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Billboard

85th
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Trust Fund Revenues Mirror Industry's Dip

By IS HOROWITZ

NEW YORK—Manufacturer sales of records and tapes for the first six months of the year dipped by about 7% as compared to the similar period in 1979, payments to the Music Performance Trust Fund indicate.

While fund revenues derive from companies here and in Canada, and include contributions on sales abroad, they nevertheless are considered to reflect shifting domestic sales patterns.

The Trust Fund, a joint creation of the recording industry and the American Federation of Musicians, receives a shade more than 0.5% on manufacturer sales, based on suggested list prices less certain deductions to foster live performances by musicians.

Receipts from signatories to the AFM agreement so far this year come to \$6,231,000 for the period ending June 30, says Martin Paulsen, trustee of the fund. Past experience indicates

(Continued on page 64)

EMI Offering Artists Age 40 Pension Plan

By PETER JONES

LONDON—Recording artists under contract to EMI Records here who qualify as pop stars are being offered a pension plan for retirement at age 40.

What's more, the plan has the approval of the U.K. tax authorities, and it's being hailed as the first to recognize the unusual and cyclical earning patterns of most pop performers' earnings.

As the plan is tailored specifically to the special needs of British-based artists, Bhaskar Menon, chairman and chief executive of EMI Music worldwide, sees it as "an enlightened

(Continued on page 59)

MAJOR CRACKDOWN PROMISED

C'right Infringement Justice Dept. Priority

By JEAN CALLAHAN

WASHINGTON—Attorney General Benjamin Civiletti has named copyright infringement as one of his top priorities in the government's fight against white collar crime.

In a 50-page report the U.S. Justice Dept. promises a major crackdown on record, tape and film piracy which the government says shows signs of organized crime involvement.

"We know more now about the extent and magnitude of the problem," says Joe Tompkins, an attorney with the Justice Dept.'s criminal division. Tompkins adds that FBI intelligence gathering has been aided by "a lot of useful information we've received from the record and motion picture industries."

The Justice Dept.'s white collar crime report pinpoints copyright violations involving man-

(Continued on page 64)

BMI Adopts Payouts For Jingles Airplay

By IRV LIGHTMAN

NEW YORK—In its first formal attempt to establish a performance rate structure for commercial jingles, BMI has launched a year-long experiment of survey and payment.

This development has come to light in a letter to affiliates from Theodora Zavin, BMI senior vice president, accompanied by the 40-year-old performing rights society's new payment schedule, in effect July 1, 1980.

Other changes include:

- Beginning as of Jan. 1, 1981, there will no

(Continued on page 32)



There's nothing like a hot album to break the ice. And that's exactly what ELLEN SHIPLEY has got with her latest release, "BREAKING THROUGH THE ICE AGE" (AFL1-3626). A wonderful collection of sensitive and powerful rock 'n' roll. Be sure to capture the magic of Ellen Shipley on her Fall tour. On RCA Records. (Advertisement)

Experts At Gospel Forum

LOS ANGELES—Experts from various levels of both the gospel and secular fields will come together at Billboard's first Gospel Music Conference at the Sheraton Universal Hotel here Tuesday through Friday (23-26).

Radio, retail, television, labels, artists, booking agencies, producers, advertising agencies and publishers will attempt to bridge the historical gap between the secular and gospel music industries.

Neil Bogart, president of Boardwalk Entertainment Co. and former head of Casablanca Record & FilmWorks will deliver the keynote speech Tuesday (23).

(Continued on page 64)

Disco Imports Hot Items

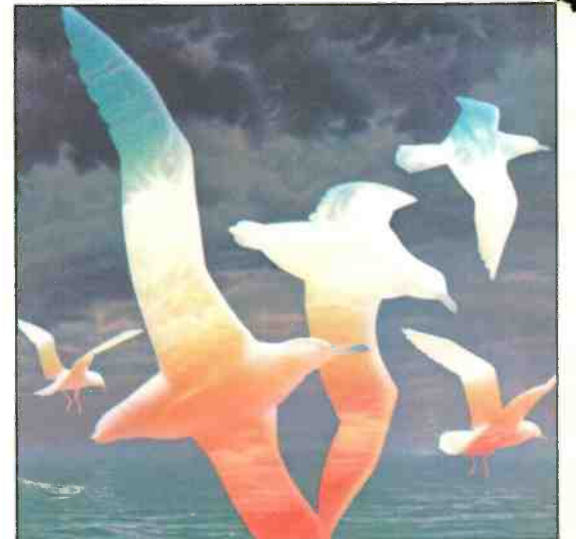
By PAUL GREIN

LOS ANGELES—Imports are booming in the American disco market, as DJs turn abroad in their search for high-energy, club-oriented hits. Domestic labels have mostly abandoned the uptempo pure disco sound in favor of cross-over-minded disks fusing dance rhythms with r&b, rock and new wave.

The boom is centered in metropolitan markets with easy access to import disks: New York, Miami, Boston, Chicago, San Francisco and L.A. Most are coming in from Canada, the U.K. and Italy.

The disks fall into two categories: those not available on domestic labels in

(Continued on page 49)



Cool evening breezes and hot blazing winds exemplify the sounds and vocals of SEAWIND... Their newest album "SEAWIND" was produced by master musician George Duke who has taken SEAWIND on their most adventurous musical journey yet... "SEAWIND"... a true vacation for the musical mind. New on A&M Records and Tapes. (Advertisement)

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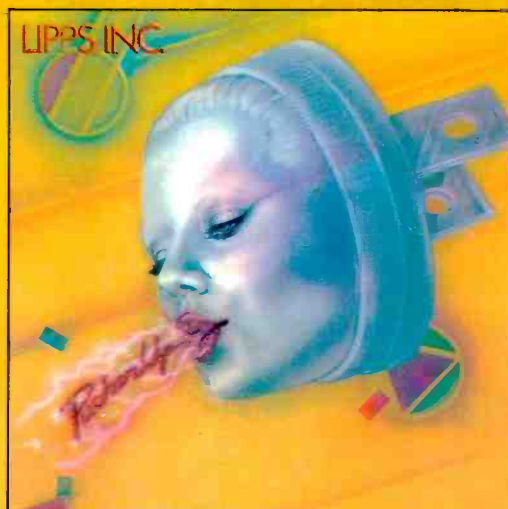


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AFM Stalks Overseas Recording Runaways

By ELIOT TIEGEL

LOS ANGELES—The striking American Federation of Musicians is going after "pockets of resistance" overseas now that it has caught its first alleged runaway music scoring activity.

"We are now finding out about people who are taking part in scoring music overseas during our strike against the studios," states Mike Melvoin, normally one of the Coast's best known jazz pianists, but now a spokesman for the AFM's strike task force.

Melvoin points to the first announcement of someone charged with taking music out of the U.S. and having it scored in a foreign country as the Federation's first hard knuckles act to thwart this activity.

The individual charged by the Federation with having the score for a television movie recorded in Amsterdam is Johnny Fresco, a major local orchestra contractor.

He is charged by the union with taking the score for "For The Love Of It," a Chuck Frees Production, to Amsterdam where he allegedly hired Dutch musicians to record the music.

Melvoin claims that this alleged scab date resulted in the bulk of the music for the film being recorded. The U. S. union has an agreement with its affiliated international unions to prevent foreign musicians recording music which is being held back because of the present strike against the film and television producers, currently in its eighth week.

According to Melvoin, the Federation has sent a copy of the charges to Fresco. The next step in the proceedings, according to Melvoin, is for the Federation to bring Fresco before a tribunal consisting of national and local officials and their legal counsel. No date as has been set for this proceeding.

Melvoin says that if individuals are caught scoring music overseas, they "will be in hot water when they come home." Fresco faces a \$5,000 fine and expulsion—the same penalty others face, according to the union spokesman.

Thus far, the Federation claims it has stopped film scoring in England, Australia and now Amsterdam.

Melvoin points to Munich as one of the "pockets of resistance" where

Americans are going to have their music scored. Melvoin claims the union in Munich is not strong, hence the lack of unity with the U.S. Federation.

In addition to announcing its first alleged violator of the no-scoring rule during the strike, Local 47 officials and members picketed the front gate of Universal Studios Thursday (18). A band of star sidemen played at the demonstration.

The union has also formulated phase two of its picketing activity, according to Melvoin. "It will be radically different in form," Melvoin says. Once the AFTRA-SAG strike is settled, the musicians plan to have small groups of pickets at every studio gate, starting at 6 a.m. "to give the actors a line not to cross," Mel-

voin explains. "We will have a strong presence at every gate."

Melvoin claims union membership is solid behind the goals of achieving parity with other artisans who are paid for reuse of their skills in films (which are shown on tv) and on tv films themselves.

Comments Melvoin: "We watch reruns of shows and the music runs on and on in every market and nobody gets anything. So there's a giant grievance." Melvoin points to the pacts which already pay musicians for reuse on variety tv shows, in commercials and in recordings (through trust fund payments from manufacturers). Television reruns. That's the key point around which the musicians' strike centers. There is no set date for a resumption of talks with the film companies.



HOT TIME—Herbie Hancock, left, jams with Carlos Santana on "Evil Ways" during Santana's recent engagement at the Universal Amphitheatre in Universal City, Calif. Hancock also appears on Santana's new Columbia LP, "The Swing Of Delight."

New Labels Jump Into the Race Geffen, Handshake, Boardwalk, Mirage Get Rolling

By ED HARRISON

"The concept of the label for the most part is to develop new and exciting talent"—Neil Bogart, president, Boardwalk Entertainment Co.

"We'll sign quality artists regardless of whether they are superstars, brand new or in the middle"—Ed Rosenblatt, president, Geffen Records.

"What I've really been excited by is that so many attorneys, artists and managers have told me they needed new places to go, since they've been bothered by larger rosters and the difficulty in breaking new acts"—Ron Alexenburg, president, Handshake Records.

LOS ANGELES—It's off to the races for the industry's four new upstart labels, Geffen, Handshake, Boardwalk and Mirage, as initial product begins to flow or is expected to be released shortly. And during a time when sales are still depressed, the entry by such entrepreneurs as Neil Bogart, Ron Alexenburg, David Geffen and Jerry Greenberg portends a healthy dose of pizzazz.

Geffen Records has made the biggest and fastest chart penetration thus far with Donna Summer's "The Wanderer" at a starred 31 in its third week on the Hot 100.

Handshake Records' debut release, "My Guy/My Girl" by Amii Stewart and Johnny Bristol is at a starred 63. First release from Boardwalk is expected in October while the first LP release from Mirage Records, the Jerry Greenberg label, Whitesnake's "Ready An' Willing" has broken the top 100 on the LP chart.

Geffen Records, more than the others, has been shrouded in secrecy and suspense from the name of the label (only recently announced) to the acts on the label, with thus far, only Summer officially announced.

It appears that Geffen is utilizing Warner Communications Inc.'s vast resources in securing high priced superstar talent, evident in the signing of Summer and the anticipated signing of Elton John.

According to president Ed Rosenblatt, Summer's album will be out by Oct. 15. The only other release expected from Geffen this year is another single although Rosenblatt projects six or seven albums next

year. "Quality comes slowly. We're careful of who we sign," he says.

Geffen Records, distributed by Warner Bros., is utilizing the Warner promotion team, which Rosenblatt calls "the finest in the country."

And despite all labels experiencing difficulty and frustration in breaking new acts, Rosenblatt is confident of overcoming any obstacles, primarily because of the strength of the Warner promotion team. He cites Warners breaking such new acts as the Pretenders, Christopher Cross, Devo and Larry Graham this year.

In addition to Geffen and Rosen-

(Continued on page 65)

Chappell Print Catalog To Employ Leonard Publishing

By IRV LICHMAN

NEW YORK—The Chappell group of music companies is expected to switch to the Hal Leonard Publishing Corp. for manufacture and distribution of its print catalog, according to an agreement in principle reached between the two companies.

The move marks Chappell's second affiliation with another print company since it dropped its full in-house print operation in December 1976 to enter an exclusive association with the Theodore Presser Co.

Chappell's association with Presser will continue until Nov. 30, but Presser will continue to act as ex-

clusive representative for Chappell's rental library in the U.S. and Canada.

The deal, described as long-term, marks a return by Hal Leonard to the mainstream print field which it left about 15 years ago. The 33-year-old company, led by Keith Mardak, chief operating officer, has, however, been a major force in pop song arrangements for marching bands and the easy-play organ methods and songbooks.

The addition of the Chappell line, containing one of the foremost catalogs in music publishing, does not necessitate a broad expansion of Hal Leonard's accounts, according to Mardak. "For all practical purposes, we are now selling basically to the same accounts as Chappell, both dealers and jobbers," he says.

6 Music Stop Stores Shutter

LOS ANGELES — The earlier hinted closing of the six remaining Music Stop stores in the Detroit area occurred last week. An official of Liberty State Bank there, believed to be the principal secured creditor, stated the assets of the three-year-old discount chain were to be auctioned to a single bidder Friday (19).

The chain at its peak had 12 stores. Neither Mary Keller nor Lou Kwiker, believed co-principals in Music Stop, could be reached at deadline.

Arista Charging College Stations Fee

By DOUG HALL

NEW YORK—Arista is the latest label to charge most college radio stations \$150 for a year's service on AOR and jazz releases.

Arista's AOR vice president of promotion Mike Bone is confident that despite hoots and hollers from some college stations, the plan will be accepted and other labels will follow suit. "I've already gotten a number of checks and requisition forms." Bone says.

But at least one college station is

out to fight back. Alex Crippen, music director of WESU-FM Middletown, Conn., the Wesleyan station, is organizing a boycott of Arista product, which he says at some stations even includes Arista catalog product already in college station libraries.

Bone admits he's gotten a number of complaints including a letter with the "s" in Arista spelling a dollar sign. But he explains, "In the current economic situation we had to take a

(Continued on page 23)

Los Angeles Now Boasting 4 Country Format Stations

LOS ANGELES—Country radio here is enjoying its biggest resurgence since 1973 when there were seven AM and FM stations programming the music. In the ensuing years, country stations declined and by 1979, KLAC-AM was the only country station in this metropolitan area.

In the last three weeks, country radio in L.A. has mushroomed from one station, KLAC, to four, with the most recent change occurring at KZLA-AM-FM, formerly an adult contemporary outlet.

Earlier this month, KHJ-AM announced it was abandoning its Top 40 format for country.

The addition of KZLA to the country bandwagon marks the first

country music station on the FM dial since 1978 when KGBS-FM was sold and reincarnated as rock-oriented KHTZ-FM. KFOX-FM, licensed in nearby Long Beach, programmed country from 1965-1973 before becoming K100, a rock station.

Country radio in Los Angeles was at the peak of popularity from 1967-1973 when KLAC, KGBS-AM-FM,

KBBQ-AM, licensed in Burbank, KFOX-AM-FM, and KIEV-AM, licensed in Glendale, all programmed country.

The dramatic increase in the number of country stations no doubt will fuel competition, although each of the outlets will be programming diverse forms of the music.

KZLA's format change was kept low key and came as a surprise to

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Chi Concert Promoters Indicted

Investigation Of Soldier Field Shows Brings Charges

By ALAN PENCHANSKY

CHICAGO—A federal grand jury investigation of summer rock concert promotions has resulted in the indictment of three concert promoters here.

Charges against rock promoters Bruce Kapp, Larry Rosenbaum and Carl Rosenbaum were announced Thursday (18) by U.S. attorney Thomas P. Sullivan. The indictment stems from the 1977 Super Bowl of Rock concert series held at Soldier Field.

Also named in the indictment is Edward Cassin, who worked for Ticketron in 1977 and was boxoffice treasurer for the concerts.

Kapp is president of Celebration Productions, Inc. here, which worked in partnership with Flipside Productions, Inc.

Flipside Productions, a concert promotion firm, and Flipside, Inc., a Chicago area record chain, are owned by the Rosenbaum brothers.

The three promoters are charged with defrauding the Chicago Park District, the City of Chicago and rock groups featured in the concerts by under reporting ticket grosses for each event.

Charges of padding expenses and inflating complimentary ticket tallies also are part of the indictment.

According to the indictment, the promoters' contract with the Chicago Park District, which operates Soldier Field, required 15% of gross sales to be paid to the Park District as rent for the facility. The City of Chicago also collects a 3% entertainment tax on gross receipts.

Rock groups taking part in the 1977 concerts were Emerson, Lake & Palmer, Pink Floyd, Ted Nugent and Peter Frampton. A separate civil court action, in which two of the groups demanded several million dollars in damages, also resulted from the 1977 concerts.

That action has reportedly been settled out of court.

Promoters are charged in 12 counts with violating federal mail and wire fraud statutes in the grand jury indictment. Each count carries a maximum penalty of five years imprisonment and a \$1,000 fine.

Cassin is charged with one count of perjury in connection with his April 1979 grand jury testimony under a grant of immunity.

Cassin's part in the alleged scheme, according to the indictment, was to "notify Ticketron's computer that large amounts of tickets had been unsold and destroyed when the defendants knew that these tickets had actually been sold and not destroyed.

The total number of tickets sold for the four concerts that was reported to the rock groups, the Chi-

cago Park District and the City of Chicago, was substantially lower than the actual number of tickets sold at the four concerts."

The grand jury investigation was conducted principally by IRS and

FBI special agents who began working after reports concerning the concerts appeared in the news media from the Better Government Assn., tv station WTTW and the Chicago Sun-Times.



WORKING GIRLS—Melissa Manchester meets Dolly Parton backstage at the Universal Amphitheatre following her three recent shows there. Melissa's new Arista LP is titled "For The Working Girl." Parton costars in an upcoming film, "9 to 5," about three secretaries.

LEASE RENEWALS

Malls, Developers Courting Retailers

By JOHN SIPPEL

LOS ANGELES—With rents escalating and lease provisions toughening, interest in lease renewals of new locations and alternative real estate is increasing on the part of U.S. chain record/tape/accessories stores.

Real estate specialists in chain corporate offices note affirmatively in a national canvass that developers and mall realtors are eagerly catering to record stores as tenants after more than a decade of profitable experience with the industry.

Though the new regional enclosed shopping center of more than 500,000 square feet is most desirable, Ray Samples, real estate chief for Stark Record Service of North Canton, Ohio, sees downtown urban renewal providing essential new store space.

He agrees with Rich Gonzales of the Record Bar in Durham, N.C., another realty expert who states:

"Certainly the number of new mall openings is down, but turnover space is increasing. Malls built in the early '70s have renewals coming up.

(Continued on page 64)

In This Issue

CLASSICAL.....	52
CLASSIFIED MART.....	54, 55
COMMENTARY.....	14
COUNTRY.....	43
DISCO BUSINESS.....	49
INTERNATIONAL.....	56
JAZZ.....	53
PUBLISHING.....	32
RADIO.....	16
SOUND BUSINESS/VIDEO.....	40
TALENT.....	34

FEATURES	
Counterpoint.....	38
Disco Action.....	50
Inside Track.....	78
Lifelines.....	70
Rock 'n' Rolling.....	62
Stock Market Quotations.....	9
Vox Jox.....	22

CHARTS	
Top LPs.....	75, 77
Singles Radio Action Chart.....	20, 22
Album Radio Action Chart.....	24
Boxoffice.....	37
Bubbling Under Top LPs/Hot 100.....	30
Disco Top 100.....	51
Jazz LPs.....	53
Hits Of The World.....	58, 59
Hot Soul Singles.....	38
Latin LPs.....	62
Soul LPs.....	39
Hot Country Singles.....	44
Hot Country LPs.....	46
Hot 100.....	72
Top 50 Adult Contemporary.....	52
Top 40 Videocassettes.....	42

RECORD REVIEWS	
Audiophile Recordings.....	41
Album Reviews.....	66
Singles Reviews.....	68
LP Closeup Column.....	70

FCC Deregulation Hearing Spawns Spirited Arguments

By JEAN CALLAHAN

WASHINGTON — "If people want to hear all-music programming they can use phonograph records or prerecorded tapes," Nelson Bowie of the Citizens Communication Center argued at Federal Communications Commission deregulation hearings last week.

Bowie, speaking against deregulation of radio by the FCC at two-day hearings which ended Tuesday (16), expressed the greatest fears of public interest groups that radio deregulation will mean the end of public affairs programming turning at least

some stations into nothing more than jukeboxes.

In the other corner, communications lawyer Thomas Wall testified that radio deregulation should give the FCC "more time to devote to meaningful problems without addressing details." Broadcasters will continue to fulfill public service requirements because "it's good business," Wall added.

And FCC chairman Charles Ferris seemed to go along with that point of view. "I would like to relieve

(Continued on page 21)

Executive Turntable

Record Companies

Tom Werman is named a vice president and executive producer of CBS Records. Currently in L.A., he was a staff producer for Epic. He's worked with artists including Cheap Trick, Ted Nugent, Molly Hatchet and Blue Oyster Cult. He joined the label in 1971 as assistant to the a&r director and became director of talent acquisition in 1973. . . . Roy Wunsch is upped to vice president of marketing for CBS in Nashville. He was formerly the director of marketing. . . . Bobby Applegate elevates to vice president of album promotion at Casablanca in Los Angeles. He was director of AOR promotion. In other department moves, T.J. Lambert, former national promotion director, becomes vice president of national pop promotion, and Jheryl Busby is named vice president of r&b promotion. Having served posts at Stax, Atlantic and CBS, Busby was recently Casablanca's director of r&b promotion. . . . Ervin R. Veg is tapped vice president of CBS International, S.A. headquartered in Paris. He transfers from Milan where he served as senior director of CBS Dischi. He's been with the company since 1969. . . . Judd Siegal is now vice president in charge of distributing and marketing at Ovation Records in Glenview, Ill. He held the same post at Miami's Radio Records. . . . Triple moves in Atlantic's national promotion staff see Sam Kaiser upped to director of national singles promotion. Lou Sicurezza promoted to director of field promotion, and Andrea Ganis elevated to associate director of national singles promotion. Kaiser was director of field operations. Sicurezza exits his post of regional pop promotion director based in



Werman



Wunsch



Busby



Kaiser



Ganis



Jackson

Cleveland and Ganis was formerly director of national secondary pop promotion. . . . Roxy Myzal joins Chrysalis in New York as album promotion manager. Handling all album promotion for the label, she had been national promotion director for Record Logic. . . . Keith Jackson is promoted to director of product management for RCA's black music division in New York. He joined the label in 1978 as manager of black music product merchandising. Previously, he was national r&b promotion coordinator for Polydor. . . . Clay Baxter steps in as artist development director for EMI American/Liberty. He will head that new department for both labels when he transfer from Cincinnati where he was EMIA/Liberty's Midwest regional promotion representative for the past two years. . . . Steve Shapiro steps up as West Coast promotion manager for MCA in L.A. His previous posts were sales representative and West Coast promotion manager, respectively. . . . Narendra Patel is appointed director of industrial engineering at CBS Records International in New York. Starting with CBS as an industrial engineer in 1973, he recently served as manager of industrial engineering for the international division. Also, Bernard Bushkin becomes supervisor of reports and consolidations. He moves over from Sterlin Drug, Inc., where he was accounting consolidations supervisor for the pharmaceutical group. . . . Michel Parienteau takes over as general manager for Baby O Records in New York. He leaves Brinton & Co. where he was head of East Coast promotion. His post before Brinton was director of national disco promotion for Salsoul. . . . Harry Hoffman moves up as Capitol's plant manager at Liberty/United's manufacturing facility in Roselle, N.J. A 35-year veteran at Capitol, he was distribution center manager for the label's Winchester, Va., plant. Simultaneously, Eugene Rostalski is named manager of administration at the Roselle plant. He was supervisor of computer operations at Winchester for the last six years.



Applegate



Lambert



Veg



Sicurezza



Myzal



Patel

Marketing

Arnie Gross, chief of operations for Handlemann Co. in Detroit, has joined Pickwick International's rackjobbing division as central regional division vice president. Operating out of the Minneapolis head office, he will oversee the Minneapolis, Chicago, Des Moines, St. Louis, Dallas and Detroit areas.

Publishing

Rex Devereaux is appointed president of the Cannon Music Group in L.A. The organization contains two publishing firms and Cannon Records. Devereaux was executive vice president of the Scotti Brothers organization for four years. . . . Jim O'Loughlin exits CBS subsidiary Heath/Leavy Music where he was vice president four years. There will be no replacement for O'Loughlin, who opened the first Intersong/Chappell professional office in L.A. in 1974. . . . Bill Angle, a 1979 graduate of the Univ. of Puget Sound and a graduate of the Univ. of California at Berkeley, joins the First American Record Group of Seattle as head of its publishing wing. . . . Eddie Buckles joins Ben Speer Music in Nashville as catalog promoter. He was a two-year member of Paragon Associates operations department. . . .

Related Fields

Edward A. Gardner takes over as president of Cizek Audio Systems of Ando- (Continued on page 64)

S.O.S. BAND



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LABELS' VIEW

Country Radio Rise Not Yet Having Impact

By JIM McCULLAUGH

LOS ANGELES—Although U.S. label pop and rock promotion executives lament the radio avenues lost by stations which have switched to a country format, they see no major impact yet on their own strategies.

Typical is a comment from George Chaltis, CBS director of national promotion, who says: "There are still plenty of rock and pop stations out there."

Notes Steve Resnick, national promotion director for A&M: "We will miss those stations switching from pop and/or AOR formats to country but it seems that wherever stations change formats, others switch to those formats filling in the void. For example, if one station switches from pop to country, another will switch from whatever their format is to pop.

"I think it will be a little tougher," he continues, "to promote pop and AOR product until some stations replace those that have switched to country. We'll look for more outlets to expose product, something we are doing anyway, whether it is through other radio stations, television or the college market.

"We're not anticipating any spe-

(Continued on page 63)



GOTHAM AWARD—Joe Cohen, executive vice president of the National Assn. of Recording Merchandisers, presents New York Mayor Ed Koch with the industry's first "Gift Of Music" award on the steps of City Hall after a press conference announcing the city's second annual Music Week beginning Monday (29). Seen, from left, are: Howard Beldock, president of the New York Music Week Task Force, Koch, and Cohen.

EMIA/Liberty Pushing On Video

LOS ANGELES—EMI America/Liberty is looking to step up its video promotion activities by naming Clay Baxter to the post of director of artist development (see Executive Turntable).

Video at the company had been under the jurisdiction of Frenchy Gauthier, director of advertising and merchandising, until it was made a prime part of the newly created artist development department. The wing replaces an artist relations department, formerly

headed by David Bridger, who has left the label.

Baxter says it's his hope to get to the point that a video is available on every current album. He also looks forward to the day that videoclips are issued simultaneously with key audio disks. He argues that even if the clips don't directly result in record sales, they may lead radio stations to pick up a title.

Baxter is pitching the company's stockpile of videoclips to television

(Continued on page 70)

'FINAL CONCLUSIONS'

Tribunal Receives Jukebox Fee Pleas

By JEAN CALLAHAN

WASHINGTON—The major performing rights societies and the Amusement & Music Operators Assn. filed their final conclusions in the jukebox royalty rate adjustment hearing with the Copyright Royalty Tribunal Tuesday (16).

The Tribunal, charged by Congress with the task of reviewing the interim rate of \$8 per jukebox per year set in the 1976 Copyright Act, must issue its findings in this matter by Dec. 31, 1980.

Filing jointly, ASCAP and SESAC recommend that a compulsory license fee be set at \$70 per year per jukebox, subject to annual adjustments reflecting rises in the Consumer Price Index.

BMI proposes a royalty rate of approximately \$30 per jukebox per year to be adjusted annually in accordance with the Consumer Price Index.

The jukebox trade group urges the Tribunal to maintain the current royalty of \$8 per jukebox per year, pleading the adverse economic conditions of the jukebox industry and arguing that jukeboxes play an important role in promoting music.

ASCAP and SESAC base their proposition on marketplace analogies, comparing jukebox

royalties to music license fees paid for performing rights by bars, restaurants, background music services and foreign jukebox operators.

Each of these groups pays an annual royalty of more than \$70 on the average, according to ASCAP and SESAC.

BMI argues that its proposed \$30 royalty fee represents a compromise between maximizing the return to copyright owners and the economic considerations of copyright users. The \$30 fee would amount to approximately 8 cents per day per jukebox, equal to or less than the cost of one play per day, according to BMI.

A Peat, Marwick, Mitchell & Co. survey commissioned by the trade group suggests that the average annual revenue of a jukebox is \$754, the average annual operating costs per jukebox is \$673 and the average gross profit is estimated at \$88.

The performing rights societies criticized the Peat, Marwick report which had a response rate of approximately 14%. The response rate decreased to about 5% on questions concerning revenue, cost and number of jukeboxes and games, according to BMI.

Zondervan, Paragon Cook New Joint Music Operation

By GERRY WOOD

NASHVILLE—The Zondervan Corp. and Paragon Associates have entered into a joint venture, creating a major new Christian music operation.

Named the New Benson Co., the independent firm, owned jointly by Zondervan and Paragon, has a massive roster of more than 100 acts on 15 affiliated labels.

With a range of artists that spans from traditional Southern gospel to new wave religious music, the venture is headed by Rob MacKenzie, president, and a six-member board of directors.

Details of the enterprise were released in Nashville at the New Benson Co. headquarters where a week-long sales convention kicked off the new relationship.

The New Benson Co. projects sales of some \$20 million in its first year, according to MacKenzie.

The new company was formed after Zondervan, based in Grand Rapids, Mich., purchased the Benson Co. for \$3.6 million. Zondervan officials asked MacKenzie, president of Paragon and—at the time a consultant to Zondervan—to become president of the newly purchased company.

"I refused," MacKenzie told Billboard. "I had strong loyalties to the company we had built (Paragon), and to the people and concepts under which we were operating."

After serious negotiations, Zondervan in a bold departure, agreed to a joint venture. Zondervan contributed the assets of the Benson Co. while Paragon did likewise with its assets. The board of directors consists of two persons from Zondervan, two from Paragon and two chosen by both companies.

"We'll have label autonomy in the

WEA style," advises MacKenzie. "Each label head will have the freedom to create the label's style and direction." Also, similar to WEA, one sales force will handle sales for all the labels.

The record firms distributed or co-owned in the venture are Milk & Honey, Lamb & Lion, Heartwarming, Impact, Ariel, Pilgrim/America, Newpax, Paragon, Refuge, Triangle, New Dawn, Jim, Greentree, Benson and Starsong.

They carry such acts as Pat Boone, Debby Boone, the Rambos, Doug Oldham, Gary Paxton, Cynthia Clawson, Dallas Holm, Terry Bradshaw, Larnelle Harris and the Andy McCarroll Band. Refuge Records' first two acts are Joe English, former drummer for Paul McCartney and Wings, and Bonnie Bramlett.

3 PLANS FOR KORVETTES

NEW YORK—The latest settlement arrangement reported offered by Korvettes to its creditors involves a choice of three plans: 60% of an agreed balance would be paid immediately in settlement of the entire debt; in a 70% settlement, 40% would be paid within 30 days and 30% paid by June 1, 1981; for a 100% settlement of an agreed balance, creditors would accept 30% immediately, 30% on June 1, 1981 and 40% on Jan. 1, 1982.

Prior to this development, Korvettes said it would settle with its creditors in terms of "100 cents on the dollar," with 30% to 40% payment within 30 days and the balance within six to 12 months.



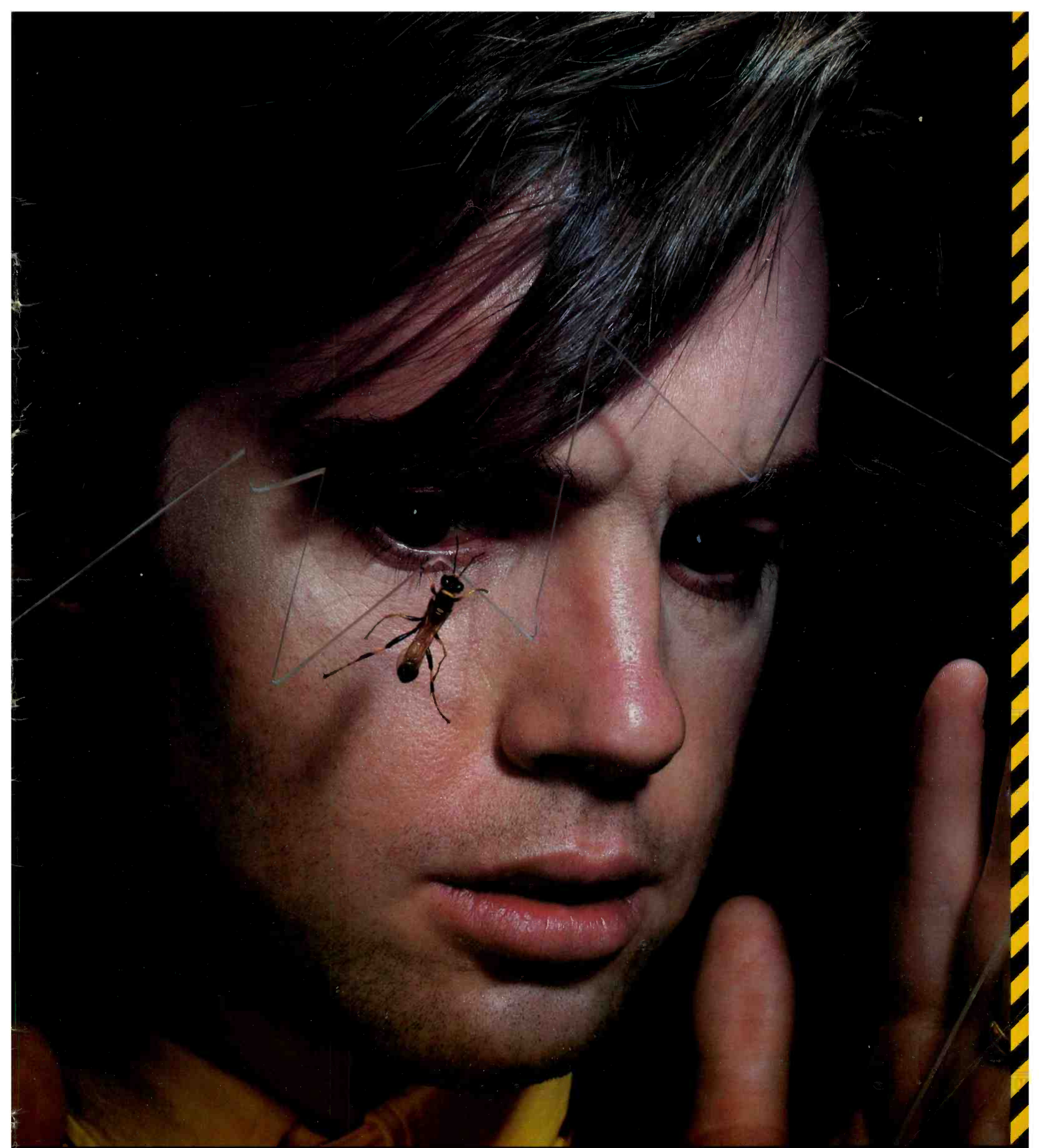
Photo by Bob Waits

Why is this man kissing the sidewalk instead of cutting another hit record or looking for new talent for his record company?

Find out in the November 15th issue of Billboard, which will include a special issue celebrating the 200th birthday of "Los Angeles: The International Music/Entertainment Capital."

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PROGRAM: TELEKON, THE NEW ALBUM FROM GARY NUMAN.

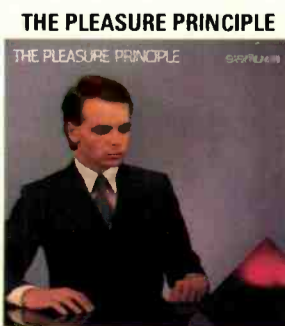


ATCO RECORDS PRESENTS "TELEKON," THE NEW ALBUM FROM GARY NUMAN.

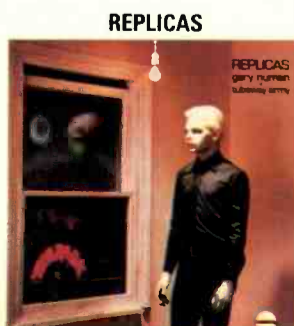
Featuring the single, "I DIE: YOU DIE!"
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Produced by Gary Numan SD 32-103



SD 38-120



SD 38-117

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17	Boston	6	San Francisco
18	Passaic	9	Vancouver
19	New York City	10	Seattle
21	Pittsburgh	11	Portland, Oregon
22	Columbus	13	Long Beach, Calif.
23	Indianapolis	14	Santa Monica
24	Ann Arbor	16	San Diego
25	Chicago	18	Phoenix
26	Madison, Wisc.	19	Tucson
28	Milwaukee	22	Dallas
29	St. Paul	23	Norman, Okla.
30	Omaha	24	Houston
		27	Miami
		28	Orlando
		29	Lakeland
		DEC. 5	Atlanta
		6	Johnson City, Tenn.
		20	Philadelphia



Betamax's Success Sparks Sony Stock; Electronics Advance

By GEORGE KOPP

NEW YORK—Sony Corp. is leading the pack of electronics stocks showing advances on the New York Stock Exchange. Sony's third quarter results show dramatic sales increase for its Betamax VCRs, and the surprising strength of the home video industry in general is cited by analysts as a major reason for investor confidence in the electronics industry as a whole.

Commenting on Sony's performance, Consumer Products president Joe Lagore leaves open the possibility that Sony will introduce a low-priced VCR next year.

"Sony has never been in the business of coming in at the low-end of the price scale," Lagore says, "but we are studying price very carefully. We will be competitive."

Lagore notes that even low-priced VCRs cannot be called low-end items. But in all its consumer products Sony has positioned itself at higher price points than its competitors. The latest example is provided by the company's Walkman stereo cassette player, introduced last year and reportedly enjoying brisk sales. Similar units from Panasonic and Teledyne have been brought out at \$40-\$50 below Walkman's \$200 list price.

Sony's lowest-priced VCR, the SL 5400, carries a suggested retail price of \$1,250. Even with heavy discounting the Sony machine cannot beat the suggested list price of many so-called stripped-down VCRs, offering a minimum of features. Retailers say the VCR is still a price-dominated product. In at least one market a JVC VHS model can be had for \$499.

In domestic sales, Sony's Beta format still lags significantly behind the rival VHS format, invented by Matsushita of Japan, and marketed here by RCA, Magnavox, Panasonic and JVC, among others. Estimates of the VHS-Beta market split range from about 70%-30% to 65%-35% in favor of VHS.

Worldwide, however, Beta appears to be gaining. Sony's third quarter sales of VCRs are up 68% over last year according to the company's recently released figures. The first nine months of fiscal 1980 show sales gains of 67.3% for VCRs. These figures make VCRs far and away Sony's fastest growing product category.

Sony's stock has been the most active on the New York exchange for the last four weeks. The company showed net income gains of 173.9% for the third quarter and 270% for the first nine months. Excellent gains have been made by all product categories over the nine months, including audio whose sales rose 19.7% for that period.

Electronics stocks in general have been gaining. Most have reached or surpassed their 52-week highs. An exception is RCA, but analysts say that doubts about NBC are keeping the stock steady. If the videodisk program is a success, they say, this could cause a resurgence of investor interest.

Blank tape also appears to be an area of major growth in the next few years as the manufacturers expand production to provide the exploding videotape market. TDK, for example, will raise almost \$1 billion with the aim of tripling its videotape production in the next three years. There are rumors that TDK stock, now traded only overseas, will be offered on the New York exchange.

In a position paper issued last spring, TDK vice president and general manager Ken Konda said that dollar volume in the blank tape market would be 80%-20% audio to video this year. By the mid-'80s the mix should be 50-50, and by the late '80s video should surpass audio. One insider says: "They expect this business to be so big it's obscene."

Departing Maxell vice president Gene LaBrie compares the blank tape industry to "the record business" (Continued on page 62)

TWO-MONTH DRIVE

Harmony Hut Clout On \$5.98 Midlines

NEW YORK—Greatly encouraged by sales of \$5.98 midlines, the 24-store Harmony Hut chain will devote a "substantial" part of its fall promotional campaign to this product.

The drive, reports Stu Schwartz, chairman of the East Coast-located units, will get underway Oct. 1 and continue through Thanksgiving Day.

"We're not only encouraged by the development of the \$5.98s," says Schwartz, "but also by the support given to marketing and promoting them by the manufacturers."

"We're getting a quicker response to requests for co-op dollars than for other product we want to advertise. There is a healthy element of dealer and manufacturer cooperation here at a time when we're virtually at odds with them on other matters."

That manufacturer co-op dollar support, from CBS, WEA, RCA and MCA, will be combined with Harmony Hut's own dollar contributions to the promotion. Latter will take the form of in-store material

created by the company, in addition to placement of \$5.98 product in key traffic areas.

During the six-week period, Harmony Hut will maintain a sale price on \$5.98 LPs of \$4.49 and \$4.99 for tapes. Other than sale merchandise, this product regularly sells at list. Harmony Hut's \$7.98 and \$8.98 list product carries a shelf price of 50 cents off the list.

Following a print ad splurge during the six-week period, Schwartz says in-store support will carry the burden of promoting the midlines through Christmas.

Schwartz, who says the reorder pattern on \$5.98s is indicative of a good sales response, notes that the new midlines "reverse industry philosophy."

"The industry has been chastized for putting its hottest product on sale and selling catalog at high prices. We are now becoming an increasingly traditional-type retailer."

Overall, Schwartz cites a strong upswing in sales in August that has carried through into September.

Financial Korvettes Future Weighed

NEW YORK—Korvettes future role in music industry sales, estimated at \$60 million when the ailing retailer operated a web of 57 stores in the Northeast several years ago, is thrown into further doubt with the dismantling of the chain's music merchandising department.

It is understood that high level executives of the section, numbering 12 at one time, are no longer associated with the company, but it could not be officially determined at press-time whether Dave Rothfeld, vice president in charge of recording activities, had also left the retailer.

The chain is attempting to pay off its creditors through a public sale through the Ohio-based Value City retail/liquidator operation. Its remaining 31 outlets, including its two leading factors in recording sales, the Fifth Ave. and 34th Street locations here, continued to remain closed last week.

This is in preparation for a liquidation sale which is scheduled to continue through Christmas. Signs on Korvettes entrances state: "Closed For Inventory. Watch For Grand Reopening Sale."

Recording inventory at the existing outlets is understood to be "drastically reduced," with only browser, slower moving product available. During Korvettes' heyday, the chain had as much as \$10 million in inventory on hand.

It's also likely that following the (Continued on page 32)

Nashville's Broadening Its Image

By ROBYN WELLS

NASHVILLE—That Nashville's musical range stretches beyond the country and gospel fields is one of the industry's best-kept secrets. But the new Tennessee Performing Arts Center (Billboard, Sept. 20, 1980) may well prove to be the venue the city needs to establish itself as a total music entity, many local industry leaders believe.

"The most dramatic effect the opening of the center will have is that it will break down most of the barriers that have existed about the types of music that Nashville produces," predicts Dave Maddox, executive secretary for both AFTRA and the Screen Actors' Guild. "It is going to creatively stimulate the industry here."

Notes Ed Shea, national director of public affairs for ASCAP: "The center will provide exposure of the Nashville scene to all the performing arts and vice versa. It will serve as a bridge between country and all kinds of music."

"Mel Torme commented that the Nashville Jazz Machine, which he used to back him up, was second to none," adds Don Butler, president of NARAS and executive director of the Gospel Music Assn. "Yet many people, even within this community, are unaware of the high quality of jazz, pop and classical music that exists here." Torme was one of the acts on the center's impressive opening week lineup, which also included the Cincinnati Pops Orchestra and Judy Collins.

Most industry leaders are anxious (Continued on page 43)

Market Quotations

As of closing, September 18, 1980

1980		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1 1/2	3/4	Altec Corp.	0	34	1 1/4	1	1 1/4	Unch.
39	26	ABC	6	311	33%	33%	33%	+ 3/4
36 1/2	27 1/4	American Can	6	167	33%	32%	32%	- 1/4
28 1/2	14%	Ampex	12	586	27%	26 1/2	26 1/2	- 3/4
5	2%	Automatic Radio	0	43	3%	3 1/4	3%	- 1/4
55	42 1/2	CBS	8	1000	54 1/2	53 1/2	53 1/2	+ 3/4
37	27	Columbia Pictures	8	353	36 1/2	36	36	- 1/2
8 1/4	4	Craig Corp.	0	13	6	5%	6	+ 1/4
53 1/2	40 1/2	Disney, Walt	12	742	50%	49%	49%	+ 3/4
12	7	Filmways, Inc.	0	122	9%	9%	9%	- 1/4
20%	11	Gulf + Western	5	3852	20%	20	20%	- 1/4
14%	7%	Handleman	8	415	14%	13 1/2	14%	Unch.
13	5 1/4	K-tel	12	11	11 1/2	11	11	- 3/4
37 1/2	25%	Matsushita Electronics	10	121	37%	37%	37%	+ 1/2
57%	44%	MCA	9	380	52%	52%	52%	Unch.
19%	10	Memorex	0	149	16 1/2	15%	15%	- 3/4
60%	46 1/4	3M	11	1081	61 1/2	60 1/2	60 1/2	+ 1/2
63%	41%	Motorola	11	1616	65%	63%	64%	+ 1 1/4
37	23 1/2	North American Phillips	6	104	36%	36	36 1/4	- 3/4
8 1/4	4%	Orron Corp.	36	34	8	7%	7%	- 1/4
22 1/2	13%	Pioneer Electronics	16	1	22 1/2	22 1/2	22 1/2	- 1/4
28	18 1/2	RCA	8	1592	28%	27%	27%	- 3/4
16	6	Sony	14	9748	16%	15%	15%	Unch.
33 1/2	20%	Storer Broadcasting	10	379	31%	30%	30%	+ 1/4
7	3	Superscope	0	149	6	5%	6	Unch.
35 1/2	25%	Taft Broadcasting	9	169	30%	30	30%	+ 3/4
19%	14%	Transamerica	5	1157	19%	19%	19%	+ 3/4
39%	29%	20th Century-Fox	6	116	38%	38%	38%	- 3/4
62 1/2	34%	Warner Communications	15	513	62%	61 1/2	62	- 1/4

OVER THE COUNTER

	P-E	Sales	Bld	Ask
Abkco	35	-	1%	2%
Certron Corp.	6	-	7%	1
Data Packaging	5	-	9%	9%
Electrosound Group	5	-	5 1/4	5%
First Artists Prod.	10	-	3 1/4	3 1/2

OVER THE COUNTER

	P-E	Sales	Bld	Ask
Integrity Ent.	0	-	1%	1%
Koss Corp.	9	-	8%	9
Kustom Elec.	0	-	1	1 1/4
M. Josephson	8	-	12	12 1/4
Recoton	7	-	1%	1%
Schwartz Bros.	0	-	1 9/16	2


Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer, associate vice president, Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Calif. 91505 (213) 841-3761, member New York Stock Exchange, Inc.

Certron Corp. Posts 27% Boost In Sales

LOS ANGELES—Certron Corp., tape manufacturer, reports a 27% increase in sales during the first nine months of the year.

Sales for the nine-month period ended July 31 were \$16,153,000, compared to \$12,682,000 for the previous period. Net earnings before dividends on preferred stock were (Continued on page 62)

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SEPTEMBER 27, 1980 BILLBOARD



WEA '80 Sales Road Show Highlights

WEA's recent annual road show presentation of new product includes these highlights: above—Henry Allen, Cotillion's president, is serenaded by Sister Sledge at the

Philadelphia meeting; top right—newly appointed Geffen Records president Ed Rosenblatt, left, with WEA president Henry Droz and Mo Ostin, Warner Bros. Records chair-

man at the Dallas meeting; right center—Pete Stocke, center, accepts the branch manager of the year award for his work in Philadelphia. Flanking him are Droz and Rich Lionetti, WEA's marketing and sales vice president; below right—members of the top New York branch include: Al Westphal, Mike Holzman, Droz, Paul DeGennaro, Barry Eisenberg and Marv Slaveter.



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Suit Names K-tel, Others Over C'rights

MINNEAPOLIS — K-tel Music Ltd., Imperial Music and Rick Kives allegedly used copyrights without securing licenses and appropriated portions of Gary "U.S." Bonds' recordings without permission, according to a suit filed in Federal District Court.

Rockmasters Inc., a Norfolk, Va., music publisher and production firm operated by Frank Guida, accuses the international record/tape television marketing firm of the illicit procedures, seeking injunctions to halt the contended practices and damages.

The complaint charges six Rockmasters copyrights including "School Is Out," "Quarter To Three" and "New Orleans" were misappropriated by the defendants, whose U.S. headquarters are here.

The plaintiffs seek separate damages for misuse under the old and new Copyright Acts. Under the old act, the plaintiff asks at least \$1 per infringing copy manufactured by the defendants and \$5,000 per infringement. Under the new act, the Guida firm asks statutory damages including but not limited to \$50,000 per infringement.

For unauthorized duplicating recorded performances by "remastering," Rockmasters seeks not less than \$500,000 sustained damages and \$1 million for punitive damages.

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Listening Booth Opens 3 Stores

PHILADELPHIA—The Listening Booth, the area's largest record, tape and audio chain, has opened new stores in the Quakerbridge Mall, Lawrenceville, N.J.; the Outlet Store, Cherry Hill, N.J.; and Oxford Valley Mall, Langhorne, Pa.

Listening Booth is spread over a wide area in Eastern Pennsylvania as far out as Harrisburg and York. In Southern New Jersey, it now has 18 stores. Only two are in Philadelphia—one in the center city and the other in North Philadelphia.

The three store grand opening was marked by a "sell-a-bration" at all the stores with special reductions on all records and tapes, with specials
(Continued on page 64)



CLOWN AROUND—Chevy Chase and Tom Scott engage in a bit of friendly tomfoolery at Tower Records' Sunset Strip location in L.A. The two coproduced Chase's debut comedy album on Arista.

ON AMBERJACK LABEL

Mantovani Music Is To Live Again

NEW YORK—Eight newly recorded albums, seven in digital format, featuring "The Mantovani Orchestra" will be manufactured and distributed by Audiofidelity Enterprises through Amberjack Records, label wing of a production company headed by Bert Siegelson.

Eight albums have been recorded so far in Winnipeg, Canada, by Tony D'Amato, producer of product by Mantovani, who died earlier this year, for 20 years on the London label. Amberjack and TDA, D'Amato's production company, made a deal with the Mantovani estate to record a 70-piece orchestra with the familiar Mantovani lush strings sound. Roland Shaw is the conductor.

According to Siegelson, seven of the eight albums were recorded digitally. The lone non-digital effort is a \$4.98 "Christmas Magic," which will be marketed under Holiday Records Audiofidelity. A pop Mantovani sound album on Amberjack, "The Legend," is also due for release soon at \$8.98 list.

In addition, Siegelson says Amberjack will begin recording Ronnie Aldridge, whose orchestra was also an instrumental mainstay on London for many years, sometime in October, also in Winnipeg.

The Mantovani series of albums were recorded in Winnipeg in June and September, featuring mostly hit copyrights of the past four years.

The Amberjack tie-in with Audiofidelity is the first major announcement from the company since Dan Pugliese acquired a majority interest in the stock of Audiofidelity (Billboard, Sept. 13, 1980).

Pugliese and Sam Goff, recently named president and chief executive officer of the 30-year-old independent
(Continued on page 63)

8-LP ELVIS SETS RECORD

NEW YORK—In an era when two or sometimes three-pocket albums regularly reach high chart levels, the RCA eight-LP set, "Elvis Aron Presley," sets a new record for rankings on the Billboard Top LPs & Tape chart.

The \$69.95 list tribute to the 25th anniversary of Presley's signing to RCA holds the number 27 spot for the second week in a row.

The package was marketed in August with a limited pressing and duplication run of a total of 250,000 packages, although the label upgraded the LP run when anticipated cassette and 8-track versions did not measure up to initial projections (Billboard, Sept. 20, 1980).

There is also no known instance when an eight-LP pop package has ever achieved a pop album chart ranking.

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Music City Record Distributors—Nashville
Pacific Records—Oakland, Cal.
Pickwick Distributors—Opa Locka, Fla.
Pickwick Distributors—Minneapolis
Progress Distributors—Cleveland

Progress Distributors—All sales branches, Chicago
All South Distributors—New Orleans
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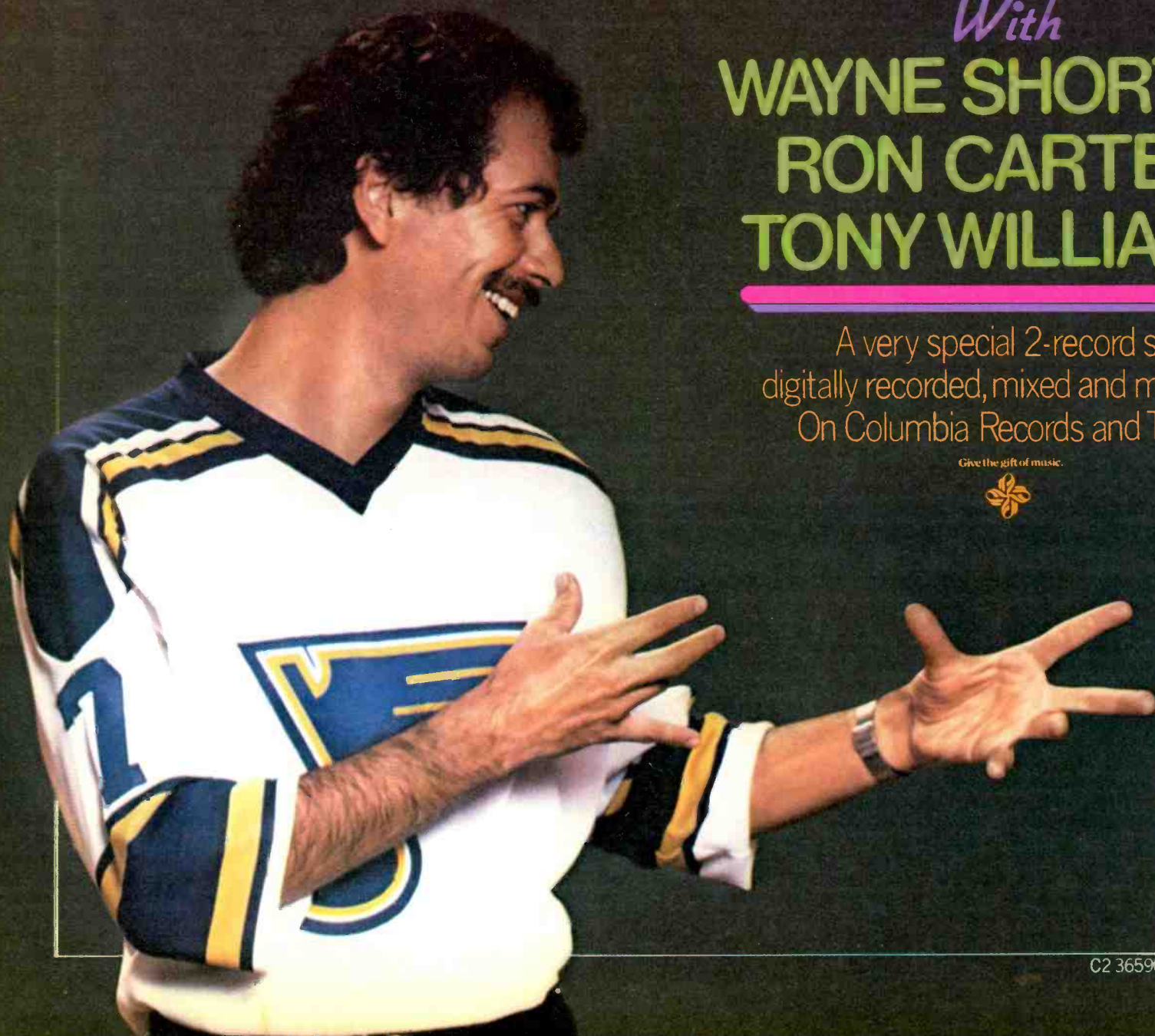
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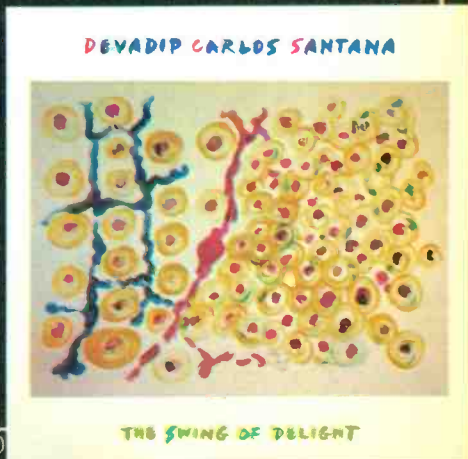
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Vol. 92 No. 39

Commentary

Dimensions Of the Problem

By IRA L. MOSS

The digital recording system is without question one of the brightest spots on the horizon for the record industry. It represents purity of sound to its maximum fulfillment and corrects the incredible problems of tape hiss, clicks and pops, and all of those mechanical difficulties that plague us in our attempt to offer the consumer the ultimate in faithful listening pleasure.

In a talk before an industry group earlier this month (Billboard, Sept. 20, 1980), Irwin Steinberg saw great promise in the compact digital disk and predicted that it will evolve into the dominant format for recorded music.

We should remember, however that our industry has historically forced itself into situations that tend to muddy the waters and make the introduction of new product expensive and confusing for everyone, from the companies to dealers and the ultimate consumer.

Now we are faced with this incredibly exciting new development being packaged into a format which once again invites a number of problems that can throw us into turmoil. Philips, Steinberg tells us, will introduce a 4½-inch digital disk player which will be available for distribution by 1982. The instrument is exciting looking and most certainly will perform at the highest level of technology.

My quarrel with all this, however, is that the design engineers, seeking compactness and miniaturization on their prod-

The digital record holds great industry promise . . .

uct, have entirely overlooked marketing essentials as far as software is concerned. No one has ever bought a phonograph or turntable unless they were interested in the recordings that were, in fact, their purpose in taking the first step.

There are common problems that plague the industry throughout the world, and the introduction of digital records in a 4½-inch format somehow manages to aggravate all that pertain to marketing. I list three here, not necessarily in the order of their importance.

1) **Pilferage**: To this date, more than 95% of the dealers throughout the world still keep cassettes under lock and key. Compact 4½-inch disks in their accommodating packaging are even more pilferable than cassettes.

2) **Graphic Exposure**: The excitement of a record store is in its wonderful graphic presentations and everyone involved in marketing records recognizes the impulse effect of beautiful products. A 4½-inch square package under lock and key can hardly offer the visual excitement of a large record store with its full displays.

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

Letters To The Editor

Dear Sir:

Regarding Billboard's (Sept. 13, 1980) story on the forthcoming General Assembly meeting of the International Jazz Federation, to be held Oct. 25 in conjunction with the Warsaw Jazz Jamboree, the reporting is as chaotic as that emanating from the current political scene in Poland.

It is unfortunate that the so-called "IJF conflict" has become such a can of worms. The organization officially sanctioned (and this is documented in a letter duly signed by its elected officers and is on file in Warsaw and New York) that secretary general Jan Byrczek be given permission to explore and set up an International Jazz Federation office in New York.

From the founding of the organization, Byrczek has been the energetic, driving force to expand and reach for new horizons that would realize and serve musicians worldwide and jazz fans everywhere in an international exchange.

It should come as no surprise to any veteran of the organization that it had a man of action representing it and it was not likely that he would slouch around on the New York scene. He has been, and remains today, deserving of federation members' trust and recognition for the indomitable energy, courage and imagination against all odds—the latter here means that old devil called money.

Okay, so what's Byrczek done since he established the Federation's New York office in June 1977 at 1697 Broadway?

1) He immediately expanded "Swinging Newsletter" into "Jazz Echo," enlarging it with more diverse coverage.

2) "Jazzman's Reference Book" was additionally expanded to serve a wider area of jazz interests.

3) Introduced one of the most needed publications on the jazz scene, "World Jazz Calendar Of Festivals & Events."

4) Set up a consultation and booking information center for agents, concert and festival organizers.

5) Established an exchange via Federation publications with jazz organizations worldwide.

6) Has instituted a program to cooperate and make available the exciting new industry of jazz video-cassettes.

And, lastly he has an open door policy at 1697 Broadway where musicians and all involved in jazz can simply stop by to visit, exchange news and catch up on jazz worldwide.

Let's hear now from Lubomir Doruzka of the Federation in Warsaw at the general assembly to report specifically on their activities and accomplishments.

Of course, "Jazz Forum" needs to be touched on here since Byrczek founded the publication and was its editor-in-chief until he was suddenly informed Jan. 2 by his protegee that he no longer was. Oh yes, the winds of Warsaw swirled around a lot of hate letters here, there, and everywhere, rejecting Byrczek, and to what end?



Ira Moss: "Marketing people in the record industry must make themselves heard."

Can you picture the record store of the future with an inventory of 5,000 4½-inch disks in a convenient telephone booth big enough for the sales clerk, compacted to save floor space?

3) **Sense of Consumer Value**: The material components of an LP record, though important, have never in fact played a significant part in the establishment of the retail price. No one has suggested that the present \$8.98 record would cost any less than \$8.98 in compact digital format, but its appearance and material value will certainly appear to be greatly diminished in the eyes of the consumer when reduced to a 4½-inch size.

The fact that in the 4½-inch format, one can supply an hour of music on one side of a digital record is totally incidental, for the cost of recording the music and the royalties and copyrights involved would make a two-hour, compact record a \$30-\$40 item and would give consumers far more of a program than they can normally appreciate. Let's remember that the 45 r.p.m. and 33½ r.p.m. formats also allow for more playing time than is given on most records.

This is really a serious problem. It can only demoralize the introduction of a magnificent product which otherwise can surely help us regain strength in the industry. It is destructive and can seriously hurt our entire marketing and sales opportunity.

There are those who point to a general trend toward miniaturization in consumer goods, and often cite the automobile as a significant example.

but Philips' 4½-inch format overlooks marketing basics

But the problem is different. If it weren't for the cost of gas, Americans would still want bigger and heavier cars. Miniaturization in that area is based on gas cost and nothing else.

Since the extra cost to the consumer for enlarging the chassis of digital playback equipment to a 10-inch or 12-inch format would only add modestly to its cost, the marketing people in the record industry must make themselves heard before we embark on another round of expensive fiascos.

Suggestions that the 4½-inch disk be marketed in a larger package have been made. But this would be an error in judgment that doesn't really tackle the basic issue.

Manufacturers of digital playback equipment must stop in their tracks and convert to a 10-inch or 12-inch record for the sake of industry sanity and prosperity.

Ira Moss is president of the Moss Music Group, manufacturers of the Vox, Turnabout and Candide labels.

world. Let's be good cats devoted to the cause of jazz and knock off clawing and meowing at each other.

Wilma Dobie, Jazz Chairman
Overseas Press Club
New York City

Dear Sir:

I would like to commend the commentary by Harold Bronson of Rhino Records, published in your Aug. 16 issue. Bronson's comments about the nature of the product issued today and the reasons why that particular product is released unfortunately appears to be all too true.

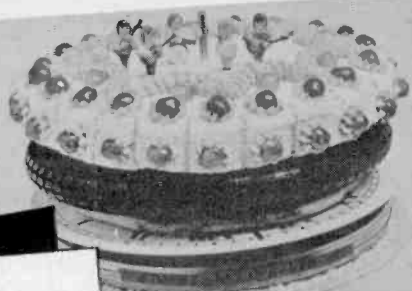
Having been involved in the concert promotions of some of the groups he mentions as being "progressive" (Cream & Hendrix) in the late 60s, the whole article struck a familiar chord.

As well as promoting shows by groups whose albums were constantly on my own turntable at home, and groups that I believed in, my company and staff wanted to do shows that were of interest to the local community.

Perhaps one important factor that Bronson overlooked, however, was that as well as coming from the heart (as opposed to being designed for the charts), the thing that made the whole thing work in those days was a simple three letter word: It was F-U-N! We should all remember that.

George Gasling
Pyramid Productions
Vancouver, B.C.

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Radio Programming



BACK AGAIN—G. Keith Alexander, back on WKTU-FM New York, is together again with the station's morning man Dale Reeves, right, during a street festival at Manhattan's Third Ave. and 14th St. Alexander is back in the 10 a.m. to 2 p.m. slot after a six month hiatus.

SATELLITE PROGRAMMING OF AOR

24 Stations Expected To Join In Coming Alternative Radio Network

By ALAN PENCHANSKY

CHICAGO—An expanded range of program offerings and a solid affiliate base of at least two dozen stations are forecast by the Alternative Radio Network, a new Chicago-based program supplier planning satellite technology delivery of programming to AOR stations.

The network's flagship offering in the WLUP-FM Steve Dahl "Breakfast Club" morning program, one of Chicago's top rated a.m. drive-in installments.

At the helm of the new AOR station service are Bryan Blatt, personal manager for DAHL, and Rich Caldwell, a partner in Chicago-based RCO Productions. RCO Productions was a coproducer of the April 1980 Starfleet live Heart concert broadcast from Fort Worth.

Satellite delivery capability for the new network, with some logistical hurdles still to be cleared, could be as far off as January 1981. However, network principals are hopeful

that they'll receive a green light on the satellite for an October startup.

Advantages of satellite transmission over conventional land line feeds are reduced cost and reportedly superior audio quality. Programming of Alternative Radio will be beamed from Chicago to satellite and retransmitted to a down-link station adjacent to the affiliate broadcast operation.

According to Caldwell, Altern-

(Continued on page 21)

'NIGHTTIME AMERICA' PACKAGE

RKO General Builds New Radio Network

NEW YORK—RKO General, facing the revocation of three of its television licenses by the Federal Communications Commission and with 13 other radio and tv licenses imperiled, is moving ahead to cut its losses and build for the future.

On one level the division of General Tire & Rubber Co. is putting itself in a position to be spun off from the tire manufacturer should the FCC grant approval.

On another level it is moving to build up its new radio network with additional services and features. As corporate lawyers work over mountains of documents to facilitate the spin off, Tom Burchill's network unit is making plans to:

1) establish a five-hour five-day-a-week overnight music and interview package to be called "Nighttime America."

2) establish a new weekend package of 10 90-second vignettes on how people spend leisure time to be known as "Weekend America."

