-52's—Warner (LP/12-inch)
11 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
12 LOVELY ONE—The Jacksons—Epic (LP)
13 HOT LEATHER—Passengers—Uniwave (LP) Import
14 SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
15 MONDO MAN—Ronie Griffith—Vanguard (12-inch)

SEATTLE/PORTLAND

- This Week 1 IF YOU COULD READ MY MIND—Viola Wills—Ariola (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 DREAMS AND DESIRES—Fever—Fantasy (LP/12-inch)
5 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
6 PRIVATE IDAHO/PARTY OUT OF BOUNDS—B-52's—Warner (LP/12-inch)
7 SHOOT YOUR BEST SHOT—Linda Clifford—RSD (LP)
8 SELL MY SOUL/FEVER/I NEED YOU—Sylvester—Fantasy (LP)
9 THE WANDERER—Donna Summer—Geffen (12-inch)
10 LOVELY ONE/WALK RIGHT NOW—The Jacksons—Epic (LP)
11 LET'S HANG ON—Salazar—Pacific West (12-inch)
12 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
13 NIGHT CRUISER—Deodato—Warner (LP/12-inch)
14 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
15 FOR YOUR LOVE—Ismis Muhammad—Fantasy (LP/12-inch)

MONTREAL

- This Week 1 CAN'T FAKE THE FEELING/NO WAY—Geraldine Hunt—Uniwave (LP/12-inch)
2 ANOTHER ONE BITES THE DUST—Queen—WEA (LP)
3 LIFESMILE/STRETCHIN' OUT—Gayle Adams—Quality (LP)
4 LOVE SENSATION—Loleatta Holloway—RCA (LP)
5 I'M COMING OUT/UPSIDE DOWN—Diana Ross—Quality (LP)
6 GIVE ME THE NIGHT—George Benson—WEA (LP)
7 CHERCHEZ PAS—Madleen Kane—Uniwave (LP/12-inch)
8 IT'S A WAR/I'M READY—Kano—Uniwave (LP/12-inch)
9 UNDERWATER—Harry Thuman—Uniwave (LP/12-inch)
10 HOT LEATHER—Passengers—Uniwave (LP/12-inch)
11 NOT TONIGHT—Macho—Uniwave (LP/12-inch)
12 THE FACTORY/O.K.—Instructions—Quality (LP)
13 THE WANDERER—Donna Summer—Geffen (LP)
14 ANYTIME OR PLACE—Azoto—Modulation (12-inch)
15 PARTY OUT OF BOUNDS/PRIVATE IDAHO—The B-52's—WEA (LP)

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By BARRY LEDERER

NEW YORK—Donna Summer's first LP for Geffen Records is an indication of the musical progression she has achieved.

"Looking Up" (3:56) is a driving and punchy selection that should prove the most popular.

"Cold Lover" (3:37) is raucous and rock-tinged with emphasis on guitar chords.

"Night Live" (4:00) is a quickly-paced tune sounding like The Troggs' "Wild Thing."

is reported by Bob Beaugard. His top movers are: "Triumph," (all cuts), Jacksons, (Motown); "Just Let Me Dance," Scandal, (Sam); "Does It Feel Good To You," B.T. Express, (Columbia) and "Love Sensation" Loleatta Holloway, (Gold Mine).

Hamilton Bohannon returns to the disco scene after a long absence with his own label, Phase II. The new album, "One Step Ahead," has Bohannon in total control as he has written, arranged and produced all the songs.

Gospel-like wailing vocals provide additional energy as belted out by the artist, and backup vocalists Keisha Brown, Carolyn Crawford and Leroy Emmanuel. "Throw Down The Groove (Part One)" has a rap-sounding introduction that leads into a handclapping backbeat which steadily builds in momentum.

New DJ Group

- Continued from page 37 agency specializing in placing people in the discotheque business. A regularly updated beats-per-minute listing for all dance music. Discount on sound and lighting equipment. Reductions on car rentals and purchases. Subscription to a monthly national newsletter. Law and accounting consultation. Travel assistance and discounts through group plan purchases. Establishment of a wholesale supplier for accessories. Full promotional record service.

The organization also claims to be working on a credit union and pension plan for its members.

Membership is open to permanent and mobile disco deejays, radio spinners and lighting technicians. There is a \$75 initiation fee, plus a regular fee schedule divided into six classes.

Mobile Operation

- Continued from page 37 and music by artists ranging from Frank Sinatra to the Funkadelics. Mark IV has also retained deejays that specialize in the spinning of different types of musical formats. "In this way," states Edwards, "they are better able to relate to the audiences for whom they play." Mark IV has its ups and downs "like the rest of the business," including occasions when they have lost equipment and "whole crates of records." Today, however, the company is much better organized, and the equipment and building in which it is stored is insured, and there is emphasis on security.

★ ★ ★

Also part of the Geffen family are John Lennon and Yoko Ono, whose first LP for the label, "Double Fantasy," has produced a 12-inch 3 3/4 r.p.m. featuring Lennon on one side and Ono on the other.

★ ★ ★

The Dixie Dance Kings music report prepared by Brad Moss and Dan Miller, include the following movers on the charts: "Never Knew Love," Stephanie Mills, (RCA); "The Wanderer," Donna Summer, (Geffen); "If You Could Read My Mind," Viola Wills, (Ariola); "Whip It," Devo, (Warner Bros.); and "Break Away" Watson Beasley (Warner Bros.).

★ ★ ★

The Bay Area Disco Deejay Assn. top 40 chart

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Table with 3 columns: Item Name, Price, and Discount. Includes Lights Fantastic 10x600 10 way chaser 300 150, Cerwin Vega V33, and The Mode Unit 3.

Table with 3 columns: Item Name, Price, and Discount. Includes Optikinetics 6" wheels & Effects 22 10, Optikinetics Solar Dynograph Kit 185 95, and Optikinetics Solar Kaleidoscope Lens 59 29.

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MAIL O DISC RECORDS PO Box 143, Kings Park, NY 11754

Disco Top 100

Survey For Week Ending 11/1/80

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Main Billboard Disco Top 100 chart table with columns for This Week, Last Week, Weeks on Chart, Title(s), Artist, Label, and corresponding chart positions.

Compiled from Top Audience Response Records in the 15 U.S. regional lists. * Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists.

Gospel

25% ABOVE 1979 SALES

Ariz. Catholic Publisher Enjoying Its Best Year

By ROBYN WELLS

NASHVILLE—With sales expected to reach the \$6 million mark, a reported 25% increase over last year's figures, Epoch Universal Publications, Inc./North American Liturgy Resources is experiencing its best year ever.

Since its inception 10 years ago, the Phoenix-based operation has grown to be the largest Catholic publisher in the U.S. To accommodate the burgeoning business, the 74-member staff recently moved to a two-story, 27,500 square foot facility.

Music editorial, art, typesetting, marketing, sales, advertising and publicity divisions are contained within the building, plus a well-equipped performing center with a seating capacity of 200. An adjacent warehouse is used for the storage and distribution of the firm's product.

"We're basically a self-contained operation," says Raymond Bruno, president of Epoch North American Liturgy Resources. "We handle all production phases within our office, excluding printing and recording."

Although Epoch North American produces a number of congregational hymnals, the bulk of its product is comprised of liturgical recordings, complete with companion sheet music for guitar and keyboards. Generally, LPs sell for \$7.98, with double-albums listed at \$10.95.

Andrus And Blackwood Tell Story

NASHVILLE—Some 110 radio stations plan to air "A Visit With Andrus/Blackwood & Co.," an hour-long taped interview featuring Greentree artists Sherman Andrus and Terry Blackwood.

Set to air nationally through mid-November, the interview traces the duo's individual careers, their meeting through the Imperials and the subsequent formation of the group.

In conjunction with the group's current single, "Jesus, You're So Wonderful," some stations plan to run the program as part of an Andrus/Blackwood & Co. "Wonderful Weekend." Produced by Rick Tarrant of Communion Communications, the show is distributed through the New Benson Co.

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Bruno Force: Raymond Bruno, president of Epoch Universal Publications, Inc./North American Liturgy Resources, signs some production orders. Based in Phoenix, the firm is the largest Catholic music publisher in the U.S.

Eight-tracks and cassettes are priced at \$7.95, while music books range from a low of 35 cents to \$6.95. A complete line of children's 45s are also available. If sales warrant it, a recording may spinoff a whole line of products, including bookends and stationery.

Distributed mainly through religious goods stores, Epoch North American Liturgy Resources' largest markets are in the Midwest and the East. Bruno estimates that Catholics make up 80% of the market, with the remaining share going to other denominations.

In addition to its full-time staff, Epoch North American employs between 25-30 composers. Heading the talented list are the St. Louis Jesuits, whose compositions "Glory To God" and "The Cry Of The Poor" were used as papal liturgies during Pope John Paul II's visit to the U.S. Other composers include Rev. Carey Landry, the Dameans, Ellis and Lynch, Abraham Kaplan and Sheldon Cohen, the assistant music director for Johnny Carson's "Tonight Show." Country/gospel artist Pat Boone is currently working on a release for the liturgical firm.

An increasing number of the firm's recordings are receiving radio

'Need' Promoted

NASHVILLE—Due to reported heavy airplay of Farrell & Farrell's "All You Need," the New Benson Co. is vamping up promotion in support of the song.

The New Benson Co. is releasing the cut, taken from the duo's latest LP, "A Portrait Of Us All," as a single. Rainbow Promotions in Phoenix is helping to mail the release, complete with biographies and photographs, to some 1,000 adult contemporary and top 40 oriented stations, nationwide.

Sparrow Acquires Avant Shares

NASHVILLE—Sparrow Records has acquired all outstanding shares of Avant Sales Corp., in order to create Sparrow Sales Corp. In another reorganization move, the label will relocate its distribution firm from Kansas City to Canoga Park, Calif.

With the addition of key Avant

airplay. According to Dolly Splawinski, director of radio promotion, some 300 Christian stations nationwide carry Epoch North American's music, as do stations in England, Canada, Rome and the Philippines.

Composer Tom Kendzia is making radio airwaves with his new LP, "Light Of The World."

"Most of our recordings are written primarily for church use," notes Bruno. "But Kendzia's album is liturgical music produced in an easy rock'n'roll way, making it perfect for airplay, especially on stations geared toward young people."

Increased radio exposure is garnered through "Daybreak," a 15-minute weekly program, aired on KROS-AM in Phoenix, in affiliation with Epoch North American. To date, some 80 shows have run, with the possibility of national syndication being investigated, according to Splawinski.

Future plans for Epoch North American Liturgy Resources include hosting a national workshop on liturgical music. The forum is scheduled for March.

Womach Songbook

NASHVILLE—The first Merrill Womach songbook has been released through NMS Publishing. Complete with biographical sketches and photographs, the songbook contains "Reborn," "Amazing Grace," "I Stood At Calvary," "How Great Thou Art," "It Is Well With My Soul" and "Happy Again."

Party For Clawson

NASHVILLE—Triangle Records recently hosted a listening party for Cynthia Clawson. Held at the New Benson Co., the party featured Clawson's latest LP release, "You're Welcome Here."

personnel. Sparrow Sales will continue as Contemporary Christian Music magazine's sole bookstore representative.

Headquarters for Sparrow Sales Corp. is: 8025 Deering Ave., Canoga Park 91304. (800) 423-5052. Within California, the number is: (213) 703-6599.

Survey For Week Ending 11/1/80

Billboard[®] Best Selling Spiritual LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	39	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL-14527
2	10	5	REJOICE Shirley Caesar, Myrrh MSB 6646 (Word)
3	5	56	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035
4	7	93	LOVE ALIVE II Walter Hawkins & The Love Center Choir, Light LS-5735
5	3	22	TRAMAIN (WORD) Tramaine Hawkins, Light LS-5760
6	2	43	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
7	9	64	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
8	13	5	I CAN'T FEEL AT HOME The New Jerusalem Baptist Choir, Savoy SGL 7050
9	NEW ENTRY		EVERYTHING'S ALRIGHT Dr. Charles G. Hayes & The Cosmopolitan Church Of Prayer, Savoy SL 14580
10	20	52	IN GOD'S OWN TIME, MY CHANGE WILL COME James Cleveland & The Triboro Mass Choir, Savoy 14525
11	22	77	LEGENDARY GENTLEMEN Jackson Southernaires, Malaco 4362
12	8	31	VICTORY SHALL BE MINE James Cleveland & The Salem Inspirational Choir, Savoy SL 1454
13	15	31	IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY Donald Vails Choraleers, Savoy 7039
14	4	18	AIN'T NO STOPPING US NOW Willie Neal Johnson & The Gospel Keynotes, Nashboro 27217
15	NEW ENTRY		CHORALEERS Donald Vails, SGL-7019
16	23	5	BRAND NEW The Voices-Supreme (Live), Savoy SGL 7048
17	17	39	LORD, LET ME BE AN INSTRUMENT James Cleveland & The Triboro Mass Choir, Savoy 14525
18	NEW ENTRY		HE GAVE ME NOTHING TO LOSE The Clark Sisters, SOG 092
19	14	153	AMAZING GRACE Aretha Franklin With James Cleveland, Atlantic 2-906
20	12	98	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
21	NEW ENTRY		GREAT IS THY FAITHFULNESS The Philadelphia Mass Choir, SOG 093
22	25	5	KEEP ON CLIMBING, WE'VE GOTTA GO HIGHER The Pilgrim Jubilee Singers (Live), Savoy SL14584
23	NEW ENTRY		REV. RICHARD WHITE & THE SOUTHERN CALIF. COMMUNITY CHOIR James Cleveland, Savoy SL 14563
24	16	35	HEAVEN Genobia Jeter, Savoy SL 14547
25	35	47	THE PROMISE James Cleveland & The Philadelphia Mass Choir, Savoy 14526
26	6	27	IT STARTED AT HOME Jackson Southernaires, Malaco M 4366
27	33	73	BECAUSE HE LIVES International Mass Choir Of Churches, Tomato 9005
28	11	9	DO YOUR BEST Walter Hawkins, Gospel Truth GT 14011
29	24	5	THERE IS HOPE IN THIS WORLD Bobby Jones & New Life, Creed 3095
30	18	9	LOVE ALIVE Walter Hawkins, Light LSS734
31	19	15	JESUS WILL NEVER SAY NO The Florida Mass Choir, Savoy SGL 7045
32	21	15	YOU OUGHT TO TAKE THE TIME OUT TO PRAISE THE LORD Rev. Clay Evans, Jewel LPS 0150
33	26	27	GOD'S WILL, GOD'S WAY Benny Cummings Singers, Tomato TOM 7039G
34	29	43	FIRST CLASS GOSPEL The Williams Brothers, Tomato TOM 7027G
35	30	9	THANK YOU Fountain Of The Life Joy Choir, Gospel Roots' 5034

Country



BY GEORGE—Octogenarian George Burns shares a laugh with Larry Gatlin, second from right, and the Gatlin Brothers Band (Steve, left, and Rudy, right) during the taping of "George Burns In Nashville." The television special, filmed at the "Grand Ole Opry" House, is set to air Nov. 15 on NBC.

Clower Completes 'Dallas' Spoof

NASHVILLE—Country comic Jerry Clower recently concluded taping an upcoming television spoof of the CBS series, "Dallas." Entitled "Belle Meade," after one of Nashville's more elite areas, the satire is part of the tv special, "Nashville Palace." Clower portrays I.M. Julip,

head of a fictional Belle Meade clan modeled after the Dallas Ewings.

Produced by "Hee Haw's" Sam Lovullo, "Nashville Palace" is slated as a network special, although negotiations are underway to expand the show into a weekly series.

Lyndell Sends Out Koala Promos

NASHVILLE—Artist Liz Lyndell recently mailed out 200 handmade koala bear stuffed animals to support her new single, "Undercover Man," on the Koala label. The bears, which were sent to country ra-

dio stations in selected markets, carried a ribbon with both the artist's and the label's name, and were accompanied by a handwritten note from Lyndell to each program director.

TV Special Will Be Shot Abroad

NASHVILLE—Paris and Madrid have been chosen as filming locations for a new international country television special titled "Continental Cowboy."

The show will feature country music by Jimmie Rodgers, Gary Gentry, Diane Varga and the LeGarde Twins against a background of live rodeo featuring American, French and Spanish cowboys in competition.

The one-hour special, produced by RKS Productions, Inc. of Irvin, Calif., and coordinated through Sy Rosenberg in Nashville, will be aired in Germany, Spain and France, with possible future syndication in the U.S.



BRUCE BOWS—Singer Ed Bruce makes his first appearance on the "Grand Ole Opry" since it relocated to the new Opry House.

Additional country coverage on pages 58-65.



PALOMINO CONCERT—Columbia's David Allan Coe, right, joins Asylum artist Johnny Lee to add "Coe Power" during Lee's recent concert at the Palomino in Los Angeles.

Christian Show Expands In S.E.

ROCK HILL, S.C.—"Words & Music," the weekly Christian music and talk show, is available to selected areas in the Southeast, according to Belk Radio. The show, entering its eighth year in the Charlotte-Rock Hill region, is hosted by Bill Belk. Its format is comprised of

contemporary cuts, old standards, inspirational poems and artist interviews.

For further information, contact Bill Belk: Belk Radio, P.O. Box 550 CCS, Rock Hill, S.C. 29730. (803) 327-2065.

Hope Group Feted By Star Song

PASADENA—Star Song Records recently hosted a party honoring the Hope for its debut LP, "Which Side Are You On."

Held in Houston, the party was hosted by Star Song president Darrell Harris. Guests included Hous-

ton's KXYZ-AM program director Larry Alford and producer/arranger Fletch Wiley. A videotape presentation of the Hope performing several cuts off the album highlighted evening festivities.

The Hope was formerly Hope Of Glory, on Tempo Records.

1. Which description fits you?

(answer: Music Store Owner, Religious Goods Store Owner, Rack Jobber)

2. Do you know what is the single largest religious market today in the United States?

(answer: Catholics)

3. Do you know how many Catholics there are in Chicago alone?

(answer: 2,406,728)

4. How about New York City?

(answer: 1,825,090)

5. In Los Angeles?

(answer: 2,069,682)

6. Do you know who publishes the music that every Catholic in the U.S. sings every week of the year?

(answer: North American Liturgy Resources)

7. Do you know whose music was broadcast to the whole world during Pope John Paul II's historic visit to the U.S. last year?

(answer: NALR's music — it was almost the only music presented at the Pope's masses.)

8. Don't you want to know how easy it is to get NALR's records? Cassettes? Music books? Sheet music?

(answer: Yes! Yes! Yes! Yes! Of course I want to know. I'm not one to pass up a sure thing.)

9. What address and phone number are the most valuable bits of information you will write down today? (answer: NALR, 10802 N. 23rd Ave., Phoenix, Arizona 85029 (602) 943-7229)

10. When are you going to call?

(answer: Immediately.)

11. If I answered all these questions right, what does it mean?

(answer: You are already carrying NALR music, and you are amazed at the jump in your sales.)

Bill Cosby, blood donor, talks to L.C. Vaughn, two-gallon blood donor.

Bill Cosby:

"Why donate so *much* blood, L. C.? Two gallons!"

L. C. Vaughn:

"Honestly, I *like* doing it. In the end you could say it's for a selfish reason. Helping save lives makes *me* feel good. And let's face it: the need for blood is continuous. Every



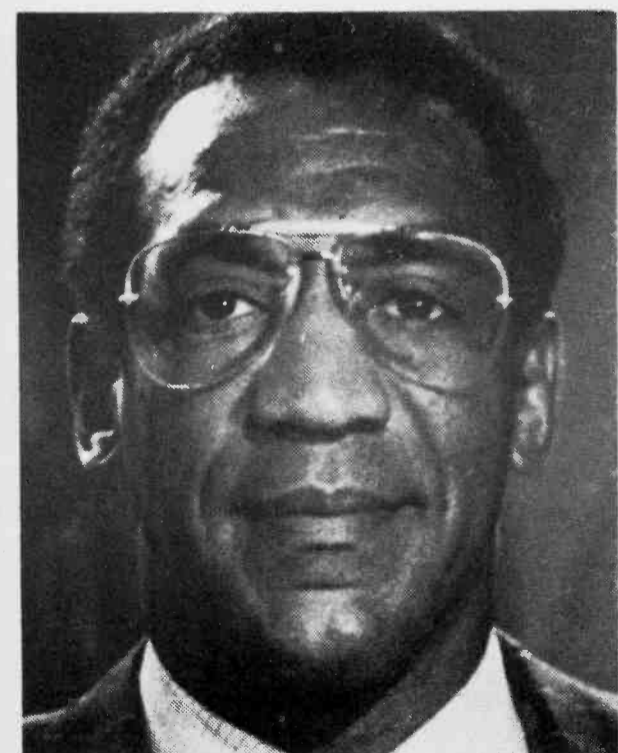
type is needed every day. That's why I donate on a continuing basis."

Bill Cosby:
"You said it all, L. C.

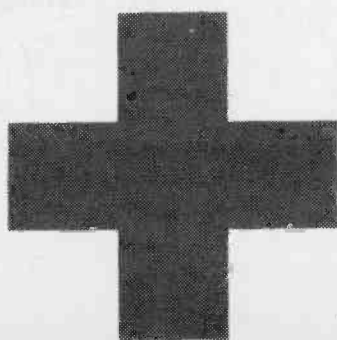
Vaughn. Except for one thing. Tell everybody how they, too, can donate blood."

L. C. Vaughn:

"Simple. Just call your American Red Cross Chapter . . . and make an appointment."



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American
Red Cross

Times Are Tough; Kratka's Optimistic

By DOUG HALL

WASHINGTON—Practically all of the musicians, a&r people, record label executives, club owners and union leaders agreed that jazz is in bad shape as they gathered for the second annual Jazz Times convention here.

In panel discussions Oct. 16 most speakers picked up on the convention theme "Working Together" as a hope in the troubled times.

In contrast to the gloom that hung over these proceedings was Irv Kratka, president in Inner City Records. He said, "Some of these comments are off the wall. They're nonsense. I'm looking for material to record. Times are created by the man. People still buy records. I'm releasing three to four albums a month."

Kratka took CBS to task, for which he later apologized, saying "I can't understand why CBS can't produce a record with 50,000 sales." Kratka said his company can break even with sales of as little as 1,200 albums.

More typical of the overall mood of the conference were the comments from Contemporary Records president John Koenig. "The principal problem in recording jazz today is that it is suffering from the failure of other segments of the record business," he said.

Turning toward retail activities, Koenig said, "As the panic grows, retailers buy more hit product and less marginal product, which is how they view jazz."

Koenig characterized the current state of jazz as "a lousy time" and pointed to such cutbacks as CBS' dropping Bobby Hutcherson, Freddy Hubbard and Cedar Walton.

Said independent record producer Steve Backer: "These are tough times. I don't know of a single label not being affected by the recession." But he said the situation provides "opportunities for small labels to pick up artists being dropped by the majors."

If recording executives are finding the going hard now, musician Frank Foster had a long laundry list of complaints that go back a number of years.

Foster, who has played tenor sax with Count Basie for 10 years, charged the industry had ripped him off financially and artistically. He

complained about being forced to record with only a few hours of preparation, of being forced to give up publishing rights of his compositions to the record labels and of not being consulted on album art or liner notes. "Then we get bad reviews," he said.

Foster said he would eventually form his own record company and charged, "The creative artist with a lot to say has little opportunity to say it on record."

Al Byers, president of the Berkeley (booking) Agency, contrasted the current "belt-tightening" to the 1970s, when there was "a rush to sign artists in all types of music and the industry became bloated." He predicted jazz artists will be asked to cross their music to r&b or pop.

He also noted the difficulty in getting recorded today. He pointed to the Toshiko-Tabackin big band, which he said had "a horrible time with RCA. Now they're forming their own mail-order label."

Bob Crothers, executive assistant to the president of the American Federation of Musicians, stressed the importance of working together, but a number of comments from the audience suggested the AFM has done little for jazz over the years.

Musician Nat Adderley complained that the AFM has "for years penalized the traveling musician" with unrealistically high scales of pay and "we know the local guys were not getting paid like that." The high pay scales often kept the visiting musicians out of work, Adderley indicated.

Adderley also asked fellow panelist George Wein to put some jazz musicians on the bill at Wein's Kool Jazz Festivals. "It would be nice to have somebody, at least one, who plays jazz for all the people who come to see the Commodores," Wein explained that the Kool Jazz Festivals, which actually feature r&b artists, help subsidize the Newport Jazz Festival. He said he would consider the request.

Martin J. Emerson, secretary-treasurer of the AFM summed up many of the frustrations that came out at the conference: "There's still a stigma to being a jazz musician—the way it was 40 years ago. There are many jazz musicians with broken hearts. Things have progressed, but not necessarily for jazz musicians."

CONTRACT PROBLEMS

Silverman, Roach Ponder 'Who's Ripping Off Who?'

WASHINGTON—"Record contracts are basically lousy," music attorney Noel Silverman told Jazz Times Jazz Conference conferees Oct. 18. "But have any of you ever read the lease on your apartment?"

That comment came in the middle of the free wheeling debate which developed at a workshop facetiously entitled "Who's Ripping Off Who?" The workshop was led by Silverman and drummer Max Roach.

Orrin Keepnews, cosponsor with Ira Sabin of this year's conference, asked Silverman whether most contract problems don't come from "inexperience dealing with experience, artists dealing with businessmen?" Silverman discouraged artists

from trying to negotiate contracts themselves and urged use of agents, managers or lawyers. "Lawyers can be outrageously expensive," he admitted, "so you must be able to use your lawyer creatively and constructively. If you're getting \$750 out of the deal and your lawyer's fees are \$1,000, you're in trouble."

Roach asked Silverman whether marketing agreements can be included in recording contracts. Silverman answered yes, adding that "you can build in provisions assuring minimal levels of advertising and the nature of promotion and advertising."

All of this advice is, of course, based on the artist's bargaining position with the label.

Jazz

JAZZ TIMES CONFERENCE

Small Labels, Large Labels—They All Have Their Problems

By JEAN CALLAHAN

WASHINGTON—Charlie Lourie, director of jazz releases at Warner Bros., used to work for Douglas Records, a small record company. So he told Jazz Times conferees a story about his experiences there during a seminar Oct. 17 about big and small labels during a seminar titled "Giants & Pygmies."

Douglas Records released the Wildflowers Series, a groundbreaking five-volume exploration of the jazz loft scene.

The label spent a great deal of money producing and promoting Wildflowers, but the series sold only about 4,000 units each volume. "No more than we would have sold had we spent 10 times less," Lourie said.

Lourie told that story to illustrate the difficulties encountered by small labels specializing in jazz even when, as is seldom the case, they are well bankrolled.

Joe Fields, president of Muse Records, countered Lourie's remarks with his claim that as a small label, he can devote all his time to jazz product.

Unlike the big labels, he has no pressure to launch a monster hit. "I'm not saddled with the responsibility of doing a number on Frankie Crocker at WBLS-FM," he explained.

Lourie defended Warner Bros. commitment to jazz, pointing to artists like George Benson and Al Jarreau who record for Warner Bros. and added that the label intends to make further commitments to jazz in 1981.

Defending the big labels from al-

legations that jazz artists are being dropped from the rosters, Lourie said, "Art music is not limited to jazz. Artists like Randy Newman and Ry Cooder don't sell millions of records but we keep them on the roster because of their integrity."

Earlier, Bruce Lundvall, president of the CBS Records Division had keynoted the conference, calling for greater cooperation among all segments of the jazz community and asserting that CBS would continue to have a strong presence in the jazz market.

Lundvall praised those in attendance as he lauded the jazz audience for its vitality in spite of a "volatile economy and a sometimes fallible commercial effort."

Commercial Vs. Public Heated Workshop Topic

WASHINGTON—The musical difference between public and commercial radio emerged as the subject of a Jazz Times conference workshop entitled "How To Run A Radio Station" Oct. 17.

P. Norman Grant, program director of KNOK-AM Fort Worth, Tex., a commercial station programming jazz, criticized public broadcasting DJs "who get on the air and have to tell you everything they know about jazz so you don't hear any music for 15 or 20 minutes."

Grant said that while public radio "gets into bags like 45 minutes of Dizzy Gillespie or an hour of guitar solos," commercial radio "tries to reach the largest audience with the best quality music for extended periods of time."

Al Pryor, p.d. of WBGO-FM, Newark, a noncommercial station programming jazz, disagreed with Grant. His audience is drawn to straight ahead jazz and develops a real loyalty to the station, he said.

Public radio stations are always looking for new sources of funding, Pryor said. He suggested a few.

WBGO recently ran an outdoor jazz festival sponsored by Anheuser-Busch and is developing similar underwriting schemes with Christian Bros. and Kool cigarettes. Pryor also suggested selling cassettes and jazz events calendars or using them as subscription premiums in addition to the traditional foundation and corporate grant routes to funding.

"Money makes better programming," argued Grant, who believes that commercial radio can do a better job of programming jazz than public radio, although he admits there are a few exceptions. Grant advocates a wide spectrum of music aimed at the target audience of males 25 to 49.

"I play everything from fusion to straight ahead," he explains. "I don't play dixieland because it's too old. I have trouble programming long bass solos and long drum solos. People who like mainstream jazz may get freaked out when they hear John Coltrane honking."

Survey For Week Ending 11/1/80

Billboard® Best Selling Jazz LPs™			Survey For Week Ending 11/1/80				
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	13	GIVE ME THE NIGHT George Benson Warner Bros. HS 3453	26	18	29	DREAM COME TRUE Earl Klugh, United Artists LT-1026
2	2	16	LOVE APPROACH Tom Browne, Arista/GRP 5008	27	27	25	ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427
3	3	19	THIS TIME Al Jarreau, Warner Bros. BSK 3434	28	25	25	WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516
4	4	3	CIVILIZED EVIL Jean-Luc Ponty, Atlantic SD 16020	29	31	9	HOW TO BEAT THE HIGH COST OF LIVING—Soundtrack Hubert Laws & Earl Klugh Columbia JS-36741
5	5	17	H Bob James, Tappan Zee/Columbia JC 36422	30	28	6	NEW YORK SLICK Ron Carter Milestone M-9096 (Fantasy)
6	4	17	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	31	23	7	IT'S MY TIME Maynard Ferguson Columbia JC 36766
7	7	8	BADDEST Grover Washington Jr. Motown M9-940A2	32	26	21	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506
8	8	9	THE SWING OF DELIGHT Devadip Carlos Santana Columbia C2-36590	33	30	15	BEYOND Herb Alpert, A&M SP-3717
9	9	14	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284	34	35	5	LANDSCAPE Art Pepper Galaxy GXY 5128 (Fantasy)
10	11	11	NIGHT CRUISER Deodato, Warner Bros. BSK 3467	★ NEW ENTRY	80/81	Pat Metheny, ECM ECM-2-1180 (Warner Bros.)	
11	12	13	ROUTES Ramsey Lewis, Columbia JC 36423	36	36	23	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483
12	14	5	LAND OF THE THIRD EYE Dave Valentin, Arista/GRP GR 5009	37	33	13	PARTY OF ONE Tim Weisberg, MCA MCA-5125
13	10	11	STRIKES TWICE Larry Carlton Warner Bros. BSK 3380	★ NEW ENTRY	48	4	THE OTHER WORLD Judy Roberts Band Inner City IC 1088
14	19	3	FAMILY Hubert Laws, Columbia JC 36396	39	41	4	DUKE ELLINGTON/SONG BOOK TWO Sarah Vaughan, Pablo 2312 116 (RCA)
15	13	9	THERE AND BACK Jeff Beck, Epic FE-36584	40	42	49	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1 1155 (Warner Bros.)
16	20	4	SEAWIND Seawind, A&M SP 3113	41	39	6	CENTER PIECE Hank Crawford/Calvin Newborne Buddah BDS 5730 (Arista)
17	16	36	HIDEAWAY David Sanborn Warner Bros. BSK 3379	42	32	29	MONSTER Herbie Hancock, Columbia JC 36415
18	15	18	SPLENDIDO HOTEL Al DiMeola, Columbia C2X 36270	43	37	7	ILLUSIONS Arthur Blythe, Columbia JC 36583
19	17	6	LARSEN-FEITEN BAND Larsen-Feiten Band Warner Bros. BSK 3468	44	44	20	INFLATION Stanley Turrentine, Elektra 6E-269
20	21	6	HOW'S EVERYTHING Sadao Watanabe Columbia C2X 36818	45	★ NEW ENTRY	HUNT UP WIND Hiroshi Fukumura/Sadao Watanabe Inner City IC 6067	
21	29	2	INHERIT THE WIND Wilton Felder, MCA MCA-5144	46	46	2	KOLN CONCERTS Keith Jarrett, ECM ECM-1064 (Warner Bros.)
22	38	2	TOUCH OF SILK Eric Gale Columbia JC 36570	47	47	35	SKYLARKIN' Grover Washington Jr. Motown M7-933R1
23	24	32	SPYRO GYRA Catching The Sun, MCA MCA-5108	48	★ NEW ENTRY	TENORSHOES Scott Hamilton, Concord Jazz CJ-127	
24	34	3	VICTORY Narada Michael Walden Atlantic SD 19279	49	★ NEW ENTRY	IVORY & STEEL Monty Alexander Concord Jazz CJ-124	
25	22	11	QUINTET '80 David Grisman, Warner Bros. BSK 3469	50	45	3	TWO FOR THE ROAD Carmen McRae, George Shearing, Concord Jazz CJ-128

NOVEMBER 1, 1980, BILLBOARD

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★ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

FOR WEEK ENDING NOVEMBER 1, 1980



Single This Week CAN'T FAKE THE FEELING

Give the gift
of music.

Geraldine Hunt
Prism (12-inch) PLP 1006/PDS 405



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Billboard®

DISCO TOP 60™

★ STAR Performer — registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★1	1	CAN'T FAKE THE FEELING —Geraldine Hunt Prism (LP/12-inch) PLP 1006/PDS-405
2	2	I NEED YOUR LOVIN'/CHAINS —Teena Marie Gordy (LP) G8-997M1
★3	4	IF YOU COULD READ MY MIND —Viola Wills Ariola (12-inch) OP 02203
★4	7	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE — Linda Clifford RSO (LP) RS-1-3087
★5	5	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN —B-52'S Warner (LP/12-inch*) BSK 3471
★6	6	I NEED YOU/SELL MY SOUL/FEVER —Sylvester Fantasy (LP) F-9601
7	3	ANOTHER ONE BITES THE DUST —Queen Elektra (LP) 5E-513
8	8	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE —Devo Warner (LP/12-inch*) BSK 3435
★9	15	LOVELY ONE —The Jacksons Epic (LP) EF 36424

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★31	41	SLEEPWALK —Ultravox Chrysalis (LP) CHR 1296
32	33	GIVE IT ON UP (If You Want To) —Mtume Epic (12-inch) 48-50918
★33	43	YOUR EYES/IN THE FOREST/DANCE ALL NIGHT —Baby O' Baby O' Records (LP) BO 1000
34	24	GIVE ME THE NIGHT —George Benson Warner/Quest (LP/12-inch*) HS 3453
★35	45	FEEL GOOD, PARTY TIME —J.R. Funk Brass/Brassilia (12-inch) 2511
★36	↑ NEE ENTRY	MASTER BLASTER —Stevie Wonder Tamla (7-inch) 54317
37	32	IS IT ALL OVER MY FACE —Loose Joints West End (12-inch) (Remix) WES 22129
38	28	SATURDAY NIGHT/STARS IN YOUR EYES —Herbie Hancock Columbia (LP) JC 36415
★39	49	FREEDOM —Grand Master Flash Sugarhill (12-inch) SH 549
★40	50	EVERYBODY GET DOWN —Mouzon's Electric Band Vanguard (12-inch) SPV 36

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★ STAR Performer — Singles registering greatest proportionate upward progress this week

SINGLES

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	TITLE-Artist-Label
★ 2	7	7	MASTER BLASTER—Stevie Wonder Tamla 54317 (Motown)	THE WANDERER—Donna Summer Geffen 49563 (Warner Bros.)
★ 3	11	3	MORE BOUNCE TO THE OUNCE— Zapp Warner Bros. 49534	HEROES—Commodores Motown 1495
3	1	14	FUNKIN' FOR JAMAICA— Tom Browne Arista/GRP 2506	KID STUFF—Lenny White Elektra 47043
★ 5	5	5	LOVELY ONE—The Jacksons Epic 9-50938	LOVE X LOVE—George Benson Warner Bros./Qwest 49570
5	4	11	ANOTHER ONE BITES THE DUST— Queen Elektra 47031	TAKE IT TO THE LIMIT— Norman Connors Arista 0548
6	6	8	I'M COMING OUT—Diana Ross Motown 1491	THE REAL THANG— Narada Michael Walden Atlantic 3764
7	7	13	WHERE DID WE GO WRONG—L.T.D. A&M 2250	LOVE T.K.O.—Teddy Pendergrass P.I.R. 9-3116

★ STAR Performer — LP's registering greatest proportionate upward progress this week

LPS

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	TITLE-Artist-Label
★ 1	7	7	ZAPP—Zapp Warner Bros. BSK 3463	S.O.S.—S.O.S. Band Tabu NJZ 36332 (CBS)
★ 2	5	3	TRIUMPH—The Jacksons Epic FE-35424	RAY, GOODMAN & BROWN II— Ray, Goodman & Brown Polydor PD-1-6299
3	2	14	LOVE APPROACH—Tom Brown Arista/GRP 3008	A MUSICAL AFFAIR— Ashford & Simpson Warner Bros. HS 3458
4	3	13	GIVE ME THE NIGHT—George Benson Warner Bros./Qwest HS 3453	I HEARD IT IN A LOVE SONG— McFadden & Whitehead TSOP JZ 36773 (CBS)
5	4	20	DIANA—Diana Ross Motown M8-936M7	IN SEARCH OF THE RAINBOW SEEKERS—Mtume Epic JE-36017
6	6	9	SHINE ON—L.T.D. A&M SP 4819	WAITING ON YOU—Brick Bang JZ-36262 (CBS)
7	7	12	T.P.—Teddy Pendergrass P.I.R. FZ-36745 (CBS)	LATOYA JACKSON—LaTova Jackson
8	8	7	THE GAME—Queen	

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General News

New Companies

Sound By Blanchly, a record productions company formed by Bill Blanchly. Neil Carlin is the manager. Address: 69 Old East Neck Road, Melville, N.Y. 11747. (516) 673-0330.

Class Act Enterprises, an artist management organization, formed by Elektra artist Patrice Rushen, co-producer Charles Mims Jr., Sheila R. Eldridge and William Cope III. Address: 1150 S. La Brea Ave., Los Angeles 90019. (213) 933-7271.

and Root Canal Records. Current acts include Zanoni, Southland Band and Chelsey. Address: 27 Milburn St., Bronxville, N.Y. 10708. (914) 961-8000.

Gregory McKay expands his activities from business management to personal management. Address: 9401 Wilshire Blvd., Beverly Hills 90212. (213) 275-4622.

Intrepid Records and Filmworks formed by Ronald L. Gillum, president, and Earline A. Bentley, vice president. Address: P.O. Box 8033, Kansas City, Mo. 64217. (816) 924-3441.

Erisong Records, a new label with Allan Furman as president. First release is "King Errisson" by percussionist King Errisson. Address: 927 S. Victoria Ave., Los Angeles 90019. (213) 933-8705.

Michael Ehrman and David Jackson, two former MCA attorneys, have formed their own partnership for entertainment law. Address: 9401 Wilshire Blvd., Beverly Hills 90212. (213) 858-6475.

Sun-K International, launched by Hugo F. Spidalieri, Peter Arnone Jr. and Paul G. Hichak to handle booking, direction, personal management, promotion, publishing and two subsidiary labels. 914 Records

Patrick William Salvo and Associates, a public relations firm, begun by Patrick Salvo. Address: 602 Dunsmuir Ave., Los Angeles 90036. (213) 937-6732.

Some Records Co. founded by Sture A. Linden, as a label for various types of contemporary music. Michael D'Emidio is a&r director. Address: 917 Silverme Rd., New Canaan, Conn. 06840. (203) 966-7078.

Linda Cooper Music Enterprises, formed by singer Linda Cooper and Don Hilgert. A country single on LC Records has been issued. Address: P.O. Box 184, Warrenton, Mo. 63383. (314) 456-3447.

Colt Promotions, a division of National Talent Inc., for the promotion of country and bluegrass music. Jack Safrin is president with Mitch Parker as manager of the talent division. Firm also has publishing sector. Safmar Publishing Co. Glen Dover is the first artist signed to the firm. Address: P.O. Box 978, Mooresville, N.C. 28115. (704) 663-4892.

Muscle Record Co., launched by Mike Daniel. First three artists to see release are by Doug Mays & Storm, Sid Herring and Philip Paul & Patrol. Muscle is part of the Mirus Music Inc. organization.

Aquatarius Music Ltd., formed by Arnold Goldstein as a music publishing, production and personal management firm. Address: 1501 Broadway, New York (212) 221-1940, 221-1942.

Sandburg Theatre Presents Old Films

CHICAGO—Live jazz and jazz motion pictures were brought together by Sandburg Theatre owner Bill Horberg in a multi-media festival Oct. 4-10, the first presentation of its kind at the revival movie house.

Heard during the festival were the Fred Anderson Quartet, Von Freeman Quartet, Malcolm X College Big Band, Adegoke Steve Colson-Iqua Colson Unity Troupe, Bunky Green Quartet, and Neighbors with Fred Anderson. Friday, Saturday and Sunday admission was \$5, \$4 on weekdays.

Jazz films included "Stormy Weather," "Mingus," "On The Road With Duke Ellington," "Snow White," "Ball Of Fire," "Reveille With Beverly," "Jammin' The Blues," "Glenn Miller Story," "Hit Parade Of 1937," "Jazz On A Summer Day," "Jazz Is My Religion" and "Minnie The Moocher."

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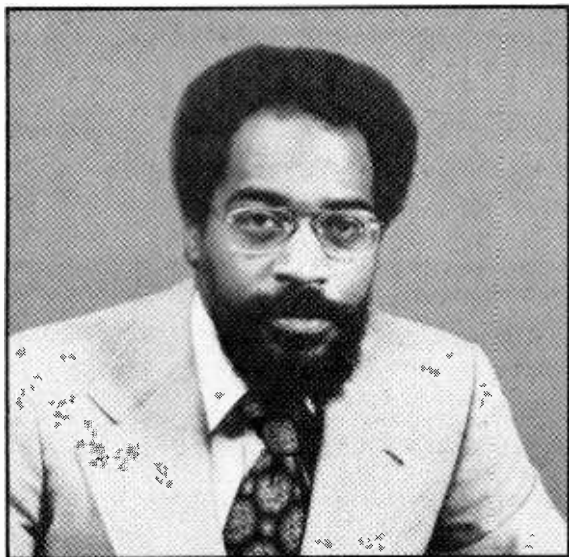
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THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
1	★	4	BARBRA STREISAND Guilty, Columbia FC 36750	★29	33	4	ELVIS COSTELLO Taking Liberties, Columbia JC 36839	56	58	13	BOB MARLEY & THE WAILERS Uprising, Island ILPS 9596 (Warner Bros.)	84	87	24	EMMYLOU HARRIS Roses In The Snow, Warner Bros. BSK 3422
2	★	16	QUEEN ▲ The Game, Elektra 5E-513	30	31	7	THE B-52'S Wild Planet, Warner Bros. BSK 3471	57	57	14	DYNASTY Adventures In The Land Of Music, Solar BXL1-3576 (RCA)	★85	97	2	UTOPIA Deface The Music, Bearsville BRK 3487 (Warner Bros.)
3	★	4	THE DOOBIE BROTHERS One Step Closer, Warner Bros. HS 3452	31	32	7	MOLLY HATCHET Beatin' The Odds, Epic FE 35672	58	54	20	PETER GABRIEL Peter Gabriel, Mercury SRM1-3848	86	86	62	MICHAEL JACKSON ▲ Off The Wall, Epic FE-35745
4	★	NEW ENTRY	BRUCE SPRINGSTEEN The River, Columbia PC 236854	32	16	38	CHRISTOPHER CROSS ▲ Warner Bros., BSK 3383	★59	67	4	ROBERT PALMER Clues, Island ILPS 9596 (Warner Bros.)	87	69	29	BOZ SCAGGS ● Middle Man, Columbia FC 36016
5	★	5	PAT BENATAR Crimes Of Passion, Chrysalis CHE 1275	33	79	2	THE POLICE Zenyatta Mondatta, A&M SP 4831	60	63	55	PAT BENATAR ● In The Heat Of The Night, Chrysalis CHR 1236	88	68	8	MELISSA MANCHESTER For The Working Girl, Arista AL 9533
6	★	15	KENNY ROGERS Greatest Hits, Liberty L00-1072	34	37	27	STEPHANIE MILLS ● Sweet Sensation, 20th Century T-605 (RCA)	61	61	13	DIONNE WARWICK No Night So Long, Arista AL 9526	89	91	22	WAYLON JENNINGS ● Music Man, RCA AHL1-3602
7	★	4	DIANA ROSS Diana, Motown M8-936M1	35	36	10	MICHAEL HENDERSON Wide Receiver, Buddah BDS 6001 (Arista)	62	46	25	AIR SUPPLY ● Lost In Love, Arista AB 4268	90	90	25	SOUNDTRACK ● The Empire Strikes Back, RSO RS-2-4201
8	★	10	SUPERTRAMP Paris, A&M SP-6702	36	51	5	ANNE MURRAY Anne Murray's Greatest Hits, Capitol S00-12110	★63	80	3	KOOL & THE GANG Celebrate, De-Lite DSR-9518 (Mercury)	91	81	11	ELVIS PRESLEY Elvis Aron Presley, RCA CLP8-3699
9	★	9	AG/DC ▲ Back In Black, Atlantic SD 16018	37	25	22	SOUNDTRACK Fame, RSO RX-1-3080	★64	72	5	GARY NUMAN Telekon, Atco SD-32-103 (Atlantic)	★92	99	8	GAMMA Gamma 2, Elektra 6E-288
10	★	6	SOUNDTRACK ▲ Xanadu, MCA MCA-6100	38	38	5	JONI MITCHELL Shadows And Light, Asylum BB-704 (Elektra)	65	60	10	THE O'JAYS The Year 2000, TSOP FZ 26416 (CBS)	★93	100	2	ARETHA FRANKLIN Aretha, Arista AL 9538
11	★	7	GEORGE BENSON ▲ Give Me The Night, Warner Bros./Qwest HS 3453	39	44	17	CARLY SIMON Come Upstairs, Warner Bros. BSK 3443	66	66	20	AL JARREAU This Time, Warner Bros. BSK 3434	94	94	40	THE B-52'S The B-52's, Warner Bros. BSK 3355
12	★	20	THE JACKSONS Triumph, Epic FE 36424	40	45	10	POINTER SISTERS Special Things, Planet P-9 (Elektra)	★68	75	3	MAC DAVIS Texas In My Rear View Mirror, Casablanca NBLP 7239	★95	105	4	DONNA SUMMER Walk Away (The Best Of 1977-1980), Casablanca NBLP 7244
13	★	8	THE CARS ▲ Panorama, Elektra 5E-514	41	41	10	SPLIT ENZ True Colours, A&M SP-4822								
14	★	11	THE ROLLING STONES ▲ Emotional Rescue, Rolling Stones RSC 15015 (Atlantic)												



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Each year, the AMC Cancer Research Center honors a leading industry figure. Each year, every facet of the recording industry is represented at the Humanitarian Award Dinner dance. This year, your involvement is of particular importance. This year, we join together—as one—to attempt to combat cancer.

On December 13, at the New York Hilton, AMC 1980 Man of the Year will be Kenneth Gamble, Chairman, Philadelphia International Records, Chairman, Black Music Association.

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HOT 100®

★ **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.

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
1	1	9	WOMAN IN LOVE —Barbra Streisand Columbia 1-11364
2	2	12	ANOTHER ONE BITES THE DUST —Queen ● Elektra 47031
3	3	15	HE'S SO SHY —Pointer Sisters Planet 47916 (Elektra)
4	6	5	LADY —Kenny Rogers Liberty 1380
5	5	9	REAL LOVE —Doobie Brothers Warner Bros. 49503
6	7	7	THE WANDERER —Donna Summer Geffen 49563 (Warner Bros.)
7	4	17	UPSIDE DOWN —Diana Ross Motown 1494
8	10	13	NEVER KNEW LOVE LIKE THIS BEFORE —Stephanie Mills 20th Century 2460 (RCA)
9	11	9	I'M COMING OUT —Diana Ross Motown 1491
10	15	7	MASTER BLASTER —Stevie Wonder Tamla 54317 (Motown)
11	12	14	JESSE —Carly Simon Warner Bros. 49518
12	8	21	ALL OUT OF LOVE —Air Supply ● Arista 0520
13	16	8	DREAMING —Cliff Richard EMI-America 8057
14	14	11	LOOK WHAT YOU'VE DONE TO ME —Boyz n the City Columbia 1-11349
15	19	6	LOVELY ONE —The Jacksons Epic 9-50938
16	9	17	I'M ALRIGHT —Kenny Loggins Columbia 1-11317

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	41	6	I'M HAPPY THAT LOVE HAS FOUND YOU —Jimmy Hall Epic 9-50931
36	39	9	YOU SHOOK ME ALL NIGHT LONG —AC/DC Atlantic 3761
37	24	10	MIDNIGHT ROCKS —Al Stewart Arista 0552
38	NEW ENTRY		STARTING OVER —John Lennon Geffen 49604
39	45	8	THEME FROM THE DUKES OF HAZZARD —Waylon Jennings RCA 12067
40	50	4	SOMETIMES A FANTASY —Billy Joel Columbia 1-11379
41	43	7	HOLD ON —Kansas Kirshner 9-4291 (CBS)
42	42	8	LIVE EVERY MINUTE —Ali Thomson A&M 2260
43	47	6	THIS TIME —John Cougar Riva 205 (Mercury)
44	46	5	CRY LIKE A BABY —Kim Carnes EMI-America 8058
45	48	8	IF YOU SHOULD SAIL —Nielsen/Pearson Capitol 4910
46	49	6	TURNING JAPANESE —The Vapors United Artists 1364
47	31	17	LOOKIN' FOR LOVE —Johnny Lee Asylum 47004 (Elektra)
48	55	4	EVERYBODY'S GOT TO LEARN SOMETIMES —The Korgis Asylum 47055
49	58	6	I BELIEVE IN YOU —Don Williams MCA 41304
50	62	3	DEEP INSIDE MY HEART —Randy Meisner Epic 9-50934

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
69	79	2	SUDDENLY —Olivia Newton-John & Cliff Richard MCA 51007
70	NEW ENTRY		SEQUEL —Harry Chapin Boardwalk 8-5700 (CBS)
71	84	2	EVERY WOMAN IN THE WORLD —Air Supply Arista 0564
72	82	2	SHERRY —Robert John EMI-America 8061
73	54	7	HEROES —Commodores Motown 1495
74	57	14	ALL OVER THE WORLD —Electric Light Orchestra MCA 41289
75	75	3	PRIVATE IDAHO —The B-52's Warner Bros. 49537
76	59	15	NO NIGHT SO LONG —Dionne Warwick Arista 0527
77	87	2	CELEBRATION —Kool & The Gang De-Lite 807 (Mercury)
78	88	2	WHEN WE GET MARRIED —Larry Graham Warner Bros. 49581
79	60	15	YOU'LL ACCOMP'NY ME —Bob Seger & The Silver Bullet Band Capitol 4904
80	NEW ENTRY		GIRLS CAN GET IT —Dr. Hook Casablanca 2314
81	67	6	CASE OF YOU —Frank Stallone Scotti Bros. 603 (Atlantic)
82	61	14	DON'T ASK ME WHY —Billy Joel Columbia 1-11331
83	64	19	ONE IN A MILLION YOU —Larry Graham Warner Bros. 49221

18	13	20	DRIVIN' MY LIFE AWAY —Eddie Rabbitt Elektra 46656
★19	21	10	WHIP IT —Devo Warner Bros. 49550
★20	26	6	MORE THAN I CAN SAY —Leo Sayer Warner Bros. 49565
★21	23	6	YOU'VE LOST THAT LOVIN' FEELING —Daryl Hall & John Oates RCA 12103
22	22	9	ON THE ROAD AGAIN —Willie Nelson Columbia 1-11351
★23	25	12	OUT HERE ON MY OWN —Irene Cara RSO 1048
★24	27	7	THAT GIRL COULD SING —Jackson Browne Asylum 47036 (Elektra)
★25	33	5	HIT ME WITH YOUR BEST SHOT —Pat Benatar Chrysalis 2464
★26	29	13	LET ME BE YOUR ANGEL —Stacy Lattisaw Cotillion 4601 (Atlantic)
27	17	13	XANADU —Olivia Newton-John/Electric Light Orchestra MCA 41285
★28	32	6	SHE'S SO COLD —The Rolling Stones Rolling Stones 21001 (Atlantic)
29	18	13	LATE IN THE EVENING —Paul Simon Warner Bros. 49511
★30	38	8	WITHOUT YOUR LOVE —Roger Daltrey Polydor 2121
★31	40	4	NEVER BE THE SAME —Christopher Cross Warner Bros. 49580
★32	NEW ENTRY	32	LOVE ON THE ROCKS —Neil Diamond Capitol 4939
★33	35	9	COULD I HAVE THIS DANCE —Anne Murray Capitol 4920
34	28	18	GIVE ME THE NIGHT —George Benson Warner Bros./Qwest 49505

52	36	8	WALK AWAY —Donna Summer Casablanca 2300
★53	63	4	WHO WERE YOU THINKIN' OF —Dandy & The DooLittle Band Columbia 1-11355
54	37	9	TOUCH AND GO —The Cars Elektra 47039
55	44	7	LET ME TALK —Earth, Wind & Fire ARC/Columbia 1-11366
56	34	11	I'M ALMOST READY —Pure Prairie League Casablanca 2294
57	56	21	FAME —Irene Cara RSO 1034
★58	68	4	I COULD BE GOOD FOR YOU —707 Casablanca 2280
59	51	13	HOW DO I SURVIVE —Amy Holland Capitol 4884
60	52	12	THE LEGEND OF WOOLEY SWAMP —The Charlie Daniels Band Epic 9-50921
★61	71	3	LOVE X LOVE —George Benson Warner Bros./Qwest 49570
62	53	12	WHO'LL BE THE FOOL TONIGHT —Larsen-Feiten Band Warner Bros. 49282
★63	86	2	IT'S MY TURN —Diana Ross Motown 1496
★64	80	2	DE DO DO DO, DE DA DA DA —The Police A&M 2275
★65	73	3	LET'S BE LOVERS AGAIN —Eddie Money with Valerie Carter Columbia 1-11377
★66	78	2	ONE TRICK PONY —Paul Simon Warner Bros. 49601
★67	77	3	TEXAS IN MY REAR VIEW MIRROR —Mac Davis Casablanca 2305
★68	NEW ENTRY	68	GUILTY —Barbra Streisand & Barry Gibb Columbia 11-11390

★85	NEW ENTRY	85	DON'T SAY NO —Billy Burnette Columbia 1-11380
86	89	5	MORE BOUNCE TO THE BOUNCE —Zapp Warner Bros. 49534
★87	98	11	SWITCHIN' TO GLIDE —The Kings Elektra 47006
88	92	3	BRIT EYES —Robbin Thompson Band Ovation 1157
89	66	20	SOMEONE THAT I USED TO LOVE —Natalie Cole Capitol 4869
90	90	4	I LOVE WOMEN —Jim Hurt Scotti Bros. 605 (Atlantic)
91	91	3	LET'S DO SOMETHING CHEAP AND SUPERFICIAL —Burt Reynolds MCA 51004
92	69	17	YOU'RE THE ONLY WOMAN —Ambrosia Warner Bros. 49508
93	70	4	LOVE THEME FROM SHOGUN —Meco RSO 1052
94	72	4	A LITTLE IS ENOUGH —Pete Townshend Atco 7312 (Atlantic)
95	76	10	CAN'T WE TRY —Teddy Pendergrass P.I.R. 9-3107 (CBS)
96	74	4	MIDNIGHT RAIN —Poco MCA 41326
97	81	8	ANGELINE —The Allman Brothers Band Arista 0555
98	83	11	GIRL, DON'T LET IT GET YOU DOWN —O'Jays TSOP 9-4790 (CBS)
99	93	11	I GOT YOU —Split Enz A&M 2252
100	96	21	SAILING —Christopher Cross Warner Bros. 49507



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WOMAN IN LOVE

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Classical

Kunzel Bursts Into National View Cincinnati Pops Conductor Is In High Demand In U.S.

By ALAN PENCHANSKY

CHICAGO—Cincinnati Pops conductor Erich Kunzel has begun to zoom into national view as one of the leading figures in a new wave of symphonic pops programming.

Kunzel, who began his pops work with a handful of Cincinnati Symphony dates in the mid-'60s, has become one of the most in-demand conductors in the U.S.

In addition to conducting 100 concerts annually and presiding over five regular pops series in the U.S. and Canada, Kunzel's work has become known through recordings on the Vox and Telarc labels.

Though Kunzel does conduct some opera and concerts of serious music, he feels no discomfort with the "pops conductor" label.

"Absolutely not," the musician insists. "It's a very important part of the symphonic music scene, and there's a tremendous audience for it."

Adds Kunzel: "What I hate to see is some of the regular music directors do a pops concert and they don't have the right spirit."

Kunzel spoke from his office in the Cincinnati Symphony's headquarters. There he recently signed a new three-year contract extending

his reign over the orchestra's prospering pops series to 1983-84.

Other cities in which Kunzel is the resident pops purveyor are Toronto, San Francisco, Chicago (the Ravinia Festival) and Dallas. Kunzel's list of credits also includes 12 consecutive seasons as guest conductor of the Boston Pops.

Kunzel describes his programs as more thematically-oriented and more contemporary than those of the late Arthur Fiedler, who remains the most familiar of pops maestros.

"I'm taking a more contemporary, fresher look. It's more thematic," Kunzel explains. The conductor's aim also is to tailor each concert to the city in which he's performing, he indicates.

Kunzel is succinct when asked about the biggest change in the pops music field. "Just a lot more," he answers assuredly. "Many more orchestras are finally doing them."

Kunzel was schooled in conducting by the great Frenchman Pierre Monteux and made his debut in 1957. Arriving in Cincinnati in 1965, he shortly began sprinkling pops evenings into the orchestra's winter season, a practice which has grown into a regular 13-concert series for which there are 6,000 subscribers today.

As a recording artist, demand for Kunzel's services also has mounted. Three new digital Cincinnati Pops albums for Vox recently were completed, "Dances From Opera," "Waldteufel Waltzes and Polkas" and Offenbach's "Gaité Parisienne."

A second album for Telarc, Gershwin's "Rhapsody In Blue" and

"An American In Paris," will be waxed by Kunzel in early January.

Few symphony orchestra libraries contain pops arrangements, and Kunzel travels with his own music, maintaining a library in Cincinnati, his base of operations. Kunzel, however, makes his home on Swan's Island, Me., and says he "commutes" to work.

There's a note of pride in Kunzel's voice when the topic of discussion is the Cincinnati Pops "sound" a special style he and his arrangers—including composer and jazz musician Frank Proto—have nurtured. "It's a big symphonic swing jazz style," explained Kunzel. "The whole orchestra, strings and all, are treated like a big band."

Some of the biggest names in jazz and popular music have appeared with Kunzel, including Ella Fitzgerald, Doc Severinsen, Roberta Flack, George Shearing, Dave Brubeck, Lou Rawls and Joel Gray.

"To have a backup of 100 musicians is the most ideal thing they could ever have," Kunzel says.

Kunzel feels that this country's real musical contribution to posterity is the American pop idiom, and it's his belief that much of the pops repertoire is part of the true enduring American musical art.

"In my mind America's greatest composers are George Gershwin, Richard Rodgers, Duke Ellington and Cole Porter," Kunzel maintains.

"These are the composers who will last in American history," he adds, not Edward MacDowell and Roger Sessions.

"I think few pieces of Copland will stand the test of time."

Copland's 80th Birthday Evokes Global Accolades

CHICAGO—Composer Aaron Copland's 80th birthday, Nov. 14, is being celebrated with more than 100 performances and special programs of his music.

Among the highlights is a gala National Symphony Orchestra Kennedy Center Concert Nov. 14, to be conducted by Leonard Bernstein. Mstislav Rostropovich and Copland. Copland's works will be played exclusively.

At the Nov. 9 American Symphony Orchestra concert at Carnegie Hall, Copland will appear as conductor and also narrating his "Lincoln Portrait," Leonard Bernstein conducting. Other works are "Eight Songs Of Emily Dickinson" and excerpts from the opera "A Tender Land."

Copland's publisher Boosey and Hawkes also reports musical tributes by three leading European orchestras with Copland conducting the London Symphony, Brussels Philharmonic and Orchestre de Paris.

Among the many radio tributes, Chicago's WFMT-FM will air only works by Copland for an entire broadcast day, and New York's

WNCN-FM has begun rebroadcasting its 52-week series "Aaron Copland Comments."

Copland is expected to attend the Sunday (2) performance of his Sextet for String Quartet, Clarinet and Piano by members of the Chamber Music Society of Lincoln Center. The Philadelphia Orchestra's three performances of Copland's "In-scape" last month also were among the numerous musical tributes.

Classical Notes

CBS recording sessions followed last week's nationally televised live performance of the Verdi "Requiem" by Zubin Mehta and the New York Philharmonic and Westminster Choir. Soloists were **Montserrat Caballe, Bianca Berini, Placido Domingo** and **Paul Plishka**. Release on the Mastersound audiophile labeled is scheduled for Spring, 1981. Little-known Rachmaninoff works, "**Youth Symphony**" and "**Scherzo For Orchestra**" are part of conductor **Leonard Slatkin's** complete survey of the composer's orchestral music for Vox. A recent group of sessions wrapped up the long-range St. Louis Symphony project. . . . Philadelphia Orchestra sessions with **Riccardo Muti** for Angel Records have been scheduled for early 1981. The repertoire, being kept under wraps, includes music of Tchaikovsky, Prokofiev and Stravinsky, Angel East Coast director **Tony Caronia** reveals. Six sessions in all are planned.

Live broadcasts of **Chamber Music Society of Lincoln Center** concerts, using the National Public Radio satellite system, will be produced by **WNYC-FM**, New York. The first in the series of 17 two-hour broadcasts aired Oct. 21.

NOVEMBER 1, 1980, BILLBOARD

Pa. Orchestra Asks Help In Maestro Hunt

WILKES-BARRE, Pa.—The Northeastern Pennsylvania Philharmonic is seeking input from the public to choose a successor to music director Thomas Michalak, who is stepping down after nine years. Michalak also is conductor of the New Jersey Symphony.

Philharmonic president Venald Bovard Jr. says more than 200 conductors from the U.S., Europe and South America applied for the position and the choice has been narrowed down to five. To give the public access to the candidates, each of the finalists will conduct two guest performances this season.

Concert audiences will fill out questionnaires rating each conductor's performance, and will be invited to attend post-concert receptions to meet the conductors. Final selection, however, will be made by the Philharmonic board, which expects a decision by the end of the season in May.

First of the finalists to appear is Alan Balter, Exxon/NEA conductor at Baltimore, Saturday & Sunday (25, 26). Others are John Covelli, of the Boston Pops and Cleveland Pops, David Efron, with the New York and San Francisco Operas and the Eastman School of Music; Hugh Wolff, Exxon/NEA conductor with the National Symphony, and Peter Perrer, music director of the Winston-Salem Orchestra in North Carolina. **MAURIE ORODENKER**

L.A. Philharmonic On NPR Chain

LOS ANGELES—National Public Radio stations broadcast the season-opening concert Thursday (23) by the Los Angeles Philharmonic in a live satellite transmission produced by KUSC-FM here.

Carlo Maria Giulini, beginning his third season as music director, conducts William Schuman's Third

Symphony, Beethoven's Seventh Symphony and is joined by pianist Clifford Curzon for the Mozart Concerto in A Major, K. 488.

On Oct. 18 Giulini conducted a special pre-season concert saluting the Los Angeles Bicentennial, which was heard in a live KUSC broadcast.

Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	9	9	WOMAN IN LOVE Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI)
2	5	5	LADY Kenny Rogers, Liberty 1380 (Brockman, ASCAP)
4	8	8	COULD I HAVE THIS DANCE Anne Murray, Capitol 4920 (Vogue & Maple/Welk Music Group/Onhisown, BMI)
4	3	11	XANADU Olivia Newton-John/Electric Light Orchestra. MCA 41285 (Jet/Enart, BMI)
5	5	10	LOOK WHAT YOU'VE DONE TO ME Boz Scaggs, Columbia 1-11349 (Boz Scaggs, ASCAP/Foster Frees/Irving, BMI)
15	4	4	MORE THAN I CAN SAY Leo Sayer, Warner Bros. 49565 (Warner-Tamerlane, BMI)
8	6	6	ON THE ROAD AGAIN Willie Nelson, Columbia 1-11351 (Willie Nelson, BMI)
8	7	11	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
12	5	5	WITHOUT YOUR LOVE Roger Daltrey, Polydor 2121 (H.G. ASCAP)
27	3	3	NEVER BE THE SAME Christopher Cross, Warner Bros. 49580 (Pop 'N' Roll, ASCAP)
11	6	14	NO NIGHT SO LONG Dionne Warwick, Arista 0527 (Irving, BMI)
12	11	9	REAL LOVE The Doobie Brothers, Warner Bros. 49503 (Tauripin Tunes/Monster/April, ASCAP)
13	14	10	HE'S SO SHY Pointer Sisters, Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)
14	9	13	DON'T ASK ME WHY Billy Joel, Columbia 1-11331 (Impulsive/April, ASCAP)
18	4	4	YOU'VE LOST THAT LOVIN' FEELING Daryl Hall & John Oates, RCA 13103 (Screen Gems-EMI, BMI)
16	10	12	JESSE Carly Simon, Warner Bros. 49518 (Quakenbush/Redeye, ASCAP)
17	13	8	MIDNIGHT ROCKS Al Stewart, Arista 0552 (Frabjous/Approcimate, BMI)
30	5	5	I BELIEVE IN YOU Don Williams, MCA 41304 (Cook House, BMI)
23	7	7	IF THIS IS LOVE Melissa Manchester, Arista 0551 (Unichappell/Rocket, BMI)
20	20	7	OUT HERE ON MY OWN Irene Cara, RSO 1048 (MGM, BMI/Variety, ASCAP)
25	4	4	IF YOU EVER CHANGE YOUR MIND Crystal Gayle, Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)
22	22	6	WHO'LL BE THE FOOL TONIGHT Larsen-Feiten Band, Warner Bros. 49282 (Buzz Feiten, BMI)
40	2	2	SUDDENLY Olivia Newton-John/Cliff Richard, MCA 51007 (John Farrar, BMI)
24	16	13	LATE IN THE EVENING Paul Simon, Warner Bros. 49511 (Paul Simon, BMI)
32	5	5	DREAMING Cliff Richard, EMI-America 8057 (ATV/BMI/Rare Blue, ASCAP)
26	17	17	DRIVIN' MY LIFE AWAY Eddie Rabbit, Elektra 46656 (DeDave/Briarpatch, BMI)
27	24	12	UPSIDE DOWN Diana Ross (Chic, BMI), Motown 1494
28	26	18	FIRST TIME LOVE Livingston Taylor, Epic 9-50894 (Bait & Beer, ASCAP)
29	19	16	YOU'RE THE ONLY WOMAN Ambrosia, Warner Bros. 49508 (Rubicon, BMI)
30	21	17	SOMEONE THAT I USED TO LOVE Natalie Cole, Capitol 4869 (Screen Gems/EMI BMI/Prince Street/Arista, ASCAP)
31	28	9	MY PRAYER Ray, Goodman & Brown, Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)
32	31	14	HEY THERE LONELY GIRL Robert John, EMI-America 8049 (Famous, ASCAP)
33	29	12	YOU'LL ACCOMPANY ME Bob Seger & The Silver Bullet Band, Capitol 4904 (Gear, ASCAP)
34	34	6	HOW DO I SURVIVE Amy Holland, Capitol 4884 (April/Paul Bliss, ASCAP)
34	NEW ENTRY	NEW ENTRY	GUILTY Barbra Streisand & Barry Gibb, Columbia 11-11390 (Stigwood/Unichappell, BMI)
34	NEW ENTRY	NEW ENTRY	LOVE ON THE ROCKS Neil Diamond, Capitol 4939 (Stonebridge/EMA-Suisse, ASCAP)
37	NEW ENTRY	NEW ENTRY	ONE TRICK PONY Paul Simon, Warner Bros. 49601 (Paul Simon, BMI)
38	NEW ENTRY	NEW ENTRY	EVERY WOMAN IN THE WORLD Air Supply, Arista 0564 (Pendulum/Unichappell, BMI)
39	42	3	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion 4601 (Atlantic) (Walden/Gratitude, ASCAP/Cotillion/Bear Heart, BMI)
40	43	2	LIVE EVERY MINUTE Ali Thomson, A&M 2260 (Almo, ASCAP)
41	35	25	LET ME LOVE YOU TONIGHT Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
42	33	15	LOOKIN' FOR LOVE Johnny Lee, Asylum 47004 (Elektra) (Southern Nights, ASCAP)
43	46	4	MIDNIGHT RAIN Poco, MCA 41326 (Tarantula, ASCAP)
44	39	16	WHY NOT ME Fred Knoblock, Scotti Bros. 600 (Atlantic) (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)
45	37	6	FIRST LOVE Seals & Crofts, Warner Bros. 49522 (Dawnbreaker/Favor, BMI)
46	47	2	ONLY TIME WILL TELL Firefall, Atlantic 3763 (Powder, ASCAP)
47	NEW ENTRY	NEW ENTRY	GOODBYE MARIE Bobby Goldsboro, CBS/Curb 5400 (Music City, ASCAP/Combine, BMI)
48	49	3	OTHER SIDE OF THE SUN Janis Ian, Columbia 1-11327 (Mine/Albert Hammond, ASCAP)
49	45	14	GIVE ME THE NIGHT George Benson, Warner Bros. 49505 (Rodsongs, ASCAP)
50	41	19	SAILING Christopher Cross, Warner Bros. 49507 (Pop 'N' Roll, ASCAP)

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay strength. ● Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. of America seal of certification for sales of 2,000,000 units. (Seal indicated by triangle.)

15	18	5	KENNY LUGGINS Alive, Columbia C2X-36738	59	14	MIKALE Joy And Pain, Capitol ST-12087	106	5	JOHN COUGAR Nothin' Matters And What If It Did, Riva RVL 7403 (Mercury)
16	17	16	JACKSON BROWNE ▲ Hold Out, Asylum 5E-511	43	33	BILLY JOEL ▲ Glass Houses, Columbia FC 36344	97	5	JOHN COUGAR Nothin' Matters And What If It Did, Riva RVL 7403 (Mercury)
17	22	5	DAVID BOWIE Scary Monsters, RCA AQL1-3647	44	17	EDDIE RABBITT Horizon, Elektra 6E-276	98	5	DON WILLIAMS I Believe In You, MCA MCA-5133
18	19	15	TOM BROWNE Love Approach, Arista/GRP GRP-5008	45	25	AIR SUPPLY Lost In Love, Arista AB 4268	99	3	BRUCE COCKBURN Humans, Millennium BXL1-7752 (RCA)
19	21	6	ZAPP Zapp, Warner Bros. BSK 3463	46	13	THE CHARLIE DANIELS BAND Full Moon, Epic FE 36561	100	3	JEAN-LUC PONTY Civilized Evil, Atlantic SD 16020
20	12	9	PAUL SIMON ● One Trick Pony, Warner Bros. HS 3472	47	8	TEENA MARIE Irons In The Fire, Gordy G8-997M1 (Motown)			
21	13	9	SOUNDTRACK ● Honeysuckle Rose, Columbia S2-3672	48	17	ROSSINGTON COLLINS BAND ● Anytime Anyplace Anywhere, MCA MCA-3130			
22	14	25	SOUNDTRACK ▲ Urban Cowboy, Full Moon/Asylum DP-90002 (Elektra)	49	19	THE KINKS One For The Road, Arista A2L-8401			
23	23	11	TEDDY PENDERGRASS ● TP, P.I.R. FZ 36745 (CBS)	50	9	THE JOHNNY VAN ZANT BAND No More Dirty Deals, Polydor PD-1-6289			
24	24	12	DARYL HALL & JOHN OATES Voices, RCA AQL1-3546	51	8	AL STEWART AND SHOT IN THE DARK 24 Carrots, Arista AL 9520			
25	26	34	BOB SEGER & THE SILVER BULLET BAND ▲ Against The Wind, Capitol S00-12041	52	6	SOUNDTRACK Times Square, RSO RS-2-4203			
26	28	21	DEVO Freedom Of Choice, Warner Bros. BSK 3435	53	19	COMMODORES Heroes, Motown M8-939M1			
27	30	5	KANSAS Audio Visions, Kirshner FZ 36588 (CBS)	54	18	STACY LATTISAW Let Me Be Your Angel, Cotillion SD 5219 (Atlantic)			
28	29	9	L.T.D. Shine On, A&M SP-4819	55	25	PETE TOWNSHEND ● Empty Glass, Atco SD 32-100			
				70	6	THE TALKING HEADS Remain In Light, Sire SRK 6095 (Warner Bros.)			
				71	40	JETHRO TULL A, Chrysalis CHE 1301			
				72	4	STEVE FORBERT Little Stevie Orbit, Nemperor JZ 36595 (CBS)			
				73	33	WILLIE NELSON Stardust, Columbia JC 35305			
				74	4	LIPPS INC. Pucker Up, Casablanca NBLP 7242			
				75	33	JOURNEY Departure, Columbia FC-36339			
				76	11	THE ALLMAN BROTHERS BAND Reach For The Sky, Arista AL 9535			
				77	29	AMBROSIA One Eighty, Warner Bros. BSK 3368			
				78	13	EDDIE MONEY Playing For Keeps, Columbia FC 36514			
				79	3	KURTIS BLOW Kurtis Blow, Mercury SRM1-13854			
				80		THE DOORS Greatest Hits, Elektra 5E-515			
				81	6	CRYSTAL GAYLE These Days, Columbia JC 36512			
				82	12	THE VAPORS New Clear Day, United Artists LT-1049			
				83	7	VAN MORRISON Common One, Warner Bros. BSK 3462			
						SEAWIND , Seawind A&M SP 4824			
						KENNY ROGERS , Ten Years Of Gold United Artists UALA-835			
						AC/DC , Highway To Hell Atlantic SD-192444			
						SUPERTRAMP , Breakfast In America A&M SP 3708			
						NARADA MICHAEL WALDEN , Victory Atlantic SD 19279			

NEW & HOT



★ LP This Week

BARBRA STREISAND

Guilty

Columbia FC 3675



Give the gift of music.

Hollywood Palladium Coming To Life Again?

Full Week Of Big Bands Is a Gamble

By DAVE DEXTER JR.

LOS ANGELES—It wasn't like the old days, when the Hollywood Palladium was new and rated as the most poshy ballroom in the world. But more than 2,500 near-elderly fans of the big bands gamely tried to recapture the ambience of 1940 Wednesday (22) at a press party hosted by Palladium manager Fred Otash, a gala intended to whomp up interest in this week's lavish nightly presentation celebrating the Palladium's 40th birthday anniversary.

Bill Tole's Los Angeles dance band provided "swing" music. KMPC-AM and KTLA-TV personality Johnny Grant took over the overamplified p.a. mike most of the evening, introducing old-timer guests and simulating a band broadcast as it might have been done via CBS more than a year before the attack on Pearl Harbor.

This week's Palladium bill begins Monday (27) with Mel Torme emceeing a program offering the bands of Freddy Martin, Tex Beneke and Bill Tole. Singers will include Connie Haines, the Modernaires and the Pied Pipers.

Tuesday's lineup comprises the bands of Les Brown, Benny Carter and Tole and singers Herb Jeffries,

Jo Ann Greer, Johnny Desmond, Ella Mae Morse and pianist Johnny Guarnieri.

The Wednesday session offers Brown's Band of Renown again along with Steve Allen, Vic Damone, Buddy Ebsen, Lena Horne and Peggy Lee. Bob Crosby's "best dixieland band in the land" takes over Thursday, sharing the stand with Alvino Rey, his guitars and orchestra, the King Sisters, Andy Russell and one-time Anson Weeks thrush, Kay St. Germain.

Buddy Rich, his drums and orchestra and the Terry Gibbs/Buddy De Franco all stars will provide a jazz groove Friday and the Sunday

night concluding offering will be pegged around the motion picture industry with Cab Calloway and Phil Harris representing the big bands of old.

Door tickets each night are pegged at \$25 per person, except for the Sunday film session when tickets will be hiked to \$35 and the Wednesday show, a benefit for the Hollywood Historic Trust, when admission is a steep \$125.

At Wednesday's preview party, emcee Grant introduced, onstage, Tex Beneke, Alvino Rey, Ray Anthony, Connie Haines, Andy Russell, Ella Mae Morse, Kay St. Germain and about a dozen motion

picture actors, but many one-time big music names billed for an appearance failed to show.

Benny Carter, once called "the amazing man of music" because of

his composing, arranging and instrumental skills, did not take the stage at the gala. He was too busy being interviewed. Ironically, Carter and his superb orchestra never performed at the Palladium. Black bands were not booked there in the 1940s and '50s when the venue was operated by Maurice Cohen.

The audience last week included veteran personal managers, sound engineers, big band sidemen, press agents, music publishers, agents and even a few working newspapermen. Several of the guests walked about the premises with the help of a cane. But this observer detected no bottles of Geritol on any of the tables.

3 Unknown Acts On Vegas Label

LAS VEGAS—A new record label here, SOMA, will go mail-order with its three unknown acts on cassette.

Phil Gitelman, president and founder of SOMA Records, first became active in the music business in 1978 as manager of the rock group Telesat.

Six half-page ads in Rolling Stone and Bam offer each of three rock groups, Feel, Dealer and FBC, on a 90-minute cassette at \$12.

The three groups are on one side of the tape. Customers who don't like the groups can record over the tape.

Gitelman spent two years auditioning acts before launching the label. SOMA Records is a partnership with Bart Cohen, who handles marketing, and two silent partners.

Gitelman says if his program works he will introduce three additional groups in November. He says 1,600 responses are needed to break even on the six ads.

Questionnaires are included with the tape package to provide feedback from consumers. "We want to know what the buyers like and dislike about our groups. Then we'll go back into the studio, re-mix, find a distributor and go to disks. Ultimately, we want to succeed with a major distributor after we've produced our own track record of success, but if that doesn't work, we'll keep our independence and do it ourselves."

He notes that the company would probably retain the direct to consumer approach for product testing as the company grows.

SOMA also has a music publishing company, Mad Dash Music Company affiliated with BMI.

TIM WALTER

IRS Eying Tax-Shelters

• Continued from page 1

The IRS' strongest position rests on the evaluation of the potential of tax-sheltered product, which had generated millions of dollars for many labels that supplied the master recordings and may have saved millions of dollars for those who took advantage of tax-shelter rulings at the time.

The IRS, observers note, is apparently using the benefit of hindsight and is noting that the sales pattern of tax-sheltered recordings has in most instances not reached the potential as originally evaluated.

Additionally, the IRS holds that investors did not pay for the masters, but for the numbers pressed. Thus, if 2,000 copies of a particular recording were pressed, the IRS holds that the investor actually purchased 2,000 copies.

"That's your inventory," the lawyer says the IRS has determined, "and that's what you paid for it. You can write it off as you sell it."

In line with the IRS approach on evaluations, the government agency is also said to be attacking the system

Singapore's Promise

• Continued from page 1

Ong announced that a working committee has been set up to study the republic's 10-year-old copyright law, and he said that there's a strong possibility of a revision in the law.

In an interview later, he com-

mented that the penalties may be enhanced to make the legislation more effective. Further details are not available at the moment, he said, because the committee—made up of representatives from three other government agencies—has yet to make its recommendations. Asked when these can be expected, he said, "I hope it's soon."

He did add, however, that the committee's preliminary recommendations are in agreement with the sentiments of the legitimate music industry here.

The minister also admitted that the existing copyright law has not been enforced as vigorously as it should—a significant admission, for it's the first time that any government official, much less a cabinet minister, has openly said as much.

Ong blamed the lack of enforcement on a shortage of manpower, and the fact that penalties imposed by the courts are "not stringent enough."

He said the enforcement agencies have found it not worth their while to prosecute the pirates, and have therefore directed their efforts to other, more pressing problems.

The Singapore minister's announcement was greeted with something close to euphoria by the record industry here.

A statement issued by IFPI and the Asian Music Industry Assn. "expressed appreciation," and hoped that the working committee's recommendations will be in line with the preliminary conclusions, and action will be taken thereafter.

Other industry executives characterized the statement as "the best piece of news we've heard." WEA's Jimmy Wee spoke for many when he said, "Now, at last, there's something to look forward to."

3 Groups Spotted

CHICAGO—Three young jazz outfits are spotlighted at the "New Faces In Jazz/1980" concert at the Blackstone Hotel, Monday (27), sponsored by the Jazz Institute of Chicago. Groups are the West End Jazz Band, the Jazz Prophets and Infinite Spirit.

The \$5 admission charge is waived for Institute members.

Ovation Distributor

CHICAGO—Ovation Records has pacted for St. Louis distribution with MS Distributors, according to Judd Siegal, the label's marketing vice president. Ovation's Chicago distribution has been handled by MS since 1974.

Survey For Week Ending 11/1/80

Billboard Hot Latin LPs™

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MIAMI (Pop)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ 15 Grandes exitos CBS 20422	1	VICENTE FERNANDEZ 15 Exitos mas grandes CBS 20422
2	CAMILO SESTO 15 Grandes exitos Telediscos 1011	2	ESTELA NUNEZ Canta a Juan Gabriel Pronto 1079
3	JULIO IGLESIAS Hey CBS 50302	3	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011
4	LUPITA DALESIO Inocente pobre amiga Orfeon 16044	4	JULIO IGLESIAS Hey CBS 50302
5	ROBERTO CARLOS CBS 12301	5	JUAN GABRIEL Recuerdos Pronto 1076
6	JOSE LUIS RODRIGUEZ Atrevete TH 2095	6	JOSE LUIS Atrevete TH 2095
7	NELSON NED Primavera de una vida A1 10501	7	ROCIO DURCAL Con mariachi Vol 4 Pronto 1078
8	LOLITA Seguir sonade CBS 60302	8	LOS BUKYS Profono 3024
9	ROCIO JURADO De ahora en adelante Arcano 3429	9	LUPITA DALESIO Inocente pobre amiga Orfeon 16044
10	CLOUD Common cause 13004	10	EMMANUEL Grandes exitos Arcano 3504
11	ROCIO JURADO Sra. Arcano 3485	11	CHELO Puros boleros Musart 1790
12	JUAN GABRIEL Recuerdos Pronto 1076	12	LOS HUMILDES Mas de lo que merecias Fama 595
13	SOPHY De mujer a mujer Velvet 3014	13	RAMON AYALA Ensename a olvidar Fredy 1165
14	EMMANUEL Grandes exitos Arcano 3504	14	CAMILO SESTO Horas de amor Pronto 1071
15	JULIO IGLESIAS Emociones CBS 50303	15	JOSE JOSE Le canta a los enamorados Arcano 3485
16	RAPHAEL Y sigo mi camino	16	BEATRIZ ADRIANA Adios y bienvenida Perlees 2145
17	ANGELA CARRASCO Quererte a ti Pronto 1069	17	JOSE JOSE Si me djas ahora Pronto 1070
18	CHUCHO AVELLANET Velvet 3012	18	LOS JONICS Solo baladas Atlas 5074
19	RAFAELA CARRA Latino CBS 55304	19	LOS CADETES DE LINARES Pistoleros famosos Ramex 1050
20	ROLANDO OJEDA Otra vez boleros A1 50151	20	LOS MUECAS CBS 20403
21	ROBERTO TORRES Caytronics 6003	21	NELSON NED Primavera de una vida A1 10501
22	ABBA Gracias por la musica CBS 40301	22	LOS TIGRES DEL NORTE En la plaza garibaldi Fama 594
23	LOLITA Canciones favoritas CBS 60307	23	ROCIO JURADO Sra. Arcano 3485
24	PEDRITO FERNANDEZ La de la mochila azul CBS 20311	24	RAPHAEL Ysigo mi camino A1 60149
25	CAMILO SESTO Horas de amor pronto 1071	25	VERONICA CASTRO Norteno Perlees 2146

9	8	14	14	10	10	11	16	12	13	14	20	16	14	17	15	13	15	19	20	25	21	33	28	25												
★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★											
LET ME BE YOUR ANGEL— Stacy Lattisaw Cotillion 46001 (Atlantic)	HE'S SO SHY—Pointer Sisters Planet 47916 (Elektra)	WIDE RECEIVER—Michael Henderson Buddah 622 (Arista)	I NEED YOUR LOVIN'—Teena Maria Gordy 7189 (Motown)	GIVE ME THE NIGHT—George Benson Warner Bros./Owest 49505	I'VE JUST BEGUN TO LOVE YOU— Dynasty Solar 12021 (RCA)	UPTOWN—Prince Warner Bros. 49559	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills 20th Century 2460 (RCA)	HERE WE GO—Minnie Riperton Capitol 4902	I TOUCHED A DREAM—The Dells 20th Century 2463 (RCA)	GIRL, DON'T LET IT GET YOU DOWN—O'Jays TSOP 9-4790 (CBS)	FREEDOM—Grand Master Flash And The Furious 5 Sugarhill 549	PUSH PUSH—Brick Bang 9-4813 (CBS)	SOUTHERN GIRL—Maze Capitol 4891	HURRY UP THIS WAY AGAIN— Stylistics TSOP 9-4789 (CBS)	S.O.S.—S.O.S. Band Tabu 9-5526	NOW THAT YOU'RE MINE AGAIN— Spinners Atlantic 3757	LET ME BE YOUR ANGEL— Stacy Lattisaw Cotillion SD 5219 (Atlantic)	CELEBRATION—Kool & The Gang De-Lite DSR 9518 (Mercury)	IRONS IN THE FIRE—Teena Marie Gordy 68-997M1 (Motown)	WIDE RECEIVER—Michael Henderson Buddah BDS 6001 (Arista)	JOY AND PAIN—Maze Capitol ST-12087	SWEET SENSATION—Stephanie Mills 20th Century T-603 (RCA)	KURTIS BLOW—Kurtis Blow Mercury SRM-1-3854	HEROES—Commodores Motown M8-939M1	LOVE LIVES FOREVER— Minnie Riperton Capitol S00-12097	ADVENTURES IN THE LAND OF MUSIC—Dynasty Solar BXL1-3576 (RCA)	ONE IN A MILLION YOU— Larry Graham Warner Bros. BSK 3447	THE YEAR 2000—O'Jays TSOP FZ-36416 (CBS)	SPECIAL THINGS—Pointer Sisters Planet P-9 (Elektra)	CAMEOSIS—Cameo Casablanca CCLP 2011	I TOUCHED A DREAM—The Dells 20th Century T-618 (RCA)	THIS TIME—Al Jarreau Warner Bros. BSK 3434	AT PEACE WITH WOMAN— The Jones Girls P.I.R. JZ 36767			
40	36	23	37	55	46	42	26	50	57	52	53	54	47	56	49	24	50	40	32	45	44	37	34	39	40	41	50	42	43	54	58	56	47	48	49	60
★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★	★
HURRY UP THIS WAY AGAIN— Stylistics TSOP JZ 36470 (CBS)	NO NIGHT SO LONG—Dionne Warwick Arista AL 9526	TAKE IT TO THE LIMIT— Norman Connors Arista AL 9534	VICTORY—Narada Michael Walden Atlantic SD 19279	PUCKER UP—Lipps Inc. Casablanca NBLP 7242	ONE WAY FEATURING AL HUDSON— MCA MCA-5127	I JUST CAN'T KEEP ON GOING— Tyrone Davis Columbia JC 36598	THE GLOW OF LOVE—Change RFC 3438 (Warner Bros.)	ONE STEP CLOSER—Doobie Brothers Warner Bros. HS 3452	CAMERON—Cameron Salsoul SA 8535 (RCA)	BRASS CONSTRUCTION VI— Brass Construction United Artists LT 1060	HOLY SMOKE—Richard Pryor Laff 214	ARETHA—Aretha Franklin Arista AL 9538	STONE JAM—Slave Cotillion COT-5224 (Atlantic)	I'M YOURS—Linda Clifford RSO RS-1-3087	UPRISING—Bob Marley & The Wailers Island ILPS 9596 (Warner Bros.)	FAME—Soundtrack RSO RS-1-3080	SEAWIND—Seawind A&M SP-4824																			



LP This Week



ZAPP

Zapp

Warner Bros. BSK 3563

Give the gift
of music.



U.K.'s Dick James Defends Mechanical Rates As Justifiable

NEW YORK—An "almost" global attack by users against fair value" mechanical fees is itself under attack from veteran British publisher Dick James.

"I do not believe denigrating mechanical rights is the answer," declares James, in New York last week to be honored Saturday (25) by the United Jewish Appeal.

James scores a lack of a firm agreement on mechanical rights between the BIEM-cleared countries of Europe and the International Federation of Producers of Phonograms & Videograms and attempts to "reduce the value" of mechanicals in the U.K. by the British Phonographic Industry in its negotiations with the Mechanical Rights Society, the publishers negotiating body of which James is a member.

"Manufacturers must cut their overheads," is part of James' answer to escalating costs of doing business. "It's part of the way to resolve inflationary problems. In their desire to increase turnover and obtain a bigger share of the market, regardless of cost, they are spending \$1 to earn 75 cents. They've geared expenditures to a peak, while income is down in a trough."

In drawing an analogy to his days as a "song-plugger," James adds, "Why not go back to plugging instead of marketing a record onto the charts?"

As one who also operates a record company, DJM, James says he can sympathize with manufacturer cost problems, but as a publisher he declares, "Certainly, I'd like to pay my writers less, but they do not feel their value as songwriters is reduced."

James would like to see greater numbers of "music men" return to the recording industry. "Not to put lawyers and accountants down, more thought should be given to finding a good song and making a good record."

For more than 40 years, James has

played a role in singing, recording and plugging "good songs." He retired as a singer in the early '50s at the age of 32 to join Sid Bron at Bron Music to run the company's creative end.

In 1961, he formed Dick James Music, later associating himself with Brian Epstein and the Beatles to establish Northern Songs (sold to Sir Lew Grade in 1968), and work with Elton John.

"I actually had a bigger bonanza with John, since the deal included management, record rights and management as well as publishing." He retains rights to the first 13 of John's albums, he notes. James likes to recall that he recorded for Parlophone, the Beatles' early recording outlet, and was associated with Beatles producer George Martin in many projects.

He claims being "six months premature" in bringing rock'n'roll to England in the mid-50s by obtaining subpublishing rights for a joint company with Bron with the U.S. hit, "Dance With Me Henry." Rock broke out in England six months later, with the release of the film, "Blackboard Jungle," he adds.

IRV LICHTMAN

Schirmer Agent For Colin Firm

NEW YORK—G. Schirmer Inc. is now the sole selling agent in Canada, Mexico and the U.K. for Charles Colin Corp., a New York-based publisher for brass and jazz study methods, improvisation texts and performance materials.

The Colin catalog specialty works directed at advanced and professional players on a variety of instruments, including brass, rhythm, keyboard and guitar and in a variety of contemporary styles.

They have been authored by such jazz luminaries as Charlie Christian, Ornette Coleman, Miles Davis, Jimmy Heath, the Modern Jazz Quartet, Charlie Parker and Clark Terry.

The company was founded in 1938 by Dr. Charles Colin, a professional trumpet player and music educator who also organized the New York Brass Conference, which confers yearly scholarships to deserving students. He is also a familiar figure at brass summer clinics and workshops.

New Folios From Columbia Pictures

NEW YORK—Columbia Pictures Publications gears for the fall holiday season with new folio releases.

A newcomer is a "10 For Christmas" series of mostly \$3.95 books for various instruments, including piano, organ, guitar, flute, clarinet, trumpet, trombone, alto sax, tenor sax and recorder. The piano/vocal edition is \$4.95.

The other folios are "Winter Wonderland Plus 12 Golden Christmas Songs" for easy guitar and easy organ (\$4.95 each), "Rudolph The Red-Nosed Reindeer & Winter Wonderland Plus 24" (\$5.95) and "A Classical Christmas" (\$4.95).

The company has also reprinted another Holiday folio, "Flute Christmas Gold" (\$4.95).



NUMBER 80—Gerald Marks, center, is toasted by the National Music Publishers Assn. on the occasion of his 80th birthday. That's BMI's Russ Sanjek on the left, ASCAP's Hal Davis on the right. The ceremony took place in Nashville during country music week. Marks is the eminent songwriter and ASCAP executive.

SONGS AND MOVIES

Levy MCA Move Will Solidify Ties

By IRV LICHTMAN

NEW YORK—In relocating to the West Coast in several weeks, Leeds Levy, assistant to the president of MCA Music here for the past two years, expects the welcome mat to be out in both creative and administrative terms.

His move signals stronger ties between the publishing company and MCA's Universal Pictures—already bearing fruit—and the admission that there are "so many more pop recording sessions there than in New York."

Leeds, however, is not about to discount New York, for he says he'll be maintaining his apartment here and making the New York rounds at least once a month.

But, corporate MCA has been looking to house as much key management personnel as possible in-house in Universal City, where the company's film, video, home video and label interests call home.

"Living in L.A. won't be quite a culture shock for me, since I've been making frequent trips there and I've been able to ease into the L.A. scene and lifestyle," says Levy, who joined MCA following a stint with Elton John's Rocket Music.

Levy, scion of veteran publisher Lou Levy, who sold his Leeds Music to MCA many years ago, emphasizes the importance of film projects.

Beyond the fact that two MCA writers have just completed main title work (Mark Mueller for "Zoot Suit" and Xerry Chater for "Silence Of The North"), Leeds says he'll attempt to get as many "A" sided versions of MCA copyrights into film projects, no matter their label source. "It'll also be good for labels, which get another marketing impetus," Levy declares.

The L.A. office also has a new 16-track recording studio, so

good, Levy notes, that "I'm sure we'll be winding up with master sessions."

MCA is, indeed, into master producing—and releasing for that matter, Levy says the Panorama label, distributed by RCA Records and under the aegis of Cory Robins, remains as an r&b-directed entity, while he cites expansion for the company's novel, AOR-directed Deli-Platters label, distributed by Jem Records.

Mike Lembo, previously a consultant to this phase of MCA Music's setup, is moving his headquarters to MCA Music's offices at 445 Park Ave. in New York.

In addition to his Deli-Platters duties, the artist manager will have a hand in directing the careers of artist/writers associated with MCA Music, including showcase presentations.

Deli-Platters evolved from a simple tape demonstration concept into a line of EPs, which have led to label deals for a number of acts and/or cover versions of their songs.

One of Lembo's acts, Robin Lane, made a Warner Bros. label deal as a result of doing a Deli-Platters date, which itself sold about 3,000 copies, Levy reports.

Greeting Levy in L.A. will be a beefed-up professional staff, including veteran Warren Brown, vice president of professional activities and recently named Rick Shoemaker, director of West Coast creative services and Jonathan Stone, manager of creative services.

Shoemaker's counterpart in New York is Mike Millius and another Gotham staffer is Mark Koren, a long-time MCA Music professional man.

New York continues to be home base for Sal Chiantia, president of MCA Music.

Motivate Atlanta Writers

NASHVILLE — The Atlanta Songwriters Assn., now celebrating its second year of activity, is undertaking a series of events designed to spotlight its area writers and performers.

The organization is receiving strong support from Nashville performing rights organizations, as well as from Nashville-based producers and publishers. A new project for the Atlanta Songwriters Assn. is its regularly-scheduled "critique panels."

These are set up for the purpose of assisting local writers with their material and structure, providing competent writing pointers by music industry representatives.

Additionally, selected tapes from these critique sessions are being screened for invited guest producers. Bob Montgomery, executive vice president of Nashville's House Of Gold Music, was the first producer to participate in this new program and chose material from three Atlanta Songwriters Assn. members for publishing with his company.

Personal attention and showcasing are priorities with the organization, notes its president, Tom Long, who is also professional manager for Lowery Music in Atlanta. Recently, the association sponsored a showcase during Georgia Music Week, with finalists in four categories performing before an audience of 500 people and a panel of music industry judges. Winners received a quantity of recording tape plus six hours of free recording time donated by Atlanta studios.

The group sponsors a different Atlanta songwriters. Scheduled as special guest artists on the program Saturday (1) are Diane Pfeifer, Sammy Johns and William Bell. In past months, the organization has also sponsored other showcases in various clubs around Nashville and Atlanta in an effort to present its member writers in professional settings.

There are more than 200 songwriters enrolled in the Atlanta Songwriters Assn., numbering such talents as producer/writer Buddy Buie, Joe South, Alicia Bridges, Susan Hutcheson, Mike Greene, Larry G. Hudson, Paul Mitchell, Diane Pfeifer, Sammy Johns and William Bell.

The organization meets once a month with guest speakers from varying facets of the music business speaking out on related topics. Current projects underway include bi-weekly writers' nights and workshops dealing with music theory, demos and professional presentation of tapes.

Its 15-member board of directors maintains an active relationship with such industry figures as Frances Preston of BMI, Connie Bradley of ASCAP, SESAC's Dianne Petty and numerous advisory publishers, writers and producers in the Southeast. **KIP KIRBY**

'Popeye' Covered

NEW YORK—Famous Music is attempting to add cover recordings on the Nilsson songs for "Popeye," the Paramount/Walt Disney film starring Robin Williams and Shelly Duval, as part of its own campaign for the score.

11	11	THE WANDERER —Donna Summer Geffen (7-inch) GE 49563
12	10	LOVE SENSATION —Loleatta Holloway Salsoul (LP) GA-9506
13	9	FUNKIN' FOR JAMAICA (N.Y.) —Tom Browne Arista (LP/12-inch*) GRP 5008
14	14	FUNTIME —Peaches & Herb Polydor (7-inch) PD 2115
15	25	HOW LONG/TIGHT PAIR —Lipps Inc. Casablanca (LP) NBLP 7242
16	17	IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/KEEP SMILIN' —Carrie Lucas Solar (12-inch) YD 12015
17	18	UNDERWATER —Harry Thuman Uniwave (LP/12-inch) Import
18	20	IT'S A WAR/AHJIA —Kano Emergency (LP/12-inch*) EM 7505
19	19	BOOGIE TO THE BOP —Mantus SMI (LP) SM 7003
20	21	MORE BOUNCE TO THE OUNCE —Zapp Warner (LP) BSK 3463
21	26	LET'S GET FUNKY TONIGHT —Evelyn "Champagne" King RCA (LP) AFL1-3543
22	22	THE ONE TONIGHT/DREAMS & DESIRES —Cover Fantasy (LP/12-inch*) F 9595
23	16	BREAKAWAY —Watson Beasley Warner (LP/12-inch*) BSK 3445
24	34	CAPRICORN —Capricorn Emergency (12-inch) EMDS 6511
25	22	I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL —Dynasty Solar (LP/12-inch) BXL1-3576/YD 12027
26	NEW ENTRY	ALL MY LOVE —L.A.X. Prelude (12-inch) PRLD 604
27	27	PARTY VIBES/SHAME, SHAME, SHAME —Ike & Tina Turner Fantasy (LP) F-9597
28	38	HOT LEATHER —Passengers Uniwave (LP) Import
29	23	UPSIDE DOWN/I'M COMING OUT —Diana Ross Motown (LP) M8 936M1
30	40	ASHES TO ASHES/FASHION —David Bowie RCA (LP) AQL1-3647

31	42	WIDE RECEIVER —Michael Henderson Arista (LP) BDS 6001
32	43	CROSS EYED AND PAINLESS —The Talking Heads Sire (LP) SRK 6095
33	44	NIGHT CRUISER/GROOVITATION —Deodato Warner (LP) WBSK 3467
34	45	UPTOWN —Prince Warner (LP) BSK 3478
35	46	SEABISCUIT IN THE FIFTH —Belinda West Panorama (12-inch) JD 12095
36	47	QUE SERA MI VIDA —Gibson Bros. Mango (12-inch) 7783
37	48	JUST LET ME DANCE —Scandal SAM (12-inch) S-12333
38	49	FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack) —Various Artists RSO (LP) RS-1-3080
39	50	HE'S SO SHY —Pointer Sisters Planet (J.P.) P-9
40	51	HANDS OFF ... SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CRAWL —The English Beat Sire (LP/12-inch*) SRK 6091
41	52	SPACE INVADER —Playback Ariola (12-inch) OP 2201
42	53	COULD YOU BE LOVED —Bob Marley & The Wailers Island (LP) ILPS 49947
43	37	I STRIP YOU/FEAR —Easy Going Importe/12 (MAXI 33) MP 307
44	60	DON'T STOP TIL YOU GET ENOUGH —Derrick Laro & Trinity Jo Gibbs (12-inch) JGMD 8085
45	39	FOR YOUR LOVE/DON'T FIGHT THE FEELING —Idris Muhammed Fantasy (LP/12-inch*) F 9598
46	NEW ENTRY	TURNING JAPANESE —The Vapors United Artists (LP) T-1049
47	44	LADY OF THE NIGHT/THE NATIVES ARE RESTLESS —Ray Martinez & Friends Importe/12 (MAXI 33) MP-306
48	NEW ENTRY	S.O.S. —The S.O.S. Band Tabu (LP) NUJ 36332
49	60	IF YOU FEEL THE FUNK —LaToya Jackson Polydor (LP) PD 1-6291



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of music.



Single This Week

CAN'T FAKE THE FEELING

Geraldine Hunt

Prism (12-inch) PLP 1006/PDS 405



*NON-COMMERCIAL 12-inch

Country Music Salutes All Its Brightest Stars



BMI's Nashville vice president Frances Preston, left, and Ed Cramer, president, third from left, reward Bill Hall, Bob McDill, Dean Kay and Roger Sovine of the Welk Group during the Country Music Week Festivities.



Shirl Milete, SESAC writer of the year, and Dianne Petty.



Top winners at both BMI and ASCAP (the first time this feat has been accomplished), Tree International's Cross Keys Music wins as ASCAP publisher of the year. Left to right: Don Gant and Donna Hilley of Cross Keys, ASCAP president Hal David, Buddy Killen and Jack Stapp of Cross Keys and Connie Bradley, ASCAP southern regional executive director.



Burton Award winners Eddie Rabbitt, Theodora Zavin, senior vice president of BMI, Jim Malloy, Cramer, Keni Wehrman, Randy McCormick, Sherri Grooms, Even Stevens, Jerry Smith of BMI and David Malloy.



Charley Pride, winner of SESAC's international award for "Crystal Chandeliers."



Flanked by ASCAP's David and Bradley are Combine creators (Southern Nights Music) Bob Morrison (ASCAP's writer of the year), Johnny MacRae, Bob Beckham and Larry Rogers.

NOVEMBER 1, 1980, BILLBOARD



Preston, John D. Loudermilk, Cramer, Wesley Rose, Ronnie Gant and Bud Brown of Acuff-Rose.