The new nighttime show puts RKO in competition with Mutual's all-night Larry King talk show and marks the first time in recent years that any network has regularly

scheduled a music show of such length and frequency.

The weekend package is another indication that major elements of radio are putting new emphasis on non-music elements to attract older audiences.

If all goes well with the spinoff, these new network operations will be part of a company that for the moment is simply known internally as NewCo.

At the head of NewCo is former CBS Broadcast Group president Richard Jencks, who is learning about these 13 RKO stations. He was named chairman last month.

The fate of NewCo is, however, in the hands of the FCC, but chances of approval of the spinoff appear to be good. The spinoff plan was developed after the FCC revoked the licenses of RKO's tv licenses in New York, Boston and Los Angeles because of charges of transgressions of RKO's parent, General Tire.

Listeners and citizens groups such as the Black Media Coalition oppose the spinoff plan and claim the move is an easy way out for RKO to avoid further penalties at the hands of the FCC.

Pittsburgh's WPEZ Trodding a New Path

By JOHN MEHNO

PITTSBURGH—With a goal of becoming the number two station in the market, WPEZ-FM has abandoned the Top 40 sound it has featured since 1973 in favor of an adult contemporary format.

The change, which took effect after the Labor Day weekend, is the work of Michael Harvey, brought in by station owner Bill Block to head up WPEZ and WWSW-AM. Both stations have been struggling in recent ratings.

WPEZ was separated from WWSW seven years ago, identifying itself as the Stereo Z. It became notorious for screaming jocks, call-in contests and records played at 48 r.p.m. Now the WPEZ identity has been shelved. The station is identified as FM 94.5, pending Federal Communications Commission approval of a change back to WWSW-FM. When that is finalized, the FM station will be known as Three WS to avoid confusion with the AM call letters.

"It's a natural evolution," says WPEZ general manager Diane Sutter. "We've grown up."

The new music is a blend of current hits, a few '50s' oldies and a heavy dose of music from the '60s.

"The oldies are an important part of our music," says Sutter. "They trigger an immediate response with an adult listener." As for the current playlist, Sutter says: "We're not playing the harder guitar type things that we might have before, but our current list includes things like Air Supply and Boz Scaggs which we were playing before."

The station is emphasizing personalities along with news and information. A news staff that formerly consisted of one person has been expanded to include a morning drive news team and sports and traffic reporters. News is also now programmed in the afternoon.

"We've taken the basic elements that people have listened to AM for and put them on FM with the advantages of better fidelity and a lighter commercial load," says Sutter. "We're filling a void in this market. Before, all the FM stations were either rock or beautiful music."

Harvey, who came here from WHAM-AM Rochester, N.Y., has as his goal to become the number two station in the market within 18 months. To do that, WPEZ will have to challenge WTAE-AM which piles up sizable numbers in adult listeners.

Harvey assembled the new format for WPEZ, which is currently without a program director. Rob Sisco and music director Mark Fritzges both left at the end of August. Wynn Rosenberg is the new music director and Sutter says that a program administrator will probably be hired to assist Harvey.

Nat Humphreys, also from WHAM, is the new morning man, replacing John DeBella. Following Humphreys from 10 a.m. to noon is Herb Crowe; George Hurt has the noon to 4 p.m. slot; Ed Barrett is temporarily handling the 4 p.m. to 8 p.m. shift; Chip Knight has the 8 p.m. to midnight slot and Jim Markel handles the all-night show. Trevor Ley and Dennis Elliot work weekends.

In addition to DeBella, three other jocks have departed.

Changes are also planned at WWSW-AM, although Harvey has made it clear that the FM station is his first priority. By Williams was named WWSW program director, replacing Jim Durham. Williams was once news director of a local television station, fueling rumors that the AM station will eventually add more news or talk, leaving music to FM.

SEPTEMBER 27, 1980 BILLBOARD



Photo courtesy Bruce Torrence Historical Collection

What do these people have in common with KLOS DJ Frazer Smith?

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Miss Sophisticated, your nose up in the air
Trying to find excitement in the labels that you wear
Now, I may disappoint you, with the things I say
But deep inside, a message burns within me everyday
I stand tall, let me talk; I stand tall, let me talk
We're all the same with different names
Will you play your role, just as you've been told
Won't you come on down, put your feet on the ground
Get in touch with you, let your love come thru
Won't you come on down, put your feet on the ground
Get in touch with you, let your love come thru
Partnerships on nuclear, trying to make a deal
World automotives chase the Arab wheel
Where does it all lead to
I'm sure the question flows thru
Many minds around the world
I'm sure nobody knows
I stand tall, let me talk; I stand tall, let me talk
I stand tall, let me talk; I stand tall, let me talk

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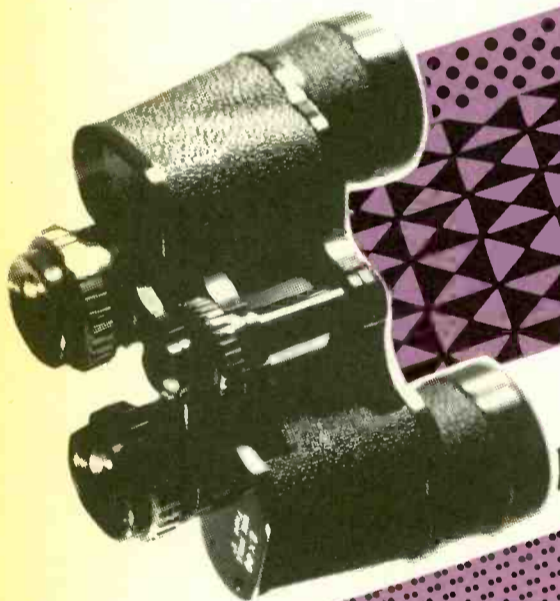
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England Single #25 Album #50

CHARTS

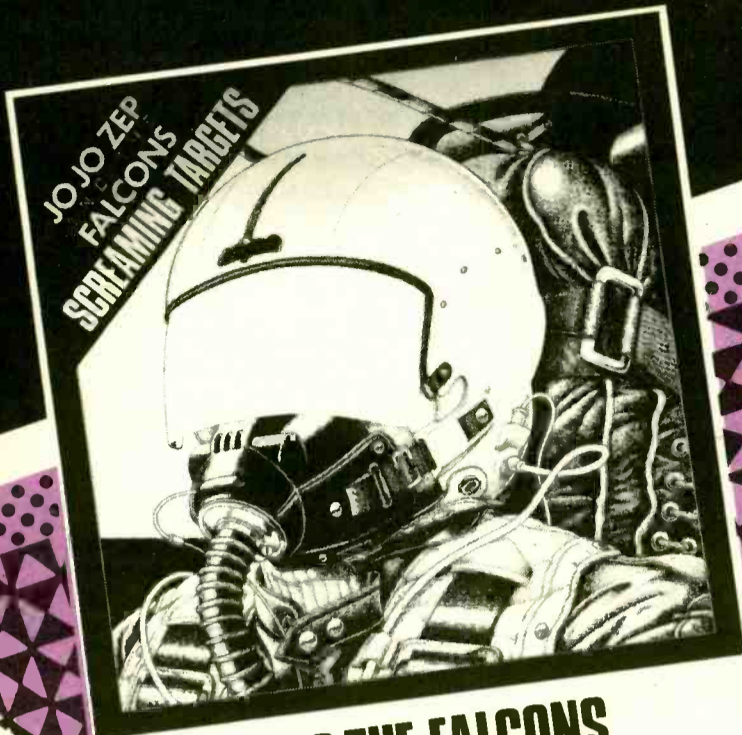
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JO JO ZEP & THE FALCONS
SCREAMING TARGETS

JO JO ZEP & THE FALCONS

Over 100 AOR stations in America supported the "Screaming Targets" album with rave reviews travelling across the country. Their second single "Shape I'm In" is about to be released. The band's first tour in July saw them in Amsterdam, Montreux, London and the United States before returning to Australia. The New York Post's, Ira Mayer, said of Jo Jo Zep and the Falcons' Bottomline Show, "their sound has the density of Springsteens and String Band but the crisp power pop consciousness of England's Rockpile. Plans are underway for the group to be back touring in the U.S. during November."

Chart **Record World**



THE SPORTS

Following the Billboard Top 50 hit, "Who Listens to the Radio" and the extensive AOR support for their debut LP "Don't Throw Stones, The Sports undertook a U.K., U.S.A. and Canadian tour which was well received. Arista Records have just released their second album "Suddenly" which is already gold in Australia and the first single lifted from it in the U.S.A. is "Strangers on a Train/ No Mama No" — both strong Sports pop songs.

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Russell Morris and the Rubes, The Models, MEO 245, The Swingers, The Aliens, Paul Kelly and the Dots, Wendy and the Rockets.

Thanks to believers

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MANAGING DIRECTOR: MICHAEL GUDINSKI.



Billboard Singles Radio Action

Playlist Top Add Ons Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Tuesday (9/16/80)

TOP ADD ONS - NATIONAL

- CLIFF RICHARD—Dreaming (EMI)
- SUPERTRAMP—Dreamer (A&M)
- DONNA SUMMER—The Wanderer (Geffen)

PRIME MOVERS - NATIONAL

- BARBRA STREISAND—Woman In Love (Columbia)
- QUEEN—Another One Bites The Dust (Elektra)
- DOOBIE BROTHERS—Real Love (WB)

BREAKOUTS - NATIONAL

- THE CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic)
- CARLY SIMON—Jesse (WB)
- WILLIE NELSON—On The Road Again (Columbia)

D—Discotheque Crossover

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

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

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

- KMIC (Magic 91)—San Diego**
 - DONNA SUMMER—The Wanderer (Geffen)
 - THE CARS—Touch & Go (Elektra)
 - OLIVIA NEWTON-JOHN—Xanadu (MCA) 18-9
 - ROBBIE DUPREE—Hot Rod Hearts (Elektra) 12-5
- KRLA—Los Angeles**
 - KIM CARNES—Cry Like A Baby (EMI)
 - JOHNNY LEE—Lookin' For Love (Asylum) 13-7
 - TIERRA—Together (ASI) 15-6
- KOPA—Phoenix**
 - DEVO—Ship It (WB)
 - THE JACKSONS—Lonely One (Epic)
 - BARBRA STREISAND—Woman In Love (Columbia) 26-17
 - QUEEN—Another One Bites The Dust (Elektra) 12-3
- KRUX—Phoenix**
 - JACKSON BROWNE—That Girl Can Sing (Elektra)
 - SUPERTRAMP—Dreamer (A&M)
 - DEVO—Whip It (WB) 31-22
 - BARBRA STREISAND—Woman In Love (Columbia) 21-15
- KENO—Las Vegas**
 - THE JACKSONS—Lonely One (Epic)
 - STEVIE WONDER—Master Blaster (Jammie)
 - EDDIE RABBITT—Drivin' My Life Away (Elektra) 15-10
 - DEVO—Whip It (WB) 27-19

- EARTH, WIND & FIRE**—Let Me Talk (Columbia)
- EDDIE RABBITT**—Drivin' My Life Away (Elektra) 20-12
- BOZ SCAGGS**—Look What You've Done To Me (Columbia) 29-23
- KCPX—Salt Lake City**
 - PETE TOWNSHEND—A Little Is Enough (Atco)
 - DONNA SUMMER—The Wanderer (Geffen)
 - DOOBIE BROTHERS—Real Love (WB) 29-22
 - STACEY LATTISAW—Let Me Be Your Angel (Atlantic) 34-27
- KRSP—Salt Lake City**
 - KANSAS—Hold On (Kirshner)
 - HALL & OATES—You've Lost That Lovin' Feelin' (RCA)
 - DOOBIE BROTHERS—Real Love (WB) 14-10
 - QUEEN—Another One Bites The Dust (Elektra) 4-1

- CKLW—Detroit**
 - AL STEWART—Midnight Rocks (Arista)
 - QUEEN—Another One Bites The Dust (Elektra) 10-1
 - DONNA SUMMER—The Wanderer (Geffen) AD-26
- WDRQ—Detroit**
 - SUPERTRAMP—Dreamer (A&M)
 - EARTH, WIND & FIRE—Let Me Talk (Columbia)
 - 707—I Could Be Good For You (Casablanca) 25-18
 - EDDIE RABBITT—Drivin' My Life Away (Elektra) 24-17

- POCO—Midnight Rain (MCA)**
- OLIVIA NEWTON-JOHN—Xanadu (MCA) 9-6**
- KENNY LOGGINS—I'm Alright (Columbia) 12-7**
- KILT—Houston**
 - AMY HOLLAND—How Do I Survive (Capitol)
 - MICHAEL JOHNSON—You Can Call Me Blue (EMI)
 - BARBRA STREISAND—Woman In Love (Columbia) 23-9
 - DIANA ROSS—Upside Down (Motown) 1-1
- KRLY—Houston**
 - DIANA ROSS—I'm Coming Out (Motown)
 - THE VAPORS—Turning Japanese (JA)
 - TOM BROWN—Funkin' For Jamaica (Arista) 17-9
 - QUEEN—Another One Bites The Dust (Elektra) 10-4

- DOOBIE BROTHERS—Real Love (WB)**
- BOZ SCAGGS—Look What You've Done To Me (Columbia) 16-13**
- AIR SUPPLY—All Out Of Love (Arista) 4-2**
- WSPT—Stevens Point**
 - THE SNEAKERS—Things We Said Today (Bearsville)
 - SUPERTRAMP—Dreamer (A&M)
 - DEVO—Whip It (WB) 25-18
 - CARLY SIMON—Jesse (WB) 10-3
- WOW—Omaha**
 - IRENE CARA—Out Here On My Own (RSO)
 - CLIFF RICHARD—Dreaming (EMI)
 - PAUL SIMON—Late In The Evening (WB) 6-2
 - DIANA ROSS—Upside Down (Motown) 12-7
- WEFM—Chicago**
 - EDDIE RABBITT—Drivin' My Life Away (Elektra)
 - JACKSON BROWNE—That Girl Could Sing (Asylum)
 - CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic) 11-8
 - BARRY GOUDREAU—Dreams (Portrait) 28-23
- WISM—Madison**
 - WILLIE NELSON—On The Road Again (Columbia)
 - STEPHANIE MILLS—Never Knew Love Like This Before (20th Cent)
 - QUEEN—Another One Bites The Dust (Elektra) 14-7
 - KENNY LOGGINS—I'm Alright (Columbia) 15-9
- WLS—Chicago**
 - CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic) 16-10
 - BARBRA STREISAND—Woman In Love (Columbia) 35-13
- KDWB—Minneapolis**
 - DIANA ROSS—Upside Down (Motown)
 - DIONNE WARWICK—No Night So Long (Arista) 18-13
 - JOHNNY LEE—Lookin' For Love (Asylum) 11-5
- (KS95FM) NSTP-FM—St. Paul**
 - WILLIE NELSON—On The Road Again (Columbia)
 - CLIFF RICHARD—Dreaming (EMI)
 - DIANA ROSS—Upside Down (Motown) 5-2
 - BOB SEGER—You'll Accompany Me (Capitol) 9-5
- KWKN—Wichita**
 - ANNE MURRAY—Could I Have This Dance (Capitol)
 - AMY HOLLAND—How Do I Survive (Capitol)
 - GEORGE BENSON—Give Me The Night (WB) 9-6
 - DIANA ROSS—Upside Down (Motown) 17-14

Pacific Southwest Region

- TOP ADD ONS:**
 - THE JACKSONS—Lonely One (Epic)
 - DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' (RCA)
 - AMY HOLLAND—How Do I Survive (Capitol)
- PRIME MOVERS:**
 - BARBRA STREISAND—Woman In Love (Columbia)
 - OLIVIA NEWTON-JOHN—Xanadu (MCA)
 - QUEEN—Another One Bites The Dust (Elektra)
- BREAKOUTS:**
 - DONNA SUMMER—The Wanderer (Geffen)
 - JACKSON BROWNE—That Girl Can Sing (Elektra)
 - THE CARS—Touch & Go (Elektra)

Pacific Northwest Region

- TOP ADD ONS:**
 - DONNA SUMMER—The Wanderer (Geffen)
 - CLIFF RICHARD—Dreaming (EMI)
 - DEVO—Whip It (WB)
- PRIME MOVERS:**
 - DOOBIE BROTHERS—Real Love (WB)
 - BARBRA STREISAND—Woman In Love (Columbia)
 - CARLY SIMON—Jesse (WB)
- BREAKOUTS:**
 - PETER TOWNSHEND—A Little Is Enough (Atco)
 - AL STEWART—Midnight Rocks (Arista)
 - DARYL HALL & JOHN OATES—You've Lost That Lovin' Feelin' (RCA)

North Central Region

- TOP ADD ONS:**
 - DONNA SUMMER—The Wanderer (Geffen)
 - BOZ SCAGGS—Look What You've Done To Me (Columbia)
 - EARTH, WIND & FIRE—Let Me Talk (Columbia)
- PRIME MOVERS:**
 - OLIVIA NEWTON-JOHN—Xanadu (MCA)
 - JOHNNY LEE—Lookin' For Love (Asylum)
 - EDDIE RABBITT—Drivin' My Life Away (Elektra)
- BREAKOUTS:**
 - QUEEN—Another One Bites The Dust (Elektra)
 - BARBRA STREISAND—Woman In Love (Columbia)
 - 707—I Could Be Good For You (Casablanca)

Southwest Region

- TOP ADD ONS:**
 - CLIFF RICHARD—Dreaming (EMI)
 - WILLIE NELSON—On The Road Again (Columbia)
 - LARSEN-FEITEN BAND—Who'll Be The Fool Tonight (WB)
- PRIME MOVERS:**
 - QUEEN—Another One Bites The Dust (Elektra)
 - OLIVIA NEWTON-JOHN—Xanadu (MCA)
 - BARBRA STREISAND—Woman In Love (Columbia)
- BREAKOUTS:**
 - DONNA SUMMER—The Wanderer (Geffen)
 - AMY HOLLAND—How Do I Survive (Capitol)
 - DIANA ROSS—Upside Down (Motown)

- KTSA—San Antonio**
 - ROBBIE DUPREE—Hot Rod Hearts (Elektra)
 - HALL & OATES—You've Lost That Lovin' Feelin' (RCA)
 - QUEEN—Another One Bites The Dust (Elektra) 29-19
 - LARRY GRAHAM—One In A Million You (WB) 9-6
- KINT—El Paso**
 - CLIFF RICHARD—Dreaming (EMI)
 - LARSEN-FEITEN BAND—Who'll Be The Fool Tonight (WB)
 - BARBRA STREISAND—Woman In Love (Columbia) 13-4
 - QUEEN—Another One Bites The Dust (Elektra) 15-1
- KVIL—Dallas**
 - WILLIE NELSON—On The Road Again (Columbia)
 - LARSEN-FEITEN BAND—Who'll Be The Fool Tonight (WB)

Midwest Region

- TOP ADD ONS:**
 - CLIFF RICHARD—Dreaming (EMI)
 - SUPERTRAMP—Dreamer (A&M)
 - WILLIE NELSON—On The Road Again (Columbia)
- PRIME MOVERS:**
 - DIANA ROSS—Upside Down (Motown)
 - BOZ SCAGGS—Look What You've Done To Me (Columbia)
 - BOB SEGER—You'll Accompany Me (Capitol)
- BREAKOUTS:**
 - CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic)
 - CARLY SIMON—Jesse (WB)
 - BARBRA STREISAND—Woman In Love (Columbia)

- KNUS—Dallas**
 - STACEY LATTISAW—Let Me Be Your Angel (Atlantic)
 - DON WILLIAMS—I Believe In You (MCA)
 - LARSEN-FEITEN BAND—Who'll Be The Fool Tonight (WB) 29-21
 - BARBRA STREISAND—Woman In Love (Columbia) 27-10
- WEZB (B97)—New Orleans**
 - THE JACKSONS—Lonely One (Epic)
 - THE CARS—Touch & Go (Elektra) 19-13
 - DIANA ROSS—I'm Coming Out (Motown) 22-17
- WTIX—New Orleans**
 - PURE PRAIRIE LEAGUE—I'm Almost Ready (Casablanca)
 - ALLMAN BROTHERS—Angeline (Arista)
 - STACEY LATTISAW—Let Me Be Your Angel (Atlantic) 17-14
 - OLIVIA NEWTON-JOHN—Xanadu (MCA) 11-4
- KBFM—McAllen-Brownsville**
 - STEVIE WONDER—Master Blaster (Jammie)
 - AC/DC—You Shook Me All Night Long (Atlantic)
 - OLIVIA NEWTON-JOHN—Xanadu (MCA) 16-9
 - CARLY SIMON—Jesse (WB) 9-1
- KEEL—Shreveport**
 - CLIFF RICHARD—Dreaming (EMI)
 - DONNA SUMMER—The Wanderer (Geffen)
 - BARBRA STREISAND—Woman In Love (Columbia) 19-16
 - POINTER SISTERS—He's So Shy (Planet) 25-14
- WFMF—Baton Rouge**
 - KANSAS—Hold On (Kirshner)
 - SUPERTRAMP—Dreamer (A&M)
 - OLIVIA NEWTON-JOHN—Xanadu (MCA) 9-4
 - DOOBIE BROTHERS—Real Love (WB) 21-17
- KFMK—Houston**
 - WILLIE NELSON—On The Road Again (Columbia)
 - THE JACKSONS—Lonely One (Epic)
 - OLIVIA NEWTON-JOHN—Magic (MCA) 18-13
 - QUEEN—Another One Bites The Dust (Elektra)
 - DOOBIE BROTHERS—Real Love (WB) 23-15
- KILE—Galveston**
 - CLIFF RICHARD—Dreaming (EMI)
 - AMY HOLLAND—How Do I Survive (Capitol)
 - QUEEN—Another One Bites The Dust (Elektra) 27-23
 - DOOBIE BROTHERS—Real Love (WB) 23-15
- KOFM—Oklahoma City**
 - DON WILLIAMS—I Believe In You (ASI)
 - DONNA SUMMER—The Wanderer (Geffen)
 - KENNY LOGGINS—I'm Alright (Columbia) 18-8
 - QUEEN—Another One Bites The Dust (Elektra) 19-7
 - (Z97) KFJZ-FM—Fl. Worth
 - GEORGE BENSON—Give Me The Night (WB)
 - DIANA ROSS—Upside Down (Motown)
- KSRR (STAR-97)—Houston**
 - CLIFF RICHARD—Dreaming (EMI)

Northeast Region

- TOP ADD ONS:**
 - DONNA SUMMER—The Wanderer (Geffen)
 - CLIFF RICHARD—Dreaming (EMI)
 - SUPERTRAMP—Dreamer (A&M)
- PRIME MOVERS:**
 - BARBRA STREISAND—Woman In Love (Columbia)
 - QUEEN—Another One Bites The Dust (Elektra)
 - DOOBIE BROTHERS—Real Love (WB)
- BREAKOUTS:**
 - CARLY SIMON—Jesse (WB)
 - PAUL SIMON—Late In The Evening (WB)
 - CHARLIE DANIELS BAND—The Legend Of Wooley Swamp (Epic)

- WPRO—Providence (PRO-FM)**
 - RAY, GOODMAN & BROWN—My Prayer (Polydor)
 - HALL & OATES—You've Lost That Lovin' Feelin' (RCA)
 - AIR SUPPLY—All Out Of Love (Arista) 14-11
 - QUEEN—Another One Bites The Dust (Elektra) 13-5
- WTSN—Dover**
 - STEPHANIE MILLS—Never Knew Love Like This Before (20th Cent)
 - CLIFF RICHARD—Dreaming (EMI)

(Continued on page 22)

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Deregulation Hearing

• Continued from page 4

myself of the burden of running the broadcast industry," he said. And plans are underway to eliminate program logging rules, commercial time limits and a quota of non-entertainment programming such as news and public affairs.

The FCC plan would also eliminate the requirement that broadcasters "ascertain" the needs of their communities and address these needs in public service programming.

License renewal might be treated differently, also, with broadcasters being judged on a market-by-market basis rather than station-by-station.

Representing the American Civil Liberties Union, communications lawyer Charles Firestone argued that true deregulation would create more access in two ways: by creating more space on the radio bands for new radio stations and by opening opportunities for more individuals to use uncensored airtime.

"Access is now regulated by a li-

censing system that keeps people off the air," Firestone said. "We'd like to see incentives for broadcasters to air more local views and voices."

National Radio Broadcasters Assn. general counsel Tom Shattenfield defended current broadcasting practices. "There are no FCC rules that require all talk formats for example, but they're there because listeners want them."

Representing the U.S. Catholic Conference, Father Donald C. Matthews criticized the FCC's deregulation plans. "The redefinition of the public interest to 'consumer well being' as it happens to be served by the unregulated play of marketplace forces is totally at odds with the concept of accountability for service to the public," said Matthews.

Dr. Ralph Jennings of the United Church of Christ said the deregulation proceedings were "brought about by the wish of broadcasters to have free and permanent monopoly of their frequencies and to be relieved of responsibility to serve the

(Continued on page 30)

KZLA AIRS ON AM-FM DIAL

Now Its 4 L.A. Stations In Battle For Country Ratings

• Continued from page 3

However, the AM station will be completely automated with voice tracks once the technology is set up. The FM will remain live 24 hours a day.

At presstime, the air talent lineup remains the same. Since the station will not emphasize personalities, deejays will be limited to introducing songs and giving time and temperature. Jim Wood remains as program director.

The KZLA-FM air staff consists of Jon Wailin, Pete Sullivan, Tom Clay, Neil Ross and Mike Sakellarides. Before the format change, the FM was partially automated during the late night and early morning hours.

KZLA's target demographic is 18-54. Its music will be played in uninterrupted "music sweeps" of three, four or five consecutive records with the number of commercials limited. Once heavy on promotions and special features, including "Soundtrack Of The '60s," "News Roulette" and others, Judy Lee, promotions director, says that they are all now non-existent.

Tom Casey, program director of country KSCS-FM, KZLA's sister

station in Ft. Worth, came to Los Angeles to help inaugurate the new format. KZLA's country library was put on cart and reel-to-reel by KSCS. KZLA's pop library will probably be put in storage.

The switch to a country format was general manager Peter Newell's last act before leaving the station to join Capitol Cities Communications' (owners of KZLA) newly formed Cable Television Division. He will be succeeded by Norm Schrutt, transferred from the company's Buffalo station.

Says Newell: "It's really amazing that a music form as popular as country has not been represented on the FM dial here recently. There are three or four stations in each of the other formats. We decided that the growing interest in country music could not be ignored."

The format change ironically also

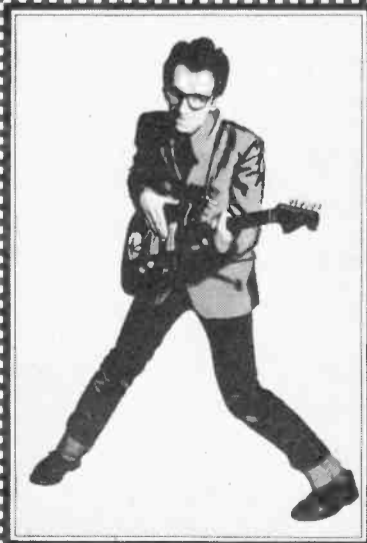
serves as a sort of testimonial to KZLA's late program director Jim LaFawn who died of a heart attack last Jan. 31. The day of the change was LaFawn's birthday.

This represents KZLA's second format change in the last three years. Its original call letters were KPOL. Three years ago, the FM was changed to KZLA with a soft rock format while keeping its KPOL call letters and an adult contemporary format on AM. Last October, the AM was changed to KZLA with both stations programming a personality-oriented adult contemporary sound.

Capitol Cities Communications also owns WBAP-AM and KSCS-FM in Ft. Worth, WJR-AM/FM in Detroit, WKBW-AM in Buffalo, WPAT-AM-FM in Clifton, N.J., WPRO-AM-FM in E. Providence.

(Continued on page 43)

NOT
ON
HERE.



New Alternative Radio Network

• Continued from page 16

Alternative Radio Network's satellite time buy will be the biggest of any AOR program supplier—80 hours monthly for the Dahl broadcasts alone.

The network's base of operations today is the downtown Hancock building offices of WLUP.

Blatt and Caldwell admit that the network's plans have outpaced the satellite systems' ability to deliver the signal. "Earlier in the year we got ahead of ourselves," Blatt explains. "We started to promote the satellite system and it wasn't ready yet."

Caldwell says five or six different satellite options still are being explored.

"We've been looking at acquiring our own transponder and going 24 hours per day," he explains.

The Dahl morning airings, which attract a large devoted audience in Chicago, have been picked up by Milwaukee's WQFM-AM. Dahl's irreverent madness also is heard over WABX-FM in Detroit, using ATT land lines for transmission. The Dahl feed is a four-hour segment.

Says Caldwell: "There will be a quantum leap when the satellite distribution is completed. I really anticipate we'll be on sometime in October," Caldwell adds.

Affiliates will receive programs at no cost in exchange for airing of national spot advertisements. Caldwell explains. Space for local commercials also is provided.

Hefel Broadcasting, WLUP parent company, also holds an interest in the network.

According to Blatt and Caldwell, work is underway on a series of network live concert broadcasts, and the duo also is looking at special weekend program features further down the road.

Network concerts will be produced with mobile sound truck units from around the U.S., says Caldwell.

"We'll be originating from a combination of clubs, some studio facilities and some larger auditoriums," outlines Caldwell.

NOT
ON
HERE.

ELVIS COSTELLO



THIS YEAR'S MODEL

Billboard Singles Radio Action

Playlist Top Add Ons • Playlist Prime Movers ★

Based on station playlists through Tuesday (9/16/80)

Continued from page 20

- ★ **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA) 9-5
- ★ **OLIVIA NEWTON-JOHN**—Xanadu (MCA) 13-10

WLBZ—Bangor

- **WILLIE NELSON**—On The Road Again (Columbia)
- **SUPERTRAMP**—Dreamer (A&M)
- ★ **CARLY SIMON**—Jesse (WB) 13-8
- ★ **QUEEN**—Another One Bites The Dust (Elektra) 10-4

WGUY—Bangor

- **CLIFF RICHARD**—Dreaming (EMI)
- **GENESIS**—Turn It On Again (Atlantic)
- ★ **KENNY LOGGINS**—I'm Alright (Columbia) 20-16
- ★ **QUEEN**—Another One Bites The Dust (Elektra) 15-11

WOLF—Syracuse

- **ELTON JOHN**—Don't You Wanna Play This Game No More (MCA)
- **ROGER DALTRY**—Without Your Love (Polydor)
- ★ **LARSEN-FETTEN BAND**—Who'll Be The Fool Tonight (WB) 24-11
- ★ **CLIFF RICHARD**—Dreaming (EMI) D-8

WTRY—Albany

- **CHARLIE DANIELS BAND**—The Legend Of Wooley Swamp (Epic)
- **STEVIE WONDER**—Master Blaster (Tamla)
- ★ **OLIVIA NEWTON-JOHN**—Xanadu (MCA) 12-5
- ★ **CARLY SIMON**—Jesse (WB) 9-3

WPST—Trenton

- **ROLLING STONES**—She's So Cold (Rolling Stones)
- **HALL & OATES**—You've Lost That Lovin' Feelin' (RCA)
- ★ **DIANA ROSS**—Upside Down (Motown) 21-13
- ★ **CHARLIE DANIELS BAND**—The Legend Of Wooley Swamp (Epic) 23-18

(13FEA) WFEA—Manchester

- **PURE PRAIRIE LEAGUE**—I'm Almost Ready (Casablanca)
- **DIANA ROSS**—I'm Coming Out (Motown)

WRKO—Boston

- **MECO**—The Love Theme From Shotgun (RSO)
- **ROGER DALTRY**—Without Your Love (Polydor)
- ★ **BARBRA STREISAND**—Woman In Love (Columbia) 25-18
- ★ **DOOBIE BROTHERS**—Real Love (WB) 22-14

WBEN—Buffalo

- **CLIFF RICHARD**—Dreaming (EMI)
- **DEVO**—Whip It (WB)
- ★ **PAUL SIMON**—Late In The Evening (WB) 9-5
- ★ **DOOBIE BROTHERS**—Real Love (WB) 24-15

WKBW—Buffalo

- **SUPERTRAMP**—Dreamer (A&M)
- **DONNA SUMMER**—The Wanderer (Geffen)
- ★ **STACEY LATTISAW**—Let Me Be Your Angel (Cotillion) 21-4
- ★ **BOZ SCAGGS**—Look What You've Done To Me (Columbia) 24-10

WBLI—Long Island

- **ROLLING STONES**—She's So Cold (Rolling Stones)
- **DONNA SUMMER**—The Wanderer (Geffen)
- ★ **QUEEN**—Another One Bites The Dust (Elektra) 12-5
- ★ **BARBRA STREISAND**—Woman In Love (Columbia) 23-16

(14Q) WFTQ—Worcester

- **CLIFF RICHARD**—Dreaming (EMI)
- **DONNA SUMMER**—The Wanderer (Geffen)
- ★ **CARLY SIMON**—Jesse (WB) 10-6
- ★ **CHARLIE DANIELS BAND**—The Legend Of Wooley Swamp (Epic) 30-14

(KC101) WKCI—New Haven

- **DIANA ROSS**—I'm Coming Out (Motown)
- **DONNA SUMMER**—The Wanderer (Geffen)
- ★ **PAUL SIMON**—Late In The Evening (WB) 16-8
- ★ **BARBRA STREISAND**—Woman In Love (Columbia) 23-11

WFLY—Albany

- **CLIFF RICHARD**—Dreaming (EMI)
- **DONNA SUMMER**—The Wanderer (Geffen)
- ★ **CARLY SIMON**—Jesse (WB) 5-3
- ★ **QUEEN**—Another One Bites The Dust (Elektra) 6-2

WABC—New York

- **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA)
- **KENNY LOGGINS**—I'm Alright (Columbia)
- ★ **DOOBIE BROTHERS**—Real Love (WB) 48-37
- ★ **BARBRA STREISAND**—Woman In Love (Columbia) 38-26

(JB105) WPJB—Providence

- **HALL & OATES**—You've Lost That Lovin' Feelin' (RCA)

- **JACKSONS**—Lovely One (Epic)
- ★ **DEVO**—Whip It (WB) 25-20
- ★ **AMY HOLLAND**—How Do I Survive (Capitol) 17-11

WFBL—Syracuse

- **THE KINGS**—Switchin' To Glide (Elektra)
- **DONNA SUMMER**—The Wanderer (Geffen)
- ★ **PAUL SIMON**—Late In The Evening (WB) 8-3
- ★ **QUEEN**—Another One Bites The Dust (Elektra) 6-2

WNBC—New York

- **DONNA SUMMER**—The Wanderer (Geffen)
- **STEPHANIE MILLS**—Never Knew Love Like This Before (20th Cent)
- ★ **QUEEN**—Another One Bites The Dust (Elektra) 11-3
- ★ **JOHNNY LEE**—Lookin' For Love (Asylum) 15-8

WPRO-AM—Providence

- **CRYSTAL GAYLE**—If You Ever Change Your Mind (Columbia)
- **HALL & OATES**—You've Lost That Lovin' Feelin' (RCA)
- ★ **PAUL SIMON**—Late In The Evening (WB) 10-5
- ★ **BARBRA STREISAND**—Woman In Love (Columbia) 18-12
- ★ **OLIVIA NEWTON-JOHN**—Xanadu (MCA) 11-8

(F105) WVBF—Boston

- **AMII STEWART & JOHNNY BRISTDL**—My Guy/My Girl (Handshake)
- **WILLIE NELSON**—On The Road Again (Columbia)
- ★ **POINTER SISTERS**—He's So Shy (Planet) 15-9
- ★ **QUEEN**—Another One Bites The Dust (Elektra) 10-1

WBFB—Rochester

- **CHARLIE DANIELS BAND**—The Legend Of Wooley Swamp (Epic)
- ★ **CARLY SIMON**—Jesse (WB) 15-10
- ★ **QUEEN**—Another One Bites The Dust (Elektra) 16-12

WICC—Bridgeport

- **CHARLIE DANIELS BAND**—The Legend Of Wooley Swamp (Epic)
- **EARTH, WIND & FIRE**—Let Me Talk (ARC/Columbia)
- ★ **OLIVIA NEWTON-JOHN**—Xanadu (MCA) 12-5
- ★ **BARBRA STREISAND**—Woman In Love (Columbia) 19-15
- ★ **QUEEN**—Another One Bites The Dust (Elektra) 10-1

(99X) WXLJ—New York

- **EARTH, WIND & FIRE**—Let Me Talk (ARC/Columbia)
- **DONNA SUMMER**—The Wanderer (Geffen)
- ★ **DIANA ROSS**—I'm Coming Out (Motown) 20-12
- ★ **TEDDY PENDERGRASS**—Can't We Try (P.I.R.) 15-8

WHYI—Springfield

- **CLIFF RICHARD**—Dreaming (EMI)
- **DONNA SUMMER**—The Wanderer (Geffen)
- ★ **CARLY SIMON**—Jesse (WB) 8-3
- ★ **BARBRA STREISAND**—Woman In Love (Columbia) 18-12
- ★ **STEVE WONDER**—Master Blaster (Tamla)
- ★ **DONNA SUMMER**—The Wanderer (Geffen)

WVIC-FM—Hartford

- **CLIFF RICHARD**—Dreaming (EMI)
- **STEVIE WONDER**—Master Blaster (Tamla)
- ★ **JOURNEY**—Good Morning Girl/Stay Awake (Columbia) 18-12
- ★ **GENESIS**—Turn It On Again (Atlantic) 25-18

WHYI—Springfield

- **CLIFF RICHARD**—Dreaming (EMI)
- **DONNA SUMMER**—The Wanderer (Geffen)
- ★ **CARLY SIMON**—Jesse (WB) 8-3
- ★ **BARBRA STREISAND**—Woman In Love (Columbia) 18-12
- ★ **STEVE WONDER**—Master Blaster (Tamla)
- ★ **DONNA SUMMER**—The Wanderer (Geffen)

WICG—Bridgeport

- **CLIFF RICHARD**—Dreaming (EMI)
- **STEVIE WONDER**—Master Blaster (Tamla)
- ★ **JOURNEY**—Good Morning Girl/Stay Awake (Columbia) 18-12
- ★ **GENESIS**—Turn It On Again (Atlantic) 25-18

WTFM—Hartford

- **STEVE WONDER**—Master Blaster (Tamla)
- ★ **DONNA SUMMER**—The Wanderer (Geffen)

WIGY—Bath

- **CLIFF RICHARD**—Dreaming (EMI)
- **STEVIE WONDER**—Master Blaster (Tamla)
- ★ **JOURNEY**—Good Morning Girl/Stay Awake (Columbia) 18-12
- ★ **GENESIS**—Turn It On Again (Atlantic) 25-18

WYRE—Annapolis

- **EARTH, WIND & FIRE**—Let Me Talk (ARC/Columbia)

- **DONNA SUMMER**—The Wanderer (Geffen)
- ★ **DOOBIE BROTHERS**—Real Love (WB) 15-5
- ★ **CARLY SIMON**—Jesse (WB) 17-6

(K104) WCCB—Erie

- **JACKSONS**—Lovely One (Epic)
- **BLACKJACK**—My World Is Empty (Polydor)
- ★ **RANDY VANWARMER**—Whatever You Decide (Bearsville) 9-4
- ★ **ELECTRIC LIGHT ORCHESTRA**—All Over The World (MCA) 2-1

WWSW-FM (3W3)—Pittsburgh

- **ELTON JOHN**—Don't You Wanna Play This Game No More (MCA)
- **IRENE CARA**—Out Here On My Own (RSO)

WQXA—York

- **JACKSONS**—Lovely One (Epic)
- **EARTH, WIND & FIRE**—Let Me Talk (ARC/Columbia)
- ★ **POINTER SISTERS**—He's So Shy (Planet) 15-11
- ★ **QUEEN**—Another One Bites The Dust (Elektra) 7-3

WRQX (Q107)—Washington DC

- **SPLIT ENZ**—I Got You (A&M)
- **CHARLIE DANIELS BAND**—The Legend Of Wooley Swamp (Epic)
- ★ **EDDIE RABBITT**—Drivin' My Life Away (Elektra) 15-11
- ★ **OLIVIA NEWTON-JOHN**—Xanadu (MCA) 11-8

WFBG—Altoona

- **JACKSON BROWNE**—That Girl Could Sing (Asylum)
- **ROGER DALTRY**—Without Your Love (Polydor)
- ★ **DIANA ROSS**—Upside Down (Motown) 6-2
- ★ **QUEEN**—Another One Bites The Dust (Elektra) 24-13

WFBR—Baltimore

- **ALJ THOMPSON**—Live Every Minute (A&M)
- **JACKSONS**—Lovely One (Epic)
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before (20th Cent) 9-4
- ★ **QUEEN**—Another One Bites The Dust (Elektra) D-17

WGN—Norfolk

- **DANDY & THE DOOLITTLE BAND**—Who Were You Thinking Of (CBS)
- **HALL & OATES**—You've Lost That Lovin' Feelin' (RCA)
- ★ **CARLY SIMON**—Jesse (WB) 13-9
- ★ **BARBRA STREISAND**—Woman In Love (Columbia) 17-8

WRVQ—Richmond

- **EARTH, WIND & FIRE**—Let Me Talk (ARC/Columbia)
- **HALL & OATES**—You've Lost That Lovin' Feelin' (RCA)
- ★ **CHARLIE DANIELS BAND**—The Legend Of Wooley Swamp (Epic) 7-3
- ★ **KENNY LOGGINS**—I'm Alright (Columbia) 12-7

WQRK—Norfolk

- **STACEY LATTISAW**—Let Me Be Your Angel (Cotillion)
- **SUPERTRAMP**—Dreamer (A&M)
- ★ **AMY HOLLAND**—How Do I Survive (Capitol) 22-17
- ★ **BARBRA STREISAND**—Woman In Love (Columbia) 23-16

WABE—Allentown

- **AMY HOLLAND**—How Do I Survive (Capitol)
- **PURE PRAIRIE LEAGUE**—I'm Almost Ready (Casablanca)
- ★ **DEVO**—Whip It (WB) 6-2
- ★ **BARBRA STREISAND**—Woman In Love (Columbia) 26-20

WIFI—Philadelphia

- **CLIFF RICHARD**—Dreaming (EMI)
- **DONNA SUMMER**—The Wanderer (Geffen)
- ★ **DEVO**—Whip It (WB) 19-13
- ★ **NATALIE COLE**—Someone That I Used To Love (Capitol) 26-18

WPGC—Washington D.C.

- **JACKSONS**—Lovely One (Epic)
- ★ **KENNY LOGGINS**—I'm Alright (Columbia) 11-6
- ★ **EDDIE RABBITT**—Drivin' My Life Away (Elektra) 18-9

WKBO—Harrisburg

- **DIANA ROSS**—I'm Coming Out (Motown)
- **HALL & OATES**—You've Lost That Lovin' Feelin' (RCA)
- ★ **AMY HOLLAND**—How Do I Survive (Capitol) 29-20
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before (20th Cent) 24-16

(96KX) WXIX—Pittsburgh

- **KANSAS**—Hold On (Kirschner)
- **SUPERTRAMP**—Dreamer (A&M)
- **ROSSINGTON-COLLINS BAND**—Don't Misunderstand Me (MCA) 15-8
- ★ **BOB SEGER**—Betty Lou Is Getting Out Tonight (Capitol) 17-11

WFL—Philadelphia

- **CARLY SIMON**—Jesse (WB)
- **DONNA SUMMER**—The Wanderer (Geffen)
- ★ **AL STEWART**—Midnight Rocks (Arista) X-27

- ★ **BOZ SCAGGS**—Look What You've Done To Me (Columbia) 29-23

WCAO—Baltimore

- **LEO SAYER**—More Than I Can Say (WB)
- **NEILSON/PEARSON**—If You Should Sail (Capitol)
- ★ **DIONNE WARWICK**—No Night So Long (Arista) 13-10
- ★ **BILLY JOEL**—Don't Ask Me Why (Columbia) 12-8

Southeast Region

TOP ADD ONS:

- **JACKSONS**—Lovely One (Epic)
- **CLIFF RICHARD**—Dreaming (EMI)
- **SUPERTRAMP**—Dreamer (A&M)

PRIME MOVERS:

- ★ **QUEEN**—Another One Bites The Dust (Elektra)
- ★ **BARBRA STREISAND**—Woman In Love (Columbia)
- ★ **DOOBIE BROTHERS**—Real Love (WB)

BREAKOUTS:

- **WILLIE NELSON**—On The Road Again (Columbia)
- **CHARLIE DANIELS BAND**—The Legend Of Wooley Swamp (Epic)
- **STEVIE WONDER**—Master Blaster (Tamla)

(Z93) WZGC—Atlanta

- **SUPERTRAMP**—Dreamer (A&M)
- **WILLIE NELSON**—On The Road Again (Columbia)
- ★ **QUEEN**—Another One Bites The Dust (Elektra) 6-1
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before (20th Cent) 27-23

WLCY—Tampa

- **EDDIE RABBITT**—Drivin' My Life Away (Elektra)
- **AMY HOLLAND**—How Do I Survive (Capitol)
- ★ **GEORGE BENSON**—Give Me The Night (WB) 4-1
- ★ **JOHNNY LEE**—Lookin' For Love (Asylum) 14-6

WTMA—Charleston

- **STEPHANIE MILLS**—Never Knew Love Like This Before (20th Cent)
- **JACKSONS**—Lovely One (Epic)
- ★ **QUEEN**—Another One Bites The Dust (Elektra) 18-14
- ★ **DIANA ROSS**—Upside Down (Motown) 4-1

WLAC—Nashville

- **SUPERTRAMP**—Dreamer (A&M)
- **AC/DC**—You Shook Me All Night Long (Atlantic)
- ★ **DOOBIE BROTHERS**—Real Love (WB) 23-16
- ★ **CHARLIE DANIELS BAND**—The Legend Of Wooley Swamp (Epic) 22-18

WFLB—Fayetteville

- **HALL & OATES**—You've Lost That Lovin' Feelin' (RCA)
- **DONNA SUMMER**—The Wanderer (Geffen)
- ★ **O'JAYS**—Girl, Don't Let It Get You Down (TSOP) 32-27
- ★ **QUEEN**—Another One Bites The Dust (Elektra) 22-15

(Y-103) WVIV—Jacksonville

- **STEVE WONDER**—Master Blaster (Tamla)
- **COMMODORES**—Heroes (Motown)
- ★ **DIANA ROSS**—I'm Coming Out (Motown) 35-31
- ★ **QUEEN**—Another One Bites The Dust (Elektra) 16-12

WBBQ—Augusta

- **ROLLING STONES**—She's So Cold (Rolling Stones)
- **JACKSONS**—Lovely One (Epic)
- ★ **CHARLIE DANIELS BAND**—The Legend Of Wooley Swamp (Epic) 18-11
- ★ **OLIVIA NEWTON-JOHN**—Xanadu (MCA) 14-8

WNOX—Knoxville

- **KIM CARNES**—Cry Like A Baby (EMI)
- **JACKSONS**—Lovely One (Epic)
- ★ **LARRY GRAHAM**—One In A Million You (WB) 10-4
- ★ **KENNY LOGGINS**—I'm Alright (Columbia) 17-11

(94Q) WQXI-FM—Atlanta

- **CLIFF RICHARD**—Dreaming (EMI)
- **THE CARS**—Touch & Go (Elektra)
- ★ **WILLIE NELSON**—On The Road Again (Columbia) 21-13

- ★ **QUEEN**—Another One Bites The Dust (Elektra) 15-6

(Z98) KLAZ-FM—Little Rock

- **CLIFF RICHARD**—Dreaming (EMI)
- **JACKSONS**—Lovely One (Epic)
- ★ **WILLIE NELSON**—On The Road Again (Columbia) 40-27
- ★ **BARBRA STREISAND**—Woman In Love (Columbia) 39-24

WHBQ—Memphis

- **JACKSONS**—Lovely One (Epic)
- **STEVIE WONDER**—Master Blaster (Tamla)
- ★ **DIONNE WARWICK**—No Night So Long (Arista) 22-16
- ★ **QUEEN**—Another One Bites The Dust (Elektra) 8-2

WAAY—Huntsville

Seger Stars On Turner's Special

LOS ANGELES—Bob Seger: Off The Record With Mary Turner" is set for national airing the weekend of Oct. 17 as the second in a series of six annual two-hour "Superstar Specials" to be hosted by Turner.

Turner is the regular host of Westwood One's weekly rock personality interview show, "Off The Record." The Seger special will consist of his music and an exclusive interview conducted by Turner.

According to Norm Pattiz, president of Westwood One, more than 200 stations carried Turner's first "Superstar Special" with the Rolling Stones in August. Among the stations anticipated to air the Seger show are KMET-FM, Los Angeles; WNEW-FM, New York; WYSP-FM, Philadelphia; WCOZ-FM, Boston; WMET-FM, Chicago, and KZEW-FM, Dallas.

The program is being distributed to Arbitron stations free of charge on a barter basis.

Carson Service Adds 6 Outlets

NEW YORK—Bob Carson's new beautiful music syndicated service has signed up six stations, four of them former TM Programming clients.

Carson developed the format while he was general manager at WLKW-FM in Providence. The firm is called Carson Radio Service.

Newly signed to contracts are WLKW, WZID-FM Manchester, N.H.; WEZF-FM Burlington, Vt.; WEZN-FM Bridgeport, Conn.; WPCB-FM Bangor, Me., and WSOX-FM West Yarmouth, Mass.

The appeal of Carson's system over other services comes from several factors. Carson dubs tape on a one-to-one basis not at high speed, he does not use up all available tape on a reel so he avoids potential distortion at the end of a reel and he exercises sufficient control over the tapes at the station level that the random selection of musical numbers is tightly controlled.

The format also has dayparted tapes. Carson plans to limit his clients to 20 stations.

Arista Campus Promotion Shift; \$150 Annual Service Fee Starts

• Continued from page 3

hard look at the dollars we are putting into college radio.

"We turned off the college service for the summer and last month was the best sales in the company's history. And we did this without a new Barry Manilow release. We did it with Tom Browne, the Kinks, Air Supply, the Allman Bros. and Dionne Warwick."

While no major labels have instituted a subscription fee like Arista, Bone notes that all labels have, in one way or another cutback.

He points to the \$25 a year charge levied by the International Record Syndicate, which was announced during the spring Inter-Collegiate Broadcasting System conference. Jeff Tellis, label president, calls the Arista step "a foolish move."

Record promotion specialist Paul Brown, who works closely with Intercollegiate Broadcasting group college stations, says other labels have tried this. "We had a similar situation with Warner Bros. a few years ago." He also notes that Capitol and A&M charge college stations, but a check with these labels discloses that these charges are only for catalog product and not for new releases.

Charging stations, particularly ones that are not critical to a record label's promotion plans, is not new, of course. For example, CBS offers some college stations records for \$1 each, or \$60 for jazz and \$175 for AOR. These prices reflect the output in these two categories. But CBS provides free promotional services to 400 college stations. The difference with the Arista plan is that only a handful of college stations will not have to pay.

Ed Hurst Dance Show Syndication Primed For 1981

PHILADELPHIA—Ed Hurst, a pioneer among deejays at WPEN-AM here, who in recent years has been spinning records on television from the Steel Pier in Atlantic City, N.J., will return to the tv cameras next summer at the Music Pier in Ocean City, N.J.

From 1958 to 1978, when Resorts International Casino Hotel purchased Steel Pier and closed it down, "The Ed Hurst Show" was telecast every Saturday with pickup made by local tv live. The show features youngsters dancing on camera plus interviews with recording personalities who generally lip-sync their latest hit.

Next summer's show will be taped and syndicated for weekly airing. According to Jack Kessler, vice president of Ace Television, it will be called "Ocean City Alive," syndicated by Field Communications.

It will be carried by six independent stations and five stations affiliated with ABC, CBS and NBC in the Katz chain. Kessler says Hurst's record show also will be aired over satellite television for viewing in four million homes from New Jersey to Hawaii.

Although the Hurst show was a summer show, Kessler says it may be kept going all year, moving to other warmer climates during the off-season.

Crippen, who is organizing the boycott, says, "I was overwhelmed by the positive response. Every music director I spoke with said they wouldn't pay for play on new Arista releases.

"I feel burned. I can't accept Arista's attitude that college radio doesn't make a big enough difference for sales, especially for those new or struggling artists that don't get played on tight AOR formats. A short term's 'solution' could mean that many artists will not make it down the line."

WESU station manager Jeff Flemming says, "The financial implications are frightening. A college station that operates on a \$7,000 a year budget cannot pay the thousands of dollars it would cost if other companies follow Arista's lead. It would virtually eliminate major label's new music from college radio."

He adds that WESU is typical in that "it requires service for a wide

variety of formats. While rock gets about half of our air time, there are sizable daily chunks of classical, jazz and soul. We add between 20 and 30 new disks a week."

Arista's Bone says the key is whether a college station offers an alternative to commercial radio and whether the station has a substantial signal.

"We're not interested in carrier current stations. That's like giving records to some kid's jukebox." Bone Says. He explains that the "high voltage stations" he is interested in must be "predominantly jazz" since there are enough commercial AOR stations on the air. He cites Brown's WBRU-FM in Providence and Georgia State's WRAS-FM in Atlanta as stations that will continue to get Arista service without charge.

Notes Bone: "I realize the value of college radio, but I also realize the cost in servicing them."

NOT ON HERE.



NOT ON HERE.



SEPTEMBER 27, 1980 BILLBOARD

Billboard Album Radio Action

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

Based on station playlist through Wednesday (9/17/80)

Top Add Ons-National

KANSAS—Audio-Visions (Kirshner)
GARY NUMAN—Telekon (Atco)
JOHN COUGAR—Nothing Matters And What If It Did (Riva)
BOB WELCH—Man Overboard (Capitol)

ADD ONS—The four key products added at the radio stations listed; as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

Top Requests/Airplay-National

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

National Breakouts

MICHAEL STANLEY BAND—Heartland (EMI/America)
JONI MITCHELL—Shadows & Light (Asylum)
MICHAEL SCHENKER GROUP—(Chrysalis)
TIMES SQUARE—Soundtrack (RSO)

Western Region

TOP ADD ONS:

KANSAS—Audio-Visions (Kirshner)
GARY NUMAN—Telekon (Atco)
KENNY LOGGINS—Alive (Columbia)
JOHN COUGAR—Nothing Matters And What If It Did (Riva)

TOP REQUEST / AIRPLAY:

ROLLING STONES—Emotional Rescue (Rolling Stone)
CARS—Panorama (Elektra)
QUEEN—The Game (Elektra)
PAT BENATAR—Crimes Of Passion (Chrysalis)

BREAKOUTS:

MICHAEL STANLEY BAND—Heartland (EMI/America)
GAMMA—Gamma 2 (Elektra)
TIMES SQUARE—Soundtrack (RSO)
JONI MITCHELL—Shadows & Light (Asylum)

KMEL-FM—San Francisco (P. Vincent)

- **KENNY LOGGINS**—Alive (Columbia)
- **GARY NUMAN**—Telekon (Atco)
- **KANSAS**—Audio-Visions (Kirshner)
- **DAVID BOWIE**—Scary Monsters (RCA)
- ★ **JACKSON BROWNE**—Hold Out (Asylum)
- ★ **CARS**—Panorama (Elektra)
- ★ **KENNY LOGGINS**—Alive (Columbia)
- ★ **QUEEN**—The Game (Elektra)

KWST-FM—Los Angeles (T. Haebeck)

- **KANSAS**—Audio-Visions (Kirshner)
- **TIMES SQUARE**—Soundtrack (RSO)
- **NAUGHTY SWEETIES**—(Dauntless)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones)
- ★ **QUEEN**—The Game (Elektra)
- ★ **CARS**—Panorama (Elektra)
- ★ **YES**—Drama (Atlantic)

KSJO-FM—San Jose (F. Andrick)

- **KANSAS**—Audio-Visions (Kirshner)
- **GARY NUMAN**—Telekon (Atco)
- **KENNY LOGGINS**—Alive (Columbia)
- **MICHAEL STANLEY BAND**—Heartland (EMI/America)
- **JOHN COUGAR**—Nothing Matters And What If It Did (Riva)
- **CODE BLUE**—(WB)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones)
- ★ **QUEEN**—The Game (Elektra)
- ★ **MICHAEL STANLEY BAND**—Heartland (EMI/America)

KGB-FM—San Diego (B. Tucher)

- **ELVIS COSTELLO**—Taking Liberties (Columbia)
- **GAMMA**—Gamma 2 (Elektra)
- **DAVID CARLOS SANTANA**—Swing Of Delight (Columbia)
- **ULTRAVOX**—Vienna (Chrysalis)
- **GARY NUMAN**—Telekon (Atco)
- **KANSAS**—Audio-Visions (Kirshner)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones)
- ★ **QUEEN**—The Game (Elektra)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **CARS**—Panorama (Elektra)

KOME-FM—San Jose (D. Jang)

- **KANSAS**—Audio-Visions (Kirshner)
- **KENNY LOGGINS**—Alive (Columbia)
- **B-52'S**—Wild Planet (WB)
- **MICHAEL STANLEY BAND**—Heartland (EMI/America)
- **STEVE SWINDLELLS**—Fresh Blood (Atco)
- **BOB WELCH**—Man Overboard (Capitol)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **EDDIE MONEY**—Playing For Keeps (Columbia)
- ★ **AC/DC**—Back In Black (Atlantic)
- ★ **CARS**—Panorama (Elektra)

KFAM-AM—Denver (L. Gordon)

- **GARY NUMAN**—Telekon (Atco)
- **BILLY BURNETTE**—(Columbia)
- **KENNY LOGGINS**—Alive (Columbia)
- **JONI MITCHELL**—Shadows & Light (Asylum)
- **ELLEN SHIPLEY**—Breaking Through The Ice Age (RCA)
- **FINGERPRINTZ**—Distinguishing Marks (Virgin)
- ★ **ASLEEP AT THE WHEEL**—Framed (MCA)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones)
- ★ **ALLMAN BROTHERS**—Reach For The Sky (Arista)
- ★ **CARS**—Panorama (Elektra)

KISW-FM—Seattle (S. Staton)

- **MICHAEL STANLEY BAND**—Heartland (EMI/America)
- **KANSAS**—Audio-Visions (Kirshner)
- ★ **GENESIS**—Duke (Atlantic)
- ★ **JACKSON BROWNE**—Hold Out (Asylum)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones)
- ★ **BLACKFOOT**—Tomcatin' (Atco)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- **KANSAS**—Audio-Visions (Kirshner)
- **JONI MITCHELL**—Shadows & Light (Asylum)
- **TIMES SQUARE**—Soundtrack (RSO)
- **MICK GILDER**—Rock America (Casablanca)
- **GARY NUMAN**—Telekon (Atco)
- **JOHN COUGAR**—Nothing Matters And What If It Did (Riva)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **AC/DC**—Back In Black (Atlantic)
- ★ **MICHAEL STANLEY BAND**—Heartland (EMI/America)
- ★ **GAMMA**—Gamma 2 (Elektra)

Midwest Region

TOP ADD ONS:

KANSAS—Audio-Visions (Kirshner)
GARY NUMAN—Telekon (Atco)
KENNY LOGGINS—Alive (Columbia)
BOB WELCH—Man Overboard (Capitol)

TOP REQUEST / AIRPLAY:

ROLLING STONES—Emotional Rescue (Rolling Stone)
JACKSON BROWNE—Hold Out (Asylum)
QUEEN—The Game (Elektra)
AC/DC—Back In Black (Atlantic)

BREAKOUTS:

MICHAEL STANLEY BAND—Heartland (EMI/America)
MICHAEL SCHENKER GROUP—(Chrysalis)
NICK GILDER—Rock America (Casablanca)
JONI MITCHELL—Shadows & Light (Asylum)

WBAB-FM—Detroit (J. Duncan)

- **KANSAS**—Audio-Visions (Kirshner)
- **ROBERT PALMER**—Clues (Island)
- **MICHAEL SCHENKER GROUP**—(Chrysalis)
- **GARY MYRICK & THE FIGURES**—(Epic)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones)
- ★ **AC/DC**—Back In Black (Atlantic)
- ★ **EDDIE MONEY**—Playing For Keeps (Columbia)

KSHE-FM—St. Louis (R. Banks)

- **KANSAS**—Audio-Visions (Kirshner)
- **BOB WELCH**—Man Overboard (Capitol)
- **ROMEOS**—Rock And Roll And Love And Death (Columbia)
- **JOHN COUGAR**—Nothing Matters And What If It Did (Riva)
- **NICK GILDER**—Rock America (Casablanca)
- **ROBBIN THOMPSON**—Two B's Please (Ovation)
- ★ **KENNY LOGGINS**—Alive (Columbia)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones)
- ★ **JACKSON BROWNE**—Hold Out (Asylum)
- ★ **QUEEN**—The Game (Elektra)

WVMS-FM—Cleveland (J. Gorman)

- **BOB WELCH**—Man Overboard (Capitol)
- **KANSAS**—Audio-Visions (Kirshner)
- **KENNY LOGGINS**—Alive (Columbia)
- **GARY NUMAN**—Telekon (Atco)
- **TOM WAITS**—Heart Attack & Vine (Elektra)
- **NICK GILDER**—Rock America (Casablanca)
- ★ **MICHAEL STANLEY BAND**—Heartland (EMI/America)
- ★ **JACKSON BROWNE**—Hold Out (Asylum)
- ★ **CARS**—Panorama (Elektra)
- ★ **AMERICAN NOISE**—(Planet)

WLYQ-FM—Columbus (S. Runner)

- **KANSAS**—Audio-Visions (Kirshner)
- **MICHAEL STANLEY BAND**—Heartland (EMI/America)
- ★ **MOLLY HATCHET**—Beatin' The Odds (Epic)
- ★ **McGUFFEY LANE**—(Paradise Island)
- ★ **AC/DC**—Back In Black (Atlantic)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones)

WYDD-FM—Pittsburgh (J. Kinney)

- **KANSAS**—Audio-Visions (Kirshner)
- **KENNY LOGGINS**—Alive (Columbia)
- **JONI MITCHELL**—Shadows & Light (Asylum)
- ★ **JACKSON BROWNE**—Hold Out (Asylum)
- ★ **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- ★ **QUEEN**—The Game (Elektra)
- ★ **CHARLIE DANIELS BAND**—Full Moon (Epic)

WQFM-FM—Milwaukee (M. Wolf)

- **JETHRO TULL**—A (Chrysalis)
- **KANSAS**—Audio-Visions (Kirshner)
- **MICHAEL SCHENKER GROUP**—(Chrysalis)
- **TIMES SQUARE**—Soundtrack (RSO)
- **GAMMA**—Gamma 2 (Elektra)
- **GARY NUMAN**—Telekon (Atco)
- ★ **QUEEN**—The Game (Elektra)
- ★ **CARS**—Panorama (Elektra)
- ★ **JACKSON BROWNE**—Hold Out (Asylum)
- ★ **AC/DC**—Back In Black (Atlantic)

WEBN-FM—Cincinnati (C. Gary)

- **KANSAS**—Audio-Visions (Kirshner)
- ★ **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- ★ **PAUL SIMON**—One Trick Pony (WB)
- ★ **QUEEN**—The Game (Elektra)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones)

Southwest Region

TOP ADD ONS:

KANSAS—Audio-Visions (Kirshner)
GARY NUMAN—Telekon (Atco)
ROBERT PALMER—Clues (Island)
JOHN COUGAR—Nothing Matters And What If It Did (Riva)

TOP REQUEST / AIRPLAY:

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

BREAKOUTS:

MICHAEL STANLEY BAND—Heartland (EMI/America)
DAVID BOWIE—Scary Monsters (RCA)
GAMMA—Gamma 2 (Elektra)
MICHAEL SCHENKER GROUP—(Chrysalis)

KZEW-FM—Dallas (J. Dolan)

- **BOB WELCH**—Man Overboard (Capitol)
- **ROBERT PALMER**—Clues (Island)
- **GARY NUMAN**—Telekon (Atco)
- **KANSAS**—Audio-Visions (Kirshner)
- **DAVID BOWIE**—Scary Monsters (RCA)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones)
- ★ **CARS**—Panorama (Elektra)
- ★ **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- ★ **PETE TOWNSHEND**—Empty Glass (Atco)

KLOL-FM—Houston (P. Rynn)

- **GARY NUMAN**—Telekon (Atco)
- **MICHAEL STANLEY BAND**—Heartland (EMI/America)
- **TIMES SQUARE**—Soundtrack (RSO)
- **JOHN COUGAR**—Nothing Matters And What If It Did (Riva)
- **ROBERT PALMER**—Clues (Island)
- ★ **CARS**—Panorama (Elektra)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **AC/DC**—Back In Black (Atlantic)
- ★ **QUEEN**—The Game (Elektra)

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

- **KANSAS**—Audio-Visions (Kirshner)
- **MICHAEL SCHENKER GROUP**—(Chrysalis)
- **MICHAEL STANLEY BAND**—Heartland (EMI/America)
- **JOHN COUGAR**—Nothing Matters And What If It Did (Riva)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones)
- ★ **JACKSON BROWNE**—Hold Out (Asylum)
- ★ **CARS**—Panorama (Elektra)
- ★ **QUEEN**—The Game (Elektra)

KMOQ-FM—Tulsa (B. Bruin/C. West)

- **PAUL SIMON**—One Trick Pony (WB)
- **JETHRO TULL**—A (Chrysalis)
- **KANSAS**—Audio-Visions (Kirshner)
- **GAMMA**—Gamma 2 (Elektra)
- ★ **JACKSON BROWNE**—Hold Out (Asylum)
- ★ **YES**—Drama (Atlantic)
- ★ **CARS**—Panorama (Elektra)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones)

KBBC-FM—Phoenix (L. Thompson)

- **KENNY LOGGINS**—Alive (Columbia)
- **MELISSA MANCHESTER**—For The Working Girl (Arista)
- ★ **JACKSON BROWNE**—Hold Out (Asylum)
- ★ **GEORGE BENSON**—Give Me The Night (WB)
- ★ **DOOBIE BROTHERS**—Real Love (WB)
- ★ **AL STEWART**—24 Carrots (Arista)

KTXQ-FM—Dallas (T. Spencer)

- **PETER GABRIEL**—(Mercury)
- **GAMMA**—Gamma 2 (Elektra)
- **MOLLY HATCHET**—Beatin' The Odds (Epic)
- **ROBBIN THOMPSON**—Two B's Please (Ovation)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones)
- ★ **JACKSON BROWNE**—Hold Out (Asylum)
- ★ **CARS**—Panorama (Elektra)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)

Southeast Region

TOP ADD ONS:

KANSAS—Audio-Visions (Kirshner)
JOHN COUGAR—Nothing Matters And What If It Did (Riva)
GARY NUMAN—Telekon (Atco)
BOB WELCH—Man Overboard (Capitol)

TOP REQUEST / AIRPLAY:

ROLLING STONES—Emotional Rescue (Rolling Stone)
B-52'S—Wild Planet (WB)
JACKSON BROWNE—Hold Out (Asylum)
CARS—Panorama (Elektra)

BREAKOUTS:

JONI MITCHELL—Shadows & Light (Asylum)
MICHAEL STANLEY BAND—Heartland (EMI/America)
BILLY BURNETTE—(Columbia)
CODE BLUE—(WB)

WRAS-FM—Atlanta (D. Venable)

- **FINGERPRINTZ**—Distinguishing Marks (Virgin)
- **JOHN COUGAR**—Nothing Matters And What If It Did (Riva)
- **GARY NUMAN**—Telekon (Atco)
- **KANSAS**—Audio-Visions (Kirshner)
- **PETER GREEN**—Little Dreamer (Sail)
- **BILLY BURNETTE**—(Columbia)
- ★ **B-52'S**—Wild Planet (WB)
- ★ **DEVO**—Freedom Of Choice (WB)
- ★ **KINKS**—One For The Road (Arista)
- ★ **AC/DC**—Back In Black (Atlantic)

WHFS-FM—Bethesda (D. Einstein)

- **GARY NUMAN**—Telekon (Atco)
- **N.R.B.Q.**—Tiddlywinks (Rounder)
- **TOM WAITS**—Heart Attack & Vine (Elektra)
- **JOHN COUGAR**—Nothing Matters And What If It Did (Riva)
- **BILLY BURNETTE**—(Columbia)
- **PAUL WAROFF**—California Sun (Casablanca)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones)
- ★ **PETER GABRIEL**—(Mercury)
- ★ **B-52'S**—Wild Planet (WB)
- ★ **BOB MARLEY & THE WALLERS**—Uprising (Island)

WSHE-FM—Ft. Lauderdale (N. Mirsky)

- **KANSAS**—Audio-Visions (Kirshner)
- **JONI MITCHELL**—Shadows & Light (Asylum)
- **MICHAEL STANLEY BAND**—Heartland (EMI/America)
- **BOB WELCH**—Man Overboard (Capitol)
- ★ **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones)
- ★ **JACKSON BROWNE**—Hold Out (Asylum)
- ★ **CARS**—Panorama (Elektra)

ZETA-7 (WDRJ-FM)—Orlando (B. Mims)

- **KANSAS**—Audio-Visions (Kirshner)
- **KENNY LOGGINS**—Alive (Columbia)
- ★ **MOLLY HATCHET**—Beatin' The Odds (Epic)
- ★ **CARS**—Panorama (Elektra)
- ★ **AC/DC**—Back In Black (Atlantic)
- ★ **ROSSINGTON COLLINS BAND**—Anytime Anyplace Anywhere (MCA)

WROQ-FM—Charlotte (J. White)

- **BARRY GOUDPEAU**—(Epic)
- **JOHN COUGAR**—Nothing Matters And What If It Did (Riva)
- **BOB WELCH**—Man Overboard (Capitol)
- **KANSAS**—Audio-Visions (Kirshner)
- ★ **ALLMAN BROTHERS**—Reach For The Sky (Arista)
- ★ **WHITESNAKE**—Ready An' Willing (Mirage)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones)

WQDR-FM—Raleigh (R. Phillips)

- **MICHAEL STANLEY BAND**—Heartland (EMI/America)
- **CODE BLUE**—(WB)
- **JONI MITCHELL**—Shadows & Light (Asylum)
- **ROBBIN THOMPSON**—Two B's Please (Ovation)
- ★ **EDDIE MONEY**—Playing For Keeps (Columbia)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **PAUL SIMON**—One Trick Pony (WB)
- ★ **JACKSON BROWNE**—Hold Out (Asylum)

Northeast Region

TOP ADD ONS:

GARY NUMAN—Telekon (Atco)
KANSAS—Audio-Visions (Kirshner)
ROBERT PALMER—Clues (Island)
BOB WELCH—Man Overboard (Capitol)

TOP REQUEST / AIRPLAY:

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

BREAKOUTS:

JONI MITCHELL—Shadows & Light (Asylum)
MOLLY HATCHET—Beatin' The Odds (Epic)
ELVIS COSTELLO—Taking Liberties (Columbia)
MICHAEL STANLEY BAND—Heartland (EMI/America)

WVEW-FM—New York (M. McIntyre)

- **KORGIS**—Dumb Waiter (Asylum)
- **CLIFF RICHARD**—I'm No Hero (EMI/America)
- **KANSAS**—Audio-Visions (Kirshner)
- **MOLLY HATCHET**—Beatin' The Odds (Epic)
- **ROBERT PALMER**—Clues (Island)
- **GARY NUMAN**—Telekon (Atco)
- ★ **HALL & OATES**—Voices (RCA)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones)
- ★ **CARS**—Panorama (Elektra)
- ★ **BOB SEGER & SILVER BULLET BAND**—Against The Wind (Capitol)

WRWV-FM—Birmingham (G. Axelbank/D. Mathison)

- **JONI MITCHELL**—Shadows & Light (Asylum)
- **N.R.B.Q.**—Tiddlywinks (Rounder)
- **ELVIS COSTELLO**—Taking Liberties (Columbia)
- **THE SOUNDS OF ASBURY PARK**—Various Artists (Vista)
- **BOB WELCH**—Man Overboard (Capitol)
- **ROMEOS**—Rock And Roll And Love And Death (Columbia)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones)
- ★ **QUEEN**—The Game (Elektra)
- ★ **ELVIS COSTELLO**—Taking Liberties (Columbia)
- ★ **CARS**—Panorama (Elektra)

WLIR-FM—Long Island (D. McManara/Ray White)

- **JONI MITCHELL**—Shadows & Light (Asylum)
- **GARY NUMAN**—Telekon (Atco)
- **JOHN COUGAR**—Nothing Matters And What If It Did (Riva)
- **N.R.B.Q.**—Tiddlywinks (Rounder)
- **BOB JAMES**—H (Tappan Zec/Columbia)
- **SIMS BROTHERS**—Attitude (Elektra)
- ★ **TIMES SQUARE**—Soundtrack (RSO)
- ★ **HALL & OATES**—Voices (RCA)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stones)
- ★ **JONI MITCHELL**—Shadows & Light (Asylum)

WOUR-FM—Utica (D. Edwards)

- **GARY NUMAN**—Telekon (Atco)
- **KANSAS**—Audio-Visions (Kirshner)
- **JOHN COUGAR**—Nothing Matters And What If It Did (Riva)
- **BOB WELCH**—Man Overboard (Capitol)
- **ELLEN SHIPLEY**—Breaking Through The Ice Age (RCA)
- ★

Radio Programming

Milwaukee Promotion 'Twins' Are Opposites

But Scheinfeld & Lucas Get Job Done

By MARTIN HINTZ

MILWAUKEE—Desks in the WISN-AM/WLPX-FM upstairs offices are so jammed together that even a fast-moving hit record would have trouble spinning through the aisles. There's not much breathing space amid the clutter of albums on chairs, boxes of assorted giveaways, scripts, empty coffee cups, gnawed pencils and who knows what else.

Telephones ring constantly, giving the impression that you've stumbled into Beertown's hottest bookie joint or onto the floor of a frenzied grain exchange.

Amid the confusion sits WISN promotion director John Scheinfeld and—inches away—his counterpart on the sister Hearst station WLPX, Bernie Lucas. They share the cramped quarters with other staffers.

Despite the proximity of their desks and the shared philosophy of trying to get higher ratings, the two men are apart in appearance, flair and style—reflecting the image of their respective stations.

There's Scheinfeld, in a three-piece suit, plugging mightily for his top rated mass appeal WISN and the laidback, comfortable respectability one expects from a 58-year-old radio station.

Across the way is brash Bernie Lucas, with his open collar and disheveled curly hair, who's helped put his album rocker high enough on the charts to edge out most of his competition in barely two years.

"Basically, we're together, we want to get our stations ahead and keep them there. We share ideas and help each other internally," says Scheinfeld, the first full-time promo



Bernie Lucas: Keeping promotions positive.

director WISN has had. "We do cooperate on some events, such as the Superwalk for the March of Dimes, but that's really more of a corporate thing. There's really little other overlap."

Scheinfeld stresses that he at-

tempts to promote an image of WISN as a city institution, with a lot of community involvement. "A lot of our activities are geared to that. We don't do wet T-shirt contests or put a DJ up in the air on a telephone pole," he explains.

"We are a family station, a 'good friend' and everything we do has to suggest that," he adds.

Scheinfeld joined WISN about 1½ years ago, after stints teaching broadcasting at Northwestern Univ., Evanston, Ill., and as a freelance promoter in the Chicago area producing radio and television spots.

"When I arrived, the station's ads lacked a presentation. It was scattered and didn't give that certain 'look.' There wasn't a long range marketing plan," he says.

Scheinfeld plunged into his work, surveying the territory and pulling together some new directions to aim WISN's promotion efforts. With a generous \$180,000 promo budget, he plunged heavily into television and mass transit advertising, presenting a more sophisticated look.

"We now do tv 52 weeks of the year, I see that as a strong ally and we use all the stations in our area. Newspapers aren't a strong part of our program, but we use them to promote special programs," Scheinfeld says.

He does all his ad work in-house, creating, producing and directing his own tv spots, and planning events. He's directly answerable to Dave Denver, program director at WISN, and John Hinkle, the station manager.

"I like to have some major promotion in every season and it doesn't necessarily have to fall into a ratings period either," he stresses. The station's latest Arbitron reading is a 10.3.

Lucas had been handling promos for rocking WLPX on a part-time basis for 1½ years working around a stint as mid-day personality and then as morning show host. He was named full-time promo director in July by Tom Daniels, WLPX program manager. He developed a plan for a hot sheet, a pocket sized survey of top selling records spiced with hype about the station and upcoming shows. About 10,000 of the sheets are handed out each week.

In 1979, Lucas attended a "Super-Star" convention in San Diego run by Lee Abrams. "I was so overwhelmed by the other promotions they were talking about. We had done some of them to some degree but we got a lot of ideas. I soaked up the conference like a sponge, coming back really hot," Lucas recalls.

On his return to WLPX, Lucas began pushing a number of ideas. "That was about the time of the anti-disco stuff in Chicago," he says. "We wanted to do something positive as a promotion, however, and put together sort of a listener club we called the WLPX Air Force—turning the anti-thing into a positive."

Listeners send in 50 cents, primarily as a handling charge, and receive a plastic WLPX Air Force card that entitles them to discounts in merchandise at various cooperating stores, including an auto dealership. The program got started in late October last year and pulled in about 30,000 persons in six months. "We're still going strong," says Lucas, adding that the promo nailed 2,000 persons in one crack at a recent auto show where Lucas set up a booth.

"This is a club, so the kids get peer

pressure to join, plus there's the visual reminder of WLPX with the Air Force card in their wallets."

Card bearers might also be admitted to various concerts or films for only 97 cents, based on the 97 kHz dial slot held by the station. The sales department works closely with Lucas in setting up such discounts.

"I feel the sales people should get

bus that ordinarily goes for 10 cents a ride from the downtown area. Nearly 27,000 persons took advantage of the operation. WLPX in turn sponsored a free bike park that drew about 2,000 bikers.

WISN recently sponsored a photography contest in conjunction with a Greater Milwaukee Convention and Visitors Bureau promo plugging a hometown vacation. About 1,000 entries were received, with winners getting cameras and a chance to participate in a local gallery exhibit.



In Air: Ever keeping the station's logo before the public on all levels, WLPX promotion director Bernie Lucas makes sure a glider in a daredevil air show/rock concert sponsored by the station bares the station's call letters.



On Land: WLPX ties-in with a local appearance by Warner Bros. artist Father Guido Sarducci, who in real life is Don Novello. Here he tries his hand at a bit of guitar playing.

involved in as many things as possible," says Lucas. He feels the small charge for the card makes it more meaningful to the bearer. "It takes something to join. You have to go out of your way a bit," he says.

Merchandise plugging the WLPX logo includes baseball caps, satin jackets, T-shirts and jogging shorts. "We put \$10,000-\$15,000 on the line to start this off, but there definitely was a demand. It's rather like a uniform," Lucas says.

The money was used to buy the first batch of clothing. Says Lucas: "We've had to learn inventory and paperwork. We're all from a DJ background so we had to learn flow charts." Money pulled in from sales goes back into the program.

Both WISN and WLPX are heavily involved in community work. During Milwaukee's recent Summerfest, an 11-day music festival on the city's lakefront, WISN underwrote a weekend of free rides to the grounds via a Transport Co. shuttle

The station also sponsored a day at the Milwaukee Zoo for call-in winners who could answer trivia questions about the animals. "We like to do things that are different, but that also plug into community things," says Scheinfeld.

Both stations get their personalities into just about every parade possible in the Milwaukee area. Both operate oldtime firetrucks that have become symbols of the stations. "The truck helps people identify us," says Lucas of the machines.

Lucas' promo budget is about \$125,000, with about half going for television spots usually produced by Aftermath Advertising. The station advertises primarily on youth oriented and rock shows.

One of his more successful promos was a daredevil air show/rock concert combo with a Milwaukee Brewers baseball game on May 9 that drew 35,784 fans. Gliders, parachutists and a rock band concert preceded the game, with the preliminary event hosted by WLPX.

SEPTEMBER 27, 1980 BILLBOARD

New On The Charts



BARRY GOUDREAU
"Barry Goudreau"—★

Guitarist Barry Goudreau momentarily steps out of the group called Boston with this solo album on Epic/Portrait.

On this, the first solo project released by any Boston member, Goudreau utilizes the talents of fellow members Brad Delp (vocals) and Sib Hashian. He claims that his new material "would never quite fit Boston's musical approach. It rocks a bit harder."

Collectively, the five group members had invested some 30 years of club experience in various bands in the Boston area before coming together in guitarist/group leader Tom Scholtz's 12-track home studio.

Demo tapes were cut and shipped off to a local promotion representative. The next few events happened quickly: the tape was re-sent to Epic, the band (which had never played a live gig as a unit) was signed, and "Boston" was released in August 1976. That LP went gold after 60 days.

Produced by Goudreau and John Boylan, the LP features Goudreau's protege, vocalist Fran Cosmo.

In Los Angeles, Goudreau is managed by Paul Ahern at Left Lane Management (213) 656-9464. He's booked by Premier Talent in New York, (212) 758-4900.



MICHAEL SCHENKER
BAND

"The Michael Schenker Band"—★

Six years ago this non-English speaking German guitarist jammed with English metal outfit UFO during its German tour. So satisfied were both band and musician that Schenker left his band, the Scorpions, and joined UFO.

The Scorpions, which recently invaded the States as part of a renewed heavy metal onslaught, continued to make inroads in Europe while Schenker earned recognition as the lead guitarist for the rising English band.

Subsequent to UFO's trek to America in 1979, Schenker left UFO just after the release of the double live LP, "Strangers In The Night." Feeling he could no longer "express his ideas through the band (UFO)," he rejoined the Scorpions long enough to play on its "Love Drive" LP and to tour briefly.

Earlier this year, Schenker signed with Chrysalis and recorded a self-titled debut album. Consisting of nine tracks either written or co-written by Schenker, the LP was produced by Roger Glover of Deep Purple fame.

In London, Schenker is managed by Peter Mensch, 373-5465. He is booked by American Talent International Ltd. in New York, (212) 977-2300. His agent is Marsha Blasic. (Continued on page 30)

Vox Jox

• Continued from page 22

end and part-time assignments. He succeeds **Bob Marx**, who has left the business to become promotion director of Portland's local science museum. . . . **Paula Hooper** is named director of music research for WMC-AM Memphis. She has been with the station five years.

★ ★ ★

AnnMarie Stepovy has been named director of promotional development at WLS-AM Chicago to organize on-air contests and sales merchandising. She comes from WBBM-AM Chicago. . . . **Bob Baldrice** has been named senior vice president of WFTL Broadcasting and will supervise WFTL-AM/WEWZ-FM Fort Lauderdale. . . . **Sheri Sadler** has been named director of advertising and promotion for KRTH-FM Los Angeles. She will be developing on-air concert and movie promotions for the station.

★ ★ ★

Dave Verdery, who for seven years directed beautiful music programming for TM Programming, has joined Bonneville Broadcast Consultants, also a leader in beautiful music syndication. . . . DJs often give away money, but not usually their own. Yet **Johnny Dark** celebrated this three years on WNBC-AM New York by giving away \$66 twice an hour for four hours he was on for a total of \$528. The station is located at 660 kHz on the dial. He even set up a savings account to get the money together beforehand.

★ ★ ★

Lee Sherwood, morning drive host on WMAQ-AM Chicago has been named host of Epic 80, the end-of-year country music special syndicated by **Toby Arnold & Associates**. . . . **Keith Donald** has been named

general manager of WIGO-AM Atlanta. He comes from KOWH-AM-FM Omaha.

Harold Kassens of A.D. Ring has been named engineering counsel for the National Radio Broadcasters Assn. . . . **Norman Haaf** has been appointed radio product manager for Arbitron. He moves up from Arbitron's marketing research services. . . . **Pam Hamilton** has been named director of creative services for the RKO Radio Network. She was director of sales promotion for CBS.

★ ★ ★

KTSA-AM San Antonio program director **Mike Scott** has left that station to take over programming at WNDE-AM Indianapolis. . . . **Marc Hahn** has been named p.d. at KTOM-AM Salinas, Calif. He comes from KEEN-AM San Jose, Calif. **Johnny Morgan** has joined the station from WRKA-FM Louisville to handle morning drive. Hahn is on the air in the 3 to 7 p.m. slot.

★ ★ ★

Bob Bolton has joined WFBR-AM Baltimore in afternoon drive. He comes from WKIX-AM Raleigh, N.C., where he was operations manager. . . . The WBLS-FM New York Sure Shots basketball team have begun their fifth season of play to raise funds for the United Negro College fund, among other charities. This year's goal is \$25,000. . . . KJJJ-AM Phoenix morning man **Johnny Collier** has been named MC of a world championship chain saw cutting contest in Charlotte, N.C. WWHW-FM Detroit morning man **Howard Stern** has been named cochairman of the American Lung Assn. "Bike Challenge" competition.

★ ★ ★

WXIX-FM in Raleigh, N.C., is looking for an operations manager. The Mann Media outlet is a 100 Kw adult contemporary station. General manager **Tommy Walker** is the man to send your air checks, resumes and programming philosophy. . . . **Dan Dixon** is named music director of WCXI-AM, a Golden West contemporary country station. Dixon will also hold down the 10 a.m.-3 p.m. airshift on Sunday. . . . **Dave Denver** joins WISN-AM in Milwaukee as program director. He held similar positions with Hefel and Miami's Community Service Broadcasting Co.

★ ★ ★

Bob Charlton, former WOMC-FM, Detroit jock, returns to that station on the 6 p.m.-10 p.m. slot after pursuing business interests for a while. Joining WOMC at the same time is music director **Steve Peck**, who started his broadcasting career as owner of Motor City Spinners, a company which "rented" DJs and records to clubs and private parties. Peck will also work the station's overnight slot six days a week. WOMC is a Metromedia outlet.

★ ★ ★

Rick Kimball, has left WSER-AM Elkton, Md., as p.d. and music director to be morning drive jock at WDOV-AM Dover, Del. **Chuck Anthony** has taken over as music director at WSER. No successor has been named to the p.d. post. . . . **Howard Stern**, morning man at WWWW-FM Detroit, has launched a campaign to have "Wang Dang Sweet Pootang," by Detroit's own **Ted Nugent** adopted as the Michigan state song. Stern has contacted the governor's office and requests for the song overloaded local phone lines.

New On The Charts

• Continued from page 29



DAVID GRISMAN
"Quintet '80"—★

Last year, this jazz/bluegrass artist recorded "Hot Dawg" on A&M's Horizon label. Though dodging the pop charts, that LP hovered in the jazz tabulation for 35 weeks, peaking at 14.

Switching to Warner Bros. in May of this year, the 35-year-old mandolin player debuts with this LP, which is already ascending the jazz chart and introduces him to pop.

From Hackensack, N.J., Grisman mastered the mandolin at 16 and worked his way into a bluegrass ensemble known as the Even Dozen Jug Band, which contained, among other enthusiasts of that genre, Maria Muldaur, John Sebastian and Steve Katz. In 1967, he formed a Boston rock group, Earth Opera.

Sandwiched between that period and 1974 were various session spots with artists including Linda Ronstadt, Judy Collins, James Taylor and Dolly Parton.

Along with violinist Richard Greene, Grisman formed the Great American Music Band in 1974, which at one time included Taj Mahal on string bass. In 1976, Grisman released a solo LP on Rounder Records, which was followed by another solo effort on the Flying Fish-distributed Kaleidoscope label, "The David Grisman Quintet."

Following this disk's release, he was asked to score the film "King Of The Gypsies," in which he also portrayed one of the musicians. During the filming, Grisman met jazz violinist Stephane Grappelli. The two performed concerts together after the movie was completed.

Grisman is now headlining a U.S. tour that will take him to Carnegie Hall in New York Oct. 11. That concert will be guested by Grappelli. He will begin a European tour Oct. 17, which will lead him to the Berlin Jazz Festival Nov. 15.

In San Francisco, Grisman is managed by Craig Miller of CM Management, (415) 457-5474. Ted Kurland of Ted Kurland & Associates in Brighton, Mass., (617) 254-0007, is his booking agent.

FCC Hearing

• Continued from page 21

public. There also seems to be a desire on the part of the Commission to jump on the politically expedient bandwagon of deregulation," he added.

FCC commissioners will take the comments of their panelists into consideration along with the close to 20,000 written comments received to date in the radio deregulation proceedings as they continue to study the issues. At this time, no date for a decision on radio deregulation has been indicated.



NETWORK PRODUCTION—NBC Source host Denny Somach, left, questions Genesis member Tony Banks for an upcoming Source special on the Atlantic group.

Mike Harrison Goin' Up the Country

LOS ANGELES—Hypothetical Situation?: the program director of what was just recently a bastion of non-stop hard rock peers out from under the rim of his brand spankin' new Calvin Klein straw cowboy hat and informs the confused promoperson, "I'm sorry, but we can't play Van Halen. Our research indicates they're not country enough.

"We are, however, playing 'Hot Dog' from Led Zeppelin's latest album — but, that's a real borderline case. Zeppelin doesn't really reflect our listeners' country lifestyle, either."

What Next?: A major label president announces to the music magazines that the head of his company's country department has been named vice president of promotion.

And Then. And Then?: A group of paranoid disco jocks band together in mutual fear of country music replacing disco at roller rinks. They organize their listeners into a country destruction army and go on to promote a giant mechanical bucking bull burning.

Although the aforementioned happenings are purely tongue-in-cheek, there's little doubt that the one-two-three punch of KHJ-AM, KZLA-FM and WRVR-FM all dropping three different formats to embrace country-orientations within the space of one week, will prove enough to fuel the fires of speculation that something big is brewing in the world of country music as the industry continues its hair-trigger quest for the "next big thing."

The hard-nose conservatives among us will refer to this phenomenon as a "coincidence."

The scoffers will reduce it to another movie-induced "fad."

The progressive element will give it its stamp of legitimacy by calling it a "trend."

The mass of over-reactors will exalt it as an "explosion."

Perhaps it is nothing more or less than a "discovery." (Or, better yet, a "rediscovery.")

For as long as most of us can remember, country music has been a potent ratings generator, when programmed properly in the right place and time.

As a matter of fact, country is one of the major seminal influences in mainstream rock and has always lent itself well as a compatible rock mixer all the way from early day Carl Perkins to present day Joe Walsh.

True, there is a heightened level of country ambience in the air (partially amplified by stepped-up media attention) and it is extremely likely that KHJ-AM, KZLA-FM and WRVR-FM each has a decent

chance of improving upon their present conditions through the skillful use of country.

But, it should also be pointed out that country music and its so-called accompanying lifestyle account for just one of many musical/cultural movements that are simultaneously burgeoning on, under and around the rock-oriented mainstream of national musical tastes.

The formats abandoned last week should not be interpreted by industry participants and observers as being inherently weak or on the way out. Nothing could be farther from the truth.

It is important not to dismiss the potential of a jazz station in New York. It's ironic how things work out. One of the reasons WRVR often gave for not liberalizing its jazz boundaries was that it didn't want to offend and lose the support of the Big Apple's purist jazz community. Now, the vacuum in the New York market for a broad programmed jazz station is a gapping mile wide. Anyone doing it aggressively, without fear of purist disapproval, might just get a 4 share for starters.

And, there certainly is room in Los Angeles for the adult contemporary AOR approach abandoned by KZLA-FM (which was more adult contemporary than AOR). Although in KZLA's case, its format might have been good for as much as 2 additional share points if only it had a better signal and sounded more like KYUU-FM in San Francisco.

KHJ-AM's situation, though, was a bit more complex, encompassing within its dilemma the schizoid nature of the present day state of mainstream rock.

In the meantime, are we ever going to be in trouble if John Travolta is signed to star (with Linda Ronstadt, of course) in the forthcoming film (with soundtrack) version of "The Pirates Of Penzance."

'THE KICKER' KICKS TO FCC

TRENTON, N.J.—WKXW-FM, which promotes itself as "Kicks 102½" and "The Kicker" will file opposition with the Federal Communications Commission against plans by WRVR-FM New York to change its call letters to WKHK.

WKXW program director Sam Lit reasons that the call letters are too similar and is anticipating that WRVR will promote itself as "Kicks 106."

WRVR is planning the call letter change in conjunction with a change in format from jazz to country (Billboard, Sept. 20, 1980). WKXW recently changed its call letters from WTRT.

Bubbling Under The HOT 100

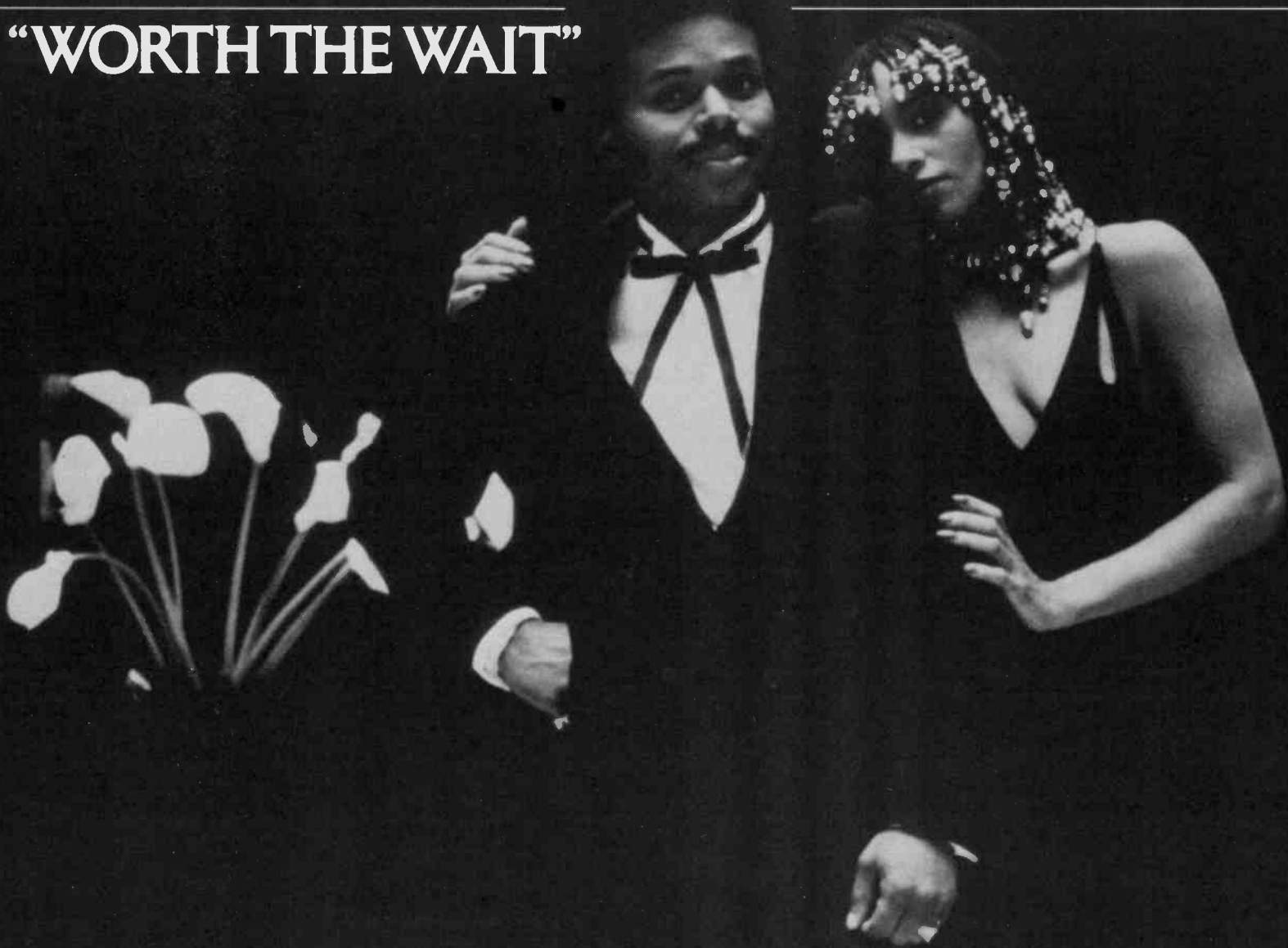
- 101—THE REST OF THE NIGHT, Clif Newton, Scotti Bros. 602 (Atlantic)
- 102—I DIE, YOU DIE, Gary Numan, Atco 7308 (Atlantic)
- 103—YOU MAY BE RIGHT, The Chipmunks, Excelsior 1001
- 104—DON'T MAKE ME WAIT TOO LONG, Roberta Flack, Atlantic 3753
- 105—LET ME BE YOUR FANTASY, Le Roux, Capitol 4928
- 106—I'M THE LUCKY ONE, Tim Weisberg, MCA 41307
- 107—HOW GLAD I AM, Joyce Cobb, Cream 8040
- 108—ONLY HIS NAME, Holly Penfield, Dreamland 102 (RSO)
- 109—MAMA SEZ, Love Affair, Radio Records 421
- 110—LONG SHOT, Henry Paul Band, Atlantic 3755

Bubbling Under The Top LPs

- 201—CHEVY CHASE, Chevy Chase, Arista AL 9519
- 202—MCFADDEN & WHITEHEAD, I Heard It In A Love Song, TSOP JZ-36773 (CBS)
- 203—GARY MYRICK AND THE FIGURES, Gary Myrick And The Figures, Epic NJE 36524
- 204—IRON CITY HOUSEROCKERS, Have A Good Time, MCA MCA-5111
- 205—DONNY HATHAWAY, In Performance, Atlantic SD 19278
- 206—ROBERT JOHN, Back On The Street, EMI-America SW 17027
- 207—HAZEL O'CONNOR, Breaking Glass, A&M SP-4820
- 208—HIGH INERGY, Hold On, Gordy G8-996M1 (Motown)
- 209—KERRY LIVGREN, Seeds Of Change, Kirshner NJZ 36537 (CBS)

THE NEW PEACHES & HERB COLLECTION.

"WORTH THE WAIT"



PEACHES & HERB
Worth The Wait



PD-1-6298

PEACHES & HERB'S NEW ALBUM. ON POLYDOR/MVP RECORDS AND TAPES.



Give the gift
of music.



POLYDOR INCORPORATED
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Produced by Freddie Perren for Grand Slam Productions, Inc.
Management: Prime Time Productions, Ltd.
Agency Representation—Norby Walters Associates.

Write or call your local Polygram Distribution office for displays or other promotion items.



Magnavox Affirms Vidisk Expansion

By GEORGE KOPP

NEW YORK—In the face of widely circulated reports within the industry that its videodisk system is suffering badly saleswise in the marketplace, Magnavox affirms its intentions to roll out its product next month in New York, L.A. and Chicago.

"That's the plan," says senior marketing vice president Ken Ingram. "Nothing has slowed us down," he states. "We will move into additional cities with a large number of outlets according to our schedule."

But Ingram says a major ad campaign to accompany the rollouts is

doubtful, adding, "We haven't laid that plan to bed yet."

The original Magnavox marketing scheme for the MagnaVision disk player calls for total U.S. product availability by the first quarter of 1981. At present, the player is available in about 30 markets. Advertising is restricted to the localities where the player is on sale.

But after initial flurries of interest the Magnavox player has seen sales slip in many areas. Says one retailer:

(Continued on page 40)

Honor Georgia Artists At Buffet

ATLANTA—The local NARAS chapter cosponsored a buffet honoring Georgia artists and music industry personnel, Wednesday (17) in conjunction with Georgia Music Week.

The buffet was cosponsored by Georgia State Univ.'s commercial music recording program, and was being partially funded by a 3M Co. grant.

Guests included: Bill Lowery, Lowery Group Music; Albert Coleman, conductor of the Atlanta Pops; Buddy Buie and Ernie Geller, Atlanta Rhythm Section; Diane Pfeifer, Capitol artist; William Bell, songwriter; Bruce Blackman and Korona, United Artists; and Bobby Whitlock, Peer-Southern staff writer.

Other guests included: Chuck Leavell, Sea Level; Mercury artist Mylon LeFevre; Alex Hodges and Carole Kinzell, Empire Booking Agency; Charlie Hall, RCA executive; and Zell Miller, Georgia's lieutenant governor.

Geoff Parker, chairman of the educational committee for the NARAS chapter, was coordinator for the buffet. The event was held at the Century Center Hotel.

Korvettes Limbo

Continued from page 9

public sale period, inventory left unsold may find its way into bulk sales to other retailers.

This pattern may have been established through a similar procedure following the liquidation of goods at the Korvettes unit in Wayne, N.J. Some of the bulk sales, it's felt, could find their way back to manufacturers for return allowances.

Although how far Korvettes, through Value City, would discount remaining recording inventory is not known, customers at the Wayne location were offered recordings at 20% to 30% off already heavily discounted prices.

By presstime, no major music creditors had been approached by Korvettes to outline the latest payback plan, which Joseph Ris, chairman of Korvettes, previously said would involve payment of 30 cents to 40 cents on the dollar within 30 days and the balance within six months or a year. Korvettes debt to music vendors is said to hover around \$5.5 million.

Agache-Willot, the French parent of Korvettes, is understood to be working on a buyout arrangement for the chain, which may have international implications in that another foreign entity—perhaps from Japan or Germany—may be involved.

Magnetic Video Expands Cassette Duping Capability

FARMINGTON HILLS, Mich.—Magnetic Video Corp. is expanding its videocassette duplicating capability.

The 20th Century-Fox company, according to Andre Blay, president, will have its video cassette duplicating capacity increased by more than one million cassettes annually at headquarters.

In addition, the firm will be opening a new facility on the West Coast as well as adding personnel, manufacturing and technological support.

Additional expansion plans include the construction of new offices, engineering and warehouse space, and the addition of a second computerized television editing suite at headquarters.

Magnetic Video will also centralize its worldwide videocassette mastering operations with the installation of a Rank Cintel Telecine and a broadcast quality one-inch mastering machine here. This equipment will serve the firm's overseas markets. U.S. tapes are presently mastered internally.

At the same time, Magnetic Video is introducing 16 new titles to its catalog including "Julia" and "The Turning Point." The firm now has more than 800 titles in its catalog with product from 20th Century-Fox, Lord Grade's ITC Entertainment, Avco Embassy, ABC, Viacom International and United Artists.

Japan Exporting 3 Million VTRs

TOKYO—Japanese manufacturers of videotape recorders are expected to produce some 3.8 million VTRs in 1980 and export at least 3 million.

Some 389,977 units have been exported to the U.S. during the first six months of this year, up from 245,393 a year ago. West Germany imported 232,041 units, up from 71,298.

Last July shipments to Common Market countries totaled 119,000 units, almost triple the amount from the same period last year.

Middle East countries accounted for 14.4% of Japanese VTR exports.

One major supplier, Matsushita Electric Industrial Co., expects VTR sales to be \$730 million or 8% of overall sales in the fiscal year ending Nov. 30, up from \$455 million or 5.8%, the figures from the previous year.

Matsushita also plans to increase monthly production capacity of VTRs to 140,000 units, up from the current 100,000 units a year.

BMI Beginning Payoff Schedule For Radio & TV Jingles Airplay

Continued from page 1

longer be a separate payment designation for FM performances. FM as well as AM stations will be categorized as Group 1 or Group 2 depending on the amount of the license fee paid to BMI.

- There have been increases in some of the base rates, including FM and Group A network television feature and local 2 radio.

- The requirements for two of the plateau bonuses have been reduced. Some 50,000 U.S. feature performances are now required in order to qualify for Plateau B, and 300,000 performances for Plateau C.

- Beginning with the 46th foreign accounting, BMI will reduce the administrative charge for transmission of foreign royalties from 5% to 3%, declaring the decreases are due in large part to improved computerization.

On the issue of commercial jingles, BMI has apparently reacted to long-standing pressure from writers and publishers whose original and existing music jingles usage had not previously been assessed for performance income.

ASCAP, on the other hand, has been making jingles performance payments since 1960. The current rates at ASCAP for original jingles music is 1% of the featured performance rate, while use of existing music in jingles is entitled to a minimum of

10% of featured performance rate (with a high of 50%).

The third performing rights group, SESAC, has also been experimenting with a jingles rate, and the only rate structure the society will make public involves network tv usage, which amounts to \$100 a month for the duration of the commercial.

"We have to learn a lot more about jingles," declares Zavin before BMI can determine a rate structure. "We don't know what comes in, in what form and the volume involved."

While ASCAP draws a distinction between original and existing music jingles usage, Zavin says she does not see "justification" in distinguishing between the two.

"During this experimental period," the letter to affiliates states, "BMI will undertake to log only commercials in which qualifying music is the sole focus of audience attention for at least 15 continuous seconds."

The society has established a commercial jingles department, which will handle the flow of documentation required of affiliates. These include a notice to BMI regarding an original commercial, existing music and a report of station time bought for the commercial.

In her letter, Zavin concedes that payment for local radio usage of commercials is not likely to be sig-

nificant. "With 8,000 commercial broadcasting stations in the U.S. and millions of commercials broadcast each week," she writes, "it cannot be anticipated that commercials used only locally will generate significant performance income."

In both the notices for original or existing music commercials, the affiliate warrants and represents that the work involved has not been written as a "work made for hire or pursuant to any other agreement which could prevent the licensing of performing rights in the work by BMI pursuant to the writer(s) and/or publisher(s) agreement(s) with BMI."

Largely due to efforts by the Society of Advertising Musicians, Producers & Composers, headed by jingles firm owner David Lavsky, greater numbers of jingles writers have retained rights to their material, rather than give control to advertising agencies dealing with the clients involved.

In determining base rates on non-jingles material, FM performances before Jan. 1 will be continuous at 2 cents per popular song and 8 cents per minute for a concert work.

Under the merging of AM and FM payments, FM as of Jan. 1, will be paid 6 cents within a Group 1 category for popular songs, 3 cents for Group 2 and 6 cents for network performances.

For a concert work, the new rates are 8 cents per minute for Group 1, 3½ cents per minute for Group 2 and 8 cents per minute for network.

BMI defines Group 1 as a radio station which for the last calendar year prior to the performance for which figures are available, has paid BMI \$4,000 or more; a Group 2 station is one which for the same period paid less than \$4,000.

For bonus rates, a minimum of 50,000 performances now entitles the affiliate to Plateau B, which offers two times the base payment rate, while a minimum of 300,000 performances puts the song in Plateau C, titling the affiliate to 2½ times the base payment rate. Thus, songs in either bonus category lifts the bonus rate one-half cent.

Berklee Issuing 8 Study Methods

NEW YORK—Jazz instructional and performance material from Berklee Press Publications are increased with eight new study methods and 10 new graded arrangements for school jazz ensembles.

Developed by faculty members of the Berklee College of Music in Boston, the new study methods are "Nodal Studies For Saxophone" by Andy McGhee, "Four-Way Fusion For The Modern Drummer," both set for Nov. 15 publication; "Rock Guitar Styles" by Michael Ihde, due Jan. 15, along with "Chord Studies For Electric Bass" by Rich Appleman and Joe Viola and a four-part collection, "Rhythm Selection Studies For Guitar, Keyboards, Bass And Drums."

The 10 new charts, geared for beginning to intermediate-level performers, were created by Ted Pease, Larry Monroe and Mike Gibbs and include such selections as "One More Time," "Ensueno" and "Scuffle Shuffle."

G. Schirmer Inc. is the sole selling agent for the Berklee Press catalog in the U.S., U.K., and Central and South America.

ASCAP Firms Panelists For Its Workshop Stanzas

NASHVILLE—All panelists have been firmed up for ASCAP's current Country Workshop series.

Buzz Cason is serving as moderator for the first half of the program which runs through the end of this month. The following four seminar sessions will be hosted by Jerry Foster and Bill Rice and run through Nov. 11.

Panelists for Tuesday (23) are Bob Beckham, Bob Morrison, Johnny McCrae, Johnny Wilson and Arthur Kent.

Tuesday (30) will feature Charlie Monk, Chris Waters, Patsy Bruce and Jerry Chestnut.

Bill Hall, Wayland Holyfield, Bob Montgomery, Ed Penney and Charlie Black are set to participate in the Oct. 21 panel, while the following week's Oct. 28 session will feature Don Gant, Sonny Throck-

morton, Don Cook and Ralph Murphy.

Archie Jordan, John Schweers, Gerry Teifer, Wesley Rose, Tom Collins, Ronnie Gant and Bill Denny will be on the Nov. 5 panel. This particular workshop session is being held on Wednesday instead of Tuesday because of the election.

The country workshop session closes with a Nov. 11 panel composed of Buddy Killen, Roger Sovine and Tim Wiperman.

All sessions are held at ASCAP's Music Row offices from 7-9 p.m. each Tuesday night and are open to anyone wishing to attend, regardless of performing rights affiliation or non-affiliation. At the sessions, the panelists will critique participants' material and offer suggestions and information related to writing successful country songs.

Jingles Co. Sues Jordache, Others For Alleged Violation Of Agreement

NEW YORK—A jingles production company which claims to have originated the "You've Got That Look" jingle for Jordache Jeans has filed a \$1.6 million damage suit here in New York State Supreme Court alleging violation of a jingles licensing agreement.

The plaintiff, Raw Cream Music Productions Inc., contends that the defendants violated the agreement by allowing the jingle to be used for Jordache's new blazer line and failed, in consideration for the signing of the agreement, to publicize "whenever and wherever possible" that the plaintiff was fully responsible for the concept, creation and production of the jingle.

In addition to 100 "John Does," representing television networks and

stations airing the commercial, the defendants include Jordache Jeans, Jordache Enterprises, Joseph Nakash, chairman of Jordache, and two advertising agencies, Winner Communications Inc. and Hicks & Greist Inc.

While the original agreement, made on Feb. 22, 1979, further extended by two riders, would make the jingle exclusive property of Jordache following the payment of \$10,000 and an exercise of Jordache's right to renew the license annually, the action adds that a rider, dated July 31, 1979, stated that the plaintiff would be the sole and exclusive producer of all future recordings of the jingle until the balance of monies owned was paid by Jordache.

"MY PRAYER" EXPLODING FOR "RAY, GOODMAN & BROWN II" FROM THEIR LIPS TO EVERYONE'S EARS.

Ray, Goodman & Brown created a gilt-edged rainbow with their debut Polydor album and their multi-format Gold smash, "Special Lady." So it's not surprising that they were proclaimed Best New Group of 1980.

Fueled by the incredible success of "My Prayer," their new album, "Ray, Goodman & Brown I," is catapulting them ever higher into the lists of this decade's greatest achievements. Their secret? Great voices. Great harmonies. Great songs.

"RAY, GOODMAN & BROWN II" FEATURING "MY PRAYER" THEIR SEQUEL TO SUCCESS. ON POLYDOR RECORDS & TAPES.

PD-1-6299

RAY, GOODMAN & BROWN
Ray, Goodman & Brown II



Criss Departs Kiss, Conquers Frustrations

By ELIOT TIEGEL

LOS ANGELES—Ex-Kiss drummer Peter Criss is no longer frustrated; he's emerged without his cat makeup and he's writing and recording love ballads.

The first member of the theatrically attired rock band to leave, Criss claims he is now free of the frustrations of hiding behind the cat mask and having Kiss members overrule him in deciding which songs to record.

Now on his second solo Casablanca LP, "Out Of Control," he has cowritten nine of the 10 cuts, including several ballads. His collaborators are David Wolfert and Stan Penridge.

Criss, 34, sports gray hair, a black beard and mustache and wears a gold earring in his left ear.

Now making the rounds to promote his new LP, he is open to explain that he got tired of being with the band after 10 years, he felt he was losing his true self in favor of being the character in the band and he was totally frus-

trated at not being able to infuse more of his music into the band's repertoire.

And this especially hurt since he penned "Beth," a major hit for the group. He wrote "Beth" with Penridge who is now part of his sextet which will start touring the U.S. next month, probably, Criss estimates, as a "special guest star" on someone's bill.

"I've drummed for 60,000 people. It's okay if I play for 3,000 so long as they applaud," Criss says candidly and in good spirits.

Penridge and Criss were both members of a New York group called Lips. "I left Lips to join Kiss because I felt Kiss would make it," Criss notes.

Criss says he likes to write straight rock 'n' roll tunes and ballads because they never die.

Composing comes easy to him, he says. In fact, he's just finished writing seven tunes for the followup LP to this new one, which he coproduced with David Wolfert.

Kiss' image was heavy metal and that pre-

cluded using more of his ballads, Criss points out. "Then I'd say 'Beth' wasn't heavy metal and the other guys wouldn't say much."

There are several personal tunes in the new LP, including "By Myself" "I Found Love" and "There's Nothing Better."

"By Myself" is like a self-explanatory biography. It says I'm going to make it on my own." He says he wrote "There's Nothing Better" about his wife Debra.

Explains Criss: "I like to write songs about people I love or who love me. You can never burn out the word love. Those four letters are overpowering."

Having played all over the globe, Criss found inspiration for "Where Will They Run" from his experiences on the road. He wrote the song in Amarillo, Tex. "We did 90 gigs in a six months. That's a lot of shows and hotel beds."

"Words" was written after a bitter fight with his wife in which he realized people say things

they don't mean during a heated argument.

Criss used 25 pieces on several of the ballads on the LP, including members of the New York Philharmonic. He sings and plays drums on all the cuts. He also arranged five of the tunes. "I was bursting with energy and into everything. That's why the album's called 'Out Of Control.'"

He admits that his ego hurt when he'd be sitting in a restaurant and someone like Rod Stewart would come in the people would rush over and ask for his autograph. "I'd think, God why doesn't anybody recognize me?"

But he also knew the answer to that question. "It was my decision to keep wearing the makeup as part of the band."

There still are no pictures of Criss on his new LP jacket. People will have to see him in person in order to get to know what he looks like before they tap him for an autograph in some public place.

Illinois Club's Switch To AOR Marks Change Demographics

By ALAN PENCHANSKY

CHICAGO—Suburban Schaumburg, Ill.'s B'Ginnings nightclub has traded in its rock 'n' roll image to become a more adult-oriented concert style facility.

The transformation is in keeping with the growth in the U.S. population's adult segment and with the need for more concert rooms for middle level rock acts today, says Arny Granat of Jam Productions.

Jam, one of the Midwest's leading concert promotion firms, is taking over complete booking control with the changeover. B'Ginnings bookings have been handled intermittently by Jam in the past.

Appearances by Robert Palmer, Sept. 12 and Eddie Money, Sept. 13, marked the formal reopening of the facility. A two-month shutdown for renovation took place.

To signify the changeover, management has renamed the nightclub, New B'Ginnings. The club is one of the oldest rock nightclubs in the area in continuing operation.

The new nightclub seating arrangement has capacity for 550 persons, according to Granat. Another 150 persons will be accommodated at the bar, he indicates.

Granat claims the days of crowding in audiences as big as 1,000 are over. Some music fans voiced dissatisfaction with the club's sardining of crowds and its former rough and tumble personality.

Granat says many middle level

rock acts lack record label tour support today, making concert rooms a better risk than larger auditoriums.

Another reason for the changeover is the high gas cost, making it more difficult for suburbanites to catch concert presentations in the city, Granat says.

Mitch Kanoff is Jam's production director for the club based in Schaumburg. The new sound system was installed by DB Sound of Chicago.

Illinois' 21 drinking age has frozen out many teens from rock clubs, and New B'Ginnings' drink service will be suspended on Sundays with \$2.98 admission also offered. Wednesdays and Thursdays the club will host local rock groups at \$3 admission, according to Granat.

Other ticket prices range from \$5 to \$9.50 depending upon the act.

Another Club For Byrd, Lambros

WASHINGTON—Guitarist Charlie Byrd and promoter Peter Lambros recently opened Charlie's Georgetown, a jazz club located in close proximity to the Potomac River in Georgetown.

The club's main lounge will feature jazz several nights a week with

Modern Sounds For L.I.

By ROMAN KOZAK

NEW YORK—Since it opened in June, the place in Long Island to see and dance to new and established contemporary music acts has been the Malibu Club in Lido Beach.

The club which has a capacity of more than 1,500, is both a rock'n'roll disco and a fully equipped intermediate sized venue for such live acts as Joan Armatrading, the B-52s, Carolyn Mas, the Plasmatics, Grace Jones, the Ramones, Squeeze, Ian Hunter and others.

The club was formerly the Malibu Beach Club, site of many Long Island weddings and bar mitzvahs before the lease was taken over by Malibu Resorts International, a partnership formed by Jack Pessa, Herb Netiss and Tony Greco. They invested, Greco says, \$1 million to turn the venue into a state of the art rock'n'roll disco.

"My roots are in disco," says Greco, "but I saw a waning in the disco business, yet there was a void

in that many of my patrons liked rock'n'roll, but were a little afraid to go to a city rock club. So I tried to blend the two and create a situation where you could see live entertainment in a midnight show, but also have a room and an environment where you can enjoy dancing to rock'n'roll.

"In the design we used fewer gimmicks than in a normal disco. We wanted a slick looking room, but not a place that is too plastic or commercial, just nice enough that you could bring a wife or parents to," continues Greco. The club was designed by Roth Industrial Designs. Audio by Zimet designed and installed the sound.

The p.a. for the live entertainment and the disco sound is one inter-related system, says David Rosen, president of Sound by Zimet. For the club the company designed a new speaker, the 412, which has four 12-inch drivers in one cabinet to enhance vocal clarity.

Altogether 7,000 watts driven by BGC amplifiers supply the power to 56 speakers, with the p.a. controlled by a modified Sound Master L6-channel console. Because the club consists of two different music rooms, the main ballroom with its 4,000 square foot dance floor, and a smaller lounge, there are separate controls for the various areas. The
(Continued on page 50)

Ashford & Simpson Focus On Performance

By ADAM WHITE

NEW YORK—Nick Ashford and Valerie Simpson are taking time out from their songwriting and producing activities for the third aspect of their career as artists and performers.

The pair is touring the nation from now through December in support of its seventh Warner Bros. album, "A Musical Affair," which has already spawned a top 10 soul hit, "Love Don't Always Make It Right."

They're going into 3,000 to 4,000-seat venues, preferring the intimacy these offer compared to larger sites. "Our fans span a wide age group," observes Simpson, "and many of them don't really want to go to the big stadiums. We get better response in small venues."

Adds Ashford: "That audience feedback is very important to us, it

enables us to grow stronger in what we're doing, to communicate better with the people we're writing our songs to. It can be rewarding."

Simpson's view is different. Acknowledging her husband's remarks, she says, "I'm hoping that we can get to the stage in our career where it's not going to be so crucial to be on the road. I know it's a necessary part, and it helps to sell records, but I'd like it if we really didn't have to go."

Have Ashford & Simpson attained an acceptable balance between their creative role as songwriters and producers, and their artistic role as performers?

Ashford thinks so. "I believe it's come more into focus now." His wife agrees. "It's taken a while, but now

we've cut down on preparation time to go on the road, so that gives us more time for songwriting and producing. Also, our nerves can take the touring better now than before."

The pair has indeed found more time for creative duties, having written and produced Diana Ross' "The Boss" album for Motown, which was the singer's strongest selling album in years up to that point; Gladys Knight & the Pips' reunion LP for CBS, "About Love," and a couple of cuts on the newest Teddy Pendergrass LP for Philadelphia International, "TP."

Future projects include another album with Knight and her group, and the Atlantic debut of Ullanda McCullough, who sings background for Ashford & Simpson on record and on the road. There's also an al-

bum in the works with D.J. Rogers for CBS.

The pair sets up projected production tasks by spending time with the artist concerned, talking about each side's thoughts and concepts. "A lot depends on the magic between the artist and the producer," explains Simpson.

"You might think you want to do someone, yet after a series of conversations, you realize that it wouldn't work out, and there's no point in going any further."

If it becomes clear that the union will work, then those conversations form an important part of the creative process. Says Simpson: "We get insights into their personality; we get to know them."

This enables the couple to write
(Continued on page 39)

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Free Elton: Elton John plays for an audience estimated at 400,000 at a free concert at New York's Central Park sponsored by Calvin Klein jeans and WNEW-FM. It is believed to be the largest pop show ever at Central Park.

Billboard photo by Chuck Pulin

Signings

Capitol pacts three new artists: singing/songwriting team **Nielsen/Pearson**, formerly on Epic; former Columbia singer **Keith Barrow** and the **McCrarys**, a five-member family group, formerly on Portrait. . . . **Robin Thompson Band** to Ovation. A self-released LP, "Two Bs Please," will shortly be re-mastered and re-released. . . . Warner-Curb artist **Stephanie Winslow**, Orlando Rec-

ords' **Leon Everette** and Capitol artist **Kenny Dale** to Larry Gregg and T C B Public Relations in L.A. . . . **Jim Casey** to Prairie Wind Records in Norfolk, Neb. . . . Lyricist **Janis Cercone** to the Robert Light Agency for representation in the fields of motion picture and tv. . . . **Gary Dunham** to Paragon Publishing Group. . . . **Jerry Graham** to Arena Records. . . . **Hal Wayne** inked to Total Concept

Representation. . . . Football coach **Johnny Majors** to ASCAP. . . . **Merle Haggard's son Marty** to Dimension Records.

Disco singer **Geraldine Hunt** to Prism Records. First release is 12-inch single, "Can't Fake the Feeling." . . . New York artist **Secret Rocker** to S.R.I. Records. . . . Polish Records artist **Ronnie Spector** to Berlin/Carmen Management.



Photo courtesy Bruce Torrence Historical Collection

What do Wales, Southern California, Greece, Neil Diamond and outer space have to do with this 1933 photograph?

Find out in the Nov. 15 issue of Billboard in the very special section celebrating the 200th anniversary of "Los Angeles: The International Music/Entertainment Capital."

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Billboard®

400,000 Crowd For Elton John In N.Y.

NEW YORK—Blue skies and temperatures in the 80s helped bring the largest crowd in history here to a free Central Park concert given by Elton John Saturday (13). Official estimates put the crowd at 400,000, about 100,000 more than the previous Central Park record set at a free James Taylor concert last summer.

Some of the fans camped out all night, many arrived early in the morning, and thousands were still streaming into the park at the 3 p.m. starting time.

Police reported a few arrests, but no major incidents. The vast throng of pedestrians did force police to di-

vert traffic and close one subway station for a short time.

The concert was sponsored by Calvin Klein Jeans and WNEW-FM. Proceeds from the sales of T-shirts will be used to benefit New York City Parks Dept. efforts to maintain and upgrade Central Park. Officials expect to raise about \$75,000.

The concert was opened by new artist Judie Tzuke. John and his band started playing at 4 p.m. and entertained the crowd for two hours with a mixture of old and new material. The sound system was rated "excellent" even by spectators a quarter-mile from the stage.

Neil Young For Berkeley

BERKELEY—Neil Young & the Hawks & Doves Band, Herbie Hancock, Jennifer Warnes and the Chambers Brothers have been added to the lineup for the fourth annual Bread & Roses Festival, scheduled for Oct. 3-5 at the Greek Theatre here.

In addition festival director Mimi Farina says there is "a 75% probability" that Leonard Cohen also will perform. Warnes will be backed in her performance by a group called Passenger, which regularly backs Cohen.

Hancock will contribute piano behind Angela Bofill, who had already been scheduled. Last year Hancock made a similar support appearance with Joni Mitchell.

Farina says the Chambers Brothers will do a four-part voices-only gospel set.

Other performers already set are Kris Kristofferson, Bobby Bare, J.D. Souther, B.B. King with Joni Mitchell, Van Morrison, Taj Mahal, Mose Allison and the Kingston Trio.

Beck Tours Again

LOS ANGELES—Jeff Beck is in the midst of his first national tour in three years, supporting his just-released LP, "Here And Back." The tour started in Vancouver September 1 and concludes in Chicago Oct. 19.

Talent Talk

Delsener attempted to stage some shows at Battery Park this summer but was unable to secure permission. The last musical event this season at Central Park will be a free **Elton John** concert at the great lawn sponsored by Calvin Klein jeans with involvement by WNEW-FM Saturday (13).

Chris Spedding joined the Pretenders for the second encore during the Central Park show. After it ended, the lights went on, the Dr Pepper jingle was played on the P.A., and roadies started removing the equipment, but still the audience would not leave. It demanded a third encore, for which the group reprised "Stop Your Sobbing." The Pretenders will be back in New York at the end of the month with shows at the Palladium and the Ritz.

John Sebastian reunited with the **Lovin' Spoonful** in **Paul Simon's** "One Trick Pony" film. . . . When in Chicago, **David Bowie** went to see **Roy Orbison**; Orbison then went to see "Elephant Man," starring Bowie, the next night. . . . Canada's **Teenage Head**, L.A.'s **Bus Boys** and **Huey Lewis & the News** are making first New York appearances in clubs.

As **Queen** hits America on the second leg of its 1980-81 world tour, audiences are being treated to a couple of onstage firsts: **Freddie Mercury** plays rhythm guitar during "Crazy Little Thing" and **Brian May** takes on the keyboards for "Save Me."

Dolly Parton is helping the Tennessee Dept. of Tourism by lending her name and likeness to 30 "Dolly trucks"—18-wheelers that cruise the roads of 13 states near Tennessee, urging residents to "Follow Me To Tennessee." Parton summoned truckers to the inauguration of the fleet via CB radio. "Booby Trap" is her handle.

Cher hosted **Midnight Special**

Friday (19) and will introduce **Black Rose**, her new rock band, as well as the **Rolling Stones**, **David Bowie** and **Eddie Rabbitt**. . . . Rumors, unconfirmed, suggest that **Bruce Springsteen** may produce **Stevie Nicks'** solo LP. . . . If the cover of **Melissa Manchester's** "For The Working Girl" looks familiar, it's because it was inspired by 1932 movie poster of **Marlene Dietrich** from "Blonde Venus," which in turn was inspired by the **Venus de Milo** statue.

A marquee writer's nightmare: **Sue Maskaleris** and **Jazzpopalatinopolous**, playing at New York's **Banana Stand**. . . . **The Left Banke** is back with a new single, "Queen Of Paradise" on CAM.

In spite of high ticket prices which were incorrectly posted at \$12.50, \$10.50 and \$8.50, the Oct. 8 B-52s concert at L.A.'s Greek Theatre was reportedly soldout in a matter of hours after the boxoffice opened. (Those tickets should have gone for \$10.50, \$8.50 and \$7.50.) Because of that healthy turnout, the B-52s have added another show for the next night at the correct prices. Those who paid the extra bucks for the first night will be refunded.

Epic's next series of nu-disks will include 10-inchers by the **Clash**, the **Yardbirds**, **Rick Nelson** and **Gary Glitter**. . . . **Dickie Betts** joined **Gate-mouth Brown** onstage at the **Lone Star Cafe** in New York recently. . . . New **Peter Green** LP expected soon from **Rounder's Sail Records**. . . .

P.R. Firm Moves

NEW YORK — **Solters/Roskin/Friedman** public relations firm moves at the end of the month to a new office here. The address: 45 W. 34th St., New York 10001, (212) 947-0515.

Billboard Top Boxoffice

Survey For Week Ending 9/14/80

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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	FLEETWOOD MAC/CHRISTOPHER CROSS —Avalon Attractions, Hollywood Bowl, Hollywood, Ca., Aug. 31 & Sept. 1 (2)	33,996	\$5.00-\$17.50	\$387,820*
2	BOB SEGER/REO SPEEDWAGON —Ron Delsener, Madison Square Garden, New York, N.Y., Sept. 12 & 13 (2)	32,000	\$9.50-\$10.50	\$323,000
3	YES —Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Sept. 12 & 13 (2)	35,305	\$6.50-\$9.50	\$309,041*
4	GRATEFUL DEAD —R.J. Reppenstall Productions, Lewiston Fair Grounds, Lewiston, Me., Sept. 6	25,127	\$12.00-\$15.00	\$264,087
5	BOB SEGER/BAROGGA —Frank J. Russo, Providence Civic Center, Providence, R.I., Sept. 9 & 10 (2)	21,667	\$9.00-\$11.00	\$225,975*
6	CHARLIE DANIELS BAND/POCO —Monarch Entertainment, N.J. State Fair Grounds, Hamilton Township, N.J., Sept. 14	16,561	\$10.00-\$12.50	\$176,742
7	ELTON JOHN/JUDY TZUKE —Cross Country Concerts, Hartford Civic Center, Hartford, Conn., Sept. 12	13,200	\$9.50-\$11.50	\$148,921*
8	ISLEY BROTHERS/BROTHERS JOHNSON —Jim Armentres Concert Pres., NBC Arena, Honolulu, Hi., Sept. 5 & 6 (2)	15,000	\$8.50-\$9.50	\$139,502*
9	VAN HALEN/THE CATS —Feyline Presents, McNichols Arena, Denver, Colo., Sept. 12	11,939	\$7.00-\$9.00	\$113,339
10	JACKSON BROWNE —Entam/Sunshine Pres., The Rupp Arena, Lexington, Ky., Sept. 12	11,809	\$8.50-\$9.50	\$107,593*
11	JACKSON BROWNE —Alpine Valley Music Theatre, E. Troy, Wisc., Sept. 4	10,540	\$9.00-\$12.50	\$104,824
12	QUEEN/DAKOTA —Contemporary/New West Pres., Kemper Arena, Kansas City, Mo., Sept. 12	10,825	\$8.50-\$9.50	\$100,529
13	JACKSON BROWNE —Sound Seventy Prod./MTSU Special Events Comm., Murphy Center, Murfreesboro, Tenn., Sept. 10	10,782	\$8.50-\$10.50	\$98,283
14	JEFF BECK/THE KINGS —Feyline Presents, McNichols Arena, Denver, Colo., Sept. 10	8,776	\$9.50-\$10.50	\$93,228
15	AL JARREAU —Nederlander Organization, Pine Knob Theatre, Clarkston, Mich., Sept. 14	8,778	\$8.00-\$12.00	\$92,943
16	TED NUGENT/HUMBLE PIE —Cross Country Concerts, New Haven Colis., New Haven, Conn., Sept. 9	9,800	\$7.50-\$9.50	\$88,437
17	TED NUGENT/HUMBLE PIE —Monarch Entertainment, War Memorial Aud., Rochester, N.J., Sept. 12	10,164	\$8.50-\$9.50	\$87,008*
18	BONNIE RAITT/JOHN PRINE/THE LA MONT/CRANSTON BAND —Feyline Presents, Red Rock Amphitheatre, Denver, Colo., Sept. 9	8,165	\$9.50-\$10.50	\$85,884
19	AC/DC/BLACKFOOT —Star Date Productions, Dane County Colis., Madison, Wisc., Sept. 14	10,100	\$8.00	\$80,701*

Auditoriums (Under 6,000)				
Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
1	AC/DC/BLACKFOOT —Star Date Productions, Milwaukee Aud., Milwaukee, Wisc., Sept. 13	6,000	\$8.00-\$9.00	\$51,493*
2	YES —Cross Country Concerts, Glens Falls Civic Center, Glens Falls, N.Y., Sept. 10	5,000	\$8.50-\$9.50	\$45,025
3	CHICAGO —Dick Clark Presentations/Concerts West, Dick Clark Westchester Theatre, Tarrytown, N.Y., Sept. 14	3,574	\$12.50	\$42,959*
4	SANTANA/AL DI MEOLA —Avalon Attractions, Santa Barbara County Bowl, Santa Barbara, Ca., Sept. 12	4,646	\$7.75-\$12.50	\$42,901*
5	AC/DC/BLACKROSE —Contemporary Concerts/New West, Pershing Aud., Lincoln, Nebr., Sept. 10	4,529	\$7.50-\$8.50	\$35,343
6	RUSH/SAXON —Entam Presents, Hampton Colis., Hampton, W.Va., Sept. 11	4,287	\$7.50-\$8.50	\$34,820
7	THE KINKS/JOHN COUGAR & THE ZOE —DiCesare-Engler, The Stanley Theatre, Pittsburgh, Pa., Sept. 12	3,707	\$8.75	\$34,414*
8	KRIS KRISTOFFERSON/BILLY SWAN —Perryscope Concerts, Jubilee Aud., Calgary, Alberta, Can., Sept. 8	2,648	\$10.00-\$12.00	\$31,056*
9	KRIS KRISTOFFERSON/BILLY SWAN —Perryscope Concerts, Jubilee Aud., Edmonton, Alberta, Can., Sept. 9	2,604	\$10.00-\$12.00	\$30,540*
10	RUSH/SAXON —Entam Productions, Charleston Civic Center Colis., Charleston, W.Va., Sept. 13	3,198	\$7.50-\$8.50	\$25,894
11	ROSSINGTON COLLINS BAND/HENRY PAUL BAND —Pace Concerts, Will Rogers Memorial Center, Fort Worth, Tx., Sept. 12	2,964	\$8.50	\$24,684*
12	PAT BENATAR/THE PROOFS —Feyline Presents, Rainbow Music Hall, Denver, Colo., Sept. 9 & 10 (2)	2,900	\$8.50-\$9.50	\$24,676*
13	CHRIS DE BURGH/NANCY SIMONS —Concert Productions Int'l, Massey Hall, Toronto, Can., Sept. 8	2,712	\$8.50-\$9.50	\$22,806*
14	ASHFORD & SIMPSON/STRATUS —Feyline/Lewis Gray Productions/LuVason, Rainbow Music Hall, Denver, Colo., Sept. 11 (2)	2,129	\$9.50-\$10.50	\$20,974
15	EMMYLOU HARRIS —Pace Concerts, Austin Opera House, Austin, Tx., Sept. 13 (2)	2,688	\$7.50	\$20,196
16	B-52'S/THE PLASTICS —Frank J. Russo, Ritchie Colis., University Of Maryland, Sept. 11	2,250	\$7.50	\$16,697*
17	AL STEWART & SHOT IN THE DARK —Doug Clark Productions, Mesa Amphitheatre, Mesa, Ariz., Sept. 12	1,630	\$8.75-\$9.75	\$16,009
18	THE KINGBEES/LOOK —Brass Ring Productions, Royal Oak Music Theatre, Royal Oak, Mich., Sept. 12	1,211	\$8.00-\$9.00	\$10,890

Talent Talent In Action

BOB SEGER REO SPEEDWAGON

Madison Square Garden, New York
Tickets: \$13.50, \$11.50

This was a well-matched double bill that stood up over two nights here the draw Sept. 12-18 was clearly Seger, who is not a regular visitor in Gotham.