Warner Bros.' Gail Davies entertains at the Exit/In.



ASCAP winners left to right, Irwin Robinson, Byron Hill, David, Henry Furt, Brent Maher, Randy Goodrum, Bradley, Jerry Teifer and Irwin Schuster.



Cramer, Steve Pippin, Bob Montgomery, Johnny Slate, Jeff Silbar, Danny Morrison and Kenny O'Dell—the House of Gold group.



Chess Music's Charles Quillen, David, Tom Collins, Dave Conrad and Charley Pride.



Ed Bruce at the MCA Records show.



FICAP Fellows: FICAP's Chuck Chellman welcomes newly-elected Bob Jennings, left, and T. Tommy Cutrer, right, to the organization's Country Music Disk Jockey Hall of Fame.



Mickey Gilley responds to applause.

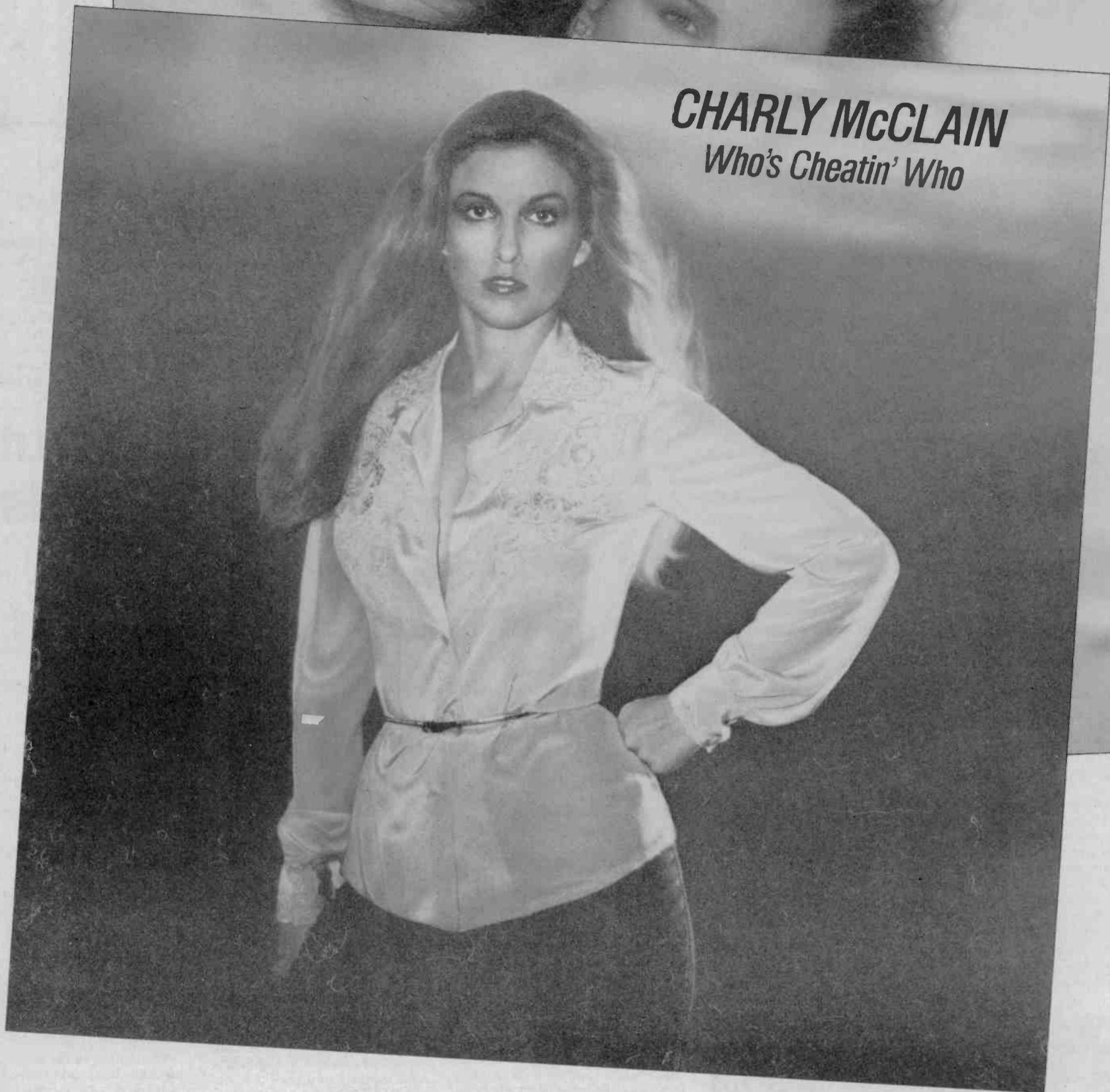


At the PCA show finale Tom T. Hall closes with such acts as Janis Carnes, Dean Dillon, Helen Cornelius, Sue Powell, Darrell McCall, Mark Herndon of Alabama, Sylvia, Jim Ed Brown and Alabama's Jeff Cook and Teddy Gentry.



Give the gift
of music.

Charly McClain Women Get Lonely



CHARLY McCLAIN
Who's Cheatin' Who

JE 36760

**Do you realize that
three of Charly McClain's biggest hits
were from her last album?**

In the past year, Charly McClain's career has skyrocketed. All three of her last three singles are still being played by country radio: "Men," "I Hate The Way I Love It" and "Women Get Lonely."

And now there'll be some more great songs for your playlists... because here's Charly McClain's best album yet.

"Who's Cheatin' Who." Including the title song (Charly's new single) plus "I've Given 'Bout All I Can Take," "Only The Lonely Know," "Competition" and more.

A year ago, Charly McClain was on her way. Today, she's there.

**CHARLY McCLAIN, "WHO'S CHEATIN' WHO." INCLUDING
THE SINGLE, "WHO'S CHEATIN' WHO." ON EPIC RECORDS AND TAPES.**

19-50948



'PERSONALITY' KEY WORD AT CONFAB

Deejays Will Attempt To Evade Anonymity

By EDWARD MORRIS

NASHVILLE—The emphasis was on "personality" throughout the annual gathering of the Federation of International Country Air Personalities during Country Music Week here. Both the group's hall of fame ceremonies and its trade talks stressed the need to make the country disk jockey more than an anonymous voice that announces records someone else has programmed.

Elected to the Country Music Disk Jockey Hall of Fame this year were T. Tommy Cutrer, one of Nashville's most recognizable voices and now a state senator; Bob Jennings, a DJ for 22 years at WLAC-AM in Nashville and now a staff member of Acuff-Rose music publishers; and the late Skeets Yaney, the St. Louis DJ who was known as the "King of Midwest Country Radio." Mel Foree, also of Acuff-Rose, received a special citation for his support of country DJs.

Talent for this year's FICAP banquet was provided by CBS Records and featured performances by Bobby Bare, Mickey Gilley, Moe Bandy and Lacy J. Dalton. The entertainment was produced by Robert Small Enterprises of New York.

The federation's major seminar Oct. 16 was on the theme: "Putting The Country Personality Back Into Radio." Participants were Bob Jennings, Dale Turner, program director of WSAI-AM, Cincinnati; Grant Turner, announcer for WSM-AM, Nashville; and one of the most recognizable voices of the "Grand Ole Opry": Hugh Cherry, former DJ in Louisville, Nashville, and Los Angeles and a country music scholar and lecturer; Charlie Walker, "Grand Ole Opry" star and former DJ; Biff Collie, music columnist and producer of syndicated country music programs; and Joe Allison, a pioneer in country music programming and long-time radio consultant for the Country Music Assn. The panel was chaired by King Edward IV, a DJ at WSLC-AM, Roanoke, Va.

Edward opened the discussion by proclaiming, "We can all give the time and temperature—but people

like to hear more. They want to know who wrote the song, who recorded it, who the musicians were."

"I wish these formula stations would sit back and look at what's happening," Allison said. "When they don't expand their playlist, it makes the life of a superstar interminably long—and it keeps the new artists off the air." Allison conjectured that radio stations may be deliberately downplaying the personalities because popular DJs can take advertisers with them when they leave a station.

Biff Collie told new DJs, "If you are hooked on radio, find a place to plant yourself where you can grow. Don't take a job just because you have to have a job." Collie said the greatest lesson he had learned as a DJ was, "Don't talk if you don't have anything to say."

He summarized by telling the group, "When you learn to project yourself to a mass of people—not more than yourself or less than yourself—then you're a radio personality."

Charlie Walker urged new and would-be DJs to remember that they are primarily entertainers and should not content themselves with a lesser role.

"The Anglo-Celtic culture has traditionally deemed that urban is superior to rural," Hugh Cherry said in explaining why some stations and some DJs have been inhibitive self-effacing or apologetic about their country music identification. Cherry admitted that this had been his attitude when he first went into radio.

Ultimately, the Kentucky native said, he came to love this part of his heritage. Translating this love into a salable air voice, though, took some doing. "I'm an unfunny dude at the microphone," Cherry maintained, "so I sat down to learn everything there was to know about the music. There had never been an academic approach before."

Cherry was active in introducing country music in the 1960s to the young folk musicians in Southern California, including the McEuen

brothers who would later, via the Nitty Gritty Dirt Band, assemble the classic country-folk album, "Will The Circle Be Unbroken?"

Cherry is not euphoric about country music's current popularity. "There are exploiters in country music now," he warned, "who will soil the nest and then move on." He added that the "easiest way to kill country music is to treat it as a fad."

Dale Turner—who said his father had predicted at the outset of his radio career, "You'll never amount to anything with a tune running through your head"—advised DJs to be themselves.

"It's tough being a DJ and sitting in a little two-by-four studio," he said. "You've got to use your imagination. I see one person out there, and I try to picture what he might be doing when I'm on the air."

"I thoroughly believe personality radio is the name of the game," Jennings asserted. "We all get the same records. The people out there need to know you—just like they need to know their lawyer or doctor—and have confidence in you. It's the DJs who sell an advertiser's products, not the records."

Turner said his station not only isn't bound by a tight playlist but that it actually showcases local live country music through its "Home-Grown Hour."

In the question answer session which concluded the panel discussion, the speakers made these points:

- The playlist is the core of the problem when it comes to projecting individual personality and demonstrating the richness and variety of country music.
- DJs should leaven modern country sounds by playing occasional country oldies.
- Radio stations are no longer innovators who break stars. They follow the lead of record companies.
- If a DJ has to play a selection by a pop country artist, he or she should try to follow it with a record by an authentic country performer.
- DJs have to establish their own identities if they are to thrive in the business.

Distribution Set

NASHVILLE—Professional Marketing Service, Inc. will be handling distribution and promotion for Chaparral, Steamboat and Hot Politics Records. Chaparral's first release is by Jo Countess titled "Twenty Minutes After." Carl Michael is debuting on Steamboat Records with "Lady Willpower" and Mike Roman's first for Hot Politics is "Mr. Politician Man."

Country Music Week photos on page 58. Additional country coverage on page 41.

'Miss Country' Pageant Televised

NASHVILLE — In conjunction with October's "country music month" national promotion, Tracks, Inc. in Nashville is planning to telecast the first annual "Miss Country Music USA" pageant.

The plan calls for major name country artists to provide entertainment during the proposed two-hour



True Fantasy: Wayne Massey and Mary Gordon Murray, who play Johnny Drummond and Becky Lee Abbott on ABC-TV's "One Life To Live," perform on an exact replica of the "Grand Ole Opry" stage on a recent segment of their serial. Massey and Murray just made their real "Opry" debut with singer Bill Anderson, with Massey doing a song from his forthcoming Polydor LP.

CMA Dishes Out Batch Of Awards

NASHVILLE—Special award presentations and the election of new board members highlighted the CMA's annual membership meeting, held at Opryland Hotel during the recent Deejay Week.

Prior to the awards ceremony, board president Ralph Peer delivered the annual president's report, followed by a showing of "Music For The Times," the CMA's videotape promotional presentation.

Producer of the year awards, bestowed upon the helmsmen for both the winning single and album of the year, kicked off the presentations. Recipients were Billy Sherrill, for the single "He Stopped Loving Her Today" and Owen Bradley, for the original motion picture soundtrack album of "Coalminer's Daughter."

Peer conferred the special president's award upon Jim Duncan, Dan McKinnon and Don Nelson, for outstanding achievements in developing the CMA post-awards radio show broadcast over the NBC network. All three are members of the CMA's radio committee.

Connie B. Gay, CMA founding president and 1980 Hall Of Fame initiate, presented the founding president's award to Charlie Daniels. Selected by the CMA's board of directors, the award goes to a non-board member who has done the most for the organization during the year. On behalf of the CMA, Daniels has appeared at the Country Radio Seminar, the Billboard IMIC Conference and the Talent Buyers Seminar.

Preceding the award presentations, balloting was held for new CMA board members. Katie Coke of John F. Murray Advertising in New York will be the advertising representative. Don Reid of the Stat-

ler Brothers will serve in the artist/musician category. Newly elected to the artist manager/agent bracket is Don Light of Don Light Talent in Nashville, while Bette Kaye, Bette Kaye Productions, Los Angeles, will represent talent buyers/promoters. Tom T. Hall will serve in the composer division.

"Uncle" Len Ellis, WAKE-AM, Valparaiso, Ind., is the new disk jockey member, while A. Torio, Polydor K.K., Tokyo, represents the international segment. Record World's Bob Austin is the publication delegate. Current CMA board president Ralph Peer, Peer-Southern Organization, Los Angeles, will fill in for publishers.

The radio/television category has Jim Slone, KCUB-AM, Tucson, with Jim Foglesong of MCA Records, Nashville, representing record labels. Jim Schwartz, Schwartz Brothers, Washington, D.C., will serve for record merchandisers. Rounding out the election are three at large members, including Rick Blackburn, CBS Records, Nashville; Hal David, ASCAP president, and Sam Lovullo, Yongstreet Productions, Beverly Hills.

Continuing on the board are entertainers Barbara Mandrell and Bill Anderson; Dick McCullough, J. Walter Thompson Agency; Jack D. Johnson, Jack D. Johnson Talent; John Davies of Dee Jays Music Distributors in Canada; King Edward Smith IV, WSLC-AM; Ed Koniek of Country Song Roundup; and Bill Lowery of the Lowery Group.

Also remaining on the board are Don Nelson, Don Nelson & Associates, Bruce Lundvall, CBS Records; Hutch Carlock, Music City Record Distributors; Joe Sullivan of Sound Seventy; Chic Doherty, MCA Records; Joe Galante, RCA Records; and Irving Waugh, tourism commissioner for Tennessee. Frances Preston, Wesley Rose, Bill Denny and Joe Talbot are permanent board members.

Elections for 1980-81 officers will take place when the CMA board convenes at Commerce Union Bank in Nashville, Nov. 13.

ROBYN WELLS



COWBOY TIME—RCA's favorite outlaw, Waylon Jennings, left, looks on as Tony Joe White adds an overdub to his current Casablanca single, "Mamas Don't Let Your Cowboys Grow Up To Be Babies" at Combine's Rat Hole studios in Nashville. The song title is a parody of Jennings' hit, "Mamas Don't Let Your Babies Grow Up To Be Cowboys."

BMI congratulates these writers of the 88 BMI Country Songs, most performed from April 1, 1979 to March 31, 1980.

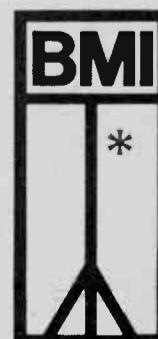
JOHN ADRIAN
CURTIS ALLEN
JOE ALLEN
PETER ALLEN
BILL ANDERSON
MAE BOREN AXTON
HOMER BANKS
RANDY BARLOW
MAX D. BARNES
THERESA BEATY
STEPHEN BOGARD
WILLIAM BOLING
KARLA BONOFF
ROGER BOWLING
BOBBY BRADDOCK
PAT BUNCH
JOHNNY BUSH
MIKE CHAPMAN
KERRY CHATER
NICKY CHINN
JOHN CONLEE
PAUL CRAFT
TOMMY CRAIN
CLIFF CROFFORD
JERRY CRUTCHFIELD
IRVING DAIN
CHARLIE DANIELS
GAIL DAVIES
TAZ DiGREGORIO
DEAN DILLON
STEPHEN DORFF
JOHNNY DUNCAN
TOMMY DURDEN
FRED EDWARDS
SCOTT ENGLISH
DONNA FARGO
ANSLEY FLEETWOOD
KYE FLEMING
SNUFF GARRETT
LARRY GATLIN
HOWARD GREENFIELD

JOHN GUMMOE
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WAYLAND HOLYFIELD
CHUCK HOWARD
RAYMOND JACKSON
WAYLON JENNINGS
STEVE JOBE
BERT KAEMPFERT (GEMA)
JACK KELLER
FRED KELLY
BUDDY KILLEN
LINDA KIMBALL
LARRY KOLBER
KRIS KRISTOFFERSON
DENNIS LAMBERT
RED LANE
HARRY LLOYD
JOHN D. LOUDERMILK
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JIM MARSHALL
* RANDY McCORMICK
BOB McDILL
CHRISTY McVIE
JOE MELSON
BUCK MOORE
DENNIS MORGAN
JOHNNY MULLINS
MICKEY NEWBURY
KENNY NOLAN
ROY ORBISON
JIMMY PENNINGTON
BEN PETERS
JAMES S. PINKARD
STEVE PIPPIN
DOC POMUS

BRIAN POTTER
ELVIS PRESLEY
DARRELL PUETT
CURLY PUTMAN
* EDDIE RABBITT
DON REID
HAROLD REID
GEORGE RICHEY
KENT ROBBINS
BRUCE ROBERTS
JOHNNY RODRIGUEZ
DAVID ROSSON
CAROLE BAYER SAGER
TROY SEALS
BILLY SHERRILL
MARK SHERRILL
MORT SHUMAN
CHARLES SINGLETON
GLORIA SKLEROV
JOHNNY SLATE
MARGO SMITH
EDDIE SNYDER
BOBBY SPRINGFIELD
VAN STEPHENSON
* EVEN STEVENS
JOHN STEWART
DOUG TEASLEY
SONNY THROCKMORTON
TANYA TUCKER
MICHAEL UTLEY
RAFE VAN HOY
CYNTHIA WEIL
STERLING WHIPPLE
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* Writers of the Most Performed Song of the Year- "Suspicions"

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RADIANT HARRIS—A moved Emmylou Harris clutches her CMA trophy as female vocalist of the year. The Warner Bros. artist receives her award from Burt Reynolds.

Nashville Scene

By KIP KIRBY

Tiny MCA songstress Barbara Mandrell showed up everywhere during CMA Week (awards presentations, banquets, showcases, hospitality suites), and then managed to top off her week with a concert on stage at the Tennessee Performing Arts Center. Mandrell headlined with the Nashville Symphony, launching its new season with her own special brand of vocal fireworks. The blonde entertainer brought down the house several times as she gave a sparkling performance that showed country music and a classically-trained orchestra can mix beautifully. It was a dazzling night for the newly-crowned CMA entertainer of the year, and it also demonstrated once again what a virtuoso artist Mandrell is.

Larry Gatlin and brothers Rudy and Steve hosted a Texas-style barbecue party during DJ Week for the staff of CBS Nashville, along with various visiting CBS dignitaries from New York. . . . Shelby Singleton's Orion (who apparently never goes out without his mask) turned up around town at the busy CMA week activities, then headlined his own show at the Tennessee Theatre to a full house.

Patti Caines, who has been a regular member of "Jamboree U.S.A." in Wheeling, W. Va., for the last two years, has been tapped to replace singer Sue Powell in RCA's Dave Rowland & Sugar. . . . Dolly Parton will celebrate New Year's Eve onstage at the Hotel Diplomat in Hollywood, Fla. Dolly will do a single show beginning at midnight at the resort hotel.

Favorite quote of ours from the entire CMA/DJ Week. In his acceptance speech on the Awards Show live at the Opry House, Johnny Cash thanked his wife, June Carter Cash, for her long-time support and faith, adding that "She's probably the only woman with a mother, an aunt, an uncle and a husband in the Hall of Fame."

Did you know that when George Jones took top honors in the CMA's male vocalist, single and song of the year categories, it marked the first time in his career that he'd been nominated by CMA members for something outside of the vocal duo of the year category? And the FIRST time he's ever won.

Local Nashville singer Annie McGowan has just released her own album entitled "Rattlesnakes & Rusty Water." Playing with the talented artist on the project are Charlie McCoy, "Byrd" Burton (formerly of the Amazing Rhythm Aces), Bee Spears (from Willie Nelson's band), Josh Graves, Vassar Clements and John Hartford, among others. The LP was cut at Jack Clement Studio and at Chips Moman's Berry Hill recording facility and produced by Barry Blackmon. It features a number of McGowan's originals plus a tune or two by writers like Billy Joe Shaver, and capably demonstrates Annie's acoustic skills.

Rock'n'roll/pop goes on around town here include sessions with Paul Anka, James Garner, Vic Damone, Firefall and Kent Hensley, formerly with British band Uriah Heep, who was in Nashville to produce local musician Jack Williams. In the "Everybody Wants To Get In Da Act"

(Continued on page 64)

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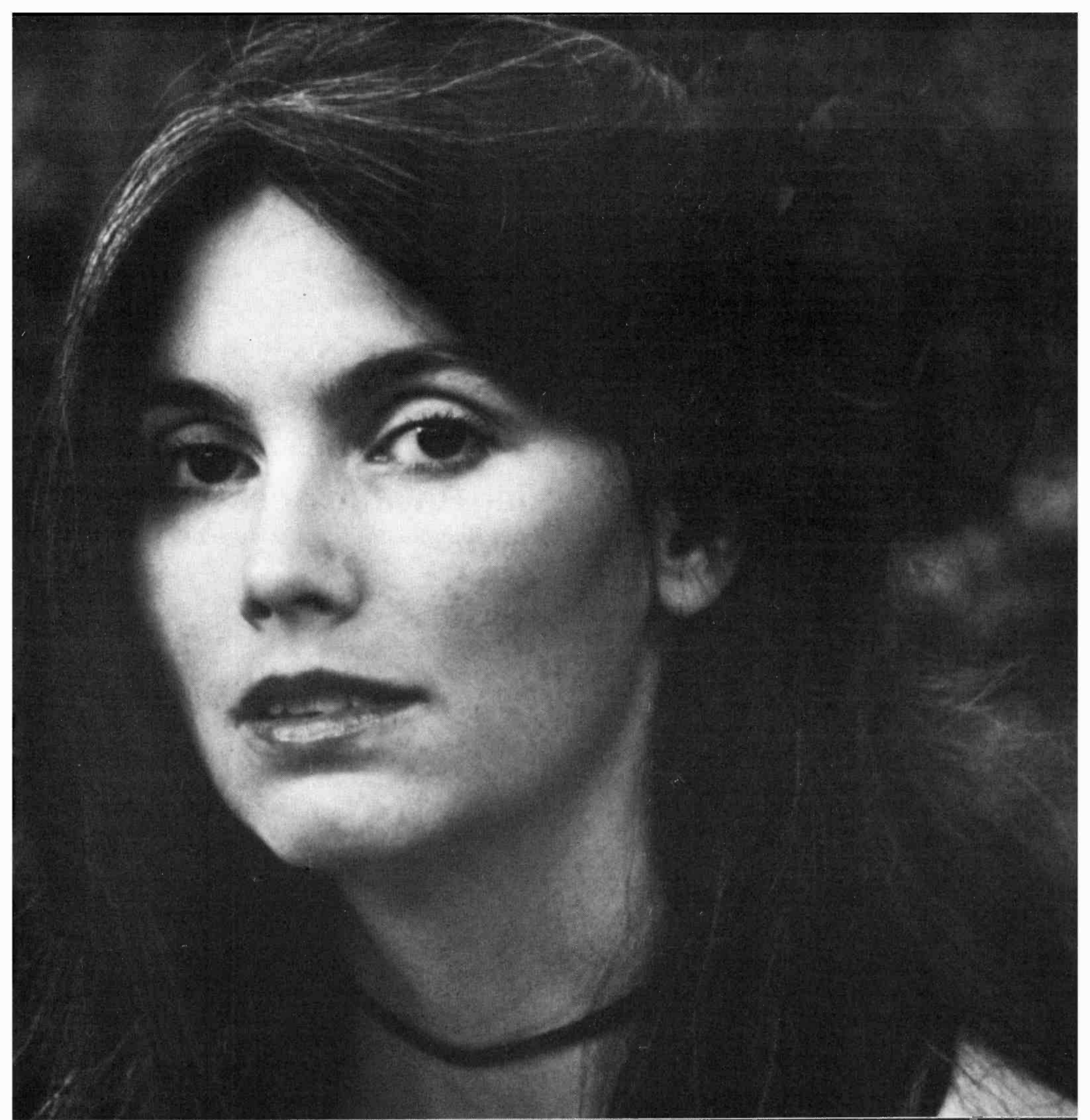
Survey For Week Ending 11/1/80

Hot Country 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	11		THEME FROM THE DUKES OF HAZZARD—Waylon Jennings (W. Jennings), RCA 12067 (Warner-Tamerlane/Rich Way, BMI)	★	36	40	6	DRINK IT DOWN, LADY—Rex Allen Jr. (S. Throckmorton), Warner Bros. 49562 (Tree, BMI)	★	69	79	2	BLUE BABY BLUE—Lynn Anderson (M. Clark), Columbia 1-11374 (Warner-Tamerlane/Flying Dutchman, BMI)
★	3	10		ON THE ROAD AGAIN—Willie Nelson (W. Nelson), Columbia 111351 (Willie Nelson, BMI)	★	37	42	5	THERE'S ANOTHER WOMAN—Joe Stampley (J. Stampley), Epic 9-50934 (Mullet, BMI)	★	70	78	2	LET'S DO SOMETHING CHEAP AND SUPERFICIAL—Burt Reynolds (R. Levinson), MCA 51004 (Pesco/Duchess, BMI)
★	4	11		I'M NOT READY YET—George Jones (T.T. Hall), Epic 950922 (Unichappel/Morris, BMI)	★	38	7	13	FADED LOVE—Willie Nelson & Ray Price (B. Wills, J. Wills), Columbia 1-11329 (Rightsong, BMI)		71	61	6	LOVE INSURANCE—Louise Mandrell (R.C. Bannon, J. Schweers), Epic 9-50935 (Warner-Tamerlane, BMI/Cheese, ASCAP)
★	5	9		COULD I HAVE THIS DANCE—Anne Murray (W. Holyfield, B. House), Capitol 4920 (Vogue/Maple Hill/Onisown, BMI)	★	39	43	6	A LITTLE GROUND IN TEXAS—The Capitols (B. Fischer), Ridgeway 1080 (Bobby Fischer, ASCAP)		72	62	5	NOT EXACTLY FREE—O.B. McCClinton (D. Hall, G. Lumpkin), Sunbird 7554 (Red Ribbon, Hilkit, BMI)
★	6	11		I BELIEVE IN YOU—Don Williams (R. Cook, S. Hegin), MCA 41304 (Cook House, BMI)	★	40	47	2	GIVING UP EASY—Leon Everette (J. Foster, B. Rice), RCA 12111 (April, ASCAP)	★	73	NEW ENTRY		NO ONE WILL EVER KNOW—Gene Watson (M. Foree, F. Rose), Capitol 4940 (Milene, ASCAP)
★	6	10		OLD HABITS—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47016 (Bocephus, BMI)	★	41	49	2	I THINK I'LL JUST STAY HERE AND DRINK—Merle Haggard (M. Haggard), MCA 51014 (Shade Tree, BMI)	★	74	65	6	THE LIGHT OF MY LIFE—David Wills (B. Rabin), United Artists 1375 (Sawgrass, BMI)
★	15	4		LADY—Kenny Rogers (L. Ritchie, Jr.), Liberty 1380 (Brockman, ASCAP)	★	42	45	5	FOOD BLUES—Bobby Bare (S. Silverstein), Columbia 1-11365 (Evil Eye, BMI)	★	75	NEW ENTRY		DOWN TO MY LAST BROKEN HEART—Janie Fricke (C. Rains), Columbia 111384 (Jensing/Chick Rains, BMI)
★	10	10		HARD TIMES—Lacy J. Dalton (B. Braddock), Columbia 111343 (Tree, BMI)	★	43	48	5	DON'T IT MAKE YOU WANNA DANCE—Bonnie Raitt (R. Wier), Full Moon/Asylum 47033 (Prophecy, ASCAP)	★	76	68	8	UNTIL THE BITTER END—Kenny Seratt (G. Dobbins, T. Daniels, S. Barrett), MDJ 1005 (Chappell, Intersong, ASCAP/Candina, Pro-Cam)
★	9	9		STEPPIN' OUT—Mel Tillis (B. Star), Elektra 47015 (Cherio, BMI)	★	44	51	3	A REAL COWBOY—Billy "Crash" Craddock (D. Heavener), Capitol 4935 (Achor, ASCAP)	★	77	77	4	AM I THAT EASY TO FORGET—Orion (Singleton, Stevenson, Belew), Sun 1156 (Four Star, BMI)
★	10	11		PECOS PROMENADE—Tanya Tucker (L. Collins, S. Pinkard, T.L. Garrett), MCA 41305 (Senor/Duchess/Peso/Leeds BMI, ASCAP)	★	45	55	3	I CAN SEE FOREVER IN YOUR EYES—Reba McEntire (B. Dipiero), Mercury 57034 (Combine, BMI)	★	78	NEW ENTRY		SEEING IS BELIEVING—Donna Fargo (G. Martin), Warner Bros. 49575 (Tree, BMI)
★	11	12		OVER THE RAINBOW—Jerry Lee Lewis (H. Arlen, E.Y. Harburg), Elektra 47026 (Leo Feist, ASCAP)	★	46	8	12	SWEET SEXY EYES—Cristy Lane (R. Jenkins), United Artists 1369 (Kevin Lee, Robchris, BMI)	★	79	NEW ENTRY		NOBODY IN HIS RIGHT MIND—Dean Dillon (D. Dillon), RCA 12109 (Pi-Gem, BMI)
★	13	8		SHE CAN'T SAY THAT ANYMORE—John Conlee (S. Throckmorton), MCA 41321 (Cross Keys, ASCAP)	★	47	18	10	ALWAYS—Patsy Cline (I. Berlin), MCA 41303 (Irving Berlin, BMI)	★	80	NEW ENTRY		WHO'LL TURN OUT THE LIGHTS—Mel Street (W. Kemp, M. Vickery), Sunbird 7555 (Tree, BMI)
★	14	8		IF YOU EVER CHANGE YOUR MIND—Crystal Gayle (P. McGee, B. Gundry), Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)	★	48	19	9	A PAIR OF OLD SNEAKERS—George Jones & Tammy Wynette (L. Kingston, G. Sutton), Epic 950930 (Hall-Clement/Flagship, BMI)	★	81	NEW ENTRY		AN OCCASIONAL ROSE—Marty Robbins (B. Wayne), Columbia 111372 (Single Tree, BMI)
★	22	4		SMOKEY MOUNTAIN RAIN—Ronnie Milsap (K. Fleming & D.W. Morgan), RCA 12084 (Pi-Gem, BMI)	★	49	54	4	LOVE CRAZY LOVE—Zella Lehr (D. Allen, R. Van Hoy), RCA 12703 (Duchess/Posey/Tree, BMI)	★	82	84	2	LIGHTNIN' STRIKIN'—The Cates (B. Wayne), Ovation 1155 (Garpac, ASCAP)
★	16	8		THAT'S THE WAY A COWBOY ROCKS AND ROLLS—Jacky Ward (T.J. White), Mercury 57032 (Swamp Fox, ASCAP)	★	50	56	4	SOMEBODY'S KNOCKIN'—Terri Gibbs (E. Penney, J. Gillespie), MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)	★	83	85	2	BABY RIDE EASY—Carlene Carter (R. Dodson), Warner Bros. 49572 (Sea Three, BMI)
★	17	8		THE BOXER—Emmylou Harris (P. Simon), Warner Bros. 49551 (Paul Simon, BMI)	★	51	33	8	ROSES ARE RED—Freddie Hart (N. Larkin, D. Willis), Sunbird 7553 (Blue Moon, Merilark, April, ASCAP)	★	84	69	16	OLD FLAMES CAN'T HOLD A CANDLE TO YOU—Dolly Parton (P. Sebert, H. Moffatt), RCA 12040 (Right Song, BMI)
★	21	7		WHY LADY WHY—Alabama (T. Gentry, R. Scott), RCA 12091 (Millhouse, BMI)	★	52	36	8	NEVER BE ANYONE ELSE—R.C. Bannon (B. Knight), Columbia 1-11346 (Marlagun, BMI)	★	85	NEW ENTRY		DEVIL'S DEN—Jack Greene (R. Jenkins), Firstline 709 (First Lady/Robchris, BMI)
★	20	9		TUMBLEWEED—Sylvia (K. Fleming, D.W. Morgan), RCA 12077 (Pi-Gem, BMI)	★	53	44	6	TAKE THIS HEART—Don King (R. Batteau), Epic 9-50928 (April, R. Batteau, Cider, ASCAP)	★	86	87	2	BOURBON COWBOY—Jim Seals (D. Hodges, C. Moore, J. Hodges), NSD 66 (Atv, BMI)
★	28	6		YOU ALMOST SLIPPED MY MIND—Charley Pride (T. Seals, D. Goodman, T. Back, D. Barker), RCA 12100 (Danor, BMI)	★	54	46	8	OUT RUN THE SUN—Jim Chestnut (L. Henley, B. Burnette), United Artists/Curb 1372 (House Of Gold, Vogue, BMI)	★	87	88	3	REGRETS—Carol Chase (B. Wyrick), Casablanca 2301 (Intersong, ASCAP)
★	24	7		BROKEN TRUST—Brenda Lee (J. Hinson), MCA 41322 (Goldline, ASCAP)	★	55	64	2	CHEATIN' ON A CHEATER—Loretta Lynn (J. Wilson, W. Bomar), MCA 51015 (Music City, ASCAP)	★	88	72	5	ME AND THE BOYS IN THE BAND—Tommy Overstreet (B. Millsap), Elektra 47041 (Ironside, ASCAP)
★	25	4		LOVERS LIVE LONGER—Bellamy Brothers (D. Bellamy), Warner/Curb 49573 (Bellamy Brothers/Famous, ASCAP)	★	56	52	14	LOVING UP A STORM—Razzy Bailey (D. Morrison, J. Slate), RCA 12062 (House Of Gold, BMI)	★	89	89	3	YOUR MAGIC TOUCH—Pat Garrett (P. Garrett), Gold Dust 102 (Red Barn, BMI)
★	22	23		IN MEMORY OF A MEMORY—Johnny Paycheck (J. Paycheck, R. Pate), Epic 950923 (Bojan, BMI/Max Dayden, ASCAP)	★	57	53	14	DO YOU WANNA GO TO HEAVEN—T.G. Sheppard (C. Putman, B. Jones), Warner/Curb 49515 (Tree, BMI/Cross Keys, ASCAP)	★	90	74	13	STARTING OVER—Tammy Wynette (B. McDill), Epic 9-50915 (Hall-Clement, BMI)
★	26	8		NIGHT GAMES—Ray Stevens (C.W. Kalb, Jr.), RCA 12069 (Ray Stevens, BMI)	★	58	57	14	PUT IT OFF UNTIL TOMORROW—The Kendalls (D. Parton, B. Owens), Ovation 1154 (Combine, BMI)	★	91	NEW ENTRY		MAMA DON'T LET YOUR COWBOYS GROW UP TO BE BABIES—Tony Joe White (T.J. White, L. White), Casablanca 2304 (Tennessee Swamp Fox, ASCAP)
★	29	5		TAKE ME TO YOUR LOVIN' PLACE—Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 1-11369 (Larry Gatlin, BMI)	★	59	58	12	THEY NEVER LOST YOU—Con Hunley (D. Wills, C. Quillen), Warner Bros. 49528 (Chess, ASCAP)	★	92	92	2	THE STAR—Meibla Montgomery (L. Bach), KARI 111 (Sun-Up, BMI)
★	30	2		ONE IN A MILLION—Johnny Lee (C. Rains), Asylum 47076 (Times Square/Unichappel/Bundin, BMI)	★	60	66	4	HE GIVES ME DIAMONDS, YOU GIVE ME CHILLS—Margo Smith (M.A. Kennedy, D. Goodman), Warner Bros. 49569 (Little Jeremy/Window, BMI)	★	93	94	2	IT SURE LOOKS GOOD ON YOU—Durwood Haddock (B. Fischer), Eagle International 1161 (Bobby's Beat, Lorville, SESAC)
★	26	27		TEXAS BOUND AND FLYIN'—Jerry Reed (J. Reed), RCA 12083 (Duchess/Guitar Man/Peso, BMI)	★	61	71	3	LET ME LOVE YOU—Fred Knoblock (F. Knoblock, Scotti Bros. 607 (Atlantic) (Flowering Stone, ASCAP)	★	94	75	13	WOMEN GET LONELY—Charly McClain (L. Rogers, R.C. Bannon), Epic 9-50916 (Warner-Tamerlane, Bill Black, Partnership, ASCAP)
★	31	4		THE BEST OF STRANGERS—Barbara Mandrell (K. Fleming & D.W. Morgan), MCA 51001 (Pi Gem, BMI)	★	62	59	11	HARD HAT DAYS AND HONKY TONK NIGHTS—Red Stegall (E. Kiley, D. Kirby), Elektra 47014 (Diablo Lobo, Cross Keys, ASCAP)	★	95	93	3	DADDY'S MAKING RECORDS IN NASHVILLE—Legarde Twins (P.D. Clements), Invitation 101 (Bashdad, ASCAP)
★	32	3		THAT'S ALL THAT MATTERS TO ME—Mickey Gilley (H. Cochran), Epic 9-50940 (Tree, BMI)	★	63	63	5	HALFTIME—J.W. Thompson (P. Olive, J. Santoro), NSD 62 (Hitkit, BMI)	★	96	80	5	IF I COULD SET ME LOVE TO MUSIC—Jerry Wallace (D. Hall), Door Knob 80134 (Door Knob, Think Gold, BMI)
★	34	4		A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH—Charlie Rich (A.P. Jordan, B. Brabham, L. Brown), Elektra 47047 (Chess, ASCAP)	★	64	73	2	WILLOW RUN—Randy Barlow (R. Barlow, F. Kelly), Paid 110 (Febar, BMI)	★	97	82	16	HEART OF MINE—Oak Ridge Boys (M. Foster), MCA 41280 (Silverline, BMI)
★	50	3		A BRIDGE THAT JUST WON'T BURN—Conway Twitty (R. Murrell, J. McBride), MCA 51011 (Blackwood/Magic Castle, BMI)	★	65	67	3	SWEET RED WINE—Gary Morris (J.T. Oubois, R. Dubois), Warner Bros. 49564 (Sweet Dreams, BMI)	★	98	83	6	DREAM LOVER—Tanya Tucker and Glen Campbell (B. Darin), MCA 49325 (Screen Gems-EMI, Hudson Bay, BMI)
★	41	4		TEXAS IN MY REAR VIEW MIRROR—Mac Davis (M. Davis), Casablanca 2305 (Songpainter, BMI)	★	66	70	3	WHO WERE YOU THINKIN' OF—Dandy & The DooLittle Band (J. Glaser, P. Gauvin, C. Pelletier), Columbia 1-11355 (In My Music, BMI)	★	99	86	11	GONE—Ronnie McDowell (S. Rogers), Epic 950925 (Rightsong, BMI)
★	37	7		NORTH OF THE BORDER—Johnny Rodriguez (S. Davis, B. Sherrill), Epic 9-50932 (Algee, BMI)	★	67	60	14	YESTERDAY ONCE MORE—Moe Bandy (J. Mundy, P. White), Columbia 111305 (Baray, BMI/Honeytree, ASCAP)	★	100	90	3	ALWAYS, SOMETIMES, NEVER—Nancy Ruid (B. Morrison, M. Paul), Calico 16493 (Music City, ASCAP)
★	38	6		CAN'T KEEP MY MIND OFF OF HER—Mundo Earwood (R. Squires), GMC 111 (Sabal, ASCAP)	★	68	81	2	GOODBYE MARIE—Bobby Goldsboro (M. McDaniel, D. Linde), CBS/Curb 5400 (Music City, ASCAP/Combine, BMI)					
★	39	7		ANOTHER TEXAS SONG—Eddy Raven (E. Raven), Dimension 1011 (Milene, ASCAP)										
★	35	35		BABY, I'M A WANT YOU—Stephanie Winslow (D. Gates), Warner/Curb 49557 (Colgems/EMI, ASCAP)										

★ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ☆ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units. indicated by triangle.)



CONGRATULATIONS, EMMYLOU:
FEMALE VOCALIST OF THE YEAR.
COUNTRY MUSIC ASSOCIATION, 1980.



JIM OWENS His Syndicated Programs Out Of Nashville Attract National Attention

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Barbi Doll For Christmas." The following year, Jim Owens Productions created "A Concert Behind Prison Walls" starring Johnny Cash. Linda Ronstadt, Roy Clark and comedian Foster Brooks for prime time programming, and also took the annual "Music City News Awards Show" live for the first time.

In 1980, Jim Owens Productions managed to produce a full seven hours of tv specials, and on the drawing board for next year are four different projects, including two slated for cable television.

"I believe that the future of tv lies with cable and with home video," explains Owens. "Independents are the creative hope of tv, not networks

who are bound by pre-set ratings demands."

Owens wants to be the first Nashville-based production enterprise to launch a successful weekly situation comedy. He developed "Big Al's Doggs" as a pilot for a 60-minute series utilizing '60s rock music in a modern-day setting. The show is being tested in approximately 100 U.S. cities; if successful, Owens plans to syndicate "Doggs" through Multimedia.

Pointing out that the "Music City News Awards Show" has been rated by Nielsen as the No. 1 syndicated tv show for three successive years, Owens says that headquartering in Nashville no longer presents the obstacles it once did.

"When I first moved here in 1975 from Atlanta, people said I'd never be able to pull off prime time programming from Nashville," the soft-spoken producer recalls. "But with the increase in technical and creative facilities here, we've managed to provide strong high-quality syndication at a fraction of the networks' cost."

Owens, who feels that Nashville is on its way to becoming a major video center, has installed an in-house video editing and dubbing facility at his Music Row offices, where he can supervise his own off-line editing as well as handle 1/4-inch tape presentations for clients such as CBS and Top Billing.

Working with president Owens in the active production company are vice president Gus Barba, Bill Jones, director of promotion and publicity; Connie Gossum, Owens' assistant; and Angela Thornton, who runs the video editing room.



COALMINER'S KID—Loretta Lynn chats with Sesame Street producer Dennis Scott during a recording session at SoundShop in Nashville. Lynn was cutting a children's album for Sesame Street Productions. LP cuts include "Your Own Best Friend," "Cookie Roundup," "Kin Folk" and "Muppets Reveille."

Nashville Scene

• Continued from page 62

Dept. memberships in the new Nashville Music Assn. are apparently in hot demand. Joe Talbot, president of Joe Talbot & Associates, got his letter of acceptance into the organization and found that someone had ripped open the envelope and swiped the enclosed membership card before taping the seal back again. A word of

warning: Card number 104 is now invalid and Talbot is being issued a new card. (Didn't the "mail burglar" know that the fee to join the Nashville Music Assn. is only \$25?)

The Oak Ridge Boys have won this year's Jukebox Award for best country group. You can see them accept the honor when the program is televised on NBC later this season. . . . Expect a flurry of country music tv programs come December. Now in the taping stages are Johnny Cash's holiday show featuring the Gatlins and wife June Carter Cash, while Dean Martin's Christmas show will showcase Mel Tillis.

The duet project between Moe Bandy and Joe Stampley was originally planned more as a light-hearted lark than anything else. Now that the pair has scooped up most of the duet accolades all year long (and was just chosen CMA's vocal duo of the year), Epic has decided it's time for a second joint venture with the two. Bandy and Stampley go back into the studio this month to begin work on the LP with producer Ray Baker.

Mercury's Jacky Ward makes his national tv debut Nov. 3 on the "John Davidson Show" . . . Don Williams is taping "Sound Stage" for PBS' new season.

Eddie Rabbitt (who's known for cutting an occasional "drinking song") has been tapped as Miller Beer's spokesman for 1981. Rabbitt will appear in radio, tv and point of purchase advertising promoting the ale. Some of the commercials are being filmed in Tucson in November, with portions of the shooting to include a desert concert by Rabbitt and his band.

Billy Wheeler Play

BECKLEY, W. Va.—Billy Edd Wheeler's play, "Mossie And The Strippers," written especially for Theatre Arts, the professional West Virginia touring group, will premiere in October. "Hatfields & McCoys," another Wheeler play, is produced annually by the theatre troupe.

Wheeler wrote the No. 1 hit, "Coward Of The County," recorded by Kenny Rogers.

News-breaks

• NASHVILLE—Singer Bill Anderson has been inked as a regular performer on ABC-TV's daytime soap serial, "One Life To Live." The pact was announced by Jackie Smith, vice president of daytime programming for ABC, onstage at the "Grand Ole Opry" during Anderson's set. Also appearing with Anderson in his weekend "Opry" performance were Wayne Massey and Mary Gordon Murray, featured regulars and singers on "One Life To Live." This is the first time a country artist has become a regular member of a tv soap opera.

• GRAPEVINE, Tex.—For the second year in a row, Terry McMillan has been chosen entertainer of the year by the Texas Grapevine Opry. The presentation came during the fifth annual "Susie Awards" and banquet held in Dallas on Oct. 10. McMillan is a percussionist and harmonica studio player in Nashville.

• NASHVILLE—Juggling music and politics, singer Tom T. Hall took time out from his "Pop: Goes The Country" tapings to accompany President Carter on a two-day campaign tour, highlighted by Hall's reception in Carter's honor at the Opryland Hotel.

Amazing Rhythm Aces Beat 'Jinx' WB Contract Brings Group a Measure of Security

• Continued from page 32

up knowing our songs—but no one had any idea who the Amazing Rhythm Aces were."

Despite critical accolades received for albums like "Stacked Deck," "Too Stuffed To Jump"—which won the Aces a Grammy for best country vocal performance on Smith's "The End Is Not In Sight"—"Toucan Do It Too" and "Burning The Ballroom Down," the band still found itself battling uphill for identity.

Last fall, after stints with ABC, MCA and CBS, the Aces moved over to Warner Bros. to begin recording "How The Hell Do You Spell Rhythm?" with Muscle Shoals producer Jimmy Johnson. The LP features the high-spirited band running easily through an energetic assortment of material and managing to bridge a wide-ranging variety of musical genres. (The group charges through Van Morrison's "Wild Night," leaps into the r&b-grooved "You Left The Water Running," then switches gears into a hard-country rendition of "Give Me Flowers While I'm Living."

Squaring off at the band's image problem, Warner has chosen an unusual marketing tactic: simultaneously releasing two separate singles aimed at different targets. "What Kind Of Love Is This" was shipped for AOR/pop formats, while Smith's swing-flavored "I

Musta Died And Gone To Texas" has just been released for country airplay.

The group is concentrating on its writing, and plans to do more select television dates and touring in the coming months.

Earlier this year, the Aces opened for the Eagles and headlined with Leon Russell on a summer tour of Australia and New Zealand. Now the band is about to embark on a double-pronged tour of Texas and the West Coast to reinforce its album sales.

It is looking closely at various tv appearances, based on the strength of rave reviews earned last season when the Amazing Rhythm Aces hosted NBC's popular "Saturday Night Live."

With the additional dynamics of guitarist Duncan Cameron, who replaced long-time member/producer

Barry "Byrd" Burton 2½ years ago, the group's own funky Memphis roots and producer Johnson's gritty arrangements, the Amazing Rhythm Aces are branching out into a harder-edged sound without sacrificing its eclectic approach to what gets cut.

The six-piece band ("Stick" Davis on bass, James Hooker and Billy Earheart on keyboards, Butch McDade on drums, Cameron on lead electric and steel, and Smith on lead vocals and rhythm acoustic) intends to continue pursuing its bluesy countrified-rock directions.

"This band has always relied on its peculiar talent for mixing all kinds of musical styles into one bag," observes manager Barnett. "If programmers will stop demanding that they fit only one format, the Amazing Rhythm Aces will do just fine."

Chart Fax

By SHARON ALLEN

Waylon tops the charts with "Theme From The Dukes Of Hazzard," after a string of 28 top 10 hits, of which 10 went to the No. 1 position. The theme song isn't necessarily new music to our ears. We have been listening to it since the popular tv series first aired in 1978.

"A Bridge That Just Won't Burn," by Conway Twitty, moves an impressive 20 spaces from 50 to 30. Another prime mover is Bobby Goldsboro's "Goodbye Marie," which moves from 81 to 68. Other prime movers include—Mac Davis, "Texas In My Rear View Mirror;" Reba McEntire, "I Can See Forever In Your Eyes;" Fred Knoblock, "Let Me Love You" and Lynn Anderson, "Blue Baby Blue."

Gene Watson tops new entries at 73 with "No One Will Ever Know," followed by Janie Fricke, Donna Fargo, Dean Dillon, Mel Street, Marty Robbins, Jack Greene and Tony Joe White.

National out-of-the-box-breakouts: Tony Joe White—"Mama Don't Let Your Cowboys Grow Up To Be Babies"—KHAK-AM, Cedar Rapids; KSOP-AM, Salt Lake City, KSSS-AM, Colorado Springs; KWKH-AM, Shreveport; WCBX-AM,

Eden; WGT0-AM, Cypress Gardens; WHIM-AM, Providence; WH00-AM, Orlando; WJQS-AM, Jackson; WPNX-AM, Columbus.

Jack Greene—"Devil's Den"—KDJW-AM, Amarillo; KFTN-AM, Provo, Utah; KSOP-AM, Salt Lake City; KTCR-AM, Minneapolis; KUUY-AM, Cheyenne; KVOC-AM, Casper, Wyo.; KWMT-AM, Fort Dodge; KYNN-AM, Omaha; WCBX-AM, Eden; WDXB-AM, Chattanooga; WIRK-FM, West Palm Beach; WKSJ-AM, Mobile, WQYK-AM, St. Petersburg, WSDS-AM, Ypsilanti; WSLR-AM, Akron; WYNR-AM, Baton Rouge.

BUBBLING UNDER THE TOP 100:
101—REX GOADIN "Lovin' You Is Music To My Mind," Grape Vine

102—JAN GRAY "No Love At All," Paid
103—GARY GOODNIGHT "I Have To Break The Chains That Bind Me," Door Knob
104—FOXFIRE "Whatever Happened To Those Drinking Songs," Elektra
105—TROY SHONDELL "(Sittin' Here) Lovin' You," Tele Sonit

Still holding the No. 1 position on Billboard's Hot Country LPs is the soundtrack "Honey-suckle Rose." Kenny Rogers' "Greatest Hits" LP is holding the number 4 position after just two weeks on the chart. Another prime mover is "Together Again" by George Jones and Tammy Wynette, moving from 59 to 44 also in its second week on the chart. A fantastic debut by Mac Davis' "Texas In My Rear View Mirror," at 23, followed by Patsy Cline at 38, Conway Twitty at 40 and Bobby Bare at 60.

Chart fax requests playlists from country radio stations to be sent to the Nashville Billboard office. If you are not already sending them to us, please send to: Chart Fax, Billboard Magazine, P.O. Box 24970, Nashville 37202.



DALTON GRANDSTANDS—Lacy J. Dalton chats with Dick Clark, host of "American Bandstand," following her performance on the television show's recent all-country program. The Columbia artist's repertoire included selections from her latest LP, "Hard Times."