Seger, a veteran of countless one-night stands in his native Midwest, proved that he and the Silver Bullet Band can do more than just play a string of hits with this appearance.

The 90-minute, about 14-tune set was structured to move at a steady pace between Seger's ballads and his funkier, r&b flavored tunes. The five-piece band (horn player, guitars, drums and keyboards) was augmented with a female backing trio that could have been brought downstage a bit to provide more color, but that's the extent of the criticism.

Seger's strongest point is the quality of his songs, which evoke images of small town America, growing up and romance spiced with a rock 'n' roll philosophy. The audience loved it all, and had no trouble singing the choruses without urging.

Seger's distinctive vocals were in keeping with the r&b flavored rock he does so well. The band features a splendid one-man rhythm section named Alto Reed, who blows classic r&b lines around Seger's arrangements.

Seger opened with songs such as "Someday Lady You'll Accompany Me," "Against The Wind" and moved into "Horizontal Bop," "Fire Lake," "Betty Lou," "Fire Down Below," "Katmandu" and "I Got To Ramble." The latter illustrates the Otis Redding influence that makes Seger a popular draw among women as well as men.

"Night Moves" and "Rock 'n' Roll Never Forgets" were made to order closing numbers, with additional excitement generated by having Reed play his sax out in the audience, courtesy of a wireless mike.

REO Speedwagon opened for Seger with a short, six-song 35-minute set that demonstrated the group's heavier brand of rock, which has made it one of the more popular Midwest touring acts. The band is a boxoffice draw on its own outside New York, and expects to headline here next time around. Audience received the group warmly and band reciprocated by playing "Riding The Storm Out" and other hits. Good choice for a double bill with Seger.

RICHARD M. NUSSER

LOU RAWLS NATALIE COLE

Hilton Hotel, Las Vegas
Tickets: \$22, \$21, \$14.50

Modest crowds greeted Rawls' new 100-minute duo debut with Cole Sept. 9. The duo bows at New York's Carnegie Hall Sept. 25.

The show integrates smoothly, the two voices blending best during the 12-minute "Porgy & Bess" medley finale, though the opener didn't suggest that the talents were quite so equally matched.

The "Takes Two Baby" opener seemed off-balanced with Cole's harsh vocal quality juxtaposed against Rawls' richness.

Five minutes later Cole was alone, soloing her "Mr. Melody." Despite the scattling, Cole's performance seemed more a study in methodical delivery and was not overly exciting.

The mundane quality continued through her 33 minute, 14-song set.

"Unforgettable" was preceded by a forgettable "Someone That I Used To Love" and Tina

Palladium New Year Tickets Go For \$60

LOS ANGELES—The Hollywood Palladium here is first out of the gate with plans for ringing in the new year. But those living on a tight budget needn't rush to mark their calendars.

For its Dec. 31 festivities, the Palladium will charge \$60 and offer Myron Floren's orchestra, dinner and a split of champagne. Floren, the St. Louis accordionist who has been a sideman with Lawrence Welk for more than 30 years, will feature other Welk acts including Dick Dale, Bob Lido, Arthur Duncan, Henry Cuesta, Kathy Sullivan and Jim Roberts.

Turner-styled "Honky Tonk Women." "Someone" is her new Capitol single.

The requisite side show sequence of Nat "King" Cole was followed by more of her father's hits.

For just a moment, during the last part of "Lazy, Hazy, Crazy Days Of Summer" and early in "Ramblin' Rose" Cole revealed a subtle easiness of style and voice. Mostly, however, she tries much too hard, covering her talents by hard-sell victory.

Her Gean Barge orchestrated solo segment closed with a clever "Unforgettable" duet with the recording of her father.

Rawls joined her for a blues foray. Now that Cole was warmed up, the match clicked.

Taking over his 14-song, 48-minute solo set Rawls breezed neatly into his Duke Ellington tribute, scoring with "A Train" and "Sophisticated Lady."

Working completely with a rearranged show, Rawls was looser this time out and better for that. His usual 60-minute headline act has been typically so slick as to be tedious despite the quality.

With arranger Mele conducting the Jimmy Mulidore Orchestra, Rawls completed his solo set with "One Life To Live," "Everything Must Change," a salute to Budweiser and "Another Love Like Mine."

Rawls and Cole cooked with the well arranged "Porgy & Bess" finale. The opening "Summertime" swings through to the high drama closer of "Bess You Is My Woman," masterfully completing the medley and the show.

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Counterpoint

Dimension Group May Reassemble

By JEAN WILLIAMS

LOS ANGELES—Is there any truth to the report that the original Fifth Dimension may come together again? It seems there may be.

It's being said that now that Florence LaRue and Marc Gordon are divorced (Gordon managed the original group), members are talking about reforming.

The group split in the mid-'70s, with Marilyn McCoo and husband Billy Davis Jr. signing with ABC Records as a duo. The Fifth Dimension also was signed to ABC.

McCoo and Davis decided to pull out because of conflicting ideas concerning career moves. LaRue, Lamonte McLemore and Ron Townson continued as the Fifth Dimension while bringing in new personnel.

However, since the split, only McCoo and Davis have been able to come up with a major hit, "You Don't Have To Be A Star" on ABC.

Townson eventually left the group for a solo career—no hits there. He also has been involved in other projects.

McCoo and Davis moved onto CBS—no hits there. The Fifth Dimension then signed with Motown—no hits there. The group left Motown some time ago.

LaRue, McLemore and Townson are now reported eager to reteam and they are waiting for McCoo and Davis.

The Fifth Dimension scored its biggest hit in 1969 with "Aquarius" while on Soul City Records. "Up Up And Away," its 1967 hit, also was on Soul City, but the group moved to Bell Records and had its 1970 smash, "One Less Bell."

★ ★ ★

It seems that Norman Whitfield, president of Whitfield Records, may again produce the Temptations.

Motown's Berry Gordy produced the group's first LP on its return to the label, and reportedly there is a second Gordy-produced album in the can. However, Whitfield is said to be producing the Temptations' third album under its Motown contract.

Whitfield, as most will recall, made the Temptations almost a household word. Prior to returning to Motown, while the group was signed to Atlantic, Whitfield reportedly was gearing up to again produce the Temps.

The proposed agreement fell through and Gordy produced the group.

Through Whitfield's most recent deal with Warner Bros. Records, he is free to produce outside acts.

The Temptations are about to embark on their first concert tour of the year starting Oct. 3 in Tulsa.

The tour is not only designed to support the group's LP, "Power" but will also coincide with the release of its new LP "The Temptations: Give Love At Christmas."

★ ★ ★

David Gest & Associates is celebrating its sixth anniversary with a bash at the Orlando Orsini Ristorante in Beverly Hills Sunday (28). The firm handles p.r. and artist management.

★ ★ ★

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

Billboard® Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★1	1	14	GIVE ME THE NIGHT —George Benson (R. Temperton, Warner Bros./Q West 49505 (Rodriguez, ASCAP))	★34	39	6	GIVE IT ON UP —Mtume (H. King, E. Moore, Tawatha), Epic 9-50917 (Frozen Butterfly, BMI)	★68	78	4	CAN'T HELP MYSELF —Kwicks (Bartlett, Williams, Brown, Sumlim, Jones), EMI America 8048 (Quicksong/Cessess, BMI)
★2	4	9	FUNKIN' FOR JAMAICA —Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	★35	40	5	MY PRAYER —Ray, Goodman & Brown (J. Kennedy, G. Boulanger), Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)	★69	NEW ENTRY		S.O.S.—S.O.S. Band (S.O.S. Band, Sigid), Tabu 9-5526 (CBS) (Interior, BMI)
★3	3	10	GIRL, DON'T LET IT GET YOU DOWN —O'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	★36	83	2	MASTER BLASTER —Stevie Wonder (S. Wonder), Tamla 54317 (Motown) (Jobete/Black Bull, ASCAP)	★70	80	3	TAKE IT TO THE LIMIT —Norman Connors (P. St. James), Arista 0548 (Tambate, BMI)
★4	2	12	UPSIDE DOWN —Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	★37	37	8	FUNTIME —Peaches & Herb (K. St. Lewis, F. Perren), Polydor/MVP 2115 (Bull Pen, BMI/Perren-Vibes, ASCAP)	★71	73	3	KAMALI —Herb Alpert (D. Barry), A&M 2268 (Badazz/Almo, ASCAP)
★5	6	13	WIDE RECEIVER —Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)	★38	43	5	I NEED YOUR LOVIN' —Toots Marie (T. Marie, Gordy 7189 (Motown) (Jobete, ASCAP))	★72	82	2	TELEPHONE BILL —Johnny Guitar Watson (J.G. Watson), DJM 1305 (Mercury) (Vir-Ion, BMI)
★6	13	6	ANOTHER ONE BITES THE DUST —Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	★39	36	8	TREASURE —The Brothers Johnson (R. Temperton), A&M 2254 (Rodriguez, BMI)	★73	77	4	HELP FROM MY FRIENDS —Parlet (R. Dunbar, T. Lamphun), Casablanca 2293 (Rick's/Rightsong, BMI)
★7	7	13	I'VE JUST BEGUN TO LOVE YOU —Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	★40	38	9	THAT BURNING LOVE —Edmund Sylvers (R. Moore, A. Winbush), Casablanca 2270 (Algre/Moore & Mootie, BMI)	★74	84	2	REAL LOVE —Doobie Brothers (M. McDonald, P. Henderson), Warner Bros. 49503 (Tauripin Tunes/Monster/April, ASCAP)
★8	8	10	SHAKE YOUR PANTS —Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)	★41	42	7	SOUL SHADOWS —Crusaders (J. Sample, W. Jennings), MCA 41295 (Four Knights/Blue Sky/Ryder/Irving, BMI)	★75	85	2	BAD BABE —Shotgun (R. Sebastian), MCA 41312 (Home Fire/Funk Rock/Duchess, BMI/MCA)
★9	9	11	SOUTHERN GIRL —Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	★42	60	3	FREEDOM —Grand Master Flash And The Furious 5 (T. Armstrong, R. Smith, Furious 5, S. Robinson), Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill)	★76	86	2	CAN'T KEEP FROM CRYING —Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0554 (Raydiola, ASCAP)
★10	12	8	WHERE DID WE GO WRONG —L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/Microvscod, ASCAP)	★43	48	6	PUSH PUSH —Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	★77	87	2	LET'S GET FUNKY TONIGHT —Evelyn "Champagne" King (T. Life, H. Ali, K. Hadi, E. King), RCA 12075 (Mills & Mills/Six Continents/Aqualeo, BMI)
★11	11	9	LET ME BE YOUR ANGEL —Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	★44	31	13	I JUST WANNA DANCE WITH YOU —Starpont (E. Phillips, K. Adeyemo), Chocolate City 3208 (Casablanca) (Harrindur, BMI)	★78	88	2	SHAME ON YOU —Patience (D. Sciarrotta, C. Sciarrotta), Columbia 1-11334 (Jugumba, ASCAP)
★12	14	6	MORE BOUNCE TO THE OUNCE —Zapp (R. Troutman), Warner Bros. 49534 (Rubber Band, BMI)	★45	41	8	TASTE OF BITTER LOVE —Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11330 (Nick O'Val, ASCAP)	★79	79	4	WE CAME TO FUNK YOU OUT —Southbound Connection (L. Job), United Artists 1361 (Harrindur, BMI)
★13	5	13	CAN'T WE TRY —Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)	★46	51	5	RED LIGHT —Linda Clifford (M. Gore, D. Pitchford), RSO 1041 (MGM, BMI)	★80	89	2	FOR YOU, FOR LOVE —Average White Band (B. Champlin), Arista 0553 (Big Heart/Average/Ackee, BMI)
★14	15	8	NEVER KNEW LOVE LIKE THIS BEFORE —Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)	★47	62	3	NOW THAT YOU'RE MINE AGAIN —Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)	★81	90	2	SIR JAM A LOT —Captain Sky (D. L. Cameron), TEC 768 (Framingreg, BMI)
★15	16	9	HE'S SO SHY —Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	★48	47	7	COMING HOME —Truth (B. Massey, A. Boyd, D. Edwards), Devaki 4001 (Mirus) (Mirus/Davahkee, ASCAP)	★82	NEW ENTRY		THE WANDERER —Donna Summer (G. Moroder, D. Summer), Geffen 49563 (Warner Bros.) (GMPC/Sweet Summer Night, ASCAP)
★16	18	13	MAGIC OF YOU —Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	★49	33	17	I CAN'T GET OVER LOSING YOU —TTF (P. Gaines), Curtom/RSO 1035 (Mayfield, BMI)	★83	NEW ENTRY		THE TILT —7th Wonder (N. Beard, O. Stokes), Chocolate City 3212 (Casablanca) (Spectrum VII/Mykinda, ASCAP)
★17	20	6	HERE WE GO —Minnie Riperton (Riperton, Rudolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	★50	52	6	UNLOCK THE FUNK —Locksmith (G. Woods, Locksmith), Arista 0543 (Locksmith, ASCAP/Nirvana, BMI)	★84	NEW ENTRY		KID STUFF —Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)
★18	10	16	THE BREAKS —Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)	★51	45	14	BACKSTROKIN' —Fatback (J. Flippin, B. Curtis), Spring 3012 (Polydor) (Chia, BMI)	★85	NEW ENTRY		YOUR LOVE IS GOOD —Sheila & B. Devotion (B. Edwards, N. Rogers), Carrere 7304 (Atlantic) (Chic, BMI)
★19	19	9	NO NIGHT SO LONG —Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)	★52	54	6	EVERYTHING SO GOOD ABOUT YOU —Melba Moore (B. Hayes, V. Carstarphen, M. Moore), Epic 9-50909 (Eptember, ASCAP, Ensign/Industrial Strength, BMI)	★86	NEW ENTRY		OOH CHILD —Lenny Williams (S. Vincent), MCA 41306 (Kama Sutra/Sleeping Sun, BMI)
★20	22	7	POP IT —One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)	★53	58	3	LOVE TOUCH —Jeff & Aleta (W.A. Oldfield, J.P. Richardson, M. Bailey), Spector 00007 (Tuneshsmith, BMI/Fetus)	★87	NEW ENTRY		HEY THERE LONELY GIRL —Flakes (E. Schuman, L. Carr), Magic Disc 222 (Famous, ASCAP)
★21	24	8	I TOUCHED A DREAM —The Deets (E. Record), 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI)	★54	44	12	LOVE MAKIN' MUSIC —Barry White (A. Schroeder, J. Ragovoy), Unlimited Gold 9-1418 (CBS) (Dandy Dittys/Mc-Benish, ASCAP)	★88	70	5	SAVE ME —Dave Mason (J. Krueger), Columbia 1-11289 (Blackwood/Bruser, ASCAP)
★22	17	12	BIG TIME —Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	★55	81	2	WALK AWAY —Donna Summer (P. Bellotte, H. Faltermeyer), Casablanca 2300 (Rick's/O.P. Revelation/Ed Intro, BMI)	★89	NEW ENTRY		THIS IS IT —Millie Jackson (K. Loggins, M. McDonald), Spring 3013 (Polydor) (Tauripin Tunes/Milk Money, ASCAP)
★23	23	9	SEARCHING —Change (M. Malavasi, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)	★56	72	3	HEROES —Commodores (L. Richie, D. Jones), Motown 1495 (Jobete/Commodores Entertainment, ASCAP)	★90	NEW ENTRY		HOW GLAD I AM —Joyce Cobb (J. Williams, L. Harrison), Cream 8040 (Screen Gems/EMI, BMI)
★24	28	9	I HEARD IT IN A LOVE SONG —McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI)	★57	67	4	HURRY UP THIS WAY AGAIN —Stylists (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	★91	76	4	DOES IT FEEL GOOD —B.T. Express (W. Hall, Jr.), Columbia 1-11336 (Triple "O", BMI)
★25	29	9	DANCE TURNED INTO A ROMANCE —Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	★58	65	4	TRIPPING OUT —Curtis Mayfield (B. Sigler), Curtom/RSO 1046 (Unichappell/Henry Suemay, BMI)	★92	68	5	MAKE ME YOURS —High Energy (B. Champlin), Gordy 7187 (Motown) (Jobete, ASCAP)
★26	25	22	ONE IN A MILLION YOU —Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	★59	59	5	THIS FEELING RATED X-TRA —Carl Carlton (L. Haywood), 20th Century 2459 (RCA) (Jim-Edd, BMI)	★93	56	20	DYNAMITE —Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015 (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)
★27	26	12	LOVE DON'T MAKE IT RIGHT —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49269 (Nick O'Val, ASCAP)	★60	69	6	SUNRISE —Slick (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Parker/WIMOT/Across the Miles, BMI)	★94	35	14	OLD-FASHION LOVE —Commodores (M. Williams), Motown 1489 (Jobete/Commodores Ent., ASCAP)
★28	27	13	RESCUE ME —A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conducive/Big One, BMI/ASCAP)	★61	61	5	OUT HERE ON MY OWN —Angela Clemens (L. Gore, M. Gore), Epic 9-50919 (MGM, BMI/Variety, ASCAP)	★95	46	13	I LOVE THE WAY YOU LOVE —Paolo Bryson (P. Bryson), Capitol 4887 (WB/Peabo, ASCAP)
★29	21	13	REBELS ARE WE —Chic (B. Edwards, N. Rodgers), Atlantic 3665 (Chic, BMI)	★62	74	3	HOW SWEET IT IS —Tyrone Davis (J. Holland, L. Dozier, E. Holland), Columbia 1-11344 (Stone Agate, ASCAP)	★96	34	11	YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME —Jermaine Jackson (S. Wonder), Motown 1490 (Jobete/Black Bull, ASCAP)
★30	55	3	I'M COMING OUT —Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	★63	63	4	GIMME WHAT YOU GOT —Al Jarreau (T. Canning, A. Jarreau), Warner Bros. 49538 (Desperate/Al Jarreau, BMI)	★97	50	10	SHAKE IT UP —Rud (R. Niangandoumou, R. Niangandoumou), Prelude 8014 (Jessica & Jonathan/Ivan Mogull, ASCAP)
★31	NEW ENTRY		LET ME TALK —Earth, Wind and Fire (M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey), ARC/Columbia 1-11366 (SaggiFire/Verdangel/Cherubin/Sire G Trini/Steelchest, ASCAP)	★64	64	4	MR. MIRACLE MAN —Dee Edwards (W. Hutch), Cotillion 387946 (Atlantic) (Warner-Tamerlane/It's The Song, BMI)	★98	53	7	TAKING YOUR SPACE AWAY —Tom Toms O'Fun (Sylvester, Fuqua), Fantasy/Honey 896 (Borzo/Beekeeper/Beeswax, ASCAP)
★32	30	12	PAPILLON —Chaka Khan (G. Diamond), Warner Bros. 49256 (Diamond Touch/Arista, ASCAP)	★65	75	3	COULD YOU BE LOVE —Bob Marley & The Wailers (B. Marley), Island 49747 (Warner Bros.) (Bob Marley/Almo, ASCAP)	★99	49	24	TAKE YOUR TIME —S.O.S. Band (H. Clayton Sigid), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigid's Song, BMI)
★33	32	10	GIRL OF MY DREAM —Manhattans (L. Graham, J. Mack), Columbia 1-11321 (Content, BMI)	★66	66	5	HEARTACHE NO. 9 —Delegation (K. Gold, M. Denne), Mercury 76071 (Screen Gems-EMI, BMI)	★100	57	15	HOUSE PARTY —Frod Wesley (F. Wesley), Curtom/RSO 1037 (Mt. Airy, BMI)

SEPTEMBER 27, 1980 BILLBOARD

General News

ASHFORD & SIMPSON

Duo Focuses On Performance

• Continued from page 34.

songs which reflect the performer's feelings—a crucial factor, she says.

Composing apparently comes easy to the pair these days. “We don't really labor over writing any more. It's all more or less spontaneous,” remarks Ashford.

They write “bits” of songs, then complete those which they feel are right for the artist in question and which will be used.

The couple attributes many of its current skills to the years spent at Motown, “our training ground,” in Ashford's words.

“The rule in those days was that you went into the studio and came out with no less than three songs in about three hours. You really had to live up to what they demanded. You learned to be fast, and to save a lot of money.

“Some of that training has carried over into our productions today. We try not to waste the artist's money; we do a lot of work before going into the studio.”

Simpson is at a loss to understand those who begin writing only when they get into the studio. “We bank on being ready when we go in. The clearer your perceptions are and the clearer your songs are to you, the less time you have to spend explaining them to the artist.”

She accepts that some take longer than others to record. “Sometimes the artist is laboring, and you know you're not going to get it that night. You just have to go back to it another night. We started out as background singers, so we know what a musician's level of endurance is. You have to be aware of that; people get tired.”

When it comes to recording themselves or others, Ashford & Simpson have a nucleus of preferred session men, including arranger John Davis, guitarist Eric Gale, drummer Chris Parker, keyboardist Ray Chew, bass player Francisco Centeno and percussionist Ralph MacDonald.

As recording artists, do Ashford & Simpson feel their career has gone according to plan? “It's been a steady growth,” notes Simpson. “It hasn't been the big boom that we hoped for, but it has been a steady climb.”

Ashford adds that Warner Bros.



SOULFUL TRIO—Roberta Flack, Peabo Bryson and Patti LaBelle, from left, gather backstage following Bryson's recent performance at New York's Radio City Music Hall. Bryson is in the midst of a national tour; Flack is cobbling while headlining several of the dates.

“They care about the music, and that's often a hard thing to find. They'll always give us a new side of themselves, and I feel that if I can come up with different songs every time, who's to say that the same musician can't come up with a different concept each time?”

role in their career has been fairly constant over the seven years the couple has been with the label. “It's a good company. I think possibly it could show a little more interest in Ashford & Simpson at times, but then artists naturally feel that way.”

R&B Replaces Disco At Salsoul Label

By IRV LICHTMAN

NEW YORK—The “discernible change” at Salsoul Records is to take full advantage of r&b-formatted product.

Now guiding the fortunes of the RCA-distributed company is Dick Carter, former RCA sales chief who assumed the post of Salsoul president a month ago.

“We've pruned our roster to the point where we no longer have a disco artist,” explains Carter, adding that Loleatta Holloway is to be recorded now as a “great voice” as opposed to her recent success as a disco performer.

Carter says the label's thrust, going whenever it can with self-contained acts, is to take advantage of

the broader acceptance of r&b, to the point, Carter adds, where general pop sounds have felt its impact.

“We're in a fortunate position, since r&b has held up best in the past year and a half. We never got involved in the super-heated rock bingle that was part of the industry's pump-up.”

Besides Holloway, the label continues to get substantial sales mileage from Instant Funk, two Randy Muller-produced acts, Skyy and Cameron and veteran performer Joe Bataan.

“We've gotten away from the one-shot singles attractions with no delusions in my mind that we must stay

with other than r&b-format sounds,” Carter maintains.

“We took advantage of disco not only because it was a hot sound, but in the beginning good product was available to us, particularly from Europe, that made sense for us economically.”

Carter admits it's still “tough out there and a little company has got to be prudent.”

Salsoul has pared its staff roster to reflect industry conditions. Along with Carter, key personnel consist of label owner Joe Cayre, chairman; Kenny Cayre, executive vice president of a&r and promotion; Billy Smith, promotion; and Glenn Larusso, in charge of international.

commercials, including jeans and soft drinks ads.

“Because of the way the industry has turned the past couple of years, it's important not only to have her exposed through records but, more than ever before, to build an image through other vehicles to create consumer awareness. This obviously not only sells records, but for a new artist, generates curiosity which in turn builds concert audiences.

Russell notes that he plans to begin signing acts to Aquarian Records—not necessarily jazz artists. Longe is not a jazz singer.

Russell introduced another female to the music scene a few years ago, Kellee Patterson. Patterson had one hit, “If It Don't Fit, Don't Fit It” on Shadybrook Records.

Jean Carne, now signed to Phila-

other artist Russell has worked with. Carne was signed to Black Jazz along with Doug Carne, Walter Bishop and Henry “the Skipper” Franklin. Russell, who formed Black Jazz in 1971, released 24 LPs on the label.

As well as reactivating some of his companies, Russell is breathing new life into his own career. Last week the pianist appeared at Maiden Voyage, one of L.A.'s leading jazz clubs.

EV-Game Co. Sold

NEW YORK—Gulton Industries has reached an agreement in principle to sell its EV-Game subsidiary to Michael and Gerald Damsky, its present management. EV, located in Freeport, N.Y., manufactures and distributes phonograph and tape

Survey For Week Ending 9/27/80

Billboard Soul LPs

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1	8	8	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	40	30	12	SHEET MUSIC Barry White, Unlimited Gold FZ 36208 (CBS)
2	15	2	DIANA Diana Ross, Motown M8-936M7	41	39	15	DON'T LOOK BACK Natalie Cole, Capitol ST 12079
3	7	7	T.P. Teddy Pendergrass, P.A.R. FZ 36745 (CBS)	42	43	8	UPRISING Bob Marley & The Wailers, Island ILPS 9596 (WB)
4	9	9	LOVE APPROACH Tom Browne, Arista/GRP 3008	43	58	2	BRASS CONSTRUCTION VI Brass Construction, United Artists LT 1060
5	9	9	JOY AND PAIN Maze, Capitol ST-12087	44	40	18	ABOUT LOVE Gladys Knight and The Pips, Columbia JC 36387
6	5	5	THE YEAR 2000 O'Jays, TSOP FZ 36416 (CBS)	45	45	11	SPECIAL THINGS Pleasure, Fantasy F-9600
7	12	6	WIDE RECEIVER Michael Henderson, Buddah BDS 6001 (Arista)	46	42	24	GO ALL THE WAY Isley Brothers, T-Neck FZ 36305 (CBS)
8	7	15	ONE IN A MILLION YOU Larry, Graham, Warner Bros. BSK 3447	47	57	3	BADDEST Grover Washington Jr., Motown M9-940A2
9	9	14	HEROES Commodores, Motown M8-939M1	48	48	10	BLOW FLY'S PARTY Blow Fly, Weird World WXX 2034 (T.K.)
10	10	17	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	49	44	57	OFF THE WALL Michael Jackson, Epic FE-35745
11	15	4	SHINE ON L.T.D., A&M SP 4819	50	46	10	SOMETHING TO BELIEVE IN Curtis Mayfield, RSO RS-1-3077
12	8	6	A MUSICAL AFFAIR Ashford & Simpson, Warner Bros. HS 3458	51	49	24	TWO PLACES AT THE SAME TIME Ray Parker Jr. and Raydio, Arista AL 9515
13	16	4	LOVE LIVES FOREVER Minnie Riperton Capitol 500-12097	52	52	12	MIDDLE MAN Boyz n the DG, Columbia FC 36106
14	11	10	ADVENTURES IN THE LAND OF MUSIC Dynasty, Solar BXL1-3576 (RCA)	53	53	11	WAITING ON YOU Brick, Bang JZ-36262 (CBS)
15	13	20	CAMEOSIS Cameo, Casablanca CCLP 2011	54	54	15	LOVE TRIPPIN' Spinners, Atlantic SD 19270
16	47	2	THE GAME Queen, Elektra 5E-513	55	55	10	BEYOND Herb Alpert, A&M SP-3717
17	41	2	ZAPP Zapp, Warner Bros. BSK 3463	56	50	18	YOU AND ME Rockie Robbins, A&M SP 4805
18	14	14	S.O.S. S.O.S. Band, Tabu NJZ 36332 (CBS)	57	56	30	LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716
19	18	11	CAMERON Cameron, Salsoul SA 8535 (RCA)	58	68	3	NIGHT CRUISER Eumir Deodato, Warner Bros. BSK 3467
20	21	15	THIS TIME Al Jarreau, Warner Bros. BSK 3434	59	59	28	THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)
21	19	9	REAL PEOPLE Chic, Atlantic SD 16016	60	NEW ENTRY	3	SELL MY SOUL Sylvester, Fantasy F-9601
22	22	7	NO NIGHT SO LONG Dionne Warwick, Arista AL 9526	61	71	3	UNLOCK THE FUNK Locksmith, Arista AB 4274
23	24	6	FAME Soundtrack, RSO RS-1-3080	62	62	22	PARADISE Peabo Bryson, Capitol SOO-12063
24	17	8	GARDEN OF LOVE Rick James, Gordy G8-995M1 (Motown)	63	63	15	BOUNCE, ROCK, SKATE, ROLL Vaughn Mason & Crew, Brunswick BL 754221
25	35	3	IRONS IN THE FIRE Teena Marie, Gordy G8-997M1 (Motown)	64	64	6	STARPOINT Starpoint, Chocolate City CCLP 2013 (Casablanca)
26	26	22	SWEET SENSATION Stephanie Mills, 20th Century T-603 (RCA)	65	51	5	ROUTES Ramsey Lewis, Columbia JC 36423
27	27	17	'80 Gene Chandler, 20th Century T-605 (RCA)	66	60	14	FOR MEN ONLY Millie Jackson, Spring SP1-6727 (Polydor)
28	23	15	NAUGHTY Chaka Khan, Warner Bros. BSK 3385	67	61	17	INVISIBLE MAN'S BAND Invisible Man's Band, Mango MLPS 9537 (Island)
29	31	6	SPECIAL THINGS Pointer Sisters, Planet P-9 (Elektra)	68	72	2	IN PERFORMANCE Donny Hathaway, Atlantic SD 19278
30	20	26	HOT BOX Fatback, Spring SP-1-6726 (Polydor)	69	65	21	POWER Temptations, Gordy G8-994M1 (Motown)
31	33	14	ONE WAY FEATURING AL HUDSON MCA MCA 5127	70	70	2	HOLD ON High Inergy, Gordy G8-996M1 (Motown)
32	32	8	I TOUCHED A DREAM The Oells, 20th Century T-618 (RCA)	71	67	15	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506
33	29	8	TWICE AS SWEET A Taste Of Honey, Capitol ST 12089	72	66	3	GENTLEMAN RUFFIN David Ruffin, Warner Bros. BSK 3416
34	25	24	AFTER MIDNIGHT Manhattans, Columbia JC 36411	73	NEW ENTRY	3	STAND UP Fat Larry's Band, Fantasy F-9599
35	34	16	LOVE JONES Johnny Guitar Watson, OJM 31 (Mercury)	74	74	3	READY FOR LOVE Main Ingredient Featuring Cuba, Cooding, RCA AFL1-3641
36	38	5	EMOTIONAL RESCUE Rolling Stones, Rolling Stones COC 16015 (Atlantic)	75	75	24	MONSTER Herbie Hancock, Columbia JC 36415
37	37	23	THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)				
38	36	25	LET'S GET SERIOUS Jermaine Jackson, Motown M7-928R1				
39	28	12	RHAPSODY AND BLUES Crusaders, MCA MCA-5124				

Sound Business/Video

Magnavox Vidisk Cities Grow

• Continued from page 32

"The disk may bring them into the store, but they'll buy a VCR." The videodisk has been on the market for 18 months, but many dealers consider its performance disappointing, especially compared to zooming VCR sales.

The only other videodisk player on the market is U.S. Pioneer's Laserdisk, which like Magnavox is a laser optical machine. Also like Magnavox, Pioneer opted for a market-by-market entry rather than a full-scale introduction. The rival RCA format, due in the stores in March, will have full national distribution, according to the company, supported by a national ad campaign.

Pioneer has accelerated its market rollout and is reporting "healthy" sales since the machine was introduced in July. Both Magnavox and Pioneer players use software supplied by DiscoVision Associates, a joint venture of MCA, IBM and Universal/Pioneer. Lack of new titles from this company has been a continuing problem.

"We could always use more software," says Ingram. "The catalog needs depth and breadth."

Ingram notes, however, that strong VCR sales are a good sign since most purchasers of the disk player are VCR owners. Magnavision sales, he says, are running 70% ahead of last year's figures.

Assistance on this story provided by Jim McCullaugh.

On the software side, a spokesman at DiscoVision Associates in Costa Mesa, Calif., the optical videodisk manufacturer, acknowledges that the delicate manufacturing process has had to overcome a number of hurdles since the beginning and that "we're still perfecting it. There are no textbooks here for what we are doing. It's a very high technology process. We've introduced several modifications in terms of improvements."

The spokesman goes on to say that DiscoVision Associates is on target for its hour-per-side constant linear

velocity disk (CLV) viewed as a method for bringing the cost of the disks down as well as improving the supply output.

"We have been saying all along," he points out, "that the CLV disk would be ready by year's end."

Responding to some industry speculation that DiscoVision Associates has been largely at fault for any Magnavision or U.S. Pioneer Laserdisk difficulties in the marketplace, the spokesman continues: "We have been supplying a steady stream of titles. We had a recent commitment for eight titles and we supplied seven. We missed one. And we have another eight titles coming in the next several weeks. Last August we passed the one million mark in disk production; that's two million sides."

Disk production will be augmented by 3M's recent announcement (Billboard, Sept. 20, 1980) that it would manufacture laser optical disks.

"That's encouraging," the DiscoVision Associates spokesman says. "It shows 3M's faith in the technology."

One final note: "The improvements we have made on the disk does not include any changes that would necessitate changes or modifications in the hardware. We are working very closely with Magnavox, U.S. Pioneer and Universal-Pioneer on the disks. We are not favoring one over the other. There has been some industry speculation that we had stopped production on entertainment disks for six weeks to fulfill an industrial commitment to GM. Absolutely untrue."

KLH Relocates Its Operations To L.A. Suburb

LOS ANGELES—Speaker manufacturer KLH is transferring its manufacturing and marketing operation from Westwood, Mass., to the West Coast base of Infinity Systems in suburban Canoga Park.

Both KLH and Infinity, a major consumer speaker firm have the same parent company, Electro Audio Dynamics, notes Arnie Nudell, president and founder of Infinity Systems and newly appointed vice president, Electro Audio Dynamics high fidelity products group.

While administrative, purchasing and manufacturing functions will be combined with those of Infinity, KLH will remain a completely autonomous operation. Denis Wratten will continue as president of KLH.

KLH, which had announced previously that it would develop professional audio products, will also have a completely separate sales and marketing staff.

Maxell's LaBrie Leaving the Firm

NEW YORK—Gene LaBrie, vice president for sales and marketing at Maxell, will leave the company at the end of September. LaBrie was with Maxell for nine years and recently emerged as one of the most vocal critics of record industry efforts to attach a tax to blank tape sales.

LaBrie says his plans are indefinite, although he hopes to write a book on marketing. He also says his departure "is not based on any animosities. I felt it was time for a change."

A replacement for LaBrie has not yet been named.

HARROGATE

28,000 Attend U.K. Hi Fi Sound Festival

By BETH JACQUES

LONDON — Good weather brought some 28,000 visitors—1,650 of them trade—to the Harrogate International Festival of Sound hi fi show held Aug. 16-19 in the exhibition center and various hotels of the Yorkshire town.

"It's the temptations of Eve," said co-organizer Peter Hainsworth. "At least people have come to have a look at what's here: whether they have the money to buy at the moment, that's another question."

While high-end product still sold well, a depressed U.K. market moved away from lower-end product. Compacts have also been completely overtaken by cheap rack systems, according to Trio-Kenwood's Brian Cockram. The trend is confirmed by figures for the half-year from the British Radio Equipment Manufacturers' Assn.

Trade deliveries of compacts last year were 155,000; this year it's 110,000 for the six months to June from U.K. manufacturers. Imports show a slightly different pattern: up in the first quarter of this year, down in the second quarter from 115,000 (1979) to 100,000 (1980).

"There's a swing back to Japanese product in times like these," says Cockram. "The British manufacturers don't have the resources, the manpower or the marketing to cope in a recession like this. There is some movement though; we've had an unbelievable autumn selling systems through department stores and multiples. Maybe it's a British trait. When times are bad, buy something nice to cheer yourself up."

Other bright spots in the backs-to-the-wall splashy but stripped-down spend on stands and showbiz from the 115 exhibitors were reported. JVC U.K.'s Geoff Fleming said: "We've got a complete new range in at the right time so we're taking money." And A&R Cambridge reported business "reasonable if not buoyant."

"We've no need for drastic action like lay-offs," said John Dawson there, "but we're not raising prices." The strengthening pound has hurt their export move into the U.S., but the worst blow was the fall of the yen, bringing in a flood of cheap Japanese imports often dumped later as loss-leading special offers.

"The fall of the yen has produced a 30%-40% change in value," says

Dawson. "We're still price competitive, but only because our quality is good."

New product was thin on the ground, with only a new speaker range from Rola Celestion—seen at the June CES and officially launched here—a speaker quartet from KEF, new electronics from specialist firm J.E. Sugden and a microprocessor-controlled timer and television sound tuner from new firm Minim Audio attracting much interest.

KEF officially launched the Reference series 103.2 and 105.4, as well as the Celeste and Concord IV series, which will be seen in the U.S. as the 303 and 304 Series II in October.

For the rest it was add-ons in the major Japanese lines. Only new technology to appear was the Philips optical laser disk plus the Pioneer laser disk spin-off.

Aiwa launched three micro systems with an unusual micro-receiver, the RC30. Other micro components were the HR50 noise reduction unit, the MT50 digital quartz timer, and the RC4300 infrared wireless remote control unit. These were introduced in the U.S. at the June CES.

Trio-Kenwood added six high-speed receivers, four incorporating the new Star Tracer touch-sensor servo lock tuning module. The firm also launched two cassette decks and three turntables.

4 More Labels Join The Nautilus Stable

LOS ANGELES — Nautilus Recordings will issue select Fantasy/Prestige/Milestone/Stax LPs as part of its audiophile series.

The LPs will include both digital and direct-to-disk releases. An upcoming Fantasy digital project with Ron Carter may also be released simultaneously as both a Fantasy and Nautilus audiophile offering.

The Shell Beach, Calif.-based specialty label now numbers some 25 LPs in its catalog including digital, direct-to-disk and half speed mastered product. A recent acquisition is Rita Coolidge's "Anytime... Anywhere" A&M LP for issuance as a half-speed mastered album.

FOR LAS VEGAS NEXT JANUARY

CES Adds Ad And Promotion Exhibit

WASHINGTON—An exhibition detailing creative ways to advertise and promote consumer electronics products at the retail level has been added to the upcoming 1981 Winter Consumer Electronics Show scheduled for Las Vegas Jan. 8-10.

Called the first annual CES Advertising and Promotion Showcase, it will include dozens of displays featuring innovative ideas in radio and television advertising, print advertising, point of purchase material, promotional materials and promotional campaigns.

Exhibits will be chosen from ma-

terials submitted by manufacturers, distributors, sales representatives and retailers and is not restricted to CES exhibitors or attendees.

All available exhibit space for CES has been assigned with a waiting list of 45 companies already on file.

According to the Electronic Industries Assn.'s Consumer Electronics Group, which sponsors the CES, the coming event is expected to be the largest such event ever. More than 750 exhibitors are anticipated to occupy more than 500,000 net square feet of space.

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S.F. Heider Studio Sold To Trio

Dan Alexander Takes Over 50-50 With Sharples And Ward

By JACK McDONOUGH

SAN FRANCISCO—The Wally Heider studio complex here, vacated by the Filmways Corp. earlier this summer, has been taken over 50-50 by Dan Alexander, who previously ran the 24-track Tewksbury studio in the East Bay city of Richmond, and the team of Tom Sharples and Michael Ward. Latter had operated the 16-track Rancho Rivera in San Francisco.

The studios, renamed the Hyde Street Studios, have been under the new ownership since Aug. 15.

Alexander says the three principals "have known each other for years." Sharples is a design engineer for Otari, while Ward has extensive experience in studio construction and carpentry. Alexander, who made Tewksbury into a focal point of the active East Bay rock scene, is also the owner of Hollywood Audio Specialties in Los Angeles, a retail studio equipment store which specializes in microphones.

Alexander says that the basic studio setup remains the same as it was at Heider, with studios A, C and D active, but that "we have made a great number of aesthetic and acoustic changes. I believe this studio was a victim of the Filmways bu-

reaucacy and they never had the funding to do the obvious things necessary to improve the place and to make it look right.

"At Heider all the gear was in place but the building itself was never finished off. It was unattractive. So we've been putting up rock and mahogany and making other changes that have improved the appeal of the place 100%."

Alexander says the Heider operation "left the lights, wiring, air conditioning and a few speaker systems, but took out everything else. We came in with all the gear from Tewksbury and we've added a great deal of other equipment."

Presently studio A is set up for 8 and 16-track work with an Ampex multi-track recorder and an Electrodyne board with 24 inputs, 8 group outputs and 16-track monitoring. It rents at \$20 per hour.

Studio C is capable of 16 and 24-track recording, with Ampex recorders and a Helios 28 by 8 by 24 board. This room rents at \$30 an hour for 16 and \$40 for 24-track.

In addition, the group has just purchased an Otari MTR-90 24-track recorder and a Trident 40-in-

put console, which will go into studio D. This will rent at \$60 per hour for what Alexander terms "state-of-the-art 24-track recording."

Alexander says he believes Hyde Street rates are "the lowest in California" and that the new proprietors can offer such attractive rates "because we got the building on very reasonable terms and also because we were able to equip it at fairly low costs. So there's no reason not to pass that along to the people who will be using the studios."

There is no room in the complex designated as studio B. There is however, a studio E, which was used at Heider exclusively for the cutting of commercial spots. Alexander says they will maintain E for commercials but that it will be several months before the room is ready.

Alexander says he is confident of drawing in enough business to make the operation viable. "So far as I know," he says, "Heider made a profit every month of the 13 years it was here except for the last two months before it closed. I think its closing had more to do with internal politics than with the potential for business in this area."

First two projects at Hyde Street are a single by New York synthesizer duo Our Daughter's Wedding and an album by local new wavers the Imposters.

Meanwhile, says Alexander, Tewksbury has been converted into a band rehearsal hall.

Audiophile Recordings

RIMSKY-KORSAKOV: SCHEHERAZADE—London Symphony Orchestra, Tjknavorian, Chalfont Digital SDG304, distributed by Discwasher, \$15 list.

A fairly awesome demonstration of extended range fidelity is unleashed, with transient response of amazingly accurate subtlety, unflinching bass impact and digital's wonderfully mute noise input all vividly felt by the listener. This thrice-familiar Arabian Nights orchestral fantasy has been copiously tapped by labels, but Chalfont clearly sets a new technical standard with its radiant orchestral presence, rich detail and sheer sonic clout. What's more, the English players bring a powerful sense of commitment to Tjknavorian's super-charged interpretation, making for an absorbing listening experience. The superb JVC Japanese disk processing deserves much credit in allowing all of the impact to reach the enthusiast's lair.

SECRET LOVE—Kenny Moore, Discwasher Recordings, DR007D, distributed by Discwasher, \$15 list.

This is one of the best audiophile pop efforts yet, managing to escape almost entirely the tendency to compressed dynamics and low frequency roll-off found in most prior studio-originated digital efforts. Moore, who is making a solo album debut, is a well-known backup musi-

cian for major r&b performers, and a good grounding in today's black-oriented pop idiom is evidenced in his attractive material, particularly in the marginally more interesting side one songs. The excellent engineering mix of voices and instruments, the noiseless transparency, wide-ranging dynamics and solid punch of the sound all are impressive, so good in fact that today's mainstream pop producers had better keep this release out of their clients' hands.

PROKOFIEV: SYMPHONY NO. 5—Israel Philharmonic, Bernstein, CBS Mastersound M35877, distributed by CBS and Sony, \$14.98 list.

The insistence of some audio purists that music's complex overtone structure is somehow damaged in digital recording might appear to be substantiated in this record's sonics. If instruments produced only fundamental tones—without partials (harmonics)—they would all be indistinguishable in tonal character from one another. Unfortunately that's much the feeling here, and one wonders where the problem originated. The playback is plenty gutsy in its powerful climaxes, and Bernstein's expensively paced interpretation is a winner. But a tonal paleness hangs over everything. Violins sound like flutes, flutes sound like trumpets in this washed out aural fabric.

N.Y. Met Opera To Radio Broadcast Digitally

NEW YORK—The New York Metropolitan Opera will record its radio broadcasts digitally, beginning this season.

The new equipment has been purchased with the aid of a grant from Texaco, which has sponsored the broadcasts since their inception. Recordings of Met broadcasts are made for the opera company's ar-

chives and are sometimes made available to contributors.

The system will be designed by Peter Scharff of Scharff Communications, Inc. Scharff was formerly producer of "Live From Lincoln Center" on PBS. The television broadcasts of Met performances, which are simulcasted in local markets, are already digitally recorded.

Studio Track

LOS ANGELES—Sunset Sound activity: **Bob Edwards** is finishing mixes for "Rock Justice" soundtrack for UA, **Bob Heyman** producing, **Skip Saylor** assisting; producer **Bob Gaudio** mixing a **Frankie Valli and the Four Seasons** LP for Warner Bros., engineering by **Rick Ruggieri** with assistance from **Steve McManus**; **Eric Prestidge** mixing **Tricia Johns** for Elektra/Asylum, Prestidge also the producer and engineer, McManus assisting; producer **David Foster** tracking **Lee Ritenour** for Elektra/Asylum with **Humberto Gatica** engineering, **Peggy McCreary** assisting; Prestidge also mixing a **Jim Ed Norman** production of **Charlie Rich** for Elektra/Asylum with assistance from **Richard McKernan**; **Danny Kortchmer** producing a new **Louise Goffen** LP for Elektra/Asylum with engineering by **Dennis Kirk**, assisted by **Gene Meros**; **Dennis Kirk** also producing and engineering a **Bette Midler** project for Alan Ladd Productions with **David Leonard** assisting; and overdubs and mixing being done on a new **Johnny Lee** LP for Warner Bros., **Jim Ed Norman** producing with **Eric Prestidge** engineering, **Richard McKernan** assisting.

George Tobin producing **Thelma Houston** for RCA in his own **Studio Sound Recorders**. ... **Giorgio Moroder** and **Pete Bellotte** producing **Donna Summer** at **Rusk Sound**, **Juergen Koppers** engineering, **Monte Solovy** assisting.

James Stroud producing **Susan Anton** at **Santa Monica Sound Studios**, **Duane Scott** engineering.

Action at **Soundcastle**; **Peter Bernstein** producing the **Cretones** for **Planet Records**, **Gabe Velti** engineering; producers **Michael McDonald** and **Patrick Henderson** recording with **Kathy Walker**, engineering by **Bill Bottrell**, **Mitch Gibson** assisting; **Patrick Henderson** also producing **Phoxx** for **Epic**; and **Ron Moss** producing **Robert Williams** for **A&M**.

Gene Russell producing **Tilita** at the **Music Lab**. ... **Eddie Brown** producing **Bubba Rambo** at **Excalibur**. **Crusader Wilton Felder** working on his debut LP for **MCA** at **Salty Dog** producing himself with engineer **Bob Hughes** at the controls.

Mastering activity at **Artisan** with disk cutters **Jo Hansch** and **Gregory Fulginiti** includes: a two-record set for **Wayne Newton** for **Aries II Records** with producer **John Madara**; **Linda Clifford's** new LP for **RSO**; **CBS Records Marty Cooper** with **Cooper** also producing; and four LPs for **Pablo Records** with **Eric Miller** supervising.

Jimmy Messina recording at **Santa Barbara Sound**, **Santa Barbara, Calif.**, for a new **Warner Bros.** LP.

Activity at **Axis Sound Studios**, **Atlanta**: **Steve Lilywhite** producing the **Brains** for **Mercury**, **Mark Richardson** engineering; **Tom Knox** producing the **Miles Brothers** for **A&M**; **Jeff Glixman** producing **Magnum** for **Jet**; and **Glenn Phillips**

and **Ovie Sparks** producing the **Glenn Phillips Band** for **Equity Records**.

Guitarist **Roy Buchanan** wrapping up a new LP for **Waterhouse Records** at **New York's Record Plant**.

Colleen Beaton, a vocalist with **Bob Seger**, putting finishing touches on her first solo LP at **Studio A Recording**, **Dearborn Heights, Mich.**, **Eric Morgeson** producing, **Scott Houston** engineering.

At **Fame Recording Studios**, **Muscle Shoals, Ala.**, **Rick Hall** producing **Oak** for **Mercury** with engineer **Mike Daniel** and assistants **Ralph Izell** and **Walt Aldridge**.

Paul Adams and **Robert Bishop** wrapping up final production chores on the **Adams-Michaels Band** at **Jeree Records** studios, **New Brighton, Pa.**, **Jerry Reed** engineering.

Johnny Cash working on a Christmas LP at **Columbia Recording Studios**, **Nashville**, **Bill Walker** arranging and conducting with **Ron Reynolds** engineering. ... **Ray Staa** and **Rick Nowels** producing **Kid Courage** at **San Francisco's John Altman Studios**. ... **Leo Graham** completing production at **Chicago's Universal Recording** for **Champagne's** debut **Columbia Records** LP, **Stu Walder** engineering.

Action at **Ardent Recording, Inc.**, **Memphis**: the **Bar-Kays** beginning work on a new **Mercury** LP, **Allen Jones** producing, **William Brown** and **Robert Jackson** engineering; producers **Frederick Knight** and **Joe Shamwell** mixing an LP for **True Image**, **Brown** and **Jackson** engineering; **Randy Stewart** producing vocal overdubs and mixing for a **Larry Rice** Capitol single; the **DeGarmo & Key Band** recording a new LP, producing and engineering by **Ed DeGarmo**, **Dana Key** and **Joe Hardy**; **Key** and **Hardy** also engineering sessions with **Robert John**; and **Point Blank** mixing live tapes for the "King Biscuit Flower Hour," **Bill Ham** producing, **Terry Manning** engineering. **JIM McCULLAUGH**

U.K. Distrib For Abba 'Music Show'

LONDON — **Intervision Video Ltd.** here will handle U.K. distribution of "Abba Music Show I" for **Europa Films** of Sweden, the first time this video software market leader has distributed product other than under its own logo.

The Abba videocassette package, retailing at approximately \$92 but not available for rental, is directed by **Lussa Hallstram** and includes some of the group's biggest hits, such as "Money, Money, Money" and "Take A Chance On Me."

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Videowest Producing Rock Shows For S.F. KGO-TV

By JACK McDONOUGH

SAN FRANCISCO—Videowest, the alternative television program which characterizes itself as "The FM Of The 80s" and which specializes in airing visuals of both local and international rock performers (Billboard, Nov. 10, 1979) has made its first major breakthrough to commercial television with an agreement with ABC affiliate KGO-TV here.

KGO will air, beginning Oct. 26 half-hour shows produced by Videowest. The shows will air in the 12:30 a.m. timeslot, immediately following the ABC network airing of "Fridays."

Fabrice Florin, founder of Videowest, indicates that KGO felt that this time slot would afford Videowest the best opportunity to plug directly into its 18-34 demographic target. Florin says the shows "will emphasize rock music."

The programs will be simulcast on two local FM outlets, KTIM (San

Rafael) and KOMA (San Jose).

As last season, Videowest will also continue to air on the local PBS outlet, KQED on Saturday evenings.

Videowest also made its first step outside the Bay Area with three half-hour programs in August over ON-TV, channel 52, the scrambled-signal over-the-air subscription property in Los Angeles. These three programs aired in a 7 p.m. timeslot immediately preceding baseball games and were simulcast on KWST-FM. The station ran, says Florin, more than 80 promos during the course of the three-week run.

In the past, Videowest has featured video segments featuring such bands as Jefferson Starship, Eddie Money, Tommy Tutone, Huey Lewis & the News, Boomtown Rats, Ian Dury, Lene Lovich, Mi Sex, Plastic Bertrand and Pearl Harbor as well as original video pieces by Todd Rundgren and Michael Nesmith.

Video Takes

Home Theatre, Inc., Hollywood-based distributor of home videocassette programming, has acquired exclusive distribution rights to a one-hour musical variety show with Sonny and Cher. The program, originally broadcast on the CBS-TV network, also features comedian Sandy Baron and Suzanne Charney. According to Dran May, director of

sales for the firm, the show will be included in the company's "Star Time" series of musical specials. Among musical acts already in the catalog are Dionne Warwick, Ella Fitzgerald, Linda Ronstadt, Benny Goodman, the Carpenters, Duke Ellington, Merle Haggard, Teddy Pendergrass, Yvonne Elliman and John Davidson.

CONSULTANTS

L.A. Company Gives Audio, Video Advice

LOS ANGELES—Graham, Phelan, Sahgal & Wilson has become operational here in Beverly Hills as a telecommunications consulting and design firm with a particular emphasis on the burgeoning video, audio/video and video music industries.

The four principals—Eliot P. Graham, Charles C. Phelan, Vipin Sahgal and Oscar E. Wilson—offer expertise in all phases of teleproduction systems, broadcast video and sound, studio and mobile production facilities design, audio and recording systems, and transmission systems including broadcast, microwave and satellite transmission techniques.

Graham has served as chief engineer of Compact Video Systems in Burbank, and director of engineering for Mobile Video Systems, Hollywood, and was responsible for corporate engineering design and implementation for WNET/New York and ABC-TV in New York.

Phelan has been a vice president and general manager of Mobile Video Systems in Hollywood and account executive for Compact Video.

Vipin Sahgal has been a consultant to professional audio equipment manufacturers, recording studios, recording artists and producers; while Wilson has been vice president of operations at the Vidronics Co. in Hollywood, a founding officer of Trans American Video as vice president of engineering, and recently president of Compact Video Sales.

50 RKO Movies On Videocassette

LOS ANGELES—King of Video Inc. will begin exclusive distribution in October of 50 RKO Pictures movies through a soon-to-be-appointed slate of U.S. and Canadian subdistributors.

King of Video president Hank Cartwright acquired exclusive rights for videocassettes to the RKO films of the '40s and '50s through Consolidated Capitol Ventures of Florida.

The 90-minute features, set to retail at \$49.95 each, include titles such as "The Falcon In Danger," "The Iron Major," "Last Days Of Pompeii" and "The Saint In Palm Springs."

The Las Vegas, Nev.-based firm has also acquired exclusively two 60-minute television specials by the late Judy Garland, intended to list, too, for \$49.95. In a pact with Sid Luft, King of Video also has options for videocassette rights to an additional 22 Garland specials.

Korea's Gold Star Looks To the U.S.

NEW YORK—Korean electronics firm Gold Star is weighing a 1981 entry into the U.S. home video market. The firm, which makes television sets, has signed an agreement to manufacture and market the Philips optical laser videodisk player, but has not yet decided whether to enter the U.S. market. A decision will come by the end of the year, the company says.

Gold Star says it may market VCRs here as well. The company is also considering the construction of a U.S. manufacturing plant.

Billboard®

Survey For Week Ending 9/27/80

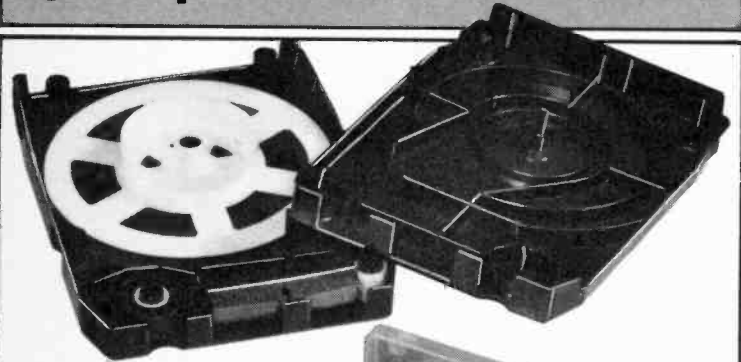
Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE (RATING)	Copyright Owner, Distributor, Catalog Number
1	1	13	ALIEN (R)	20th Century-Fox Films, Magnetic Video 1090
2	2	25	"10" (R)	Orion Pictures Co., WCI Home Video, OR-2002
3	4	5	THE ROSE (R)	20th Century-Fox Films, Magnetic Video 1092
4	7	17	THE MUPPET MOVIE (G)	ITC Entertainment, Magnetic Video, CL-9001
5	10	17	THE DEER HUNTER (R)	Universal City Studios, Inc., MCA Distributing Corporation, 88000
6	8	33	BLAZING SADDLES (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1001
7	3	33	SUPERMAN (PG)	D.C. Comics, WCI Home Video Inc., WB-1013
8	11	17	THE JERK (R)	Universal City Studios Inc., MCA Distributing Corporation, 66005
9	9	11	A STAR IS BORN (R)	Barwood Films, WCI Home Video, WB-1020
10	6	46	THE GODFATHER (R)	Paramount Pictures, Paramount Home Video, 8049
11	14	27	HALLOWEEN (PG)	Falcon International Prod., Media Home Entertainment, M131
12	13	17	(NATIONAL LAMPOONS) ANIMAL HOUSE (R)	Universal City Studios Inc., MCA Distributing Corporation, 66000
13	5	33	GREASE (PG)	Paramount Pictures, Paramount Home Video, 1108
14	40	5	RETURN OF THE DRAGON (PG)	Bryanstone Pictures, Gem Home Video 1002
15	NEW ENTRY		DRACULA (1979) (R)	Universal City Studios, MCA Distributing Corporation 66004
16	12	17	JAWS (PG)	Universal Pictures, MCA Distributing Corporation, 66001
17	21	21	EMANUELLE (R)	Trinacra Films, Columbia Pictures Home Enter., VH 1019/BE 51195E
18	23	5	EMANUELLE: THE JOYS OF THE WOMAN (R)	Paramount Pictures, Paramount Home Video 8890
19	15	17	THE ELECTRIC HORSEMAN (PG)	Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66006
20	18	33	ENTER THE DRAGON (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1006
21	24	17	SMOKEY AND THE BANDIT (PG)	Universal Pictures, MCA Distribution Corporation, 66003
22	NEW ENTRY		COAL MINER'S DAUGHTER (R)	Universal City Studios, Inc., MCA Distributing Corporation 66015
23	NEW ENTRY		THE WARRIORS (R)	Paramount Pictures, Paramount Home Video, 1122
24	20	17	NORMA RAE (PG)	20th Century-Fox Films, Magnetic Video, CL 1082
25	22	17	1941 (PG)	Universal City Studios Inc.—Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007
26	26	9	THE ONION FIELD (R)	Avco/Embassy-Magnetic Video 4064
27	17	23	MIDNIGHT EXPRESS (R)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10400E/BE 51405E
28	NEW ENTRY		DIRTY HARRY (R)	Warner Bros. Inc., WCI Home Video Inc. WB-1019
29	37	46	M*A*S*H (PG)	20th Century-Fox Films, Magnetic Video, CL-1038
30	25	46	SATURDAY NIGHT FEVER (R)	Paramount Pictures, Paramount Home Video, 1113
31	19	46	GODFATHER, II (R)	Paramount Pictures, Paramount Home Video, 8459
32	NEW ENTRY		NORTH DALLAS FORTY (PG)	Paramount Pictures, Paramount Home Video 8773
33	35	5	THE EAGLE HAS LANDED (G)	20th Century-Fox Films, Magnetic Video 9006
34	NEW ENTRY		LIFE OF BRIAN (R)	Warner Bros. Inc., WCI Home Video Inc., WB-2003
35	NEW ENTRY		UNMARRIED WOMAN (R)	20th Century-Fox, Magnetic Video 2913
36	27	33	HEAVEN CAN WAIT (PG)	Paramount Pictures, Paramount Home Video, 1109
37	38	33	SILVER STREAK (NR)	20th Century-Fox Films, Magnetic Video, CL-1080
38	NEW ENTRY		BREAKING AWAY (PG)	20th Century-Fox Films, Magnetic Video CL-1081
39	39	11	ANIMAL CRACKERS (G)	Paramount Publix, MCA Distributing Corporation, 55000
40	30	9	THE MAIN EVENT (PG)	Barwood Films Limited-WCI Home Video 1021

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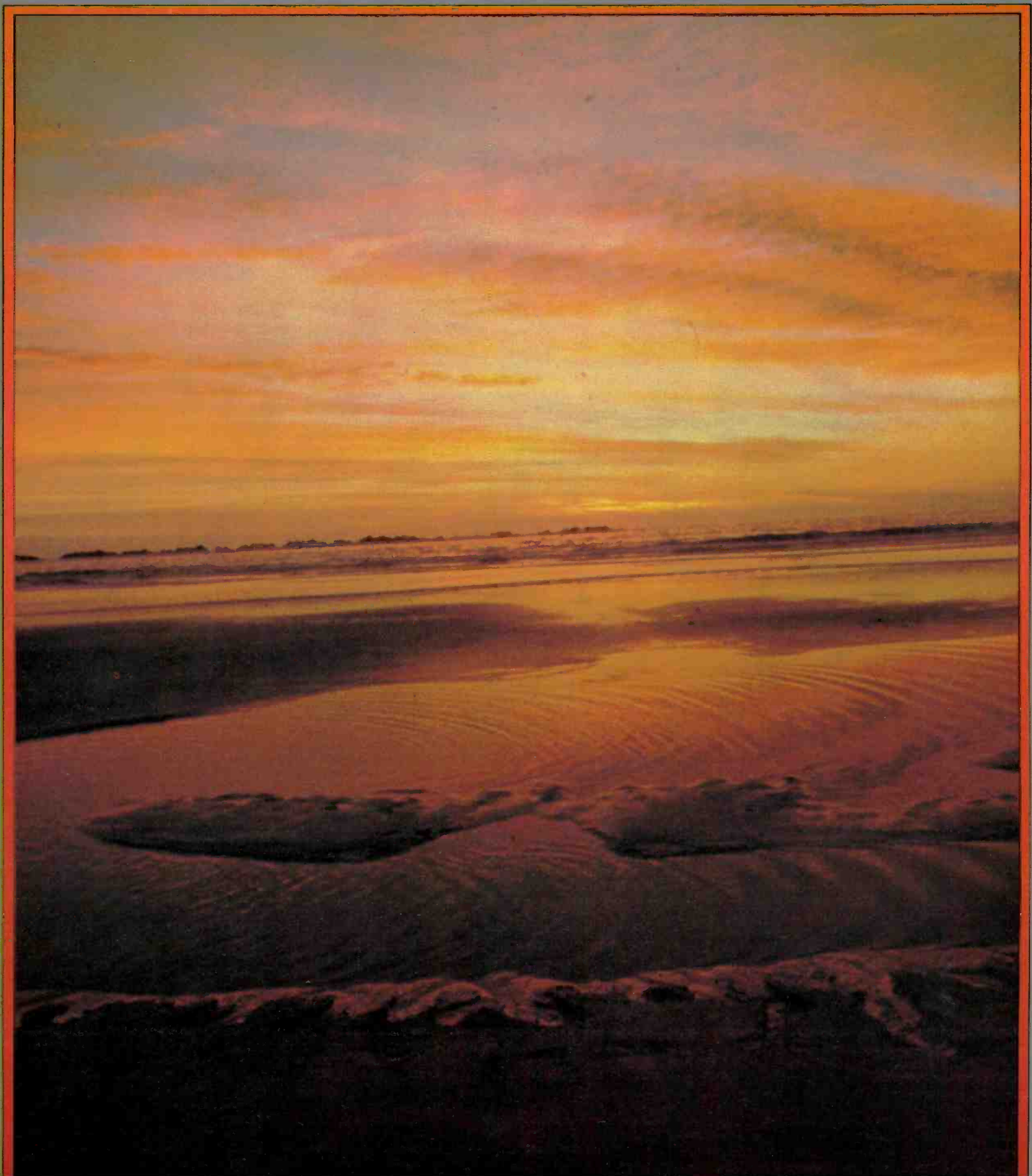
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A Billboard Spotlight

GOSPEL MUSIC

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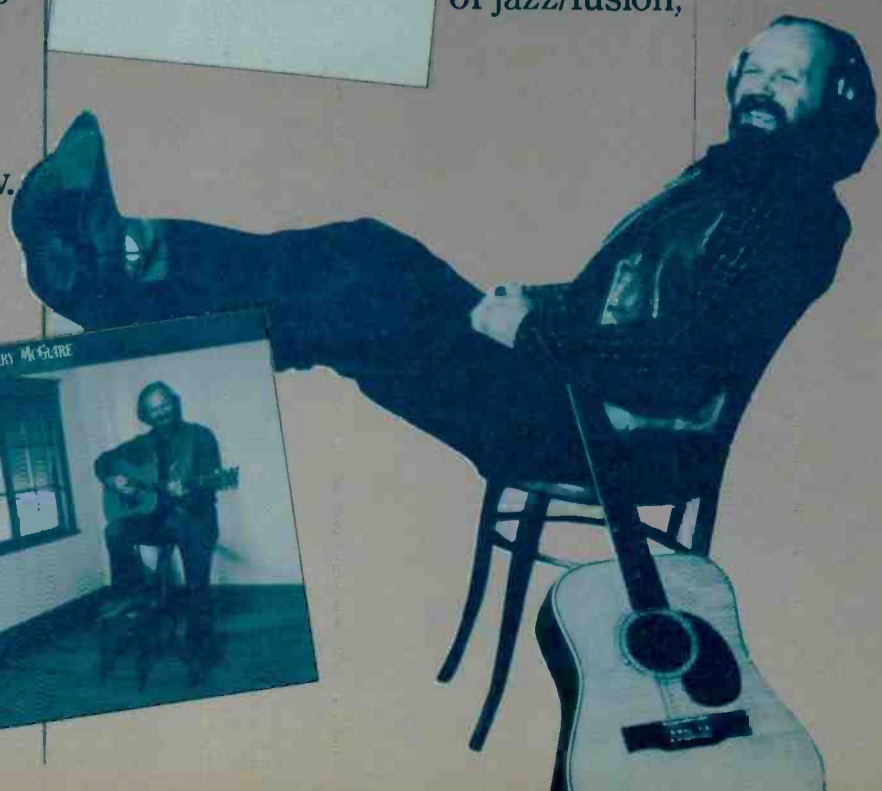
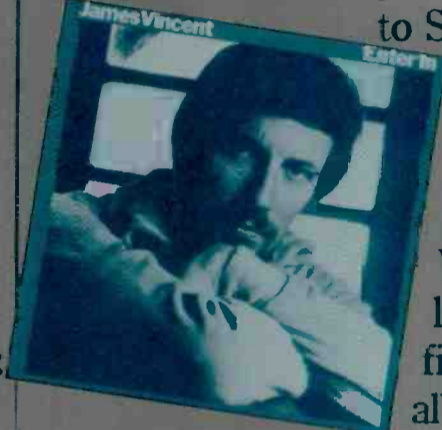
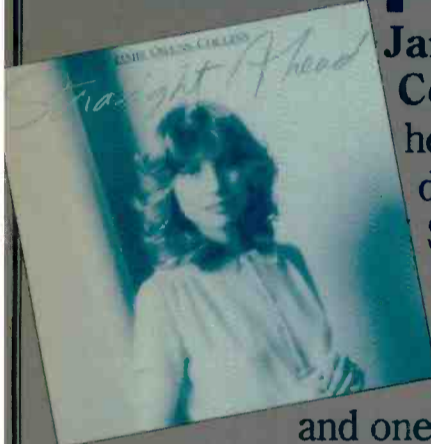
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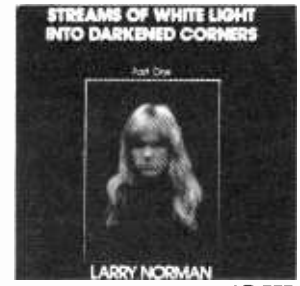
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Good News For The Good News Music

By GERRY WOOD

Just as religious music leaders see society at the crossroads, they also see their music at a similar junction.