GENIE TURNER

★ **ALONE IN THE SHADOWS** ★
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Billboard® Hot Country LPs™

Survey For Week Ending 11/1/80

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This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number (Dist. Label)
★	1	9	HONEYSUCKLE ROSE ●	Soundtrack, Columbia S236752	39	45	35	THERE'S A LITTLE BIT OF HANK IN ME	Dottie West—UA
	2	11	I BELIEVE IN YOU	Don Williams, MCA 5133	★	NEW ENTRY		REST YOUR LOVE ON ME	Conway Twitty, MCA 5138
	3	16	HORIZON	Eddie Rabbitt, Elektra 6E-276	41	38	32	LACY J. DALTON	Columbia NJC 36322
☆	18	2	GREATEST HITS	Kenny Rogers, Liberty L00 1072	42	41	51	WHISKEY BENT AND HELL BOUND	Hank Williams Jr., Elektra/Curb 6E-237
★	7	5	GREATEST HITS	Anne Murray, Capitol S00 12110	43	33	19	FRIDAY NIGHT BLUES	John Conlee, MCA 3246
	6	24	URBAN COWBOY ▲	Soundtrack, Asylum DP 90002	★	59	2	TOGETHER AGAIN	George Jones & Tammy Wynette, Epic JE 36764
	7	22	MUSIC MAN ●	Waylon Jennings, RCA AHL1-3602	★	50	2	SONGS I LOVE TO SING	Slim Whitman, Epic JE 36768
	8	13	FULL MOON ●	The Charlie Daniels Band, Epic FE 36571	46	42	26	DOLLY DOLLY DOLLY	Dolly Parton, RCA AHL1-3546
	9	4	SAN ANTONIO ROSE	Willie Nelson and Ray Price, Columbia 36476	47	36	29	IT'S HARD TO BE HUMBLE	Mac Davis, Casablanca NBLP 7207
★	13	6	THESE DAYS	Crystal Gayle, Columbia JC 36512	48	48	5	TEXAS BOUND AND FLYING	Jerry Reed, RCA AHL1 3771
	11	9	HABITS OLD AND NEW	Hank Williams Jr., Elektra/Curb 6E-278	49	43	70	FAMILY TRADITION	Hank Williams Jr., Elektra/Curb 6E-194
	12	16	GREATEST HITS ▲	Waylon Jennings, RCA AHL1-3378	50	58	27	THE WAY I AM	Merle Haggard, MCA 2339
	13	9	PORTER AND DOLLY	Porter Wagoner and Dolly Parton, RCA AHL1 3700	51	39	15	WHERE DID THE MONEY GO?	Hoyt Axton, Jeremiah JH-5001
	14	11	THAT'S ALL THAT MATTERS	Mickey Gilley, Epic JE 36492	52	40	31	MILSAP MAGIC	Ronnie Milsap, RCA AHL1-3563
	15	10	SOUNDTRACK	Smokey And The Bandit 2, MCA 6106	53	44	35	TOGETHER	The Oak Ridge Boys, MCA 3220
	16	12	RAZZY	Razzy Bailey, RCA AHL1 3688	54	47	8	EVEN COWGIRLS GET THE BLUES	Lynn Anderson, Columbia JC 36568
★	21	3	GREATEST HITS	Ronnie Milsap, RCA AHL1 3772	55	61	78	BLUE KENTUCKY GIRL	Emmylou Harris, Warner Bros. BSK 3418
	18	17	ROSES IN THE SNOW	Emmylou Harris, Warner Bros. BSK 3422	56	49	21	YOUR BODY IS AN OUTLAW	Mel Tillis, Elektra 6E-271
★	23	5	LOVE IS FAIR	Barbara Mandrell, MCA 5136	57	62	23	THE BEST OF DON WILLIAMS VOL. II	Don Williams, MCA 3096
	20	20	MY HOME'S IN ALABAMA	Alabama, RCA AHL1-3644	58	65	19	WAYLON AND WILLIE ▲	RCA AFL1-2686
	21	15	I AM WHAT I AM	George Jones, Epic JE 36586	59	66	23	MILLION MILE REFLECTIONS	The Charlie Daniels Band, Epic JE 36751
	22	25	STARDUST ▲	Willie Nelson, Columbia JC 35305	★	NEW ENTRY		DRUNK & CRAZY	Bobby Bare, Columbia JC 36785
★	23	NEW ENTRY	TEXAS IN MY REAR VIEW MIRROR	Mac Davis, Casablanca NBLP 7239	61	57	32	COAL MINER'S DAUGHTER	Soundtrack, MCA 5107
	24	22	SMOOTH SAILIN'	T.G. Sheppard, Warner/Curb BSK 3423	62	51	14	ED BRUCE	MCA 3242
	25	28	10th ANNIVERSARY	The Statler Brothers, Mercury SRM1 5027	63	52	6	NEW YORK TOWN	Johnny Paycheck, Epic JE 36496
	26	19	ELVIS ARON PRESLEY	Elvis Presley, RCA CLP8-3699	64	54	7	NO ONE WILL EVER KNOW	Gene Watson, Capitol ST 12102
	27	24	THE BEST OF EDDIE RABBITT	Elektra 6E 235	65	67	51	PORTRAIT	Don Williams, MCA 3192
	28	29	HELP YOURSELF	Larry Gatlin & the Gatlin Brothers Band, Columbia JC 36582	66	71	51	CLASSIC CRYSTAL	Crystal Gayle, United Artists L00-982
	29	30	HARD TIMES	Lacy J. Dalton, Columbia JC 36763	67	53	30	LOVE HAS NO REASON	Debby Boone, Warner/Curb BSK 3403
	30	34	THE GAMBLER ▲	Kenny Rogers, United Artists UA-LA 934-H	68	55	17	GREATEST HITS	Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36488
	31	31	TEN YEARS OF GOLD ▲	Kenny Rogers, United Artists UA-LA 835-H	69	56	35	HEART & SOUL	Conway Twitty, MCA 3210
	32	32	GIDEON ▲	Kenny Rogers, United Artists L00 1935	70	60	26	LOVELINE	Eddie Rabbitt, Elektra 6E-181
	33	35	100 WILLIE AND FAMILY LIVE	Willie Nelson, Columbia KC 2-35642	71	63	82	THE OAK RIDGE BOYS HAVE ARRIVED	MCA AY-1125
	34	26	FAMILY BIBLE	Willie Nelson, MCA/Songbird 3258	72	64	19	OUTLAWS	Waylon Jennings, RCA AFL1-1321
	35	37	KENNY ▲	Kenny Rogers, United Artists LWK 979	73	68	10	DIAMOND DUET	Conway Twitty & Loretta Lynn, MCA 3190
★	46	4	KILLER COUNTRY	Jerry Lee Lewis, Elektra 6E 281	74	69	15	DOUBLE TROUBLE	George Jones & Johnny Paycheck, Epic JE-35783
	37	27	ASK ME TO DANCE	Cristy Lane, United Artists LT 1023	75	73	50	WILLIE NELSON SINGS KRISTOFFERSON	Willie Nelson, Columbia JC 36158
★	NEW ENTRY		ALWAYS	Patsy Cline, MCA 3263					

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Country



STAR SHINE—Dolly Parton sings "Starting Over Again" to a packed industry house during the CMA Awards telecast from the Opry House.

Lumber Store Packs In Fans

FINDLAY, Ohio—Carnegie Hall it wasn't. But that didn't seem to bother the thousands of fans who swarmed out recently for free country music shows at a large lumber and home supply store here.

Headlining the three-day weekend event at the Blanchard Valley Supply Co. were Leon Everette and Buck Trent. Everette was an eleventh-hour replacement for Joe Sun, who had to cancel because of a late return from a European tour.

Shows were presented twice daily in a large open-sided tent beside the company's showroom.

Corey Garber, head of the supply company, says he contacted several talent bookers in planning the promotion and ultimately picked Trent and Sun from the Jim Halsey roster. "Buck Trent has quite a lot of recognition (from 'Hee Haw')." Garber explains. "We knew he would appeal to the hard country fans and Sun to those who liked country rock. As it turned out, Everette did a whale of a job. He really went over well."

Garber admits to some anxiety about how well the event would work—but he is enthusiastic about it now: "Our purpose was to do something in the community to reach out and draw people in and convert them into customers. Our store was packed. We figure we drew between 15,000 and 25,000 people over the three-day period. We're planning to do it again next year."

Findlay, located 50 miles south of Toledo, has a population of about 36,000.

Two area acts, the Cake Walkin Jass Band and Glen Bieler and the Night People, supplemented the headline performers.

Joe Huff, the Halsey agent who worked with Garber, says he thinks the field of company promotions is just starting to be tapped. Acts booked for such events, he says, are "basically paid the going concert rate."

Garber says the whole promotion was conceived and designed within the company and underpinned by a heavy newspaper and radio ad campaign.

ED MORRIS

Publisher Moves

NASHVILLE — Pi-Gem/Chess Music, Inc. has relocated its offices to 25 Music Square East, Nashville 37203. The publishing firm's telephone is (615) 244-8950.

Chappell/Intersong Nashville Charts 1979-1980

★	A LESSON IN LEAVIN' *	(R. GOODRUM, B. MAHER) Dottie West—UA	★	LUCKY ME *	(R. BOURKE, C. BLACK) Anne Murray—Capitol
★	BABY IT'S YOU	(B. BACHARACH, M. DAVID, B. WILLIAMS) Pia Zadora—Warner/Curb	★	MOONLIGHT AND MAGNOLIA	(R. BOURKE, L. CHIRIACKA) Buck Owens—Warner Bros.
★	BACK STREET AFFAIR	(B. WALLACE) Joe Douglas—Foxy Cajun	★	OLD FLAMES CAN'T HOLD A CANDLE TO YOU	(P. SEBERT, H. MOFFATT) Dolly Parton—RCA
★	BROKEN HEARTED ME *	(R. GOODRUM) Anne Murray—Capitol	★	REGRETS	(R. WYRICK) Carol Chase—Casablanca
★	DO IT IN A HEARTBEAT	(C. CARTER, N. LOWE, J. McFEE) Cariene Carter—Warner Bros.	★	RIVER ROAD	(S. TYSON) Crystal Gayle—UA.
★	EVEN A FOOL WOULD LET GO	(K. CHATER, T. SNOW) Charlie Rich—Epic	★	SAN ANTONIO MEDLEY	(F. JENKINS, B. WILLS, A. OWENS, L. ROCHELL) Curtis Potter & Darrell McCall—Hillside
★	FADED LOVE	(B. WILLS, J. WILLS) Willie Nelson & Ray Price—CBS/Columbia	★	SAVE THE LAST DANCE FOR ME †	(2nd Award) (D. POMUS, M. SHUMAN) Emmylou Harris—Warner Bros.
★	GONE	(S. ROGERS) Ronnie McDowell—Epic	★	SOMEBODY'S KNOCKIN'	(E. PENNEY, J. GILLESPIE) Terri Gibbs—MCA
★	HARBOUR LIGHTS	(J. KENNEDY) RUSTY DRAPER—K.L.	★	STAND BY ME	(J. LIEBER, M. STOLLER, B. E. KING) Mickey Gilley—Asylum
★	I GO TO PIECES	(D. SHANNON) Tammy Jo—Ridgetop	★	SWEET SUMMER LOVIN' / GREAT BALLS OF FIRE *	(B. TOSTI, B. RENEAU/O. BLACKWELL, J. HAMMER) Dolly Parton—RCA
★	I KNOW A HEARTACHE WHEN I SEE ONE †	(C. BLACK, R. BOURKE, K. CHATER) Jennifer Warnes—Arista	★	TAKE ME IN YOUR ARMS AND HOLD ME	(C. WALKER) Jim Reeves & Deborah Allen—RCA
★	I'D RATHER LEAVE WHILE I'M IN LOVE †	(C.B. SAGER, P. ALLEN) Rita Coolidge—A&M	★	TAKE ME TO YOUR HEART	(R. BOURKE, G. DOBBINS, R. KLANG) Del Reeves—Koolha
★	I'M NOT READY YET	(T.T. HALL) George Jones—Columbia	★	THAT OVER THIRTY LOOK	(B. ARR, R. KLANG) Faron Young—MCA
★	IS IT WRONG	(W. McPHERSON) Mike Lunford—Gusto	★	UNTIL THE BITTER END	(G. DOBBINS, S. BARRETT, T. DANIELS) Kenny Seratt—M.D.J.
★	IT'S TOO LATE *	(R. BOURKE, G. DOBBINS, J. WILSON) Jeanne Pruett—I.B.C.	★	WALKING THE FLOOR OVER YOU	(E. TUBB) Ernest Tubb & Friends—Cachet
★	IT'S TRUE LOVE *	(R. GOODRUM) Conway Twitty & Loretta Lynn—MCA	★	YOU PICK ME UP *	(R. GOODRUM, B. MAHER) Dottie West—UA.
★	LEAVIN'S FOR UNBELIEVERS *	(R. GOODRUM, B. MAHER) Dottie West—UA.	★	YOU'RE A PART OF ME *	(K. CARNES) Charly McLaine—Epic
★	LONELY WINE	(R. WELLS) Maury Finney—Soundwaves	★	YOU'RE THE ONLY ONE †	(B. ROBERTS, C.B. SAGER) Dolly Parton—RCA
★	LOVE TALKIN'	(L. CHIRIACKA, G. DOBBINS, T. DANIELS) Tammy Jo—Ridgetop			

*ASCAP AWARD †BMI AWARD

SESAC Best Album Cut:
LET'S GET MARRIED AGAIN
(C. BLACK, R. BOURKE, J. GILLESPIE)
John Conlee—MCA

SESAC Most Recorded Country Song:
LOVE IS A COLD WIND
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AUDIOPHILE

80% Heavier LPs Debut At N.Y. AES

By JIM McCULLAUGH

LOS ANGELES—The mushrooming audiophile record market has yet another high-end entry, one which is expected to cost the consumer approximately \$45.

Mobile Fidelity Sound Labs, a leader in the half-speed mastered field, will combine that technique with a new pressing and vinyl approach from Japan's JVC.

The disks—with test pressings expected to be demonstrated at the JVC exhibit at Audio Engineering Society convention beginning Friday (31) at the New York Waldorf-Astoria—will weigh more than 200 grams, some 80% heavier than conventional analog disks.

The new vinyl compound will be called UHQR (Ultra High Quality Record), claimed to be even superior to the grades now being used by numerous audiophile record firms, including Mobile Fidelity.

Disks take four minutes each to press, roughly four times the amount of a typical audiophile record. The longer time insures a perfectly flat record. Record grooves are also significantly deeper.

Mobile Fidelity does not have an exclusive on the process and JVC is reportedly in negotiations with other specialty labels.

Mobile Fidelity, however, is likely to be the first firm to make these disks available to the consumer.

Because of the high manufacturing costs involved, according to Gary Giorgi, Mobile Fidelity vice president, only 2,000 copies of each title will be made available.

One other title is expected to be in the initial release.

Titles will go through Mobile Fidelity's normal distribution channels. (Continued on page 79)

Seminars Set For SPARS N.Y. Huddle

NEW YORK—The Society Of Professional Recording Studios has set day-long seminars for Thursday (30) at the Doral Inn here.

The SPARS sessions include:

- "Studio Marketing Techniques," scheduled for 10 a.m.-1 p.m., will be chaired by Murray Allen, president, Universal Recording Corp., Chicago.
- "Technical Downtime: The Invisible Thief," chaired by Robert Liftkin, president, Regent Sound Studios, New York, will run 2 p.m.-5 p.m.
- "Good Engineering Practices," scheduled for 7 p.m.-10 p.m., will be chaired by Guy Costa of Motown/Hitsville recording studios, Los Angeles.

Registration for non-SPARS members is \$75 per session or \$150 for all three. Half-price will be charged to students and faculty members.

Malcolm Roserberg, SPARS administrator, based through the Sigma Sound recording studios in Philadelphia, is coordinating the seminars.

SPARS now counts 37 member recording studios.



Digital Editor: Sony's new DAE-1100 digital editor is now available. The unit features a "search dial" which can locate an edit point within an accuracy of 362 microseconds. Cost: \$45,000.

67th AES Conclave

• Continued from page 1

Despite the lack of digital standardization thus far and the still high cost of the technology, digital recording, generally acknowledged to be the accepted format of the future, continues to gain much momentum in the pop/rock field.

A scan of Billboard's Top LPs & Tape chart this week shows a record six albums in the top 40 which have used the digital process.

Barbra Streisand's "Guilty" is at No. 1. That project was mixed to the Sony PCM 1600. Bruce Springsteen's "The River"—also mixed to the Sony PCM 1600—makes an impressive debut at number four.

A double live Kenny Loggins LP, again employing the Sony PCM 1600 is at 15 while Stevie Wonder's

Ideas in New York, and the Roundhouse in London.

Soundstream developments include new editing facilities in Los Angeles, Geneva, New York and London.

Dr. Thomas Stockham of Soundstream is expected to be on hand at the AES also to discuss his firm's recent announced merger with East Coast-based Digital Recording Corp.

Peter Jensen of Digital Recording Systems Co. is expected to chair a special digital editing workshop Friday morning which will highlight the various digital systems.

A panel of experts will compare the editing capabilities available with each current system with particular emphasis on convenience, ac-



Digital Reverberator: Sony's new DRE-2000 digital reverberator features a 10-program memory, hand-held controls, four reverberation modes, memory, and the flexibility of direct interface with both analog and digital systems. Cost: \$15,000.

just released (but not charted yet) "Hotter Than July" LP employs Sony. A new Heart LP, now in the works, is also using Sony.

George Benson's "Give Me The Night" is at number 11. It employed the Soundstream digital technology. Fleetwood Mac, which used Soundstream on its recent "Tusk" project is using it again—this time on a new projected live LP.

The Christopher Cross LP, at number 32, uses the 3M digital technology. In the works with 3M digital equipment are new Rod Stewart, Ry Cooder and Outlaws LPs. The recent Chicago LP also used 3M digital.

In 3M updates, two Los Angeles recording studios, Record Plant and Westlake Audio, have added second systems. Other 3M digital sites are Warner Bros. Amigo studios in L.A. as well as the L.A. A&M facility, Sound 80 in Minneapolis, Sound

curacy and cost. The various digital systems will be demonstrated.

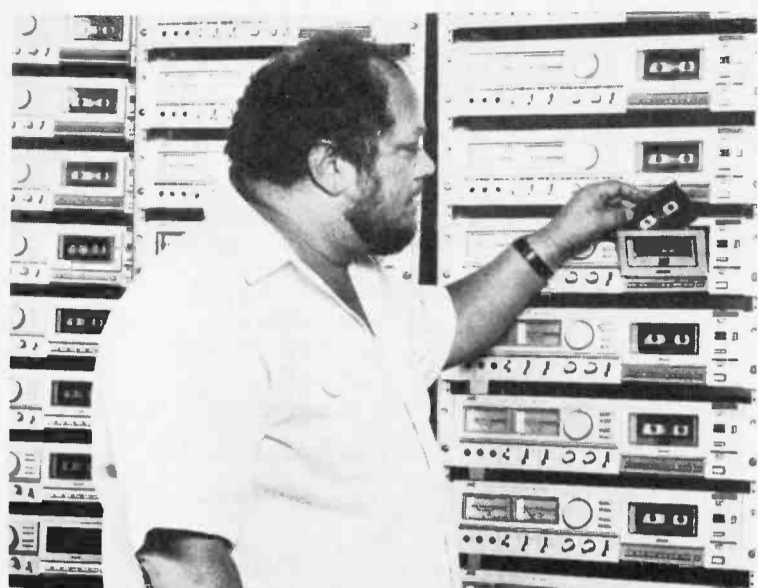
Sunday (2) a "Digital Techniques" session will last from 2 to 6 p.m.

Among topics are: "A Prototype All-Digital Studio Mixing Desk" with John W. Richards and Ian Craven, Thorn EMI Central Research Laboratories, U.K.; "A Professional Digital Audio Mixer" with representatives from the Matsushita Electric Industrial Co. of Japan, and "Further Progress Of The 'AHD' Digital Audio Disk System" with N. Takahashi of the Victor Co. of Japan.

Other digital related topics will be covered during this long series of seminars.

Other special AES-related events include a Society Of Professional Audio Recording Studios board and general membership meeting as well as a day long series of seminars on

(Continued on page 68)



TAPE WALL—Gary Giorgi, vice president of product development for Mobile Fidelity Sound Lab, pulls the first Original Master Recording High Fidelity Cassette out of JVC cassette deck, on the first day of production at the firm's in-house production complex. The audiophile firm, based in Chatsworth, Calif., is making high-end prerecorded cassettes available to the consumer.

Philips, RCA Videodisks

• Continued from page 4

Vision-supplied disks are not available in sufficient quantity. MCA officials acknowledge past problems, which they blame on the difficulties of launching a radical technology, but say they have the situation under control.

Privately, MCA officials express skepticism that RCA can deliver on its promised 150 initial titles in all markets, while RCA officials privately doubt that MCA has solved

its replication woes. A recently concluded deal makes 3M a Philips-format disk replicator, but 3M's prices, listed at \$20 for mastering and replicating a disk based on a 3,000-unit order, may make 3M's technique less than economical for the consumer market.

Sauter said the RCA software distribution system would be flexible. "We'll tailor our program to accommodate software specialty stores and

(Continued on page 68)

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STUDIO BUSINESS SAG

General Industry Slowdown Blamed For Diminished Recording Activities

• Continued from page 1

Fierce price competition for clients in such markets as Los Angeles is making it tough for some operations to meet equipment and other overhead costs. It's also shaping a more cautious attitude on the part of studio owners towards purchasing new equipment, particularly digital.

"I started in this business with \$40,000," comments Joe Tarsia, president of the huge Sigma Sound operation with studios in both Philadelphia and New York. "Recently Mitsubishi was in demonstrating its new 32-track digital tape recorder. They cost \$250,000 each. I would need four of them. That means \$1 million in multi-tracks alone. We have to be careful that technology doesn't outrun the need."

Tarsia, also the president of the 37-member recording studio organization SPARS (Society Of Professional Audio Recording Studios), indicates his Philadelphia complex has been somewhat slow while his New York operation has been relatively busy.

"It seems to be picking up a little bit," he adds. "It will bounce back. Maybe not to the levels of 1978 but it will come back. I lived through the period between Chubby Checker and the Beatles. Right now we've got stale music and double digit inflation."

"Everyone seems to be looking for a deal. You wait longer for your money, even from good accounts. Those that paid you in 30 days are taking 60, those that paid in 60 are taking 90, and those that took 90 you have to chase."

Despite all that, however, Sigma is refurbishing one of its rooms with a new \$¼-million Sphere computer-based console.

"We turned the corner Sept. 1," boasts Howard Schwartz, president of Howard Schwartz Recording Studios, a major four, 24-track room complex in Manhattan.

"I think we are doing well," he continues, "because of our multiplicity. We are not just a rock'n'roll studio. We do music and broadcast-related work. In fact, we got into video before it became fashionable and we have been doing a number of projects in this area. While we don't have all four rooms going all the time seven days a week, we are doing pretty well."

In Miami, the huge Criteria complex is eyeing video seriously, according to owner/president Mack Emerman.

"Business has been off," admits Emerman. "There was a little flurry in September and we have promises in November. It's nothing like it used to be. The record companies have tightened up and it's gotten very competitive. Some studios are giving time away to compete."

In Chicago, Murray Allen, president of the Universal Recording Corp., a major Midwest complex with video capability, states: "August, September and October is the biggest quarter in our history."

"We're doing six LPs and our advertising business is up. We are doing and have done projects recently for artists like Styx, the Chilites, the Dells, Vic Damone, the Manhattans, the Emotions and the

Impressions. If there's a slowdown, we're not really seeing it in this market. Bookings into the next few months also appear solid."

In Muscle Shoals, Sheffield co-owner Jimmy Johnson, also a member of the Muscle Shoals Rhythm Section, comments: "We've felt no effect but I think that's due mainly to all the projects our own people have been involved in. In fact, our business has been up and we're socked in for the foreseeable future as well."

In Nashville, Glenn Snoddy, president of the Woodland Sound complex, observes: "Business has been pretty good, not spectacular, but good, nonetheless."

"Nashville is a little different than the New York or Los Angeles studio communities. Collectively we don't book that far ahead the way they do in those markets. But we expect to get steady action right up until the end of the year."

"I think the good, well-run and well-managed studios are doing well. In some instances the smaller studio does seem to be hurting in this market. I don't think Nashville has been that affected by the recording industry slowdown."

"Country music is having a good year and there's been a trend to country pop and country rock with lots of sessions of that type cut here. The 'Urban Cowboy' soundtrack has helped fuel interest in recording in Nashville. We've also got a good list of strong clients—such as the recent CMA entertainer of the year, Barbara Mandrell."

In Los Angeles, despite a recent upturn in business with some,

recording studio business is generally in a depressed state.

"The idea that anybody can put up a studio and survive is gone," states Con Merten, director of creative services for Cherokee Studios. He estimates that business has been off approximately 10% with May and June being his worst months.

"The budgets just aren't there," he continues. "And acts are recording fewer hours. There's a big decrease in new acts as labels are being more selective in who they sign."

Wizard Studios also has been hit. "There aren't the budgets out there," notes studio manager Timothy Eaton. "Plus, there's a supply and demand problem. There are more studios than business in this market."

Medium priced and budget studios are doing okay but the majors are suffering. It's hard to get \$100-plus an hour clients."

While Wizard hasn't officially adjusted its prices, Eaton says the facility is being more flexible. Eaton estimates business is down 50% with budgets being 50% less than last year. "And remember last year wasn't such a great year either," he states.

"That was the year of the Knack and its \$17,000 album. The days of Eric Carmen and Fleetwood Mac are few and far between."

"The last three months have been fine," says Greg Venable, studio (Continued on page 72)



NEVE EXPLAINED—Dave Kelsey, right, president of the Filmways Audio Group, Los Angeles, helps explain details of a new Neve console to producer Shel Talmy, second from right, at a recent reception for Filmways/Heider Studio 4. Also on hand are Peter Butt, left, chief engineer for the complex, and Terry Starke, vice president of Filmways/Heider studios. Studio 4 represents a multimillion-dollar refurbishment.

Studio Track

LOS ANGELES—War is mixing a live LP at Crystal, Jerry Goldstein producing, Chris Huston engineering, assisted by Jeff Eccles. Also there, the Fabulous Thunderbirds are working on a new Takoma/Chrysalis LP, Kim King engineering with assistance from Laura Livingston.

Geoff Workman coproducing/engineering a new Toto CBS LP at Cherokee, with group member Jeff Porcaro coproducing, John Weaver assisting.

The Gap Band wrapping up a new Mercury LP at Total Experience Recording Studios, Lonnie

Simmons producing... John Rosenthal mixing Gail Davies for Warner Bros. at Producer's Workshop, Ben Rodgers assisting. Also there: Brian Christian mixing Tantrum for Ovation, David Gertz and Rodgers assisting, and James Guthrie putting finishing touches on a new Heatwaves LP for Epic, Peter Krueger assisting.

At Studio 55: Marvin Hamlisch, Richard Perry and Brooks Arthur working on a movie soundtrack with Bill Schnee; Larry Emerine working with Jim Tract on a Pia Zadora project; Carole Bayer Sager working on a new LP with Burt Bacharach and Brooks Arthur for Boardwalk Entertainment; and Planet Records artists Mark Saffan and Marva King working on overdubs and mixing.

George Benson worked on overdubs at Criteria Recording Studios, Miami, for a commercial, Hilary Lipsitz of Sunday Productions produced, Chuck Kirkpatrick engineered with Joe Foglia.

At the Automatt, San Francisco: Joan Baez working on a new live LP for CBS, Baez producing herself along with Nancy Carlen with Leslie Ann Jones engineering and Susan Gottlieb assisting; Con Funk Shun recording for Mercury, producing itself, Don Cody engineering, Wayne Lewis assisting; and David Rubinson producing Greg Walker for CBS, Fred Catero engineering, Lewis and Laertes Muldrow assisting.

Nashville producer and session bassist Bob Moore producing a single on Mercury artist Lanny Browning at Sound Emporium, Nashville, Harold Lee and Billy Sherrill engineering. Also there: Epic's Joe Stempley tracking, Ray Baker producing, Lee at the console; Jim Williamson mixing Merle Haggard tapes; and Rex Allen Jr. and Margo Smith recording duets, Curt Allen producing with Lee engineering.

Music City Music Hall, Nashville, activity: Danny Davis and the Nashville Brass completing an LP project for RCA Records, Jim Vienneau producing, Bill Harris engineering; Dave Rowland & Sugar completing an LP project for RCA, Jerry Bradley producing, Bill Harris engineering; and Dolly Parton filming ads for her upcoming movie "Nine To Five."

Lee Watters producing two projects at L.A.W. studios, Las Vegas, including Santa Fe for Intro Records and the Smith Brothers for Le-Veg Records, Jeff Isom at the console.

Harry Belafonte finishing a television special project at ERAS, New York City, David Belafonte at the board.

Action at Manhattan's Blank Tapes, Inc., includes: Randy Muller producing Skyy's third LP on Salsoul Records, John Bradley engineering; Ken Cayre editing Loleatta Holloway for Salsoul; and Busta Jones producing a Reverse for Warner Bros., Bob Blank at the console.

Capitol's Mink DeVille, recording at Manhattan's Opal Recording Studios in New York, Bill Stein engineering. Also at Opal is Jeff Lane producing the Canaries.

Ron Chancey and Don Gant coproducing Rafe Van Hoy's second LP for MCA at Woodland Sound, Nashville, Tom Knox behind the board with help from Steve Hamm. Also there: Gail (Continued on page 77)



LEE'S LP—Producer Jim Ed Norman, seated, goes over material with Full Moon/Asylum artist Johnny Lee at Sound Stage Studio, Nashville, while completing a debut LP. Lee, who also worked on the project at Producer's Workshop and Sunset Sound in Los Angeles, has the hot single from the "Urban Cowboy" soundtrack called "Looking For Love."

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REPORT SITUATION FRUSTRATING

Digital System Standardization Urged By Recording Experts

• Continued from page 3

prototype two-track recorder from South Florida's MCI soon. Tests at Criteria with existing digital units also have been run.

"From a cost effective standpoint I don't think digital is here without the standards," Emerman says.

One of the country's top classical producers and engineers, Elite Recordings' Marc Aubort, offers a similar view. Aubort has worked with Soundstream and 3M recorders, and says these systems' playback characteristics appear indistinguishable.

Aubort agrees that the ability to "clone" digital copies ad infinitum is the key benefit to the industry, although incompatibility of systems makes this advantage difficult to exploit.

"Each copy of an analog tape deteriorates, but you can make a perfect clone of your tapes with digital," he relates.

"There has to be a standardization

before you can go full blast," Aubort also notes.

Aubort is impressed with digital editing's power, though digital editing is more time-consuming today than analog editing.

"I'm very impressed with the Soundstream editing system," Aubort said. "You can do things with the Soundstream system that you can't even do analog."

Aubort finds perceptual listening advantages less significant, and according to the engineer digital represents overkill as long as analog phono disks are the final vehicle.

"A very well made Dolby tape with the right levels is essentially indistinguishable from digital," the engineer says.

"For the records that you're making today it's overqualified," he explains. "What does it mean 90 dB signal to noise ratio when the very best records may get 60 dB. The record itself is such an inferior medium in the chain."

For Jim Bauerlein of L.A.'s Digital Sound Recording (formerly Hope St. Studio), advantages the ear can readily appreciate are part of the new technology. Bauerlein's firm is one of several studios working with Sony PCM-1600 equipment today, and recently performed the mix-down for the new CBS Bruce Springsteen album.

Explains Bauerlein, "They had been mixing to Ampex and to Studer

two-track recorders, and had begun the actual mixdown process, then they decided to audition the digital. They did an A-B comparison and decided that it was far superior."

Bauerlein says digital reproduction was felt to better preserve the layered spatial character of Springsteen's 24-track "wall of sound" production.

"They considered it to be more accurate reproduction and it kept the spatial property."

The key factor is quicker attack, or transient response, the engineer believes.

"It has a much quicker attack response," Bauerlein stated. "In order to get the transient response time on an analog machine that you get on digital you would have to modify it greatly, and then I'm not sure it would be as good."

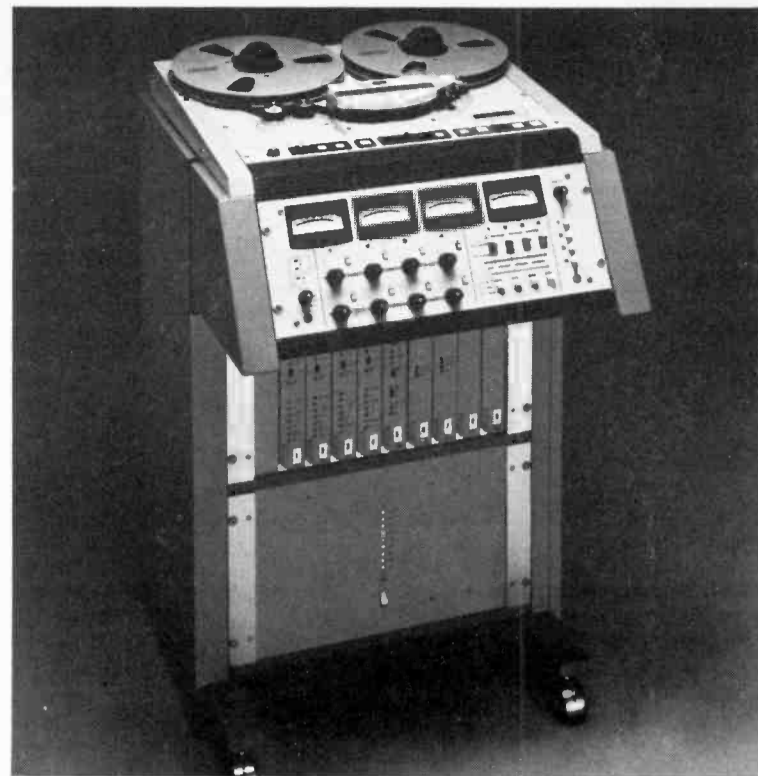
What about criticism that music sounds altered, "reconstructed" in digital.

Explains Bauerlein, "I feel that there may be a subtle enhancement of the high-end, but it does not sound to me like it is a reconstructed waveform. It sounds to me like it is identical to the original."

Pop producer/engineer Karl Richardson also offers a bullish assessment of digital. Richardson, however, terms format incompatibility a "major stumbling block."

"The perceptual difference be-

(Continued on page 73)



New Otari: Otari is introducing its professional MTR-10-4 1/2-inch, four-channel recorder. Also new is the MTR-10-2 two-channel, 1/4-inch machine.

AES Convention In N.Y.

• Continued from page 66

Thursday (30) at the Doral Inn (see separate story).

The SPARS membership is now up to 37 recording studios.

Among other areas to be explored during the new AES workshops are "Sound Reinforcement" with chairman David M. Andrews of Andrews Audio Consultants; "High Speed Duplication" with chairman Tim

Cole of the MTI Corp.; "Potentials Of Personalized, Private Recording Studios" with moderator Larry Blakely, president of CAMEO; "Video For Audio" with Jack Zupko and Tom Bentz of Panasonic; "Microphone Techniques For Recording And Broadcasting" with Robert B. Schulein of Shure Bros., and "Multi-Track Tape Recorder Maintenance" with John R. French of the JRF Co.

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TOTO TALKS—Geoff Workman, seated, coproducer/engineer, listens to a playback of a new Toto track in a control room at Cherokee Recording Studios, Los Angeles. Shown, left to right, are Toto's Jeff Porcaro, coproducer; Workman; second engineer John Weaver; and Toto's Steve Lukather.

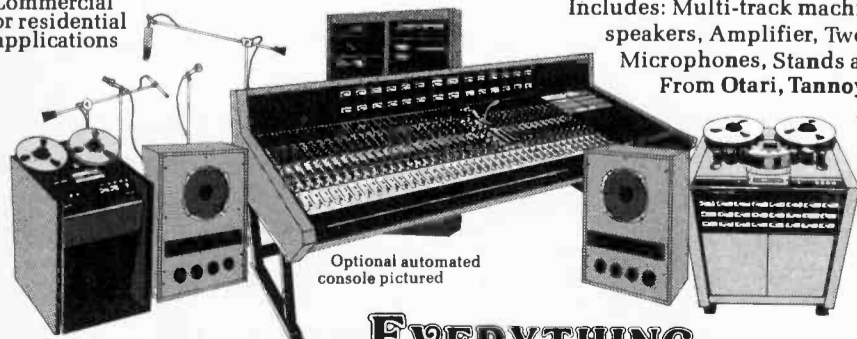


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Philips, RCA Videodisks

• Continued from page 66

dealers who only need enough to help them sell the players," he said.

The mood of the conference was perhaps best summed up by one speaker who described the video industry as "a series of opinions occasionally interrupted by a product." Few new developments emerged throughout the two days of intensive discussion.

Both Paramount and Columbia officially announced their video-cassette rental programs. The Paramount plan puts a surcharge on all cassettes and gives retailers the blanket authority to rent should they wish. Columbia Pictures follows the lead of Walt Disney Productions and supplies a dual inventory

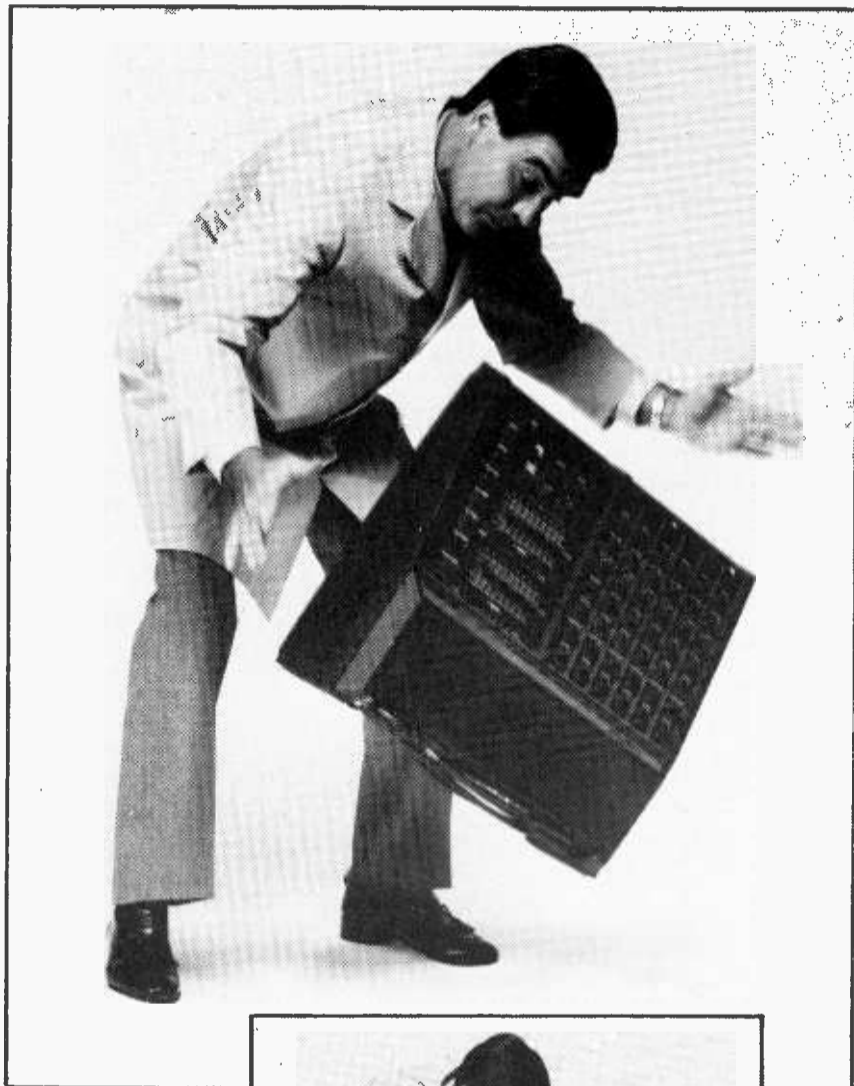
scheme—a rental line and a sale line of cassettes.

One potentially major development was announced by Akira Harada, executive vice president of Matsushita, Japan's largest electronics manufacturer. Harada said that by the end of 1981 his company would market a CATV-compatible VCR in the U.S. At present, a VCR owner equipped with cable tv cannot tape one program and watch another without purchasing two cable converter boxes.

A panel of financial analysts disagreed with each other over the future of home video, as well as the size of the potential market. They all agreed, however, that the only industry in a sure position for growth as a result of video was the blank tape business.

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IT'S A LEARNING PROCESS

Italy Upgrades Studio Quality

ROME—The still developing interest here in recorded music and hi fi quality has been paralleled of late by a rapid development in the Italian studio scene.

Small 4- and 8-track facilities concentrating on demo work and radio jingles have sprung up in all the major towns, while the top studios have in recent years worked hard to reach international status.

It's been a learning process for those involved. Investment in improved technology, for instance, has led owners to rethink their attitude to acoustical questions.

At the Stone Castle Studios in Carimate, Como, near Milan, owner Antonio Casetta explains: "Once it was felt enough to consult a trustworthy architect when you wanted a control room designed. But then people found that even with top

quality equipment, it wasn't possible to guarantee the quality of the recordings."

Acoustic design was the solution. Gaetano Ria, chief engineer at Rome's Trafalgar Studio, recalls: "I was at the Stone Castle operation when its studios were built. This gave me the chance to exchange views with Tom Hidley of Eastlake.

"I learned that control room acoustics are actually much more important than those of the studios themselves. Also that control rooms have to be very comfortable indeed; after all, an engineer may spend 14 hours a day in that room."

Riccardo Pizzamiglio, manager of Milan's Il Mulino studios, adds: "One of the main advantages of acoustical design is that you can achieve a large area, up to three meters around the mixing console per-

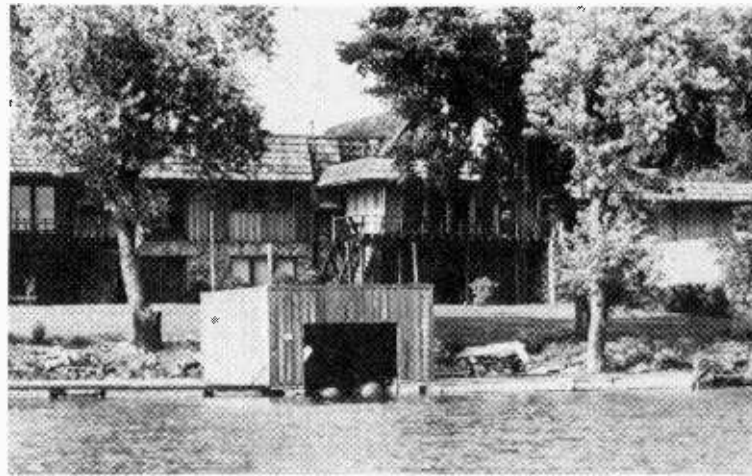
haps, in which listening conditions are stable."

With conventional architectural acoustics, he says, the area of very flat frequency response is generally too small in relation to the dimensions of the desk, forcing engineers to suffer the problems of unpredictable sound quality.

Despite their willingness to learn, Italy's studio managers have strong views of their own, notably on the new technology of digital recording and computer mixdown, which they regard with a certain degree of caution.

All seem to have been disappointed by what they saw at the 65th AES convention in London earlier this year. Says Pizzamiglio: "It cannot realistically be expected that we would be ready in Italy to spend so

(Continued on page 83)



Producer's Haven: On the banks of the Cumberland River in Tennessee lies one of the more scenic recording facilities, Bull Run Studio, featuring two recording rooms, overnight accommodations, plus swimming and boating facilities.

Bull Run: Environmental Studio Close To Nashville

By ROBYN WELLS

NASHVILLE—On 28 sprawling acres bordering the Cumberland River, just a half an hour away from Music Row here, lies Bull Run Studio.

"We consider ourselves to be an environmental studio," explains Carl Frost, president, chief engineer and business manager for Sanborn Productions, Bull Run's parent company.

"We provide a relaxing atmosphere in which our clients can work and create." Patrons find a swimming pool, fish pond and boating facilities, plus overnight accommodations for up to eight persons, with additional room available in a neighboring guest cabin.

But despite its resort-like facade, first and foremost, Bull Run is rapidly expanding studio. Frost moved his Colorado-based mobile recording unit east to Tennessee in January 1980. After some renovations within the house, the studio officially opened for business in early summer.

The backbone of Bull Run's operation is a self-contained remote unit housed in a 22-foot Bobtail truck featuring a Sound Workshop 1600 console and Ampex 24-track tape machine. When not in use for on the road work, the truck is parked in front of the house, where it serves as a control room for in-house productions.

The in-house studio consists of two 25-foot by 30-foot rooms. By November, a fixed control room adjacent to the studio will be completed. The new facility will feature a Harrison console and a Studer tape deck for 24-track recording. Freelance engineers are used to supplement the staff, which includes Bruce Sugar in-house producer and

publisher, and Kurt Odle, maintenance.

"Right now, our main area of expertise is in remote recording," says Frost. "About 15% of our business involves video work, but we anticipate that figure will go up quite a bit in the future."

Recent Bull Run projects include recording several shows for DIR's "Silver Eagle" program, a country spinoff of "King Biscuit Flower Hour," set to air January. In the can are segments featuring Merle Haggard and Mel Tillis at the "Gland Ole Opry," Haggard in Memphis and Don Williams in Huntsville, Ala.

Other projects include tracking Hank Williams Jr. in Birmingham and recording a television special with Crystal Gayle and Charlie Daniels at the Stockyard Restaurant in Nashville. Most recently, the mobile unit has been on the road with the Kenneth Copeland Ministry. Copeland's evangelism program is carried on the Viacom cable tv network.

In November, Bull Run will be in Orlando at the Full Sail Recording Workshop, affiliated with the Bee Jay Recording Studio. Headed by John Phelps, the three-week program will use the remote truck as a portable classroom.

In addition to its recording studio, Bull Run has created a publishing company. Already inked to the firm is reggae artist John Bayley.

Bull Run is also providing office space for resident producers and publishers to set up shop. Permanent facilities now exist with room to build. Studio time will be included with office rent.

"We're still in the embryonic stages," notes Frost. "We've got a lot of future growth ahead of us."

N.Y. PRODUCERS' ONE-STOP

Studio Registry Registers a Birthday

NEW YORK—Studio Registry, a one-stop service here for producers, celebrates its first anniversary Nov. 1, signaling its success with a move to expanded quarters at 1780 Broadway.

Operated by Fred Miller, also an engineer, the company sets up various activities involving a recording date. It charges no fee to the producer, earning its income by obtaining discounts from studios, part of which it passes onto the producer.

Over the past year, Miller notes, he's booked about 2,000 hours of studio time, spread among 31 clients at 15 studios. "I do recommend stu-

dios, based on my own experience and engineers at studios I've dealt with," he notes.

One of Miller's most interesting dates so far involved a Sept. 14 recording of singer Barbara Cook at Carnegie Hall, featuring what is believed to be the first digital session at the classic showcase. Miller's fee came from the use of a remote truck and other equipment.

As an engineer, Miller has just returned from a month-long stay in London, where he engineered a date at Annabel's, the jazz club there, for the Preservation Hall Jazz Band. The session will be marketed here on CBS Records.

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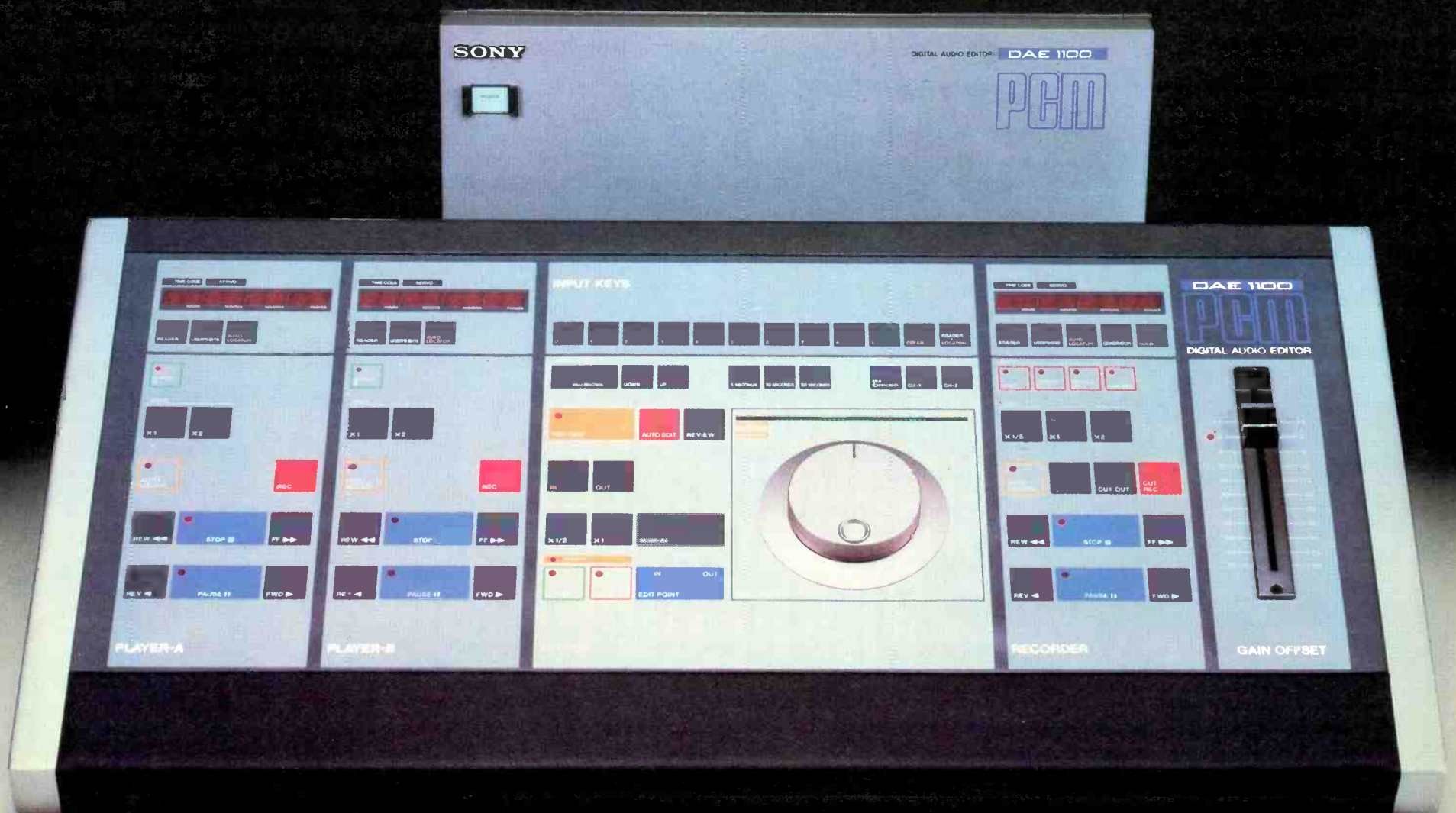
But equally important, lighted buttons flashing in sequence guide your fingers, making the DAE-1100 virtually mistake-proof. In fact, the DAE-1100 frees you so completely from technical demands, that for the first time, purely musical considerations will shape your editing. Meanwhile, the remote-control key-

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Studio Business: It's Generally Below Normal

• Continued from page 67

manager and chief engineer at Britannia Studios, "but when the recession first hit last November, we were down 60%."

Even though there has been a recent upswing, not much of this is due to new clients. "The people coming are the old clients. The phone is not ringing with new people."

Venable doesn't anticipate any lowering of studio fees. "Those who are coming are not looking for deals," he says. Artists in at Britannia have been the Crusaders, Tom Jones, Merle Haggard, and Johnny Bristol.