It can go a dozen different directions and can take many turns, some daring, some dramatic, some dangerous.

The worst first. Let's deal with the dangerous.

The religious music industry, should it be courted completely and successfully by the secular music business, would be the most flagrant example of sell-out since Judas secured his reputation.

The temptation is there. Big money. Big media exposure—television, radio, magazines, newspapers. That's hard to resist.

But the raison d'être is still there, too: the reason for the music is not money but message.

The secular/religious music interplay could lead to a silver-lined secular sky or it could result in rugged religious reversion. Just like religion, it all comes down to the individual.

Religious music, for better or

Gerry Wood is Billboard's Nashville Bureau Chief.

worse, is becoming a faddist music—the present state of country music. Not only are the old traditional religious songs gaining more play ("Amazing Grace" will probably garner more airplay and amass more sales in 1980 than in any previous year), but Christian artists are scoring on pop and adult contemporary charts. And there's a surprising cult of secular artists—ranging from Paul Davis to Bob Dylan—embracing the religious music idiom.

Dylan is one of the most unlikely converts in history. Though the religious music industry would be unwise to use Dylan as an example (as changeable as he has been throughout his unpredictable career, the next Dylan album might be Buddhist-oriented), he can still be used as a prime example of the ultimate potentialities of the music.

Post-drugs, post-hate, post-haste, post-pessimism, Dylan blazed a new trail for religious music with his album "Slow Train Coming." It was a slow train coming, but it had the momentum of the rock of ages behind it. And Dylan's second gospel LP, "Saved," is even more blatantly religious.

(Continued on page G-18)



Photo by D. Keitzman

Music and praise at Creation '80.



Photo by Don Putnam

Tremaine and Walter Hawkins at the 1980 Gospel Music Association Awards.



Debby Boone

Debby Boone, who records gospel music for Lamb & Lion Records, was asked if she finds the concept of "star" an uncomfortable one. Her reply:

"I really feel the Lord has put me in a position of being that for a reason. It all boils down to the spirit behind the thing. Why are you doing something?"

"I think to be a celebrity for the sake of being a celebrity is sort of fruitless, and a lot of pressure for no good reason, unless you really feel called to that kind of thing, and the Lord gives you the opportunity to use it for Him."

"I really feel very blessed, like my whole career was laid in my lap by the Lord. As long as my eyes are on Him, and I use it for Him, He keeps bringing the increases and success. Every time I get my eyes off Him, and I try to strive and struggle to maintain a level of success of 'stardom,' or my own pride, thing's really start to get messed up."

THE SECULARIZATION DILEMMA:

By PAUL BAKER

Christian entertainment. That's a term which is causing a lot of dialog. The title itself draws a wince on the faces of some Christians, and brings general confusion to the minds of the majority of people.

The Christian entertainment industry, a large part of which includes records and concert performances, is growing rapidly. As it grows, more and more discussion surfaces about the marriage of two concepts which seem to be paradoxical. Jesus was reported to have changed the water into wine at a wedding, but it was evidently a gesture to glorify God through a miracle, not to entertain the people present.

Can entertainment be Christian? Should the vehicles of the various media and musical forms be used by Christians to propagate their own beliefs?

America has drive-in churches, crystal cathedrals, Christian television specials, packed gospel concerts and Christian rock music. The era of "media methodology" has come upon us, according to Tom Stipe, pastor of Calvary Chapel in Denver.

Stipe also produces Christian rock records and sponsors weekly contemporary Christian concerts at his church. The music style he offers at his concerts would be considered by many to be "too worldly" to be used in a Christian environment.

"Music is the language of a large segment of our populace," Stipe defends. "We seek to use music as a proclamation tool—one which will get our message across."

"However," Stipe adds, "the message is only as good as the men or women singing it. Anybody can play a gospel music song, regardless of his or her convictions. What we're finding is that the people in the audience are looking for a difference in the life behind the singer. The message has to be solid, the method has to be professional, and the person has to practice what he's preaching to effectively get the Christian message across."

The use of pop forms of music is defended by many Christian musicians, but with a general concern that the motive of the artist needs to be right. Eddie De Garmo, one of the Memphis duo De Garmo & Key, views that, "Some people in the industry are fooling themselves in thinking they're in a 'ministry,' when really all they're looking for is hit records."

One Midwest group interviewed admitted that its goal was to receive awards with its music. Such a statement wouldn't be criticized in the secular business, because awards and profits are the goal of many. But, in the gospel music industry, there is a definite concern by some of the musicians that, in order to attain popularity as entertainers, some artists are compromising the original intent of their music; that is, to evangelize.

"Popular, commercial success," warns Bob Kauflin of the

(Continued on page G-26)

Paul Baker is the author of "Why Should The Devil Have All The Good Music?" and host of the syndicated radio show "A Joyful Noise."



Keith Green, whose controversial decision to distribute his recordings on a "donations only" basis, is where the ministry and industry meet face to face.

**'To Cross Over,
We've Got to Take
The Cross Over'**

**GOSPEL
MUSIC**

A Traditional Music Challenged By Change

By ED OCHS

THE REVEREND JAMES CLEVELAND:



'We want to reach a wider range of people'

Ed Ochs is a freelance writer based in L.A.

The Reverend James Cleveland, Grammy Award winner and considered by many to be the world's greatest gospel singer, may be described as a traditional artist, but there's nothing stereotypically traditional in the way gospel's grand master welcomes all styles while drawing the line on his own performing standards.

"The creative people who write the music are the innovators," Cleveland said recently, as he prepared for the 13th annual Gospel Music Workshop, held in Philadelphia, Aug. 9-15. "All the different styles give a person just coming into the knowledge of gospel a chance to pick what he or she likes, whether they like contemporary, and there are those who like all phases of it."

"I think it's very healthy that we have five or six different styles of gospel, and I would even encourage other styles to come in; the reason, not so much that we don't have enough exponents putting the music out, but we want to reach a wider range of people, and if there are some more people who are just hooked on reggae, maybe we ought to have some reggae-gospel. The more sides of gospel we can get open, the better it is."

"I would say that my sole purpose for singing gospel is to reach people. If anyone who's in gospel tells you they're not interested in reaching people, then you just know an artist that's not dedicated to the work."

Despite the existence of charts, trophies, plaques and polls, and "worldly entertainers vying one against the other," Cleveland feels that in gospel, "We are not really against each other. We are really pulling each in our own way, each in our own field, to bring about a better understanding that Christ is here and He's for everybody. That's what we are really all about. I don't have any good will towards a performer in gospel who will stand up and tell you he's just in it for the money. Then you've just got a performer."

"I love the music, true enough, but if there was no gratification coming from just singing it, if there were no other rewards than just picking up a check for a performance, my interest I'm sure would have died a long time ago."

Rev. Cleveland's interest in making gospel records has, after more than 30 years, accumulated into a catalog of staggering artistic and historic proportions, testifying to the beauty and power in gospel music. He first recorded with the Caravans on the States label around 1950. His 1979 award-winning album, "I Don't Feel Noways Tired," is Savoy's all-time bestseller. That's right, a gospel best seller, one of six LPs he has on the spiritual chart.

(Continued on page G-22)

ANDRAE
CROUCH:
**'... they
are
afraid
to make
a change'**



**GOSPEL
MUSIC**

There's a war going on, a war within a war, and according to Andrae Crouch, gospel's contemporary comet, the field of battle is gospel music.

"Because music has such a vital part in bringing people together and teaching people and showing people the love of God, showing people *everything*—there is a spiritual warfare that fights against the new thing where people will accept more," Crouch said recently in Los Angeles, where he was writing new songs for the followup to his number one spiritual album, "I'll Be Thinking Of You," on Light Records.

He already has a new song he co-wrote with Stevie Wonder. And that's part of what the gospel in-fighting is all about.

Crouch also has a separate recording agreement with Warner Bros. Records with an album due January '81. And that's another part of the row.

Oh, yes, he also appeared on "Saturday Night Live," the satirical late-night television show, the first gospel writer/performer, black or white, to come to the attention of an audience that can launch a single, an album, a career practically overnight.

Now there are those who say that Andrae Crouch is "not a gospel artist anymore, but a pop artist singing gospel lyrics," that he's "too fancy" and aiding the "neglecting of what gospel music is all about."

"I think gospel people—we, ourselves," says Crouch, "have done more damage in keeping gospel down than what any secular radio station has done, by taking it for granted, 'Oh, it won't sell.' You can condition yourself that you feel inferior about what you do, but you love it the most."

"The term 'gospel,' to me, is very hard for many people because they stereotype gospel, and sometimes the audiences and the people in power have more problems dealing with it because traditional is security. It has been with us, and they are afraid to make a change. But the pop field, I feel, experiments a lot."

Crouch feels he has more to say than being dictated to by "people in power. So many times I have to risk being at the top of the charts, I have to risk having my songs sung by every choir across the country to deliver my soul, and I'm willing to do that. In the long run it pays off for me to feel free, to speak on subjects I've always wanted to talk about or say in a different way."

"For me to look at Jesus hanging on the cross, that's been said by a million people. Sometimes I want to look at Jesus

(Continued on page G-22)



DOUBLE BARREL HITS

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I Cannot Be Defeated
The Way**

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FEATURING:
**My Delight
God's Love
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SLP 1000

CONTEMPORARY:

It wasn't too many years ago that contemporary gospel music was hard to find. Now, there's evidence of it on all sides—on television, radio, stage, in homes and in automobiles.

In fact, according to a recent survey done by American Research Corporation, 5.6% of the entire population consider contemporary gospel one of their most listened-to types of music. That amounts to 8.7 million people, if the researchers are correct. The survey was done with a scientifically chosen segment of the population, and then projected to relate it to the entire population.

Figures such as those reinforce what the gospel industry has been saying for the past few years: Gospel music is the new frontier in music, with a remarkable growth potential.

Yet, in spite of that, the fastest-growing and newest part of gospel, contemporary gospel, is still virtually unknown to any one outside of the people involved in it or the loyal audiences. When surveyed recently about contemporary gospel music, secular broadcasters and dealers frequently admitted that they knew nothing about it. Furthermore, many of them had the concept that it was "church music" and nothing more.

There is quite a difference between contemporary gospel and church music. And there's an entire realm of other music forms, such as spirituals, Southern gospel, and traditional black gospel, which fall somewhere in between the two. Traditional gospel music and hymns, and even the more recent quartet gospel songs, are usually readily recognizable by the music form itself. Contemporary gospel, however, employs mainline pop music styles—from easy listening to new wave—making the distinction between "religious" and "secular" a much more difficult one to make. In contemporary Christian music, the lyrics are what makes it "gospel."

It's hard to pin down a standard name for the music, partly because there is still disagreement over what to call it. Don Butler, executive director of the Gospel Music Assn., prefers to call all of it "gospel," regardless of whether its style is traditional or contemporary. "Gospel means good news," he defends, "and that's exactly what we're proclaiming with the music." Butler, and many others within the industry, feel that the term "contemporary Christian music" or "Jesus music," as a lot of it is called among the musicians, is too confining and often alienating.

Some of the performers' reluctance to use the term "gospel music" is due to the stigma they feel is attached to the name, limiting it to mean the older forms of Christian music.

Contemporary gospel music has not been totally welcome within the entire Christian community. In fact, the extensive growth of contemporary gospel did not begin until around 1975. It had been eyed with great concern or outright distrust



Fireworks, on Myrrh, set their message to rock rhythms.

GOSPEL MUSIC

A Time-Honored Message Moves To A New Beat



Richie Furay, above, formerly of Buffalo Springfield and Poco, now records Christian in the contemporary vein for Word, while Little Anthony, left, another veteran of the pop wars, now records for MCA's gospel label, Songbird.



Bruce Cockburn's "Wondering Where The Lions Are" was a pop hit with a Christian message.

by the more conservative Christian radio programmers and store operators because of its close relationship to pop music, which was considered to be more evil than good by many of them.

Thus, for a while, contemporary gospel—especially the more rock-oriented styles—was a somewhat orphaned musical form. The secular world knew nothing about it, and wrote it off as "too religious," and the religious community wrote it off as "too worldly."

Though there had been some interest developing for several years prior, 1975 seems to have been the start of extraordinary expansion for the contemporary gospel music industry. The first radio stations to use it as the primary part of their format hit the air that year, including KYMS in Santa Ana, KBHL in Lincoln, KFMK in Houston, and a few others.

Also in 1975, more recording artists and groups were making their professional debuts and swooping down on the record companies for contracts. Fortunately for them, some of the labels, such as Word's Myrrh, began aggressive approaches toward the contemporary market, with increased output of product and increased promotion and advertising of a music form still recognized by skeptics as a faddish maverick.

Finally, 1975 marked the record year for Jesus festivals, modern-day versions of camp meetings, where contemporary music was the main feature.

As a result of these and other factors, Christian bookstore operators gradually realized that there was indeed a market for the contemporary music, as well as, from the spiritual perspective, a need for it. Records and tapes of the music product were gradually moved to take more prominence in the display schemes in stores. As a result, the Christian Booksellers Assn. started reporting a yearly increase in music product sales, a trend which has continued since then.

By the late 1970s, numerous gospel record companies were producing contemporary gospel product; and by 1980, the definition of the term "contemporary" had been diffused.

(Continued on page G-29)



Dallas Holm and Praise offer an adult contemporary sound on Greentree Records.



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A Powerful Medium For Spreading The Word And The Music

By DON CUSIC



700 Club co-host Ben Kinchlow and Evie Tornquist.



Bob Dylan proclaims "Gotta Serve Somebody" on the 1980 Grammy Awards broadcast, a record which earned him the male rock vocal performance of the year award.



The PTL Singers.

GOSPEL MUSIC



The Rex Humbard Family.

With the development of cable television (CATV) and the use of satellites to relay signals to channels on a home tv set, gospel tv has come on very strong in recent years. Although the three major networks (ABC, NBC and CBS) still shy away from gospel programming, syndication seems to be showing that gospel programs can draw strong numbers. Too, the Public Broadcasting System filmed a gospel special, hosted by Tennessee Ernie Ford, that proved itself to be one of the most popular PBS broadcasts of 1979, further solidifying the gospel tv market.

Although there is a wide variety of religious programming—everything from church services filmed live to preachers delivering sermons to talk/variety show formats, it is the programs featuring gospel music that have the impact on the world of gospel music. Here, artists can get exposure, solidify their image, establish their sincerity and create a demand for their records through appearances on these programs.

TV has become of prime importance to gospel music because of the haphazard development of gospel radio. The gospel radio market draws only approximately 2% of the American population. Gospel tv, on the other hand, will reach over 50% of the American population at one time or another during the year. Too, gospel radio on the whole is erratic with its music programming—taking up much time with "preaching and teaching" programs that appeal to only a small, though faithful, segment of the market and programming albums instead of singles. This means that gospel radio airplay does not generally translate into significant record sales. Gospel tv, on the other hand, does mean significant record sales.

There are three major Christian networks—the Christian Broadcast Network (CBN), the Praise The Lord Club (PTL) and the Trinity Broadcast Network (TBN). CBN, the oldest and largest of the three, is based in Portsmouth, Va. and headed by Pat Robertson, who began "The 700 Club" in 1960. "The 700 Club" is a talk/variety/music format show, commonly referred to as the Christian counterpart of "The Tonight Show," that is the anchor for the network. It features gospel music acts, as does "The Ross Bagley Show," the Christian equivalent to the secular "Midnight Special."

"The PTL Club," hosted by Jim and Tammy Bakker, also features a talk/variety/music format with a variety of gospel music guests. It is based in Charlotte, N.C. and was founded in the early '70s. It broadcasts to over 200 affiliates, 3,000 cable systems and a number of overseas countries.

Trinity Broadcasting, the newest entry into the Christian network field, features a variety of musical programming, including "The Roger Show" with host Roger McDuff, "Maranatha Concerts," "Faith That Sings," and "Spirit Song." TBN is based in Santa Ana, Calif. and began under the wing of KTVN, Channel 40 in the Los Angeles area in 1973.

The gospel message got a great boost on network tv during the NARAS Grammy Awards broadcast in February, 1980. Musical guests on that show included Bob Dylan, whose conversion to Christianity has attracted a whole new audience to gospel music, as well as two long-time and well-known gospel acts, the Mighty Clouds of Joy and Andrae Crouch. Additionally, Donna Summer, also a newly converted Christian, and Pat Boone, long known for his Christian beliefs in both the secular and religious worlds, were presenters on the program. Host Kenny Rogers made the statement during the broadcast that "Gospel music is the root of all our music," a tribute to one of America's oldest forms of music that is currently being rediscovered.

In a Gallup Poll sponsored by the American Research Corp., it was revealed that 68.6% of the total adult population in the U.S. believes "Christian music is as good in quality as secular or non-religious" and "almost 28% listen regularly to Christian music in their homes." Additionally, 27.9% of the population say that religious/Christian music is among the type of records and tapes most listened to in their homes. Since the 1979 ARBs show gospel radio commanding only 2% of the public's ear and many markets not even having gospel radio, it must translate that most people in America hear gospel music artists on tv. While that conclusion must be amended to say that many hear gospel music artists in concerts or through their churches, the influence and advantage of tv over radio for exposure of gospel should be obvious.

The Christian world has proven itself adept at finding alternative ways to reach its audience. Although the networks have shut them out, the gospel music performers have found an outlet via syndication and on their own networks via satellite and cable. Although programs such as "Dinah," "Merv Griffin," and "Phil Donahue" are more open to gospel performers than ever before, the gospel world has its own set of talk show hosts that include Pat Robertson and Jim Bakker, who provide a constant source of exposure to the public. And when radio—even gospel radio, further limits the exposure of gospel music, gospel musicians and performers find the out-

(Continued on page G-26)

Don Cusic is a freelance writer based in Nashville.

Leading the way in Gospel.

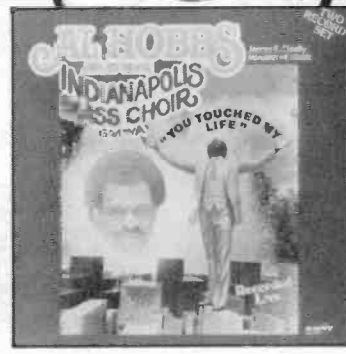
SAVOY



JAMES CLEVELAND 7046



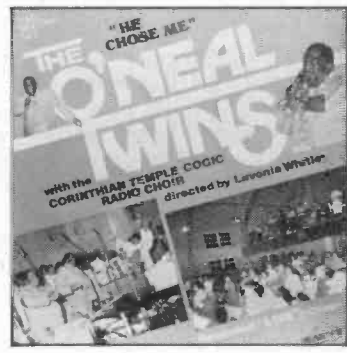
MYRNA SUMMERS 14575



AL HOBBS 7051



NEW JERUSALEM BAPTIST CHURCH CHOIR 7050



O'NEAL TWINS 7049



VOICES SUPREME 7048



PILGRIM JUBILEES 14584



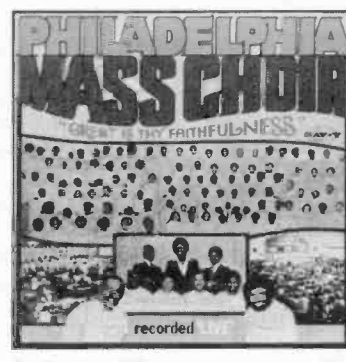
DR. CHAS. G. HAYES 14580



J.C. WHITE 14573



BISHOP JEFF BANKS 14565



PHILADELPHIA MASS CHOIR 14564



REV. CLEOPHUS ROBINSON 14558



DOROTHY NORWOOD 14557



REV. JULIUS CHEEKS 14554



TRIBORO MASS CHOIR 7047



FLORIDA MASS CHOIR 7045



GOSPEL MUSIC WORKSHOP OF AMERICA CHOIR 7043



INSTITUTIONAL CHOIR OF BKLYN 7041



DONALD VAILS 7039



GLENN JONES 14551

On Savoy Records and Tapes.



EPOCH/NALR DEDICATES NEW BUILDING



NALR's new headquarters

Ten years in business and a brand-new building—what better reasons for a celebration? Epoch Universal Publications/North American Liturgy Resources held Open House on May 30, 1980.

Formal dedication ceremonies and a gala celebration commemorated a decade of success for America's leading producer and distributor of liturgical recordings, music, and worship resources.

The firm's 26,500 square-foot complex, custom built by Cornoyer-Hedrick Architects and Planners, houses all of NALR's activities. Says David Serey, Executive Vice President and General Manager, "Our facility is designed for the future: for instance, a sophisticated electronic network throughout the building is set up to accept all types of video and data processing equipment. The only systems we don't have on the premises are those required for heaving manufacturing processes. We farm out pressing, engraving, and mixing, but only to firms that do high-quality work."

Features of the building include a modern warehouse, lit by energy-saving skylights and adjoining the shipping area. New computer terminals linked to an \$80,000 unit speed order processing, accounting, and type-setting. The most advanced designs in open planning create a warm, efficient atmosphere. A complete print shop and bindery allows NALR to produce all of its own forms and most of its advertising materials.

Upstairs, photographers and graphic artists enjoy a professionally-equipped darkroom and art-production area. Editorial offices for promotions and for *Hossanna*, a jour-

nal of pastoral liturgy, are right beside the art department. Ample space remains for the music editorial and marketing functions. "Right now," comments Serey, "we can be totally self-sufficient in the creative processes of publishing."

Spacious executive offices include library and conference areas. And the reception area is especially inviting: it contains original sculpture, custom display areas, and a 100-seat mini-auditorium that will eventually contain a full set of the latest audio and video equipment.

The auditorium was the scene of NALR's formal dedication ceremonies. The SRO crowd overflowed into the hallway and patio. Daniel Consiglio and Steve Rio wrote and performed the opening and closing songs. Flute music and liturgical dance helped set the mood. Readings were offered by Paul Quinlan, Music Producer, Jody Jones Serey, Director of Advertising and Promotion and Managing Editor, and Dolly Splawinski, Radio Promotion and Special Projects. Father Dale Fushek prepared a special reflection and then offered a prayer for the new building. Raymond P. Bruno, President, greeted old friends and new with a lively, emotional welcoming speech. He introduced the Board of Directors and David Serey. Father John Gallen, S. J., gave a final blessing, and the singers closed with "We Have Builded a House Unto the Lord."

Guests took informal tours of the facilities, met the staff, and watched typesetters and music engravers demonstrate their skills. A string quartet and sumptuous buffet added the finishing touches.

NALR HOSTS DEALERS OF THE YEAR



Photo by Mark Bruno

For the past three years NALR has sponsored an annual contest for all dealers of its products. This year's Dealer of the Year Award went to Ann and Gerald Prete of Alverno Religious Art and Books in Chicago for displaying innovative marketing techniques and excellence in advertising throughout 1979. Bill and Nan Byrne of Catholic Supply of St. Louis were named Outstanding Dealer for their continuing extraordinary effort in the field of religious retailing. In recognition of their achievement, both couples, as well as Dan and Mary Stutte, managers of Catholic Supply of St. Louis, were recently guests of NALR for a week in Phoenix.

During their stay the three couples were given Lincoln Continentals to drive and suites at the Pointe, one of the city's most luxurious resorts. Highlights of the week included a company barbecue held in their honor, a visit to a recording studio, a tour of the new NALR facilities, and a trip to Sedona, one of Arizona's most spectacular vacation spots.

The barbecue was NALR's way of welcoming the couples to Phoenix, and an elaborate welcome it was! It was held in a private home, and the freely stocked bar, plentiful hors

d'oeuvres, and succulent steaks contributed to the festive atmosphere. The seventy-plus employees and friends who attended and the guests of honor all agreed that it was a gala occasion.

On their visit to the recording studio NALR's guests were able to see the final mixdown of Tom Kendzia's *Light of the World*. It was a fascinating experience for them all, as well as giving them a better insight into how the items they sell are actually produced.

Further enlightenment on NALR's operations was provided by a tour of the company's new building. The couples gained firsthand knowledge of all aspects of the business and were treated to demonstrations of the various processes such as type-setting, graphic production, and computerized accounting procedures. While they were at the building they were presented with black silver-embossed plaques honoring their accomplishment. Seeing the completed facilities was especially meaningful to the Byrnes, who had also been present at the groundbreaking and initial construction phases.

They managed to crowd a variety of activities into their trip to Sedona,

including golfing, swimming, sight-seeing, and shopping at Tlaquepaque, a collection of exclusive boutiques in a delightfully landscaped Spanish setting. During dinner at the Oak Creek Owl NALR president Ray Bruno regaled everyone with tales of company beginnings and NALR artists. The hilarity of the group prompted restaurant employees to try discreetly to close off the area in which they were sitting from the rest of the room!

Additional entertaining moments were provided by a comedian chef at the Benihana of Tokyo Restaurant in Phoenix. His antics inspired the NALR guests to rename the restaurant Benihahahahaha's.

Over the course of their stay, Bill's habitual comment "no problem" became their favorite "in" joke. His driving was also the object of much attention, but no one in the group was ever willing to elaborate on the reasons for this. However, they were lavish in their praise of Phoenix' famous strawberry daiquiris!

NALR salutes the Dealers of the Year for their tremendous efforts and hopes that their stay in Phoenix was as memorable for them as it was for NALR employees.

The NALR Story

Economists tell us that the 70's were not good years for business—we suffered major recessions in 1974 and 1979, plus high inflation.

Yet Epoch/NALR has at least doubled and sometimes tripled its volume in gross sales every year since its founding in 1970. Sales have grown from less than \$50,000 its first year to a projected \$6 million in 1980. NALR now is the undisputed leader in the manufacturing and distribution of Catholic music.

Why?

NALR's President, Ray Bruno, says the secret is in understanding the market.

Bruno's early understanding of the Catholic market came from his experience at World Library of Sacred

Music in Cincinnati. He joined that firm as Plant Manager in 1964 and within one month was appointed Vice President and General Manager. The company boomed—growing in one year from a handful of people to a 100-employee shop with \$4 million in gross sales. "I like to think I was responsible for a good part of that growth," Bruno says.

He started NALR in Cincinnati in 1970, operating on a shoestring until 1973. That year, he made special arrangements with the printer who produced the whole line of *Hi God* products on faith—faith in the product and in NALR. The costly, ambitious risk made good, and *Hi God's* success and quality attracted the best composers in the business. NALR

quickly outgrew the facilities Cincinnati offered, so the Brunos, David Serey, and three employees moved out to Phoenix.

"We began with demo records, really," Bruno says. "People wanted to hear choral music before they bought it, or accompanists wanted to learn new songs by rote."

"These listeners began taking music home, sharing albums or tapes with their friends and families. To compete with commercial music, we had to offer a product that was enjoyable both in church and out. The music had to be well-written and professionally performed."

"We produced *Hi God 2* and *Earthen Vessels* using the finest equipment and best musicians in the business—and it paid off."

Now all NALR's products feature top-of-the-line materials and workmanship. This year the company expects to sell one million hymnal units, 300,000 LP's, 100,000 tape units, and 600,000 music units (choral music, keyboard, and guitar accompaniments. NALR's gross sales for 1980

could top the \$6 million mark.

"Our next step is to open more of the major channels for distribution," Bruno says. "It's important for good

religious music to move into secular record stores, to play on secular radio stations, and to gain exposure on national TV."



Photo by Mark Bruno

Ray Cork mixes Tom Kendzia's new album; Dolly Splawinski, Ann Prete, and Mary and Dan Stutte look on.

Executive Profile—



Ray Bruno

A Conversation With Raymond P. Bruno, President

"How do I choose the music I produce? Easy. It's a gut reaction. If I like it we do it—and it sells. You might say I've got a Midas touch. So far we've never had a loser."

Ray Bruno, President of NALR, has a strong, positive sense of the company's purpose:

"We're a Catholic company—we don't bury our texts or hide what we're singing about. Last year a major secular recording company signed a group to a five-record contract. The demo tape just sounded right. Later the company discovered that the group was singing about Jesus."

Bruno insists that couldn't happen with one of NALR's artists. "Our texts are predominantly biblical. And there's none of the vague *he, his, or your*. In some songs *you* might refer to Mohammed, Buddha, Jesus, or somebody's lover. In our songs, we sing about God, Jesus, and Their love for us. We don't play games with people's heads."

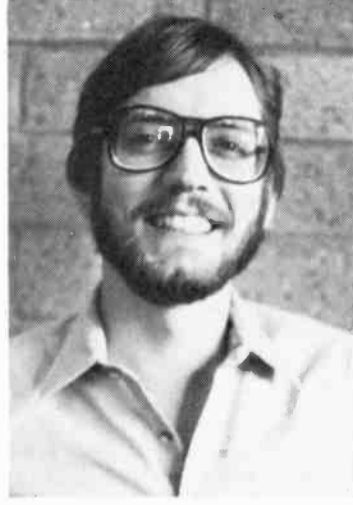
"I don't think that the other approach is wrong, but it can be tricky. The popularity of Debby Boone's *You Light Up My Life*, for instance, probably stemmed from its interpretation as a popular love song. When she identified *You* as Jesus, some stations were less eager to give her airplay. But then the Christian stations picked up on it . . ."

"A bridge has got to be built between the secular and religious industries. We hope to begin that process in Los Angeles at Billboard's Gospel Music Festival. Consider—there's no room for praising God in disco. But now *music* is replacing the disco beat. Texts are important again, not just rhythms. There's a whole new wave of interest in religious music. Dylan is born again, and *everybody* is into Gospel."

"NALR, serving primarily a Catholic audience, has been a little out of the mainstream. At first, our music was written for purely utilitarian purposes. We've tried to make it more listenable, more appealing, especially to the 18-40 year-old market."

"Secular stations, stores, and distributors need to discover that the texts are the only major difference between our music and what they play all the time. Our sound is equally as professional as that of secular artists, and our range of styles just as broad. We use up-to-date technology and hire the very best performers. We also have a well-defined market. We predict very closely the particular kinds of music that will fill that market's needs."

"Crossover is inevitable—and valuable. The primary interest of a recording company is to produce good music. Our goal is a little more complex. We want to put out the finest sounds for listening *and* for worship. We produce good music with a real good message—one that needs to be heard."



David Serey

David Serey Executive Vice President and General Manager

Young, dynamic, knowledgeable—that's NALR's David Serey. Before he even left home, Serey began a career in publishing: his father manages several papers in Ohio, and his mother is a talented graphic artist. By combining his skills as a printer and designer, Serey worked his way through Ohio State, majoring in math. Advanced study in advertising rounded out his training.

In 1971 NALR's President, Ray Bruno, asked Serey to sign on as Production Manager. The albums he helped produce that year predicted the future: *Great Things Happen* and *The Best Is Yet to Come*. Serey ran a tight ship, and even kept operations chugging ahead during the Cincinnati firm's relocation to Phoenix in 1975. His skills made him a natural for the General Manager's post, which he assumed in 1977. That year NALR enjoyed its best net profit since its incorporation in 1970. Since then, Serey has supervised all facets of NALR's publication and distribution operations.

In 1975 Serey and Bruno mapped out long-range goals for Epoch/NALR. They expanded the company's capabilities: in addition to recordings, sheet music, and accompaniment texts, NALR began producing gift items, posters, and a complete line of resources for worship. In 1978 Serey was elected to the Board of Directors and took on the duties of Executive Vice President.

Since then, Serey has been instrumental in charting NALR's voyages. Serey says, "I see NALR riding the crest of a new wave in religious music. Our music is being admitted, even sought after, by a lot of people in the religious music industry. This is exciting because the direction in religious music is not set—we're seeing a much more eclectic range of acceptable styles." Before, Serey contends, religious music was pigeonholed—folk, gospel, or liturgical. But now Christian music—and especially Catholic music—can be classical, traditional, MOR, pop, easy-listening.

Serey welcomes this trend as well as the maturing professionalism of most current religious recording artists. As the stylistic boundaries for religious music expand, so does the number of potential listeners. Serey has his sights set on a world market. "First we establish operations for potential distribution and manufacturing in English-speaking countries. Then, perhaps, a recording done in French or German might be appropriate."

Increased Demand For Catholic Music Hits Airwaves

There has been an enormous increase in the popularity of Catholic music in general, and NALR music in particular, in recent years. This is reflected in the use of *Glory and Praise*, a NALR hymnal, by over 1/3 of Catholic parishes, in the vast number of requests for copyright permissions from NALR, and in extensive airplay of NALR music.

In the past fifteen years there has come about a gradual change in attitudes towards "church" music. In the past people led compartmentalized lives, and the songs they sang in church were never heard elsewhere. There is an increasing tendency now to see the church as part of everyday life, and a corresponding movement of religious music out of the church and into the living room. People are integrating all aspects of

their lives, listening to the same sounds in church, on the stereo, and on the radio. In addition to the change in attitudes, this can be attributed to the fact that a much more playable, listenable style of music is being produced.

There is another phenomenon involved in this development; indeed, it is a natural outgrowth of it. More and more attempts are being made to bridge the gap between sacred and secular music. NALR has contributed to these attempts by producing music that sounds very similar to much of the popular music heard on the radio today, the only difference being in the lyrics, which are largely based on biblical texts. With the lessening in popularity of disco, with its primary emphasis on beat, melody is coming back into its own, with a

corresponding resurgence in the importance of lyrics. Religious music is now being recorded on secular labels and getting an increasing amount of airplay—evidence that, without much fanfare, "crossover" is actually taking place.

NALR has experienced the trend towards increased airplay to a very marked degree in the past year. There are now about 350 radio stations across the country, as well as Radio Vaticana in Rome, that are in constant communication with NALR regarding the airing of our music. In addition, about 25 syndicated national and regional Christian networks and affiliates use NALR music in their programming. Our sounds are being heard frequently on the airwaves in all parts of the country, and we are listed periodically near the top of the gospel charts.

A local example of the radio phenomenon is a show called "Daybreak," which airs on KRDS on Saturday mornings. The idea for the show originated in the combined efforts of Father Dale Fushek of St. Jerome's Parish and Dolly Splawinski of NALR. The program was aired initially a year and a half ago as a six-week experiment. Response was immediate and positive. A number of organizations were eager to sponsor it, and listener demand prompted the station manager to renew the contract and schedule the show for prime time. Since then "Daybreak" has been so successful that its creators are investigating the possibility of syndication.

The show's original format has been altered recently, although the basis, a blend of music, both religious and contemporary, and talk, remains the same. The written scripts of the past have been abandoned in favor of an ad-lib style, and the roles of the people involved have changed considerably. Whereas Father Dale used to do all the announcing and narrating himself, Kevin McGloin, who participated in the production from the show's inception, now does the announcing, with Father Dale as the authority figure and Dolly as the "person in the street."

The content of the program follows a thematic approach. Topics cover a wide range of subjects such as abortion, prejudice, and teen problems—moral and social issues. Also featured are interviews with artists and prominent church representatives. The show is geared towards helping Catholic teens better understand their faith, but in the process it also explains the Catholic Christian tradition to non-Catholics. It is never critical of other denominations, but merely seeks to affirm general Catholic teaching. The tone is light rather than "preachy," and if there is any evangelizing involved, it takes place through humor and exposure, not "hard sell." Father Dale feels that one of its most important functions is to encourage people to become involved in their own churches.

"Daybreak" is certainly a fine example of what can be done with this kind of programming, and we will probably see an increasing amount of it as economic necessity forces people to turn more and more to radio rather than product for entertainment and for comfort in the deepening recession.

***"Daybreak" tapes and promotional copies of NALR albums are available through Dolly Splawinski or Kevin McGloin, NALR, 10802 North 23rd Avenue, Phoenix, Arizona 85029.



Taping Daybreak: Matt McGloin, Daniel Consiglio, Fr. Dale Fushek, Dolly Splawinski, Kevin McGloin.

CALLING ALL RACK JOBBERS— NALR can help you make money

Ray Bruno is President of NALR, the largest producer and distributor of Catholic music in the United States. He has a special message for rack jobbers who, by and large, have overlooked most Christian and virtually all Catholic artists.

"Every year we sell millions of dollars worth of product to religious goods stores and individuals—and we do that without the support of a great deal of media exposure. Basically, we tell people by mail that our product is good, and they buy it."

"The next logical step is to take our products into the mainstream—to find them rack space in secular stores and outlets."

"The people who are missing the boat right now are rack jobbers in the United States and Canada and abroad. They're handling product that doesn't do as well as ours—and they're missing albums that have sold over 200,000 copies outside the standard market."

"We're willing to help them make money," Bruno emphasizes. "But they have to find out about our material, to understand its appeal and potential. Instead of dreaming about finding another Barry Manilow, rack jobbers should count up the possible sales from artists who are well established in the religious field, but nearly invisible outside it. Right now, they don't, and it's their loss."

NALR TALENT

The Dameans, one of NALR's most popular groups, are making plans for their spring 1981 performance schedule. They will be in L. A. November 21-23 for a liturgical convention and again in February for the Religious Education Congress. Other tentative bookings include Phoenix in late January, Springfield, Illinois in March, and the Detroit NPM convention in April. We heard of a fan from as far away as Holland who scheduled her travels in the U. S. around one of their appearances!

Ellis and Lynch have just returned home to Seattle from a very successful tour of 20 states. They set an exhausting pace, covering 29 cities in 60 days. The enthusiastic response to their Christian Family Concerts from east of the Mississippi exceeded all expectations of their first venture into that part of the country. Look for a new format in their concerts after they take a well-earned two-month sabbatical.

Michael Joncas, who was just ordained a priest in May, has been so busy with parish duties at the Church of the Presentation in Maplewood, Minnesota, that he hasn't had time for many public appearances. He plans to do more in the future, though, including a youth convention in Rapid City, South Dakota, in October, a workshop in Joliet in November, and a jaunt to Toronto in April.

Grayson Brown pops up to do a concert from time to time in various unlikely parts of the country like Roanoke, Virginia. . . . *Msgr. Donald Reagan*, back in his home parish in Warren, Ohio, from a stint of teaching at St. Joseph's College in Rensselaer, Indiana, gave a dynamite presentation on children's liturgies to the NPM regional convention in

Since 1973, NALR's major artists have created a phenomenon virtually unknown in the mainstream recording industry—pyramiding sales. Instead of making a majority of sales during a brief period of popularity immediately after release, many NALR products sell better year after year. Rev. Carey Landry, the St. Louis Jesuits, and the Dameans all find that once their new music gains a following, sales rise.

NALR's Sales Manager, Sy Berkowitz, remembers that "Rev. Landry's *HI GOD* album was the first NALR product to hit it big. That was in 1973, and sales escalate every year." Since that release, Landry's *Abba! Father!* and *I Will Not Forget You* have also gained in sales every year. Landry's newest album, *By Name I Have Called You*, is expected to follow suit. The St. Louis Jesuits began topping NALR's charts with the classy and classic collections *Earthen Vessels* and *Dwelling Place*. And *Remember Your Love* by the Dameans just gets stronger and stronger.

But the biggest pyramid of all is built with NALR's hymn books—*Songprayers*, *Songs of the St. Louis Jesuits*, and especially *Glory & Praise*, Vol. 1 and Vol. 2. Berkowitz estimates that one out of every three Catholic parishes now uses the hymnbook series, "and there's no end in sight." Protestant denominations have also discovered NALR's hymnals: most selections work beautifully for any

EARTHEN VESSELS



DWELLING PLACE



Christian congregation and in any Christian home. Already orders for the 5 1/4 x 8 1/4 paperbacks has far exceeded initial projections: *Glory & Praise*, Vol. 1 sold over 350,000 copies last year and Vol. 2 has sold over 230,000 since January.

Rev. Landry attributes this incredible appeal to the artists' intent: "We are not writing 'popular' music, and our songs are not for just a moment. Instead, our music contains substance, both textually and musically; it has proven its worth in use." Landry credits word-of-mouth as a major advertising vehicle: "As Christian artists form a substantial body of music for worship, people talk about it, share in it, and continue to use it."

HI GOD



REMEMBER YOUR LOVE



The same is true of NALR's MOR and easy-listening collections. Sy Berkowitz predicts that the latest anthology of NALR's classics, *Reach for the Rainbow*, will be a bestseller. "You probably couldn't reproduce the sound of a full orchestra and a 120-member choir in most neighborhood churches. But you can enjoy these

sounds' at home or on the radio. Shelly Cohen's arrangements open new possibilities for NALR's music." Michael Joncas' *On Eagle's Wings* is another candidate for Most Likely to Succeed. Perfectly at home in the Mass or during worship services, Joncas' compositions are also very listenable.

Columbus, Ohio, this month. . . . *Erich Sylvester*, now settled in the L. A. area, has turned entrepreneur, organizing a new company to present concerts by both sacred and secular artists. . . . Influential Dutch composer *Bernard Huijbers* has contributed his impressive talents to *Tom Conry's* new album, *We the Living*. The collection includes Hu-

ijbers' well-known work "You Who Know," directed by the composer himself.



Salute to NALR Employees

In some organizations the business grows financially, but the quality of the staff just does not keep

pace. That certainly has *not* happened at NALR. As Executive Vice President David Serey says, "I depend upon the talents of an excellent staff of people. Right now, by hiring and promoting well-qualified individuals, we are laying the foundation for our company's future."

The staff has been gathered slowly and selectively over a period of sev-

eral years, growing from only five people when the company relocated to Phoenix to the present 62, a number that exceeds that of NALR's closest direct competitor by 60. This group of talented, dynamic men and women forms the heart of a bustling operation that serves both dealers and individuals with concern and efficiency.

KEEPING UP WITH THE ST. LOUIS JESUITS

The St. Louis Jesuits, composers and performers of some of the finest worship music of the last decade, have had a year full of achievement and promise. In March of 1980 *Cash Box*, a widely-read trade journal for the recording and music industry, recognized them with their presentation of a Special Achievement Award. This award is based on significant and lasting contributions to gospel music during the past 20 years. Also honored with the St. Louis Jesuits were such famous artists as Pat Boone, Bob Dylan, Tennessee Ernie Ford, Mahalia Jackson, Elvis Presley, and Jimmy Swaggart.

In May of this year they received an honorary Doctorate of Humane Letters from the University of Scranton. The citation singled them out for their ability to produce "words and music capable of carrying sacred scripture into the hearts of young believers." Two richly deserved honors for their years of devoted service to their fellow human beings!

Contrary to custom, the group remained scattered for most of the summer, with each member involved in individual study and projects. Bob Dufford was hard at work on new eucharistic prayers, new prefaces, and orchestrations, and also gave several workshops in Omaha, his home base. Dan Schutte rewrote some of the newer songs, gave a workshop in Milwaukee, and did the music for ordinations in that city and Omaha. He also joined Roc O'Connor for a workshop in the eastern states. John Foley spent the first part of the year studying in England and then gave several workshops in France in late June and July.

An exciting new project finally brought all five together towards the end of the summer. In early August they met in St. Louis to begin rehearsing the music for a new album. In addition to their own fine instrumental work and vocal solos, the new record will feature the choir of St. Francis Xavier Church in St. Louis. In a departure from their earlier guitar-only style of instrumentation they're trying some keyboard-only music. The experiment is bound to be a success with their fine musical talents backing it up. Evidence of continuing spiritual and musical growth, this collection promises to be their best ever. Release is planned for the spring of 1981.

A long-standing ambition of the group is finally being realized this fall, as they move to Seattle to work and study together. They will be under the tutelage of Kevin Waters at Seattle University, doing advanced individual study in keyboards, voice, and music composition and theory. They're all very excited at the prospect of being able to live and work as a community. Academic pressures will force them to cut back on their public appearances, but undoubtedly some very fine collaboration will result from such close association.



THE ST. LOUIS JESUITS

l. to r. Roc O'Connor, S. J., Robert Dufford, S. J., John Foley, S. J., Tim Manion, Dan Schutte, S. J.

NEW STAR ON NALR HORIZON



Ray Bruno and Tom Kendzia

Tom Kendzia, a winner in the National Association of Pastoral Musicians Live Hearing Competition in Chicago in 1979, is NALR's brightest new star. Tom's outstanding talents came to the attention of people at NALR during that same contest, when he sent the company's music department a copy of the demo tape of the 10 songs he submitted to the competition. Personnel at NALR were so excited by his music that they contacted Tom at the NPM convention and very rapidly came to an agreement to do an album. The initial result was a magnificent collection, *Light of the World*, released just a few days ago.

Tom's love of music began at home at a very early age. His parents, whose musical tastes were extremely eclectic, exposed him to a wide variety of sounds, with the exception of classical music, which he grew to know and appreciate only during his latter years in high school. He began studying piano and guitar at age 8 and later mastered organ and synthesizer. During his Bachelor of Music studies at Manhattanville College he learned violin, clarinet, baritone horn, and string bass.

Tom's performing career began in high school with extensive work in rock and jazz bands. In college he played in a jazz quartet and blues band, as well as giving solo recitals. In addition, he played in the orchestra for musicals such as *Jacques Brel* and *Threepenny Opera*. After college he played in small clubs—the kind to which people go to really listen to the music.

Although he began composing during his college years, he didn't turn to any serious work until he took a position as director of music at St. Leo's Church in Stamford,

Connecticut. Finding a lack of contemporary-sounding music that people could "take home" with them, he filled the void by writing the material himself.

Tom claims he really has no set way of composing. Sometimes he starts with lyrics, sometimes with melody and harmony, and occasionally it all comes at once. The ease with which it all comes together depends on his state of mind. It really flows when he's in touch with the things that are going on in his life. He says of his music: "I'm really striving for an excellence that is necessary for people's hearts to be touched in a real, mature way—something more than just feeling nice—a true experience of God's love and presence."

According to some of the people who have heard Tom's first album, *Light of the World*, its contemporary pop sound is reminiscent of a Broadway show. It is a combination of different styles ranging from upbeat jazz to slow ballads. Even the ballads have the raw energy characteristic of rock music. The harmonic patterns show the influence of classical theory, the orchestrations that of rock styles, and the solos that of the jazz medium. The basis of the sound is the piano, backed by bass and drums and complemented by guitar, electric guitar, rock organ, and synthesizer. Choir, used almost as another instrument, and orchestra fill out the sound. Tom describes the album as "a journey through different styles that express different aspects of spiritual commitment." And according to others who have heard it, "it starts with a bang and ends with a bigger one."

NALR expects great things from this major new artist and his sensational first album.

INTERNATIONAL

Rev. Carey Landry and Carol Jean Kinghorn—Pioneers Down Under



Carol Jean Kinghorn and Rev. Carey Landry

Over the summer Rev. Carey Landry and Carol Jean Kinghorn discovered a whole new market—the Australian Christian community. They successfully repeated last year's tours to Melbourne and Sydney, but the real breakthroughs came during their sweep of central Queensland.

In an ecumenical effort to bring the best contemporary Christian music to the widespread Aussie audience, Carey and Carol Jean offered special workshops and concerts in Rockhampton, Brisbane, Mackay, Cairns, and several other small towns.

In most areas, Carey and Carol Jean were pioneers—the first international artists to bring in new music. In outlying regions, most musicians and pastors rely on American compositions, but usually know only the hits of the late 60's and early 70's. Australian congregations are hungry for new sounds—for the professional harmonics, singable melodies, and Scriptural texts developed during the last few years.

Workshops focused on music: Music in Children's Worship, Music in Religious Education, Music in Worship for Teenagers and Young Adults, Evenings of Prayerful Music. As always, Carol Jean led group participation in singing, gesturing and praying—integral parts of each workshop. Participants represented all groups within the community: children, teens, young adults, parents, priests, ministers, religious sisters, musicians, teachers, catechists.

By all accounts, the tour gets rave reviews. The reception was wonderful—warm, enthusiastic, encouraging. And the result is even more wonderful—a greater awareness among Christians of the place of music in the dynamics of worship.

Johnny Carson Tonight Show, and sung by the choir of St. Mel's Church of Woodland Hills, California. The full, rich sound of this album is guaranteed to blow you away!

More full sounds come from chorus and orchestra on *Glorious*, a collection of original compositions by Abraham Kaplan, the dynamic Israeli-born conductor who took America by storm when he first appeared here in 1962. Classical buffs aren't the only ones who'll turn on to this gem!

For those looking for something a little more laid back, *Far More Precious Than the Greatest Treasure*, by *The King's Minstrels*, provides one answer. This is fresh, lively choral folk music that skillfully treads the line between convention and innovation, appealing to old and young alike. . . . For more mellow notes, try *Come and Dine* by the *Pilgrim Friars*.

Some tried and true NALR artists have been hard at work cutting the wax over the past several months too. In his new album, *We the Living*, Tom Conry displays once again the sophisticated writing style that matches brilliant, evocative instrumentation with beautifully crafted lyrics. The result is an irresistibly joyous sound.

By *Name I Have Called You* is another new disk by a long-time favorite, *Father Carey Landry*. Gentle, love-filled, and intimate, these songs are an expression of the hopes, struggles, and desires of all humans. Bound to have universal appeal!

NALR Institute On Worship

On October 17 and 18 (Friday and Saturday), North American Liturgy Resources will host the 1980 NALR Institute on Worship. Two full days of programs, workshops, classes, and activities will be offered at NALR's new facilities, 10802 N. 23rd Avenue, Phoenix, Arizona. Featuring distinguished instructors from coast to coast, the Institute is open

to all interested persons for \$50.00 for the two days. A number of scholarships are available.

Persons interested in registering for the 1980 NALR Institute on Worship should call Jody Serey at (602) 997-1580. Registration is limited, so please call at your earliest convenience.

THE 1980 NALR INSTITUTE ON WORSHIP PANEL OF INSTRUCTORS

Instructors
FR. JOHN GALLEN, S.J.—Editor, *Hosanna*
Director of Liturgy, St. Ignatius Parish, New York, New York

SHELDON COHEN—Assistant Musical Director, *The Johnny Carson Tonight Show*
Choir Director, St. Mel's Catholic Church, Woodland Hills, California

MICHAEL JONCAS—Recording Artist Association. Pastor, Church of the Presentation of the Blessed Virgin Mary, Maplewood, MN

JOE PINSON—RMT—Music Director, Texas Department of Mental Health and Mental Retardation

HENRY PAPAIE—Music Editor, NALR

TOM KENDZIA—Recording Artist, Director of Music, St. Mary's Church, Ridgefield, CT

PAUL QUINLAN—Recording Artist, Record Producer, NALR

FR. ALEX MANVILLE—Franciscan Renewal Center, (The Casa), Phoenix

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The Cantor in Liturgy: Historical Roles and Contemporary Importance and Direction of Liturgical Music in the 80's

The Mentally Retarded and the Church Service

Music Theory for the Aspiring Composer; Motivating the Taciturn Congregation

Sounds of New Music

Vespers

—a complimentary farewell continental breakfast

fectly the first time we met. . . . Backstage, about ten minutes ago, wasn't it?"

Then Johnny held up the album cover. The colors of the airbrushed rainbow and the bold graphics came across beautifully over the air. Johnny mentioned that Shelly had done all ten arrangements of NALR classics and that the collection bears the EPOCH label. He seemed a little puzzled about the singers, though, until Shelly joked that the choir was really from St. Mel Goldstein's. *Reach for the Rainbow* could not have asked for a more congenial introduction to the public.

RAINBOW Arranger Trades One-liners with Carson

Shelly Cohen took a test pressing of *Reach for the Rainbow* to work one night—the night he knew he'd be standing in for Doc Severinsen as leader of the Tonight Show's NBC Orchestra. Johnny made several jokes:

"We're very proud of Shelly. You've all heard of Juilliard, right? . . . Well, Shelly's heard of it too."

"So, you've been with the show eighteen years. And I remember per-

PLATTER PATTERN

A hot new NALR album, *Light of the World*, should attract a lot of attention to newcomer Tom Kendzia. Tom's brilliant keyboard work, reminiscent of Elton John or Billy Joel, is only one of the many strong points of this collection. The music is a smooth combination of classical texture and contemporary color. Watch this one really take off!

Another dynamite addition to the NALR repertoire is *Reach for the Rainbow*, an anthology of NALR classics arranged and conducted by Shelly Cohen, assistant music director of the



Evolving Towards Modern Marketing

By KIP KIRBY

There are some real changes sweeping through the Christian music industry these days, bringing new triumphs, new problems, new challenges to be met by the gospel retailer.

Christian music, in case you hadn't noticed, is storming the market like Joshua's trumpets at the Wall of Jericho.

Christian music which is no longer confined to churches, choirs and chorales.

Christian music which is suddenly becoming booming business, since it's been getting . . .

Contemporary. Contemporary in its productions, its arrangements, its unabashed foray into multi-format material. Contemporary through the efforts of born-again artists like Dan Peek, Debby Boone, B.J. Thomas—and more recently, Bob Dylan and Little Anthony. Through high-quality studio work from producers like Michael Omartian and Chris Christian, who understand the balance between gospel's message and secular's hit sound.

Categories can be confusing. Christian music falls into different categories: Southern traditional, inspirational, contemporary/MOR, Jesus rock, black gospel. When it comes to marketing Christian music, though, there are only two distinctions: white gospel and black gospel.

Amidst the confusion the need for better communication is apparent. Communication: the single key element that's needed to unify the various facets of the gospel industry as it stands poised on the brink of what will probably be its biggest decade ever.

For there appears to loom on the near horizon of gospel a rift in communication . . . between radio and record companies, between retailers and labels, between distributors and dealers. And—looming largest of all—a decided dearth of dialog between gospel and secular.

Kip Kirby is a reporter in Billboard's Nashville bureau.

With gospel's sales strengthening every year and its impact more noticeable on the record industry as a whole, it's this area of communication that is going to become a priority in the immediate future. Both fields have much to learn from each other, and the time has never been so right for the barriers to fall.

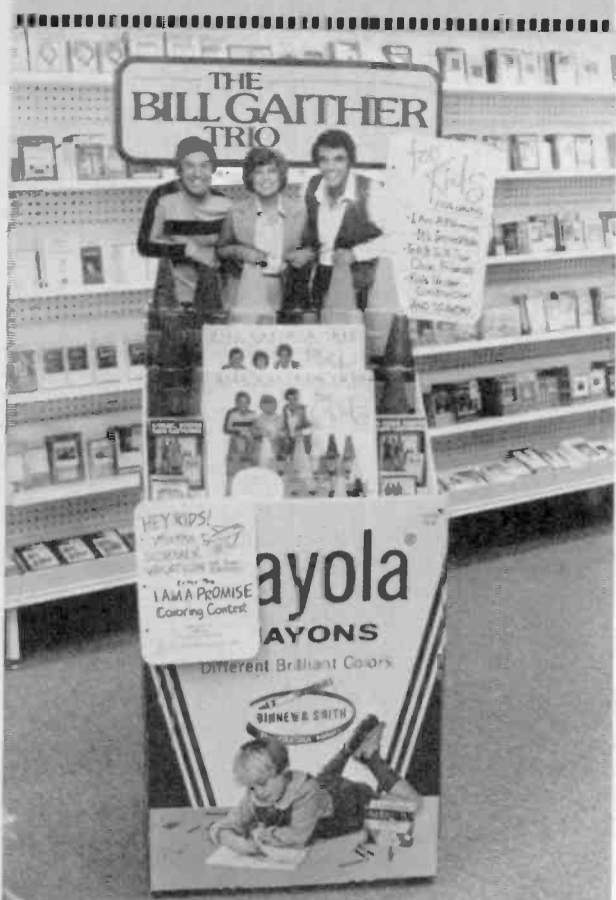
At the retail level, the picture is bright. Gospel music executives are excited about what they view as the unlimited vistas yet to be conquered by their artists. They are beginning to study the effectiveness of secular marketing ploys and adapt them for gospel's special purposes. Gospel product is turning up more and more in large retail outlets—albeit often in cramped spaces but still there—such as Sears, K-Mart, Tower, Record Bar, Oz, Peaches and other big-volume secular chains. There is the pervasive attitude seeping through the industry that suddenly secular and gospel can co-exist, swap and share on a common meeting ground.

One of the major areas where communication is lagging in the gospel field seems to be in radio. Radio, which could do so much to help gospel sales, is instead plagued by a total lack of organization and confusion—or so say major gospel labels and retailers.

They point an accusatory finger at radio for failing to support gospel product, especially among the newer, younger Christian artists who need exposure badly. Gospel programmers play album cuts at random, often failing to identify either the artist or the record they've just aired. They don't use creative programming techniques to interest new listeners in tuning in, and prime time is often bought in advance by evangelical crusades for sermonizing, thus relegating the music portions to early morning or late night hours.

And, say labels and retailers alike, gospel radio lies down on the job when it comes to breaking new acts: programmers play what they want, when they want, so there's no such thing as a structured playlist or a gospel "hit single."

"It's very simple: when we get airplay, we get sales. But
(Continued on page G-32)



World's eye-catching merchandiser for the Bill Gaither Trio's "For Kids."

DISTRIBUTION:

Moving Music Through A Double Pipeline

GOSPEL MUSIC

Distribution in gospel music is an odd mixture of Christian distributors, secular distributors handling gospel product and the record labels doing it themselves. The market is basically divided between the Christian market, which is reached primarily through Christian bookstores, and another market, which buys its records from secular outlets.

While the gospel business, like almost all of the record business, has been hurt by the current economic recession, the brightest beacon of light in the entire industry seems to be the secular distributors handling gospel product. For them, business is booming and couldn't be better.

Jeff Cohen of CalCo in Jacksonville states, "Gospel music is the only music that's remained steady with growth during this time. We've never seen it fall or even stumble. We make a 40% profit with hardly any returns." Cohen further states that the distribution of gospel product has proven so successful that CalCo has begun a new company, Gospel Line Distributors, to help it deal more efficiently with gospel product. CalCo is basically a secular firm that handles gospel product. Of the gospel it sells, Cohen estimates approximately 70% is white and 30% is black-oriented with Southern gospel and traditional black gospel being the stalwarts while contemporary pop gospel continues to grow by leaps and bounds.

At Tara's in Atlanta, another basically secular company, Frank Stanton states that, "If there's a slump, we've decided not to participate," in discussing his gospel sales. Tara sells approximately 90% of its gospel product to secular stores and shows about 80% of its total gospel product to be black.

Says Stanton, "Black artists that are new sell quickly initially then move into a catalog item. With the bigger white artists, after the initial sales there are steady re-orders," noting also that "buyers aren't taking chances with big orders so there's no returns problem."

At Action Music Sales in Cleveland, Clay Pasternack says, "The only effect the recession has had on gospel product is that some product went from \$6.98 to \$7.98 and that hurt them a little." He adds, "Gospel product is stronger than anything else—the key, hot items are stronger and hotter."

Action Music Sales handles "all the gospel lines except Savoy," according to Pasternack, with sales split 50-50 between black and white gospel. It sells almost solely to secular outlets and reports "almost no returns" with Pasternack stating that, "If we do have returns from an over-order, we just recycle them into somebody else's shipment."

The Christian distributors have found that approximately 80% (and perhaps more) of all contemporary gospel product is sold through the Christian bookstores. For this reason, they have concentrated on servicing these accounts while virtually ignoring the secular outlets. Behind this reasoning is basic economics and logic—there is a proven demand here while the secular world is still a virtually untouched frontier that stays interested but never really commits itself. Therefore, sell the records where there are known buyers, i.e. the Christian bookstores. This allows a distributor to streamline its company to make an efficient operation that services the accounts where money and time can be spent most profitably and wisely.

(Continued on page G-35)



Sophisticated in-store merchandising is seen in this Jimmy Swaggert display, from the New Benson Co.

Lamb & Lion created this dual purpose mobile for Debby Boone's "With My Song." It can be hung as a mobile or set on a counter top.

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• Continued from page G-5

As these gold and platinum artists plow their new gospel ground, secular music industry executives take note of the popularity and sales appeal that hold up well even in this recessionary period.

Why? Ask the secular music leaders.

As the religious music industry moves into new areas of promotion, distribution and product creativity, it also has a question for the secular side:

How? Ask the religious music leaders.

The secular music industry has proven its capabilities in the merchandising fields. The religious music industry has proven it can withstand the consumer fickleness, faddishness and faithlessness by offering a message music that transcends fads, quirks of human nature and quintessential philosophies.

The gospel sector has not gone untouched by the current business doldrums, but it has fared much better than the secular counterpart. Though some will claim otherwise, record sales and concert revenues appear to be down—but the dip hasn't been half as dramatic as the plunge suffered by the pop music makers.

Why? Because in times of bad news, gospel music offers good news complete with a melody. In times of bad tidings, gospel gives good tidings.

But, no matter what music idiom is under discussion—classical, jazz, country, soul, gospel—the bottom line is still the talent.

And the religious music field has some of the best talents in the industry:

Barry McGuire, a refugee from the acid-rock world with his "Eve Of Destruction," now sings carols for Christ. B.J. Thomas, once stoned (in the non-Biblical sense), is re-born as a potent Christian artist, appealing to both religious and secular markets. Cynthia Clawson, a singer of Jane Olivor intensity, devotes her lyrics to the Lord. And there's Michael and Stormie Omartian.

Michael has a foot in both camps. While pursuing a religious music career, he has also blazed a highly successful path across the secular horizon, most recently as producer of the Hot 100 pop chart scorcher "Sailing" by Christopher Cross. He performs with his wife Stormie, who escaped mentally and physically bruised from an abused childhood, to turn her life around in a struggle that can be read in the powerful lyrics she writes and the songs she sings.

The Imperials are as slick and polished as any group that has graced any stage. Evie, lady of the beguiling dimples, is a pro to the core. Reba can take a song like "Over The Rainbow" and turn it into a devastating religious song.

The talent is incredible. Every year new talents burst onto

the gospel music scene. They carry melodies of love, lyrics of meaning—and a life of example.

The wellspring of talent yields a creative lodestone that glitters in the pure light of the day and serves as a beacon in the darkness of night and the trauma of troubled times.

Did we mention Andrae Crouch? The Rev. James Cleveland? Did we tell you about those 100-voice black Baptist choirs who wail their heart, soul and lungs into a cacaphony of musical bliss? They could give a good case of goose-bumps to an atheist.

So, the talent is there. And if the talent rises, can the business be far behind?

Now, here's where we reach our main problem. Is this a business? Or is this a ministry? Or is it both?

You can get great arguments on either side, complete with biblical quotes. Consider this treatise as a dissertation extolling the virtues of the third choice: it's both.

Let's be honest. Where there's a quick buck to be made, you'll find people of all persuasions, races, creeds, colors, national origins—with one sole object in mind: money. The growing popularity of gospel music insures that these parasites will try to draw blood from Christian music.

And you'll also discover the good folk who want nothing more than to spread the word they believe to those who don't. Money is their last thought.

The final group, becoming a majority, is a balanced coalition that truthfully seeks to perpetuate its ideal while not refusing—or being hypocritical about—the financial rewards that may arrive as a byproduct.

That's why a true believer and true talent such as Andrae Crouch can appear on "Saturday Night Live" and live to tell about it. That's why a Billy Graham can appear on "Hee Haw" without losing dignity or disciples. That's why Barry McGuire can reveal the sordid details of his drug-soaked past and still be acceptable to the millions who milk his message. That's why Stormie Omartian can lay her conscience, and soul, on the line and tell her audience, between songs, how she almost changed from an abused child to a child abuser—and when the latter threat gripped her, stole away to the bedroom, prayed, and later put a melody to that prayer, creating a song, "Three o'Clock In The Morning," that says more than a hundred disco hits.

Paradox. Conflict. Contradiction. Double standards. Moral and amoral dilemmas.