"From February to September was the worst I've seen it in 10 years," admits Jackie Mills, co-owner of Larrabee Sound Studios. "Things have started to pick up because of contractual obligations. We're not getting any new acts." Two acts which have used Larrabee

have been Parliament and Shalamar.

John Kraus, studio manager at Capitol Records studios, has not felt the crunch as much. "We've been working pretty much as normal. Business hasn't dropped off," he says.

Optimism about the future is guarded. At Wizard, which has seen such current chart heavies as Devo, Kenny Rogers and Air Supply, Timothy Eaton responds: "We'll just have to see. I like to think I'm optimistic but digital is scaring a lot of people. They've extended themselves on leases. And, clients walk in the door wanting a European console, fabulous sounding room and they have \$50 to spend. The industry needs a real big record, a 'Goodbye Yellow Brick Road' or 'Ramours.'"

"The big hype in pure audio is gone," adds Con Merten whose complex has had the Cars and Tom

Petty among others. "Unless people get into the visual side of the business, through videotape and videodisk, I don't see audio expanding at all. The state-of-the-art isn't going to change for awhile."

Merten also chides record companies for pressuring studios to keep studio fees down while raising the prices of their own product. "I don't see where their costs have gone up enough to justify \$1.69 for a single," he adds.

"After the elections, it should get better," states Greg Venable. "It won't really start to turn around until January."

Though Britannia had its share of problems, Venable feels things are not as bad as they could have been. "All the guys I know in this business are crying," he says. "I guess I've been lucky."

JIM McCULLAUGH & CARY DARLING



BAEZ MIXES—Joan Baez puts the finishing touches on a new live LP for CBS Records at the Automatt, San Francisco. Material for the album was recorded on tour in Europe.

More Video To-Go Retail Stores Planned For N.Y.

By GEORGE KOPP

NEW YORK—Pre-recorded video supplier Videovision here is expanding its retail operation. Video To-Go.

According to company president Steven Flaks, the two existing stores have done "better than expected" and he says two more Video To-Go outlets in Manhattan will open soon. Stores in other cities may follow.

In addition, the company has signed a contract with Newmark & Lewis, a retailer of video hardware in the New York area, to set up Video To-Go departments in two stores. If those outlets are successful, Flaks says, Videovision has an option to open departments in the 16 other Newmark & Lewis stores.

Merger and takeover discussions with record retailers, including the Emerald City chain and one other chain, have been terminated, says Flaks. "We felt we could do better with video software outlets," Flaks says, adding that "if record stores don't go after the video business

they're making a big mistake. We'll look at record stores at some point in the future, particularly after the videodisk gets rolling."

Flaks says his company, which entered the retail field in July, was not planning to expand so quickly.

"What is really astounding is the number of cassettes people buy at one shot. It seems that the average buyer walks out with three or four cassettes," Flaks says. "We have a lot of foreign buyers in New York as well, who will sometimes purchase \$3,000 worth of tapes. In spite of the recession, there's money around."

Videovision, to finance its expansion, plans to offer up to 20% of Video To-Go in a public offering. Current shareholders will have first opportunity to buy.

The company still has a deficit of \$956,815. Sales for the first nine months of the year totaled \$1,328,983.

BES Speakers In Return To Market

LOS ANGELES—BES, Inc., Costa Mesa, Calif., has re-entered the consumer high fidelity speaker business after an 18-month absence.

The firm has been completely re-organized, according to new president Lynn D. Morrison. A new U.S. sales organization is being built, speakers are being manufactured in Asia and the U.S., initial product will consist of three models ranging from \$200 to \$550, and the professional market is being eyed.

New Power Amplifier

LOS ANGELES—Scientific Audio Electronics, Inc., is introducing a new SAE 2201 power amplifier rated at 100 watts per channel. Suggested list is \$600.

In addition, the firm is introducing its X25A Hypersonic Class A power amplifier rated at 250 watts per channel. Suggested list: \$1,500. SAE manufacturers high-end audio equipment which has both consumer and professional applications.

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Digital's Popular, But Needs Standardization

• Continued from page 68

tween digital and analog is there," insists Richardson.

Sony PCM-1600 equipment was used by Richardson to mixdown the recent Barry Gibb-produced Barbra Streisand CBS album.

"We did some experiments with live music and I'm pretty convinced that it's the way to go," explains Richardson.

"I'm perfectly satisfied with all the technical ramifications. There's going to be an explosion in this stuff," Richardson adds.

One audible difference is digital's wow and flutter elimination, allowable because numbers are being processed not actual wave-form information.

"If a string section goes up and plays a high E you can hear it. I don't care how good an analog machine is, you do have perceptible wow and flutter."

Low frequency reproduction also is demonstrably better, claims Richardson, who points to idiosyncracies in the lower octaves introduced with most analog machines.

"All tape machine manufacturers use slightly different tape head configurations that tends to put lumps and bumps in your bottom end," elaborates Richardson.

Richardson is affiliated with both Criteria Studios and the Bee Gees' new Middle Earth studio on Miami Beach. Reportedly, the new studio will continue to rent digital machines as required, taking a wait and see outlook on pre-standardization purchase.

"The biggest drawback today is that you have to stick with one manufacturer throughout the process," Richardson explains. "It's driving people up the wall."

Vanguard Records chief engineer Jeff Zaraya bases his reaction to digital on experience with the Soundstream, Sony and Mitsubishi systems.

One practical difficulty is the relative inflexibility and slowness today's machines introduce into normal studio processes such as tape rewind, notes Zaraya.

"All of them except the Mitsubishi are slow," Zaraya says. "They're very cumbersome and they take forever to rewind."

"It's so cumbersome and so slow."

producers and engineers get so annoyed."

For Zaraya, wow and flutter elimination is a demonstrable advantage.

"The wow and flutter that you get on the best analog machines is practically infinitesimal, but it's there."

"When you're sitting with the artist in the studio and comparing the

output of the digital and analog machines you can really hear the difference."

Classical producer Max Wilcox has a year's session experience with

Sony PCM-1600 and PCM-1 under his belt and is anxious for a standards agreement.

"We all wish it was two years from (Continued on page 77)

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Roy Clark Buys Into Nashville's Sound Emporium

NASHVILLE—Roy Clark has purchased a 49% interest in the Sound Emporium recording studio, joining producer Larry Butler as joint owner of the facility.

Sound Emporium (which changed its name this year from Jack Clement Studios) has recently purchased American Sound Studio located at 1111 Music Square W. This studio, formerly leased by Waylon Jennings, is being remodeled and will be known as "Room C" of the present Sound Emporium complex located on Belmont Ave.

Former studio manager Jim Williamson has been named president of Sound Emporium, Inc., with Kathy Petrie elevated to assistant manager. Williamson and Tom Irby of Studio Supply are redesigning the control room of the new room and installing a Harrison 3232 console with automation-ready capabilities, Sierra monitors, a BGW monitor amplifier biamped with 1000 plus watts per channel, and Studer tape machines. Studio C is due for completion by mid-October.

Duo Achieves Overdubbing Production Feat

BERKELEY — Fantasy studios chief engineer Roy Segal says that producers Harvey Fuqua and Louis Small may have scored a first by us-

ing Fantasy's new 46-track time-code-locked tape recorders to enable the producers to overdub strings and extra rhythm in New York (at Blank

By JACK McDONOUGH

Tapes, Inc., studios) for the upcoming Two Tons of Fun "Back Atcha" LP. The duo also added main vocal

tracks at the exact same time in Berkeley.

Segal notes that while it has been common practice for years for a pro-

ducer to carry tapes from one city to another for sweetening and overdubs, this is the first instance he knows of where—simultaneously—overdubs were being added in one city while vocals were being added in another, with the two studios in regular touch by telephone.

The process enabled Fuqua and Small to use the string arrangements of Carlos Franzetti in New York without incurring the cost of either transporting the string section to Berkeley or the two female vocalists of Two Tons, Martha Wash and Izora Armstead, to the Big Apple, while also saving a week's studio time.

Fuqua had recently used a Franzetti string arrangement on "Change Up," a tune on the current Sylvester LP, "Sell My Soul."

"He knocked me out so much," says Fuqua, "that I was determined to use him on this project. He has such lush voicings, it reminds me of things done in the '40s and '50s."

"Along with the strings we also added some real tight Eastern rhythm. We have California rhythm and New York rhythm on some of the tracks and I think I'm going to use both."

The feat was manageable, says Segal, because of the absolute digital precision of the TLS-2000 system (based on the SMPTE time code) which locks together two 24-track Studer A-800 recorders in Fantasy's new studio D.

Segal says all the original basic rhythm tracks were laid down in Berkeley on fewer than 24 tracks and were mixed back to about five tracks that were then transferred to another 24-track work tape, thus preserving the original tracks on a virgin tape.

When Fuqua made the decision to use Franzetti, Segal convinced him that Small could carry the work tape to New York and do overdubs on the 18 available tracks while Fuqua was recording vocals against the virgin tracks in Berkeley and that the two tapes could later be synched together perfectly when they were put on the board back in Berkeley.

The experiment even went so far as to have Fuqua putting on the vocals against an earlier rhythm machine track while a drummer in New York was matching the rhythm machine in the overdub sessions, with the click track later being dropped out.

"Technically," says Segal, "this could have been done anytime within recent years, but it would have been quite time-consuming because the technology wasn't quite so precise. Now the chasing systems within these two locked machines keep track of each other so exactly that you can do this sort of thing without worrying."

Among the players used for the sessions were, in Berkeley, Ronnie Beck and Greg Williams, drums; Ralph Wash, Tip Werrick, Waymon Henry and Greg Crockett, guitars; Donnie Beck, Al Martinez and Eric Robinson, keyboards; Tony Flores, percussion; and Kevin Toney of the Blackbyrds, who added mini-moog and celeste.

In New York additional rhythm tracks were generated by Woody Cunningham (of the group Clear) on drums and Tinker Barfield and Norman Durham on bass. Ray Gan-tek added steel guitar. Artie Webb a flute solo and Kenny Warden a flugelhorn solo.

Fuqua says the "Back Atcha" album—the followup to the Two Tons debut album which produced a top three disco hit, "Got the Feeling"—

(Continued on page 78)

To the audio professional, when a compressor or limiter is needed to tame the potentially disastrous consequences of uncontrolled level or to create special effects, one name stands out as the best: UREI.

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The Model 1176LN

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stereo coupling. The 1176LN is the most widely used limiter in the world.

The Model 1178

A two channel version of the 1176LN in a compact (3-1/2) rack mounting design. Featuring perfect tracking in the selectable stereo mode, it additionally offers selectable VU or Peak reading meter ballistics.

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Cetec Gauss: New Speaker & Systems Lines

LOS ANGELES—Cetec Gauss has developed a second line of professional speakers using three-inch voice coils plus a series of speaker systems utilizing contained enclosures for the first time.

The new speaker line tagged the Music Components or MC series, features three-inch voice coils (rather than four-inch coils) in four cone sizes: 10, 12, 15 and 18 inches.

The cost for the small voice coil units will be 20% less than for the four-inch voice coil speakers, says Jim Williams, the company's assistant general manager.

The reason for introducing a second series of voice coil speakers, according to Williams, is to give the professional touring musician or sound rental company a piece of equipment with a 200 or 150-watt capacity rather than the 400 watts associated with the four-inch coiled units.

"Not every lead guitarist needs a 400-watt speaker," Williams explains. "So we developed the second line which enables us to build a smaller magnet structure." The 200 watts goes with a copper wire coil; the 150 with an aluminum copper clad coil.

The four-inch voice coil is found on both copper and copper clad aluminum coils.

The company, which manufactures all its speakers and systems in its new factory in nearby Sun Valley, will ship three-inch orders by the end of this month to some of its sound reinforcement equipment dealers and some new outlets, including musical instrument stores.

The cost, for example, for a 12-inch cone speaker will be around \$185; for a 15-incher \$200. Williams says.

Customers will need to buy a separate enclosure for the three-inch coil units just like they have had to do with the heavy-duty four-inch coil models.

Cetec plans on having its new speaker units purchased by facilities which don't need 400-watt speakers as well as by individual musical groups themselves.

The complete systems (called Custom Systems) are being launched with two models, the CS221 which is a two-way system (\$3,000) and the CS318 three-way system (\$3,400). The cabinets are being built for Cetec by an outside supplier. Both prices are for two speakers.

The CS221 features one 18-inch subwoofer with a four-inch voice coil; one 10-inch cone with a three-inch coil for the midrange and a two-inch throat compression driver for the top frequencies. "Our intent with this unit is minimum size with maximum loudness," boasts Williams.

The CS318 has one 18-inch cone with a four-inch voice coil, one 10-inch cone for the midrange and a two-inch throat driver with a horn for the top end.

Williams sees synthesizer and electric keyboard musicians buying this model.

Both systems will be sold through a network of musical instrumental stores and sound rental companies.

Both speaker systems are for medium-sized rooms. The CS221 weighs 125 pounds per speaker; the CS318 weighs 250 pounds per unit.

The model 221 is 37 inches high by 24 inches deep and 24 inches wide. The 318 is 48 by 28 by 28. The enclosures are wood covered on all four sides by a tightly woven carpet of black with a 25% blend of brown. The carpeting is completely glued to the box.

Cetec has no immediate plans for

overseas sales of both the three-inch speakers or the complete systems. Explains Williams: "We want to keep a close hand on them for the U.S. market. Later in the first half of

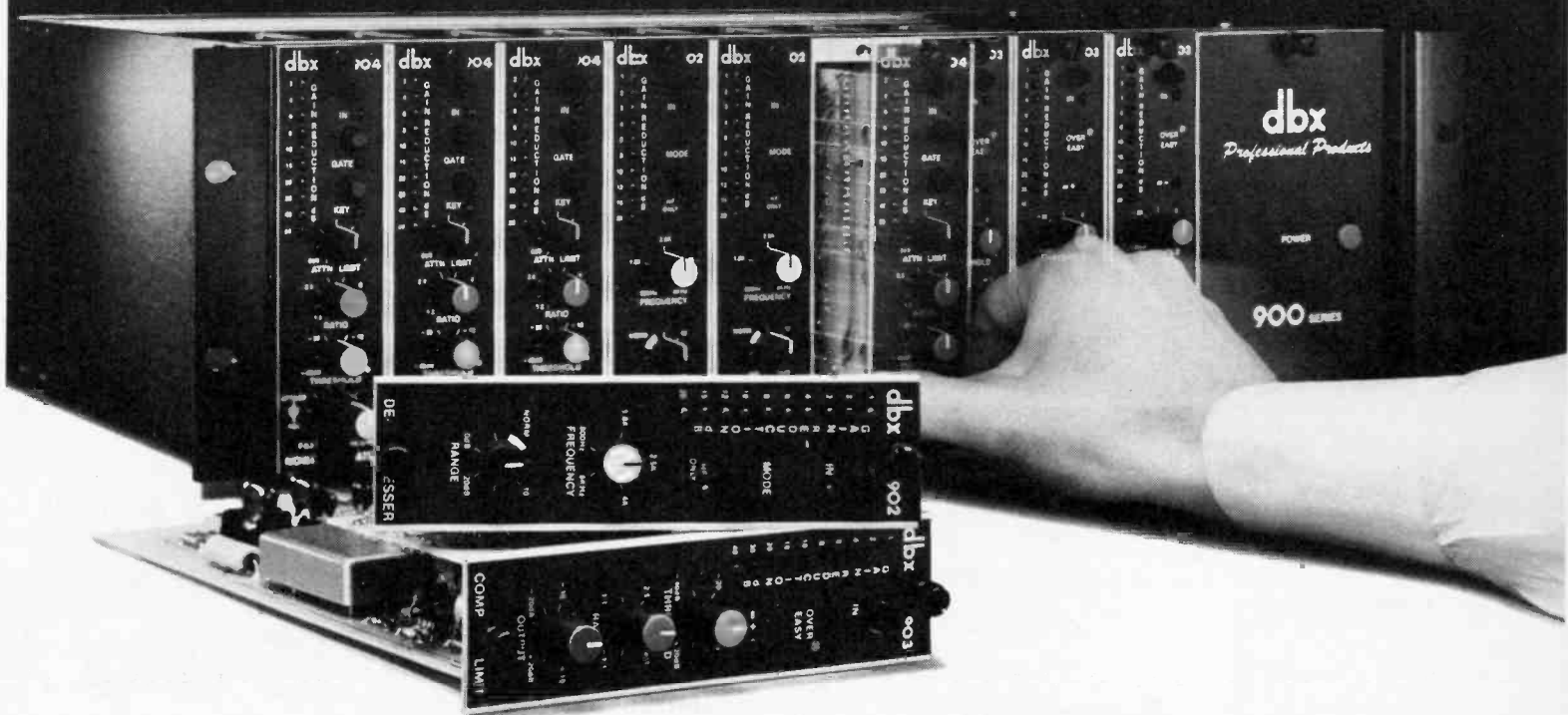
1981 we plan to make the three-inch line available to our international dealers. The complete systems will be sold overseas at a later date."

The three-inch line also includes

Cetec's rugged double spider voice coil construction. This involves two suspension holders which support the voice coil assembly and allows the coil to move in a parallel mode.

The company gave its three-inch units to several rock bands in the L.A. area for their analysis, Williams points out. Their suggestions were included in the final engineering.

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AES Convention

PATRONIZED BY NAME GROUPS

A Little Bit Of Paradise At the Sea-West Facility In Honolulu

By DON WELLER

HONOLULU—Since moving his successful Sea-West recording studio from Seattle to Oahu's North Shore in 1979, owner Rick Keefer cites substantial satisfaction in fulfilling his goal of attracting strong international talent to the unique environment the facility enjoys.

Along with his wife Donna, Keefer formed Sea-West in Seattle in 1970. In the 1970s, he had a hand in recording such acts as Johnny Mathis, Bachman-Turner Overdrive, Wendy Waldman, Foghat, the Bob Seger Band, Heart, Magazine, Bell & James and many others.

But last year the Keefers decided to leave Seattle and relocate in the 50th state.

"The reasons for leaving Seattle are self-explanatory," explains Keefer. "Even though we were successful in Seattle, it got to be a rainy, not-too-interesting place to be. We decided on venturing to Hawaii because that's always been the place that Donna and I have wanted to be."

In the short time they've been in the islands, Sea-West has been successful in attracting acts to record.

Besides two successful local albums—Schnazz, which was signed to the Midsong label, and the group Hawaii, which was placed with CBS/Sony for Japan and the Far East—Keefer has recorded an as yet unreleased Marvin Gaye LP (called "Love Man") for Motown, Carlsen-Macek's second album for Phonogram in Europe, Kidd Afrika's new LP, Mariah's album (a Japanese group from Tokyo) for King Rec-

ords in Japan, and the new Jim Nabors disk (presently in progress).

Sea-West is located on two secluded acres of land on Oahu's North Shore. The property contains numerous palm trees, a bamboo grove, a banana patch, a waterfall behind the studio and a big outdoor hot-tub.

"What we're offering artists is a Polynesian vacation," notes Keefer. "It's not like we're in a concrete downtown location. This is a beautiful Polynesian countryside environment."

Because of its location, Sea-West is not exerting its full effort to exploit the commercial Hawaii market.

"We think of ourselves more as an international studio than strictly a Hawaii-oriented establishment," explains Keefer. "We're not going after the local ad agencies. We don't want to do too much of that. We're going after the mainland, Australian and Japanese markets."

In addition to full studio services, Keefer points out that Sea-West will rent beach villas for visiting artists to reside in while recording in Hawaii, and will secure top rate side musi-

cians, string and brass ensembles, and attend to all other needs for artists whom he's recording.

Sea-West has a 32-channel custom Jensen console, a MCI JH-24 tape machine with a brand new micro-processor, and a full complement of outboard equipment, including 10 different digital delay units (including Lexicon Prime Time, Delta Lab Digitals, and XR Digitals), a stereo EMT echo plate, a Master room echo and Acoustic echo chambers, UREI limiters, a UREI parametric EQ, Roger Myer noise gates and many other features.

The studio also has an Ampex ATR-100 mastering machine along with MCI-24 and Ampex 16-track machines. The monitor speaker is an Altec/Mastering Lab 604-E.

Keefer also explains that Sea-West has a "substantially larger than normal" array of musical instruments, including a full studio drum kit and a selection of keyboards, for which he doesn't charge his clients extra. Sea-West also has facilities for mixing and editing, so that artists can leave with a finished, edited, mixed-down master tape.



BOARD WALK—Producer Jai Winding, seated right at console, adjusts a fader while working on 707's LP project. Looking on is engineer George Tutko while two members of the Casablanca group listen behind them. The action is at Filmways/Heider Studios in Los Angeles.

Czechs Purchasing Cetec Gauss Units

LOS ANGELES—Cetec Gauss of nearby Sun Valley, Calif., has sold high speed tape duplicating equipment to Gramofonove Zavodny Records in Lodnice, Czechoslovakia. The sale of the Series 1200 unit marks the first high-speed du-

plicating equipment sold to Czechoslovakia, says Cetec Gauss.

Cetec Gauss has dealt extensively with Eastern Europe, selling duplicating equipment to Poland, Hungary and East Germany.

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Mike Love's New Studio Opens Doors

SANTA BARBARA, Calif.—With a recent opening party for potential clients, Mike Love's WAVES Studio is ready for outside business.

Love, the reclusive Beach Boy, is making his new 24-track mobile recording studio available to other recording acts. The facilities can be used at Love's private estate overlooking the Pacific Ocean in Santa Barbara, or the mobile rig can be hired out for use elsewhere.

Until recently the mobile recording studio had been used only for private projects, ventures such as recording part of the Beach Boys' LP, "Keeping The Summer Alive."

WAVES—the acronym for Western Audio & Visual Entertainment Services—features a Neve 8068 console, Studer, Nakamichi and Revox recorders, Dolby noise reduction, UREI limiters and other modern signal processing accoutrements, including a Sony Triniton closed circuit color television system.

Furnished accommodations are available for clients wishing to stay on the premises while working on projects.

The recent opening party drew a diverse mixture of guests, including Jim Messina, John Ford Coley, Nashville writer/performers Casey Kelly and Julie Didier, Jan Michael Vincent and several radio personalities.

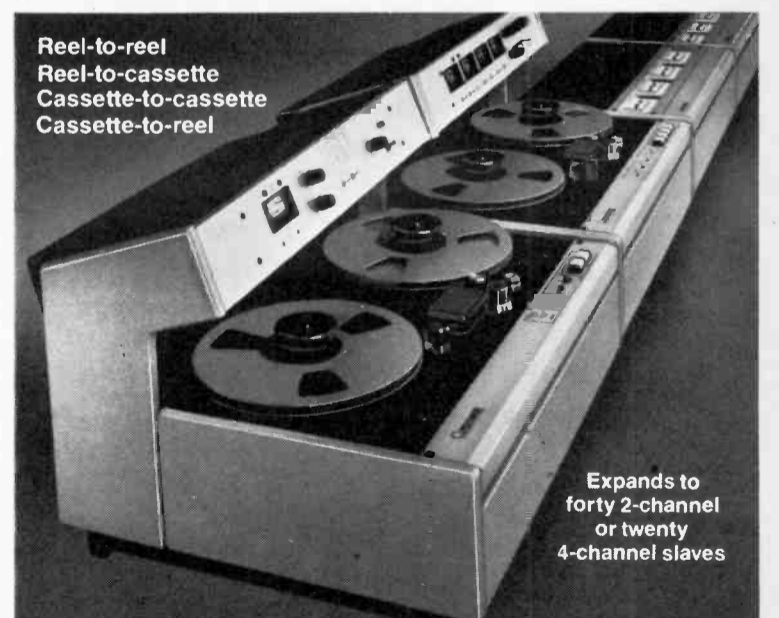
Performing for the opening bash were three rock bands—the Results, Alan Thornhill and Clean, Athletic and Talented. **GERRY WOOD**



Billboard photo by Linda Kyriazi

Making Waves: Mike Love, the normally reclusive Beach Boy, makes a point about his new WAVES 24-track mobile recording facility to an interested guest during a recent "open house" introducing it at his Santa Barbara, Calif., home base. Capitol artist Bob Welch, left, looks on.

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AES Convention

Digital Plea

• Continued from page 73

now when it was all settled down," expressed Wilcox.

Wilcox feels digital's true benefit isn't any overwhelming audible superiority but the general industry quality trend it has spurred.

Says Wilcox, "Analog can sound wonderful too. I don't find wow and flutter normally a problem on a recording so I wouldn't tout that as a big advantage.

"The best thing to me is the side effect. That the process is so good people have begun to start rethinking how they record."

Wilcox is aware of the attacks lodged against digital by listeners who detect falsification of tones.

"I read about all the theories. I still say we're in the pioneering aspect.

"There's supposed to be something a little funny about the high-end," comments Wilcox. "I went hunting for that and so far I haven't been able to hear it."

Producer of the Metropolitan Opera's "Live From The Met" tv broadcasts Clem d'Alessio oversaw taping of last season's programs using digital audio.

When the Met installs new equipment in its broadcast audio room next season, there will be a small digital machine, according to d'Alessio.

"The dynamic range is a definite advantage," the producer said. "My personal reaction is that it's a better recording device than any other recording device. Distinctly better sound."

PYRAMID'S EYE STUDIO

Tranquility Reigns Atop a Mountain

By KIP KIRBY

NASHVILLE—"Take it from the top" is a familiar musicians' term. But it's also the slogan for Pyramid's Eye recording studio, which sits fittingly enough atop scenic Lookout Mountain, straddling the Tennessee-Georgia state line.

The mountain-crest facility is getting a lot of publicity these days as the studio where the Allman Brothers' latest album, "Reach For The Sky," was cut. Dickey Betts' solo LP was recorded there. Gregg Allman is to begin work on his solo album project at Eye in January. And most recently, the complete soundtrack for the forthcoming film, "The Night The Lights Went Out In Georgia," was recorded and mixed in the studio.

Pyramid's Eye was opened four years ago this November by Scott Maclellan and Jim Stabile (who also serves as Pyramid's in-house engineer). Their concept was to create an environmental atmosphere for musicians wanting to escape the pressures and distractions of urban recording.

The facility is styled along the Westlake Audio design format, and features a 30 by 30-foot control room with a 40 by 50-foot studio. Even the art murals along the walls depict picturesque images to reinforce the studio's tranquility and harmony.

The studio uses a "souped-up" Sphere Eclipse A console with 32 inputs and 24 outputs. The control room monitors are Westlake TM-1 models with auxiliary Auratone 5C mixdown speakers. The tape machines are Studers: an A80 two-track, an A67 two-track and an A80 24-track, all with dbx noise reduction.

The B&K acoustically-tuned control room also features computerized Studer auto locator and remote for the A80 24-track machine; Lexicon 224 digital reverb unit; Cooper time cube; Eventide harmonizer and flanger; limiters and compressors; Orban parasound/parametric equalizers; UREI audio levelers and a Scamp rack.

The studio room relies on Klipsch Heresy speakers and a wide range of in-house instruments, including Pearl drums, Steinway grand piano, Fender-Rhodes electric keyboard, Hammond C-3 organ, ARP 2600, Mellotron and mini-moog, and a variety of amplifiers and microphones.

But how does a studio located on a mountain top, two hours out of Nashville and about the same distance from Muscle Shoals, compete in a competitive market?

"Word of mouth, basically," explains studio vice president Jim Stabile, adding that for its first year, Pyramid's Eye depended mainly on jingles and demo business from Atlanta and Chattanooga to survive.

"Then one day we got a call booking time for Melissa Manchester," says Stabile. Manchester's sessions were followed by visits from Cowboy, Wet Willie, Turley Richards, Mike Lawler and Johnny Cobb and eventually, the Allman Brothers.

A major breakthrough in establishing Eye is the film score project for the Avco-Embassy motion picture, "The Night The Lights Went Out In Georgia." The movie's stars, Kristy McNichol and Dennis Quaid, spent several weeks at Lookout Mountain's Eye recording the music for the soundtrack, which was engineered and mixed by Stabile.

The studio's peaceful atmosphere and privacy, coupled with its growing reputation and its willingness to accommodate recording acts has contributed to Pyramid's Eye's new popularity. Artists booking time for their sessions can rent houses on the mountain for very reasonable rates, and the studio provides transportation to nearby Chattanooga airport.

"And," points out Stabile, "the fact that we're centrally located between Nashville, Muscle Shoals and Atlanta gives our clients a wide variety of rhythm sections to choose from. Whether they're cutting rock'n'roll, country, r&b or pop, it's all right here."

3 New Distributors Appointed By JBL

LOS ANGELES—JBL has appointed new firms to represent its professional series products in three domestic sales territories.

According to Ron Means, JBL professional division manager, the three new organizations are: Marketation, with main offices in Baltimore; RM Associates Ltd. with headquarters in St. Louis; and Woburn, Mass.-based Richard Dean and Associates, Inc.



Pyramid's Ears: Jim Stabile, right, executive vice president and chief engineer for Pyramid's Eye recording studios, looks over the board with former in-house engineer Lee Peterzell. The facility is located on Lookout Mountain near the Tennessee-Georgia border.

Studio Track

• Continued from page 67

Davies producing herself on her second LP for Warner Bros. records, Rick McCollister engineering with Hamm assisting; and Loretta Lynn and Conway Twitty doing vocal overdubs for a new MCA LP, Chancey and Twitty co-producing with Danny Hilley engineering along with Russ Martin.

Universal Recording Corp., Chicago, activity: Styx overdubbing with engineer Gary Loizo; Jimmy Hite producing/engineering Bobby Bland; Leo Graham producing the Manhattans with arranger James Mack, Stu Walder at the console; Norm Geller producing Vic Damone, Toby Foster engineering; and Walder mixing both a Carl Davis-produced Walter Jackson LP and a Eugene Record-produced Chi-Lites LP.

Firefall laying tracks at Studio-By-The-Pond in Nashville. Kyle Lehning is both engineering and producing the Atlantic Records project.

Reelsound's remote 24-track bus, based in Manchaca, Tex., recently took delivery of two MCI JH-24 transformerless tape machines. The remote unit just completed dates in Detroit, Buffalo, Cleveland, Boston, New Haven, Pittsburgh, Rochester and Providence with Ted Nugent for his next live LP. Ric Browde and Cliff Davies producing, Malcolm H. Harper Jr. and Gregg Klingensmith at the board with Mason Harlow assisting.

At the Sausalito Record Plant, Sausalito, Calif., Rick James winding up a new LP for Motown producing himself. Chuck Mallone also there working with the New Riders Of The Purple Sage.

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HAPPY TOGETHER—Members of the Tokyo Union Orchestra clap along to their music playback during a recording session at the Automatt studio complex in San Francisco. Shown, foreground left to right, are Tatsuya Takahashi, Orchestra leader; Conrad Silvert, LP producer; featured performer and songwriter Herbie Hancock; and engineer Fred Catero.

Paramount's \$1.2 Mil Upgrading L.A. Facility Completes Lavish Construction Project

LOS ANGELES—The Paramount Sound Studios here has completed construction of its new \$1.2 million Studio C recording and con-

trol room facility, according to Don Schlegel, general manager at the facility.

One unique equipment feature of

the control room is a pair of Cerwin-Vega 189SC 18-inch Stroker dual spider woofers for the playback system.

A custom-built unit, the studio woofers are claimed to provide a response of plus or minus 1.5 dB from 28Hz to 70Hz where they crossover to a pair of UREI 815 studio monitors.

According to Cerwin-Vega, the system is available only at Paramount although other studio installations are expected in the future.

The complete monitoring system includes in addition to Cerwin-Vega woofers, a pair of Time-Aligned UREI 815 monitors that utilize a single coaxial 15-inch woofer as well as two other 15-inch woofers.

Powering the woofers are a Cerwin-Vega A-600 power amplifier. Each UREI 815 is driven by a Cerwin-Vega A-400 power amp.

The studio construction at Paramount also includes instrument isolation chambers, electrically operated drapes for high frequency absorption control, mirrored walls and ceilings to facilitate line of sight to the control room, and flexible "mood" lighting.

The control room also features a custom 40-channel Harrison 5032C console and Studer multi-tracks.

Among artists who have used Paramount Sound Studios, which is not affiliated with Paramount Pictures, are Black Oak Arkansas, Mike Bloomfield, Mac Davis, Billy Joel, Led Zeppelin, Little Feat, Frank Zappa, Diana Ross, Sly and the Family Stone and the Jackson 5.

Storyk Architects Rundgren's Studio

NEW YORK—Architect John Storyk has designed Todd Rundgren's Utopia, a multimillion-dollar video complex in Bearsville, N.Y.

Owned by Albert Grossman, the 15,000 square foot facility was custom-built for Rundgren and employs state-of-the-art video equipment.

The studio is part of Grossman's entertainment/production center which includes a recording studio, three restaurants and a 300-seat dinner theatre.

ENGINEER-PRODUCER DUO

Swedien & Jones: Together 23 Years

By JIM McCULLAUGH

LOS ANGELES—If there's such a thing as the engineer's engineer, that accolade might belong to veteran recording craftsman Bruce Swedien.

Nominated several times for a best engineered recording Grammy award, Swedien is enjoying a 23-year relationship with producer Quincy Jones.

Right now both producer and engineer have a top 10 LP with George Benson's "Give Me The Night" album, which employed the Soundstream digital recording process.

Just prior to that Swedien and Jones teamed up for Michael Jackson's recent monster "Off The Wall" LP as well as a Rufus & Chaka Khan album and a Brothers Johnson LP.

Upcoming is a Quincy Jones LP and another Benson project.

But a look at Swedien's credits also reveals that he was the recording engineer on such seminal pop tunes as Gene Chandler's "Duke Of Earl," Ramsey Lewis' "The In Crowd" and "Big Girls Don't Cry" by Frankie Valli & the Four Seasons.

He dates his engineering career back to 1957 when Jones was producing such artists as Sarah Vaughan, Dinah Washington and Count Basie. The Jones-Swedien relationship has endured since.

Majoring in electrical engineering at the Univ. of Minnesota and minoring in music, Swedien has recorded every kind of music—classical, jazz, r&b pop and rock.

Artists he's worked with: Tommy Dorsey, Nat "King" Cole, the Chicago Symphony, the Chicago Strings, Dukes of Dixieland, Oscar Peterson, Herbie Mann, Dizzy Gillespie, Woody Herman, Stan Kenton, Diana Ross, Roberta Flack, Ohio Players, Lionel Hampton and many others.

His expertise also reaches into film scoring—Jones and Swedien worked on "The Wiz"—and he writes periodically about recording technique in engineering journals.

While other engineers lately have moved from behind the console to a producer's role, Swedien notes that he is content as a recording engineer.

"The kind of relationship that Quincy and I enjoy is special," he says. "I have the latitude to get in-

involved in creative decisions. I've been asked by artists to producer but I enjoy what I am doing now. And since we move around so much, it wouldn't make sense to have my own recording studio."

Swedien makes technical decisions for Jones and opted to use the soundstream digital recording process for the Benson project.

Why? "It really works," he notes. "The advantages to me are no or almost inaudible noise, virtually no distortion and no wow or flutter. The pitch is no longer a function of the mechanical tape speed. It's astounding."

So sold is Swedien now on Soundstream digital he hopes to employ it on all future projects.

He estimates that digital will have a major impact on the recording business in the future but digital is not the most significant development he's seen over the years.

"For me," he remembers, "it was tape."

Both Jones and he, Swedien also notes, are eying creative participation in the coming videodisk area.

FIRE RAVAGES BRADLEY'S TENN. STUDIO

NASHVILLE—A faulty fluorescent light fixture may have been the cause of a blaze which destroyed Bradley's Barn recording studio in Mount Juliet, Tenn., Monday (20).

The 16-year-old studio was completely leveled by the fire, which raged out of control and prevented firefighters from entering the building to save a vault of master tapes.

Legendary record producer Owen Bradley, who built the facility in 1964, estimates the loss at more than \$500,000. Hundreds of master recording tapes stored in the studio vault were destroyed, as well as new equipment which had recently been added to upgrade the operation.

However, Bradley says that original master tapes on artists he has produced over the years—including early sessions on Loretta Lynn, Brenda Lee and Conway Twitty—were not stored in Bradley's Barn.

Joe Mills, a 14-year veteran sound engineer at the studio, discovered the fire at approximately 2 p.m. He says that flames were burning in a 10-foot circle around a fluorescent light fixture, leading him to suspect the light may have short-circuited and ignited the burlap-covered styrofoam insulation in the ceiling. The fire occurred only one day prior to Bradley's 65th birthday. **KIP KIRBY**

NFL Films Appoints National Distributors

LOS ANGELES—Due to increased demand, the NFL Films division, a segment of the U.S. professional football league, has appointed a chain of national distributors.

According to Dave Grossman of NFL Films, they include: Sound Unlimited, Chicago; Video Trends, Detroit; Altec, Burlington, Vt.; A&H Video Sales, New York City; King of Video, Las Vegas; Schwartz Brothers, Lanham, Md.; Source Video, Nashville; Video Artists, Minnetonka, Minn.; Video Library, Philadelphia; Video One, Seattle; Video Products Distribution, Sacramento; Western Video, Denver and Dallas; A-1 Video, Miami and Media Concepts, St. Petersburg, Fla.

NFL Films is now manufacturing 27 24-minute videotapes, available in either VHS or Beta format, listing for \$34.95 each. Nine more of the highlights of classic grid games are anticipated later this fall.

Production Duo

• Continued from page 74

should be out by the end of October, with six of seven tunes featuring Franzetti's string charts.

Fuqua characterizes "Back Atcha" "as more of a singing album, as opposed to something that's just fun and danceable. We have several strong ballads and even a country tune. Two songs are predominantly Izora, two mostly Martha, and on three they're together. If the individual tracks get radio attention we may do single albums on each of the two women next year."

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BAY AREA 'OPERA'

'Rock Justice' Out On a Videocassette

By CARY DARLING

LOS ANGELES—"Rock Justice," the concept album, stageplay and video production, has hit the streets, perhaps altering the industry's and consumers' ideas about video marketing—and rock operas as a genre.

Conceived by former Jefferson Airplane/Starship member Marty Balin and friend Bob Heyman, "Rock Justice" deals with the fantasy of a rock artist who is put on trial for not having a hit record.

Videotaped in front of an audience at San Francisco's Old Waldorf last November, EMI has issued the aural soundtrack and EMI Videograms has issued the videocassette.

"We're advertising the video with the album and the single being the primary objectives right now," says Joe Petrone, vice president of marketing for EMI America.

"Videocassettes and videodisks are not yet a viable force to break something. If I get a number one album and single, that will generate interest in tape."

EMI is toying with the idea of airing "Rock Justice" through cable systems. "The problem we have is that we're reluctant to give it a full airing because it could be taped by someone," says Petrone.

Two different displays are being used for the disk and the videocassette. "The posters will say that the videocassette is available," adds Petrone. "We are looking to make it available in outlets that just sell video software." Record stores that sell video software will also stock "Rock Justice."

A hurdle "Rock Justice" has to cross is the nature of the current videocassette market. "The videocassette business isn't geared to handle a rock performance," Petrone states. "What's selling now is geared to an elite audience which can afford to buy the equipment and are buying movies. So, the thrust is going to be on the LP and single."

Television commercials will feature a section of the video when the single, "Rock'n'Roll Dreams" is being sung. The initial push is going to be in San Francisco, because that is where the show was taped and it is where the musicians involved are based.

Says Petrone: "We've allocated a large sum of money for that area. We'll be running full page ads and have displays in all the stores. We want to break out of that market and have a snowball effect."

"This is not like 'Saturday Night Fever' where you have a film studio taking lots of ads. Here, you've got something that has only played in San Francisco and the tape is of interest only to those with a tape machine," states Petrone. "Out of context, this means little to Des Moines or Kansas City. So, we're starting with San Francisco."

The video and the album differ in that the former runs 59 minutes while the latter—a single disk—spans just under 40 minutes. The live play ran 1 hour, 20 minutes. "The biggest problem," declares cocreator and coproducer Bob Heyman, "was having musicians trying to act. They did a lot of fooling around onstage. So, on tape there was about 15 minutes we wanted to cut anyway. And for the album, we picked the strongest cuts."

The term "rock opera" has fallen into disuse over the past several years and on the album package



Marty Balin: Making the move to home video.

EMI has decided to label it a "rock'n'roll musical."

"I think 'Tommy' gave everybody a bad taste for the term, not that it was bad," continues Heyman. "I don't think the public has a negative view of the term. You have to call it something."

The real life story which inspired "Rock Justice," the court fight between Balin and a former Jefferson Starship manager, justifies the term to Balin.

"It was such a piece of theatre," says Balin. "I was irked by that trial and we began playing with the idea of doing something with it." Balin had met Heyman at the trial. Heyman was a law clerk. He also happened to be a Boston film maker with a keen interest in video.

"It started out as a play," continues Balin, "and we were going to videotape it for our personal collection." Subsequently, it was decided to release the tape commercially, making this the first time a musical videotape with a storyline has been subsequently released with the LP.

Though Balin is the best known name involved in the package, he only cowrote five of the 11 songs on the album. "Bob and I cowrote songs and then we took it to different people and they rewrote them," says Balin.

These different people were local San Francisco musicians whom Balin and Heyman wanted to get involved in the production. One of these, Mike Varney, ended up as coproducer and plays the "prosecuting guitarist" on the tape and in the play.

With the idea that "story rock," as Heyman calls it, is something consumers would want to view repeatedly, Heyman is considering taking the tape on the road to various clubs. Resident live stage presentations may take place in New York and Boston. He says it is too expensive to take the live presentation on the road.

Offers Dutch Trip

NEW YORK—Tape distributor A.I. Rosenthal Assoc. of Warminster, Pa., announces a dealer trip to Holland to take place April 24 to May 1, 1981. The trip is offered in conjunction with Maxell, Sony and TDK for purchases in November through December of this year made through Rosenthal Assoc. The tour, at the height of tulip time, is all-expenses paid.

VIDCASSETTE CASES HIT THE MARKET

LOS ANGELES—Photo-video-cassette storage albums, specifically for the home videographer or for talent presentation folios, are being offered by the Videobook Co. here.

The home-oriented storage cases have wrap-around clear plastic cover-sleeves. This allows the album to have a gold-stamped, die-cut card, with a title on top and a picture behind it on the cover, while the back of the album comes with a removable program index guide.

The home units, compatible for VHS or Beta insertions, are equipped with a veolor-type safety lock. Prices range from \$8 to \$10 for single cassette storage to \$20 for a four-cassette model.

The Talent portfolio will hold a ¼-inch U-Matic cassette or ½-inch VHS or Beta cassette. An attractive binder holds not only the cassette, but also the performer's resume and pictures and a sturdy mailing carton is included. Jerry D. Pierson, president of Videobook, is setting up price schedules on the talent portfolios.

The two concepts can be directly purchased from the firm, whose address is PO Box 3570, Hollywood, Calif. 90028.



VIDEO MUSIC—Director Kim Paul Friedman, left, discusses an upcoming video shoot with Gladys Knight between takes of KEEFCO's recent video production of two songs, "Taste Of Bitter Love" and "Bourgie, Bourgie."

CIC Video In U.K. Sets Rental And Sales Program

By PETER JONES

LONDON—Alongside the announcement of the first batch of videocassettes due from the newly formed CIC Video U.K. here with titles including "Saturday Night Fever" and "Grease," is the unveiling of a rental and sales pricing system for this country.

The company is headed by Roy Featherstone, who is MCA International president here. He is man-

aging director of CIC Video, a subsidiary of Cinema International Corp., based in Amsterdam, and he oversees a catalog mainly from the movie libraries of Paramount and Universal.

Says Featherstone: "Our pricing system enables retailers to both sell and rent our videocassettes. To avoid the current confusion in the marketplace concerning rentals, our dealer price includes a rental surcharge.

"In the U.K., the various rental systems are chaotic, with about half a dozen of them legitimate and 550 illegitimate. We're the first company to handle it in this simple and straightforward way and we believe other companies will have to follow suit.

"Most rental business is under the table, with no copyright being paid. With our system, dealers will be able to rent out as many times as they like, or sell direct. It'll reduce administration costs and dealers will still make a healthy profit."

Although there will be no stated recommended retail price, it is known that CIC Video is going for a policy of competitive pricing at consumer level.

The first release batch features 20 titles. Apart from "Saturday Night Fever" and "Grease," the titles include "Jesus Christ Superstar," "The Sting," "Jaws 2," "Animal House" and "The Godfather."

80% Heavier Audiophile LP

• Continued from page 66

nels, primarily audio salons, with dealers receiving small allocations.

Giorgi indicates his firm, which has already entered the high-end prerecorded cassette market, is taking the step as a further commitment to the audiophile record market.

He claims the new vinyl compound sounds unlike anything he's heard before. He characterizes the

sound of the disks as more "natural" and quiet. "More three-dimensional," he observes.

The disks will also feature special, air tight packaging, likely resembling the type of thick LP container multiple classical sets are found in. While keeping the same LP cover graphics, the packaging will also contain other special features.

Availability of the disks is slated for early next year.

Military Buying Certron Blanks

LOS ANGELES—Certron has been awarded two military contracts to sell blank cassettes. The customers are the Army and Air Force Exchange Service and the Navy Service and Support Office.

The Army-Air Force pact is for two years to supply cassettes for distribution to Army and Air Force

post exchanges throughout the world.

The Navy pact is for one year and covers all Navy post exchanges and ship's stores around the world.

Notes Ray Allen, Certron's president: "Since the military requirements are so stringent, we consider these contracts to supply blank cassettes highly significant."



STREETCORNER HARMONIES—The members of Tavares combine voices while recording their 10th Capitol album at Conway Studios, L.A. From left: Chubby, Tiny and Butch Tavares, producer Benjamin Wright Jr. and Pooch and Ralph Tavares. LP, "Love Uprising," is due in October.

SETS PRECEDENT

Hispavox Organizes Ramones' Spain Tour

By ED OWEN

MADRID—Hispavox has become the first Spanish record company to organize a major concert here for a foreign group, and its success with the Ramones has inspired planning for similar future events.

Certainly the Hispavox triumph has given a much-needed morale boost to the ailing Madrid tour scene. During the summer a Lou Reed concert turned out to be a complete fiasco, ending with the organizers being fined \$10,000 for civil law infringements, and two other major concerts were cancelled.

Some others have obviously fared better, but fear of another disaster prompted tour promoters Gay and Co., to miss the Spanish capital from the Ramones' originally planned tour of the Iberian peninsula.

However, Hispavox decided to

step in even though the U.S. band was known only to a minority.

Says Luis Calvo, Hispavox international director: "We decided to take the risk and put on a promotional concert to help long-term sales of the group's records. We did a deal with the privately-owned Vista Alegre bull ring, sub-contracted the stage building, security and so on, and used the group's own lighting and sound crew.

"We also hired a generator because in Barcelona at an earlier concert the lights went for 20 minutes, with resultant chaos."

But the shrewdest move by Hispavox was to put on sale 11,000 tickets at \$5 each, half the normal Madrid concert price. The company also gave away 1,000 complimentary tickets, plus spending \$20,000 plastering four different posters all over Madrid and taking spots on all local FM radio stations for 10 days prior to the event. The Ramones' single, "Do You Remember Rock And Roll Radio," was on sale three weeks earlier still.

A press conference by the group added promotional muscle and the group also recorded three numbers for the top-rated "Aplauso" television show. In the event, the concert was a complete sell-out, with 6,000 luckless fans locked out. And there was no trouble in the crowd, even though the Ramones are one of the most aggressive new wave groups around today.

Says Calvo: "We recouped all our investment and shared our profits with the bull-ring. The media publicity was fantastic. Whereas the Ramones average sales in Spain before the concert would be around 3,000, we look for 50,000 to 75,000 album sales for the group before Christmas. Extra posters and dealer discounts will help, and air-play from the 'End Of The Century' LP is very good."

Hispanvax's success is further enhanced by the fact that two other pop concerts were on in Madrid at the same time: Raphael celebrating 20 years as a star at the Monumental Theater, and Matchbox lighting up the New Marquee Club. Now Hispavox plans an AC/DC concert for January.



HAPPY MOMENT—Veteran British pop star, Cliff Richard, examines the pink champagne presented to him by EMI Records as he re-signs with the company. Right is EMI managing director, Cliff Busby. The occasion coincided with the singer's 40th birthday, and his 21st anniversary as a chart artist with EMI.

TV Program Sparks Frituna Hit 45, LP

By LEIF SCHULMAN

STOCKHOLM—Television remains easily the most important medium in Sweden when it comes to launching a hit song or new act, insists Goran Waltner, president of Frituna Records, pointing to the success of "Against The Winds" in the charts here.

The music comes from a 13-episode Australian-produced television series, shown in Sweden through the summer. The main theme has hit the top five of the singles chart, and the

full soundtrack album is a top 10 success. The music was the first international deal, both master and publishing, set up by Frituna.

Says Waltner: "When I first heard the main theme, I set out to track down the original producers. Through London, I got an address for the Australian producer and publisher. We nailed the rights and also took options on the artist John English's albums. He had a leading part in the series and had also composed most of the music.

"Right now, the main theme is one of the most recorded melodies in Sweden, with three versions in the album charts and two in the singles list. English is establishing himself as an artist in his own right nationally.

Frituna has an annual local production of 10 to 15 albums. Most successful export so far is Janne Onerud's disco version of "The Lion Sleeps Tonight," released in 16 different territories. The company turnover in 1980 is expected to hit the \$2.5 million mark, its best trading result so far.

Says Waltner: "It's important to stay independent in the real sense of the word. That is a matter of retaining freedom. Nine out of 10 records we release won't become hits, and that is a harsh fact of life which we've learned to live with."

Chrysalis Act

LONDON—Spandau Ballet, a highly touted new U.K. band with dramatic visual appeal, has signed to Chrysalis Records here. It's a worldwide deal providing for a split-label identity for the group's U.K. product. Records will carry the group's own Reformation logo, alongside the usual Chrysalis trademark. First product (Oct. 31) is a single "Cut A Long Story Short," followed by an album in the spring.

Python LP Is Banned

LONDON—According to the Independent Television Companies Assn. (ITCA) here, Monty Python's "Python's Contractual Obligation Album" is "unacceptable."

In September, the authority banned television advertising for the LP because the recording "is crude in the extreme."

But the "unacceptable" tag comes as ITCA bans Virgin retail stores featuring the Python theme music "Liberty Belle" in a string of radio advertisements aimed at promoting five Charisma LPs, including "Contractual Obligation."

ITCA says the music gives too much prominence to product previously found "unacceptable." Other "unacceptable" areas of product include cigarettes and funeral parlors.

Additionally, Birmingham's commercial radio station, BRMB, has banned the Python single "I Like Chinese" because it "might upset our large Chinese listenership" and the multiple Boots has instructed staff that the album must be stickered "The contents herein may offend some listeners."

Labels Hype Charts, Says Report 'Widespread Infringement' Of British Code Of Conduct

• Continued from page 1

guilty of infringing the code of conduct, nor does it suggest that any firms be censured or expelled from the BPI.

It does recommend that labels discontinue paying bonus money to salesmen for chart placings, because this "serves only to encourage representatives to unfairly influence sales reporting in chart shops."

The BPI inquiry was set in motion after a television program, broadcast in August, detailed instances of widespread chart hyping, complete with former record company salesmen describing how they influenced the national charts funded, in part, by the British Phonographic Industry itself.

The committee spent six weeks on its task, and interviewed many industryites, finally reporting back to a special BPI meeting Oct. 15.

It says at the outset that as the

record industry suffered more and more from a serious recession, tremendous pressure had been placed upon company salesmen to succeed.

And it notes that there's a very thin dividing line between what is known as aggressive marketing, and what is popularly known as hyping.

The committee finds that "through allowing their staff to sail close to the wind, some companies have allowed a situation to develop where there has been widespread infringement of the industry's code of conduct."

It also reports that many lists, purporting to be "full lists of shops making chart returns" to the British Market Research Bureau chart, had been shown, and that the accuracy of these wasn't very impressive.

The practice of "improper ticking" of records on return lists did not seem to be on a wide scale, says the committee. "However, many com-

panies have concentrated promotional efforts on what they consider to be priority accounts, and many of these are either chart shops or supposed to be chart shops."

Another point made is that "practices have included the supply of promotional records unconnected with the artist who is the subject of a current promotion in addition to the supply of other unrelated material. And the control of the volume of product available to salesmen has been lax.

"In some cases, the actions of certain paid independent agents transgressed the code of conduct."

WEA was severely criticized in the television program for the chart hyping activities of its salesmen. But the BPI report emphasizes, "It was not just WEA which infringed the spirit of the code, as implied on television. Others have transgressed to a

(Continued on page 85)

EMI Remains Mart Leader

LONDON—EMI Records both retained and increased its lead over its two major competitors in this market, CBS and WEA, during the July-September quarter. Market survey was prepared for the British Phonographic Industry by the British Market Research Bureau.

EMI leads the album category with a 21.8% market share, compared with 19.2% in the previous quarter. Second is WEA, with 13.2% (down from 14.2% in the previous three months), and third is CBS, with 11.7% (down from 12.1%).

Next in line are Polydor (8.4%), RCA (7.1%), Phonogram (4.2%), A&M (4.1%) and then Ariola/Arista, shown for the first time in the survey as a joint company, with 3.8%.

Top individual album label is Polydor (6.5%) followed by EMI (5.5%) and CBS (4.7%).

At singles level, EMI tops with 22.1%, up from an April-June figure of 20.8%. Then comes WEA (13.9% from 14.7%) and CGS (12.8% from 13.9%).

Next line are RCA (8.6%), Polydor (7%), Phonogram (5.8%) and A&M (4.9%). Top individual singles label is EMI (8.1%), followed by Polydor (6.6%) and RCA (6.5%).

Top singles artists in various categories are Abba, Sheena Easton and David Bowie, and in albums, Roxy Music, Joan Armatrading and George Benson.

Beatle Items Generate \$\$

LONDON—A copy of Brian Epstein's book "A Cellarful Of Noise" about the Beatles and autographed by the group was sold here for \$500. A roll of toilet paper, allegedly rejected by the Beatles because of its inferior texture and quality, fetched \$200 in the same auction.

Both were included in the sale of recording equipment and memorabilia at EMI's Abbey Road Studios here, a two-day event which raised a total \$250,000.

The project got under way because storage space at Abbey Road was needed for the building of a new penthouse studio and cutting room. Malcolm Jackson and John Jackson, directors of Jackson Music Ltd., boosted the sale appeal by putting in quality second-hand recording equipment from European centers.

But items associated with the Beatles created most interest. On a more substantial level to the book and the toilet roll, a Studer J37 4-track recorder, used by the Beatles on the "Sgt. Pepper" album, fetched \$1,200, and a Mellotron tape organ, with original tapes and used by the group, brought a \$2,400 successful bid from Mike Oldfield, who also bought, for \$500, two Belcamen Valve limiters used on his own multi-million selling "Tubular Bells" album.

Altogether the sale offered around \$1 million worth of recording equipment from European countries also, so the final result was in one sense disappointing.

Says Ken Townsend, general manager Abbey Road Studios: "It was an eye-opener in a way. Bids for equipment associated with stars were often low, showing that while autographs and souvenirs have great value, equipment used by the big names doesn't really increase in value at all."

Dawkins Quits

SYDNEY—Diminutive hit producer Peter Dawkins has left his staff position at CBS Records here to establish his own independent label, Giant Records.

Having propelled both Dragon and Mi-Sex to national prominence for CBS over the past few years, Dawkins will now try to do the same for his first signing, Sydney pub band Matt Finish.

Giant will be distributed by CBS, with whom the much-respected producer retains a warm working relationship.

Dawkins' departed post of head of Australian a&r will be filled by expatriate Peter Karpin, who is to return from CBS Records International in New York.

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Scandinavian Concerts Booming

STOCKHOLM—After years of steady growth, the concert and touring business in Scandinavia is booming, to the extent that one country, Norway, is having problems turning away "lesser" artists who want to tour because nationally it's fully booked.

Gunnar Eide heads up the Eide International concert management outfit, biggest of the bunch in Norway. He, along with Rune Lem of Norwegian Concert Management (NCM), handles virtually all the pop and rock ventures in the country.

Says Eide: "It may seem strange, but limiting the number of concerts is our big problem. Foreign management has learned that Norway offers a good concert scene and consistently offers touring attractions. When it comes to the smaller acts, we have to say 'no thanks, we're fully booked.'"

The Norwegian concert business

has built fast from small beginnings in 1964, when the main offering was a country music festival. From 1974 onwards, Eide has forged powerful links with EMA-Telstar in Stockholm and Knud Thorbjornsen and the ICO company in Copenhagen. He says: "It's vital to have that close collaboration in the main Scandinavian territories so that the big names can visit at least three countries on the same tour schedule."

The most important gig halls in Norway are the Ekeberghallen (4,700 seats), the Oslo Konserthouse (1,400), and the Chateau Neuf (1,410), all in the capital, and the Drammenshallen (5,700) in the city of Drammen, some 30 miles west of Oslo. Occasional concerts are staged in the cities of Bergen and Trondheim but a mix of distance and difficult weather conditions during the winter season put them often out of reckoning.

Says Eide: "Naturally there are sometimes territorial differences which affect business. An artist might be big in Sweden or Denmark, but virtually unknown in Norway. It is difficult to make foreign management appreciate this point."

Rock concert ticket prices are usually around the \$14-\$18 mark in Norway, but seats go up to \$60 at the Oslo Konserthouse for entertainers of the caliber of Harry Belafonte, Sammy Davis or Shirley MacLaine.

The tremendous interest in live shows in Norway is instanced by the lineup of bookings in Oslo (population 40,000) for just one October week: the Steve Gibbons Band, Weather Report, Journey, the Crusaders, Shirley Bassey and Rick Wakeman.

In Denmark, the three main concert promoters are the International Concert Organization (ICO), the Knud Thorbjornsen Agency and the Danish Koncert Bureau (DKB) but they no longer operate in Denmark alone. Instead, all have become specialists in setting up tours taking in virtually all of Europe.

Flemming Schmidt, who heads up the DKB operation, says the concert business has changed a lot. "Not long ago, the big name bands would play sell-out concerts and the newer groups would do reasonable business. But because of the economic problems now, people are very particular on whom they spend their money. They want a guarantee of a good performance and this makes it difficult to handle the newer bands."

"Bands now need more publicity and television exposure before they can pull in a big crowd. Lots of bands just can't afford to tour now without heavy back-up from record companies. So it tends to be more of a club scene. However there is not much of a club scene in Copenhagen and technical facilities are inadequate, so one can't readily build a band's reputation in that way."

Schmidt promotes in all European countries and finds tours today are shorter than they were. But he is proud of Danish promoters' reputations in the field of big multi-national tours.

"For years Copenhagen was one of the top three cities in Europe for live performances with concerts every night, sometimes even two a night, which for a city of just one million people is remarkable. But economic difficulties are linked with venue problems and there have been changes."

There were, he says, three "usable" venues: the Tivoli, the Falkoner and the OddFellows Hall. Now there is the Forum, with a 4,000 capacity, and he shares bookings there with Knud Thorbjornsen. Additionally there is the big Brondby Hall, some 12 miles out of Copenhagen but city transportation doesn't serve it. Though it seats 5,500, the acoustic quality is not so good, mainly because of a low ceiling. However acts like Emerson, Lake & Palmer and Abba have played there.

The Forum has a cycle track and is central. Previously, the city council was not interested in using the hall for concerts and it was opened up for ice hockey, roller skating and so on. Says Schmidt: "But we were forced to do something because we needed a bigger venue. Ticket prices in Copenhagen are the highest in Europe so it is not a problem to make a profit on a concert in a 2,000 seater, but it is hard to accommodate equipment such as is used by a modern big name touring band."

"The Falkoner is part of a convention complex, including a hotel, so the music can be disturbing. The

(Continued on page 85)

Jazz Via Johannesburg

JOHANNESBURG — South Africa's first regular Sunday night session of pure jazz is to be aired each week between 10 p.m. and midnight from Sunday (19) by Radio SR.

It's an independent commercial station with studios in downtown Johannesburg that beams its programs in English to predominantly black listeners in the densely populated urban areas of the Transvaal and Natal, from powerful medium wave transmitters located in the neighboring kingdom of Swaziland.

Radio SR program manager, Willi Moloisi, says it was decided to give the specialist jazz program, "All That Jazz," the late-night Sunday slot because research has shown that enthusiasts don't have the time to really concentrate on the music on other nights of the week.

He points out that while other stations in Southern Africa do broadcast jazz programs, they are transmitted during weekdays or Saturday evening periods.

when deep concentration is awkward.

"All That Jazz" host Lucky Ntuli, who has been a serious student of the music since 1959, says that the new program will cover all forms of jazz, from Dixieland and funk to West Coast and progressive.

"The need for a program of pure jazz music in all its forms," he adds, "has been made apparent from the number of requests we receive from listeners for this type of music."

Ntuli says programs will be compiled from disks specially imported by Radio SR from the U.S., and from disks made available to the station by such South African record companies as Trutone, EMI and the Gramophone Record Co.

He notes that the jazz programs broadcast by Radio SR have attracted many white listeners which, he says, "proves that music can transcend all cultural barriers."

'Angel' Ladd Scoring On Record In Japan

By SHIG FUJITA

TOKYO—Television's "Charlie's Angels" is very popular in Japan, and the show's Cheryl Ladd has also been making a name for herself here as a singer.

Ladd came to Japan in June on a promotional tour for Toshiba-EMI (which releases her records in this market) and Suntory, and impressed industryites with her talent and professionalism.

In July, Toshiba-EMI issued her first single, "Dancing American," which was used as the theme for a Suntory brandy tv commercial. The disk went on to sell 300,000 copies and reach the top 20.

Suntory made up more than 50,000 near-lifesize stand-ups of Ladd for display use outside liquor stores, and Toshiba-EMI obtained 300 for use by record stores.

Ladd's second single, "Walking In The Rain," was released Sept. 21, and quickly charted. Now her new album, "Soykaze-No-Angel," is a top 10 entry.

"When we put out Cheryl's new album," comments Isao Atsumi,

manager of Toshiba-EMI's popular repertoire division, "we were sufficiently confident of strong sales that we initially pressed up 50,000 copies. Even so, we were surprised when the album sold 15,000 copies on the first day."

The label is planning a second run of 50,000 copies as soon as possible, and it's also working to bring Ladd to Japan for a concert tour next spring.

In addition, the "angel" figures in a current Toshiba-EMI promotional campaign tagged "Good Women This Fall," and featuring Kate Bush, Amy Holland, Anne Murray, Blondie and Pat Benatar alongside Ladd.

Photograph panels of the six were displayed on Tokyo's Broadway, the Ginza, earlier this month, and local record stores reported solid sales action on the artists.

Toshiba-EMI's Atsumi notes that Ladd's success signals the first time in three years (since Olivia Newton-John) that the label has sold so much product by a foreign artist.

PolyGram Mexico To Promote Big Bands

MEXICO CITY—During the '50s, Mexico was swarming with the big band sound, via such maestros as Luis Arcarez, Juan Garcia Esquivel, Gonzalo Curiel and Los Hermanos, among others. But came the advent of rock, and they disappeared.

Now, via new PolyGram campaign, it could be a new era in Mexico for the music, and perhaps elsewhere in Latin America.

The company has scheduled three big band albums for release in November, with availability in other markets to follow by early 1981.

The bandleaders featured are Venus Rey, who is also head of the local musicians' union, SUTM; Perez Prado, who was bounced around with several labels since his breakthrough hit of 25 years back, "Cherry Pink And Apple Blossom White;" and Roberto Prais, who doubles as a&r director at the local PolyGram branch.

"We don't consider this as an experiment," says PolyGram's general director, Alejandro Parodi, "but a step we are certain will catch on with the Mexican public."

"Once product is out in the marketplace locally, we'll be ahead of the game by having it ready for our other companies in the hemisphere. We're also banking on the possibility that it could trigger some excitement in the U.S."

Parodi isn't revealing, but he implies that there'll be a "new look" to the sound and arrangements of the three bandleaders—"something which will appeal to the youngsters."

Rey, who hasn't recorded in more than 10 years with his own orchestra (he used to be one of the top trombonists in the New York area during the big band days there), is slated to inject some innovations of the cumbia with his entry, as yet untitled.

The different image for Prado, who is one of the longtime big band maestros of the past 30 years, will feature a new wrinkle in his patented mambo. His album is dedicated to one of Mexico's top actresses; it's titled "Mambo a Sasha Montenegro."

Prais, overseeing most of the local product coming out of PolyGram's year-old studio, will have a compilation of modern international compositions, also geared for the youth market.

"We know of the attempt in reviving big bands in the U.S.," concludes Parodi, "therefore, we're giving it our best, Latin-style, in this country."

Parodi also indicates that PolyGram Mexico will be ready with follow-up product should the breakthrough occur as anticipated.

Transitional Pact Agreed

• Continued from page 4

ommended retail price, this can be used as a basis on which to calculate the royalty. But where recommended retail prices have been abolished, we have to take the wholesale price, add on the mark-up and then take 8% of the aggregated figure.

"What we would like to see is the mechanical royalty based on the wholesale price, but this would naturally mean that the percentage would have to be increased from 8%. Just how much we would need to increase it to give a royalty that would be appropriate in all member countries is something we have to look into."

The interim contract provides that in countries where there is no fixed price and no agreed recommended retail price, the local IFPI groups will discuss with the mechanical right societies a mutually acceptable method of arriving at a mean retail price by adding mark-up to wholesale price.

Although before the IFPI-BIEM negotiations there had been some speculation (Billboard, Aug. 30, 1980) that BIEM might be seeking a reduction in the packaging allowances for prerecorded cassettes to bring them into line with these applicable to records, there was, in fact, no modification effected in this area.

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Acts Take Royalty Cut For CBS Sweden Album

STOCKHOLM—New methods of promotion, especially feeding product into discos and youth clubs, and a growing emphasis on video aspects, even linking closely with film producers, are seen by CBS here as vital in the fight against economic recession in the music business.

Says Sten af Klinteberg, managing director, CBS Sweden: "The offering of product for sale won't decrease. But we'll all have to become more selective and concentrate heavily on individual promotion sectors. We'll also concentrate effort on one artist at a time."

CBS has been matching theory with deeds, several of its recent promotion campaigns paying off this year. One was the "Rock 80" campaign, featuring newer artists like Ellen Foley and David Johansen, along with Police. This drive was headlined by a special "Rock 80" album, offered at cost price (\$3.55, roughly) compared with a standard Swedish album price of \$9.50.

Sten af Klinteberg says: "This was essentially an artist-launching campaign. Both CBS and the artists involved gave up royalty payments in order to keep the price at a rock-bottom level. We laid on a big in-store display push, plus competitions. Result was we sold 40,000 albums and certainly helped establish several new artists."

Equally successful was CBS's "Hot Summer Singles" campaign, featuring a selected ten 45s. Retailers were dispatched special in-store

displays, plus a promotion cassette featuring the 'A' sides involved.

"This is a vital part of marketing. Our product has to be heard, not just seen. As a direct result of this campaign, five of the singles made the Swedish chart. Additionally, sales of the singles also affected sales of the albums which featured those singles.

"We go through the fall in a strongly optimistic mood. On the visual side, we've finalized our first collaboration with movie production company Europafilm, whereby promotion films of CBS acts Strix Q, Factory and Rock de Luxe have been shown in all Europafilm's 100 cinemas.

"We're leaning more and more on video. The CBS Video Show is regularly shown at all major retail shops and a new show is produced every other month."

Sten of Klinteberg looks for consistently good sales from new albums by artists like Bruce Springsteen, Meat Loaf, Frank Zappa, Supertramp and quite a few name acts are due for concert treks to Sweden in coming months.

He says: "But we're also building on strong local acts in the rock-disco field, such as Factory, Strix Q, Rock de Luxe, Magnus Uggla and Sad Motion. Magnus Uggla recorded a single in Los Angeles with producer Earl Mankey. And Janne Schaffer, a top Swedish jazz-rock guitarist, had his own spot at the 1980 Montreux Jazz Festival and his album has been released through virtually all European territories."

Ethnic Opportunities For RCA Australia?

By GLENN A. BAKER

SYDNEY—The introduction of a national ethnic television network in Australia Friday (24) has been eagerly awaited by, among others, RCA Records.

During a recent six-day RCA Asia/Pacific conference in this city, executives highlighted the vast potential for exposure of foreign-language music and film clips on the new network.

Australia boasts sizeable communities from more than 20 countries, and a large network of ethnic newspapers, magazines and radio programs strives to serve the needs of these people. Indeed, Melbourne has the largest population of Greeks outside Greece.

"Film clips we once rejected as

being of no use to us can now be used productively," observed national advertising manager, Paul Carter. "The presentation sent to the conference by Argentina was suddenly more interesting when we found that there's an Argentinian population here of more than 50,000, and we can now reach most of them.

"This is going to make an enormous difference to the breakdown of record sales, and maybe even the make-up of the charts in this country."

RCA's conference, hosted by local managing director Brian Smith, drew delegates from Thailand, Malaysia, New Zealand, the Philippines, the U.S., Singapore, Hong Kong, Japan, Fiji and Papua New Guinea. Japan was represented by RVC Corp. chief Ichiro Okuno, while Art Martinez, division vice president of RCA Records International, was on hand from the New York head office.

According to Carter, interest in Australian repertoire was higher this year than before, particularly for acts on the new independent Deluxe label, distributed by RCA. "The Numbers and InXs look like both being signed by RCA U.S., which will make the first-ever signing of RCA Australian acts to America. Everyone here is excited as the prospect."

In what can best be described as a boom period for RCA here, the company has stormed to No. 1 with the new David Bowie album, "Scary Monsters." It also recently occupied the summit for nine weeks with the "Can't Stop The Music" soundtrack (Billboard, Aug. 9, 1980).

Yamamoto Is PopCon Winner

TOKYO—Eddie Yamamoto, a 22-year-old student of the Osaka Music Academy, won the grand prize in the 20th Popular Music Contest (PopCon) held Oct. 1 at the Tsumagoi Exhibition Hall. His self-composed winning entry was "Ai wo Kokoro ni" (With Love In My Heart).

He was among 26 finalists, including regional finalists in 16 regional eliminations and 10 selected by the Yamaha Music Foundation, sponsor of the contest. The 26 finalists were selected from among 15,000 songs submitted.

Yamamoto will be competing in the 11th World Popular Song Festival next month, along with the winning entry from the 19th PopCon, held earlier this year.

Italy Upgrades Studio Hardware Though Latest Technology Is Viewed With Some Caution

• Continued from page 70

much on a kind of equipment we've never used before."

Pizzamiglio sees digital technology as an undoubted route to better quality, but believes the various incompatibilities between different systems, and especially lack of sampling rate standardization, which prevent free exchange of tapes from studio to studio, are a source of deep puzzlement within the studio industry, here.

Every artist would be obliged to record and mix from start to finish in one studio, he says, which is far from being the standard practice in Italy at the moment. And servicing, too, is a real problem at the moment where new hardware is concerned.

"At AES, for instance, the 3M people could not assure service of

their digital machines in Italy. I'm planning further meetings with them to talk over how suitable it would be for Il Mulino to buy that kind of equipment at present."

Even PolyGram, currently completing a new studio facility in Milan, has no plans to introduce digital techniques as yet. Says Giorgio Loviscek, one of the PolyGram a&r management team: "A heavy investment is needed to buy these machines. This would push up recording costs straight away.

"With the exception of the Decca/London albums, most of the digital albums available in the Italian marketplace are expensive, though the actual music content tends to be rather poor. The result is that they are sold by hi fi dealers rather than by record stores. Really we see them as 'acoustical emotion-makers,' and

PolyGram isn't interested in that kind of product."

The consensus seems to be that digital recording will not be generally adopted by Italian studios inside two or three years. Computerized mixing desks have caught on, however, despite teething problems caused by staff inexperience and the intricacies of the computer dialog.

Carlo Zanibelli, owner of the Regson Studios in Milan, says: "We had the chance to mix down with a solid state computerized mixer, and I must say we did not get the results we are used to from conventional machines.

"I'm sure, though, that with just a short period of training you could achieve something genuinely better and really different." Trafalgar's Gaetano Ria adds: "The operator

(Continued on page 86)

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NOVEMBER 1, 1980, BILLBOARD

BRITAIN

(Courtesy of Music Week)
As of 10/25/80
SINGLES

This Week	Last Week	
1	9	WOMAN IN LOVE, Barbra Streisand, CBS
2	1	D.I.S.C.O., Ottawa, Carrere
3	1	DON'T STAND SO CLOSE TO ME, Police, A&M
4	5	WHAT YOU'RE PROPOSING, Status Quo, Vertigo
5	3	BAGGY TROUSERS, Madness, Stiff
6	10	WHEN YOU ASK ABOUT LOVE, Matchbox, Magnet
7	7	IF YOU'RE LOOKIN' FOR A WAY OUT, Odyssey, RCA
8	4	AND THE BIRDS WERE SINGING, Sweet People, Polydor
9	14	GOTTA PULL MYSELF TOGETHER, Nolans, Epic
10	21	LOVE TIMES LOVE, George Benson, Warner Bros.
11	8	MY OLD PIANO, Diana Ross, Motown
12	18	ENOLA GAY, Orchestral Manoeuvres In The Dark, Dindisc
13	13	CASANOVA, Coffee, Mercury
14	6	MASTER BLASTER, Stevie Wonder, Motown
15	25	SPECIAL BREW, Bad Manners, Magnet
16	11	AMIGO, Black Slate, Ensign
17	15	YOU'RE LYING, Linx, Chrysalis
18	12	KILLER ON THE LOOSE, Thin Lizzy, Vertigo
19	37	DOG EAT DOG, Adam & Ants, CBS
20	24	ALL ABOUT LOVE, Air Supply, Arista
21	16	SEARCHING, Change, WEA
22	17	THREE LITTLE BIRDS, Bob Marley & Wailers, Island
23	22	STEREOTYPES, Specials, Chrysalis
24	26	WHY DO LOVERS BREAK EACH OTHER'S HEARTS, Showaddyaddy, Arista
25	20	TROUBLE, Gillan, Virgin
26	26	ARMY DREAMERS, Kate Bush, EMI
27	29	WHAT'S IN A KISS, Gilbert O'Sullivan, CBS
28	34	I NEED YOUR LOVE, Teena Marie, Motown
29	35	LET ME TALK, Earth Wind & Fire, CBS
30	19	ONE DAY I'LL FLY AWAY, Randy Crawford, Warner Bros.
31	NEW	TOWERS OF LONDON, Gap Band, Mercury
33	NEW	NEVER KNEW LOVE LIKE THIS BEFORE, Stephanie Mills, 20th Century
34	27	FEELS LIKE I'M IN LOVE, Kelly Marie, Calibre
35	23	ANOTHER ONE BITES THE DUST, Queen, EMI
37	NEW	LOVING JUST FOR FUN, Kelly Marie, Calibre
38	NEW	ONE MAN WOMAN, Sheena Easton, EMI
39	30	I OWE YOU ONE, Shalamar, Solar
40	NEW	DON'T SAY I TOLD YOU SO, Tourists, RCA

ALBUMS

This Week	Last Week	
1	1	ZENYATTA MONDATTA, Police, A&M
2	NEW	THE RIVER, Bruce Springsteen, CBS
3	2	GUILTY, Barbra Streisand, CBS
4	NEW	JUST SUPPOSIN', Status Quo, Vertigo
5	3	ABSOLUTELY, Madness, Stiff
6	14	THE LOVE ALBUM, Various, K-tel
7	5	NEVER FOREVER, Kate Bush, EMI
8	7	CHINATOWN, Thin Lizzy, Vertigo
9	10	MANILOW MAGIC, Barry Manilow, Arista
10	6	SCARY MONSTERS, David Bowie, RCA
11	12	PARIS, Supertramp, A&M
12	15	I AM WOMAN, Various, Polygram
13	4	MOUNTING EXCITEMENT, Various, K-tel
14	40	CONTRACTUAL OBLIGATION, Monty Python, Charisma
15	8	THE VERY BEST OF DON McLEAN, United Artists
16	17	MONSTERS OF ROCK, Various, Polygram
17	13	TRIUMPH, Jacksons, Epic
18	20	GIVE ME THE NIGHT, George Benson, Warner Bros.
19	11	BREAKING GLASS, Hazel O'Connor, A&M
20	19	GOLD, Three Degrees, Ariola
21	24	REGGATTA DE BLANC, Police, A&M
22	9	MORE SPECIALS, Specials, Chrysalis
23	NEW	GREATEST HITS VOL. 2, Cockney Rejects, Zonophone
24	16	SIGNING OFF, UB40, Graduate
25	NEW	MY GENERATION, Who, Virgin
26	23	MIDNITE DYNAMOS, Matchbox, Magnet
27	NEW	MAKIN' MOVIES, Dire Straits, Vertigo
28	NEW	GRIN AND BEAR IT, Ruts, Virgin
29	29	BACK IN BLACK, AC/DC, Atlantic
30	28	I'M NO HERO, Cliff Richard, EMI
31	22	NOW WE MAY BEGIN, Randy Crawford, Warner Bros.
32	18	FLESH AND BLOOD, Roxy Music, Polygram
33	30	SKY 2, Sky, Ariola
34	NEW	SECONDS OF PLEASURE, Rockpile, F-Beat

35	NEW	BORDER LINE, Ry Cooder, Warner Bros.
36	NEW	READY, Blues Band, Arista
37	25	PAULINE MURRAY & THE INVISIBLE GIRLS, Elusive
38	26	DIANA, Diana Ross, Motown
39	39	I JUST CAN'T STOP IT, Beat, Go-Feat
40	32	OZZIE OSBOURNE'S BLIZZARD OF OZ, Jet

CANADA

(Courtesy CBC's 60 Minutes With A Bullet)
As of 10/25/80
SINGLES

This Week	Last Week	
1	1	ANOTHER ONE BITES THE DUST, Queen, Elektra
2	2	UPSIDE DOWN, Diana Ross, Motown
3	7	REAL LOVE, Doobie Bros., Warner Bros.
4	4	LATE IN THE EVENING, Paul Simon, Warner Bros.
5	3	ALL OUT OF LOVE, Air Supply, Wizard
6	10	WOMAN IN LOVE, Barbra Streisand, Columbia
7	9	HE'S SO SHY, Pointer Sisters, Planet
8	8	I'M ALRIGHT, Kenny Loggins, Columbia
9	6	XANADU, Olivia Newton-John/Electric Light Orchestra, Jet
10	5	ALL OVER THE WORLD, Electric Light Orchestra, Jet
11	19	THE WANDERER, Donna Summer, Geffen
12	13	JESSE, Carly Simon, Warner Bros.
13	11	HOT ROD HEARTS, Robbie Dupree, Elektra
14	14	DRIVIN' MY LIFE AWAY, Eddie Rabbitt, Elektra
15	15	LOOK WHAT YOU'VE DONE TO ME, Boz Scaggs, Columbia
16	NEW	DREAMING, Cliff Richard, EMI
17	NEW	HIT ME WITH YOUR BEST SHOT, Pat Benatar, Chrysalis
18	17	THE KID IS HOT TONIGHT, Loverboy, Columbia
19	NEW	SHE'S SO COLD, Rolling Stones, Rolling Stones
20	NEW	TOUCH AND GO, Cars, Elektra

ALBUMS

1	1	THE GAME, Queen, Elektra
2	2	CRIMES OF PASSION, Pat Benatar, Chrysalis
3	3	PARIS, Supertramp, A&M
4	4	XANADU, Soundtrack, Jet
5	8	GUILTY, Barbra Streisand, Columbia
6	5	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
7	7	PANORAMA, Cars, Elektra
8	NEW	ONE STEP CLOSER, Doobie Bros., Warner Bros.
9	NEW	BAD HABITS, Monks, Capitol
10	10	GIV ME THE NIGHT, George Benson, Warner Bros.

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 10/27/80
SINGLES

This Week	Last Week	
1	1	SANTA MARIA, Oliver Onions, Polydor
2	3	SANTA MARIA, Roland Kaiser, Hansa
3	2	MATADOR, Garland Jeffreys, A&M
4	4	UPSIDE DOWN, Diana Ross, Motown
5	5	TEN O'CLOCK POSTMAN, Secret Service, Strand
6	6	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
7	7	FEELS LIKE I'M IN LOVE, Kelly Marie, Ariola
8	28	WHAT YOU'RE PROPOSING, Status Quo, Vertigo
9	10	ANOTHER ONE BITES THE DUST, Queen, EMI
10	7	DREAMIN', Cliff Richard, EMI
11	9	ASHES TO ASHES, David Bowie, RCA
12	NEW	CHILDREN OF PARADISE, Boney M. Hansa
13	13	JOHNNY AND MARY, Robert Palmer, Island
14	17	BOBBY BROWN, Frank Zappa, CBS
15	NEW	EL DORADO, Goombay Dance Band, CBS
16	14	ES GEHT UM MEHR, Howard Carpendale, EMI
17	21	MASTER BLASTER, Stevie Wonder, Motown
18	11	THE WINNER TAKES IT ALL, Abba, Polygram
19	22	LATE AT NIGHT, Maywood, Metronome
20	15	MIDNITE DYNAMO, Matchbox, Magnet
21	16	WEIL ES DICH GIBT, Peter Maffay, Metronome
22	12	CAN'T STOP THE MUSIC, Village People, Metronome
23	18	COULD YOU BE LOVED, Bob Marley & Wailers, Island
24	NEW	ROM, Dschinghis Khan, Jupiter
25	19	OOPS UPSIDE YOUR HEAD, Gap Band, Mercury
26	24	FREU DICH BLOSS NICHT ZU FRUH, Gitte, Gloral

27	30	ALL OVER THE WORLD, Electric Light Orchestra, Jet
28	NEW	DON'T STAND SO CLOSE TO ME, Police, A&M
29	NEW	RUN TO ME, Smokie, Rak
30	20	FUNKYTOWN, Lipps Inc., Casablanca

ALBUMS

1	1	REVANCHE, Peter Maffay, Metronome
2	6	BEAUTIFUL MOMENTS, Carpenters, Arcade
3	NEW	THE AMERICAN SUPERSTAR, Kenny Rogers, Arcade
4	4	XANADU, Soundtrack, Jet
5	11	PARIS, Supertramp, A&M
6	3	BACK IN BLACK, AC/DC, Atlantic
7	9	ROM, Dschinghis Khan, Jupiter
8	2	SUEDSEE MELODIEN, Islanders, Arcade
9	10	DIANA, Diana Ross, Motown
10	5	UPRISING, Bob Marley & Wailers, Island
11	7	NEVER FOREVER, Kate Bush, EMI
12	8	SCARY MONSTERS, David Bowie, RCA
13	NEW	EINE STUNDE FUER DICH, Howard Carpendale, EMI
14	12	ZENYATTA MONDATTA, Police, A&M
15	13	TRAEUMEREIEN, Richard Clayderman, Telefunken
16	17	THE GAME, Queen, EMI
17	NEW	GONE TO EARTH, Barclay James Harvest, Polydor
18	14	WONDERLAND BY NIGHT, Bert Kaempfert, Polydor
19	16	HALLO ENGEL, Stefan Waggershausen, Ariola
20	18	THE WALL, Pink Floyd, Harvest

JAPAN

(Courtesy Music Labo)
As of 10/27/80
SINGLES

This Week	Last Week	
1	1	KAZE WA AKIHO, Seiko Matsuda, CBS/Sony (Sun)
2	2	PURPLE TOWN, Junko Yagami, Discmate (Yamaha/PMP)
3	4	JINSEI-NO-SORA KARA, Chiharu Matsuyama, North (STV Pack)
4	3	HATTOSHITE GOOD, Toshihiko Tahara, Canyon (Janny's)
5	8	SAYONARA-NO-MUKOUGAWA, Momoe Yamaguchi, CBS/Sony (Tokyo)
6	5	WATASHI WA PIANO, Mizue Takada, Teichiku (Burning/PMP)
7	6	DANCING SISTER, Nolans, Epic (PMP)
8	12	KOIBITO YO, Mayumi Itsuwa, CBS/Sony (People/PMP)
9	7	JENNY WA GOKIGEN NANAME, Juicy Fruits, Columbia (P.H. Amuse)
10	10	AKAI UMBRELLA, Monta & Brothers, Philips (PMP)
11	13	CALIFORNIA DREAMIN', Mamas & Papas, Dunhill (Victor)
12	16	SEXY NIGHT, Junko Mihara, King (Burning)
13	11	HOW MANY II KAO, Hiromi Go, CBS/Sony (Burning)
14	17	SANTA MARIA-NO-INORI, Hideki Saijo, RVC (Geiei)
15	9	WAKARETEMO SUKINA HITO, Los Indios & Sylvia, Polydor (Tokyo)
16	18	SAKABA DE DABADA, Kenji Sawada, Polydor (Watanabe)
17	NEW	AI WA KAGERO, Gamu, Teichiku (Yamaha)
18	14	AOI SANGOSHO, Seiko Matsuda, CBS/Sony (PMP)
19	NEW	XANADU, Olivia Newton-John/Electric Light Orchestra, Jet
20	19	YOUNG BOY, Naoko Kawai, Columbia (Geiei)

ALBUMS

1	3	INSHOUHA, Masashi Sada, Free Flight
2	1	KOIBITO YO, Mayumi Itsuwa, CBS/Sony
3	2	RIDE ON TIME, Tatsuro Yamashita, RVC
4	9	SOYOKAZE-NO-ANGEL, Cheryl Ladd, Toshiba-EMI
5	11	LOVE, Naoko Kawai, Columbia
6	6	CHIKASHITSU-NO-MELODY, Kai Band, Toshiba-EMI
7	7	XANADU, Soundtrack, Jet
8	4	KAMPAI, Tsuyoshi Nagabuchi, Toshiba-EMI
9	8	DRINK, Juicy Fruits, Columbia
10	5	SQUALL, Seiko Matsuda, CBS/Sony
11	10	VIII, Alice, Polygram
12	14	UTAKATA-NO-OPERA, Kazuhiko Kato, Warner Pioneer
13	17	TINY BUBBLES, Southern All Stars, Victor
14	NEW	ONE STEP CLOSER, Doobie Brothers, Warner Bros.
15	NEW	MOMOE DENSETSU, Momoe Yamaguchi, CBS/Sony
16	15	GYAKURYU, Tsuyoshi Nahabuchi, Toshiba-EMI
17	12	KATUMANDU, Godiego, Columbia
18	20	YAMATO YO TOWANI DRAMA HEN, Soundtrack, Columbia
19	NEW	FUSE ONE, Fuse, King
20	16	MULTIPLIES, Yellow Magic Orchestra, Alfa

AUSTRALIA

(Courtesy Kent Music Report)
As of 10/20/80
SINGLES

This Week	Last Week	
1	1	UPSIDE DOWN, Diana Ross, Motown
2	2	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
3	3	ASHES TO ASHES, David Bowie, RCA
4	4	BABOOSHKA, Kate Bush, EMI
5	5	Fame, Irene Cara, RSO
6	6	ECHO BEACH, Martha & Muffins, Dindisc
7	10	THE WINNER TAKES IT ALL, Abba, RCA
8	17	DREAMIN', Cliff Richard, EMI
9	15	YOU SHOOK ME ALL NIGHT LONG, AC/DC, Albert
10	18	GIVE ME THE NIGHT, George Benson, Warner Bros.
11	13	EVERYBODY'S GOT TO LEARN SOMETIME, Korgis, Rialto
12	9	ALL OUT OF LOVE, Air Supply, Big Time
13	20	LIFE AT THE OUTPOST, Skatt Bros., Casablanca
14	NEW	WOMAN IN LOVE, Barbra Streisand, CBS
15	NEW	SINGING IN THE '80s, Monitors, Festival
17	11	WHAT I LIKE ABOUT YOU, Romantics, Epic
18	14	IT'S HARD TO BE HUMBLE, Mac Davis, Casablanca
19	7	MOSCOW, Genghis Khan, Image
20	8	XANADU, Olivia Newton-John/Electric Light Orchestra, Jet

ALBUMS

1	1	SCARY MONSTERS, David Bowie, RCA
2	2	BACK IN BLACK, AC/DC, Albert
3	9	PARIS, Supertramp, A&M
4	4	FAME, Soundtrack, RSO
5	3	EAST, Cold Chisel, WEA
6	7	GIVE ME THE NIGHT, George Benson, Warner Bros.
7	5	XANADU, Soundtrack, Jet
8	6	THE BOYS LIGHT UP, Australian Crawl, EMI
9	NEW	GUILTY, Barbra Streisand, CBS
10	16	NEVER FOREVER, Kate Bush, EMI
11	8	STARDUST, Willie Nelson, CBS
12	10	GLASS HOUSES, Billy Joel, CBS
13	12	WILD PLANET, B-52s, Warner Bros.
14	NEW	LIVING IN A FANSTYS, Leo Sayer, Chrysalis
15	11	CAN'T STOP THE MUSIC, Soundtrack, RCA
16	17	UNMASKED, Kiss, Casablanca
17	15	ONE TRICK PONY, Paul Simon, Warner Bros.
18	NEW	ONE STEP CLOSER, Doobie Bros., Warner Bros.
19	13	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
20	NEW	DIANA, Diana Ross, Motown

HOLLAND

(Courtesy BUMA/STEMRA)
As of 10/21/80
SINGLES

This Week	Last Week	
1	1	WOMAN IN LOVE, Barbra Streisand, CBS
2	4	MASTER BLASTER, Stevie Wonder, EMI
3	3	DON'T STAND SO CLOSE TO ME, Police, A&M
4	2	ONE DAY I'LL FLY AWAY, Randy Crawford, Warner Bros.
5	6	SOME BROKEN HEARTS NEVER MEND, Telly Savalas, Papagayo
6	5	WHAT YOU'RE PROPOSING, Status Quo, Vertigo
7	8	GIVE ME BACK MY LOVE, Maywood, EMI
8	7	OOPS UPSIDE YOUR HEAD, Gap Band, Mercury
9	NEW	MY OLD PIANO, Diana Ross, Motown
10	NEW	FEELS LIKE I'M IN LOVE, Kelly Marie, Inelco/VIP

ALBUMS

1	1	GUILTY, Barbra Streisand, CBS
2	3	ZENYATTA MONDATTA, Police, A&M
3	2	PARIS, Supertramp, A&M
4	8	NEVER FOREVER, Kate Bush, EMI
5	4	GREEN VALLEYS, BZN, Mercury
6	5	STORY STERREN GALA, Various, K-tel
7	7	NOW WE MAY BEGIN, Randy Crawford, Warner Bros.
8	NEW	MAYWOOD, Maywood, EMI
9	NEW	SCARY MONSTERS, David Bowie, RCA
10	NEW	PASAR MALAM, Various, K-tel

BELGIUM

(Courtesy Billboard Benelux)
As of 10/24/80
SINGLES

This Week	Last Week	
1	1	MASTER BLASTER, Stevie Wonder, Motown
2	2	THE WINNER TAKES IT ALL, Abba, Vogue

3	3	ONE DAY I'LL FLY AWAY, Randy Crawford, Warner Bros.
4	5	JOHNNY AND MARY, Robert Palmer, Island
5	10	FEELS LIKE I'M IN LOVE, Kelly Marie, Vogue
6	NEW	DON'T STAND SO CLOSE TO ME, Police, A&M
7	6	DREAMING, Cliff Richard, EMI
8	NEW	AMOUREUX SOLITAIRES, Lio, Ariola
9	7	ANOTHER ONE BITES THE DUST, Queen, EMI
10	8	GIVE ME THE NIGHT, George Benson, Warner Bros.

ALBUMS

1	4	ZENYATTA MONDATTA, Police, A&M
2	1	DIANA 1980, Diana Ross, Motown
3	5	SCARY MONSTERS, David Bowie, RCA
4	2	CLUES, Robert Palmer, Island
5	3	XANADU, Olivia Newton-John, Jet
6	NEW	GIVE ME THE NIGHT, George Benson, Warner Bros.
7	NEW	PARIS, Supertramp, CBS
8	8	BACK IN BLACK, AC/DC, Atlantic
9	6	CAN'T STOP THE MUSIC, Village People, Barclay
10	NEW	NEVER FOREVER, Kate Bush, EMI

SWEDEN

(Courtesy GFL)
As of 10/21/80
SINGLES

This Week	Last Week	
1	1	UPSIDE DOWN, Diana Ross, Motown
2	2	ONE MORE REGGAE FOR THE ROAD, Bill Lovelady, Charisma
3	3	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
4	7	SOMMARNATT, Snowstorm, Mariann
5	5	SIX RIBBONS, Jon English, Frituna
6	10	ASA BODEN, Byfanarna, EMI
7	NEW	MASTER BLASTER, Stevie Wonder, Motown
8	4	THE WINNER TAKES IT ALL, Abba, Polar
9	6	ASHES TO ASHES, David Bowie, RCA
10	NEW	KOM OCH VARM DIG, Lasse Lindbom Band, EMI

ALBUMS

1	1	XANADU, Soundtrack, Jet
2		

Report Released On Chart Hype In U.K.

• Continued from page 80

similar extent." The others are not named.

Continues the report. "But the attention paid to WEA was possibly the result of its managing director, John Fruin, also being chairman of the British Phonographic Industry, plus the availability of former employees who had recently been made redundant."

Fruin has subsequently resigned both his WEA position, for reasons said to be unconnected with the tv program, and his BPI chairmanship, because he's no longer a record company chief.

The committee reiterates that significant proportions of salesmen's marginal incomes are bonuses paid when records achieve minor chart placings.

And it ends its finding, "It's not possible to state firmly that it has been a firm corporate policy of some companies to manipulate the charts, and it is, therefore, difficult to recommend that any one company should be expelled from the BPI."

Its recommendations for the future are couched in general terms. More active steps to publicize the

French Honor

PARIS—Jack Deval, jazz composer and pianist, has been made a Chevalier of the Order of Merit by French copyright society, SACEM.

code of conduct is one, both for staffers and freelance agents. The provisions of the code should be incorporated into employment contracts of employees.

Control of stock should be improved so as to "reduce the amount of product salesmen can distribute on a discretionary basis." The code will have to quantify what is a reasonable amount. And bonuses for chart placings should be scrapped.

There the matter rests. The BPI Council is taking its own action, including writing to all member companies reminding them of code of conduct obligations, specially over the use of free records in shops.

A reminder is also given that companies are responsible for the actions of all paid agents. The code of conduct is to be rewritten to include "substantial sanctions" against companies guilty of infringements.

With a possible change due in the production of the U.K. chart in the new year, a further decision is "to insure that the research organization contracted to supply the chart will be obliged to police the retail panel and provide a facility for members of the retail trade and the general public to report by phone any practices they consider to be unethical."

The Committee of Enquiry comprised representatives of the Gramophone Record Retailers Committee of the Music Trades Assn., trade paper Music Week, the British Market Research Bureau and the BPI.

Summer On O'seas Marts Product Mix

NEW YORK—Industry product mix in five major world markets shows considerable variation, according to a study by RCA Records.

The company's analysis of charted musical tastes in the U.S., U.K., Germany, France and Japan was recently revealed by label president Robert Summer during an address here before members of the Music & Performing Arts Lodge of B'nai B'rith.

The following is Summer's country-by-country breakdown: U.S.: 80% is of U.S. origin, with rock and pop accounting for 70% of the Hot 100 charts and black and dance music at 20%. Country and other music accounts for the balance.

U.K.: the local/international mix is 65% local, 30% U.S. and 5% other. Rock and pop are 60% of the chart, with new wave, considered a "distinctly measurable" category, another 24%. The balance is black, dance and other.

Germany: 37% of the chart is of German origin, 18% U.S. and 45% U.K. and other. Rock is 65%, with pop 25%. 10% goes to other music.

France: 73% of the chart is of French origin, 10% is U.S., 17% U.K. and other. Rock dominates in the English speaking portion at 62%. Pop is 24%, with 12% black, dance and other.

Scandinavian Concert Scene Seen Healthy

• Continued from page 82

theatre has banned heavy metal bands over the past two years, so we're happy enough to use the Forum, assuming the act is capable of doing the extra amount of business involved. However ticket prices have gone down because of the extra seating available there."

Acts already showcased at the Forum include Bob Marley and the Wailers, Frank Zappa, Thin Lizzy and Roxy Music. An average seat price is \$17, with an upper level of around \$25 and the lowest of \$10.

In January this year, Suzi Quatro played nine concerts in Denmark and sold 20,000 tickets but didn't play Copenhagen, having been banned from the Falkoner because of \$10,000 damage done there on her earlier visit. Marley could have filled a 10,000-seater in Denmark had one been available.

Denmark's big three promoters feel Denmark is one of the slowest territories in which to break new bands. While Schmidt is increasing his business activity in Latin countries, "opening up" Italy after a gap of around 10 years, ICO managing director Arne Worsoe, agreeing that Scandinavia is too "restricting" a territory by itself, says ever greater care has to be taken over picking out top-billed names these days.

Says Worsoe: "When you're operating in Eastern European countries as well as continental Europe, you

have to bear in mind that acts can be huge in some territories but not popular enough to draw even fair houses in others. But there was a time when you could book in almost any known act and do well.

"The record industry recession came first, then six months later we developed problems in the concert business. Even so, through this winter we'll be presenting such acts as Kiss, Nils Lofgren, Queen, Joan Baez, Cliff Richard, Cheap Trick, alongside one or two newer acts."

Thorbjornsen sees the opening up of the Forum, with its capacity advantages, as a vital key to the future of concert presentation in Denmark.

But in Finland, the big news so far this year has been the final abandoning of the amusement tax which has burdened the local entertainment industry, notably pop and rock concerts but also dance halls and circuses, for many years—at tax rates from 10% to 35%. Now the new parliamentary statute becomes effective as from January 1, 1981, even though it means the state will be losing around \$8.5 million in revenue each year.

Concert promoters, and there are only three or four in Finland, will therefore make at least a 10% saving on each ticket and this is a great help to business. But those promoters are still left wondering just when Finland will get itself a couple of major concert halls.

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International Upgrades Studio Hardware

• Continued from page 83

feels real benefits from computerization. I don't know whether you actually save time: I would guess not, but you certainly feel less tired, and of course there's less to remember."

Pizzamiglio agrees. Il Mulino uses a new Harrison with Autaset, permitting four mixings of one session to be memorized and re-mixed together. "But we still need a lot of information and technical courses to update our technical expertise. At the AES there were too many studio owners and too few experts or engineers."

Top Italian studios have gone for a fixed hourly price, currently around \$140. Those in the major urban centers are easy of access and they've been quick to offer all the ancillary comforts.

Those in the countryside are likewise striving to match the total recreational environment of the best-known international facilities. Of Stone Castle, set in a Renaissance manor 20 miles outside Milan, Ca-

setta says: "We're refurbishing the second floor as a residence with bedrooms, restaurant, games space, closed-circuit television—everything to provide musicians with relaxation and comfort when they are not working."

A custom-built compact mixer is awaited ("In our view many mixing consoles are simply too big for one man to control easily") and for Stone Castle the international market is the target. "We believe this studio will be known worldwide as a 'dream' studio, and will attract top foreign artists. Certainly Italian prices are competitive with the top European and U.S. studios."

Wonder Ban

LONDON—Motown Records here has been given a Mechanical Copyright Protection Society import ban covering the U.K. on Stevie Wonder's new album "Hotter Than July," set for simultaneous worldwide release at the end of this month, because EMI Holland has ignored the embargo and put the LP on sale in the Netherlands.

At Motown International, there's anger because it is felt the Dutch company has lessened the promotional impact of the planned worldwide release, but in the U.K., there is EMI fury because it is convinced potential domestic sales are sure to be lost to importers.

A massive advertising and promotional campaign backs up the release of the album, incorporating video boosts, and this runs through to the New Year. EMI here expects the album to ship gold.

Trossat Quits

MILAN—Alain Trossat, managing director of PolyGram Dischi in Italy, is leaving the company April 1, 1981.

During the first part of next year, he will be joined in the managing directorship by Marco Bignotti, former managing director of Emial in Greece, who will take over completely at the end of March.

West Germany Consumers Seek Fresh Sounds

Polydor Exec Hoppe Is Proved Right With 'Birds' Hit

By WOLFGANG SPAHR

HAMBURG—Michael Hoppe, director of Polydor International's pop repertoire division, is celebrating the remarkable out-of-the-blue success of the single, "And The Birds Were Singing" by Sweet People, by developing his long-held theory that

music industry and consumer tastes are often fundamentally different.

The single features various slabs of bird-song and it originated in Switzerland. While there are still some industry pundits who regard the single as a kind of elaborate

practical joke, Hoppe insisted on first hearing that "it would satisfy the consumer's thirst for refreshing new sounds."

So he flew out to Switzerland, finalized a deal and has since seen the single sell outstandingly well in Germany, Holland, Belgium and the U.K., and now with high hopes for a sales repeat in the U.S.

The credit is shared by Hoppe and Alain Morisod, who wrote and produced the number.

Now Hoppe says: "An obvious and well-known feature of the record industry is the total unpredictability of success. There's a Russian roulette aura about much of it. A curious characteristic of our business is that good business sense often plays a more tangible role in controlling the losses than in the generation of profit."

He goes on: "The bleakest statistic is that in the U.K., 84% of all album releases do not break even. The a&r man's main aim must be to reduce these appalling odds. The highly-selective choice of material is the obvious but often neglected way."

In this business of recognizing musical trends, Hoppe believes fervently in the ability of the consumer to recognize the difference between exceptional and mediocre material—"and that industry and consumer taste is often fundamentally different, and specially that potential record buyers straddle a much broader age spectrum than is generally catered to."

His view is that "a fine, well-produced song can always become a crossover international hit, filling the void which so often exists in a trend market."

Hoppe backs this belief by humming a snatch of Frank Mills' "Music Box Dancer," which he launched into an international hit last year. A simple melody, this single was a U.S. number one in the middle of the disco era.

"But leaving the basic unpredictability out of the reckoning, the record business has suffered badly by catering for too long to a relatively immature consumer with product that is often just juvenile. The business attitudes reflect this approach, and absurdly high advances and royalties have simply gone further to increase the risk factor in an already high gamble business."

"We should always aim for our product to have international appeal, not just to specific nations or age groups. We know that the mature market can be as lucrative and more stable than the youth section if the supply of product is there to fill the definitive demand. The adult market has leaned towards purchasing albums."

Hoppe pauses to write out a slogan: "There's no business like m-o-r (e) business."

He adds: "The objectivity must always begin with the quality of the song and no amount of production can make a bad song good. This is all too apparent in much of today's music where production so often rules the song and not vice versa. Result is that we have a proliferation of expensively produced, but compositionally weak, albums, in both artistic and commercial terms."

"The scourge of returns, counterfeits and home taping are oft-cited industry illnesses. But perhaps the real reason for our difficult situation now is basically that most product is

(Continued on page 87)

Success For Carpendale

MUNICH—As singer Howard Carpendale sets out at the start of a 44-concert, two-month tour of Germany and Austria, ending Dec. 30, the EMI Electrola artist can look back on a year of unbroken success.

His early album "Mein Weg Zu Dir," with sales of more than 55,000 units, went gold even before the television advertising back-up got under way. His new single "Es Geht Um Mehr," the Carpendale-Horn melody linked with Fred Jay lyrics and produced by Carpendale, sold more than 200,000 copies inside two weeks.