When Crouch starred on "Saturday Night Live" he gained converts. He also gained hate mail. Rev. James Cleveland says he wouldn't appear on the show, but he doesn't condemn Crouch.

Crouch is typical of the vast strides that gospel music has made on the tv and radio airwaves. As the following articles point out, the important tv medium has quickly surpassed radio.

The proliferation of cable tv systems, networks hungry for

diversity in musical programming and syndicates hungry for everything, have created a new market for religious music.

Some cable tv systems beam more than three religious music channels 24 hours a day to major metropolitan and rural U.S. areas. Syndicates saturate other areas. And the networks are aglow with gospel entertainers, even in prime time, a departure from the times when the word "Jesus" was persona non grata on the hallowed network airwaves. This media movement is just now gaining steam, and should continue to gain momentum in the next decade.

Radio is more of a problem. If gospel radio had the togetherness and totality of the country music stations, this glory music would be forging its way into many more households.

But gospel radio is caught between a rock (not of the ages) and a hard place: the pay-in-advance, black-ink-insuring preachers who buy airtime in half-hour or hourly segments, and religious music.

It's reminiscent of the early hazy, crazy days of country. The most positive point is that there is a new breed of religious music executive now arriving on the scene—though most are now music directors and program directors. When they grab hold of the reins, some changes will come down.

Songwriters and publishers continue to contribute to the thrust of gospel music. The songs get better; and the publishing propulsion behind them gets honed to a new higher level of professionalism. Meanwhile, ASCAP, BMI and SESAC increase their interests in this meaningful music.

Distributors and bookstores are becoming more worldly wise, employing selling devices that spur record sales while not demeaning the cause. Retailers are discovering that religious music product does move. When this is tied into the increasingly creative marketing and promotion campaigns launched by religious, and secular labels, the sales and airplay potential of this music will soar to the heavens.

Recent polls by Gallup and other barometers of the human whim indicate that almost one-third of the U.S. population listens regularly to Christian music. Those are not bad statistics.

Consequently, some major religious music business executives are seeking to carry the music, and message, to new heights.

Take the unlikely group, the Hinsons. While maintaining its gospel music base, the group is also seeking to extend its influence into the country music arena, drawing the attention of secular distributors and positive feedback from the country radio industry.

Rex Bledsoe, advertising director of Life Stream Records, reports that the group is appearing on country, as well as gospel dates, and has performed on the country bastion of radio exposure, the "Grand Ole Opry."

"Yet, they're retaining their identity," says Bledsoe of the group that plans to play Carnegie Hall later this year.

Typical of the creative promotion is the promotional coffee
(Continued on page G-22)

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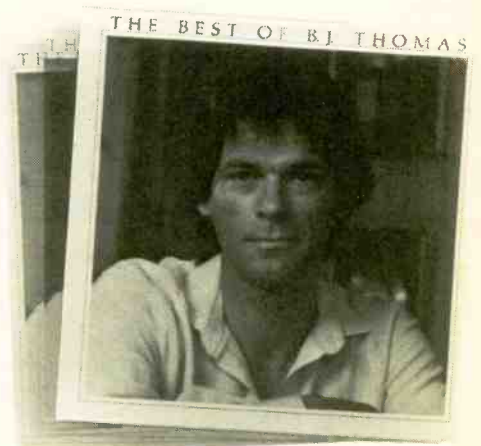
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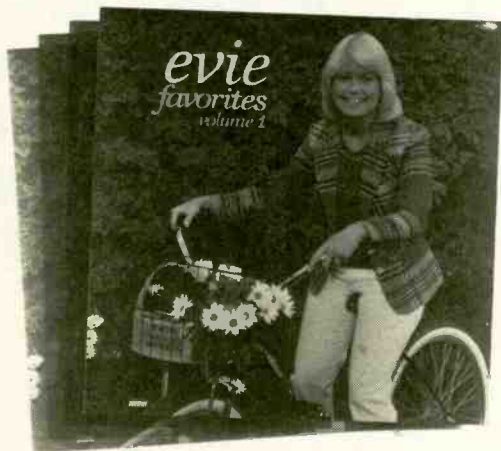
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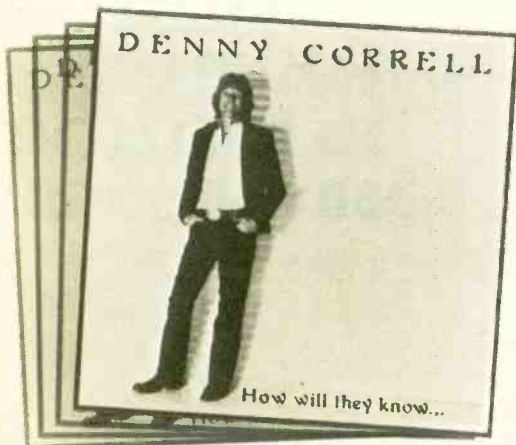
AMY GRANT Never Alone
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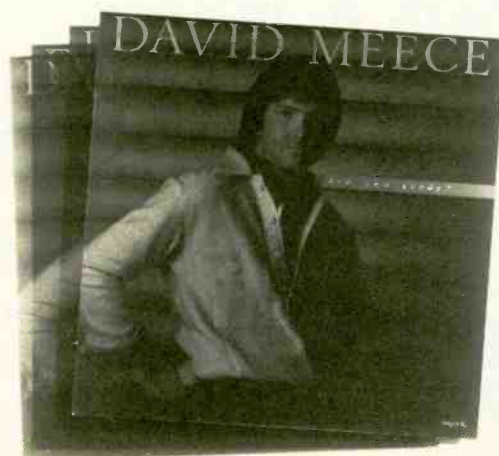
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LINDY HEARNE

**THE
NEWSON
COMPANY**

Where dreams and reality come together

James Cleveland

• Continued from page G-6

Cleveland credits the rise of religious television and its larger-than-radio audiences for helping to bring on a greater awareness of gospel. "The medium of tv has brought new names and new talents to people. They were great talents all the time but they were suffering from one thing—a lack of exposure. We've been here all the time, but they have not felt there was a commercial value to it, and until the Wall Street people see that we can sell records, we can sell products, also, now it has come to the attention of a small group of people who looked at the figures and facts and found out that we sell records."

1980 is the year Andrae Crouch appeared on "Saturday Night Live." 1980 is also the year Rev. Cleveland did not appear on "Saturday Night Live," but it wasn't because he wasn't invited.

"They called me to go on 'Saturday Night Live,'" he says, "but I wouldn't go because I felt the show was, number one, too controversial, too risqué. Andrae went on and I think he did a very good job for gospel music. I enjoyed Andrae's performance—it may have done something for Andrae as an artist—but I don't think it did anything for the cause."

"What are they trying to prove on a show of that caliber to have a religious side after they've been as risqué as they could be? Then to turn around and end the show with a gospel song. There had been no other mention of religion, spiritual quality or anything on the entire show, so they were, in essence, presenting Andrae as a performer, not as a religious personality. I mean they gave him time to sing and that's all, but he's about more than singing."

"There are people who know I'm here, and whether I go on 'Saturday Night Live' or not, they know I'm here, and they've got to know somewhere along the line that you stand for something."

There are those who might invent other reasons why Cleveland refused the exposure he otherwise so tirelessly seeks. "A lot of people will hurry up and tell you, well, the reason he doesn't do it is because he's made his money, he's done well in gospel. Well, I have done well in gospel, but I found that I didn't have to sell out in order to make it. I actually believe in the music. I am not just singing to make a living."

One doesn't need a Gallup poll to tell us we are living in an age of crisis after crisis, and "in times of crisis people turn to the church more than they ever do." The church thrives, says Rev. Cleveland, "because people feel the need to cling to something to carry them through these harder times. With all the things happening in the world today, I would definitely say that people are, if they're not turning to, they are at least becoming more aware that there's going to have to be some kind of higher power to bring us through these chaotic times."

People are becoming aware that "man, at his epitome, has messed up everything." Searching for an out, an escape, "People, we feel, have turned the church off and turned teaching and preaching off, as we know it. We have found through the medium of music that many people are turned towards the church, and they will tell you it's because they like the music, but the music is not the prime thing in gospel—it's the message coupled with the tune. So we feel like we're not resorting to trickery to get somebody to hear a religious message, but we feel that we must use all the tools, just like on Broadway—they use bright lights to attract—so we must use the tools of the trade to attract people to Christ."

"If we can't preach to people in a dry, talking sermon and get their attention, we'll sing it to them, as long as we get the message across. We have been instrumental in drawing more people to the church in recent years through singing and getting them to find favor with something in the church they like to identify with. Then when we get them into the church, putting the same message into words without music is not as hard, for we have set some type of precedent with the music to get them into the church and get them focused on where we're coming from."

Rev. Cleveland believes there remain many misconceptions about gospel. "There are producers who actually feel that all gospel music is loud, hand-clapping, rip-roaring tambourine-beating music—and that's not true." Traveling gospel shows, such as the Clara Ward Singers, early on brought the glitter and glamor of gospel showmanship to Europe, "doing the holy dance to please the appetite of the audience more so than waiting to do it under the unction of the Holy Spirit," epitomizing the image of gospel music for years to come. The few informative, but according to Cleveland inauthentic and misguided gospel books "have not even scratched the surface in bringing to the forefront the real, real exposure of gospel and the real story behind it." To get that story, says Cleveland, you have to go to pioneer exponents of gospel music, to "really search the souls of the elderly black people who could take you back and really tell you about gospel music and what it has meant to them from slavery till now to get a real synopsis of gospel." No book has yet been written about Cleveland, and he's not holding his breath, since he feels publishers probably consider him worth more dead than alive, and he has no intention of cooperating.

"Proud but not satisfied," Cleveland feels he has a lot yet to accomplish. "There are people that I still have not reached that I feel I have the influence at this time to reach." To this goal, the Gospel Music Workshop, of which he is founder and president, expects to record its largest attendance, about 20,000, at this year's session.

"The aim of the workshop is, first of all, to perpetuate gospel music and to upgrade the quality of performance. Since there are no accredited schools you can go to and learn it, we have an association whereby those who are gifted in the art

will share their knowledge with those who aspire to be in gospel music. We have classes in all fields and phases of gospel music where people who aspire can come and get in those classes and learn more about gospel, plus, learn the history and heritage of gospel music.

"We don't inhibit anybody. We want everybody to be as creative as they can be. If they're in gospel and they want to bring a new dimension to this particular work we'd like to hear it. We're not closed-minded. We'd like to have innovations because we find that there are people who are so into music."

"There are people who like the traditional sounds of gospel, there are those who embrace the contemporary sound, and then there are those looking for sounds even beyond that, so we don't inhibit anybody. We'd like for them to have full expression that relates to where they would like to go. All we ask for them to do is to be mindful of what the music is about. Firstly, that it's a music, but secondly that it's a representation of a religious thinking. Gospel singing is the counterpart of gospel teaching, so we'd like to have that uppermost in their minds; that it's an art form, true enough, but it represents an idea, a thought, a trend."

For Cleveland, his Gospel Workshop of America contains the seeds of bright gospel tomorrows, "a vehicle for bringing unknown talent to the attention of the public."

"I would like to see a college erected somewhere on the campus of some black university with the intention of making gospel music an accredited course by which somebody could go and expound and actually receive a degree, because the music is so prolific and so profound. I would like to see a college of fine arts that would be about the teaching and perpetuation of gospel music, because if somebody does not strive to perpetuate it, I don't think it will ever die, but the popularity of it might diminish."

"That's why I feel it's important for us to get as many interested exponents of it into it . . . so that when one dies off another will step right in and keep it going. And that's my ultimate dream."

Andrae Crouch

• Continued from page G-6

hanging on the cross, but I want to zero in on the eyes of the people looking at Him, moreso maybe than the suffering in His eyes, which is already understood. For me to find it significant to even write of that should qualify my belief in the whole concept.

"I think that we do more—I always say 'we' because maybe I've been guilty of it at times—we do more in holding back the progress of the message of gospel. The word gospel means good news of Jesus Christ. Whatever musical form it may take or has to take, we have restricted it to a certain audience. I got hate mail from being on 'Saturday Night Live' and I got 'God bless you, Andrae, we're with you 1,000 per cent.' I mean I literally got hate mail from people who said I'm casting pearls before swine. I don't see how a Christian would ever believe that or really could feel that way when Jesus said, 'Go unto the highways and byways.'"

Crouch believes we should give young people the option to hear good gospel entertainment, "with a God or biblical concept. It will cause a person who is not interested in any other form of gospel to listen and feel God's presence, whereas they did not listen and feel because they let a wall of stereotype and tradition pull them back."

Basically, Andrae Crouch is trying to dissolve the stereotype of gospel, which to many minds is a piano, organ, drums and a choir, which he sees as "an attraction, not an everyday appetite." Crouch's music has taken different forms, from grand hymns to jazz and jazz-rock to traditional gospel, "but I always have to have that flair of contemporary sound because that's me, and I cannot alienate myself from my roots and what still exists. My dad's choir sings hard-rocking gospel and I sing a hard-rocking gospel. It's a part of me, nothing can replace that, but still you like the new. But it's not which one you like the best, it's the one you like right now."

Traditional people are going to have to "update a lot," according to Crouch, "because more types of people, not just the down and out, so to speak, but the up and out are becoming Christians—doctors, lawyers, chemists, astronauts, baseball players, professional people, artists. God has always been doing it, but in mass now. This is that day."

"We are finally realizing that there are going to be some gospel artists, be it any category, who are finally trying to be themselves. Every Christian or gospel artist on record is not going to be an evangelist. He's not going to be the one who brings the net in for people to say, okay, Jesus, I accept you."

Crouch is trying to broaden the scope of Christians to "accept the concept that somebody's going to have to start writing a song about a relationship between a boy and a girl, but a Christian kind of song, a love song, how good it is to have a girl friend like you that loves God and I love God; that we don't have to go to bed together; that we can't live together because we have a God principle. I foresee that happening."

He plans no radical changes in his music, but Crouch is preparing his listeners "to get into him and to know where he's coming from" and for the day gospel songs may not mention Jesus or God.

"I'm serious about God. He's first in my life. My prime goal is to teach messages that mainly are not sometimes hit upon, because it's the old game of the church to say let's get born again and go on to heaven, forget all the inbetween, and there is an inbetween. There is an inbetween of racism, there's an inbetween of helping refugees."

"Stevie Wonder, to me, writes more gospel, more biblical theme concepts than a whole lot of gospel artists that say Jesus on every cut. It's a different thing to sing about God

than to sing to Him. There are gospel songs directly to Him, and a lot of times, even in black churches, there are songs about Him, what He has done for them, which is a little different. What I like to do in my music is show the different areas of His word that we will know exactly what we're doing when we do a particular thing."

"Everything that I write will be from the concept of the word of God, either to Him or about Him or about the way He thinks that we should be—His way—whether it's about trees growing or people budgeting their money."

For Crouch, the unchanging element of traditional gospel does not reflect the social change he finds people reaching to understand, nor his own mind, which to an increasing degree, reflects the public mind. So while, for Crouch, "gospel is good news from God," his music is more a blend of news and gospel with the accent on news, current, not history. If gospel is good news, then Andrae Crouch certainly has the latest news.

Crouch sits on the Presidential Commission for Energy Conservation and his observations of his own life in regard to conservation further reflect the growing inter-relationship of gospel and reality. "I used to run three tvs at a time. I didn't know we were in that much trouble, and I didn't really realize that one person had that much power in helping to conserve. But we're in trouble, our country is in trouble and the world is in trouble, and the love of God allows that reality to sit on the seat of every man."

"There is a reaching up now where there used to be a hardness, and a lot of people think it's because of the music because they like a particular thing. But in the middle of it all, they feel something. People think it's only because of the art form, but it is God tenderizing their hearts because he sees them reaching."

On the other hand, there's the "spiritual warfare," an invasion of shifting, dubious and double standards in gospel, primarily in religious radio. Occasionally, the warfare works in Crouch's favor, since gospel radio has discovered that changing to contemporary has brought in new listeners, younger listeners, and with them, new sponsors and big money. But business bottom-liners, Crouch feels, with their ratings, money and musical bigotry, are gradually squeezing the life out of religious radio, making religious tv a welcome and well-deserved alternative for gospel musicians seeking even wider exposure.

In Crouch's case, however, the critics and the people in power have accepted him, he feels. A few haven't. "Any way the word is heard is great. I don't care who's doing it, but if somebody says, 'We don't play Andrae Crouch because we don't like that song,' then some guy who's never done a gospel song puts 'How Great Thou Art' on his record and because of his name they'll play it, not even caring what their standard is."

"Satan is fool enough to think that he can win, and if he can't he's going to say, well, you're not going to get this one, you're not going to get that one. So he tries to kill that Janis Joplin, that Jimi Hendrix. But then he raises up a person with the same background, a B.J. Thomas, a Bob Dylan, and these people are going to say something. They're going to have more influence than maybe that other person would have had; so you're going to lose out anyway. That's what the battle is all about, and for those of us who are not just interested in being No. 1 on the charts, we have to fight and speak what He wants us to speak, but if we ever get off of that track we lose out. We lose out on being prophetic."

"We are living in a very important time," says Crouch. "I really feel a heavy responsibility."

Crouch will record a new Light album, then his Warners album, with more tv appearances and producing new artists scheduled in between. New titles he's written include "No Room For Rumors," "Handwriting On The Wall" and "Waiting For The Son." "I can't say one album will be different from the other, just wherever I am musically, whatever I feel each album will communicate with the most people. Warners told me that they just wanted good music. They don't care what I say. I'm excited."

Finally and "first," says Crouch, "I'm a Christian, then I'm an artist, and I happen to be black. But Christ affects all those areas of my life. I do not feel that a Christian architect has to build just churches, but the way that he builds what he builds will have a Christian concept where when he's contracting he's going to do a good job because he knows that God would have him give a man his money's worth."

"And maybe a little big extra."

Good News Music

• Continued from page G-18

cup for the Hinsons LP, "Song Vineyard," with its slogan, "Selections written and recorded under the influence of the New Wine."

Unlike country music, headquartered mainly in Nashville and pop music sequestered in L.A./New York/Nashville, religious music comes from the four corners of the U.S. Waco, Tex., Nashville, Detroit and Los Angeles can all lay claim to a healthy chunk, if various other cities are dealt a healthy hand, too.

The beauty of gospel music is that it traverses as many categories, personalities and persuasions as America itself. Whether it's Southern quartet gospel, singing from the heart for the heart of America, or the straight-from-the-soul shots of soul gospel, or the supra-traditional songs of Roman Catholics, or the fresh incantations of contemporary Christian music, gospel music is becoming *THE* music of the '80s.

And, for those who have been living and dying in this once-scorned segment of musical sound, that's good news.

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Moving Towards More Music More Often

By CRAIG HODGSON

GOSPEL MUSIC



Contemporary Christian artist Amy Grant signs her latest album for Bryan Mason, then of WNAZ, Nashville (center) and Jack Bailey.



The agenda committee for the 1980 National Gospel Radio Seminar includes, from left: Craig Hodgson (CBN); David Benware (David Benware & Assoc.); Bill Walters (KXYZ); Jim Dick March (Universal Broadcasting).

A new thing is beginning to happen on gospel radio—more music, more often. In many American cities there are now three or four gospel radio stations which are causing a definite need for format diversification, and a few smart operators are taking a good look at just how diverse the gospel music audience really is. As you travel around the country you can find black gospel stations, predominantly in high-density black Southern markets; Southern gospel stations, still a strong regional phenomena; middle-of-the-road stations; and, probably the fastest-growing format, contemporary gospel stations, which are playing a popular form of gospel music that didn't even exist just a handful of years ago. And, according to present indicators, this trend towards more music would move even faster if gospel radio operators knew how to sell gospel radio conceptually to spot advertisers. This would overcome their general lack of big ratings numbers and poor public image. At least that was the consensus of a group of gospel broadcasters recently meeting in Dallas for the Eighth Annual National Gospel Radio Seminar.

Mike Sears, president and general manager of WAEC-AM in Atlanta, delivered the seminar's keynote address. Gospel radio, said Sears, has got to get into the mainstream of American life. In citing one of the industry's major problems, he said the average listener cannot tolerate the indiscriminate placement of religious taped programs where, for 10 out of 15 minutes, the speaker asks for money. "The broadcasters must not give in to the financial pressure from the program producers that read a few scriptures and spend the rest of their time telling us how expensive it is for them to be on the radio." Sears believes the teaching programs have a definite place on gospel radio, but he claims he has been selective about the type, quality, and the denominational and national-to-local balance of the programs he airs on his station.

Just how much time is being devoted to preaching and teaching programs on gospel radio stations varies greatly from station to station and market to market, but the national average, as suggested by recent Billboard research, is about 36% of the total operating air time. The most popular configuration still seems to be the blocking of these programs in the morning hours, with most of the music being played in the afternoon and evening. This has had a rather interesting effect on religious radio's rating performance, according to a Christian Broadcasting Network study, which shows that 7 to 12 p.m. is religious radio's highest-rated daypart, with 6 to 10 a.m. (traditionally the highest secular-rated daypart) being the lowest-rated time period for religious radio.

Other interesting Billboard statistics indicate that the contemporary gospel music format is fast becoming the most

(Continued on page G-36)

Craig Hodgson is with the Christian Broadcast Network.



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• Continued from page G-5

Philadelphia-based group Glad, "is not to be equated with spiritual success. In fact, we're conveying spiritual truths in our music. But the people of our generation respect fame and popularity more than they respect truth. That puts us in a very responsible position. They'll listen to us simply because we're a music group, not because we're Christians. But it's our definite responsibility to get the Christian message across. That's success in our books."

But, many musicians theorize, that popularity must come in order to effectively gain an audience for the message. Only a few assume that every musician who doesn't mention Jesus in every song is a musician out of sync with the Christian lifestyle. Some performers choose to use less intense Christian messages to communicate to the audiences.

According to Glenn Kaiser of Chicago's Resurrection Band, however, some composers tend to throw out the usefulness of their message by "watering it down" too much. "When the Christian music industry is no longer a ministry, too, and it's purely an artistic thing for making dollars and cents, and giving people a livelihood, then I think we have secularized the gospel to the point of absurdity. We're up to our knees in 'professionals,' but we somewhere forget the whys and wherefores of what we're doing. If we're going to cross over, we've got to take the cross over."

The disgruntlement with the commercialization of gospel music has resulted in an unprecedented move by Christian artist Keith Green. He released his latest album, "So You Want To Go Back To Egypt," on his own label, Pretty Good Records, after a two-album stint with Sparrow. Green's revolutionary move was his adamant refusal to sell it. His advertising states in headline form, "You can't buy it. It's not for sale... at any price!"

Green's explanation for the no-charge system: "We want everyone, no matter how much they have (even if it's nothing), to be able to hear the ministry of new life in Jesus." Green was bothered that the high prices for recorded product prevented too many people from hearing the gospel through music. Thus, he gives the LP away for an asking price of a donation, whatever a person chooses to pay, or nothing. Orders are taken at cooperating stores, but only if the store contacts Green about carrying the album.

The Green album is where the ministry and industry meet face to face. Green admits that his system may not be the best for everyone, but it's right for him.

Meanwhile, corporate moves are making the gospel music business bigger every day. Zondervan, a large corporation in gospel book, record and music publishing, has acquired the smaller but important Benson Co. of Nashville for \$3 million dollars. The acquisition, viewed by Benson's Mike Cowart as

"a very positive move" will reportedly make the Zondervan firm the largest publisher of religious books and records in the U.S. In record sales alone, however, Word will still be largest. Between the two corporations, Zondervan and Word, a large percentage of the nation's gospel music product will be distributed. At the same time, Tempo Records, a smaller but longtime gospel record company in Kansas City, closed its doors due to financial problems. That leaves even less of a competitive market, even though there are several independent companies experiencing appreciable growth.

The executives of the larger corporations view their positions as totally justifiable, although many industry people see the large companies as squeezing out the little guy.

Word's vice president, Stan Moser, views all of his work as "helping to see the gospel get out." When asked how he feels about charges that Word "squeezes out" other labels and has too big a chunk of the market, he responds, "We've earned our bigness. We worked harder. We've worked smarter. We've gotten better personnel, and we have a lot more financial backing. We've also paid the price along the way."

"One of the best things that's happened to us has been our ABC acquisition (in 1974), because ABC has given us our ability to act as responsible businessmen; therefore, our ministry has become larger and more successful in terms of volume."

"Business," Moser continues, "is a world system, not a Christian system. I don't think that a lot of Christians in business are aware of how to make a bottom line and stay in business. We tend to over-extend ourselves, among other things. To be quite honest, we've probably still not gotten a grip on how to make the bottom line. We're probably still recording too many artists and spending too much money on the ones that we do record."

"A good Christian businessman," he concludes, "may not have a problem modelling the world's systems, but a good Christian businessman models the personal relationships that were taught by Christ, and not the world's systems."

Powerful Medium

• Continued from page G-10

let of tv that not only gives valuable exposure to their music and records but also to themselves as personalities.

Syndication has long been an outlet for gospel music on tv. Artists such as the Rex Humbard Family, the Hemphills, the Florida Boys, Doug Oldham, Ernest Anglely and a number of others both national and local have their own tv programs. This reflects directly on record sales for these artists as viewers buy the product directly by mail from the show as well as in the stores. This constant exposure translates into a constant demand for product—both current and catalog.

Proof that these Christian tv programs, especially the more popular "700 Club" and "PTL Club" have a direct effect on

record sales is shown by an example given by Gospelrama Distributors in Indiana. A spokesperson there states "An artist named Mike Adkins, who had a custom record with 5,000 pressed, appeared on one of those shows and we sold 300 albums within two days. In fact, right after his appearance, one out of every three phone calls we received was inquiring about his album." Don Durham, manager of the Koinonia Bookstore in Nashville echoed that example saying the Adkins appearance—which was really an exception—prompted the store to sell 20 copies "immediately."

Durham stated emphatically that appearances on "The 700 Club" and "The PTL Club" by artists make a noticeable difference in album sales, stating further, "We always try to keep up with which artists are appearing on these shows to anticipate demand."

There is a toss-up between "The 700 Club" and "The PTL Club" as to which has the most impact on record sales with Dan Harrell, manager of Amy Grant stating "I think PTL affects record sales more than any other tv show;" while Bill Hearn, general manager at Sparrow saying, "We've found that 'The 700 Club' sells records, much more so than radio airplay. After an artist appears on 'The 700 Club' our record sales jump considerably."

Gospel tv provides more than must musical exposure of gospel artists to the public—it also provides the very critical in-depth look at an artist that lets the viewer see and weigh the artist's credibility and sincerity to the Christian audience. The Christian audience is very demanding of its performers, wanting to know if they are sincere and "for real" before they will endorse them and purchase their product. MCA/Songbird's head of sales Charlie Shaw states that, "TV appearances help to create awareness, particularly when you are dealing with the Christian marketplace. People are concerned with whether or not that artist is really 'saved' or if he is just putting you on. TV appearances help to settle suspicions."

Although many in gospel music and the Christian world would like to see the major networks provide more programming and exposure for gospel, there is also a secret fear that if the networks get too involved they will distort gospel music—watering down the essential and basic message and giving a "New York or L.A." version of what gospel music "should be" instead of presenting it the way it really is. There is also the fear that the networks will load the show with "names" that are meaningless to the Christian audience and ultimately will detract from the credibility so vital to the Christian world.

To the world of gospel music, tv is much more than an added extra that is available once an artist has achieved a 'celebrity' stature. It is often a vehicle and outlet for an artist that allows them a way to achieve that stature. Gospel tv has proven itself to be a positive force in record sales and, with the slow growth of gospel radio, gospel tv should find itself playing an even more prominent and important role in the exposure of gospel music in the future.

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From Choir Stalls To Cruise Ships

By EDWARD MORRIS

A sellout crowd of 8,600 enjoys Andrae Crouch and B.J. Thomas at Red Rocks, Colorado in July of this year. Crouch and Thomas went from there to Tulsa, where they sold out 12,000 tickets.

GOSPEL MUSIC



Photo by Greg Wigler



Photo by D. Keitzman

Chuck Girard performs at Creation '80.

Like its secular counterpart, live gospel music can be found almost anywhere these days—from tiny coffee houses to giant concert halls to the decks of Caribbean cruise ships. Sometimes the music makes money, sometimes it makes converts. Bookers are happiest when it does both.

"Our people are wherever music is performed," reports Henry Nash, president of Subrena Artists in New York City. One of the giants of gospel booking, Subrena handles more than 50 acts, about half of them on exclusive contract.

Clients include Andrae Crouch, James Cleveland, Shirley Caesar, and the Mighty Clouds of Joy.

Nash, who offers career management as well as booking, says he is proud that he has been able to put his gospel acts on the bill with secular performers: "That's the greatest accomplishment—to mix it. I don't feel we should put stipulations on where gospel should be sung."

Concerning another kind of mixed bookings, Nash adds: "We've found in the past five or six years that integrating white and black inspirational groups has worked very, very well."

Nash says that ministers often hamper the prospects of gospel artists: "Most of them use gospel music to generate revenue for the church. But if you keep artists in a 250-capacity church, they can never expect much pay or growth. We're trying to elevate gospel music to where we can bring it out of the churches and onto the concert stage."

The right of gospel acts to earn a living by their music is one of Nash's basic articles of faith: "No one," he says, "is supposed to render a service without compensation."

Money is not an important matter, though, to George and Gladys Hux who, with their son, Lloyd, operate C&H Gospel Music in Cleveland. "If we think the singers aren't in it for the Lord, we don't book them anymore," says Gladys.

The Huxes report that they book 50 to 60 performances a year in the Cleveland area, mostly in churches that pay the acts by a "free-will offering." None of the groups booked is on contract with C&H—which is hardly remarkable since the company accepts no money for its services. "I'd be

(Continued on page G-30)

Ed Morris is a freelance writer based in Ohio.

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Contemporary Beat

• Continued from page G-8

much like secular rock music had lost its lines of definition and had become "pop music." Some people now consider any recording other than church music as being contemporary; some limit the term to include only MOR and rock music; some cling to an all-rock definition.

The fact is, for every secular music style there is someone performing a Christian correlary. For easy listening audiences, there is the piano music of Light artist Dino, or Rick Foster's classical guitar work on the fairly new Bread & Honey label. Roland Lundy of Word Records reports a possible trend toward re-interest in easy listening and MOR recordings is developing, according to the sales of some of its albums in that line. This, he feels, could be partly the result of the large number of people "growing into" the easy listening music bracket.

Contemporary middle-of-the-road music may soon become the major segment of the contemporary market for much the same reason. Rather than depend on fringe interests, MOR gospel gains sales from both sides of the fence. Music such as that of the Bill Gaither Trio on Word, Amy Grant on Myrrh, Reba Rambo on Light, Evie on Word, Dallas Holm on Green-tree, and Christian Wyrzten on Zondervan all grab for the MOR audience.

Children's albums have turned into bonanzas for some gospel record companies such as Sparrow, whose Birdwing label features some bestsellers such as "The Music Machine." Christian record buyers are quite often family leaders, and children's albums of Christian music have a special appeal.

For the first time, there are strong efforts at crossing the Protestant/Catholic lines with contemporary music. NALR Records of Phoenix for example, is beginning to find cross-over interest in its product.

Contemporary black gospel is experiencing a wider interest from non-black audiences, partly through inroads made by Light and Myrrh, both distributed by Word.

The type of contemporary music the most unique to gospel is "praise music," which is made up of fairly simple and repetitive scripture verses set to music, or easy-to-learn melodies singable by just about anyone. Maranatha! Records has specialized in collections of praise music since the early '70s, as well as other contemporary albums.

As might be expected, Christian rock music has found relatively limited airplay on radio and limited rack space as well, although the situation seems to be improving as the audience increases. The rock music is still considered "too bold" by the more conservative Christians. The list of Christian rock groups and artists is ever on the increase, and includes names such as Fireworks, Sweet Comfort Band, Ed Raetzloff Band, Servant, Rob Cassels Band, DeGarmo & Key, Daniel Amos, and the Darrell Mansfield Band.

Polydor, which released the new Mansfield album, is one of several secular labels taking a shot at releasing contemporary Christian music into the secular mainstream. Every since Bob Dylan's highly-publicized conversion, the general music industry has become a bit more receptive and even experimental about 1980-style gospel music. Also incidental to Dylan's public profession, various secular performers are adding songs expressing their own Christian sentiments to their albums. Such songs can be found on recent LPs by Arlo Guthrie on Warner Bros., Andy Pratt on Nempereor, Paul Davis on Bang, the Commodores on Motown, Kansas' Kerry Livgren on Kirshner, and the Little River Band's Birtles & Goble on Capitol.

Also, religious cuts have appeared on the Billboard Hot 100 as hit singles in the past few months, including Bob Dylan's "Gotta Serve Somebody," Paul Davis' "Do Right," Bruce Cockburn's "Wondering Where The Lions Are," and Neil Diamond's "The Good Lord Loves You." All of the songs were on secular labels.

In addition to the pop artists who have released one or two religious cuts on albums, there are more and more completing full albums of Christian material as the result of their own spiritual changes. B.J. Thomas, Little Anthony, B.W. Stevenson, and America's former member, Dan Peek, all record contemporary product for MCA Songbird, the most aggressive label in seeking gospel crossover recordings. Meanwhile, Word is recording Richie Furay of Poco/Buffalo Springfield lineage, jazz/rock Seawind members Bob & Pauline Wilson, and Dion DiMucci. Debbie Boone has just released her first solo gospel album on Lamb & Lion records.

Gospel record companies are now producing close to 100 albums of contemporary product a year. In its early years, the quality of much of the contemporary gospel was below average. There are still good and bad albums, but the ratio is improving. Though the music is still considered by many to be in its experimental stages, the budgets are getting better, the musicians are showing more proficiency, and much of the promotion and advertising is more extensive.

According to one industry spokesman, album production budgets now range from \$10,000 to \$100,000, with the lower figure much more common than anything near the higher. The midline, at least in the larger companies, appears to be about \$25,000 to \$30,000. Though these budgets run below secular prices, the studio facilities used are often the same as those utilized by top secular artists—Hedden West, Bee Jay, Caribou, and others. Likewise, producers and backup musicians hired are often the same as those used for secular product.

Several of the gospel record company spokesmen claim that, even with lower budgets, they can get product on line

(Continued on page G-34)

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Choirs To Cruises

• Continued from page G-28

ashamed to take a fee," George says, "the churches pay so little."

Among the groups the Huxes book are the Eternals, the Brotherhood, and the Good News Quartet, all out of eastern Tennessee.

Lamar and Teresa Boschmann, of Waco, Tex., operate Manasseh Music and are, at present, the firm's only act. Boschmann says he used to book other gospel acts and may again.

"With us," he says, "the message is more important than the entertainment." The Lamar & Teresa act primarily plays churches, local television, and concerts at high schools and civic auditoriums. Boschmann says they are not "actively pursuing" other venues.

Despite his message orientation, Boschmann says he sees nothing wrong with booking gospel and secular acts together. "I haven't done it any in the last five years," he explains, "but that's just the way it's happened."

The only resistance the Boschmanns have encountered at the idea of people having to pay to hear gospel music is when specific performance prices are demanded and when signed contracts are involved. "Our prices are not set in advance," he notes, "but each place gives us a substantial amount."

The Wayne Coombs Agency in Rolling Hills Estates, Calif., specializes in arranging performance dates for such names as Pat Boone, Carol Lawrence, Chuck Woolery, Reba Rambo, Dale Evans, and Norma Zimmer. Evans and Rambo are Coombs exclusives.

Manager David Antisdale says the Coombs roster has a total of 12 acts. California law, he adds, prohibits the agency from combining career management with booking.

Prayer breakfasts are profitable venues for the agency, Antisdale reports, particularly at conventions. He says that an upcoming Caribbean cruise for Christians will feature on-board entertainment by Boone and Rambo.

Because the firm books name acts, Antisdale says it seldom encounters the point of view that gospel music should be paid for minimally, if at all. "We sometimes get that attitude toward paying speakers, but even then it's usually just from people who have never promoted events before."

Antisdale says his gospel artists are not booked with purely secular acts.

Dan Brock Associates, Edmond, Okla., has four acts on exclusive contracts and "several non-exclusives." More youth-oriented than most major gospel agencies, Brock handles Petra and DeGarmo & Key, gospel-rock bands, and Stephanie Boosahda, among others.

Company president Dan Brock says his main interest in his clients is career management: "My emphasis is on long-term relationships. I treat the people I work with extremely well."

A lot of the company's bookings are at church-related colleges, some of which, Brock admits, are lukewarm toward rock gospelizing. The skepticism melts, he claims, once cautious administrators see the Brock acts perform. Brock says he has used the NECAA showcases to enlarge his college bookings. But he reports that he has had little success in breaking into the state universities.

The fact that he books rock bands—the kind of music young people are used to paying for—virtually eliminates complaints about fee, instead of free, gospel.

Brock says his acts are also busy with amusement park bookings at such outlets as Knott's Berry Farm and the Six Flags circuit.

Nashville's Don Light Talent books both country and gospel music acts. Among the busiest of the company's 12 gospel acts are the Florida Boys, the Rex Nelson Singers, the Lewis Family, the Cathedral Quartet, and Wendy Bagwell.

Herman Harper, general manager for Light, says the acts work fairs, festivals, and auditoriums. "A lot of our gospel groups work with country music acts," he says, "but usually at fairs instead of concerts."

Although the Lewis Family is popular at bluegrass festivals, Harper says his gospel clients are not being directed toward crossover activity—except to the extent that they may record "message songs" that could have appeal to country radio stations.

The only gospel act under Light career management is the Rex Nelson Singers.

"The minimum we insist on for all our artists is personal management, career development, public relations, and promotion," says Betty Tatum, vice president of Adoration, Kansas City, Kan. "The idea behind our whole agency," she stresses, "is basically career development."

Tatum says her agency has exclusive agreements with 11 acts, including the Imperials, Tom Netherton, Kathie Lee Johnson, Michie Mader, the Sharretts, Dave Boyer, and Tony Comer and Crosswinds. Several Adoration performers have extensive backgrounds in television programs and commercials.

Venues for the acts run the gamut from churches to colleges to concerts to cruises. Church bookings net the acts, at minimum, a "love offering," air fare, food, lodging, and ground transportation, Tatum says. Because of the anemic economy, she adds, her agency has booked no cruises this year. But last year, the Imperials were featured on a jaunt to Hawaii that drew 120 of their fans. Some of the Adoration roster have even been booked for political events.

"All of our artists look upon their work as a ministry," Tatum explains, "not just as entertainment. But no gospel artist can be a success without being as good as or better than a secular artist."

Tatum points to the Imperials' appearance on last year's

Grammy telecast as evidence of gospel's growing appeal. Some of her acts, she says, work 20 to 28 days a month.

Promoters vary considerably on what they expect from gospel music and how they put it to use. Nancy Morton, who runs the Shoreham Beach Club at Sayville, Long Island, reports success—at the community involvement level, at least—from a series of small gospel concerts and coffee house events held at the club.

Shoreham is a private recreational facility. Morton says the gospel events led to additional paid memberships for the club. There was, however, no profit from ticket sales. "We did sell enough food to pay for our help." She quickly points out, though, that her main concern has been a religious one. Young people came to the coffee house sessions, she reports, and everyone "from little kids to 90-year-olds" took in the concerts.

Morton says that gospel activities at the club are now being held in abeyance while she and her husband assess the wisdom of continuing them.

No such question exists for Sean Randall, promotions representative for Six Flags Over Georgia. Just as many other entertainment parks have done, Six Flags has set aside periods throughout the season to feature Christian music.

"This year we have three such events," Randall reports, "a 'Christian Weekend' in the spring and fall and a major concert this summer by Andrae Crouch and the Disciples." The weekends feature performances by such acts as Al Holly, Sharalee Lucas, Barry McGuire, the Rambos, and Tom Netherton.

Because of the park's size, Randall says, the Christian events do not dominate the routine entertainment activities. "It doesn't scare off other people—but it's prominently enough promoted that those interested will know what is happening and where. We're absolutely satisfied with it."

Promotion is done via religious radio stations, Christian bookstores, and direct mail. Randall estimates that promotional pieces are mailed to 1,200 to 1,500 churches and schools in the Southeast.

Except for pre-arranged group rates, ticket prices during the religious specials are the same as for all other days.

Festivals continue to play a role in spreading the popularity of gospel music, although none of the current ones come near equalling the historic Explo '72 in Dallas, which drew 200,000 "Jesus people." Harry Thomas, whose Come Alive Ministries produced the Creation '80 event in Lancaster, Pa., says that the high point in contemporary gospel music festivals was reached in 1975-76.

Creation '80, Thomas reports, was a three-day outdoor production that drew approximately 10,500 fans each day. A ticket for the duration of the festival cost \$21. Among the featured acts were Phil Keaggy, Chuck Girard, Amy Grant, Fireworks, Andrus Blackwood & Co., the Imperials, Barry McGuire, and Isaac Air Freight. Only a "couple" of local acts were used, Thomas says. The affair did turn a profit.

Thomas describes Creation '80 music as "totally contemporary" and adds that most who attended were young people. Besides the music, the festival had Bible lessons, preaching, dramas, and crafts displays. PBS filmed parts of the festival for a network special, Thomas says. The producer for Creation '80 was Tim Landis. Come Alive is headquartered in Medford, N.J.

In May, the Jesus Mid-America festival in Oklahoma City lured an audience of more than 5,000. The one-day outing was headlined by B.J. Thomas, Reba Rambo, Stephanie Boosahda, Leon Patillo, Mike Warnke, Danny Gaitner, Farrell & Farrell, Jim Gill, and Tom 'n' Tuffy.

J.G. Whitfield, of Pensacola, Fla., publishes "Singing News" and promotes several major festivals built around Southern gospel music. His Biggest All-Night Singing in the World fest, held in Bonifay, Fla., drew fewer ticket-buyers this year than the record 12,000 of a few seasons back. But Whitfield says he was satisfied with the attendance. Tickets were \$5 for adults and \$2 for children to hear the 12 to 15 "top name" acts.

On an even grander scale is Whitfield's annual National Quartet Convention held in Nashville. This year's extravaganza ran for six days at the Municipal Auditorium. It was opened by an Anita Bryant Crusade. Except for this one-night feature, which was free to the public, each concert was ticketed at \$5, \$6, and \$7.

Headliners included the Statesmen, the Florida Boys, the Blackwoods, the Kingsmen, the Rex Nelson Singers, the Dixie Echoes, Teddy Huffman and the Gems, the Hemphills, the Chuck Wagon Gang, and the Dixie Melody Boys. One evening was designated "Heartwarming Night" and presented music from artists on that New Benson Co. label. Another night was given over to the Singing News Fans' Awards, and the closing evening featured repeat performances by most of the major acts at the convention.

Whitfield says he promotes small festivals in Atlanta, Memphis and Birmingham. "Not all of them are moneymakers," he admits, "but most of the annual ones are. People are saving their money and going."

Other significant festivals, according to Whitfield, are Singing in the Smokies, produced by the Inspirations and held in Bryson City, N.C.; the Albert Brumley & Sons production in Springdale, Ark.; and Claude Hopper's annual musical gathering at Watermelon Park, Berryville, Va.

The prospects for gospel music booking seem as bright as its message.

CREDITS

Editor: Earl Paige. Assistant Editor: Susan Peterson. Art: Fran Fresquez. Cover photo by Garry Brod.

**WHEN IT
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• Continued from page G-16

who's going to buy something they don't hear?" questions Rodney Brown. Brown is administrative assistant to John Daniels at New Birth Records (formerly with Tomato, New Birth was recently purchased and renamed by EHR Sales).

Charlie Shaw, director of distribution and marketing for MCA/Songbird, says, "Airplay is fragmented. The Christian listening audience is about a million and a half listeners, yet there are only 10 or 15 stations who generate active buying by minimizing sermons and maximizing music."

As an alternative, many Christian bookstores (who deal primarily with white gospel product) have come up with a device designed to encourage "airplay of sorts." Outlets such as L.A.'s huge Maranatha Village, the Fresno Bible House and Wichita's Better Book Room now feature in-store "listening centers" with turntables and tape players to let customers preview their selections.

Attesting to the success of this device, Maranatha has now expanded its in-house listening rooms to a total of 18; the store also makes a point of offering a tape to match every gospel LP carried in stock. Owner Jim Willems is looking forward to the day when he can install a video center as well for customers to watch promotional footage showcasing various gospel artists (and boosting sales traffic in the process).

Gospel retailers routinely dealing in white gospel product receive substantial label support from such strategies as coupon incentive plans (the popular "buy four, get one free" offer that benefits both consumer and dealer), and in co-op advertising. Willems spends a considerable amount of his regular cash flow on radio and print ads, as do numerous other sales-oriented gospel outlets around the country.

Bible bookstores do the bulk of their business in white-styled gospel, such as traditional, contemporary, inspirational. But this year's success story is black gospel—and many Christian retailers are starting to add pieces from the black gospel line into their racks. Black gospel sales are showing a sudden (and dramatic) upward curve, especially among young buyers, and the lines of demarcation may, for the first time, be blurring. Major gospel labels such as Word, Benson, Sparrow, Singspiration, Light and Paragon supply the bookstores direct, offering discounts in volume orders of more than 40%. (Distributors generally receive 10% more for their discounted volume price.)

Black music is sold through some black gospel outlets but more frequently is shouldered in with r&b, disco and soul in secular black retail stores.

Gospel has hearkened to the message made clear by the success of secular marketing campaigns: it's time to look twice at its merchandising effectiveness. It is slowly starting to draw from the secular music industry as it dips its toes into

the waters of commercial aggressiveness. Major gospel labels are adding their own promotion staffs, field reps and marketing advisors; they are relying more and more on in-store promotions and point-of-purchase campaigns.

Savoy now supplies dealers with a specially-designed shopping bag that contains pictures of its entire roster. Customers are given one of these bags when they buy their records—and, hopefully, buyers will add a few Savoy LPs under the power of visual suggestion. Fred Mendelsohn, Savoy's vice president and general manager, believes in going after business with a creative flair.

"We promote our artists through tv clips which we make—we've got about 20 acts now on tape at our expense—and provide the footage to black gospel tv shows in video cassette form." Mendelsohn also has come up with a poster featuring 30 Savoy artists in a collage, along with a small magazine issued six times a year under the bannerhead of "Savoy Sound." It features interviews, stories and informational tidbits about various label artists, and it's available to both retailers and consumers.

Other successful promotions by similarly sales-minded companies include Word's huge coloring book promotion which utilized colorful oversized crayon box displays for in-store album presentation and a coordinated children's coloring contest; Sparrow Records' promotional contest aimed at dealers and centered around its John Michael Talbot and Terry Talbot LP, "The Painter"; and Light Records' "Heart Of Gold" promotional contest for Tremaine Hawkins are examples that involved 500 dealers and one-stops.

Buttons, T-shirts and giveaways are often used in marketing religious music in the secular marketplace these days, testifying to the fact that gospel is waking up to the potential of aggressive merchandising.

"One of our most successful campaigns has been our 'Back To School' promotion," says Steve Potratz, who handles sales and marketing as label vice president for Sparrow. "You can't ignore the techniques of solid promotion, and we're getting more involved every day."

Emphasizing what is increasingly becoming a common approach to marketing product, New Birth's Brown adds, "We intend to triple our business in the coming year. We're going to hire people to do more aggressive promotions to meet this projected volume."

Borrowing a leaf from the secular industry, gospel labels appear increasingly excited about developing their own in-house marketing departments to deal with retailers and accounts. Benson's senior vice president Eddy Messick talks about sending label reps on a regular basis to attend regional sales meetings for major distributors and rackjobbers (such as Lieberman and Pickwick). He feels this is the way to work more closely in marketing gospel through secular outlets and show

gospel's viability. It's a two-way street, Messick believes: we teach them, and in turn, they teach us.

Word has a special promotional video presentation which it wants to air at record conventions and marketing meetings, illustrating the strengths of gospel artists. Word also came up with its "Taking It To The Streets" seminar tours, and it's been highly successful for the label.

Word's strategy with this grass-roots marketing device is to teach retailers and distributors ways to handle gospel with maximum results in sales.

Yes, gospel continues to keep a wary eye on its secular influences, but more and more, as an industry, its chief executives understand that the medium spreads the message—and the medium is marketing keyed at retail.

"And at the same time, the secular music industry seems to be changing its attitude toward us," confides Benson's Messick optimistically. "We can see a real openness these days toward racking gospel product. We've never gone out and sold ourselves properly to the big distributors and rackers; we didn't know how to give them what they needed to help us sell our records."

But sales in the past three years have continued to rise. Artists like B.J. Thomas, the Bill Gaither Trio and (biggest seller of all) Dallas Holm plowed ahead right into fertile fields of figures that made gospel's staunchest conservatives sit up and take notice. Gospel albums turning 400,000-plus units aren't to be scoffed at, and labels and artists alike are realizing that the market volume is indeed out there and waiting. If . . . if the records are promoted and retailed properly.

"Alleluia," the gilded-in-success compilation LP by top-name gospel talents, may be the only certified-gold gospel album at present, but next year may be an entirely different story.

So where to begin?

"I could do a whole lot more business if I could get promotion from the labels," sighs Willie Evans of Evan's House Of Music in San Francisco, a black-gospel outlet. "Half the time I don't get any co-operation from the labels I work with. Because I'm a single account, they don't seem to feel my business is worth it."

This complaint from small retailers is widespread: many say they don't learn of promotional efforts and contests until too late to order the materials and don't receive regular information about new releases or copies of albums for in-store airplay.

In fact, some fear that if gospel continues to grow and become big business, the traditional "mom and pop" retailers will be squeezed out in the competition. Says Dorothy Simpson who runs her own store in Detroit, "Even though my sales are up nearly 20% over last year, I'm still not getting any label cooperation. I guess promotion costs money, and this seems

(Continued on page G-38)

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The Alton Rainbow Case

It's not all harmony in gospel music, especially when it comes to the question of who pays what to who. Witness the current litigation between four religious broadcasting companies and ASCAP. The affair is commonly referred to as the Alton Rainbow case.

Filed in the U.S. District Court of Southern New York, Rainbow is expected to go to trial this fall.

Plaintiffs are the Alton Rainbow Corp., Pilgrim Broadcasting, Largo Broadcasting, and John Brown Schools. Their argument is that they should not be required to pay

blanket fees for the use of selected ASCAP-licensed copyrights. Opponents say the broadcasters want a free ride.

An April 3 ruling by the U.S. Court of Appeals in New York held that blanket music licensing of network television does not violate anti-trust laws. This case, which pitted BMI and ASCAP in a 10-year battle with CBS, may bear on the Rainbow outcome.

The plaintiffs have the backing of the National Religious Broadcasters, a trade association, and the American Assoc. of Religious

Broadcasters, a private company that has been attempting to make broadcast agreements directly with individual gospel copyright owners.

Siding with ASCAP is the Church Music Publishers of America, made up of 26 of the country's major gospel publishers.

Recently, CMPA representatives met with ASCAP attorneys. Since ASCAP has been restrained from interfering in negotiations between a music user and a copyright holder, Norman Bie, attorney for the plaintiffs, asked the court in late July for

(Continued on page G-36)

The health of gospel music publishing companies is quite good, but several annoyances and afflictions remain. The contention between certain religious broadcasters and ASCAP, for example, continues its slow litigious grind. A court victory for the broadcasters would seriously undermine the right of a licensing organization to collecting blanket fees from those who use music belonging to its members songwriters and publishers.

Participants in the Alton Rainbow et al., vs. ASCAP case (see separate story) are predicting the matter will go to trial before the end of the year.

Another financial concern of publishers is the tendency of some churches to photocopy sheet music instead of buying sheets in the quantity needed. FEL Publications, Los Angeles, brought suit against the Archdiocese of Chicago in 1976 alleging unauthorized duplication of its print music. As of August, according to an FEL representative, the company was trying to settle the case out of court.

Ultimately, millions of dollars will be gained or lost by publishers when these matters are resolved.

Bill Brumley, general manager of Albert Brumley & Sons (SESAC), Powell, Mo., says his company's biggest growth has been in print royalties. Income from broadcast fees and mechanicals are up, too, he reports.

Brumley estimates that "25 or so" contributors write songs for the company. Some songs are in the contemporary category, but most are traditional Southern gospel. Two Brumley standards have a habit of appearing on all shades of the musical spectrum. "I'll Fly Away," says Brumley, has been recorded in "almost every category you could name." And "Victory in Jesus," in addition to its gospel permutations, makes perennial appearances in country albums.

While Brumley thinks it might be "one step too far" to require churches to pay performance fees for using copyright music, he adds, "I do feel they should pay for copies of sheet music."

Brumley music is available "to some extent" in secular bookstores. "We'd like to expand," Brumley says. The company promotes its line to bookstores primarily by direct mail.

(Continued on page G-34)

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	39	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL 7085
2	8	22	PLEASE BE PATIENT WITH ME Albertina Walker With James Cleveland, Savoy SL 14527
3	4	76	LOVE ALIVE II Walter Hawford & The Love Center Choir, Light LS 5735
4	2	26	I'LL BE THINKING OF YOU Andre Grouch, Light LS 5763
5	9	47	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35921
6	10	10	IT STARTEE AT HOME Jackson Southerners, Malaco M 4366
7	5	14	VICTORY SHALL BE MINE James Cleveland & The Salem Inspirational Choir, Savoy SL 1454
8	12	81	I DON'T FEEL NOWAYS TIRED James Cleveland & The Salem Inspirational Choir, Savoy DBL 7024
9	1	22	LORD, LET ME BE AN INSTRUMENT James Cleveland & The Triboro Mass Choir, Savoy 14525
10	14	14	IF YOU MOVE YOURSELF, THEN GOD CAN HAVE HIS WAY Donald Vail, Choraleers, Savoy 7039
11	6	26	FIRST CLASS GOSPEL The Williams Brothers, Tomato TOM 70276
12	7	64	FOUNTAIN OF LIFE JOY CHOR Gospel Route, 5034 (TK)
13	11	60	LEGENDARY GENTLEMEN Jackson Southerners, Malaco M 4362
14	15	18	HEAVEN Genobia Jeter, Savoy SL 14547
15	16	35	IN GOD'S OWN TIME, MY CHANGE WILL COME James Cleveland & The Triboro Mass Choir, Savoy 14525
16	13	56	WHAT A WONDERFUL SAVIOR Donald Vail & The Voices Of Deliverance, Savoy 7029
17	18	30	THE PROMISE James Cleveland & The Philadelphia Mass Choir, Savoy 14526
18	19	10	NO ONE GETS THE PRIZE FOR ETERNAL LIFE Isaac Douglas & The Var Son Community Choir, Savoy SGL 7044

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19	21	136	AMAZING GRACE Aetha Franklin With James Cleveland, Atlantic 2 906
20	17	10	GOD'S WILL, GOD'S WAY Benny Cummings Singers, Tomato TOM 7039G
21	22	154	FIRST LADY Shirley Caesar, Mob HBL 500
22	26	22	WE'LL LAY DOWN OUR LIVES FOR THE LORD Rev. Julius Cheeks, Savoy SGL 7040
23	23	5	UNIVERSAL LOVE Billy Preston, Myrrh MSR 6607
24	20	56	BECAUSE HE LIVES International Mass Choir Of Churches, Tomato 9005
25	32	111	LIVE, HE DECIDED TO DIE Donald Vail Choraleers, Savoy 7019
26	27	14	LIFE IS FRAGILE . . . HANDLE WITH PRAYER Myrna Summers, Savoy SL 14509
27	28	5	TRAMINE (WORD) Tramine Hawkins, Light LS 5760
28			TRY JESUS Troy Ramsey & The Soul Searchers, Washboro 7213
29	30	5	SHOW ME THE WAY Willie Banks & The Messengers, MSE 1532
30			AIN'T NO STOPPING US NOW Willie Neal Johnson & The Gospel Keynotes, Washboro 22217
31	24	18	OH LORD, YOU SAID SO Rev. Cleophus Robinson, Savoy SL 14532
32	25	22	SOMETHING WITHIN ME Rev. Maceo Woods & The Christian Tabernacle Concert Choir, Savoy SL 14541

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Publisher Fight

• Continued from page G-33

Getting submissions from songwriters is no problem for the Brumley company (just as it isn't for the other publishers surveyed). "We have no trouble attracting writers," explains Brumley, "but we do have a problem with quality—99% of what we get isn't good enough."

Currently, the firm publishes only gospel music. Brumley says he hopes to add a secular line eventually. The catalog is offered to artists both by demo and by personal contact.

Excellorec (BMI), Nashville, specializes in black gospel music and draws upon the non-exclusive services of "at least 50" songwriters. President Bob Tubert says that most of the writers are also recording artists.

Excellorec is affiliated with Nashboro Records. According to Tubert, the decision on whether to publish a song depends on whether Nashboro's head of production, Shannon Williams, finds it usable.

"It's hard to get white singers to record black songs," Tubert says. "I don't think it's a black-and-white situation. It's just that black music tends to rely more on emotion than on content." Besides its gospel catalog, Excellorec publishes "a great deal of r&b and country."

Tubert says that most of Excellorec's profit comes from mechanical royalties. Income from broadcast fees is "practically non-existent." The company issues few pieces of sheet music. "We put out books mostly," Tubert says, "through non-exclusive agreements with print houses."

Both artists and writers generally come to Excellorec unre-cruited. "A publishing company is like a bowl of sugar," Tubert notes. "You don't need to advertise." Of writers, he adds, "It doesn't take long to find out if there is talent. It takes longer to find out how much talent there is."

Tubert says he doesn't believe churches should have to pay publishers a fee for performing their music.

Speer music (SESAC), Nashville, has a stable of three exclusive writers and "four or five" others who contribute regularly. One of the writers is SESAC award-winner, Harold Lane.

Stephen Speer estimates that most of the firm's income is from the sale of print music. Under the Speer publishing umbrella is Emmanuel Music (ASCAP) and My Father's Music (BMI). Speer says that while no effort is made to segregate songs by musical type, Emmanuel tends to publish "more progressive" gospel and My Father's Music inclines toward country.

Like most other publishers, Speer would like to see its music available in secular as well as religious outlets. "To some extent," Speer says, "we're already in secular music stores."

The company is not looking for additional writers. "We

don't as a matter of personal integrity," Speer explains. "We have a responsibility to work for the writers we have."

Kolormark Music (BMI), Cincinnati, is a division of the all-purpose QCA complex, which includes two 24-track recording studios and facilities for mastering, pressing, and album-cover production. Before adopting its present name, Kolormark was known as Bosken Music.

QCA vice president Betty Jennings says that most of the firm's music is black and Southern gospel. Income is mainly through mechanical royalties.

To get its copyrights recorded, Kolormark sends cassette demos to name gospel acts, particularly those who are making concert appearances in the area, and submits material to groups who come to QCA to record.

Jennings says she believes churches should pay performance fees for music.

"We don't want to take on many writers," Jennings asserts. "It's not right to tie up their music." She says Kolormark has "about 25" writers.

Of the approximately 35 writers who regularly contribute songs to Canaanland Music (BMI), Nashville, only "one couple" is under exclusive contract. Canaanland is owned by Word.

Donna Emmons, who heads the copyright and royalty department for the company, says its main publishing categories are Southern gospel and inspirational. There is, she adds, some coverage of contemporary and black.

Getting Canaanland songs to performers is made easier, Emmons explains, by the fact that Word has so many record labels and producers within its corporate fold. Writers are plentiful, too. "We get tons of tapes—and maybe we sign 1% of the material we receive. We really have more than we can handle."

Bruce Howe, who helps keep financial accounts for Word's far-flung dominion, says that broadcast fees are Canaanland's most important source of income—followed by mechanical fees and print music, in that order.

Emmons says that Canaanland may acquiesce to a church's request to copy the company's sheet music strictly for church use. But, she adds, when a church produces a custom album, "we ask for the regular mechanical fee."

Two of Canaanland's popular folios are "The American Country Hymnbook" and "55 Gospel Greats." Word products are routinely distributed in the gospel sections of secular stores, Emmons reports.

At the time this survey was made, the Zondervan Co., of Grand Rapids, Mich., was reportedly on the verge of buying Nashville's Benson Music. Because the transaction had not been final, though, Zondervan publicist Sidney Petertyl discussed only the company's two current publishing divisions, Stamps-Baxter and Singspiration (SESAC).

Petertyl credits Singspiration's sales staff with a sizable boost in Stamps-Baxter sales—from \$550,000-\$600,000 in 1978 to over \$1 million in 1979. The preponderance of Stamps-Baxter revenues is from print music sales, with mechanical and broadcast fees following in order.

A respected name in Southern gospel music for 55 years, Stamps-Baxter keys its print publications to singing conventions. The conventions yield songs from both amateur and professional writers. Only three writers are on exclusive contract, Petertyl says.

Each year, the company publishes two convention books, arranged in shape-note format. The books are marketed through Christian bookstores and direct mail. There are 56 Zondervan bookstores in 20 states, Petertyl says. They maintain daily computerized accounts of sales.

Such broad-based artists as Tennessee Ernie Ford and the Oak Ridge Boys have drawn from the Stamps-Baxter catalog. Linda Ronstadt's recording of, "The Sweetest Gift," is one of the company's busy copyrights.

Zondervan's Singspiration branch had print music sales last year amounting \$4.2 million, up 23.5% over 1978. And, Petertyl reports that January to July 1980 show a 21.1% jump over the same period in 1979.

Singspiration has six writers on exclusive contract and "many more frequent contributors." Following what it called a "a balanced eclectic approach" to the kind of music it publishes, Singspiration evaluated material, Petertyl says, "theologically as well as artistically and stylistically."

By type, the company publishes "MOR evangelical gospel," festival choral music, contemporary, and cantatas. Singspiration sends lead sheets of promising songs to recording artists. "But we should be doing more of this," Petertyl says of firm's song pushing.

Singspiration Music is printed by Zondervan, Word, Benson, Hope, Broadman, Lexicon and others, mostly in folios. It is distributed to Christian and secular music and book stores and by direct mail.

EDWARD MORRIS

Contemporary Beat

• Continued from page G-29

with the secular product being released, because of greater studio efficiency, such as better use of studio time and a greater reliability in the artists.

Those views find support in the productivity of some of the smaller labels who are producing competitive contemporary gospel albums. Star Song, Sword, Spirit, and Bread & Honey are labels releasing notable contemporary product, and have stepped up their promotion and distribution via independent distributors. Praise Records of Canada has also recently entered the United States contemporary gospel market with product on its Tunessmith and New Born labels.

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Double Pipeline

• Continued from page G-16

The gospel distributors of contemporary Christian music report that business is up for them and that they are not aware of a recession. Lonnie Longmire, president of Windy Distribution, a Christian firm, states that, "Business is way up for us," a phrase echoed by Distribution by Dave, another Christian distribution firm.

Longmire offers a theory on the success of Windy, stating, "Most religious product doesn't appeal to the mainstream of people. The Christian bookstore doesn't have a mass appeal but the people who go there are very faithful and purchase the Christian product." Both Windy and Distribution by Dave say that "99%" of their business is in the Christian marketplace, specifically the Christian bookstore.

It's a bit of a different story at Gospelrama in Indiana, however. It has felt the effects of the recession, relaying the message that, "Almost every store we deal with (Christian bookstores) have reported less sales and less traffic," a spokesperson states.

The Christian distributor and Christian record labels often collide as they sell products to the Christian bookstores. Unlike their secular counterparts, the gospel record labels prefer to deal directly with the stores, having set up an effective communication with them. Too, the labels have found they do a better job of selling their own product to the stores rather than depending on a distributor, who is handling a number of lines and doesn't get as excited about new product as the label itself.

As the labels deal directly with most bookstores, by mail and telephone, this leaves the Christian distributor in somewhat of a bind—competing with the label for a store's orders and finding themselves undercut in sales. The gospel labels seem to prefer to let distributors handle secular outlets, hence the large amount of secular distributors handling gospel product while a relatively small number of distributors are dealing with the Christian bookstores.

Obviously, there are pros and cons to dealing with distributors vs. the labels directly. At Gospelrama in Indiana, a spokesperson there says, "Stores like distributors because one order gets all the product. Also many times you can't get through to the labels." The smaller bookstores, it seems, benefit from dealing with the distributors because of the attention they can receive that the labels aren't giving them. Also, they can usually receive product faster from a distributor.

The other side of that issue is expressed by Don Durham at Koinonia, a major Christian bookstore for record sales who states, "I'd rather deal with the labels because of the coupons. It's easier to give the customer a break here." The coupons Durham speaks of are the "Buy four, get one free" cou-

pons that most gospel labels now offer. While labels give these out freely, distributors are more reluctant because the difference is made up from their own pockets—thereby cutting profits.

Within contemporary Christian music, the message seems to be to broaden the existing base before trying to expand into secular sales. They seem to realize that the general American populace is not really interested in heavily religious oriented product—but that those who frequent the Christian bookstores are interested. Some have seen the secular sales potential turn out to be merely a mirage. True, the returns are small and the sales consistent and even growing, but the volume is much less than the hot rock, pop and country items that move faster and sell more, meaning the secular outlets will always make gospel a lower priority.

The gospel industry as a whole seems to have experienced an outstanding six month growth spurt during the first half of 1980 and hasn't yet felt the full effect of the nation's economic misery. However, reports indicate that while gospel sales haven't dropped or suffered dramatically, they do seem to have reached a plateau.

According to Billy Ray Hearn, president of Sparrow Records, "The biggest change we've seen in the past few months is that the stores are working closer to their inventory and maybe carrying less product. The economy is affecting sales, but it's just slowing them down, not cutting them off." Hearn also notes that "pre pub orders are generally smaller and come more often."

Credit is tightening with the Benson Co. reporting that it is allowing accounts less time for payment. A spokesperson for Gospelrama in Indiana states that, "We've tightened up immensely on credit and reduced our inventory. We're being a lot more cautious about what people send back to us as returns. Stores are gearing for a long-term battle, operating on low inventory and tighter turnaround. We're just beginning to shape up our act because of the economy, but we should have done it all along anyway."

At retail, a number of stores have cut back on their inventory, but not on their display space. In cutting back on orders, 8-track tapes and new artists are the first to be eliminated. The decrease in demand for 8-tracks has prompted one record company, Zondervan, to greatly reduce the number of 8-track products available through its catalog.

There is a vague, general theory often cited that when recessions and hard times hit, people turn to religion and religious items. Whether this will translate into sales of gospel records through the rest of 1980 and beyond remains to be seen. The gospel record industry has long pointed out that it is more a 'ministry' outreach than part of the 'regular' record business. This economic recession should help it discover whether the fluctuations and variables of the record business also apply to it or whether gospel is truly set apart by its message as well as its record sales.

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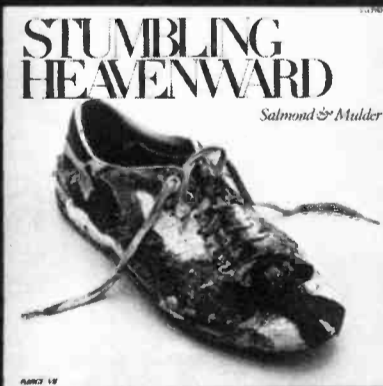
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More Music

• Continued from page G-24

popular one with radio stations and is now being carried by 36% of the stations sampled. Next was a mixture of many types of gospel music (referred to by some in the industry as "all over the road") carried by 34% of the stations polled. Then came inspirational (generally a very soft 45+ blend of music) which is carried by 11%, joined by Southern gospel also carried by 11%, other types of formats with 7%, and black gospel programmed on only 1% of the gospel radio stations returning the questionnaire. However, in terms of rating performance, black gospel and Southern gospel pulled the best numbers in individual markets; it appears to be a regional phenomenon in that all markets were Southern and/or high black density.

Gospel radio's brand of inconsistent programming is having an impact on record sales, according to Fred Mendelson, Savoy Records vice-president. Mendelson complains that little time is being devoted to black gospel music on most radio stations due to ignorance of the vast potential market, an ignorance that carries over to all the other types of gospel music. Mendelson maintains that most people wrongly believe gospel audiences are small and old. He claims the average age in the churches and gospel music workshops he attends is about 25 years old and that the market is underserved with gospel music on the radio. "Gospel radio owners need to go to the big advertisers and solicit their support for this vast potential audience and to begin to seriously educate the public as to what gospel music of all types is." Mendelson also cites a racial gap as being responsible for some of the problems that black gospel music in particular has in getting airplay. In spite of these problems, last year Savoy had their best sales ever.

The vastness of the gospel music marketplace is seen in the recently-completed "Profile of the Christian Marketplace" done by the American Research Corp., which stated that 53% of all adult Americans report a lasting "born again" experience, with 35% of these people found in the South, 28% in the Midwest, 21% in the Northeast, and 16% in the Western sections of the United States. Eighty-six percent were reported to be white and 13% black, 47% men and 53% women. Demographically, 30% were between 18 and 34 years of age, 24.6% were between 35 and 49 years of age, and 42.8% were 50 years old and older. The Profile also reported that 30.9 million people, or 19.9% of all U.S. adults, listen to religious radio over a 30-day period, which is still only 2.5 out of every 10 "born again" Christians. Obviously, the market has much more room for the further development of new types of gospel music programming. Many in the industry feel that these figures confirm what they suspected all along, that the gospel music market is a sleeping giant about to be awakened.

Programming quality, or the lack of it, is another problem

with gospel radio. David Benware, of David Benware and Associates in Dallas, is a consultant for 12 gospel radio stations. He says his biggest disappointment with gospel radio in general is that it does not yet appeal to the majority of the potential Christian audience. One major reason, says Benware, is that the stations generally try to serve too broad an audience with talk programs and gospel music blocks, so that they never build a strong cohesive audience by targeting one particular set of tastes. He also cites the lack of professional staffing as a major industry problem due to the predominance of block programming throughout gospel radio's 50-year history.

Does gospel radio move records? Dan Hickling, radio promotion director for Word Records, the largest gospel music label, says "Yes." He claims the potential for religious radio to move records has never been greater, due largely to the fact that so many stations are now playing the music that sells best, the contemporary variety. "Airplay itself does not sell gospel music, but good programming sense on the part of the radio station is essential. Playing contemporary cuts, followed by Southern gospel cuts, followed by traditional cuts, etc., is not the way to program a radio station and to sell music." He observes that the stations that have defined their target audience enough to have a consistent air sound are usually the stations that are much more in touch with their markets' music-buying preferences. One thing that radio can do best of all to help sell gospel records is to use its ability to develop the listening audience's confidence in the recording artist's spiritual commitment through interviews, concerts, DJ patter, etc. He's convinced, as Christian radio builds its audience, record companies will be able to build their audiences hand in hand.

So the bottom line in gospel music's growth seems to be radio's responsibility to program its product in a more sophisticated and appealing way. Secular expertise is greatly needed in this field, coupled with the spiritual sensitivity necessary to put new and exciting gospel music formats together.

The Christian Broadcasting Network of Virginia Beach has announced plans to begin a new satellite radio network in early 1981 that will provide radio stations with free 24-hour-a-day programming consisting of news and clean secular music mixed with contemporary gospel music, hosted by live personalities. CBN believes this will be just the kind of bridge that is needed to span the gap between the secular and gospel music marketplace.

The growth of gospel radio also depends on the stations' ability to generate alternative sources of revenue which will provide the kinds of music programming needed to reach the vast potential audience. This will also take secular broadcast expertise in the area of sales. If gospel music is a sleeping giant, then perhaps imaginative gospel radio programming will rouse it from its slumber. And that will make a seemingly bright future for both.

Alton Rainbow

• Continued from page G-33

the right to seek depositions from participants in the meeting. This was to discover if the meeting in any way violated the restraint against ASCAP.

This see-sawing between the parties has been marked alternately by animosity and accommodation.

A diplomatic high point in the dealings occurred during the NRB convention in Washington, D.C. in January. At one session, Bie put the matter in terms of a holy war: "We are, in fact, doing battle with the devil," he said. Tom Harvey, a member of the Religious Broadcasters Music License Committee, told the same meeting that 99% of the music pool licensed by ASCAP and BMI was a "cesspool."

Six gospel publishers—Gaither, Benson, Word, Manna, Hope, and Lexicon—were criticized for having filed infringement suits against a number of radio stations. The suits charged that the stations had played the publishers' music without paying the required broadcast fees.

Responding to this barrage, Hal Spencer, president of Manna and of CMPA, sent protests to Ben Armstrong, executive director of NRB, Harvey, Bie, and others on the Religious Broadcasters Music License Committee. Moreover, he asked that CMPA members lodge similar protests.

Spencer says he received no response to his objections except some supportive ones from "other publishers and evangelical leaders." He adds that he believes the NRB membership has been misinformed—both about the real function and operation of ASCAP and about the ways of securing music by circumventing the licensing organizations.

"The religious broadcasters say they don't want to contribute to ASCAP because of its secular music," Spencer explains. "I don't believe they contribute a substantial amount. Besides, it's hard to draw a line where our monies go. We can't separate our lives that much from the world. We live in the world. The NRB has producers among its members who sell more of their productions to secular broadcasters than to religious ones. Their argument is inconsistent. They say they want what is fair and equitable. But in my opinion, they want free usage."

Bie contends that religious broadcasters pay licensing organizations at least \$6 million annually, and he argues that gospel publishers do themselves a disservice by relying on ASCAP to collect broadcast fees. "Any one of them," he maintains, "would be substantially better off by marketing their own copyrights directly with the users."

A radio station owner himself, Bie says, "I don't play anybody's copyrighted music." He asserts that ASCAP fees would amount to "2% off the top" of his station's gross income. Spencer contends that this figure is a distortion.

(Continued on page G-38)



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Modern Retail

• Continued from page G-32

to be the first place record companies cut back when money gets tight."

Labels retort that the materials are readily available to any store which requests them, shifting the blame once again into the area of—lack of communication.

Returns are negligible in the gospel arena (ranging from 5% to 10%) since labels don't ship bulk quantities to retailers through their distribution pipeline. Fewer units shipped gives more time for sales and re-orders, with fewer returns. Gospel's built-in longevity and shelf life results in consistent catalog activity.

"We aren't as vulnerable to returns as the secular market is," comments Wayne Erickson, general manager for Paragon, "because we just don't ship anything 'platinum.' In fact, normally we don't even ship 'gold'."

Jim Williams, sales manager for Zondervan's Singspiration label, says that though returns run far lower in gospel than in the regular record business, they do exist nonetheless.

"We ran a campaign earlier this year called 'Music Explosion.' We discounted some new releases by unknown artists to \$5.98 to help break them and build sales." But, Williams continues, "the promotion was less successful than we expected. In gospel, you've got a situation where reputation and name value is often more important than pricing. As a result, we did get back some returns." Singspiration expects its late-year releases through December to pull business back up to its projected 12% increase over last year's totals.

The loyalty of the gospel buyer—similar in nature to that of the archtypical country fan—is legendary. "Often," says one retailer, "buyers come in and just ask what's new by Walter Hawkins, for instance, or what does Amy Grant have out that's new. They buy for the artist, not for the individual album."

The profile of the average gospel buyer is becoming more contemporary: younger (18-35), often female, ready to spend \$7.98 on an LP or \$9.98 on a double-pocket package, and more prepared to buy a cassette than an 8-track. (An exception is in black gospel where 8-track sales are still heavier than cassettes, but waning.) Gospel buyers are attracted by the artist's name and the power of the message foremost, but of prime consideration these days are production, arrangements, even the material itself. There are more choices in gospel today than ever before, giving the gospel buyer an unprecedented selection of possibilities.

And now, say those watching the gospel field closely, the time has come for gospel to grow. No, not just grow—grow UP.

Grow up?
Yes, says Steve Miller, who buys LPs for the Lieberman's

Kansas City, Mo., branch territory. "Gospel has been retarding itself. It hasn't geared its efforts to deal with major racks. Gospel is used to small-scale distribution and now that it has the opportunity to expand nationally, no one knows what to do."

Miller explains that gospel labels could add to retailing facilitation by major rackers in certain key areas: "They could help us immensely by just understanding what we need. They could supply us with tour information, areas where their artists are getting strong airplay and sales activity so we could stock heavier. They could give us tracking sheets if they have them, and they could give us advance notification of special marketing campaigns they're planning. Most of all, how about some advertising support?"

Miller notes that he has initiated in-store gospel promotions with various accounts—"but these were always developed by us and not by the record company."

Miller adds that he receives promotional display materials "if I request, if I make an issue of it," but says it's rare for a gospel label to approach Lieberman's with a planned-out marketing effort to spotlight new releases. "We could do a lot more for gospel if we had the right sales tools from the labels," he sums up.

Wayne Grossman, national LP buyer for Lieberman in the Chicago area, points out the success of Benson and Word which "are trying hard for more visibility in the marketplace. They have reps who understand how to deal with national racks and this helps us with their product." Grossman feels that since gospel labels have begun using independent distributors to move their inventory, the major companies are "learning how to generate some excitement on their own."

And, he adds, "What's important to us is that we can help them sell. We've no resistance to gospel; we see it's coming out of its shell. More sales will mean better positioning for gospel in our racks, but we need their full cooperation."

"Most of us who work here are rock fans," observes David Keadle, manager of Oz Records in Birmingham. "We need to communicate more with the gospel industry, because as it is now, it's almost like a guessing game when it comes to ordering stock. We sort of wait until two or three people request the same title and then we order it. Better communication would put us on top of things in the gospel field."

"I guess the gospel industry as a whole has tended to feel somewhat segregated from the secular market," reflects Singspiration's Williams.

"But things are beginning to mushroom for us now, and I think there's going to be a real dialog between the two areas. Because we know how far we have to come . . . We know we're where the secular industry was a decade ago."

Assistance on preparing this story provided by Robyn Wells.

Alton Rainbow

• Continued from page G-36

In support of his position that publishers should negotiate directly with users, Bie says, "Some of the top names are getting back under \$1 a year per selection from ASCAP."

To encourage the making of separate owner-user pacts, the AARB has sent "Broadcast Agreement" forms to an undisclosed number of gospel music publishers, songwriters, and performers.

The agreement reads: "Member stations of the American Assoc. of Religious Broadcasters are hereby authorized to broadcast any musical composition in which I have copyright ownership. I understand this is a mutual agreement, whereby I will not be charged for the airtime or other costs involved in the broadcast of my works, and I agree not to charge for the use of my copyright ownership by member stations in the broadcasting and promotion of my works."

A cover letter, signed by AARB's executive secretary, David L. Denig, says that the music in question "must not be licensed through a music licensing organization. Or, it must be music for which we have a signed broadcast agreement, whether licensed or not. Or, it must be in the public domain. Some stations will accept music assigned to SESAC or BMI."

Stressing the AARB's position on licensing, the letter warns: "If you have music which does not meet these requirements, it will not be aired on our participating stations. Perhaps you will want to take this into consideration when recording music."

Although the letter states that AARB represents "several hundred radio and television stations," Denig explained later that the organization does not function as a trade association, but rather as a private company that provides information and management consultation to client stations. He could not estimate how many subscribed to AARB services.

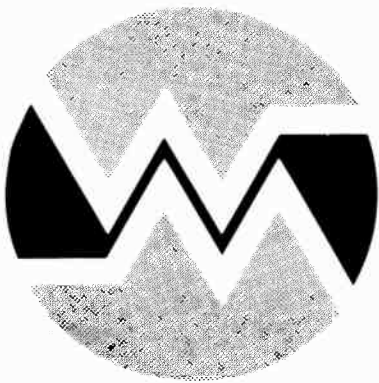
Denig says the response from copyright holders to the broadcast agreement mailings "started very slowly. Then we had a number of responses. Now it's slow again." He says the AARB has compiled a catalog of 1,500 selections, including those in the public domain, for which stations would owe no broadcast fees.

CMPA's Spencer says he knows of no publisher who has signed a broadcast agreement form. Fred Bock, CMPA secretary, offers the judgment that the AARB is acting with "limited expertise," since copyright ownership is usually shared between writer and publisher and, thus, is property that neither can relinquish rights to individually.

An ASCAP attorney, who asked not to be identified, says that "50 or fewer" radio stations are withholding payment of licensing fees while the matter is in litigation.

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Nashville Cowtown Image Fades Into Legend

Opening Of Arts Center Significant

• Continued from page 9

to work closely with the new facility. Shea notes that while the center's convenient downtown location gives it proximity to Music Row, it does not necessarily guarantee that the two forces will bond together.

"We'll have to make the interaction happen. It won't just naturally occur," he continues. Adds BMI vice president Frances Preston: "Music industry people have served on the center's board from the beginning, a practice which hopefully will continue."

Some see the fledgling Nashville Music Assn. as a positive force working with both the art center and the music industry.

"The timing has been beautiful," says Dianne Petty, SESAC director. "First, the Nashville Music Assn. is created for the purpose of promoting the city as an entire music community. Then, within a few months, the art center opens with a format ranging from opera to pop."

While such diverse programming



Tennessee Performing Arts Center: "It will serve as a bridge between country and all kinds of music."

Los Angeles Radio Goes Country

• Continued from page 21

R.I. and WROW-AM-FM in Albany. All of these are either adult contemporary or beautiful music stations with the exception of KSCS.

Meanwhile, the addition of KZLA to the country fold will not affect KLAC or KHJ programming. General managers of both stations welcome the competition but neither sees KZLA as a major threat.

Says Don Kelly, general manager of KLAC: "We will continue to be the old-fashioned traditional country station we've been. There are no plans for changes at this time.

"We don't know about KHJ's sound yet, but we don't consider KZLA as competition. We will continue to be personality radio which has been our stronghold for years. We feel we have the kind of station to be the dominant country station in L.A. Competition will make us better."

Comments Neil Rockoff, general manager of KHJ: "We haven't altered our plan. We're delighted that someone else confirms our decision to go country as a good one."

Rockoff says there is a need and a place for an automated AM station

and that KZLA's format will be "far away" from what KHJ plans to program.

Rockoff concedes that KZLA will obviously draw its share of listeners, but because of the station's weak AM signal, he doesn't foresee KZLA as a major competitive force. "We want country music to do well and the more stations that program it, the better it will do," says Rockoff.

He adds that he was aware that KZLA was mulling a country format, but was surprised at its timing.

And if four country outlets in Los Angeles are not enough, in nearby Orange County, rock-oriented KORJ-FM has also changed to a country format with the new call letters KIK-FM. The station is referring to itself as KIK-FM.

"This county has no country station," says program director Steve Thomas. "We started our country format with contemporary, crossover type material. Our request lines are lit up continuously with people begging for more 'hardcore' country. We're getting calls from as far away as Bel-Air, Pasadena and Norwalk and we're adding to our playlist daily.

"Our music stops only four times an hour for commercials. 'Good Ole Boy' radio is not our style. The listeners want music, not someone's chatter talking over the music."

Art Astor, president and general manager of KIK notes: "We have always been concerned with our community's needs and our research showed we were in a market diluted with contemporary rock stations. The station tried to be responsive to the musical tastes of Orange County."

And in a related move, on the same day that KZLA changed to a country format, KMOA-AM, a beautiful music station in Oklahoma City, also went country. One week earlier, New York's mainstay jazz outlet, WRVR-FM, also abandoned its previous format in favor of country music.

All Types Of Music On Scene

"The quality of this facility is enormous, when you take into account the fact that Nashville has fewer than 1.5 million residents," points out AFTRA's Maddox. "You're not assured of the mass support that a large metropolitan area like New York has. But, regardless of size, Nashville does have the potential of being an arts-oriented community."

Sums up NARAS' Butler: "The implementation of the Tennessee Performing Arts Center may mean more to the music industry than we realize. The attention of the entire state, region and possibly the nation, is focused upon us right now."

"Originally, Nashville was tapped as the 'Hillbilly Capital,'" he continues. "Then it was dubbed as 'Country Music U.S.A.'" But now, bolstered by this fine facility, Nashville has the chance to emerge as a true music mecca."

Adds Production

NASHVILLE—Professional Marketing Service, Inc. is expanding into the field of production. Its new division will be managed by Dan Whitaker and Royce Clark. The company is located at 50 Music Square West, Nashville 37203.

Chellman/Twitty Tourney Tees Up

NASHVILLE—The eighth annual Chuck Chellman/Georgia Twitty Radio Golf Invitational has been scheduled for Oct. 15 at the Nashboro Village Golf & Tennis Club.

The event, which ties in with the week-long CMA/DJ festivities, is played with a field of 144 players.

Each foursome will have two DJs, one country music performer and one music industry executive.

Invitations are being mailed out to radio stations at this time. Anyone wishing supplemental information may contact Chellman at 1201 16th Ave. S., Nashville, 37212. Phone: (615) 320-7287.

PRESIDENTIAL DECREE

Country Reigns In Oct.

NASHVILLE — Once again President Jimmy Carter has proclaimed October as "National Country Music Month" in a statement addressed the CMA in Nashville.

Supporting the event, artist Kenny Rogers mailed letters to all U.S. governors requesting that they issue official proclamations of their own honoring Country Music Month in their respective states.

The CMA has assembled promotional packages for country radio stations which include ad slicks, full color posters, bumper stickers and disks containing messages from various country artists talking about the October festivities of Country Music Month.

The CMA designed new posters for 1980 which have been sent to 1,500 full-time country radio stations, along with rackjobbers, wholesalers and record merchandisers. Member stations also received copies of President Carter's statement to the CMA.

Other promotions tying-in with this event are being coordi-

nated across the country. American Airlines is featuring a special in-flight country music program hosted by Barbara Mandrell, while Pan American Airlines has a 60-minute program spotlighting the Oak Ridge Boys.

Special country p.s.a. spots by Roy Clark and Minnie Pearl have been sent to all "Hee Haw" syndicated tv stations, and movie actor/singer Jerry Reed has cut a series of Country Music Month spots for deejays on late-night radio shifts.

Promotions with shopping centers throughout the U.S. and the National Assn. of Truck Stop Owners are also underway, offering displays and reminders that October is Country Music Month.

At this time, more than 30 Country Music Month proclamations have been received from U.S. governors, with more anticipated by the end of this month. As in previous years, Roy Horton of the Peer Southern Organization in New York is serving as chairman of the CMA's Country Music Month promotion committee.

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Chart Fox

By SHARON ALLEN

The straight ahead country sound of Dolly Parton's "Old Flames Can't Hold A Candle To You" has resulted in another No. 1 single on Billboard's Hot Country Singles chart. T.G. Sheppard moves into the number 2 position with "Do You Wanna Go To Heaven," while Razy Bailey is "Loving Up A Storm," at a starred 4. Willie Nelson and Ray Price easily slide into the top five with "Faded Love."

"Why Lady Why," by Alabama, is bounding up the charts and is the prime mover with a 14 notch move, to starred 56. Hank Williams Jr. leaps into the top 20 with "Old Habits," at starred 19; Anne Murray makes a move from 44 to starred 32; Crystal Gayle moves 10 places to starred 46, as does Stephanie Winslow from 61 to 51. Ray Stevens jumps up 11 notches to starred 48, while Brenda Lee's "Broken Trust," hops to starred 57. "Never Be Anyone Else," by R.C. Bannon takes a healthy jump to starred 59 from 71. Johnny Rodriguez makes an 11-spot shift to starred 67, and Eddy Raven's move from 82 to starred 70, pretty well wraps up the prime movers.

Charley Pride debuts at starred 69 with "You Almost Slipped My Mind," followed closely by Don King at starred 71. Mundo Earwood at starred 72, Capitols at starred 73, Rex Allen Jr. at starred 74, and Gary Stewart at starred 76.

A new duo hits the charts at starred 81, namely Tanya Tucker and Glen Campbell with "Dream Lover." Other new ads include—Louise Mandrell, Roy Head and Bill Wence.

National out-of-the-box breakouts: David Wills, "The Light Of My Life," United Artists, ads reported in—KUYU-AM, Cheyenne; WCBX-AM, Eden, NC; WDXB-AM, Chattanooga; KSOP-AM, Salt Lake City; WTD-AM, Toledo; WBAM-AM, Montgomery; WIVK-AM, Knoxville; WPNX-AM, Columbus; WDEB-AM, Macon; KRMD-AM, Shreveport; WMAY-AM, Springfield; KLL-AM, Fort Dodge; WAXX-AM, Chippewa Falls; WKSJ-AM, Mobile; WMC-AM, Memphis; KCEY-AM, Modesto; KBUC-AM, San Antonio; WVOJ-AM, Jacksonville. Jim Rushing, "Dixie Dirt," Ovation, with ads reported in—CKLV-FM, Detroit; WHIM-AM, Providence; WSDS-AM, Ypsilanti; WCBX-AM, Eden; WDXB-AM, Chattanooga; KZUN-FM, Spokane; KSOP-AM, Salt Lake City; KLL-AM, Lubbock; WDEB-AM, Macon; KWKR-AM, Shreveport; KVOC-AM, Capter; WKSJ-AM, Mobile; KCEY-AM, Modesto; WVOJ-AM, Jacksonville; WSLC-AM, Roanoke.

Bubbling Under the top 100: 101—"Where Did The Money Go," Hoyt Axton (Jeremiah); 102—"If I Could Set My Love To Music," Jerry Wallace (Door Knob); 103—"Safe In The Arms Of Your Love," Jim Weatherly (Elektra); 104—"Love's Slipping Through Our Fingers," Billy Walker and Barbara Fairchild (Paid); 105—"Not Exactly Free," O.B. McClinton (Sunbird).

Urban Cowboy soundtrack is holding the No. 1 position on billboard's Hot Country LPs. Prime movers include—Honeysuckle Rose soundtrack, Don Williams, Mickey Gilley, Eddie Rabbit, Porter Wagoner and Dolly Parton, Razy Bailey and Lynn Anderson. "These Days," by Crystal Gayle debuts at starred 39, while Johnny Paycheck's new LP, "New York Town," enters the chart at starred 52.

News-breaks

• NASHVILLE—Fish-Mann Enterprises has produced an LP on Carmen Greene titled "Love And Life." This LP is available for lease in French and Spanish; foreign distributors interested in the album may contact John Fisher at 1905 Division St., Nashville, Tenn. 37203.

• NASHVILLE—Chute Records has negotiated a new national distribution system for its product covering major key U.S. markets. Chute's newest release is "Mexico Winter" by artist Bobby Hood.

Billboard®

Hot Country Singles

Survey For Week Ending 9/27/80

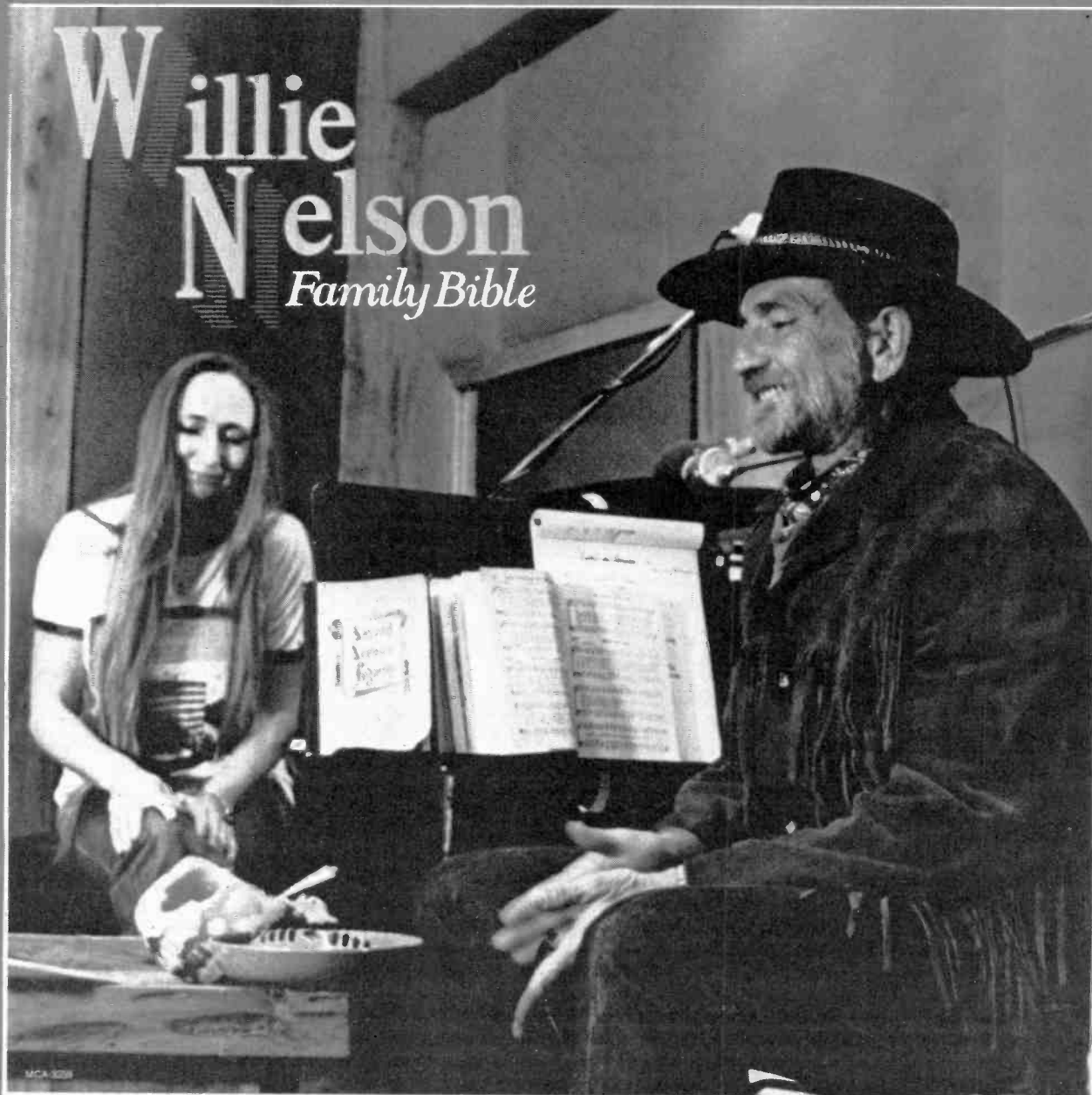
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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.											
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	11	OLD FLAMES CAN'T HOLD A CANDLE TO YOU—Dolly Parton (P. Sebert, H. Moffatt), RCA 12040 (Right Song, BMI)	36	38	7	BACK WHEN GAS WAS THIRTY CENTS A GALLON—Tom T. Hall (T.T. Hall), RCA 12066 (Hallnote, BMI)	69	NEW ENTRY		YOU ALMOST SLIPPED MY MIND—Charley Pride (T. Seals, D. Goodman, T. Back, J. Barker, RCA 12110 (Danor, BMI)
2	3	9	DO YOU WANNA GO TO HEAVEN—T.G. Sheppard (C. Putman, B. Jones), Warner/Curb 49515 (Tree, BMI/Cross Keys, ASCAP)	37	46	4	A PAIR OF OLD SNEAKERS—George Jones & Tammy Wynette (L. Kingston, G. Sutton), Epic 950930 (Hall-Clement/Flagship, BMI)	70	82	2	ANOTHER TEXAS SONG—Eddy Raven (E. Raven), Dimension 1011 (Milene, ASCAP)
3	4	11	HEART OF MINE—Oak Ridge Boys (M. Foster), MCA 41280 (Silverline, BMI)	38	45	5	ALWAYS—Patsy Cline (I. Berlin), MCA 41303 (Irving Berlin, BMI)	71	NEW ENTRY		TAKE THIS HEART—Don King (R. Batteau), Epic 9-50928 (April, R. Batteau, Cider, ASCAP)
4	7	9	LOVING UP A STORM—Razy Bailey (D. Morrison, J. Slate), RCA 12062 (House Of Gold, BMI)	39	39	7	I'M STILL IN LOVE WITH YOU—Larry G. Hudson (B. Hill, C. Rains), Mercury 57029 (ATV, BMI/Welbeck, ASCAP)	72	NEW ENTRY		CAN'T KEEP MY MIND OFF OF HER—Mundo Earwood (R. Squires), GMC 111 (Sabal, ASCAP)
5	6	8	FADED LOVE—Willie Nelson & Ray Price (B. Wills, J. Willis), Columbia 1-11329 (Rightsong, BMI)	40	48	4	IN MEMORY OF A MEMORY—Johnny Paycheck (J. Paycheck, R. Pate), Epic 950923 (Bojan, BMI/Max Dayden, ASCAP)	73	NEW ENTRY		A LITTLE GROUND IN TEXAS—The Capitols (B. Fischer), Ridgetop 1080 (Bobby Fischer, ASCAP)
6	1	11	LOOKIN' FOR LOVE—Johnny Lee (W. Mallett, P. Ryan, B. Morrison), Asylum 47004 (Southern Nights, ASCAP)	41	50	5	TEXAS BOUND AND FLYIN'—Jerry Reed (J. Reed), RCA 12083 (Duchess/Guitar Man/Peso, BMI)	74	NEW ENTRY		DRINK IT DOWN, LADY—Rex Allen Jr. (S. Throckmorton), Warner Bros. 49562 (Tree, BMI)
7	9	6	I BELIEVE IN YOU—Don Williams (R. Cook, S. Hugin), MCA 41304 (Cook House, BMI)	42	47	6	GONE—Ronnie McDowell (S. Rogers), Epic 950925 (Rightsong, BMI)	75	83	3	TWO HEARTS BEAT (Better Than One)—Kay Austin (D. Hoffman, R. Pace), E.I.O. 1127 (Window, St. Jude, First Lady, BMI)
8	11	6	THEME FROM THE DUKES OF HAZZARD—Waylon Jennings (W. Jennings), RCA 12067 (Warner-Tamerlane/Rich Way, BMI)	43	51	4	TUMBLEWEED—Sylvia (K. Fleming, D.W. Morgan), RCA 12077 (Pi-Gem, BMI)	76	NEW ENTRY		ARE WE DREAMIN' THE SAME DREAM/ROARIN'—Gary Stewart (B. Burnette, J. Christopher, M. Layler, J. Cobb, RCA 12081 (Baby Chick, Easy Nire, Vogue, BMI/Milene, ASCAP)
9	5	12	CHARLOTTE'S WEB—The Statler Brothers (C. Crofford, J. Durrill, S. Garrett), Mercury 7031 (Peso, Dutchess, BMI)	44	52	3	SHE CAN'T SAY THAT ANYMORE—John Conlee (S. Throckmorton), MCA 41321 (Cross Keys, ASCAP)	77	79	4	ROLAID, DOAN'S PILLS AND PREPARATION H—Dave Dudley (M. Dudley, M.J. Harter), Sun 1154 (Shelby Singleton, BMI)
10	10	12	LET'S KEEP IT THAT WAY—Mac Davis (C. Putman, R. VanHoy), Casablanca 2286 (Tree, BMI)	45	53	3	THE BOXER—Emmylou Harris (P. Simon), Warner Bros. 49551 (Paul Simon, BMI)	78	81	3	SAD LOVE SONG LADY—David Houston (B. Moore, D. Wayne), Country International 148 (Rest-A-While, ASCAP/Taylor and Watts, BMI)
11	13	9	PUT IT OFF UNTIL TOMORROW—The Kendalls (D. Parton, B. Owens), Ovation 1154 (Combine, BMI)	46	56	3	IF YOU EVER CHANGE YOUR MIND—Crystal Gayle (P. McGee, B. Gundry), Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)	79	84	3	SHE'S LEAVIN' (And I'm Almost Gone)—Kenny Price (J. McBea, R. Pennington, F. Lehner), Dimension 1010 (Almaric, BMI/Milstone, ASCAP)
12	15	9	YESTERDAY ONCE MORE—Moe Bandy (J. Mundy, P. White), Columbia 111305 (Baray, BMI/Honeytree, ASCAP)	47	60	3	THAT'S THE WAY A COWBOY ROCKS AND ROLLS—Jacky Ward (T.J. White), Mercury 57032 (Swamp Fox, ASCAP)	80	NEW ENTRY		THE LIGHT OF MY LIFE—David Wills (B. Rabin), United Artists 1375 (Sawgrass, BMI)
13	19	5	ON THE ROAD AGAIN—Willie Nelson (W. Nelson), Columbia 111351 (Willie Nelson, BMI)	48	59	3	NIGHT GAMES—Ray Stevens (C.W. Kalb, Jr.), RCA 12069 (Ray Stevens, BMI)	81	NEW ENTRY		DREAM LOVER—Tanya Tucker and Glen Campbell (B. Darin), MCA 49325 (Screen Gems-EMI, Hudson Bay, BMI)
14	14	10	FREE TO BE LONELY AGAIN—Debby Boone (D. Pfeiffer), Warner/Curb 49281 (Brightwater/Strawberry Patch ASCAP)	49	57	3	UNTIL THE BITTER END—Kenny Serratt (G. Dobbins, T. Daniels, S. Barrett), MDJ 1005 (Chappell, Intersong, ASCAP/Canadina, Pro-Cam)	82	NEW ENTRY		DIXIE DIRT—Jim Rushing (D. Morrison, J. Rushing), Ovation 1153 (Tree, BMI)
15	16	9	RAISIN' CANE IN TEXAS—Gene Watson (J. Allen, D. Lay), Capitol 4898 (Joe Allen, BMI)	50	30	9	WHY NOT ME—Fred Knoblock (F. Knoblock, C. Whitsett), Scotti Bros. 518 (Atlantic, Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)	83	87	2	LOVELY WINE—Maury Finney (R. Wells), Soundwaves 4613 (Rachet, ASCAP)
16	18	8	WHEN—Slim Whitman (H. Bouwens), Epic/Cleveland International 9-50912 (Burning River, Two Peters, Blue Moon, BMI)	51	61	2	BABY, I'M A WANT YOU—Stephanie Winslow (D. Gates), Warner/Curb 49557 (Colgems/EMI, ASCAP)	84	NEW ENTRY		LOVE INSURANCE—Louise Mandrell (R.C. Bannon, J. Schweers), Epic 5-50935 (Warner-Tamerlane, BMI/Chess, ASCAP)
17	23	6	I'M NOT READY YET—George Jones (T.T. Hall), Epic 950922 (Unichappel/Morris, BMI)	52	55	6	LONG ARM OF THE LAW—Roger Bowling (R. Bowling, B.E. Wheeler), NSD 58 (ATV, BMI/Sleepy Hollow, ASCAP)	85	92	2	ONE BAR AT A TIME—Stoney Edwards (J. Busby), Music America 109 (Midstate, BMI)
18	8	15	MAKING PLANS—Porter Wagoner and Dolly Parton (J. Russell, B. Morrison), RCA 11983 (Sure-Fire, BMI)	53	54	6	COLD LONESOME MORNING—Johnny Cash (J.R. Cash), Columbia 1-11340 (House of Cash, BMI)	86	NEW ENTRY		DRINKIN' THEM LONG NECKS—Roy Head (J. Slate, D. Morrison, J.W. Ryles), Elektra 47029 (House Of Gold, BMI)
19	5	5	OLD HABITS—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47016 (Bocephus, BMI)	54	63	3	ROSES ARE RED—Freddie Hart (N. Larkin, D. Wills), Sunbird 7553 (Blue Moon, Merilark, April, ASCAP)	87	NEW ENTRY		NIGHT LIES—Bill Wence (B. Wence, W. Marshall), Rustic 1012 (Iron Skillet, ASCAP)
20	27	7	SWEET SEXY EYES—Cristy Lane (R. Jenkins), United Artists 1369 (Kevin Lee, Robchris, BMI)	55	20	13	MISERY AND GIN—Merle Haggard (J. Durrill, S. Garrett), MCA 41255 (Peso, Bronco, BMI)	88	64	11	THE BEDROOM—Jim Ed Brown & Helen Cornelius (R. Allison, R. Muir), RCA 12037 (Raindance, BMI, Ron Muir, ASCAP)
21	26	8	WOMEN GET LONELY—Charly McClain (L. Rogers, R.C. Bannon), Epic 9-50916 (Warner-Tamerlane, Bill Black, Partnership, ASCAP)	56	70	2	WHY LADY WHY—Alabama (T. Gentry, R. Scott), RCA 12091 (Millhouse, BMI)	89	65	14	THAT LOVING YOU FEELING AGAIN—Roy Orbison & Emmylou Harris (R. Orbison, C. Price), Warner Bros. 49262 (Acuff-Rose, BMI)
22	24	10	IF THERE WERE NO MEMORIES—John Anderson (R. McCown), Warner Bros. 49275 (Sawgrass, BMI)	57	67	2	BROKEN TRUST—Brenda Lee (J. Hinson), MCA 41322 (Goldline, ASCAP)	90	66	13	IT'S TOO LATE—Jeanne Pruett (Bourke, Dobbins, Wilson), IBC 10 (Chappell, ASCAP)
23	25	8	STARTING OVER—Tammy Wynette (B. McDill), Epic 9-50915 (Hall-Clement, BMI)	58	58	6	ROCK 'N' ROLL TO ROCK OF AGES—Bill Anderson (C. Anderson, J. Abbott), MCA 41297 (Stallion, BMI)	91	72	15	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 46656 (DeDeve/Briarpatch, BMI)
24	28	7	BOMBED, BOOZED, AND BUSTED—Joe Sun (D. Knutson), Ovation 1152 (ATV, Blue Lake, BMI)	59	71	3	NEVER BE ANYONE ELSE—R.C. Bannon (B. Knight), Columbia 1-11346 (Martragun, BMI)	92	73	10	IT DON'T GET BETTER THAN THIS—Sheila Andrews (J. Fisher, D. Harp), Ovation 1146 (Plum Creek, BMI)
25	31	5	STEPPIN' OUT—Mel Tillis (B. Starr), Elektra 47015 (Cherio, BMI)	60	62	5	THE DEVIL STANDS ONLY FIVE FOOT FIVE—"Blackjack" Jack Grayson (T. Purvin, J. Grayson), Hitbound, 4504 (Tamar, ASCAP; Hinsdale, BMI)	93	74	14	LOVE THE WORLD AWAY—Kenny Rogers (B. Morrison, J. Wilson), U.A. 1359 (Southern Nights, ASCAP)
26	12	13	THE LAST COWBOY SONG—Ed Bruce (E. Bruce, R. Peterson), MCA 41273 (Tree, BMI/Gingham, ASCAP)	61	21	14	THAT'S WHAT I GET FOR LOVING YOU—Eddy Arnold (B. Springfield), RCA 12039 (House of Gold, BMI)	94	75	8	HOT SUNDAY MORNING—Wayne Armstrong (A. Chapman, J. Tweel), NSD 57 (UA, ASCAP/Window, BMI)
27	34	6	PECOS PROMENADE—Tanya Tucker (L. Collins, S. Pinkard, T.L. Garrett), MCA 41305 (Senor/Duchess/Peso/Leeds BMI, ASCAP)	62	22	15	CRACKERS—Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 41263 (Pi-Gem, BMI)	95	76	9	FALLIN' FOR YOU—Jerri Kelly (K. Freeman), Little Giant 026 (Kelly & Lloyd, ASCAP)
28	35	5	HARD TIMES—Lacy J. Dalton (B. Braddock), Columbia 111343 (Tree, BMI)	63	37	15	COWBOYS AND CLOWNS/MISERY LOVES COMPANY—Ronnie Milsap (S. Dorff, G. Harju, L. Herbstritt, S. Garrett, J. Reed), RCA 12006 (Lowery, BMI)	96	77	7	JUST TO PROVE MY LOVE TO YOU—Jimmy Snyder (D.A. Coe), E.I.O. 1126 (Window, Captive, BMI)
29	36	7	THEY NEVER LOST YOU—Con Hunley (D. Wills, C. Quillen), Warner Bros. 49528 (Chess, ASCAP)	64	40	7	A LOVE SONG—Dave Rowland & Sugar (J. Crutchfield), RCA 12063 (Duchess, Red Angus, BMI)	97	80	4	THE LEGEND OF WOOLEY SWAMP—Charlie Daniels Band (C. Daniels, T. Crain, F. Edwards, T.D. Gregorio, J. Marshall), Epic 950921 (Hat Band, BMI)
30	32	10	WORKIN' MY WAY TO YOUR HEART—Dickie Lee (L. Martine Jr.), Mercury 57027 (Ray Stevens, BMI)	65	69	3	OUT RUN THE SUN—Jim Chestnut (L. Henley, B. Burnette), United Artists/Curb 1372 (House Of Gold, Vogue, BMI)	98	85	3	MEXICO WINTER—Bobby Hood (B. Moore, J. Mundy), Chute 015 (Baray, BMI/Honeytree, ASCAP)
31	33	9	WHILE I WAS MAKING LOVE TO YOU—Susie Allanson (M.S. Dunn, C. Putnam), United Artists, Curb 1365 (Tree, BMI)	66	68	6	I'VE COME BACK (To Say I Love You One More Time)—Chuck Howard (C. Howard), Warner/Curb 49509 (Jeffrey's Rainbow, BMI)	99	86	13	EVEN COWGIRLS GET THE BLUES—Lynn Anderson (R. Crowell), Columbia 111296 (Visa, ASCAP)
32	44	4	COULD I HAVE THIS DANCE—Anne Murray (W. Holyfield, B. House), Capitol 4920 (Vogue/Maple Hill/Onhisown, BMI)	67	78	2	NORTH OF THE BORDER—Johnny Rodriguez (S. Davis, B. Sherrill), Epic 9-50932 (Algee, BMI)	100	49	7	YOU BETTER HURRY HOME—Connie Cato (G. Martin, T. Henry), MCA 41287 (Tree, BMI)
33	41	4	OVER THE RAINBOW—Jerry Lee Lewis (H. Arlen, E.Y. Harburg), Elektra 47026 (Leo Feist, ASCAP)	68	43	8	LONG LINE OF EMPTIES—Darrell McCall (G. Rowe, P. Ferguson), RCA 12033 (ATV/Mad Lad, BMI)				
34	42	6	HARD HAT DAYS AND HONKY TONK NIGHTS—Red Stegall (E. Kilroy, D. Kirby), Elektra 47014 (Diablo Lobo, Cross Keys, ASCAP)								
35	17	12	HE'S OUT OF MY LIFE—Johnny Duncan and Janie Fricke (T. Bahler), Columbia 1-11312 (Fiddleback, Peso, Kidada, BMI)								

Willie Nelson

FAMILY BIBLE

His latest Gospel album



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Country

TALENT BUYERS **9 Acts Booked For Nashville CMA Seminar On Oct. 11-12**

NASHVILLE—Finishing touches have been put on the upcoming CMA Talent Buyers Seminar agenda, including the roster of artists slated to perform on three scheduled showcases.

The nine acts set to entertain Oct. 11-12 are Alabama, Bobby Bare, Freddy Fender, Wendy Holcombe,

Telestials, Billy Thundercloud, Tompall and the Glasers, Jacky Ward and Freddy Weller. Showcase will be held at noon and 6:30 p.m. on Saturday, and from 12:30-2 p.m. on Sunday.

This year's Talent Buyers Seminar is being held at the Hyatt Regency Hotel here Oct. 10-13. Registration

takes place on Friday, with the seminar itself officially kicking off the following day with a keynote address by Dr. Earl Joseph of the Uni-Vac Corp.

The first panel presentation is titled "The Image Maker's Viewpoint On Consumer Trends" and features Steve Grail of the Sound Seventy Corp.; producer Larry Butler; ad rep Jerry Rubin; Mary Ann McCready of CBS Records; announcer Ralph Emery; Capitol Records vice president Lynn Shults; and moderator Myles Johnson of the Clay County Fair in Iowa.

The afternoon session will deal with "The Explosion Of Country In The Media: Help Or Hindrance?" Panelists participating in this discussion include Dave Skepner, Loretta Lynn's manager; artist Bill Anderson; singer Don Reid (of the Statler Brothers); tv producer Sam Lovullo; Robert Levinson, International Home Entertainment, Inc.; actor/singer Jerry Reed; and Bette Kaye, moderator.

While the Saturday panels fall under the heading of "Consumer Trends," Sunday's panels are categorized as "Economic Trends." Marshall Gelfand of Gelfand, Bresslauer, Rennert and Feldman, an entertainment industry financial management firm, will deliver the day's keynote speech.

Then the first panel, entitled "The Artist's Viewpoint; Problems And Concerns," will lead off with panelists Louise and Irby Mandrell (artist and manager); Harold Reid and Dick Blake; Larry, Steve and Rudy Gatlin; Margo Smith and Don Williams; and moderator Barbara Mandrell.

"Country Artists In Clubs And Parks: The Backbone Of Country Music" is the afternoon session's topic. Participating in this session will be Sherwood Cryer of Gilley's Club; Bunky LeGate of Mr. Lucky's; Tom Pauley of Ponderosa Park; Bob Anderson of Georgia Mountain Fair; Mama Wynette, Mama's Country Club; John Bayouth, Ziegfeld's; artist John Conlee; Little Jimmy Dickens; and moderator Billy Deaton of the Billy Deaton Agency.

Monday's heading of "Creative Trends" will be sparked by a morning address from keynote speaker Neil Hickey of TV Guide Magazine in New York. The panel following his talk is captioned "Creative Ideas For Promoting Live Entertainment." On hand for the discussion will be panelists Ken Kragen, manager; C.K. Spurlock, promoter; Jerry Retzliff, Lone Star Beer; Larry Schmittou, Nashville Sounds; Lon Varnell, promoter; Wayne Oldham, owner of the Exit/In; and Paul Buck, manager of the Charlotte Coliseum, who will serve as moderator.

For registration information, contact the CMA, P.O. Box 22299, Nashville, 37212. Phone: (615) 244-2840.

Country In U.K.

BRIGHTON, England—The first Country Music People trophy was presented at the annual Brighton Festival by Country Music People, reportedly Britain's top-selling country music publication.

Created to encourage new British talent, the trophy was presented following a three-hour contest. Recipient of the award was Sounds Country, a Canterbury-based group.

Festivities were filmed by Thurza Productions. The feature should air in Britain later this year.



PORTABLE BRAUN—Cincinnati talk show host Bob Braun, taping his tv program at Opryland, introduces Sylvia, the popular RCA songstress who performed her latest single, "Tumbleweed."

Board Directors Of CMA Will Be Elected Oct. 16

NASHVILLE—Directors for the CMA board are set to be elected Oct. 16 at the organization's annual membership meeting scheduled to take place at the Opryland Hotel.

One director in each of 12 membership categories will be chosen, with three directors-at-large also being selected. One director now on the board in each of the 12 categories will remain another year to complete the second year of their terms.

Proxy forms have been mailed to all CMA members. Those who will not be able to attend this membership meeting are asked to fill out their proxies, assigning their votes to another member who will attend the meeting and vote for them. Proxy forms must be returned to the national accounting firm of Deloitte Haskins & Sells as soon as possible.

CMA bylaws call for no fewer than two and no more than four names—nominated by the board—to appear on the ballot for each vacancy. However, additional nominations may be made from the floor during the membership meeting. The following is a list of those nominated for the 1980-81 CMA board of directors.

Advertising agency: John Boden, John Blair and Co., New York; William Burton, Eastman Radio, New York; Katie Coke, John F. Murray Advertising, New York.

Artist/Musician: Brenda Lee, Charley Pride, Don Reid, Dottie West.

Artist manager: Jim Halsey, the Jim Halsey Co., Tulsa; Randy Jackson, Chardon, Dallas; Ken Kragen, Krage & Co., Los Angeles; Don Light, Don Light Talent, Nashville.

Composer: Tom T. Hall, John Schwerts, Norro Wilson.

Disk jockey: "Uncle" Len Ellis, WAKE-AM, Valparaiso, Inc.; Bob

Pete Porter, WJJD-AM, Chicago; Dale Turner, WSAI-AM, Cincinnati.

International: Dennis Brown, Joe Brown Enterprises, New Zealand; Mervyn Conn, Mervyn Conn Promotions, London; A. Torio, Polydor K.K., Tokyo.

Publication: Mel Albert, Cashbox; Bob Austin, Record World; Jim Duncan, Radio & Records; Bill Gavin, The Gavin Report.

Publisher: Mary Reeves Davis, Tuckahoe Music; Ralph Peer, Peer Southern Organization; Paul Tannen, Screen-Gems/EMI; Gerry Teifer, ATV Music Group.

Radio/tv: Warren Potash, WBAP/KSCS, Ft. Worth; Jim Slone, KCUB-AM, Tucson; Nick Verbitsky, Mutual Radio, New York.

Record company: Jim Foglesong, MCA; Bob Sherwood, Phonogram/Mercury; Don Zimmermann, Capitol.

Record merchandiser: Barrie Bergman, the Record Bar; Jim Schwartz, Schwartz Brothers; Joe Simone, Progress Record Distributors.

Talent buyer/promoter: Glenn Arnette, VGA 3 Agency; Bette Kaye, Bette Kaye Productions; Cliff Wallace, Von Braun Civic Center.

At-large: Rick Blackburn, CBS Records, Nashville; Jimmy Bowen, Elektra/Asylum Records, Nashville; Gerry Brightman, "Jamboree U.S.A.," Wheeling, W.Va.; Hal David, ASCAP; Sam Lovullo, Yongestreet Productions; Dan McKinnon, KSON-AM, San Diego; Jim Mazza, EMI/UA Records, Los Angeles; Sonny Neal, William Morris Agency, Nashville; Dick Schory, Ovation Records, Chicago; Burt Sherwood, WMAQ-AM, Chicago; Glenn Snoddy, Woodland Sound Studios, Nashville; Bill Utz, Steele & Utz, Washington, D.C.

Billboard

Hot

Country LPs

Survey For Week Ending 9/27/80

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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	19	URBAN COWBOY Soundtrack, Asylum DP 90002	★	39	NEW ENTRY	THESE DAYS Crystal Gayle, Columbia JC 36512
	2	11	HORIZON Eddie Rabbitt, Elektra 6E-276	40	48	22	THE WAY I AM Merle Haggard, MCA 2339
★	7	4	SOUNDTRACK Honeysuckle Rose, Columbia S236752	★	52	3	EVEN COWGIRLS GET THE BLUES Lynn Anderson, Columbia JC 36568
	4	3	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644	42	43	30	HEART & SOUL Conway Twitty, MCA 3210
	5	6	FULL MOON The Charlie Daniels Band, Epic FE 36571	43	41	20	SOMEBODY'S WAITING Anne Murray, Capitol SOO 12064
	6	4	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	44	37	65	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E-194
	7	5	MUSIC MAN Waylon Jennings, RCA AHL1-3602	45	49	12	GREATEST HITS Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36488
★	10	6	I BELIEVE IN YOU Don Williams, MCA 5133	46	50	25	LOVE HAS NO REASON Debbi Boone, Warner/Curb BSK 3403
	9	9	HABITS OLD AND NEW Hank Williams Jr., Elektra/Curb 6E-278	47	38	16	A LEGEND AND HIS LADY Eddie Arnold, RCA AHL1-3606
★	14	11	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	48	51	51	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
	11	8	ELVIS ARON PRESLEY Elvis Presley, RCA CLP8-3699	49	46	10	DOUBLE TROUBLE George Jones & Johnny Paycheck, Epic JE-35783
	12	11	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	50	54	2	NO ONE WILL EVER KNOW Gene Watson, Capitol ST 12102
	13	13	SOUNDTRACK Smokey And The Bandit 2, MCA 6106	51	56	51	JUST GOOD OL' BOYS Moe Bandy & Joe Stampley, Columbia JC 36202
	14	15	10th ANNIVERSARY The Statler Brothers, Mercury SRMI 5027	52	NEW ENTRY		NEW YORK TOWN Johnny Paycheck, Epic JE 36496
★	15	12	GREATEST HITS Waylon Jennings, RCA AHL1-3378	53	44	14	WAYLON AND WILLIE RCA AFL1-2686
★	16	21	THE BEST OF EDDIE RABBITT Elektra 6E 235	54	45	18	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
★	17	4	PORTER AND DOLLY Porter Wagoner and Dolly Parton, RCA AHL1 3700	55	53	46	CLASSIC CRYSTAL Crystal Gayle, United Artists LOO-982
	18	18	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207	56	55	77	THE OAK RIDGE BOYS HAVE ARRIVED MCA AY-1135
	19	19	SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423	57	57	5	DIAMOND DUET Conway Twitty & Loretta Lynn, MCA 3190
	20	16	GIDEON Kenny Rogers, United Artists LOO 1935	58	63	8	CACTUS AND A ROSE Gary Stewart, RCA AHL1 3627
★	21	3	RAZZY Razzy Bailey, RCA AHL1 3688	59	47	73	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3418
	22	22	ED BRUCE MCA 3242	60	58	21	LOVELINE Eddie Rabbitt, Elektra 6E-181
	23	20	WILSAP MAGIC Ronnie Milsap, RCA AHL1-3563	61	62	2	I DON'T WANT TO LOSE Leon Everette, Orlando ORC 1101
	24	17	STARDUST Willie Nelson, Columbia JC 35305	62	61	36	ENCORE! Jeanne Pruett, IBC 1001
	25	29	ASK ME TO DANCE Cristy Lane, United Artists LT 1023	63	66	26	DOWN & DIRTY Bobby Bare, Columbia JC 36323
	26	30	LACY J. DALTON Columbia NJC 36322	64	67	60	3/4 LONELY T.G. Sheppard, Warner/Curb BSK 3353
	27	26	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL1-3548	65	70	14	OUTLAWS Waylon Jennings, RCA AFL1-1321
	28	33	WILLIE AND FAMILY LIVE Willie Nelson, Columbia KC 2-35642	66	71	45	WILLIE NELSON SINGS KRISTOFFERSON Willie Nelson, Columbia JC 36158
	29	24	FRIDAY NIGHT BLUES John Conlee, MCA 3246	67	59	3	VARIOUS ARTISTS Greatest Country Hits of the 70's, Columbia JC 36549
	30	23	THE GAMBLER Kenny Rogers, United Artists UA-LA 934-H	68	60	46	PORTRAIT Don Williams, MCA 3192
	31	27	KENNY Kenny Rogers, United Artists LWAK 979	69	64	18	THE BEST OF DON WILLIAMS VOL. II Don Williams, MCA 3096
	32	31	COAL MINER'S DAUGHTER Soundtrack, MCA 5107	70	65	37	THE ELECTRIC HORSEMAN Soundtrack, Columbia JS 36327
	33	34	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237	71	68	7	JOHN ANDERSON Warner Bros. BSK 3459
	34	40	DOLLY DOLLY DOLLY Dolly Parton, RCA AHL1-3546	72	69	9	SURE THING Freddie Hart, Sunbird ST 50100
	35	42	YOUR BODY IS AN OUTLAW Mei Tillis, Elektra 6E-271	73	36	16	BRONCO BILLY Soundtrack, Elektra 5E-512
	36	32	TOGETHER The Oak Ridge Boys, MCA 3220	74	73	31	YOU CAN GET CRAZY Bellamy Brothers, Warner/Curb BSK 3408
	37	35	WHERE DID THE MONEY GO? Hoyt Axton, Jeremiah JH-5001	75	75	52	MISS THE MISSISSIPPI Crystal Gayle, Columbia JC 36203
	38	39	TEN YEARS OF GOLD Kenny Rogers, United Artists UA-LA 835-H				



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Country

Nashville Scene

By KIP KIRBY

Barbara Mandrell is the only female in the five finalists nominated for this year's CMA entertainer of the year. Barbara's new album, "Love Is Fair," also contains a song composed

by her brother-in-law, R.C. Bannon, titled "My Bonnie Lies Over And Over."

If you recognize the accompanying harmonies behind Brenda Lee on her latest single,

"Broken Trust," you're right—those are the Oak Ridge Boys singing backup with her. The record is being reserved by MCA to acknowledge this

guest appearance by the Oaks, since the original label copy didn't mention it.

WHN-AM New York deejay Mike Fitzgerald is the voice you hear introducing singer Johnny

Paycheck on his new "Live From The Lone Star Cafe" LP. The cut Mike intro'd, "New York Town," has been chosen as the album's first single as well.

The Kendalls, Freddy Hart and the Oak Ridge Boys were among the guest artists recently interviewed for upcoming "American Country Countdown" programs. The interviews were conducted by staff researcher Neil Haislop (the Oaks were interviewed separately for a total of four hours) and the information is used on the popular radio show that's hosted weekly by Bob Kingsley.

Nov. 29 is the air date for Waylon Jennings' first tv special on ABC. The show is simply titled "Waylon."

Making thunder at the AOR level across the country is new Nashville rock group Thunder. The five-piece band, produced by Kyle Lehning locally, features Moe West on electric guitar, John Porter McMeans on guitar and lead vocals, Greg Dotson on drums, Denny Henson on keyboards and Chopper Anderson on bass. The band's debut album on Atco is called "Thunder" and the initial reaction to it is strong.

The Music City Tennis Invitational this year raised \$12,077 for Nashville's Memorial Hospital. . . . Loretta Lynn breaking attendance records all along her summer tour route. . . . Rex Allen Jr. off to New Zealand to tape a network tv show there before a live audience. Allen will probably cross paths with another Warner Bros. act, the Bellamy Brothers, who are currently touring New Zealand and Australia.

Some artists call radio stations, but Marty Robbins recently dropped into WYDE-AM in Birmingham, put down his guitar and visited with station deejays and enthusiastic listeners for four full hours. That's some fan appreciation.

Among the acts you'll be treated to on this fall's "Austin City Limits" tv series on the PBS network will be Alabama, Lacy J. Dalton and Hank Cochran. Cochran has also tandemed a date or two this summer with Willie Nelson.

And visitors to Nashville's popular Opryland USA theme park (site of the "Grand Ole Opry") will have a new thrill to look forward to next year. Opryland is installing an on-location white-water rafting ride at a cost of slightly under \$5 million. Opryland's new amusement may not quite rival the Colorado River in skill, but at least no one's going to get hurt on it.

When Larry Hagman (alias "J.R.") visited Nashville's Opryland Park, he packed in more than 15,000 attentive fans who pined the actor with questions relating to "Dallas." Hagman also visited the "Grand Ole Opry" during Roy Acuff's portion of the show, received a special black hat from Charlie Daniels and a trademark straw sailor hat from Minnie Pearl.

A new country establishment opens later this month in Pomona, Calif. Named the Lone Star Saloon, the club will seat between 300-450 and its debut headliner is Hoyt Axton. Booked in for subsequent dates are Hank Williams Jr., Gail Davies and Becky Hobbs.

P.R. Agency Relocating

NASHVILLE — Total Concept Representation, a public relations firm, has relocated to 38 Music Square E., Suite 111, Nashville, Tenn. 37203. (615) 255-4181.

According to director Earl Owens, the move is to accommodate the agency's expanded business. Recently, the firm began to work in conjunction with Chez Agency in Atlanta for artist representation in movies, commercials and television. The firms are currently involved in the Avco Embassy production, "The Night The Lights Went Out In Georgia." The movie, being filmed in Chattanooga, stars Kristy McNichol.

Total Concept's clients include Kustom/Cretch, Southern Music Group, Midstates Music, Music America Records and Buddy Lee Attractions.

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Billboard's **WORLD OF COUNTRY MUSIC** not only provides fascinating and thought-provoking in-depth coverage of country events of the year, it creates a major story of its own: the publication of Billboard's Country Music Awards to the top artists, labels and publishers.

Featured articles will center on: **COUNTRY MUSIC ARTISTS** Who's moving and in which direction.

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OCTOBER 18

Disco Business

High-Energy Imports Booming In U.S. Clubs

• Continued from page 1

any configuration and those released in the States but not on commercial 12-inch disks, the latter group including hits by George Benson, Diana Ross and McFadden & Whitehead.

Imports were a big factor in the domestic disco scene several years ago, before the success of "Saturday Night Fever" led most major labels into disco and thus reduced the need for outside product. George Ferren, director of San Francisco's T.O.P. 25 record pool, explains that the retrenchment by American labels with regard to disco has revived that need.

"A couple of years ago," notes Ferren, "almost all hit imports were picked up by American labels within a few weeks, so you could just wait for the American copy rather than dropping \$15 at an import shop. Plus you could be pretty sure you'd be serviced with the record. Now you have no way of knowing whether the record will be picked up, and if it is, whether you'll get one."

Bob Viteritti, DJ at San Francisco's Trocadero Transfer, complains that he has to remix or reconstruct most of the American disco product he receives. "It's just not made with the DJ in mind," he says. "It's either way too fast, designed for the new wave crowd, or too short, only three or four minutes long. Whatever happened to six or eight minute cuts?"

Viteritti notes that French or Italian imports still run 10 minutes and have fancy breaks for discotheque play. "The American releases," he suggests "are good to unwind the dancers. But in the past year American companies haven't released any records good for winding them up in the first place."

Bob Miller, owner of the Mail-O-Disc import shop on Long Island,

Domestic Labels Ignore Tempo Need

notes that the imports are putting some variety in disco programming. "Just as a couple of years ago people were tired of everything being 128 beats per minute, now people are tiring of everything being 110 to 120 beats. But American labels simply aren't gearing their music to a high-energy sound."

The week's No. 1 disco disk, Geraldine Hunt's "Can't Fake The Feeling," originally gained notice in this country as an import from Uniwave Records in Montreal. The artist was recently signed to the New York-based Prism label. And the hottest jumper in the disco top 20, Viola Wills' dance floor reworking of Gordon Lightfoot's "If You Could Read My Mind" (of all things) was first available as an import from Ariola Eurodisc, before being picked up by Ariola in the States.

Other imports dotting this week's Disco Top 100 are the Passenger's "Hot Leather" on Uniwave (which bows at a lofty number 69), Harry Thuman's "Underwater" on Uniwave, the Go-Gos' "We Got The Beat" on Stiff, Joy Division's "Love

Will Tear Us Apart" on Factory, Tantra's "The Hills Of Katmandu" on Phillips, Peter Jacques' "Welcome Back" on Goody Music, Derek Larro & Trinity's remake of Michael Jackson's "Don't Stop Til You Get Enough" on Jo Gibb and Killing Joke's "Psyche" on Rough Trade.

One of the advantages from a

record company point of view to picking up hit imports is that you're dealing with a proven commodity, according to Mike Manocchio, vice president of Ariola in New York.

"You're able to get a reading before you ever release the product," notes Manocchio. "If something seeps in as an import like Viola Wills' hit did, you know in front that

you have a saleable piece of merchandise."

Ariola's Manocchio adds that there is a cost advantage, at least for a label with an international parent company. "The initial recording and packaging costs are already paid for, so I don't have to lay out any front money. I just have to worry about pressing, handling, shipping, promotion and advertising."

Dee Joseph, vice president of
(Continued on page 55)

SOUND-LIGHT Export Business Is Healthy Despite Unstable U.S. Mart

NEW YORK—The export business is keeping hard-pressed disco sound and light companies solvent, say suppliers. What's more, suppliers with cash flow problems are offering substantial discounts on certain products.

"The Europeans haven't read disco's obituaries," according to Stuart Rock of G.L.I. "Holland and England are both strong." Says Faralane's Peter Liberato: "There are a lot of new clubs opening in Europe, Asia, Africa and South America."

The overseas market has proved a boom to sound and light suppliers. They say there are fewer clubs opening here, although still a fair amount of upgrading of existing facilities. Club owners, however, are going for more sophisticated equipment and emphasizing imaginative design rather than sheer numbers of lights.

"The new clubs are spending more money and spending it in much wiser ways," says Paul Gregory of Litelab in New York. "They are putting more thought into their systems. Now the systems are truly 'designed.'"

As far as sound systems go, Rock says that owners now realize that "you need a high quality sound system. People who tried to save a few dollars are coming back to upgrade." He reports that his business is down so far this year, but he expects to "more than make it up" by year's end.

Sound and light company Electronic Designers on Long Island reports business "substantially down" in the last four to five months.

Sylvester In N.Y.

NEW YORK—Sylvester makes a return local engagement Oct. 17-18 for four performances at the Felt Forum here. The Fantasy artist's "Sell My Soul" LP title cut has been issued as a 12-inch single.

HAGGLING ENDS

Copyright Accord With Mobile Clubs

PARIS—After much haggling, the mobile disco business in France has gotten together with the French copyright society to sort out a royalty payment deal.

The newly formed Mobile Disco Assn. with a fast growing membership, has agreed on a basic rate of 11% with the Societe des Auteurs, Compositeurs et Editeurs de Musique (SACEM).

The rate is based on gross sales, with a minimum to be established on the importance of the disco and the size of the bar. Liquor revenues are included in the percentage.