And there were similarly fast sales for the new album "Eine Stunde Fuer Dich."

In August this year, a Carpendale concert in the City Hall,

Braunschweig, was filmed to produce a 60-minute special for ZDF, the Second German TV channel, in cooperation with EMI Electrola's television production arm, EMI-TV. This show, "Howard Carpendale And His Songs," including guest acts Che and Ray, boogie piano duo from Switzerland, and the Sounds of Africa group, is set for showing here on New Year's Day.

Carpendale was recently awarded the Radio Luxembourg Silver Lion trophy during a gala at the Dortmund Westfalenhalle for his single "Wie Frie Willst Du Sein."

And now the year-end national tour, with ticket demand at an ever greater level than for his big spring tour this year.

Loch Sees 'Schlager' Hits Few In Future

HAMBURG—Popular German *schlager* songs in the old style with simple melodies and meaningless lyrics are definitely on the way out in the German-speaking markets, according to Siegfried Loch, managing director of WEA Germany.

"Actually," says Loch, "the German word '*schlager*' can be translated as 'hit'—and to become a *schlager* hit today, a song has to be somewhat special and different from the old-time romantic song."

Although German record sales have for years been dominated by Anglo-American product, Loch says that the young German record buyer is increasingly interested today in local recordings sung in his own language. "But such recordings have to meet the musical standards of Anglo-American productions because the kids grew up with those sounds."

"Udo Lindenberg was the first artist in Germany to be successful in this way. Meanwhile more such artists have emerged, such as the present superstar Peter Maffay and the 'shooting-star' of the year, Marius Mueller-Westernhagen."

Parallel with this development, Loch says, is a strong movement known as *liedermacher*—a German/Austrian phenomenon exemplified by a growing group of artists who are singer-songwriters and who place heavy emphasis on intelligent, sometimes abrasively satirical lyrics.

Says Loch: "Every artist in Germany today has to strive for high quality lyrics otherwise he will find it extremely difficult to be successful. I think this is very encouraging."

Loch says that because of the predominance of international product and the constant threat of parallel imports eroding the sales of third party product, German record companies have a strong incentive to de-

velop national product.

"This year WEA is spending 25% of its energy and marketing money on developing local talent," he says. "We are, and have been, successful with German-language recording artists such as Juergen Drews and Mueller-Westernhagen, with local artists recording in English, such as Luisa Fernandez and Supermax, and with fusion exponents like Passport and Philippe Catherine."

"Not only have these acts achieved commercial success in Germany but we have also achieved worldwide recognition for them through WEA's international affiliates."

Loch admits, however, that after the peak year—1978—of acceptance international of German-originated product, the penetration of German recordings around the world has declined significantly as record companies in most countries have drastically pruned their release schedules.

"At the same time, we have to keep trying to break into the international market because it is generally the only way to amortize product which has been produced to the highest international standards and is therefore extremely costly," Loch adds.

If there has been a falling-off in the international impact of German-originated product in the last 18 months, Loch also notes that German record-buyers are adopting a much more critical attitude toward Anglo-American records. "There is no such thing as a sure-fire hit any more," says Loch. "Every new release has to pass the critical consumer test before it can make it. The main criterion is that it is good entertainment value and this can take various forms—a good melody is only one element."

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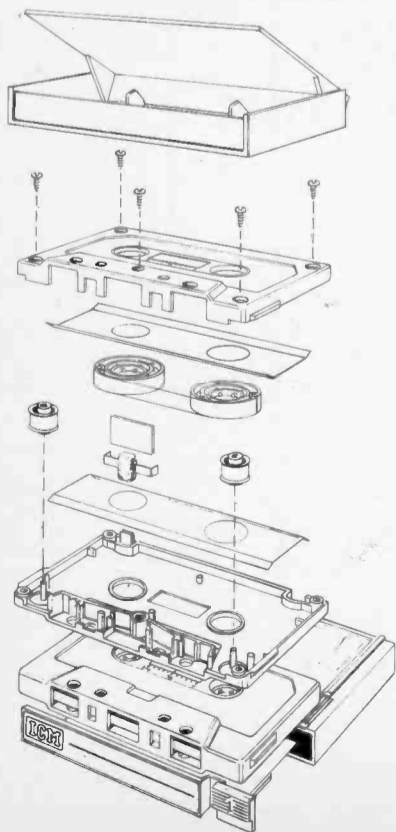
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Tours & TV Boost Record Sales For German Artists

MUNICH—Close coordination of album releases, television promotion and concert tours is enabling German artists to reach much bigger audiences, both in terms of concertgoers and record-buyers.

"We are finding that when album releases are tied in with major tours and given television exposure, then the record helps to sell the tour and the tour helps to sell the record," says Fritz Rau, director of one of West Germany's biggest concert promotion companies.

"One of the most notable recent examples is Howard Carpendale, who came out of the schlager single market to become a major album seller. EMI-Electrola released an album by Carpendale in November 1979 and gave it television promotion.

"In December, we started joint promotion to sell tickets for a spring tour which was a tremendous success. That album sold more than 400,000.

"This year we have followed the same formula, linking his latest album with a 65-concert tour that runs through Dec. 30," Rau explains.

The same approach is being used with Metronome artist Peter Maffay with tickets for a January-February tour now going on sale at a time when his latest album, "Revanche" has gone platinum.

Lippmann & Rau are also cooperating with Polydor in joint promotion for a November/December concert tour by Margot Werner, and with Teldec for a spring tour by Delphine artists Richard Clayderman and Jean-Claude Borelly.

Says Rau: "The concert business is holding up well in Germany, particularly when it comes to well established artists like Udo Lindenberg (who recently completed a 40-date tour with Helen Schneider as special guest), Katja Ebstein, and the country group Truck Stop, who just finished a 19-date tour with American country singer Dave Dudley."

Rau also scored a giant success this year with Udo Juergens whose spring and fall tours—a total of 65 dates—sold more than 300,000 tickets.

On the international front, Lippmann & Rau have presented Paul Simon in West Germany for the first

time—with concerts in Munich, Wiesbaden, Cologne and Hamburg.

Next month Eric Burdon's Fire Dept. plays dates in Munich (Nov. 20), Duesseldorf (22), Hanover (23),

Berlin (24), Hamburg (25) and concludes the tour in Frankfurt's Jahrhunderthalle on Dec. 12.

In March next year there will be tours by German-based Greek

singer Costa Cordalis and German rock group Tangerine Dream, and Lippmann & Rau will again present the American Folk Blues Festival which they first organized in 1962.

Helen Schneider will return to Germany for a tour in the spring and Rau is currently negotiating for tours by Bruce Springsteen, the Who and Elton John.

Hoppe Hit

• Continued from page 86

not worth buying in the first place.

"Who wants to spend good money on an album containing at most just a few good songs? Who would want to buy a book if it contained just one or two good chapters? An album is nothing without consistently strong material, no matter how well produced or how much money is spent in the studios. The consumer is well aware of this, and that's more than many industry people seem to be."

Hoppe developed his theme further. "Lack of album contents results in people taping the best titles and then returning the album. Why on earth do we allow our artists to fill up expensive album space with dull material simply so they can pull in royalties and gratify, in some cases, artistic integrity?"

"It seems to me the song pluggers of yesterday have been expelled from the business by the artists' egos of today. We should always make an effort to suggest and promote good songs, albeit it outside material, to our artists. And no one should be afraid of improving the quality of an album by using somebody else's material."

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Survey For Week Ending 11/1/80

Number of LPs reviewed this week **55** Last week **52**

Spotlight

Pop

THE BABYS—On The Edge, Chrysalis CHE1305. Produced by Keith Olsen. Ever since changing its personnel somewhat last year, the Babys have gone after a leaner, harder rock sound. Though the high class, creamy rockers that the band has become famous for still surface ("Turn And Walk Away"), the emphasis is on straight ahead rock'n'roll. Even the lone ballad, "Darker Side Of Town," is a spare work. John Waite's supercharged vocals are a highlight as is the sharp playing of the band members. Wally Stocker's guitar work shines as does the crisp rhythm section of bassist Ricky Phillips, rhythm guitarist Jonathan Cain and drummer Tony Brock.

Best cuts: "Turn And Walk Away," "Darker Side Of Town," "Too Far Gone," "Rock'n'Roll Is (Alive And Well)."

GEORGE THOROGOOD & THE DESTROYERS—More, Rounder 3045. No producer listed. Delaware's favorite son returns with another set of blues numbers that should widen his following even more. This collection has the hot, uptempo tunes for which Thorogood is noted but also included are slow blues songs ("One Way Ticket," "Goodbye Baby") which showcase Thorogood's guitar playing. His ragged drawl isn't much of a voice but it suits the genre. Hank Carter's saxophone adds another dimension to the sound which in the past has been somewhat stark. "Night Time," already a favorite with Thorogood fans, is included here. This act has a large following and word of mouth from the live shows serves to boost the following.

Best cuts: "Kids From Philly," "Night Time," "Just Can't Make It," "Goodbye Baby," "I'm Wanted."

CAPTAIN & TENNILLE—Keeping Our Love Warm, Casablanca NBLP7250. Produced by Daryl Dragon. Toni Tennille continues to mature as a singer moving further away from the slick pop sound of the duo's earlier records to a more full bodied vocal expression. Tennille lets loose on many of the cuts here with gutsy interpretations of her own songs which also show growth as well as those of outside writers. "Since I Fell For You," a sultry jazz number is one of the album's highlights with Pete Christlieb's marvelous sax cushioning her delicate yet unstrained vocal. The creamy orchestrations and flexible arrangements allow for Tennille to tackle a wide range of material, each indicative of her coming of age as a singer. The LP's graphics are another indication of the duo moving further away from its pure pop roots to a more mass appealing image.

Best cuts: "Keepin' Our Love Warm," "Gentle Stranger," "Since I Fell For You," "Don't Forget Me," "This Is Not The First Time."

AEROSMITH—Aerosmith's Greatest Hits, Columbia FC36865. Produced by Jack Douglas, Aerosmith, Adrian Barber, Ray Colcord, Gary Lyons, George Martin. One of the top heavy metal bands of the 1970s, Aerosmith was capable of some great moments. All those moments are here, from the highly dramatic "Dream On" to the hard rock inflected remake of "Remember (Walk In The Sand)." The Aerosmith catalog is full of material for a set such as this but these tracks represent the cream of the crop of hits ("Walk This Way," "Dream On," "Sweet Emotion," "Last Child") and not so big hits ("Kings And Queens," "Draw The Line"). The result is the perfect distillation of the band's goal of being a hard rocking but melodic outfit.

Best cuts: "Sweet Emotion," "Dream On," "Same Old Song And Dance," "Draw The Line," "Walk This Way."

THE DOORS—Greatest Hits, Elektra 5E515. Produced and remastered by Paul A. Rothchild. Nine years after his death Jim Morrison still lives in catalog sales and especially on AOR radio. This LP contains remastered versions of cuts from all seven of the original Doors LPs except the "Absolutely Live" collection. Included here are mostly the shorter radio hits. Fans of the longer & scarier Doors stuff, will either have to wait for volume two, or go back to the original recordings. The remastering has boosted stereo separation somewhat.

Best cuts: "Light My Fire," "Roadhouse Blues," "People Are Strange," "Touch Me," and the six others here.

VARIOUS ARTISTS—In Harmony, Sesame Street, BSK3481 (WB). Produced by Lucy Simon, David Levine. The Doobie Brothers singing about "Wynken Blynken And Nod," Bette Midler telling about a "Blueberry Pie," Linda Ronstadt and Wendy Waldman dueting in "I Want A Horse," and Dr. John and Libby Titus sharing vocals on "The Sailor And The Mermaid" are among the highlights of this children's record for all ages. Also included are performances by James Taylor, Carly Simon, Al Jarreau, Livingston Taylor, George Benson and Pauline Wilson, Lucy Simon and the entire Simon/Taylor musical family in harmony.

Best cuts: There's a favorite for everybody. And don't forget the Cookie Monster.

PETER ALLEN—Bi-Coastal, A&M SP4825. Produced by David Foster. Composer-vocalist-pianist Allen has penned or coauthored 10 works which speak of delicacy, resolution and heartbreak. His distinctive voice has a tinge of Leon Russell which adds a sadness to his interpretations. The small group backing, augmented by horns and reeds, romps along with a contemporary flavor which is ear catching. Allen is a very visual act onstage, but his fans acknowledge the loss of this dimension on disks. Nonetheless the material offers some strong points, Allen's lyrics are quite clear about broken relationships and torn loyalties.

Best cuts: "Bi-Coastal," "Fly Away," "I Could Really Show You Around," "Pass This Time."



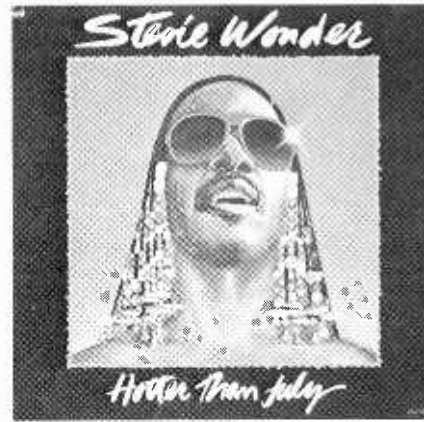
DONNA SUMMER—The Wanderer, Geffen GHS2000 (WB). Produced by Giorgio Moroder, Pete Bellote. Summer gets David Geffen's label off to a blazing start with this irresistible collection of first rate tunes that shows a continuous progression towards rock that started with "Bad Girls." Summer's non-waning popularity is a result of her growth as an artist as she gets better each time out. Credit Bellote, Keith Forsey and Moroder with supplying Summer with strong material. Summer wrote or cowrote four tunes including the title track which also shows her growth as a writer. Keyboards and synthesizer, guitars, bass and drums all work in tandem to produce a sizzling backdrop for Summer's textured vocals which portray the singer in a new forceful light.

Best cuts: "The Wanderer," "Cold Love," "Stop Me," "Who Do You Think You're Foolin'," "Running For Cover."

STEVIE WONDER—Hotter Than July, Tamla T8373MI.

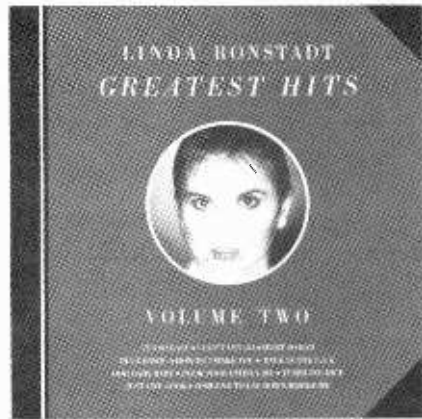
Produced by Stevie Wonder. Wonder is back with it the kind of album one would expect from this master composer/performer. Unlike "Secret Life Of Plants," the inspired but commercially inaccessible soundtrack to the film, this album marks Wonder's return to the mainstream world of invigorating melodies, lyrical spark and the slick merger of uptown funk and pop. Wonder has penned two of his sweetest love songs ("As If You Read My Mind" and "All I Do") while striking a balance with the political message of "Master Blaster (Jammin')," a hot and fiery commentary set against a reggae beat and "Happy Birthday," Wonder's tribute to Martin Luther King. The entire project is immaculately produced with clean and crisp rhythms highlighted by tasty use of horns, synthesizer and a pulsating bass beat throughout. Wonder plays a multitude on instruments on several cuts.

Best cuts: "Master Blaster (Jammin')," "Did I Hear You Say You Love Me," "Rocket Love," "As If You Read My Mind," "Lately."



LINDA RONSTADT—Greatest Hits, Vol. II, Asylum 5E516. Produced by Peter Asher. Containing selections from the "Hasten Down The Road," "Simple Dreams," "Living In The U.S.A." and "Mad Love" LPs recorded between 1976 and 1979, the 11 songs here represent Ronstadt at her best. From the soft "Someone To Lay Down Beside Me" to the hard "How Do I Make You," Ronstadt reveals an unerring ability to choose better than average material, and then make it better by making it totally her own. Ronstadt's latest venture, singing operetta in "Pirates Of Penzance" should bring her a whole new audience and this beautifully packaged album should make a perfect gift for Linda's new fans.

Best cuts: Those mentioned and "Hurt So Bad," "Blue Bayou," "Back In The U.S.A.," "Tumbling Dice," "Just One Look."



First Time Around

THE JIM CARROLL BAND—Catholic Boy, Atco SD38132.

Produced by Earl McGrath. This is the debut album for an acclaimed poet and novelist who turns to music with a solid rock sound with a solid four-man band behind him. Carroll declaims more than he sings; his songs coming in a torrent of words and images. The sensibilities here are similar to Lou Reed and Iggy Pop, but former Rolling Stones label chief Earl McGrath keeps the production well within the mainstream. "People Who Die" is already getting some airplay.

Best cuts: "People," "Wicked Gravity," "City Drops Into The Night," "Catholic Boy."

THE HITMEN—Aim For The Feet, Columbia N1C36874. Produced by Bill House. At first glance, this quintet is just another British new rock band. However, on such tracks as "Guess Who," "Eyes Open" and "Hold On To Her" the Hitmen demonstrate a knack for intriguing yet simple melodies coupled with a quasi-Springsteen imagery that makes the listener sit up and listen. The remainder of the LP is more oriented to straightforward pop in the Elvis Costello/Joe Jackson vein, though less angry. Ben Watkins' lead vocals have a certain drama in them that gives the album added depth. The playing is very sharp and the arrangements are often more complex than one expects from this type of band.

Best cuts: "Hold On To Her," "Eyes Open," "Guess Who," "Kid's Stuff," "Private Eye."

JOHNNY DESTRY & DESTINY—Girls, Rock'n'Roll & Cars, Millennium BXL17753 (RCA). Produced by Steve Verroca. This is California new wave pop, and Destry does it well. The orientation of the songs is strictly to the teenage market, with catchy tunes that reflect the LP's title. Destry has written

most of the material here, sings, and plays lead guitar and keyboards. Behind him is a three man rhythm section, but for Destry's simple tunes that is enough, even he does tackle Bryan Ferry's "Dance Away" on this LP.

Best cuts: "Dance Away," "Girls Rock'n'Roll & Cars," "Baby Let Me Bang Your Box."



Country

MICKY GILLEY—Encore, Epic JE36851. Produced by Eddie Kilroy, Jim Ed Norman, Foster & Rice. This package spans a substantial career for this artist dating from 1974's "I Overlooked An Orchid" to this year's smash country remake of "Stand By Me." The songs from Gilley's earlier years have a decidedly country ring to them, while his more recent selections are flavored by increasing urbanity and sophistication. The album contains Gilley's signature tune, "Don't The Girls All Get Prettier At Closing Time," along with "Here Comes The Hurt Again," "Window Up Above" and "Just Long Enough To Say Goodbye," among others.

Best cuts: Those cited.

CHARLY McCLAIN—Who's Cheatin' Who, Epic JE36760. Produced by Larry Rogers. In class fashion, McClain glides through this dazzling medley of love songs. Her lusty tones give that magic touch to well-selected material, including "Make Believe It's Your First Time," penned by Bob Morrison and the late Johnny "Peanut" Wilson. The tempo is lively, production is crystal-clear and there is a strong contingent of backup vocals. Exceptionally fine performances are given by Don Singleton and Judy Rodman in duets with the velvet-voiced McClain.

Best cuts: "Make Believe It's Your First Time," "Who's Cheatin' Who," "I'm Really Me, You're Really You," "I've Given 'Bout All I Can Take" and "Somebody Wants To Love Me Tonight."

Billboard's Recommended LPs

pop

MADNESS—Absolutely, Sire SRK 6094. (WB). Produced by Clanger Winstanley. This second set from British ska band Madness is infinitely less gimmicky and more r&b/funk oriented than the debut LP. Lee Thompson's sax work sizzles and the bass and drum rhythms are more pronounced. "Embarrassment" and "On The Beat Pete" are hot dance tracks. Still, there is enough of the "nutty" sound—a combination of English cabaret music and ska—to make those who enjoyed the first album come back for more. "Baggy Trousers" is a big hit in the U.K. **Best cuts:** "Embarrassment," "On The Beat Pete," "Disappear," "Return Of The Los Palmas 7," "Baggy Trousers."

NEW ENGLAND—Explorer Suite, Elektra 6E307. Produced by Mike Stone, John Fannon. "Explorer Suite" could bridge a rock generation gap. The younger audiences will respond to the group's heavy metal aspects, while older listeners will recognize echoes of Procol Harum and other '60s groups. The lyrics are excellent. The songs deal with today's feelings of alienation, loneliness and paranoia in a way that's easier to deal with than the new wave, for example. **Best cuts:** Those mentioned, "Livin' In The Eighties," "No Place To Go."

STEVE GOODMAN—Hot Spot, Asylum 6E297. Produced by Peter Bunetta, Rick Chudacoff. Goodman is an appealing performer of soft rock, but as can happen with many solo performers, this album is somewhat flawed by monotony. Still, Goodman sings some very pretty songs, including a duet with Phoebe Snow, "Sometimes Love Forgets." One of the problems with the album is that the songs all tend to hover around breaking up and doomed love. But most of the material is solid and well-performed by Goodman's backing players. **Best cuts:** "Sometimes Love Forgets," "Can't Find My Heart."

DELBERT McCLINTON—The Jealous Kind, Capitol ST12115. Produced by Barry Beckett. McClinton's legions of fans can stop holding their collective breath because this is the album they've been expecting. Brassy, honking rock, Muscle Shoals-influenced r&b, cooking with spunky keyboards, searing electric guitars, horns and harmonicas and pounding drums. And out in front, McClinton's gut-wrenching, gritty vocals that twist and tear every ounce of emotion from a lyric. The choice of material contained in this package is ideally chosen for McClinton's road-travelled barroom voice; the only disappointment is that there aren't any McClinton originals here. **Best cuts:** "Baby Ruth," "I Can't Quit You," "Bright Side Of The Road," "Giving It Up For Your Love."

soul

TWENNYNINE WITH LENNY WHITE, Elektra 6E304. Produced by Larry Dunn, Lenny White. Twennynine leader White terms his music progressive pop with an r&b base and that's a fair description. Much of the material here has the gloss and sophistication synonymous with Earth, Wind & Fire, especially on "Fancy Dancer" and "It's Music, it's Magic." Singer Tanya Willoughby is sensuous on "My Melody," while the rhythmic "Love And Be Loved" features fine vocals by John Anderson. Another highspot is the Funkadelic-flavored "Kid Stuff." **Best cuts:** Those cited.

DEE DEE BRIDGEWATER, Elektra 6E306. Produced by Thom Bell. Bell's distinctive and distinguished production style is much in evidence here, setting Bridgewater's sensitive vocals in the context of svelte strings, unobtrusive brass and subtle rhythms. The music is sophisticated at its very best, as on the tender "Give In To Love," the hook-laden "Lonely Disco Dancer" and the moody "Gunshots In The Night." Another ballad, "When Love Comes Knockin'," is highly reminiscent of Bell's classic recordings with the Stylistics. **Best cuts:** Those mentioned.

country

BOBBY GOLDSBORO, CBS JZ36822. Produced by Larry Butler. Goldsboro doesn't look as if he's aged a single day on the covers of his latest album (his first in a while)—and he doesn't sound as if he's aged vocally, either. His distinctive vocal timbre gets a solid punch from Butler's percussion-strong tracks. Goldsboro comes across best on the more country-oriented numbers, such as "Goodbye Marie," though the package leans more toward an A/C format. Goldsboro does a highly effective job with Steve Gibb's lovely "Me And You." **Best cuts:** Those cited, plus "Alice Doesn't Live Here Any more."

JOHNNY DUNCAN & JANIE FRICKE—Nice'n'Easy, Columbia 36780. Produced by Billy Sherrill. A pleasant, laidback album

(Continued on page 91)

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., Kip Kirby, Roman Kozak, Irv Lichtenman, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Richman Bros. Distributors Trying 'Buy 1, Get 1 Free'

PHILADELPHIA—A new merchandising plan to promote the sale of records based on the "buy one and get one free" format widely used in the food and cosmetics industry, has been devised by Valeria Kargher, promotion director for Richman Bros. Records, Inc., one of the largest independent record distributors based across the river in Pennsauken, N.J. The firm handles indie labels.

The program, utilizing four selected artists on four different labels, will be tested for the next four to eight weeks at five retail record stores in the area. Participating in the test are Sound Odyssey Records in Cherry Hill and in Pleasantville, N.J.; Mads Records, Ardmore, Pa.; Wonderland, Newark, Del.; and For Every Ear, Elizabethtown, Pa.

Basically, the plan calls for piggy-backing an upcoming artist with a well-established name, matching their musical categories. The person buying the big name artist will get the piggy-backed record free.

With the record manufacturers cooperating by providing free goods, and the individual record store getting its own selling price for the record to be purchased, Kargher feels confident that the free record

will create word-to-mouth recommendations that will encourage others to come to the store to purchase the record.

The marketing test includes the records of Tracey Nelson on the Adelphi label, Bill Blue, also on Adelphi; Arlen Roth on Rounder and Rick Cunha, on Sierra-Briar. "Since these artists are not able to get the radio play they deserve, and not getting guest shots on television, as well as not getting the exposure from concert promoters, it means going back to the record retailer to help

By MAURIE ORODENKER

break their records," says Kargher.

Tracey Nelson has been paired with Linda Ronstadt on Elektra. The purchaser of a Ronstadt record gets for free a record by Nelson.

Arlen Roth, singing in a subdued style to his guitar accompaniment, is offered free to buyers of a Jackson Browne record on Elektra. Rick Cunha, a country singer, is piggy-backed with Kenny Rogers on United Artists. Bill Blue, a blues artist, is piggy-backed with the Allman Brothers on Arista or Rossington-Collins on MCA.

The free records provided by the manufacturer are promotional albums. The retailers are not forced to heavily stock the four artists being tested—not until the record starts to break with sales coming in from word-to-mouth motivation.

To help promote the plan, Kargher also has produced a tape for in-store play, but leaves it entirely up to the retailer to play it. The tape is in addition to counter and window signs.

"The buy-one-and-get-one-free

idea has worked well in introducing many items that have become brand names," says Kargher. "There is no reason why it shouldn't work just as well for the independent record manufacturers who are unable to compete with the major labels.

"We have to turn to the grass roots and once again return the record stores to their earlier role of breaking records. Word-to-mouth has always been a major factor in producing hits—and that's exactly what we are hoping to do with this buy-one-get-one-free offering."

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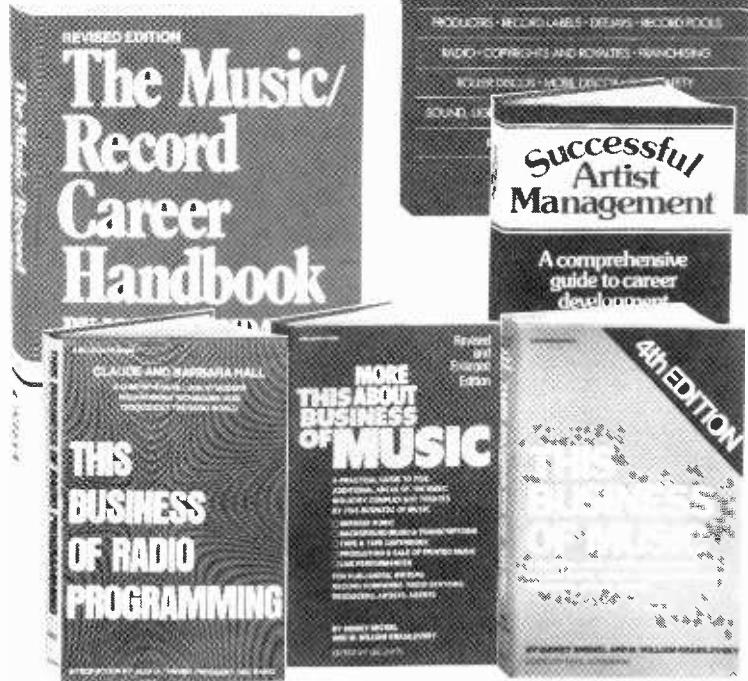
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Budget Chain Boosts Video Stock Buying

By JOHN SIPPEL

LOS ANGELES—The 90-plus Budget Tapes & Records stores, served by Danjay Music of Denver and Seattle, are increasing their video software purchases only days after MCA Distributing's Al Bergamo and WEA's Russ Bach outlined the long range benefits in stocking the new a/v titles.

Danjay president Evan Lasky says the two warehouses noted the upturn early this week after the chain's 10th anniversary convention in Seattle carried the upbeat message of videocassettes and videodisks last week.

The WEA marketing development vice president, who also oversees WCI Home Video sales, sparked Budget store owners' interest with clips from videocassette movies and slides of Tower, Nickelodeon and Warehouse stores' marketing and merchandising of video software.

Though record/tape stores today sell about 7% of the video albums nationally, Bach envisions a much larger market share in the future. He sees a growing number of new music-oriented software titles coming by early 1981 including Rod Stewart, Fleetwood Mac and Blondie.

Stan Cornyn, newly appointed WCI coordinator, will coordinate efforts of the WEA family of labels, the film wing and others to provide Home Video with more music titles to entice the record/tape customer into the new technology. Bach points out,

"If video software can penetrate 10% of American homes, the economic numbers are staggering," he says. "It took three years for black and white tv to increase from 10% to 50% of all households. It took six years for color tv to reach that level. Home video systems will increase to that level in 10 years." Bach forecasts.

NOVEMBER 1, 1980, BILLBOARD

Solid Smoke Label Fattening Catalog

By JACK McDONOUGH

SAN FRANCISCO—Solid Smoke Records has expanded its album catalog to eight titles with three just-released specialty items, headed by the firm's reissue of the legendary "James Brown Live at the Apollo, Volume I."

This LP was originally released by King Records in 1963 and which Solid Smoke licensed from Polydor.

In addition to the Brown set, which will carry a \$7.98 list, Solid Smoke has released "The Sheppards," a collection of 18 vocal performances by the Chicago group of the late '50s and early '60s that bridged the street corner doo-wop and modern soul styles, and "Johnny & Dorsey Burnette: Together Again," featuring the pioneering rockabilly brother team on 14 tunes lifted from recently discovered acetate demo disks recorded around 1960.

National distribution for all Solid Smoke product is through Rounder of Boston.

The Sheppards material—out of print for 15 years—was purchased from Bunky Sheppard, the producer and namesake of the group, who now is vice president of black promotion at 20th Century-Fox. The original Sheppards sessions in Chicago from 1959-1963 featured such top Windy City session players of the day as Phil Upchurch and Maurice White of Earth, Wind & Fire. The extensive liner notes by Marty Arbunich and Rico Tee indicate that the original master tapes were destroyed by fire and that the new album was mastered from disks by Dick Wahlberg of Wahlberg Studios in San Francisco.

The Burnette brothers album resulted from a visit by Tolmach and Arbunich to Johnny's widow Thur-

ley Burnette, who works as private secretary to Glen Campbell—whom Johnny Burnette had brought to Hollywood years ago.

The purpose of the visit was to look through old photos, "but while we were talking," recalls Tolmach, "Thurley went to a closet and pulled out a box of demos and acetates, mostly 78s.

One item was a version of "You're Sixteen"—a hit for Johnny in late 1960—with a lead vocal by Dorsey.

This is the second Burnette album in the Solid Smoke catalog, following last year's 17-song "Tear It Up," recorded by the Johnny Burnette Trio (which included Dorsey and guitarist Paul Burlison) in 1956-57.

The Burnette albums are particularly timely since Johnny's son

Rocky Burnette has been on the singles charts with "Tired of Toein' the Line" from his charted EMI-America album, "The Son of Rock And Roll." In addition, Dorsey's son Billy Burnette has two albums on Polydor.

Solid Smoke initially pressed 5,000 Burnette LPs and is ready to press another 3,000. List on the package is \$5.98. "The Sheppards" is listed at \$6.98, with 200 numbered editions on colored vinyl going at \$8.98.

Tolmach says Solid Smoke will add two more albums in February, one from new wave/rockabilly artist Roy Loney (his third) and a debut package from Holly Stanton. In addition the label has two Buddy Holly Picture disks on the market.

FOUNDED IN '79

Jupiter Cuts Solid Niche With Hot Bay Area Acts

NAPA, Calif.—Jupiter Records here, which has just released new albums by Rocky Sullivan and Born Ready, plus singles by Sullivan and Back Road, has carved out a solid reputation since its founding in January 1979 by signing top Bay Area rock talent acts that are on the verge of national exposure.

Rocky Sullivan, for instance, is now gaining international attention through his role as rock promoter in the rock opera "Rock Justice," which has been released in soundtrack and videocassette configurations by EMI.

The "Back Road" single features "Rackin' Up The Tears," written and produced by Eddie Money. Back Road has acted as the backup band for Money on many of his San Francisco area dates in the past, although this is its first studio collaboration.

The first Jupiter product, an an-

Service Relocates

LOS ANGELES—Music Man mobile music services moves to 22 Cranham Court, Pacifica, Calif. 94044. The phone number is (415) 355-7808.

thology LP released in June 1979, featured Tommy Tutone, who within a year was signed by Columbia and placed a single, "Angel Say No" on the Hot 100.

This anthology also featured two tracks each from Sullivan, Born Ready, Back Road and Fast Floyd. Floyd was a founding member of Mink de Ville, while Floyd lead singer Silke was a member of the Stilletos, who also featured Deborah Harry in pre-Blondie days.

Sullivan is backed on both his album "Illegal Entry" and his single, "Love Me Just A Little"/"Shake Your Shake" (tunes not on the LP) by such well-known players as John Cipollina, Nicky Hopkins and Greg Douglass. The Sullivan single was produced by Jimmy Douglass (who has worked with the Rolling Stones, Foreigner and Roxy Music), and like the other three Jupiter singles on Michael Spears, Back Road and Born Ready, was recorded at Music Annex in Menlo Park with the mix on the Sullivan single done at Atlantic Studios in New York. Sullivan's LP was cut at David Rubinson's Automatt in San Francisco.

The Born Ready single, "Toys Are Made To Be Broken" backed with "Out Of My Reach" was produced by Johnny Vernazza of the Elvin Bishop band, while the new Born Ready album "Bad Boys" was produced by Allen Sudduth at Heider's in San Francisco.

Jupiter vice-president Dennis Chuning says that in its promotion the company has focused on the San Francisco, Los Angeles and New York areas. Distribution is through Jem Records (East and West) and Disque du Monde in New York.

Chuning says Jupiter has also licensed product for release in Germany, Italy, France, England and Australia. JACK McDONOUGH

Women's Band Gig

LOS ANGELES—Maiden Voyage, a 17-piece all-woman jazz band, appears at Carmelo's Jazz Club here Monday (3). The group appeared at the 1980 Women's Jazz Festival in Kansas City.

16-Page Magazine

• Continued from page 15

According to Rob Sacher of Rock Media, the magazine is expected to be in distribution in 90 colleges by January. Schools in California, Arizona, Texas and throughout the South are being contacted.

Closeup

THE BUS BOYS—"Minimum Wage Rock'n'Roll," Arista AB4280. Produced by Kevin and Brian O'Neal, Robert Margoueff.

"I bet you never heard music like this by spades." So sings Brian O'Neal on the Bus Boys' debut album. The only problem with this is that he fails to say rock'n'roll this fresh and witty is made by few people of any color.



The Bus Boys: Turning life inside out.

The hard rocking "Dr. Doctor" is an inviting opening to the primarily black group's intoxicating meshing of styles. Punctuated by an infectious guitar riff, the song shows the Bus Boys' musical chops are up to snuff.

It's not until "Minimum Wage" though that the lyrical talents of brothers Brian and Kevin O'Neal—lead vocalist/keyboards player and lead vocalist/bassist respectively—came to the forefront. "How can I find peace of mind/I'm not even living on my own time/When something's done wrong, what can I say?/Someone could send me back home today." Though performed in a humorous, tongue firmly in cheek manner, as is all the album, the song touches on the insecurities of contemporary working class living. A sizzling guitar solo by Victor Johnson accentuates the track.

In "Did You See Me?" the band mixes a stereotypical black situation with one that is atypical. Brian O'Neal plays a "shoeshine boy" who gets into the new wave scene. That this is danceable makes it even more worthwhile.

Turning life inside out is the Bus Boys' specialty. In "There Goes The Neighborhood," a black man is upset that whites are moving into his area. "I ain't moving out for no Carol and Bob! The inner city is too close to my job," complains Brian O'Neal in one of the album's stellar cuts.

"Johnny Soul'd Out," the stand-out live track, loses something in translation onto vinyl. This 1950s-styled rocker clicks in conjunction with the onstage antics of the band. Here, it is rather routine.

All is forgiven though on "K.K.K.," which says more in its short 1:41 minutes than most songs three times its length. Beginning with the recitation of the Pledge of Allegiance over

a breakneck rock beat, it moves into Kevin O'Neal's lament that his skin color shouldn't hinder him from joining that "all American" organization, the Klan.

On side two, "Angie" is one of the most rewarding cuts musically. Here, Steve Felix's pounding drums serve to reinforce the dynamics of the song. Lyrically, this is a standard boy-needs-girl plea.

Nuclear disaster is the focal point of "D-Day." Spearheaded by the funky synthesizer work of Michael Jones, the realities of that modern day Frankenstein are shoved into the listener's face.

"Tell The Coach" is a sprightly tribute by a basketball player to his absentee coach. Featuring breezy five-part harmonies of the O'Neal brothers, Gus Louderman, Michael Jones and Victor Johnson, the song is at once laughably silly and subtly moving.

The trials of being working class are explored again in "We Stand United." Set over a rock-disco rhythm, Brian plays a cocky guy who doesn't know what he wants but knows what he doesn't want. "Don't want to be no office boy/No lightweight actors standup toy," he asserts.

The album ends with the rock'n'roll gem "Respect." While the lyrics may not be suitable for some, the song conveys the Bus Boys' disrespect for boundaries of any kind.

CARY DARLING

'Trade-In Special' By Titus Oaks

NEW YORK—Titus Oaks, a three-store New York chain, has a "trade-in special" involving used albums.

Heralding the opening of its second Long Island store in Huntington Station, an ad in Sunday's Newsday (19) offered customers the following deal: trade in three acceptable used albums and select any single used album at no charge or any single new album for 99 cents.

Acceptability, the ad further states, is based on current interest

and condition—"not all albums are acceptable in the three for one special."

Titus Oaks, with locations in Hicksville, L.I., and Brooklyn, offers regular-line merchandise at \$5.69 for \$8.98s, \$4.99 for \$7.98s and \$3.99 for \$5.98s.

Allan Meltzer, owner of the chain, refused comment on the trade-in offer, although the ad also states that the stores would also buy used albums.

Political Single

LOS ANGELES—The Firesign Theatre, the comedy troupe which has been around since the 1960s, has released its first single called "Hey Reagan." Recorded live at the Roxy Theatre here, it is from the new "Fighting Clowns" Rhino LP. A limited edition picture disk single has been pressed with a down home country tune, "Jimmy Carter" on the flipside.

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Billboard's®

Survey For Week Ending 11/1/80

 Number of singles reviewed
 this week **112** Last week **89**

Top Single Picks

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NEIL DIAMOND—Love On The Rocks (3:41); producer: Bob Gaudio; writers: N. Diamond, G. Becaud; publishers: Stonebridge/EMA Suisse, ASCAP. Capitol P4939. From the "Jazz Singer" film and soundtrack, this is a beautiful ballad featuring Diamond's patented smoky vocals. Strings add an epic feel to the disk.

JOHN LENNON—(Just Like) Starting Over (3:54); producers: John Lennon, Yoko Ono, Jack Douglas; writer: John Lennon; publisher: Lennon, BMI. Geffen 49604. Lennon is back and sounding better than ever on this uptempo, fresh sounding rocker. The irresistible melody and lyric line is enhanced by an exceptional rhythm unit while Lennon's vocal is strong and upfront.

BARBRA STREISAND, BARRY GIBB—Guilty (4:24); producer: Charles Koppelman; writers: B. Gibb, R. Gibb, M. Gibb; publisher: Stigwood, BMI. Columbia 1111390. Streisand and Gibb trade lead vocals on this second single from Streisand's No. 1 album. The brothers Gibb have come up with another surefire melody that sounds better with each listen. The unobtrusive orchestration allows lead and harmonies to shine.

BRUCE SPRINGSTEEN—Hungry Heart (3:19); producers: Springsteen, Landau, Van Zandt; writer: B. Springsteen; publisher: B. Springsteen, ASCAP. Columbia 1111391. Initial single from Springsteen's "The River" is a magnificently styled midtempo love song. His voice is less gruff than usual here and the hook is extremely memorable.

DIONNE WARWICK—Easy Love (3:15); producer: Steve Buckingham; writers: Steve Dorff, Larry Herbstritt, Randy Cate; publishers: Cotton Pickin', ASCAP/Hobby Horse, BMI. Arista AS0572. Warwick follows "No Night So Long" with a catchy midtempo tune graced by her smooth and unstrained vocal. A sax break midway through is effectively worked into the arrangement.

recommended

NEIL YOUNG—Hawks & Doves (3:30); producers: David Briggs, Tim Mulligan, Neil Young; writer: Neil Young; publisher: Silver Fiddle, ASCAP. Reprise 49555.

RITA COOLIDGE—Fool That I Am (3:07); producer: David Anderle; writers: Bruce Roberts, Carole Bayer Sager; publishers: Unichappell/Begonia Melodies/Fedora, BMI. A&M 2881S.

MICHAEL JOHNSON—After You (3:43); producers: Brent Maher, Steve Gibson; writers: A. Goldmark, J. Ryan; publishers: Walden/Nonpareil/Elva, ASCAP. EMI 8062.

FOUR SEASONS—Spend The Night In Love (3:59); producers: Bob Gaudio, Charlie Callelo; writers: Bob Gaudio, Lenny Lee Goldsmith, Judy Parker; publishers: New Seasons, ASCAP/Saber Tooth, BMI. Warner Bros. 49597.

GARY NUMAN—Remind Me To Smile (3:20); producer: Gary Numan, writer: Gary Numan; publisher: Stigwood, BMI. Atco 7316 (Atlantic).

STEVE GOODMAN, PHOEBE SNOW—Sometimes Love Forgets (4:03); producers: Peter Bunetta, Rick Chudacoff; writers: Bill LaBounty, Michael Garvin; publishers: Captain Crystal/Blackwood, BMI. Asylum E47069A.

DIRT BAND—High School Yearbook (2:41); producer: William E. McEuen; writers: J. Hanna, R. Carpenter, R. Hathaway; publishers: Le-Bone-Aire/Vicious, ASCAP. Liberty 1389.

MOON MARTIN—Signal For Help (3:24); producers: Moon Martin, Warren Dewey; writers: P. Robinson, M. Martin; publisher: Watchpocket/Rockslam, BMI. Capitol P4947.

JIM CARROLL BAND—People Who Died (3:43); producer: Earl McGrath; writer: Carroll; publishers: Earl McGrath/Jim Carroll, ASCAP. Atco 7314 (Atlantic).

CAROLE KING—Chains (2:55); producers: Mark Hallman, Carole King; writers: G. Goffin, C. King; publisher: Screen Gems-EMI, BMI. Capitol P4941.

ANGEL CITY—No Secrets (3:42); producers: J. Brewster, R. Brewster, G. Bidstrup; writers: Bidstrup, Neeson; publishers: Albert Ltd./Marks, BMI. Epic 1950927. (CBS).

MICHAEL STANLEY BAND—He Can't Love You (3:35); producer: Michael Stanley Band; writer: Kevin Raleigh; publishers: Kejra/Bema, ASCAP. EMI 8063.

SPLIT ENZ—I Hope I Never (3:56); producer: David Tickle; writer: T. Finn; publisher: Not listed. A&M 2285S.

ELLEN SHIPLEY—This Little Girl (3:32); producer: David Tickle; writers: Ellen Shipley, Ralph Schuckett; publishers: Shipwreck/BMI, Shuck N Jive/ASCAP, RoKoR/BMI, Little Gino/BMI. RCA JH12124.

JACK GREEN—Murder (3:07); producer: Jack Green; writers: L. Adey, J. Green; publishers: Keymack/Red Network, BMI. RCA JH12122.

SUZANNE FELLINI—Give Me The Light (3:49); producer: Steve Burgh; writers: Fellini, DAS, Waxman, Futterman; publisher: Liedela, ASCAP. Casablanca NB2315.

RODNEY CROWELL—Here Come The '80s (4:15); producers: Craig Leon, Rodney Crowell; writer: Rodney Crowell; publishers: Coolwell/Granite, ASCAP. Warner Bros. 49591.

STATUS QUO—Living On An Island (3:44); producer: Pip Williams; writers: R. Parfitt, R. Young; publishers: Status Quo/Wall Street, BMI. Riva R206.

MICHAEL WYCOFF—Feel My Love (3:39); producer: Steve Tyrell; writer: Michael Wycoff; publisher: Crystalane, BMI. RCA JH12108.

MANHATTAN TRANSFER—Trickle, Trickle (2:19); producer: Jay Graydon; writer: Clarence Bassett; publishers: Blend/Vilanova, BMI. Atlantic 3772.

SCORPIONS—Lady Starlight (3:59); producer: Dieter Dierks; writers: Rudolf Schenker, Klaus Meina; publisher: Summer Breeze, ASCAP. Mercury 76084.

BOBBY HART—Lovers For The Night (3:15); producers: Barry A. Richards, Bobby Hart; writers: Barry A. Richards, Bobby Hart; publisher: Father, BMI. Ariola OS809.

THUNDER—Santiago Midnight Moonlight (3:07); producer: Kyle Lehning; writer: John Porter McMeans; publisher: Mister Moose, BMI. Atco 7317. (Atlantic).

SID HERRING—Do It In The Name of Love (3:43); producer: Mike Daniel; writers: Casey Kelly, Julie Didier; publisher: House Of Gold, BMI. Miscal MS5002A.

PHILIP PAUL & PATROL—Last Stand For Love (3:56); producers: Mike Daniel, Phillip Beyer, John Snelling; writers: John Snelling, Phillip Beyer; publishers: Baton Rouge/Royal South, BMI, Muscle, ASCAP. Muscle MS5004A.



L.T.D.—Shine On (3:55); producer: Bobby Martin; writers: Richard Kerr, Jeffrey L. Osborne, Billy Osborne; publishers: Almo/McRovscad, ASCAP/Irving/Buchanan, BMI. A&M 2283S. A sincere and emotive lead vocal highlights this passionate love ballad. The delicate orchestration and arrangement accentuate the lyrics, vocal and harmonies.

MANHATTANS—I'll Never Find Another (Find Another Like You) (4:05); producer: Leo Graham; writers: L. Graham, P. Richmond; publisher: Content, BMI. Columbia 1111398. The production, writing and performance gel on this record to make a pleasant soul-pop mix. The harmonies interact with the strings and horns nicely on this breezy midtempo number.

O'JAYS—Once Is Not Enough (3:45); producer: Bunny Sigler; writers: B. Sigler, H. Scales; publisher: Mighty Three, BMI. Sound of Phil. ZS64791. (CBS). Veteran trio turns in a soulful ballad that showcases the group's vocal talents. It builds to a powerhouse conclusion.

BOOTSY—Mug Push (3:43); producers: George Clinton, Bootsy Collins; writers: P. Collins, Bootsy, G. Clinton; publisher: Rubber Band, BMI. Warner Bros. 49599. More from the psychedelized P-Funk labs with this track featuring Bootsy's seemingly improvisational raps over a funk beat. This is from an upcoming album.

recommended

LAKESIDE—Fantastic Voyage (4:07); producer: Lakeside; writers: F. Alexander, Jr., N. Beavers, M. Craig, T. McCain, T. Shelby, S. Shockey, O. Stokes, M.A. Wood, Jr.; publisher: Circle, ASCAP. Solar JH12129. (RCA).

LA TOYA JACKSON—If You Feel The Funk (4:09); producer: Ollie E. Brown; writers: Kamau Peterson, Dorie Pride; publishers: Seitu/Dorie Pride, BMI. Polydor 2137.

SUN—I Want Your Love (3:32); producers: Beau Ray Fleming, Byron M. Byrd; writers: B. Byrd, K. Yancy; publisher: Glenwood/Detente, ASCAP. Capitol P4944.

INSTANT FUNK—The Funk Is On (3:40); producer: Bunny Sigler; writer: Randy Muller; publisher: One To One, ASCAP. Salsoul S72131A.

JERRY "THE ICEMAN" BUTLER—Tell Me Girl (Why It Has To End) (3:41); producers: Dennis Williams, David Williams; writers: J. Perricone, D. McClure, D. Williams; publisher: Rose Tree, ASCAP. Phila. Int'l. ZS93117. (CBS).

HIGH INERGY—Hold On To My Love (3:44); producer: Bobby DeBarge; writers: B. DeBarge, B. DeBarge; publisher: Jobete, ASCAP. Gordy G7192F.

ROY AYERS—Rock Your Roll (3:28); producer: Roy Ayers; writer: Roy Ayers; publisher: Roy Ayers Ubiquity, ASCAP. Polydor 2138.

SLAVE—Sizzlin' Hot (3:33); producers: Jimmy Douglas, Steve Washington; writers: S. Washington, M. Adams, R. Turner, D. Webster, F. Miller, S. Arrington; publishers: Slave Song/Cotillion, BMI. Cotillion 46004. (Atlantic).

FORECAST—Non Stop (3:19); producer: Warren Schatz; writers: Ronald Bell, Frank Jackson, Amir Bayyan; publishers: Bayyan, BMI/Aminah, ASCAP. Ariola OS811.

FLOYD BECK—Party Is The Solution (3:32); producer: Bruce Kapler; writers: M. Ledbetter, F. Beck; publishers: Street Stuff/Starwave, BMI. Precision ZS69803. (CBS).

YARBROUGH & PEOPLES—Don't Stop The Music (3:59); producers: Lonnie Simmons, Jonah Ellis; writers: Lonnie Simmons, Alisa Peoples; publisher: Total X, BMI. Mercury 76085.



THE STATLER BROTHERS—Don't Forget Yourself (2:48); producer: Jerry Kennedy; writer: Don Reed; publisher: American Cowboy, BMI. Mercury 57037. The age-old question of whether "absence makes the heart grow fonder," or conversely, whether "out of sight is out of mind," is given four-part harmony treatment on this mellow piece. Softened by gentle strings, the Statlers' vocals strike the right balance between tenderness and despair.

ED BRUCE—Girls, Women And Ladies (3:25); producer: Tommy West; writers: Ed Bruce-Ron Peterson-Patsy Bruce; publishers: Tree/Sugarplum/Gingham, BMI/ASCAP; MCA 51018. Outings like this latest are rapidly establishing Bruce as one of country's most sensitive, distinctive originals. His writing, coupled with a warm, offhanded vocal delivery and West's clean, classy production, make this a winner.

KENNY DALE—When It's Just You And Me (3:09); producer: Bob Montgomery; writer: Kenny O'Dell; publisher: House Of Gold, BMI. Capitol P4943. Montgomery's arrangement on this number is strikingly effective. Dale sounds particularly at home with the percussive-tinged tempo and the bright, easygoing hook of the chorus.

NIGHTSTREETS—If I Had It My Way (2:48); producer: Robert John Jones and Jerry Taylor; writers: J. Taylor-R.J. Jones; publishers: First Lady/Blue Lake, BMI. Epic 1950944. Beautiful harmonies and crystal-clear production characterize this powerful, memorable uptempo ballad. The production and writing talents of Jones and Taylor and Joyce Hawthorne's lovely lead vocals make this group a triple threat for programming.

BILL ANDERSON—I Want That Feelin' Again (2:32); producer: Buddy Killen; writer: Bill Anderson; publisher: Station, BMI. MCA MCA51017. In sprightly fashion, Mr. Whisper cruises through this jazzy, upbeat selection. His lowpitched vocals are enhanced by some blues-infused background vocals. The piece is powered by a rhythmic beat, which begins with finger-snapping, then builds on a lively percussion section.

recommended

FREDDY WELLER—Still Your Fool (3:05); producer: Buzz Cason; writers: B. Cason/F. Weller/S. Oldham; publishers: Buzz Cason, ASCAP/Young World/Sponsor Oldham, BMI. Columbia 1111394.

DEBORAH ALLEN—Nobody's Fool (3:43); producer: Steve Gibson; writers: Allen/VanHoy/Cook; publishers: Duchess/Posey/Unichappell/VanHoy/Cross Keys, BMI/ASCAP. Capitol P4945.

STEVE WARINER—Your Memory (2:55); producer: Tom Collins; writers: Charles Quillen/John Schweers; publisher: Chess, ASCAP. RCA JH12139.

EARL THOMAS CONLEY—Silent Treatment (3:14); producers: Nelson Larkin/Earl Thomas Conley/Phil Grissett; writer: Earl Thomas Conley; publishers: Blue Moon/April, ASCAP. Sunbird SBR7556.

Billboard's Recommended LPs

• Continued from page 88

which offers several of this duo's more popular treats plus a few new ones. The mood throughout is sweet and undynamic: lots of light-hearted orchestrations honeyed up by strings and background harmonies. Songs such as "Baby You've Got What It Takes," "He's Out Of My Life" and "Atlanta George Stray" take on an MOR slant, and even the occasional whine of a steel guitar sounds city-fied here against the dulcet tones of Duncan and Fricke. **Best cuts:** Those mentioned.

jazz

OSCAR PETERSON—Digital At Montreux, Pablo Live D2308224. Produced by Norman Granz. Bassist Niels-Henning Orsted Pedersen provides the sole accompaniment for the Canadian keyboardist's fanciful flights through six standards and a 7:24 Duke Ellington medley taped digitally and live in Switzerland in 1979. It's a happy, fruitful collaboration, a superior mix of strong songs and faultless musicianship. **Best cuts:** "Ellington Medley," "Soft Winds," "That's All."

FITZGERALD-PASS-BASIE—Digital III At Montreux, Pablo Live D2308223. Produced by Norman Granz. Two LP sides offer a pleasing combination of sounds with Count Basie and Paul Smith at the pianos, Joe Pass and the inimitable Freddie Green on guitars and Butch Miles and Mickey Roker presiding at the drums. Ella is in good voice, too, as the well-recorded mixed bag offers eight excellent evergreens performed before a live and appreciative audience. **Best cuts:** "Ghost Of A Chance," "Flyin' Home," "Li'l Darlin'," "I Can't Get Started."

HENDERSON-COREA-CARTER-HIGGINS—Mirror, Pausa 7075. Produced by MPS Records. The foursome comprises Joe, Chick, Ron and Billy, and it is the inventive tenor pipe of Henderson that impresses in this six-song recital taped in Los Angeles last January. Corea, too, is more effective here than with

MEL STREET—Who'll Turn Out The Lights (2:45); producers: N. Larkin/J. Prater/D. Heard; writers: Wayne Kemp/Mack Vickery; publisher: Tree, BMI. Sunbird 7555.

RAY CHARLES & CLINT EASTWOOD—Beers To You (2:42); producer: Snuff Garrett; writers: S. Dorff/J. Durill/S. Pinkard/S. Garrett; publishers: Peso/Wallet, BMI. Warner Bros. WBS49608.

RODNEY CROWELL—Heartbroke (3:33); producers: Craig Leon/Rodney Crowell; writer: Guy Clark; publisher: World, ASCAP. Warner Bros. WBS49591.

JERRI KELLY—Forsaking All The Rest (3:58); producer: Mick Lloyd; writer: Jerri Kelly; publisher: Kelly & Lloyd, ASCAP. Little Giant LG030.

CARROLL BAKER—Still Falling In Love (2:35); producer: Don Grashey; writer: James Ross; publisher: Coal Miners, BMI. RCA JH12105.

KRIS KRISTOFFERSON—I'll Take Any Chance I Can With You (3:29); producer: Norbert Putnam; writers: K. Kristofferson/G. Clark; publishers: Music City/Resaca, BMI. Columbia 1111383.



ASLEEP AT THE WHEEL—Don't Get Caught Out In The Rain (3:10); producer: Ray Benson; writers: H.T. Young, D. Levin, C. O'Connell; publisher: Asleep At The Wheel, BMI. MCA 51020.



LAURA BRANIGAN—Fool's Affair (3:37); producers: Ahmet Ertegun, Arif Mardin; writers: Richard Kerr, Troy Seals; publishers: Irving/Down In Dixie, BMI. Atlantic 3770. Newcomer Branigan showcases her textured vocal on this cleanly produced midtempo ballad ideally suited for pop and adult contemporary stations. The lush orchestration is a perfect backdrop for Branigan's vocal.

REVELATION—When I Fall In Love (3:23); producer: Jimmy Simpson; writers: Victor Young, Edward Heyman; publishers: Chappell/Northern, ASCAP. Handshake WS85305. This is a classic song given a classy arrangement here. Structured as a male/female duet, this cut has pop, r&b and adult contemporary possibilities.

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.

his own flashy, heavily electrified combo. As a model of where good, moving, emotional jazz is in 1980, this album is hard to beat. **Best cuts:** "What's New," "Candlelight."

MIKE MANDEL—Utopia Parkway, Vanguard VSD79437. Produced by Jack Perricone, Danny Weiss. The leader's electronic keyboards are generously displayed throughout six tunes but far more distinctive—and enjoyable—are solo contributions by Bob Berg, tenor sax; Gerry Niewood, flute, and Houston Person, tenor. The vocals appear superfluous. **Best cuts:** "Old Time, New Town, Up Your Avenue Stomp."

TONY RICE UNIT—Mar West, Rounder 0125. Produced by Anthony Rice. This four-man combo, based in Northern California, comprises Rice's guitar with fiddle, bass and mandolin. It's an odd jazz sound, slightly old-fashioned, but Rice errs in using seven original compositions out of eight on the LP. His originals are not that outstanding. **Best cuts:** "Nardis," "Neon Tetra."

classical

BEETHOVEN: VIOLIN CONCERTO—Mutter, Berlin Philharmonic, Karajan, DG 2531250. The attraction of a "wunderkind" performer here is added to the prestige of the Karajan name. There's youthful freshness and sparkle in the work of 17-year old Karajan protege Anne-Sophie Mutter, though not much meaning is conveyed in the great arching movement that opens the work. A slight sonic haze shrouds the performance.

PROKOVIEV: PETER & THE WOLF; L. MOZART: TOY SYMPHONY—Du Pre, English Chamber Orchestra, Barenboim, DG 2531275. Barenboim's cellist wife Jacqueline du Pre has a straightforward but bewitching narration style that children can easily relate to as well as adults. This fine new addition to the children's album category is timed for Christmas exploitation, and provides interpretive and sonic brilliance for sophisticated ears to enjoy.

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EASY LOVE—Dionne Warwick
Arista 0572
I JUST WANT TO TOUCH YOU—Utopia
Bearsville 49579 (Warner Bros.)
SEE TOP SINGLE PICKS REVIEWS, Page 91

Main Billboard Hot 100 chart table with columns for This Week, Last Week, Weeks on Chart, Title-Artist, and chart positions.

Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). Stars are awarded to those products showing greatest airplay and sales strength.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution.

HOT 100 A-Z (Publisher-Licensee) listing songs and their publishers/licenses.

Billboard TOP LPs & TAPE

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THIS WEEK			LAST WEEK			Suggested List Prices LP, Cassettes, 8-Track			Soul LP/Country LP Chart			THIS WEEK			LAST WEEK			Suggested List Prices LP, Cassettes, 8-Track			Soul LP/Country LP Chart		
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart			
☆	1	4	BARBRA STREISAND Guilty Columbia FC 36750		8.98		☆	51	5	ANNE MURRAY Anne Murray's Greatest Hits Capitol SD0-12110		8.98	CLP 5	71	40	8	JETHRO TULL A Chrysalis CHE 1301		8.98				
	2	16	QUEEN The Game Elektra SE 513	▲	8.98	SLP 8		37	22	SOUNDTRACK Fame RSO RX-1-3080	●	8.98	SLP 49	☆	82	4	STEVE FORBERT Little Stevie Orbit Nemperor JZ 36595 (CBS)		7.98				
☆	3	4	THE DOOBIE BROTHERS One Step Closer Warner Bros. HS 3452		8.98	SLP 41		38	5	JONI MITCHELL Shadows And Light Asylum BB-704 (Elektra)		13.98			73	33	WILLIE NELSON Stardust Columbia JC 35305		7.98	CLP 22			
☆	NEW ENTRY		BRUCE SPRINGSTEEN The River Columbia PC 236854		15.98		☆	44	17	CARLY SIMON Come Upstairs Warner Bros. BSK 3443		7.98		☆	84	4	LIPPS INC. Pucker Up Casablanca NBLP 7242		7.98	SLP 37			
	5	11	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275		8.98		☆	45	10	POINTER SISTERS Special Things Planet P-9 (Elektra)		7.98	SLP 21		75	33	JOURNEY Departure Columbia FC 36339	▲	8.98				
☆	15	3	KENNY ROGERS Greatest Hits Liberty L00-1072		8.98	CLP 4		41	10	SPLIT ENZ True Colours A&M SP-4822		7.98			76	53	THE ALLMAN BROTHERS BAND Reach For The Sky Arista AL 9535		8.98				
	7	4	DIANA ROSS Diana Motown M8 936M1		8.98	SLP 5		42	27	YES Drama Atlantic SD 16019		8.98			77	64	AMBROSIA One Eighty Warner Bros. BSK 3368		7.98				
☆	10	4	SUPERTRAMP Paris A&M SP-6702	▲	13.98			43	35	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98			78	65	EDDIE MONEY Playing For Keeps Columbia FC 36514		8.98				
	9	11	AC/DC Back In Black Atlantic SD 16018	▲	8.98			44	34	EDDIE RABBITT Horizon Elektra GE 276		7.98	CLP 3	☆	102	3	KURTIS BLOW Kurtis Blow Mercury SRM-1-3854		7.98	SLP 15			
	10	17	SOUNDTRACK Xanadu MCA MCA 6100	▲	9.98			45	25	AIR SUPPLY Lost In Love Arista AB 4268	●	8.98		☆	NEW ENTRY		THE DOORS Greatest Hits Elektra SE-515		8.98				
	11	13	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	●	8.98	SLP 4		46	13	THE CHARLIE DANIELS BAND Full Moon Epic FE 36571		7.98	CLP 8	☆	89	6	CRYSTAL GAYLE These Days Columbia JC 36512		8.98	CLP 10			
☆	20	3	THE JACKSONS Triumph Epic FE 36424		8.98	SLP 2	☆	50	8	TEENA MARIE Irons In The Fire Gordy G8-997M1 (Motown)		8.98	SLP 11	☆	92	12	THE VAPORS New Clear Day United Artists LT-1049		7.98				
	13	9	THE CARS Panorama Elektra SE-514	▲	8.98			48	17	ROSSINGTON COLLINS BAND Anytime Anyplace Anywhere MCA MCA 5130	●	8.98			83	7	VAN MORRISON Common One Warner Bros. BSK-3462		7.98				
	14	16	THE ROLLING STONES Emotional Rescue Rolling Stones COC 16015 (Atlantic)	▲	8.98	SLP 51		49	19	THE KINKS One For The Road Arista A2L 8401		12.98			84	24	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422		7.98	CLP 18			
☆	18	5	KENNY LOGGINS Alive Columbia C2X 36738		11.98			50	9	THE JOHNNY VAN ZANT BAND No More Dirty Deals Polydor PD-1-6289		7.98		☆	97	2	UTOPIA Deface The Music Bearsville BRK 3487 (Warner Bros.)		8.98				
	16	16	JACKSON BROWNE Hold Out Asylum SE-511 (Elektra)	▲	8.98			51	8	AL STEWART AND SHOT IN THE DARK 24 Carrots Arista AL 9520		8.98			86	62	MICHAEL JACKSON Off The Wall Epic FE 35745	▲	8.98				
☆	22	5	DAVID BOWIE Scary Monsters RCA AQL1-3647		8.98		☆	70	6	SOUNDTRACK Times Square RSO RS-2-4203		13.98			87	29	BOZ SCAGGS Middle Man Columbia FC 36106	●	8.98				
	18	15	TOM BROWNE Love Approach Arista/GRP GRP 5008		7.98	SLP 3		53	19	COMMODORES Heroes Motown M8-939M1		8.98	SLP 16		88	8	MELISSA MANCHESTER For The Working Girl Arista AL 9533		8.98				
☆	21	6	ZAPP Zapp Warner Bros. BSK 3463		7.98	SLP 1		54	18	STACY LATTISAW Let Me Be Your Angel Cotillion SD 5219 (Atlantic)		7.98	SLP 9		89	22	WAYLON JENNINGS Music Man RCA AHL1-3602	●	7.98	CLP 7			
	20	9	PAUL SIMON One Trick Pony Warner Bros. HS 3472	●	8.98			55	25	PETE TOWNSHEND Empty Glass Atco SD 32-100 (Atlantic)	●	7.98			90	25	SOUNDTRACK The Empire Strikes Back RSO RS-2-4201	●	13.98				
	21	9	SOUNDTRACK Honeysuckle Rose Columbia S2-3672	●	13.98	CLP 1		56	13	BOB MARLEY & THE WAILERS Uprising Island ILPS 9596 (Warner Bros.)		7.98	SLP 48		91	11	ELVIS PRESLEY Elvis Aron Presley RCA CLP8-3699		69.95	CLP 26			
	22	25	SOUNDTRACK Urban Cowboy FullMoon/Asylum DP 90002 (Elektra)	▲	15.98	CLP 6		57	14	DYNASTY Adventures In The Land Of Music Solar BXL1-3576 (RCA)		7.98	SLP 18	☆	99	8	GAMMA Gamma 2 Elektra GE-288		7.98				
	23	11	TEDDY PENDERGRASS TP P.I.R. FZ 36745 (CBS)	●	8.98	SLP 7		58	20	PETER GABRIEL Peter Gabriel Mercury SRM-1-3848		7.98		☆	100	2	ARETHA FRANKLIN Aretha Arista AL 9538		8.98	SLP 45			
	24	12	DARYL HALL & JOHN OATES Voices RCA AQL1-3646		8.98		☆	67	4	ROBERT PALMER Clues Island ILPS 9595 (Warner Bros.)		7.98			94	40	THE B-52'S The B-52's Warner Bros. BSK 3355		7.98				
	25	34	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol SD0-12041	▲	8.98			60	55	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	●	7.98		☆	105	4	DONNA SUMMER Walk Away (The Best Of 1977-1980) Casablanca NBLP 7244		8.98	SLP 55			
☆	28	21	DEVO Freedom Of Choice Warner Bros. BSK 3435		7.98			61	13	DIONNE WARWICK No Night So Long Arista AL 9526		8.98	SLP 34		96	5	TOM WAITS Heartattack And Vine Asylum GE-295 (Elektra)		7.98				
☆	30	5	KANSAS Audio Visions Kirshner FZ 36588 (CBS)		8.98			62	9	MINNIE RIPERTON Love Lives Forever Capitol SD0 12097		8.98	SLP 17	☆	106	5	JOHN COUGAR Nothin' Matters And What If It Did Riva RVL-7403 (Mercury)		7.98				
	28	9	L.T.D. Shine On A&M SP-4819		7.98	SLP 6	☆	80	3	KOOL & THE GANG Celebrate De-Lite DSR-9518 (Mercury)		7.98	SLP 10	☆	112	5	DON WILLIAMS I Believe In You MCA MCA 5133		8.98	CLP 2			
☆	33	4	ELVIS COSTELLO Taking Liberties Columbia JC 36839		7.98		☆	72	5	GARY NUMAN Telekon Atco SD-32-103 (Atlantic)		7.98		☆	111	3	BRUCE COCKBURN Humans Millennium BXL1-7752 (RCA)		7.98				
	30	7	B-52'S Wild Planet Warner Bros. BSK-3471		7.98			65	10	THE O'JAYS The Year 2000 TSOP FZ 36416 (CBS)		8.98	SLP 20	☆	110	3	JEAN-LUC PONTY Civilized Evil Atlantic SD 16020		8.98				
	31	7	MOLLY HATCHET Beatin' The Odds Epic FE 35672		8.98			66	20	AL JARREAU This Time Warner Bros. BSK 3434		7.98	SLP 24	☆	101	14	RODNEY DANGERFIELD No Respect Casablanca NBLP-7229		7.98				
	32	38	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98			67	20	LARRY GRAHAM One In A Million You Warner Bros. BSK 3447	●	7.98	SLP 19		102	28	GENESIS Duke Atlantic SD 16014	●	8.98				
☆	79	2	THE POLICE Zenyatta Mondatta A&M SP 4831		7.98		☆	75	3	MAC DAVIS Texas In My Rear View Mirror Casablanca NBLP 7239		7.98	CLP 23		103	5	RAY, GOODMAN & BROWN Ray, Goodman & Brown II Polydor PD-1-6299		7.98	SLP 27			
☆	37	27	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	●	7.98	SLP 14	☆	69	14	MAZE Joy And Pain Capitol SF-12087		7.98	SLP 13		104	107	THE MICHAEL SCHENKER GROUP The Michael Schenker Band Chrysalis CHE 1302		8.98				
	35	10	MICHAEL HENDERSON Wide Receiver Buddah BDS 6001 (Arista)		7.98	SLP 12	☆	NEW ENTRY		THE TALKING HEADS Remain In Light Sire SRK 6095 (Warner Bros.)		7.98											

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest sales strength. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

Damian A Star?

• Continued from page 10

has kissed off a 60-million member market."

"Kids will spend anything they have on records," says Laufer of the teens' disposable income even in recessionary times. "Records and french fries, in that order."

Though Laufer's large scale talent hunts have been well publicized, as on NBC-TV's "Weekend" news-magazine, Damian was stumbled upon by accident. "Someone called me up and said here's a kid you should see," Laufer explains. With music lessons, vocal lessons—even lessons in how to walk—he was presented in the pages of Laufer's teen magazines. The readers responded positively and now Damian is being groomed for his recording debut.

"He's the only act that can truthfully say he has 500 fan clubs already in existence before he records," says Laufer.

Damian, 18, has been in the studio with Pete Moore, who has worked with Smokey Robinson, and Bruce Miller. No label deal has been set but Laufer and Tepper hope to act as a production house for teen-oriented acts. If everything works as planned, it could be wondered why Laufer got out of the business after the DeFranco's.

"We're basically magazine people," states Laufer. "There were parts of the record business that I couldn't quite understand. I was tearing my hair out. And I said I didn't want to go bald that quick."

What is forcing Laufer back into the music business is that he sees an absence of artists who appeal to a teen market.

Says Laufer: "I don't know if the record business needs us but our magazines sure need the record business. Every couple of years we go through a period where there are no big teen stars. We haven't had one now for about two years. What we can do now is eliminate the lulls," explains Laufer.

Both Laufer and Tepper are sensitive to the charge that teen idols are plastic and have no longevity. "We want a polished act," affirms Laufer. "If they say that's plastic, baloney. We don't want anyone who is awkward out there."

"A teen idol's lifespan is usually two years. But there's nothing wrong with having several gold records in two years."

"How long are most artist's longevity?" asks Tepper. "After they're not teen idols anymore, there is the possibility of going to adult markets."

While Laufer and Tepper see a market for teen-oriented acts, they are quick to emphasize that Damian may appeal to adults. This appeal, they claim, may overcome any resistance to airplay.

"If he had a high squeaky voice, we would have a tough time getting the record played. But Damian has a mature voice; he just happens to be a teenager," notes Tepper.

The teen market, they allege, is also less prone to lose its potential because of home taping. "These kids don't have the money or the access to expensive equipment like those over 18," states Laufer.

Laufer is hoping for a January 1981 release date on Damian's record. This would be followed by guest spots on talk-variety shows and perhaps an appearance in a "Tiger Beat" film for next year.

Bing & Production Good Reads

"The Crosby Years," by Ken Barnes. Published by St. Martin's Press, 216 pages, \$12.95 hardcover.

"Producing Hit Records," by Dennis Lambert and Ronald Zalkin. Published by Schirmer Books, 196 pages, \$9.95 paperback.

LOS ANGELES—Ken Barnes is a British record producer who, in the last couple of years of Bing Crosby's life, produced several LPs by the aged Groaner in London.

The Barnes book has many plusses. It lists every motion picture Crosby appeared in along with his costars, the director, the producer and other information. Sheet music of 10 songs which Bing helped popularize is reproduced. There's also a well-researched list of songs recorded by the long-time entertainer through the decades.

Barnes' weakness in making subjective evaluations of many of Bing's records is the book's major—and dis-

turbing—weakness. Much of his critical comment is worthless, particularly that revolving around Crosby's records of the 1930s. Bing was unarguably the most gifted pop baritone in the world throughout that decade, challenged only by Russ Columbo.

Not until 1942 did Crosby lose his passionate, forceful, inspired approach to a lyric. From '42 on, he was never the same. And in the last 20 years of his life his efforts on records became almost pitiable, including his singing on the albums produced by author Barnes.

Admirers of Bing, however, will find much of value in "The Crosby Years." Despite Barnes' ludicrous judgments.

★ ★ ★

"Producing Hit Records" hits the mark. It is recommendable to all who aspire to become one of the privileged men and women who

find talent and songs, go into a studio, arrange for the proper charts and boss the engineering efforts which, sometimes, lead to a chart-topping disk.

Lambert and Zalkin have the experience to coauthor a book of this type. Their success percentage is indisputable.

They go into every phase of producing, but their chief stress is on the actual creative work in the studio. How overwhelmingly different it is today than it was in the 1930s and early '40s when only one track was available, when the sound was captured on thick wax masters spinning at 78 r.p.m. and when there was no intercutting, no overdubbing, no tape with which to hide the artist's errors.

For a textbook on the art of producing salable records, the Lambert-Zalkin efforts fits the bill.

DAVE DEXTER JR.

L.A. NARAS MVP Awards Due Nov. 15

LOS ANGELES—The National Academy of Recording Arts & Sciences most valuable player awards will be held Nov. 15 at the Burbank Studio Center here.

Scheduled from noon to 5 p.m., the group Seawind and singer-songwriter Martin Mull will perform.

Voting on the valuable players ends Nov. 7 and the five nominees in each of the 24 categories are for trumpet: John Andino, Oscar Brea-shear, Bobby Bryant, Jerry Hey, Malcolm McNab. For trombone: George Bohannon, Charles Loper, Lew McCreary, Lloyd Ulyate, Bill Watrous.

Bass trombone: Dick Hyde, Lew McCreary, Benny Powell, George Roberts and Don Waldrop. French horn: Jim Decker, David Duke, Art Maebe, Dick Perissi, Henry Sigmont. Tuba: Roger Bobo, Red Callender, Dick Hyde, Jim Self and Don Waldrop. Saxophone: Pete Christlich, Buddy Collette, Bill Green, Don Menza, Ernest Watts.

For clarinet: Buddy Collette, Jim Kanter, Abe Most, John Neufeld and Willie Schwartz. Flute: Buddy Collette, Jim Horn, Sam Most, Sheridan Stokes, Lew Tabackin. Double reed: Don Ashworth, Earle Dumler, Jules Jacob, Ray Pizzi, Bob Tricarico. Violinists: Israel Baker, Harry Bluestone, David Frisina, Jim Getzoff, Jerry Vinci.

Viola: Marilyn Baker, Pamela Goldsmith, Allan Harshman, Myra Kestenbaum, Virginia Majewski. Cello: Jesse Ehrlich, Armand Kaproff, Ray Kelley, Ray Kramer, Fred Seykora. Bass: Chuck Bergholer, Red Callender, Jim Hugbart, Robert Magnusson and Buell Neidlinger.

Keyboards: Vic Feldman, Ralph Gierson, Mike Lang, Bill Mays, Mike Melvoin. Guitar: Jay Graydon, Mitch Holder, Tim May, Tommy Tedesco. Al Viola. Hand percussion: Willie Bobo, Gary Coleman, Paulinho Da Costa, Alan Estes, Airtto Moreira.

Mallet percussion: Larry Bunker, Gary Coleman, Vic Feldman, Joe Porcaro, Tommy Vig. Drummers: Shelly Manne, Harvey Mason, Earl Palmer Sr., Jeff Porcaro, Steve Schaeffer.

A Cooper Single

LOS ANGELES—L.C. Record Co., a division of Music Enterprise of Warrenton, Mo., is issuing an initial single by Linda Cooper, "What You Do To Me." The flip is "Today, I Saw You."

Electric bassists: Wilton Felder, Jim Hughart, Dave Hungate, Abe Laboriel, Leland Sklar. Harpists: Gayle Levant Butler, Catherine Gotthoffer, Verlye Mills, Dorothy Remsen, Ann Stockton. Synthesizer: Mike Boddicker, Craig Hundley, Steve Porcaro, Clark Spangler, Ian Underwood.

Female background singers: Ve-

netta Fields, Marilyn Jackson, Marti McCall, Jackie Ward, Maxine W. Waters. Male singers: John Bahler, Bill Champlin, Michael Dees, Ron Hicklin, Gene Morford. Miscellaneous instruments: Richard Greene (country fiddle), Eddy Mason (harmonica), Malcolm McNab (piccolo trumpet), Larry McNeely (banjo) and Lee Oskar (harmonica).

CASSETTE PIRATING

Okinow Suggestion: Book-Size Package

By ALAN PENCHANSKY

CHICAGO—Lieberman Enterprises president Harold Okinow, chairman of the National Assn. of Recording Merchandisers rackjobbers advisory committee, is convinced the industry can dam the flood of losses to home taping with the adoption of a book-size cassette packaging method.

Okinow, who terms the recent CBS home taping report "frightening," says a vigorous campaign toward adoption of the new packaging must be launched. It was one of the key discussion topics at the recent "Rack Is Back" NARM meeting in California (Billboard, Sept. 14, 1980).

The industry's losses to home taping were placed at between \$700 and \$800 million in the CBS Records-sponsored research, or more than 20% of industry sales (Billboard, Sept. 14, 1980).

According to Okinow, the attractions of home taping will be overcome substantially with the shift toward a more "collectible" tape package. Today's cassettes are packaged in Norelco boxes, which give the customer little value that a home recording does not possess.

Two companies, Shorewood Packaging and AGI have devised new cassette packages which are expected to be given marketing tests this fall.

Tape sales have risen to one-third of industry volume totals, and Okinow sees protection and expansion of this figure from home taping as the industry's "single biggest challenge" today.

"We've got to increase our tape business while maintaining album sales or else we're in desperate shape," insists Okinow.

Rackjobbers have been among

the strongest advocates of modified cassette packaging, originally seeking to make open tape display practical. Today, however, the home taping problem creates a more pressing need for the switch, the Lieberman executive maintains.

Okinow says tape product with enhanced graphic and annotative values offers a more attractive alternative to the home taper than today's prerecorded cassettes.

Lieberman Enterprises is one of the nation's largest rack operations, based in Minneapolis. Okinow says his company will push for adoption of the AGI format, a 4-inch by 9-inch package, because of the design's compatibility with existing fixtures.

The Shorewood 6 by 6-inch package would require a massive refixturing effort, claims the executive.

Okinow maintains that some label executives still aren't coming to grips with the problem. However, he is pleased with progress toward the new packaging made at the early October NARM meet.

"It takes telling and retelling," explains Okinow. "I'm just doing a lot of jawboning to a lot of labels. It's a constant kind of a thing."

New product by such top artists as Barbra Streisand, Blondie and Barry Manilow will be issued in the 6 by 6-inch configuration as a test, explains Okinow. Also, Capitol Records reportedly plans a test of the AGI package with its Neil Diamond "Jazz Singer" release.

"At least one major release is going in the AGI pack," Okinow says.

Okinow believes the home taping problem is "snowballing" as more and more listeners are acquiring cassette equipment.

Lifelines

Births

Boy, Erik Christopher, to Cheryl Miller, actress, and Robert Seidenglanz, president of Compact Video Systems, Inc., Oct. 7 in Newport Beach, Calif.

Marriages

Alan Feldstein, vice president of The Artists/Heller booking agency, to Lisa Zola Oct. 19 in Beverly Hills.

★ ★ ★

Alan Schwartz, advertising director for Show Industries in Los Angeles, to Dominique Gibon Oct. 18 in Brentwood, Calif. Show Industries is the recently merged combination of City One-Stop with the Music Plus retail chain.

Deaths

Gabby "Pops" Pahinui, 59, popular slack key guitarist and singer, of a heart attack in Honolulu Oct. 13.

N.Y. NARAS HONORS MVPs

NEW YORK—Top studio musicians in New York will be honored by the local chapter of the National Academy of Recording Arts and Sciences with most valuable players awards at Ted Hook's Backstage Monday (27).

Encee will be Margaret Whiting, with Roberta Flack, Dr. John, Pepper Adams, producer Arif Mardin and other artists acting as presenters. Admission is \$10 for NARAS members and \$12.50 for non-members.

Natl Distributing Adding 4 Labels

PHILADELPHIA—Four new independent labels have been added to the roster of the locally-based National Label Distributing Co. which specializes in marketing and distributing indie labels.

Steve Schulman, the company's president, also points out that each record company represents a specific market. The additions give the firm its first gospel line via JFJ Records. First release is the "Jogging For Jesus" LP by Harris and the House of Fire.

Philly Town Records, local label headed by James Bynum, features local talent specializing in r&b. Initial release is two singles, "Watch Out" by Destiny Sills and Quiet Fire and "Touch You Again," a 12-incher by Love Man Ronnie Stokes.

Crooks Records, a new label out of Dayton, Fla., headed by Pat Gebecki, makes its entry in the country field with a single by Jim Paul Cousin, "I'm Doing It For Me."

And Starthorwer Records, headed by Eric Martilla, makes its bow with a pop LP, "Cheyenne Autumn," by artist-composer Stephen Parker.

For the Record

LOS ANGELES—KNAC-FM will retain its rock format under new ownership, rather than going to r&b as was reported last week. The disclaimer comes from Ed Wright, the new owner of the Long Beach, Calif., station.

TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
105	85	17	JEFF BECK There And Back Epic FE 35684		8.98	
106	104	41	PRETENEERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	
107	108	123	THE CARS Elektra 6E-135	▲	7.98	
108	93	79	WAYLON JENNINGS Greatest Hits RCA AHL1 3378	▲	7.98	CLP 12
109	98	21	BLACK SABBATH Heaven And Hell Warner Bros. BSK 3372		7.98	
110	95	16	ALABAMA My Home's In Alabama RCA AHL1-3644		7.98	CLP 20
★	NEW ENTRY		SUPERTRAMP Breakfast In America A&M SP 3708		7.98	
★	123	3	NARADA MICHAEL WALDEN Victory Atlantic SD 19279		7.98	SLP 36
113	88	7	BARRY GOUDREAU Barry Goudreau Portrait NJR 36542 (CBS)		7.98	
114	116	9	SOUNDTRACK Smokey And The Bandit 2 MCA MCA-6101		9.98	CLP 15
115	115	5	SOUNDTRACK Shogun RSD RX-1-3088		8.98	
116	117	6	THE ROLLING STONES Hot Rocks 1964-71 London ZPS 606/7		13.98	
★	128	2	SEAWIND Seawind A&M SP 4824		7.98	SLP 50
118	118	12	THE KINGS Are Here Elektra 6E-274		7.98	
119	120	3	MTUME In Search Of The Rainbow Seekers Epic JE 36017		7.98	SLP 30
120	121	4	PEACHES & HERB Worth The Wait Polydor 6298		8.98	SLP 53
121	101	27	ERIC CLAPTON Just One Night RSD RS-2-4202	●	13.98	
★	NEW ENTRY		KENNY ROGERS Ten Years Of Gold United Artists UALA-835		7.98	CLP 31
123	77	12	SOUNDTRACK McVicar Polydor PD-1-6284		8.98	
124	124	4	EVELYN "CHAMPAGNE" KING Call On Me RCA AFL1-3543		7.98	SLP 59
125	71	13	THE CHIPMUNKS Chipmunk Punk Excelsior XLP 6008	●	7.98	
★	133	5	AC/DC Highway To Hell Atlantic SD 192444		7.98	
127	113	47	PINK FLOYD The Wall Columbia PC 2-36183	▲	13.98	
128	129	7	THE DOORS The Doors Elektra EKS-74007		7.98	
★	140	6	MICHAEL STANLEY BAND Heartland EMI America SW 17040		7.98	
130	131	14	CAMERON Cameron Salsoul SA 8535 (RCA)		7.98	SLP 42
★	NEW ENTRY		LARRY GATLIN & THE GATLIN BROTHERS BAND Help Yourself Columbia JC 36582		7.98	CLP 28
132	125	47	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	▲	12.98	
133	130	22	JOAN ARMATRADING Me, Myself, I A&M SP 4809		7.98	
134	127	52	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	▲	8.98	
★	NEW ENTRY		FATBACK 14 Karat Spring SP-1-6729 (Polydor)		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
156	2	2	RONNIE MILSAP Greatest Hits RCA AHL1 3772		7.98	CLP 17
137	139	55	EAGLES The Long Run Asylum SE-508	▲	8.98	
138	109	24	CAMEO Comeosis Chocolate City CCLP 2011 (Casablanca)	●	7.98	SLP 22
★	149	3	LATOYA JACKSON LaToya Jackson Polydor PD-1-6291		7.98	SLP 32
140	141	21	NATALIE COLE Don't Look Back Capitol ST 12079		7.98	SLP 68
★	151	3	INSTANT FUNK The Funk Is On Salsoul SA 8536 (RCA)		7.98	SLP 62
142	132	34	LINDA RONSTADT Mad Love Asylum SE-510 (Elektra)	▲	8.98	
143	114	9	DEVADIP CARLOS SANTANA The Swing Of Delight Columbia C2-36590		9.98	
144	142	8	LARSEN-FEITEN BAND Larsen-Feiten Band Warner Bros. BSK 3468		7.98	
145	145	21	WILLIE NELSON & RAY PRICE San Antonio Rose Columbia JC 36476		7.98	CLP 9
146	146	10	WILLIE NELSON Willie Nelson And Family Live Columbia KC-2-35642		11.98	CLP 33
147	137	12	WHITESNAKE Ready An' Willing Mirage WTC 1976 (Atlantic)		7.98	
148	144	10	THE DELLS I Touched A Dream 20th Century T-1017 (RCA)		7.98	SLP 23
149	154	17	THE MOTELS Careful Capitol ST 12070		7.98	
★	NEW ENTRY		HARRY CHAPIN Sequel Broadwalk FW 36872 (CBS)		8.98	
★	162	4	CLIFF RICHARD I'm No Hero EMI-America SW-17039		7.98	
152	122	29	VAN HALEN Women And Children First Warner Bros. HS 3415	▲	8.98	
★	163	3	THE JONES GIRLS At Peace With Woman P.I.R. J2 36767		7.98	SLP 25
154	134	21	ROBBIE DUPREE Robbie Dupree Elektra 6E-273		7.98	
155	119	11	SOUNDTRACK Caddyshack Columbia JS 36737		7.98	
★	NEW ENTRY		SPYRO GYRA Carnaval MCA MCA-5149		8.98	
157	126	8	GROVER WASHINGTON JR. Baddest Motown M9-940A2		9.98	SLP 52
158	138	11	ASHFORD & SIMPSON A Musical Affair Warner Bros. HS 3458		8.98	SLP 28
159	150	13	THE ENGLISH BEAT I Just Can't Stop It Sire SRK 6091 (Warner Bros.)		7.98	
★	NEW ENTRY		TWENNEYNINE WITH LENNY WHITE Twennynine Elektra 6E-304		7.98	
★	NEW ENTRY		PAT METHENY 80/81 ECM ECM-2-1180 (Warner Bros.)		14.98	
★	172	4	BOB WELCH Man Overboard Capitol S00 12107		8.98	
163	153	5	McFADDEN & WHITEHEAD I Heard It In A Love Song TSOP J2 36773 (CBS)		7.98	SLP 29
164	161	10	AMY HOLLAND Amy Holland Capitol ST-12071		7.98	
★	179	30	KENNY ROGERS Gideon United Artists UAA-1035	▲	8.98	CLP 32
★	NEW ENTRY		ROY AYERS Love Fantasy Polydor PD-1-6301		7.98	
167	167	8	ULTRAVOX Vienna Chrysalis CHR 1296		7.98	
★	180	3	LEO SAYER Living In A Fantasy Warner Bros. BSK 3483		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
169	136	22	BENNY MARDONES Never Run Never Hide Polydor PD 1-6263		7.98	
★	NEW ENTRY		SLAVE Stone Jam Cotillion SD 5224 (Atlantic)		7.98	SLP 46
★	183	2	ONGO BOINGO Oingo Boingo IRS SP 70400 (A&M)		7.98	
★	NEW ENTRY		DEEPEST PURPLE The Very Best Of Deep Purple Warner Bros. PRK 3486		7.98	
★	184	3	JACK GREEN Humanesque RCA AFL1-3639		7.98	
★	NEW ENTRY		SKY Sky Arista AL-2-8302		9.98	
175	148	15	POCO Under The Gun MCA MCA-5132		7.98	
176	157	5	CARLENE CARTER Musical Shapes Warner Bros. BSK 3465		8.98	
★	188	2	SLIM WHITMAN Songs I Love To Sing Epic JE 36768		7.98	CLP 45
178	181	17	DOOBIE BROTHERS Best Of The Doobie Brothers Warner Bros. BSK 3112	▲	7.98	
179	166	17	BOB JAMES H Tappan Zee/Columbia JC 36422		7.98	
180	147	6	SYLVESTER Sell My Soul Fantasy F-9601		7.98	SLP 63
181	187	6	THE ROLLING STONES Beggars Banquet London PS-539		7.98	
182	164	19	S.O.S. The S.O.S. Band Tabu NJZ 36332 (CBS)	●	7.98	SLP 26
★	NEW ENTRY		RANDY MEISNER One More Song Epic NJE 36748		7.98	
184	143	16	THE DIRTY BAND Make A Little Magic United Artists LT 1042		7.98	
185	185	5	FRED KNOBLOCK Why Not Me Scotti Bros. SB 7109 (Atlantic)		7.98	
186	159	19	ROXY MUSIC Flesh And Blood Atco SD 32-102 (Atlantic)		7.98	
187	192	335	PINK FLOYD Dark Side Of The Moon Harvest SMAX 11163 (Capitol)	▲	7.98	
188	189	2	PETER GREEN Little Dreamer Sail PVK 0112 (Rounder)		7.98	
189	190	2	THE ROBBIN THOMPSON BAND Two B's Please Ovation OV 1759		7.98	
★	NEW ENTRY		SUZI QUATRO Rock Hard Dreamland DL-1-5006 (RSD)		7.98	
191	155	19	SOUNDTRACK The Blues Brothers Atlantic SD 16017		8.98	
192	152	8	DAVID GRISMAN Quintet '80 Warner Bros. BSK 3469		7.98	
193	158	15	CHIC Real People Atlantic SD 16016		8.98	SLP 71
194	194	2	DAVE VALENTIN Land Of The Third Eye GRP GRP 5009 (Arista)		7.98	
195	165	6	NORMAN CONNORS Take It To The Limit Arista AL 9534		7.98	SLP 35
196	168	20	BLACKFOOT Tomcattin' Atco SD 32-101 (Atlantic)		7.98	
197	197	99	KENNY ROGERS The Gambler United Artists UALA 934	▲	7.98	CLP 30
198	200	6	BARBARA MANDRELL Love Is Fair MCA MCA-5136		8.98	CLP 19
199	160	5	LINDA CLIFFORD I'm Yours RSD RS 1-3087		7.98	SLP 47
200	193	4	THE CARS Candy-O Elektra SE-507		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	9, 126
Air Supply	45
Alabama	110
Ambrosia	77
Joan Armatrading	133
Ashford & Simpson	158
Roy Ayers	105
Jeff Beck	105
Pat Benatar	5, 60
George Benson	11
Blackfoot	196
Kurtis Blow	109
David Bowie	79
Jackson Browne	16
Tom Browne	18
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Cameron	130
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Harry Chapin	150
Chic	193
Eric Clapton	121
Linda Clifford	199
Bruce Cockburn	99
Natalie Cole	140
Commodores	53
Norman Connors	195
John Cougar	97
Elvis Costello	29
Christopher Cross	32
Rodney Dangerfield	101
Mac Davis	68
Deep Purple	172
Devo	26
Doobie Brothers	3, 178
Dynasty	57
Robbie Dupree	154
Fatback	137
Steve Forbert	132
Aretha Franklin	93
Peter Gabriel	58
Gamma	92
Larry Gatlin & The Gatlin Brothers Band	131
Crystal Gayle	81
Genesis	102
Barry Goudreau	113
Larry Graham	67
Jack Green	173
Peter Green	188
David Grisman	192
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NOVEMBER 1, 1980 BILLBOARD

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1,850 MEMBERS AND GROWING

Mobile Big Band Club Has Plans To Bring Them Back

By DAVE DEXTER JR.

LOS ANGELES—It has taken some five years to get the ball rolling, but the National Big Band Club of America in Mobile this week signed its 1,850th member and contracted with WMOB-AM for 52 weeks of big band programming.

Tommy Tucker—not the band-leader of the 1940s—is the organization's enthusiastic president. Every Sunday, from 1 to 2 p.m., he spins big band music on WMOB's airwaves. It is Tucker, too, who is spearheading a drive to establish a Big Band Hall of Fame in Mobile, along with a combined library-museum which would house artifacts, books, records, magazines and other data pertaining to the 1935-1955 era when the large orchestras dominated the entertainment world.

"We are now ready," Tucker advises. "to set up local chapters of our organization throughout the world. We are behind a local big band known as Custom Blend, which has a new album out. And our members are obtaining taped interviews with several name bandleaders and sidemen for broadcast on WMOB here in Mobile."

Mobile has never been recognized as a breeding ground for the sounds Tucker's organization endorses. Cootie Williams, long a star trumpete-

ter with Duke Ellington's band, was born there but that's about the only connection the Alabama city has with big bands. Tucker intends to turn that around.

Two other Mobile stations, WKRG-AM and WPCY-AM, are cooperating with Tucker's group, airing old records (and a few more recent ones) in an attempt to whip up interest in an art form which has refused to die. Mayor Robert B. Doyle Jr. has thrown his political weight behind the movement, along with other civic leaders.

Linda Tucker, secretary, mails out a newsletter regularly to members, and monthly meetings are held as well. "Our goal," says Tucker, "is to have at least four chapters in every state, and at least six hours of big band programming in every city which has a chapter. We are striving to induce young people to learn the music, and appreciate it."

"We need, of course, all the photographs and records of big bands we can collect," Tucker notes. "The club's address is 1154 Dauphin, Mobile 36604. It's a monumental undertaking. But we are making good progress in getting all those fine big band sounds back on the air—and in the homes of Americans again."

own aural exciter include: WNBC-AM New York; WKQX-FM Chicago; WGTR-AM Natick, Mass.; K101-FM San Francisco; WMYK-FM Norfolk, Va.; KUTE-FM Los Angeles; WWL-FM Miami; KAZY-FM Denver; WIRE-AM Indianapolis and CFAX-AM, Victoria, Canada.

The unit lengthens the sound impulse duration and the home listener hears it as an increase in loudness, Caesar explains, although there actually is no increase in loudness in the signal. "It's a perception increase."

Nonetheless, Caesar has received laudatory letters from disk jockeys and engineers, he claims, or professionals who appreciate what the unit does for its music signal.

There is a problem, Caesar admits, with station managers not easily parting with the \$2,700. They want to know how the unit translates into higher ratings, he says.

Caesar's answer is that the unit allows the station to produce an improved signal which will not cause listener fatigue the way some other stations do by shooting for a pure louder sound.

If a station's signal is appealing, Caesar philosophizes, then the listener will stay tuned longer and remain loyal to that station's programming.

Aphex will be at the next NAB shindig as an exhibitor. At the NRBA Caesar had music of all kinds being played with and without the aural exciter to A-B the signal.

"The more acoustic the music," Caesar notes, "the better the device brings back this natural sound."

Using its application on two recent in-person comedy LPs by Rodney Dangerfield and Chevy Chase, Caesar says the device generated a strong presence for the sounds of laughter and applause.

"The unit gave the LPs much more of a live feeling," says Caesar.

62 Aphex Sound Enhancer Units Tested By Stations

LOS ANGELES—Aphex Systems drew some curious broadcasters to its exhibit booth at the recent National Radio Broadcasters Assn. conference here, who had heard about its aural exciter sound enhancer but really didn't know what it does.

So Marvin Caesar, the firm's president gave them a demonstration of how the device increases a station's signal clarity, intelligibility and presence.

The result: 50 requests for demonstration models. The local four-year-old firm is presently shipping out the demo models and they have upwards of two weeks to test the unit to see how it improves the sound of their music signal.

There are currently 12 other U.S. stations testing the broadcasting model, Caesar points out. And there are 10 stations which have bought their own unit at \$2,700. The Aphex device is used extensively on LPs by contemporary musicians to create greater sound clarity.

The first 10 stations owning their

Handshake & Fox Agree To a Pact

NEW YORK—Charles Fox, the composer/pianist, has inked a global production deal with Handshake Records.

The label, recently launched by Ron Alexenburg, is releasing an instrumental of the Fox and Ed Newmark theme for the film, "Ordinary People," carrying the title of "Seasons." The date was produced by Fox and Newmark, who also is a party to the production pact.

Fox has earned four nominations and two Emmy awards for film and television music and is a cowriter (with lyricist Norman Gimbel) of the Grammy-winning "Killing Me Softly With His Song."

Inside Track

Korvettes' flagship store on Fifth Ave. in New York closed Wednesday (22) with the sale of its lease to Sterling Equities for \$18 million. The company plans to convert the location into a diamond center. Korvettes, currently in a liquidation sale, is likely to call its quits by the end of the year, ending 30 years on the Northeast retail scene with as many as 57 stores doing about \$60 million a year in recording sales. . . . **Neil Bogart's Boardwalk label is signing Lou Rawls** and is said to be dickering for a superstar female act. . . . Although its print deal with Chappell starts Dec. 1, **Hal Leonard Publishing** will have two strong matching folios before then, Barbra Streisand's "Guilty" and the soundtrack songs from "Times Square," both from the Chappell-administered RSO catalog.

Don't be shocked if the next Streisand album is a triple LP package on CBS. . . . **Arista Records has notified Pacific Records & Tapes that it no longer represents it for the Northwest.** Rumor is that Pickwick will now rep the line for that area. Jack Bernstein of Pickwick could not be reached as to plans to set up a resident sales force there. . . . **Expect the first of video-only software stores to be announced by a large chain in the U.S. in the next month.** . . . Reports from South America indicate the **Latin** are agog over **Earth, Wind & Fire**, making it the first major act through those countries in eons. . . . **Jesse Selter**, the schlock pioneer, is reportedly back in the industry, somehow connected with an Eastern firm called Mass Marketing, which is tied-into the Corvette selloff.

Expect an all-out push by RCA on digital product within the first quarter of 1981, centering on higher quality pressings (along with a retail list price above the current \$9.98). . . . **Elektra Records in New York beefing up its Big Apple Stance**, one move of which brings industry veteran **Mel Fuhrman** to the label as general manager of the office, located in the posh Rolex Building on Fifth Ave.

Neil Bogart back from his personal promo trip to boost the forthcoming "Popeye" soundtrack album on Boardwalk to tonnage users, telling everyone the highlight was playing bumper cars with sales manager Dick Sherman after hours at Amos Heilicher's Minneapolis Kiddiepark Circus. . . . Television star John Ritter doing something his dad, the late Tex, never did. He's taking singing lessons. . . . **Sir Lew Grade graced Sam Trust's annual ATV Music global confab** with his giant cigar and presence, admitting he got hooked on baseball watching his first World Series.

Is Billy Pine getting his long desired personal acquisition, the Modern Albums of California entity, from septegenarian Rudy Frolich, founder and pioneer of the jacket fabrication business through the Modern plants across the U.S.? **Al Franklin eyeing his region** for a third Music World opening. He operates two stores in the Hartford, Conn., area already.

Johnson's Delicious L.A. Retail Chain

• *Continued from page 6*

ating an average of \$1,300 a day primarily with older product and cut-outs.

As for seeking out bargains, Johnson says: "We're looking to have a busy Christmas season, therefore I started buying my Christmas merchandise early. In that way I get it at a good price."

He notes that he has already lined up his Christmas radio advertising campaign. "I have purchased \$5,000 worth of advertising time on KJLH-FM for a two-week period. Delicious Records will be heard every hour for two weeks. This amounts to about 300 times the name of the shops will be mentioned.

"I map out these campaigns throughout the year so I am able to budget for these special ad projects," he says.

Johnson employs 17 persons at the three stores. He decided to raid some banks for personnel to man the new outlet.

"Three of the salespersons at the Inglewood store are former bank tellers," he says.

Why bank tellers at a retail record shop? "Bank tellers are good with money. They're fast and usually accurate. In addition, they are familiar with dealing with the public. They know how to evaluate customers and they are always polite."

"All of my stores are service-oriented. The staff goes out of its way to let the customer know he/she is the

most important customer to walk through the door.

"Good staffers are not as easy to come by as it may seem because there are a lot of demands made on them. When I knew I had to hire more people—I initially didn't realize I would need as many for the new store—I had to decide where I would get these people.

"It seemed logical that people who work at banks are good in several different areas, particularly in the areas important in my business. I checked to find out how much bank tellers are paid and went to work recruiting some of them.

"Another area that's important when dealing with the public is one's appearance. Again, bank tellers must be well groomed at all times. I never have to worry about my personnel offending customers with their appearance.

"I offer good working conditions. I'm good to the staff and I pay good

wages. They bring a lot with them—and it's easy for me to teach them the retail record business. I plan to hire more bank tellers," he emphasizes.

As for advertising, Johnson buys time on KJLH's late night programs. "This time is good for us. At 1 a.m. people have completed whatever they have to do for the day and their minds usually are not on a million other things. It's at this time that I can get their attention, particularly if they are in their cars."

"I also don't advertise new product unless the manufacturer tags my store in its ads. I find that at that hour people like familiarity and that's what I give them in my ads."

"Another reason for not advertising new product is that to advertise it I will have to sell it for less. I'm always looking to gain new customers and advertising new product, for the most part, will not bring in new customers. If they come in it will be just for the album that's advertised."

Executive Turntable

• *Continued from page 4*

from president and **Douglas F. Hudson Jr.** goes to president from executive vice president. Also **Dukki Min** becomes vice president treasurer and controller after being treasurer and controller and **Charles Duke** becomes data processing vice president and assistant secretary after being manager of data processing and assistant secretary. . . . **Steven Lafferty** joins Showtime as business affairs vice president. He was business affairs director for Hanna-Barbera Productions, Inc.

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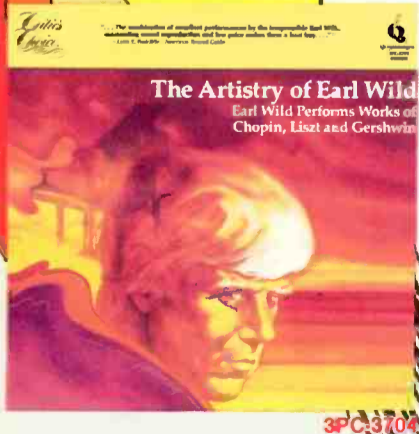
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