It has long been clear that the mobile disco could not be placed in the normal disco category, most operating only once a week or less, so an "occasional dance organizers" division has been set up.

The disco operator now informs SACEM where he is working, declaring the amount of money taken, plus the titles of the disks used. Where the operator works on a regular basis, he can eliminate forms for each show by taking out three, six or 12 monthly contracts.

HENRY KAHN

Pool Moves To Fla. Beach City

MIAMI—The Deep South Record Pool has trimmed its membership to 10 DJs from key Gulf Coast clubs and relocated from Pensacola Beach to Ft. Walton Beach.

The move allows participating DJs greater access to the pool's headquarters, according to Ralph Duncan, pool president.

New mail and shipping address for record companies is 113 S. Eglin Parkway, Ft. Walton Beach, Fla. 32548. Other correspondence should be directed to Duncan at P.O. Box 1898, Ft. Walton Beach, Fla. 32548.

Fire Strikes 2 Clubs In New Jersey

PHILADELPHIA—Fire struck two popular New Jersey discos in recent weeks, with one totally destroyed.

Mother's Discotheque, located near the shore resort area of Somers Point, was completely gutted in a pre-dawn fire Sept. 7 by a fire described as being of "suspicious origin" by fire officials, who estimated damages at \$100,000. It took 45 fire fighters more than three hours to bring the blaze under control.

The Emerald City disco in Cherry Hill, which features rock music and live talent, was the scene of a smoky fire during business hours early Sept. 6. The blaze was apparently started by a carelessly tossed cigarette or match that wound up in a ventilation duct under the floor.


Firemen credited the Emerald City staff with avoiding panic by calmly leading more than 1,000 patrons to exits. The club holds more than 1,600 customers. Reports say that 16 patrons were treated for minor injuries, mostly smoke inhalation.

Damage was limited to the dance floor area although the rest of the building suffered smoke and water damage. No dollar estimate on the damage was made available, but the club opened for business again the next evening.

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Malibu Club In New Act Role

• Continued from page 34

club also has an electronic games room and a lookout area at the back that offers a view of the ocean. The club is located on a beach.

Disk jockey is Bart Dorsey, who plays the club's "Elvis to Elvis" playlist on two Technics SL1200 Mark II turntables.

"We treat the bands that play here like gold," claims Henry Schissler, who books the talent. Malibu normally charges \$5 admission at the door. It pays its acts "competitive rates, from \$250 to \$10,000," says Schissler. Only one act is booked at a time, and it does one set.

"When an act plays a club normally 95% of a contract rider is void but we pretty much give the bands everything they want," adds Schissler.

Although the club has a Malibu Beach palm tree motif in its decorations, and is located at a summer resort area, the owners plan to keep the club open all year around. It is beginning to advertise on local radio stations, using Christmas music background to alert fans of the club's year-round existence.

Though an hour's drive from Manhattan, the club advertises in the city's rock-oriented publications.

"We mostly get the local crowd, usually in their early 20s, but we are attracting people up to 35. We also have a following from the city, and we are getting many who used to go to the city, but now come here. We are the first club of its kind in Long Island, though probably we will have imitators competing with us soon," claims Greco.

Billboard's Disco Action

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ATLANTA

- This Week**
- 1 **QUE SERA MI VIDA**—The Gibson Brothers—Mango (12-inch)
 - 2 **BREAKAWAY**—Watson Beasley—Warner (LP/12-inch)
 - 3 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 4 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (LP/12-inch)
 - 5 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 6 **RED LIGHT/FAME (Fame, Soundtrack)**—Various Artists—RSO (LP)
 - 7 **FEEL LIKE DANCING/THE HEART TO BREAK THE HEART**—France Joli—Prelude (LP/12-inch)
 - 8 **UPSIDE DOWN/I'M COMING OUT**—Diana Ross—Motown (LP)
 - 9 **PARTY ON**—Pure Energy—Prism (12-inch)
 - 10 **HELPLESS**—Jackie Moore—Columbia (12-inch)
 - 11 **PRIVATE IDAHO/PARTY OUT OF BOUNDS**—B-52's—Warner (LP/12-inch)
 - 12 **UNDERWATER**—Harry Thuman—Uniwave (LP)
 - 13 **YOUR EYES/IN THE FOREST**—Baby O'—Baby O' Records (LP)
 - 14 **IF YOU COULD READ MY MIND**—Viola Wills—Ariola (12-inch)
 - 15 **CHERCHEZ PAS/BOOGIE TALK**—Madleen Kane—Chalet (LP)

BALT./WASHINGTON

- This Week**
- 1 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (12-inch)
 - 2 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 3 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 4 **IS IT ALL OVER MY FACE**—Loose Joints—West End (12-inch)
 - 5 **RED LIGHT/FAME (Fame, Soundtrack)**—Various Artists—RSO (LP/12-inch)
 - 6 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 7 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (LP/12-inch)
 - 8 **LOVE DON'T MAKE IT RIGHT**—Ashford & Simpson—Warner (LP/12-inch)
 - 9 **LADY OF THE NIGHT/THE NATIVES ARE RESTLESS**—Ray Martinez & Friends—Importe/12 (MAXI 33)
 - 10 **I NEED YOUR LOVIN'/CHAINS**—Teena Marie—Motown (LP)
 - 11 **FUNKIN' FOR JAMAICA (N.Y.)**—Tom Browne—Arista (12-inch)
 - 12 **QUE SERA MI VIDA**—The Gibson Brothers—Mango (12-inch)
 - 13 **SHAKE IT UP—DO THE BOOGALOO**—Rod—Prelude (12-inch)
 - 14 **DREAMS AND DESIRES**—Fever—Fantasy (12-inch)
 - 15 **HOLDIN' ON**—Image—Musique (12-inch)

BOSTON

- This Week**
- 1 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 2 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (LP/12-inch)
 - 3 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 4 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (12-inch)
 - 5 **UPSIDE DOWN/I'M COMING OUT**—Diana Ross—Motown (LP/12-inch)
 - 6 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 7 **QUE SERA MI VIDA**—The Gibson Brothers—Mango (12-inch)
 - 8 **CHERCHEZ PAS/BOOGIE TALK**—Madleen Kane—Chalet (LP)
 - 9 **FUNTIME**—Peaches & Herb—Polydor (12-inch)
 - 10 **ARE YOU READY**—Brooklyn Express—B.C. Records (12-inch)
 - 11 **BIG TIME**—Rick James—Motown (12-inch)
 - 12 **DOES IT FEEL GOOD**—B.T. Express—Columbia (LP/12-inch)
 - 13 **I NEED YOUR LOVIN'/CHAINS**—Teena Marie—Motown (LP)
 - 14 **RED LIGHT/FAME (Fame, Soundtrack)**—Various Artists—RSO (LP/12-inch)
 - 15 **NIGHT CRUISER**—Deodato—Warner (LP/12-inch)

CHICAGO

- This Week**
- 1 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 2 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (12-inch)
 - 3 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 4 **FUNKIN' FOR JAMAICA (N.Y.)**—Tom Browne—Arista (12-inch)
 - 5 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (12-inch)
 - 6 **UPSIDE DOWN/I'M COMING OUT**—Diana Ross—Motown (LP/12-inch)
 - 7 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 8 **LOVE DON'T MAKE IT RIGHT**—Ashford & Simpson—Warner (LP/12-inch)
 - 9 **YOUR LOVE IS A LIFESAVER**—Gayle Adams—Prelude (LP/12-inch)
 - 10 **IT'S NOT WHAT YOU GOT**—Carrie Lucas—Solar (12-inch)
 - 11 **FUNTIME**—Peaches & Herb—Polydor (12-inch)
 - 12 **JUST LET ME DANCE**—Scandal—Sam (12-inch)
 - 13 **WHIP IT**—Devo—Warner (LP/12-inch)
 - 14 **IS IT ALL OVER MY FACE**—Loose Joints—West End (12-inch)
 - 15 **LET'S GET IT OFF/THE MAGIC OF YOU**—Cameron—Salsoul (LP/12-inch)

DALLAS/HOUSTON

- This Week**
- 1 **RED LIGHT/FAME (Fame, Soundtrack)**—Various Artists—RSO (LP/12-inch)
 - 2 **UPSIDE DOWN/I'M COMING OUT**—Diana Ross—Motown (LP/12-inch)
 - 3 **QUE SERA MI VIDA**—The Gibson Brothers—Mango (12-inch)
 - 4 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 5 **BREAKAWAY**—Watson Beasley—Warner (LP/12-inch)
 - 6 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 7 **YOUR LOVE IS A LIFESAVER**—Gayle Adams—Prelude (LP/12-inch)
 - 8 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (LP/12-inch)
 - 9 **LADY OF THE NIGHT**—Ray Martinez & Friends—Importe/12 (MAXI 33)
 - 10 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (12-inch)
 - 11 **I'M READY**—Kano—Emergency (12-inch)
 - 12 **PARTY ON**—Pure Energy—Prism (12-inch)
 - 13 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 14 **SEARCHIN'**—Change—Warner (LP/12-inch)
 - 15 **LET'S GO ROUND AGAIN**—Average White Band—Arista (12-inch)

DETROIT

- This Week**
- 1 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 2 **RED LIGHT/FAME (Fame, Soundtrack)**—Various Artists—RSO (LP/12-inch)
 - 3 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 4 **UPSIDE DOWN/I'M COMING OUT**—Diana Ross—Motown (LP/12-inch)
 - 5 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 6 **WARM LEATHERETTE/THE HUNTER GETS CAPTURED BY THE GAME**—Grace Jones—Island (LP/12-inch)
 - 7 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (12-inch)
 - 8 **EMOTIONAL RESCUE/DANCE**—The Rolling Stones—Rolling Stone Records (LP/12-inch)
 - 9 **I WANNA TAKE YOU THERE NOW/HEARTBREAKER/RHYTHM OF THE WORLD**—Gino Soccio—Warner/RFC (LP/12-inch)
 - 10 **SEARCHIN'**—Change—Warner/RFC (12-inch)
 - 11 **QUE SERA MI VIDA**—The Gibson Brothers—Mango (12-inch)
 - 12 **IS IT ALL OVER MY FACE**—Loose Joints—West End (12-inch)
 - 13 **LADY OF THE NIGHT**—Ray Martinez & Friends—Importe/12 (MAXI 33)
 - 14 **PARTY ON**—Pure Energy—Prism (12-inch)
 - 15 **LOVE DON'T MAKE IT RIGHT**—Ashford & Simpson—Warner (LP/12-inch)

LOS ANGELES

- This Week**
- 1 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 2 **HOT LUNCH JAM (Fame, Soundtrack)**—Various Artists—RSO (LP/12-inch)
 - 3 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (12-inch)
 - 4 **BREAKAWAY**—Watson Beasley—Warner (LP/12-inch)
 - 5 **QUE SERA MI VIDA**—The Gibson Brothers—Mango (12-inch)
 - 6 **WHIP IT**—Devo—Warner (LP/12-inch)
 - 7 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 8 **LOVE SENSATION**—Loleatta Holloway—Salsoul (12-inch)
 - 9 **SATURDAY NIGHT**—Herbie Hancock—Columbia (12-inch)
 - 10 **SPACE INVADER**—Playback—Ariola (12-inch)
 - 11 **I STRIP YOU/FEAR**—Easy Going—Importe/12 (MAXI 33)
 - 12 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (LP/12-inch)
 - 13 **IT'S NOT WHAT YOU GOT**—Carrie Lucas—Solar (12-inch)
 - 14 **CHERCHEZ PAS/BOOGIE TALK**—Madleen Kane—Chalet (LP)
 - 15 **PARTY OUT OF BOUNDS/PRIVATE IDAHO**—B-52's—Warner (LP/12-inch)

MIAMI

- This Week**
- 1 **UPSIDE DOWN/I'M COMING OUT**—Diana Ross—Motown (LP/12-inch)
 - 2 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 3 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (LP/12-inch)
 - 4 **WHIP IT**—Devo—Warner (LP/12-inch)
 - 5 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 6 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (12-inch)
 - 7 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 8 **FAME/RED LIGHT (Fame, Soundtrack)**—Various Artists—RSO (LP/12-inch)
 - 9 **I JUST WANNA DANCE WITH YOU**—Starpoint—Chocolate City (12-inch)
 - 10 **QUE SERA MI VIDA**—The Gibson Brothers—Mango (12-inch)
 - 11 **DOES IT FEEL GOOD**—B.T. Express—Columbia (LP/12-inch)
 - 12 **DREAMS AND DESIRES**—Fever—Fantasy (LP/12-inch)
 - 13 **JUST LET ME DANCE**—Scandal—SAM (12-inch)
 - 14 **SATURDAY NIGHT**—Herbie Hancock—Columbia (12-inch)
 - 15 **BREAKAWAY**—Watson Beasley—Warner (LP/12-inch)

NEW ORLEANS

- This Week**
- 1 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (12-inch)
 - 2 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 3 **LOVE DON'T MAKE IT RIGHT**—Ashford & Simpson—Warner (LP/12-inch)
 - 4 **RED LIGHT/FAME (Fame, Soundtrack)**—Various Artists—RSO (LP/12-inch)
 - 5 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 6 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 7 **YOUR EYES**—Baby O'—Baby O' Records (LP/12-inch)
 - 8 **FOR YOUR LOVE**—Idris Muhammad—Fantasy (LP/12-inch)
 - 9 **RHYTHM OF THE WORLD/S-BEAT**—Gino Soccio—Warner/RFC (LP/12-inch)
 - 10 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (12-inch)
 - 11 **LET'S GO ROUND AGAIN**—Average White Band—Arista (LP/12-inch)
 - 12 **BREAKAWAY**—Watson Beasley—Warner (LP/12-inch)
 - 13 **LET'S GET IT OFF**—Cameron—Salsoul (LP/12-inch)
 - 14 **UPSIDE DOWN/I'M COMING OUT**—Diana Ross—Motown (LP/12-inch)
 - 15 **YOUR LOVE IS A LIFESAVER**—Gayle Adams—Prelude (LP/12-inch)

NEW YORK

- This Week**
- 1 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (LP/12-inch)
 - 2 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 3 **UPSIDE DOWN/I'M COMING OUT**—Diana Ross—Motown (LP/12-inch)
 - 4 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 5 **SHAKE IT UP—DO THE BOOGALOO**—Rod—Prelude (12-inch)
 - 6 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 7 **IF YOU COULD READ MY MIND**—Viola Wills—Ariola (12-inch)
 - 8 **QUE SERA MI VIDA**—The Gibson Brothers—Mango (12-inch)
 - 9 **I NEED YOUR LOVIN'/CHAINS**—Teena Marie—Motown (LP/12-inch)
 - 10 **EMOTIONAL RESCUE/DANCE/SHE'S SO COLD**—The Rolling Stones—Rolling Stone Records (LP/12-inch)
 - 11 **RED LIGHT/FAME (Fame, Soundtrack)**—Various Artists—RSO (LP/12-inch)
 - 12 **IS IT ALL OVER MY FACE**—Loose Joints—West End (12-inch)
 - 13 **FEEL LIKE DANCING/THE HEART TO BREAK THE HEART**—France Joli—Prelude (LP/12-inch)
 - 14 **LADY OF THE NIGHT/THE NATIVES ARE RESTLESS**—Ray Martinez & Friends—Importe/12 (MAXI 33)
 - 15 **GIVE IT ON UP**—Mtume—Epic (LP/12-inch)

PHILADELPHIA

- This Week**
- 1 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 2 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (12-inch)
 - 3 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 4 **FUNKIN' FOR JAMAICA (N.Y.)**—Tom Browne—Arista (12-inch)
 - 5 **UNLOCK THE FUNK**—Locksmith—Arista (12-inch)
 - 6 **LOVE DON'T MAKE IT RIGHT**—Ashford & Simpson—Warner (LP/12-inch)
 - 7 **UPSIDE DOWN/I'M COMING OUT**—Diana Ross—Motown (LP/12-inch)
 - 8 **I WANNA BE WITH YOU/SLIP & DIP**—Coffee—DeLite (LP/12-inch)
 - 9 **SEARCHIN'**—Change—Warner/RFC (12-inch)
 - 10 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (12-inch)
 - 11 **LOVE CHILD**—Jere Palmer—Reflection (12-inch)
 - 12 **MORE BOUNCE TO THE OUNCE**—Zapp Band—Warner (LP/12-inch)
 - 13 **JUST LET ME DANCE**—Scandal—SAM (12-inch)
 - 14 **EMOTIONAL RESCUE/DANCE**—The Rolling Stones—Rolling Stone Records (LP/12-inch)
 - 15 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)

PHOENIX

- This Week**
- 1 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 2 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 3 **S-BEAT**—all cuts—Gino Soccio—Warner/RFC (LP/12-inch)
 - 4 **DREAMS AND DESIRES**—Fever—Fantasy (LP/12-inch)
 - 5 **SATURDAY NIGHT**—Herbie Hancock—Columbia (LP)
 - 6 **WARM LEATHERETTE**—all cuts—Grace Jones—Island (LP/12-inch)
 - 7 **QUE SERA MI VIDA**—The Gibson Brothers—Mango (12-inch)
 - 8 **SEARCHIN'**—Change—Warner/RFC (LP/12-inch)
 - 9 **EURO-VISION/DANCE TO THE MUSIC/TWIST A ST. TROPEZ**—Telex—Warner/Sire (LP/12-inch)
 - 10 **FOR YOUR LOVE/DON'T FIGHT THE FEELING**—Idris Muhammad—Fantasy (LP/12-inch)
 - 11 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (12-inch)
 - 12 **NIGHT CRUISER**—Deodato—Warner (LP/12-inch)
 - 13 **ECHO BEACH/PAINT BY NUMBER HEART**—Martha & the Muffins—Virgin (LP)
 - 14 **ALL ABOUT THE PAPER**—The Dells—20th Century (12-inch)
 - 15 **MAN FROM CHINA**—Vivabeat—Charisma (LP)

PITTSBURGH

- This Week**
- 1 **BOOGIE TO THE BOP**—Manus—SMI (LP)
 - 2 **I'VE JUST BEGUN TO LOVE YOU**—Dynasty—Solar (12-inch)
 - 3 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 4 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (12-inch)
 - 5 **UPSIDE DOWN/I'M COMING OUT**—Diana Ross—Motown (LP/12-inch)
 - 6 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 7 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 8 **LET'S GET IT OFF/THE MAGIC OF YOU**—Cameron—Salsoul (LP/12-inch)
 - 9 **SHAKE IT UP—DO THE BOOGALOO**—Rod—Prelude (12-inch)
 - 10 **SATURDAY NIGHT**—Herbie Hancock—Columbia (12-inch)
 - 11 **LOVE DON'T MAKE IT RIGHT**—Ashford & Simpson—Warner (LP/12-inch)
 - 12 **EVERYTHING IS SO GOOD ABOUT YOU**—Melba Moore—Epic (LP)
 - 13 **PRIVATE IDAHO/PARTY OUT OF BOUNDS**—B-52's—Warner (LP/12-inch)
 - 14 **EMOTIONAL RESCUE/DANCE**—The Rolling Stones—Rolling Stone Records (LP/12-inch)
 - 15 **I WANNA BE WITH YOU/SLIP & DIP**—Coffee—DeLite (LP)

SAN FRANCISCO

- This Week**
- 1 **ANOTHER ONE BITES THE DUST**—Queen—Elektra (LP/12-inch)
 - 2 **RED LIGHT/FAME (Fame, Soundtrack)**—Various Artists—RSO (LP/12-inch)
 - 3 **UPSIDE DOWN/I'M COMING OUT**—Diana Ross—Motown (LP/12-inch)
 - 4 **UNDERWATER**—Harry Thuman—Uniwave (LP)
 - 5 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 6 **QUE SERA MI VIDA**—The Gibson Brothers—Mango (12-inch)
 - 7 **SATURDAY NIGHT**—Herbie Hancock—Columbia (LP/12-inch)
 - 8 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 9 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 10 **DREAMS AND DESIRES**—Fever—Fantasy (LP/12-inch)
 - 11 **I NEED YOU/SELL MY SOUL/FEVER**—Sylvester—Fantasy (LP)
 - 12 **YOUR EYES**—Baby O'—Baby O' Records (LP/12-inch)
 - 13 **IF YOU COULD READ MY MIND**—Viola Wills—Ariola (12-inch)
 - 14 **WHIP IT**—Devo—Warner (LP/12-inch)
 - 15 **HOT LEATHER**—Passengers—Uniwave (12-inch)

SEATTLE/PORTLAND

- This Week**
- 1 **GIVE ME THE NIGHT**—George Benson—Warner (LP/12-inch)
 - 2 **LOVE SENSATION**—Loleatta Holloway—Salsoul (LP/12-inch)
 - 3 **UPSIDE DOWN/I'M COMING OUT**—Diana Ross—Motown (LP)
 - 4 **FUNKIN' FOR JAMAICA (N.Y.)**—Tom Browne—Arista (LP)
 - 5 **BREAKAWAY**—Watson Beasley—Warner (LP/12-inch)
 - 6 **CAN'T FAKE THE FEELING**—Geraldine Hunt—Prism (12-inch)
 - 7 **MAN FROM CHINA**—Vivabeat—Charisma (LP)
 - 8 **FOR YOUR LOVE**—Idris Muhammad—Fantasy (LP/12-inch)
 - 9 **IT'S NOT WHAT YOU GOT**—Carrie Lucas—Solar (12-inch)
 - 10 **NIGHT CRUISER**—Deodato—Warner (LP/12-inch)
 - 11 **CHERCHEZ PAS/BOOGIE**—Madleen Kane—Chalet (LP)
 - 12 **RED LIGHT/FAME (Fame, Soundtrack)**—Various Artists—RSO (LP/12-inch)
 - 13 **THINK/PETER GUN (Blues Brothers, Soundtrack)**—Various Artists—Atlantic (LP)
 - 14 **PRIVATE IDAHO/PARTY OUT OF BOUNDS**—B-52's—Warner (LP)
 - 15 **QUE SERA MI VIDA**—The Gibson Brothers—Mango (12-inch)

MONTREAL

- This Week**
- 1 **TAKE YOUR TIME (Do It Right)**—S.O.S. Band—CBS (LP/12-inch)
 - 2 **CAN'T FAKE THE FEELING/NO WAY**—Geraldine Hunt—Uniwave (LP/12-inch)
 - 3 **I'M COMING OUT/UPSIDE DOWN**—Diana Ross—Quality (LP/12-inch)
 - 4 **LOVE SENSATION**—Loleatta Holloway—RCA (LP)
 - 5 **LIFE SAVER**—Gayle Adams—Quality (LP)
 - 6 **DYNAMITE/JUMP TO THE BEAT**—Stacy Lattisaw—Atlantic (LP)
 - 7 **STAY THE NIGHT**—Billy Ocean—CBS (12-inch)
 - 8 **ANOTHER ONE BITES THE DUST**—Queen—WEA (LP)
 - 9 **S-BEAT**—Gino Soccio—Quality (LP)
 - 10 **CHERCHEZ PAS**—Madleen Kane—Uniwave (LP)
 - 11 **MACHO**—Macho—Uniwave (LP)
 - 12 **BREAKAWAY**—Watson Beasley—CBS (LP/12-inch)
 - 13 **HOT LEATHER**—Passengers—Uniwave (LP)
 - 14 **UNDERWATER**—Harry Thuman—Uniwave (LP/12-inch)
 - 15 **THE FACTORY**—Instructions—Quality (LP)

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Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	4	9	CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch) PDS 405	51	33	16	I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch) D-123
2	2	12	GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch*) HS 3453	52	52	5	TAKE ME IN YOUR ARMS/CAN'T WE TRY—Teddy Pendergrass—P.I.R. (LP/12-inch*) FZ 36745
3	3	8	ANOTHER ONE BITES THE DUST—Queen—Elektra (LP) 5E 513	53	53	8	BACK STROKIN'—Fatback Band—Spring (LP) SP 1-6726
4	1	10	LOVE SENSATION—Loleatta Holloway—Salsoul (LP) GA-9506	54	54	8	LOVE WILL TEAR US APART—Joy Division—Factory (7-inch) Import
5	5	14	UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP) M8 936 M1	55	55	3	FREEDOM—Grand Master Flash—Sugar Hill (12-inch) SH 549
6	6	19	FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack)—Various Artists—RSO (LP) RS 1-3080	56	56	3	THE HILLS OF KATMANDU—Tantra—Phillips (12-inch) Import
7	7	14	I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL—Dynasty—Solar (LP/12-inch) BXL 1-3576/YD 12027	57	47	12	LET'S GO ROUND AGAIN—Average White Band—Arista (LP) AL 9523
8	8	12	QUE SERA MI VIDA—Gibson Bros.—Mango (12-inch) 7783	58	58	6	EURO-VISION/DANCE TO THE MUSIC/TWIST TO ST. TROPEZ—Telex—Warner/Sire (LP/12-inch*) SRK 6090
9	9	11	EMOTIONAL RESCUE/DANCE/SHE'S SO COLD—The Rolling Stones—Rolling Stone Records/Atlantic (LP) CDC-16015	59	59	4	UNLOCK THE FUNK—Locksmith—Arista (LP) AB 4274
10	12	13	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—Warner (LP/12-inch*) BSK 3435	60	60	4	WELCOME BACK—all cuts—Peter Jacques—Goody Music (LP) Import (LP)
11	14	6	FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch*) GRP 5008	61	61	3	EVERYTHING'S SO GOOD ABOUT YOU—Melba Moore—Epic (LP) JE 36412
12	18	20	BREAKAWAY—Watson Beasley—Warner (LP/12-inch)	62	34	12	TURNING JAPANESE—Vapors—United Artists (7-inch) 1364
13	19	5	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's—Warner (LP/12-inch*) BSK 3471	63	63	4	DON'T STOP TIL YOU GET ENOUGH—Derrek Larro & Trinity—Jo Gibb (7-inch) Import
14	10	11	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch*) HS 3458	64	NEW ENTRY	4	I'M A WANDERER—Donna Summer—Geffen (7-inch) GE 49563
15	11	15	S-BEAT—all cuts—Gino Soccio—Warner/RFC (LP/12-inch*) RFC 3430	65	65	4	LATE IN THE EVENING—Paul Simon—Warner (LP) HS 3472
16	16	21	I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch) EM 6504	66	69	2	MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP) BSK 3463
17	17	14	LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP) SA 8535	67	67	6	I WANNA BE WITH YOU/SLIP & DIP—Coffee—De Lite (LP/12-inch*) DSR 9520
18	21	9	LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—Ray Martinez & Friends—Importe/12 (MAXI 33) MP-306	68	68	6	THE TILT—7th Wonder—Chocolate City (LP/12-inch*) CCLP 2012
19	30	5	IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch) OP 02203	69	NEW ENTRY	2	HOT LEATHER—Passengers—Uniwave (12-inch) Import
20	31	24	SATURDAY NIGHT/STARS IN YOUR EYES—Herbie Hancock—Columbia (LP) JC 36415	70	70	2	LOVE CHILD—Jerree Palmer—Reflection (12-inch) CBL 132
21	15	13	SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch) PRL 601	71	78	11	PSYCHE—Killing Joke—Rough Trade (7-inch) Import
22	20	27	SEARCHIN'—Change—Warner/RFC (LP) RFC 3438	72	86	2	SPACE INVADER—Playback—Ariola (12-inch) OP 2201
23	13	16	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP) PRL 12179	73	87	2	CAPRICORN—Capricorn—Emergency (12-inch) EMDS 6511
24	24	14	WARM LEATHERETTE—all cuts—Grace Jones—Island (LP/12-inch*) ILPS 9592	74	76	3	GIVE IT ON UP (If You Want To)—M-Tune—Epic (12-inch) 48-50918
25	35	5	FOR YOUR LOVE/DON'T FIGHT THE FEELING—Ildis Muhammed—Fantasy (LP/12-inch*) F 9598	75	77	3	I HEARD IT IN A LOVE SONG—McFadden & Whitehead—TSOP (LP) JZ 36773
26	46	5	THE ONE TONIGHT/DREAMS & DESIRES—Fever—Fantasy (LP/12-inch*) F 9595	76	84	2	HE'S SO SHY—Pointer Sisters—Planet (LP) P-9
27	27	7	UNDERWATER—Harry Thuman—Uniwave (12-inch) Import	77	85	2	RESCUE ME—Taste Of Honey—Capitol (LP) ST 12089
28	23	7	IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch) (Remix) WES 22129	78	62	7	THANK YOU/BECAUSE YOU'RE FRIGHTENED—Magazine—Virgin (LP) 13144
29	51	3	I NEED YOUR LOVIN'/CHAINS—Teena Marie—Gordy (LP) G8-997 M1	79	71	13	HELPLESS—Jackie Moore—Columbia (LP/12-inch*) 43-11293
30	29	24	DOES IT FEEL GOOD—B.T. Express—Columbia (LP) JC 36333	80	88	3	MAN FROM CHINA—Vivabeat—Charisma (LP) CL-1-3102
31	41	4	BOOGIE TO THE TOP—Mantus—SMI (LP) SM 7003	81	91	6	ALL ABOUT THE PAPER—The Dells—20th Century (LP/12-inch) T-618/TCD 112
32	42	4	SLEEPWALK—Ultravox—Chrysalis (LP) CHR 1296	82	82	33	PARTY BOYS—Foxy—TK (12-inch) TKD 442
33	43	3	NIGHT CRUISER/GROOVATION—Deodato—Warner (LP) WBSK 3467	83	72	10	THINK/PETER GUN (Blues Brothers Soundtrack)—Various Artists—Atlantic (LP) SD 5220
34	44	16	IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015	84	64	10	REBELS ARE WE—Chic—Atlantic (LP) AT 3665
35	45	4	CHEERUP PAS/BOOGIE TALK—Madleen Kane—Chalet/Prelude (LP) CHO 701	85	57	14	HEARTACHE #9—Delegation—Mercury (LP) SRM 1-3821
36	36	8	WE GOT THE BEAT—The Go Go's—Stiff (7-inch) Import	86	66	12	CAN'T STOP THE MUSIC (Soundtrack)—David London/Village People/Variou—Casablanca (LP) NBLP 7220
37	37	8	ECHO BEACH/PAINT BY # HEART—Martha & the Muffins—Virgin (LP) 13145	87	NEW ENTRY	12	ANOTHER BRICK IN THE WALL—Snatch—Millennium (12-inch) YD 11793
38	6	6	BIG TIME—Rick James—Motown (LP/12-inch*) G8-995M1	88	NEW ENTRY	12	HOLDIN' ON—Image—Musique (12-inch) MSQ 2002
39	49	8	I STRIP YOU/FEAR—Easy Going—Importe/12 (MAXI 33) MP 307	89	89	12	HE'S NOT SUCH A BAD BOY AFTER ALL/THERE BUT FOR THE GRACE OF GOD GO I—Kid Creole & the Coconuts—Antilles/Ze (12-inch) AN 802
40	50	4	JUST LET ME DANCE—Scandal—SAM (12-inch) S-12333	90	90	4	THAT BURNIN' LOVE—Edmund Sylvers—Casablanca (LP) NBLP 7222
41	40	7	I WANNA GET WITH YOU—Ritz—Posse (12-inch) PDS 1201	91	81	20	DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch*) 5219
42	22	8	HANDS OFF... SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CRAWL—The English Beat—Sire (LP/12-inch*) SRK 6091	92	83	11	JUDY IN DISGUISE/CHIP N'ROLL—Silicon Teens—Sire (LP/12-inch*) SRK-6092
43	32	23	YOUR EYES IN THE FOREST/DANCE ALL NIGHT—Baby 0—Records (LP) BO 1000	93	73	30	EARTH CAN BE JUST LIKE HEAVEN—Two Tons O'Fun—Fantasy (LP/12-inch*) (R) F-9584
44	80	2	I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP) F 9601	94	74	25	TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch*) JZ 36332
45	25	14	PARTY ON—Pure Energy—Prism (12-inch) PDS 404	95	75	21	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch) 441
46	26	14	THE BREAKS—Kurtis Blow—Mercury (12-inch) MDS 4010	96	93	12	MESSAGES/RED FRAME, WHITE LIGHT—Orchestral Manoeuvres In The Dark—Dindisc (LP) Import
47	28	19	YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) PRL 12178	97	97	11	LET'S GO DANCING—Rocky Mizell—TK (12-inch) TKD-443
48	48	6	ARE YOU READY—Brooklyn Express—BC Records (12-inch) BC 4006	98	98	12	FLESH & BLOOD/OVER YOU/8 MILES HIGH—Roxy Music—Atco (LP) SD32102
49	79	2	FUN TIME—Peaches & Herb—Polydor (7-inch) PD 2115	99	99	11	A FORREST—The Cure—PVC (LP) Import
50	39	8	I JUST WANNA DANCE WITH YOU—Starpoint—Chocolate City (LP/12-inch*) CCLP 2013	100	95	26	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch) AFL 13526/IC 11963

* non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Disco Mix

By BARRY LEDERER

NEW YORK—Evelyn "Champagne" King's 12-inch 33½ r.p.m. "Let's Get Funky Tonight" on RCA continues the artist's willingness to provide what the deejay wants. Taken from the upcoming album "Call On Me," the artist's powerful vocal style is combined with fine arrangements and musicianship.

This peppy dance floor ditty moves from beginning to end with instrumentation that is melodic, brassy and full of punch. A break occurs at the right time for additional impact on this 6:28 selection. Produced and arranged by T. Life, the mix is by David Carin and Rick Rowe.

Lipps Inc. has changed direction to a smoother and easygoing tempo with the release of its first 12-incher from the group's new Casablanca album "Pucker Up." The tune "How Long" runs a steady 5:50 with a relaxed r&b feeling highlighted by lead vocalist Cynthia Johnson's soulful voice. The group's own brand of silky soul and disco, punctuated by a slight percussion break, make this an easy winner for the club turntables as well as radio.

T.O.P. 25 is the abbreviation for the Original Pool which is located in San Francisco. Its playlist as compiled by George Ferren and Greg Silvia includes "Everything's So Good About You" Melba Moore (Epic), "Taking Off" Harlow (Celsus), "Rock Me Now" Tina Bata (Unidisc), "Let's Go Dancing" Rocky Mizell (T.K.), "Underwater" Harry Thumann (Uniwave) and "Fear" Easygoing (Unidisc).

This pool's playlist is typical of many of the other pools across the country in that numerous imports are a definite part of the deejay's repertoire.

With American labels heavy into r&b that is only midtempo in beat, deejays have had to look elsewhere for material of high energy level. The Uniwave and Unidisc labels from Canada seem to fulfill this need satisfactorily and perhaps this is an indication of the direction that disco music will be heading in the future.

One of the more popular imports distributed by Uniwave Records On Goody Music Records is "One Two Three (Counting On Love)" by the Peter Jacques Band. The high tempo and spirited tracks move with energy and a sound similar to Theo Vaness' "Bad, Bad Boy" and "Sentimentally It's You."

Emphasis is on piano and string instrumentation with the group continually chanting the title. The momentum does not lag as the artist/producer has packed solid material into a tight 5:20 selection. The flip side "louder" is a funk-oriented tune with a sound reminiscent of Chic.

It's encouraging to see a new label emerge with a potent 12-inch 33½ r.p.m. which is a double-sided pleaser. Virile Records out of New York is receiving immediate reaction to "Ain't Got Time" at 3:17. The group Holt '45 featuring Edna Holt formerly of Star Luv provides sharp vocal work on this throbbing and full orchestrated disk.

The deep bass guitar tracks give an extra sparkle to this tune produced by Harry Hinds.

T.O.P. Plans Bash

SAN FRANCISCO—Fantasy's Sylvester, Prism's Pure Energy and singer Debbie Jacobs are set to headline "First From The T.O.P.," a party set for Oct. 1 at the Trocadero Transfer club here. The bash is being produced by George Ferren, director of the city's T.O.P. 25 record pool. DJ Bob Viterritti is set to spin at the event, which has a \$10 ticket price.

The flip side, "Hot Love" is a fast and clean production that should not be overlooked.

APA Records, distributed by T.K. has the LP "Hot Bush" with material that is basically funk oriented. "L.O.V.E. F.U.S.E." and "Flight 69" have potential for club play if remixed with more pizzaz and intensity. Surprisingly, two of the shorter cuts, "Rock Steady," at 3:52 and especially "Get On Up" at 4:37 are the most catchy, grabbing the listener and dancer with an energetic feeling on the tracks. Most of the lead vocals on this LP are well performed by Bobby Bushe. He shines best on "Get On Up" as the selection has an infectious quality and is a highlight on the LP.

T.K. has an off-beat 12-incher titled "He's Here" by Paco & Flaco. Side A has the group repeating the title continuously over an electronically-oriented keyboard and percussion track that creates a spooky, spicy feeling. Although the tempo is repetitious throughout, a few plays are necessary to garner the deejay's interest. The flip side is all instrumental and might be more useful to the deejays for mixing in and out of other records.

J.R. Funk & the Love Machine have a sound almost identical to James Brown in its 12-incher "Feel Good Party Time" on Brass Records. Produced by Herbert Cszasznik and Roy B., this production is a heavy funk disk with a good low-down feeling that is full of furious r&b rhythms with tinges of gospel/soul vocals.

Joan Meltzer, head deejay at the Sheraton Center Disco in Manhattan, is receiving enthusiastic response from "If You Could Read My Mind" by Viola Wills, "Just Let Me Dance" by Scandal, "I Wanna Be With You" by Coffee and the Peter Jacques LP (all cuts).



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SEPTEMBER 27, 1980 BILLBOARD

PBS TELEVISES OPENING

S.F. Symphony At Home In a New 3,000-Seater

By JACK McDONOUGH

SAN FRANCISCO—The San Francisco Symphony officially moved into its new home, the \$27.5 million, 3,000-seat Louise M. Davies Symphony Hall, with a Tuesday (16) Inaugural benefit gala performance and promenade televised nationally by 280 PBS stations with stereo simulcast capabilities.

The opening night program at the new hall—part of an almost-completed, multi-building Performing Arts Center that includes 3,300-seat San Francisco Opera House (former Symphony home) and the new 900-seat Herbst Theatre—featured “Roman Carnival Overture” by Berlioz; the world premiere of “Happy Voices” by David del Tredici; Mendelssohn’s Piano Concerto #1 with Rudolf Serkin, soloist; and Beethoven’s seventh Symphony. The orchestra was led by music director Edo de Waart, now in his second full year at the helm.

The piece by 1980 Pulitzer Prize winner Del Tredici a composition scored for strings, percussion and winds, with a vast array of special effects that showed off the acoustical properties of the hall—was specifically commissioned for the grand opening by Louise M. Davies, whose opening gift of \$5 million was the largest single contribution to the construction of the hall.

The Tuesday concert was the main event in a series of inaugural events running Sept. 13-21. On Sept. 17 the Symphony, augmented by the 500 voices of the Symphony Chorus, the San Francisco Boys Chorus and the Grace Cathedral Boys Chorus, performed Mahler’s eighth Symphony, the “Symphony Of A Thousand.”

The new hall, which provides 200,000 square feet of space and covers an entire city block, was designed by the architectural firm of Skidmore, Owings & Merrill of San Francisco with Pietro Belluschi of Portland, Ore.

It forgoes the standard curtain and proscenium arrangement in favor of a “wraparound” design, with the orchestra seats pulled in toward the stage and the loge and tier seats swooping down from the ceiling and enfolding the orchestral area.

There are in fact seats around and behind the stage; these will most fre-

quently be sold to students and latecomers at reduced price. The most distant seat from the stage is 20 feet closer than the farthest seat in the Opera House, which the Symphony formerly shared with the opera company.

Acoustical consultants for the new hall is the Cambridge, Mass., firm of Holt, Beranek & Newman, with Theodore Schultz chief acoustician. Through the use of retractable reflectors and banners the firm has made Davies Hall acoustically “adjustable,” with variable reverberation levels possible. De Waart has indicated, however, that he will make sparing use of this potential, saying he prefers to maintain a stable sound in the hall and adjust the orchestra accordingly.

During rehearsals many symphony players reportedly indicated Davies Hall to be much livelier acoustically than the Opera House.

Schultz also calls Davies Hall “the quietest hall we’ve ever built.”

Counting matinees and evenings the Symphony expects to use the hall 140 times during the season. Free dates are open for booking at \$1,500 rental for conventions and \$1,000 against 10% of boxoffice (up to \$2,500 maximum) for performing organizations.

The hall features a three-story-high mirrored grand staircase that affords views of the San Francisco cityscape. There are a half-dozen bars, 5,000 square feet of symphony office space, separate office and dressing space for guest conductors and soloists, storage and lounge facilities for the symphony players and a music library.

The excitement generated by the opening of the new home has meant an advance sales record for this season’s programs, with 11 of the 16 subscription series (the greatest number ever offered) selling out in advance. Due to high demand, an extra series of Friday concerts is being offered.

In keeping with his personal goal of involving the symphony in contemporary music, de Waart has also arranged a month-long series of programs featuring music from the 1920s to the present at the Galleria, a multi-level center in San Francisco.

‘MAKE FRIENDS WITH MUSIC’

Oakland Symphony To TV As Season Opens Oct. 14

OAKLAND—The Oakland Symphony has received a grant from Frank E. Gannett Newspaper Foundation to fund a pilot television program, “Make Friends With Music,” to be beamed over KDOL-TV.

Music director Calvin Simmons says he sees the project as “a ‘Sesame Street’ of music combining entertainment and education.”

Simmons and the Oakland musicians begin the 1980-81 season Oct. 14 with a program of Mendelssohn, Mozart and Bartok and pianist Jean-Philippe Collard as guest. Other world class virtuosos booked for the season are the Romeros, Et-sko Tazaki, Roger Bobo, Eugene Moye, Claudio Arrau and Young-Uck Kim.

Harold Lawrence, president and executive director of the Oakland Symphony, advised Billboard last week that in addition to the conven-

Modern Music Wins '80 Awards

CHICAGO—Twentieth century music took a clean sweep of the 1980 International Record Critics Awards sponsored by High Fidelity magazine.

Winning the annual critics poll were DG’s complete recording of Berg’s “Lulu,” conducted by Pierre Boulez; the Shostakovich opera “Lady Macbeth,” recorded by EMI with conductor Mstislav Rostropovich, and Philips Boston Symphony recording of the Schoenberg “Gurrelieder.”

The Sept. 15 awards presentation was made in Stockholm, Sweden, in conjunction with the Swedish Foreign Ministry and Radio Sweden.

The Koussevitsky modern music prize, part of the annual jury, went to Aribert Reimann’s opera “Lear,” recorded by DG and “Fire Fragile Flight,” by U.S. composer Lucia Dlugoszewski recorded by Candide (Moss Music).

A special award to Antal Dorati and Phonogram International recognized the complete Haydn opera recording cycle being prepared by this conductor.

TELEFUNKEN BOWS \$11.98 DIGITAL LPs

CHICAGO—The West German Telefunken label’s first digital releases, listing at \$11.98, are part of the September London Records release. PolyGram is the U.S. distributor of the recordings.

Included in the debut digital product are Bach Motets, performed by the Stockholm Bach Choir and Vienna Concentus Musicus directed by Nicolas Harnoncourt; “Renaissance Organ Music,” performed by Herbert Tachezi on the Ebert Organ in Innsbruck, Austria, and Three Hindemith organ sonatas, played on the Flentrop organ in the Brucknerhaus, Linz, by Elisabeth Ullman.

Telefunken claims a “newly developed microphone technique” and a special disk manufacturing process went into digital series LPs. The albums are \$1 more than conventional series Telefunken issues.

tional subscription series, special events featuring Itzhak Perlman, Chet Atkins, Frederick Fennell, Roberta Flack, Bobby Short, Buddy Rich and Theodore Bickel also are carded.

The Oakland organization maintains a minority orchestral fellowship program designed to aid young musicians who have had at least a year’s experience playing in a professional or conservatory orchestra.

“The slender minority representation in American orchestras today is of serious concern,” Lawrence reports. “A 1976 survey by the National Urban League and the New World Symphony found that among 5,000 musicians playing regularly in the 56 leading U.S. orchestras, only 70 were from minority groups.

“We here in Oakland are attempting to redress that situation.”

Adult Contemporary

These are best selling Adult Contemporary singles compiled from radio station airplay listed in rank order.

TOP 50	This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9		NO NIGHT SO LONG Dionne Warwick, Arista 0527 (Irving, BMI)
2	2	8		DON'T ASK ME WHY Billy Joel, Columbia 1-11331 (Impulsive/April, ASCAP)
3	4	6		XANADU Olivia Newton-John/Electric Light Orchestra, MCA 41285 (Jet/Enart, BMI)
4	6	4		WOMAN IN LOVE Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI)
5	3	12		DRIVIN' MY LIFE AWAY Eddie Rabbitt, Elektra 46656 (Debdave/Briarpatch, BMI)
6	5	11		YOU'RE THE ONLY WOMAN Ambrosia, Warner Bros. 49508 (Rubicon, BMI)
7	7	8		LATE IN THE EVENING Paul Simon, Warner Bros. 49511 (Paul Simon, BMI)
8	9	7		JESSE Carly Simon, Warner Bros. 49518 (Quakenbush/Redeye, ASCAP)
9	14	6		NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
10	11	5		LOOK WHAT YOU'VE DONE TO ME Boyz Scaggz, Columbia 1-11349 (Boyz Scaggz, ASCAP/Foster Frees/Irving, BMI)
11	8	12		someone THAT I USED TO LOVE Natalie Cole, Capitol 4869 (Screen Gems/EMI BMI/Prince Street/Arista, ASCAP)
12	10	9		HEY THERE LONELY GIRL Robert John, EMI-America 8049 (Famous, ASCAP)
13	12	14		SAILING Christopher Cross, Warner Bros. 49507 (Pop N' Roll, ASCAP)
14	13	13		FIRST TIME LOVE Livingston Taylor, Epic 9-50894 (Bait & Beer, ASCAP)
15	20	4		REAL LOVE The Doobie Brothers, Warner Bros. 49503 (Tauripin Tunes/Monsteri/April, ASCAP)
16	15	11		WHY NOT ME Fred Knoblock, Scotti Bros. 600 (Atlantic) (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)
17	17	10		LOOKIN' FOR LOVE Johnny Lee, Asylum 47004 (Elektra) (Southern Nights, ASCAP)
18	16	13		ALL OUT OF LOVE Air Supply, Arista 0520 (Careers/BRM, BMI/Riva, PRS)
19	18	18		MAGIC Olivia Newton-John, MCA 41247 (John Farrar, BMI)
20	21	7		YOU'LL ACCOMPANY ME Bob Seger & The Silver Bullet Band, Capitol 4904 (Gear, ASCAP)
21	22	7		UPSIDE DOWN Diana Ross (Chic, BMI), Motown 1494
22	25	5		HE'S SO SHY Pointer Sisters, Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)
23	33	3		COULD I HAVE THIS DANCE Anne Murray, Capitol 4920 (Vogue & Maple/Welk Music Group/Onhisown, BMI)
24	39	3		MIDNIGHT ROCKS Al Stewart, Arista 0552 (Frabjous/Approximate, BMI)
25	24	8		HOT ROD HEARTS Robbie Dupree, Elektra 47005 (Captain Crystal/Blackwood/Dar-Jan, BMI)
26	26	9		GIVE ME THE NIGHT George Benson, Warner Bros. 49505 (Rodsongs, ASCAP)
27	23	20		LET ME LOVE YOU TONIGHT Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
28	28	8		LATE AT NIGHT England Dan Seals, Atlantic 3674 (Pink Pig/Concourse/Van Hoy/Unichappell, BMI)
29	32	4		MY PRAYER Ray, Goodman & Brown, Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)
30	19	13		TAKE A LITTLE RHYTHM Al Thompson, A&M 2243 (Almo, ASCAP)
31	27	18		STAND BY ME Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI)
32	30	15		WHERE DID WE GO WRONG Frankie Valli & Chris Forde, MCA/Curb 41253 (Irving/Swanee Bravo, BMI)
33	29	18		MORE LOVE Kim Carnes, EMI-America 8045 (Jobete, ASCAP)
34	31	13		THAT LOVIN' YOU FEELIN' AGAIN Roy Orbison & Emmylou Harris, Warner Bros. 49262 (Acuff-Rose, BMI)
35	34	13		LOVE THAT GOT AWAY Firefall, Atlantic 3670 (Warner-Tamerlane/El Sueno, BMI)
36	36	19		ONE FINE DAY Carole King, Capitol 4864 (Screen Gems-EMI, BMI)
37	37	5		ONE IN A MILLION YOU Larry Graham, Warner Bros. 49221 (Irving/Medad, BMI)
38	38	13		YEARS FROM NOW Dr. Hook, Capitol 4885 (Roger Cook/Cookhouse, BMI)
39	44	2		IF THIS IS LOVE Melissa Manchester, Arista 0551 (Unichappell/Rocket, BMI)
40	NEW ENTRY			ON THE ROAD AGAIN Willie Nelson, Columbia 1-11351 (Willie Nelson, BMI)
41	40	4		TRUE LOVE WAYS Mickey Gilley, Epic 9-50876 (Wren, BMI/MPL Communications, ASCAP)
42	42	19		LOVE FANTASY The Philadelphia Luv Ensemble, Pavillion/CBS 6404 (United Artists/Fischhoff, ASCAP)
43	45	2		OUT HERE ON MY OWN Irene Cara, RSO 1048 (MGM, BMI/Variety, ASCAP)
44	48	2		YOU CAN CALL ME BLUE Michael Johnson, EMI-America 8054 (Special, ASCAP)
45	46	5		DON'T YOU WANNA PLAY THIS GAME NO MORE Elton John, MCA 41293 (Jodrell, ASCAP/Beechwood, BMI)
46	47	3		THUNDER AND LIGHTNING Chicago, Columbia 1-11345 (Little Sacha/Street Sense, ASCAP)
47	NEW ENTRY			FIRST LOVE Seals & Crofts, Warner Bros. 49522 (Dawnbreaker/Favor, BMI)
48	NEW ENTRY			WHO'LL BE THE FOOL TONIGHT Larsen-Feiten Band, Warner Bros. 49282 (Buzz Feiten, BMI)
49	49	4		HART OF MINE Oak Ridge Boys, MCA 41280 (Silverline, BMI)
50	NEW ENTRY			HOW DO I SURVIVE Amy Holland, Capitol 4884 (April/Paul Bliss, ASCAP)

SEPTEMBER 27, 1980 BILLBOARD

Classical Notes

SATELLITE MUSIC: Classical radio station scheduling of live concert broadcasts is dramatically on the upswing, thanks to developments in satellite communications. Latest satellite users are Boston’s WCRB-FM, which is producing a live transmission of season-opening Boston Symphony concerts, Thursday and Friday (25 & 26), and WFMT-FM, which plans a similar beam of the Chicago Symphony’s Friday (3) opening program. A U.S. network of commercial and National Public Radio (NPR) stations will carry the broadcasts (25 & 3), which are NPR satellite system feeds. European stations also will be beamed the Chicago Symphony concert and the Sept. 26 performance from Boston. Meanwhile, a live Minnesota Orchestra broadcast series gets underway Friday (26) with Neville Marriner leading Beethoven’s Fifth Symphony and Bartok’s Concerto for Orchestra—another season opening performance. Oct. 3, 10, 17, 24 & 31, Nov. 21 & 28 and Jan. 2 & 9 are other live airing dates in the satellite transmitted series involving primarily noncommercial stations and produced by Minnesota Public Radio.

Jazz

Big Bands a Lure To Youthful Adults In N.Y.

NEW YORK—This city's jazz scene is warmly embracing the big bands. Not that they haven't been playing here consistently. But there is a new move afoot to explore big band jazz for new audiences of young adults who have graduated from rock and fusion jazz to the pure, exciting sound of large ensemble playing.



Harry James: His powerful trumpet interprets new and old songs.

The bands are at the core of several new concert presentations planned for local venues: the 92nd St. Y launches a big band series Oct. 7 with Lionel Hampton, with the Benny Goodman sextet following Nov. 23.

The "Highlights In Jazz" series at NYU put on by Jack Kleinsinger has a battle of the bands slated for Thursday (2) featuring the Widespread Depression Band and Bobby Rosengarden's band. Woody Herman blows Feb. 5.

The Brooklyn Academy of Music's own band series launches Dec. 4 with Count Basie and Cab Calloway. Buddy Rich and Mel Torme headline Jan. 28 and the Tommy Dorsey band with Connie Haines plays April 2.

In the Village, the Village Gate has a "Big Bands Then And Now"

Old Names Are Offering 'New' Sounds

show planned as part of a year-long weekend series of specially themed programs.

The key to much of this activity are young adults who have either played in college jazz bands or have experienced growing pains in their musical education and are now tuning into the pure jazz of the band movement.

The move to play big bands has shifted the spotlight here away from the avant-garde loft movement of the late 1970s, a phenomenon which was unique to New York and which has dissipated in importance and influence. There was some recording company activity to cut the loft players, but today this source of creativity is not in favor anymore.

The paradox with the growing interest in big bands is that not all of them have recording contracts which would undoubtedly help in promoting their in-person appearances.

Basie has a solid footing with Norman Granz's Pablo label. Woody Herman is free; so is Buddy Rich, al-



Buddy Rich: Unbridled energy keeps him forever on the road.

though entrepreneur Jeff Franklin is working on getting him some commercial material to make him more attractive to labels. Lionel Hampton is trying to start up his Glad-Hamp label and is looking for distribution. RCA continues to issue original Glenn Miller recordings in repackaging after repackaging. Harry James cut several direct-to-disk LPs for Century last year but has nothing solid now.

So the dearth of new recordings often forces the young listeners to hear their bands in-person.

Wednesday's, a local disco, began using bands on a Tuesday to Thurs-

The Orchestra Opening Season With Film Music

LOS ANGELES—The Orchestra's second season bows Oct. 28 at the Music Center with an evening of film music.

The 86-piece jazz flavored aggregation led by Jack Elliott and Allyn Ferguson will present four concerts running through April 1981.

The opening concert will feature music by Jerry Fielding, Charles Fox, Jerry Goldsmith, Erich Wolfgang Korngold and John Williams.

The second concert, Jan. 18, will feature works by John Lewis, Henry Mancini, Oliver Nelson, Byron Olson and George Romanis. Newly commissioned works are by Mancini, Olson and Romanis. The featured soloists will include Ray Pizzi, Ray Brown, Larry Bunker, Michael Lang and Tommy Tedesco.

The third concert, March 10, will feature newly commissioned works by Michael Gibbs, Bill Holman and Lalo Schiffrin. A Dave Grusin composition will also be performed. The featured soloists will include Bob Brookmeyer, Jim Hall and Grusin.

The final concert, April 22, will feature newly commissioned works by Alan Broadbent, Russ Garcia and Bob James. James will be among the featured performers who include Bud Shank and Bill Watrous.

The Foundation for New American Music sponsors The Orchestra.

Lineup Firm For 2d Laguna Beach's Fest

LOS ANGELES—The second annual Friends of Jazz Festival will take place in Laguna Beach Oct. 11-12 at the Irvine Bowl.

Carroll Coates is again producing the event for Creative Directions. Signed thus far are Mose Allison, Baya with George Cables, the Kenny Burrell Trio, the Bruce Cameron Ensemble, John Klemmer, Kityhawk, Hubert Laws, Passenger, Clare Fischer's Salsa Picante, the John Serry Group, Moving Target, the Steve Carr Quintet and the Orange County Rhythm Machine Big Band, among others.

The festival tries to offer Orange County jazz musicians space in the spotlight along with the nationally known names.

The bash starts at noon and runs until 10:30 p.m. with a 90-minute break for dinner.

Tickets sell per day for \$17.50, \$15, \$12.50 and \$10. Information can be obtained at 714 494-1516.

day schedule several months ago. The Tommy Dorsey ghost band and Woody Herman are among the

name aggregations that have played there. Harry James is booked in October.

The Copacabana has gone back to bands for dancing and at the nearby

(Continued on page 55)



Count Basie: He's keeping his legend alive on disks and in-person.

Survey For Week Ending 9/27/80

Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	8	GIVE ME THE NIGHT George Benson, Warner Bros. HS 3453	26	27	30	SKYLARKIN' Grover Washington Jr., Motown M7-933R1
2	2	11	LOVE APPROACH Tom Browne, Arista/GRP 5008	27	28	47	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241
3	3	12	RHAPSODY AND BLUES Crusaders, MCA MCA-5124	28	32	2	IT'S MY TIME Maynard Ferguson, Columbia JC 36766
4	5	12	H Bob James, Tappan Zee/Columbia JC 36422	29	26	7	CALLING Noel Pointer, United Artists LT-1050
5	6	9	MAGNIFICENT MADNESS John Klemmer, Elektra 6E-284	30	29	32	EVERY GENERATION Ronnie Laws, United Artists LT-1001
6	10	3	BADDEST Grover Washington Jr. Motown M9-940A2	31	30	8	BODY LANGUAGE Patti Austin, CTI JZ 36503 (CBS)
7	7	8	ROUTES Ramsey Lewis, Columbia JC 36423	32	31	15	INFLATION Stanley Turrentine, Elektra 6E-269
8	4	14	THIS TIME Al Jarreau, Warner Bros. BSK 3434	33	33	32	FUN AND GAMES Chuck Mangione, A&M SP-3715
9	8	6	STRIKES TWICE Larry Carlton, Warner Bros. BSK 3380	34	34	28	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122
10	13	4	THE SWING OF DELIGHT Devadip Carlos Santana, Columbia C2-36590	35			LARSEN-FEITEN BAND Larsen-Feiten Band Warner Bros. BSK 3468
11	11	31	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	36			HOW'S EVERYTHING Sadao Watanabe, Columbia C2X 36818
12	12	20	WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516	37	37	20	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013
13	14	6	NIGHT CRUISER Deodato, Warner Bros. BSK 3467	38			CENTER PIECE Hank Crawford/Calvin Newborne, Buddah BDS 5730 (Arista)
14	17	4	THERE AND BACK Jeff Beck, Epic FE-36584	39	40	37	HIROSHIMA Hiroshima, Arista AB-4252
15	15	16	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506	40	43	2	ILLUSIONS Arthur Blythe, Columbia JC 36583
16	16	13	SPLENDIDO HOTEL Al DiMeola, Columbia C2X 36270	41	39	16	DETENTE Brecker Brothers, Arista AB 4272
17	9	27	SPYRO GYRA Catching The Sun, MCA MCA-5108	42	41	44	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)
18	19	6	QUINTET '80 David Grisman, Warner Bros. BSK 3469	43	42	19	SKAGGLY Freddie Hubbard, Columbia FC 36418
19	18	20	ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427	44	44	3	LOOK IN YOUR HEART Ernie Watts, Elektra 6E-285
20	22	24	DREAM COME TRUE Earl Klugh, United Artists LT-1026	45	45	10	RHYTHM VISION Mark Soskin, Prestige P-10109 (Fantasy)
21	21	10	BEYOND Herb Alpert, A&M SP-3717	46	38	78	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)
22	24	4	HOW TO BEAT THE HIGH COST OF LIVING—Soundtrack Hubert Laws & Earl Klugh, Columbia JS-36741	47	47	13	DREGS OF THE EARTH Dixie Oregs, Arista AL 9528
23	23	8	PARTY OF DNE Tim Weisberg, MCA MCA-5125	48			NEW YDRK SLICK Ron Carter, Milestone M-9096 (Fantasy)
24	25	18	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483	49	35	48	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501
25	20	24	MONSTER Herbie Hancock, Columbia JC 36415	50	36	14	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421

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Jazz Beat

LOS ANGELES—Buddy Rich and his band helped Disneyland close out its summer concert series with an eight-night stand ended Sept. 6. Count Basie played the Plaza Gardens there earlier, marking the 17th straight year his band has played Disneyland.

Marian McPartland's newest LP is "Live At The Cafe Carlyle" on Halcyon. Bassist Steve La Spina and drummer Michael DiPasqua accompany her on her own label effort. . . . Pausa USA has released six new titles including "In Tune" with Oscar Peterson and the Singers Unlimited. Other projects feature Stephane Grappelli, Jean-Luc Ponty, George Shearing, Joe Henderson, Chick Corea, Zbigniew Seifert (the late violinist) and Baden Powell the Brazilian guitarist. New Sounds San Jose, the series of jazz concerts in that California town, begins its third season Oct. 15-16. Segment two bows Feb. 7.8.

The series is a collaboration between the San Jose Art Commission and nearby San Jose State Univ. Slated for the Oct. bill are Derek Bailey, the Steve Lacy Quintet, the Rova Ax Quartet, Henry Kaiser, Toshinori Kondo, Gregg Goodman and Evan Parker.

"Magnificent Madness," John Klemmer's first LP for Elektra, is his 19th recording as a leader. . . . William Patterson College in Wayne, N.J., holds its first annual jazz scholarship concert Oct. 19. Included will be these professionals currently teaching at the college: Buky Pizzarelli, Rufus Reed, Dave Samuels and Vinson Hill. Tickets are \$7 at the door, \$5 beforehand.

Pianist LaMont Johnson performed a series of free gigs in the Washington, D.C., area at hospitals and prisons. He has also been named chairman of the board of the New Back Alley Theatre there.

Women In Jazz has been running a series of six free concerts at the Citicorp Center in Manhattan this month plus two free gigs at Prospect

Park in Brooklyn. The best known of the musicians is Melba Liston, the trombonist, who played Sept. 13 in Gotham. . . . the Universal Jazz Coalition is promoting Saturday's (27) tribute to Louis Armstrong concert at the Uniondale High School, Uniondale, N.Y. Slated to perform are Arvell Shaw, Roy Eldridge, Doc Cheatham, Richard Sudhalter, Vic Dickenson, Seldon Powell, Norris Turney, Billy Mitchell, Bud Johnson, Hank Jones, Lloyd Meyers, Marty Napoleon, Danny Holgate, Percy Brice, Roy Haynes, Bob Rosengarden, Teddy Wilson and Maxine Sullivan. Tickets are \$7. . . . the Bob Florence band played Carmelo's in Sherman Oaks, Calif., Monday (15).

The Queen Mary Jazz Festival '80, Saturday and Sunday (27, 28) headlines Stanley Clarke/George Duke, Hiroshima, Herbie Mann, Flora Purim, Willie Bobo, Al Jarreau, Larry Carlton, Dave Brubeck, Sonny Rollins and Seawind. Frank Russo is producing in an area near the Queen Mary. Tickets: \$10, \$12, \$14. . . . Knott's Berry Farm has been closing out its summer with big name jazz acts: Woody Herman, Al Hirt, Bob Crosby and Ray Linn, all in concert in the Goodtime Theatre. . . . Max Roach and his quartet appear in concert Oct. 4 at the Brooklyn Academy Of Music in a benefit for the Willia Hardgrow Mental Health Clinic.

A benefit for the critically ill trumpeter Cat Anderson raised close to \$8,000 in L.A. Sunday (14). The benefit took place at Local 47 headquarters. . . . Lionel Hampton and manager Bill Titone are reported planning to reactivate Hamp's Glad-Hamp label. They are looking for distribution. . . . Among the acts bowing at the new Bally's Park Place Hotel in Atlantic City are Jackie Cain and Roy Kral, the veteran married singing duo.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

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General News

Disk Imports Rise

• Continued from page 49

Prism Records in New York. can think the import boom for her current No. 1 hit with Geraldine Hunt and for an earlier hit by the Erotic Drum Band. picked up from Paris-based Carrere Records.

But Joseph says she's not actively looking for lots of import pickup situations. "If a spectacular piece of product comes along, of course I'd consider it," she says. "but as a young, growing company we're more interested in developing artists. We want to have real people rather than studio groups, which is what most of the imports have been about."

Joseph says the main reason behind the import boom is that European producers are more in tune with discophiles' musical preferences.

Nick Lygizos, president of the San Francisco-based Bay Area Disco DJs Assn., agrees. "European tastes follow the disco pattern more closely," he says. "heavy on moog synthesizer and with a steady bass bottom. It's uptempo 'peak' music."

Lygizos says that he has a separate chart for import product on his pool's playlist, rather than combining it with American-made repertoire. "I can sympathize with domestic labels right now," he says. "and feel the space on our chart should be devoted exclusively to these products."

George Ferren, director of the cross-town rival T.O.P. 25 pool, takes a different approach, charting both import and domestic product in one list. But he, too, has qualms about American labels being short-changed by the import boom.

"People are out buying imports and making money for labels in Canada and Europe when they could be making money for our own labels. I would rather see Warners and RCA and Prism and TK put out good dance music as well as r&b and new wave fusion records—and then service it and sell it."

Ferren adds that he thinks this import surge is again making the DJ the promotional force he was in disco before disco radio came along and dwarfed his impact. "DJs are playing a more active role now," Ferren believes. "They're having to go out and look for certain material that they're not getting from record companies to have a well-rounded program in their clubs."

Ferren also thinks American la-

bels have been premature in proclaiming disco dead. "Few labels are putting out good mid-to-uptempo dance cuts," he says. "If all the clubs were closing, I could see why they're doing that, but people still want to dance. There's a big market for good old-fashioned dance music."

Bob Miller of Long Island's Mail-O-Disc agrees. "When radio cut down on the amount of disco it played, none of the big clubs closed down. People didn't start dancing to Irish jigs and polkas; they're still dancing to disco and the clubs are still packing them in."

Miller's mail order business deals 50% in imports not available domestically.

Rick Ellerbe, co-proprietor of Aloha Records, an import shop in San Francisco, says that 45% of his instore business is import product. He also does some mail order business.

Ellerbe explains the need at the disco level for import product by citing the nation's current No. 1 album, Queen's "The Game," which contains the number three disco hit "Another One Bites The Dust."

"As far as clubs are concerned," Ellerbe notes, "that's the only song on the album that's worth playing. A rock buyer might love the whole album, but the rest of it means nothing to the disco buyer."

L.A.'s leading disco record shop, seven-year-old Record Depot, is also venturing into the import scene, according to Scooter Morse, the store's buyer. Morse says that one reason for the import demand is that they are of superior aural quality to domestic pressings.

They are also more costly. Morse indicates that Record Depot will sell import 12-inch disks for between \$6.99 and \$7.49, compared with \$3.99 to \$4.99 on American brands.

The import boom has also given rise to firms like New York-based Importe/12, which buys imports and then edits them to make them more commercial for the American market. The label has two hits in this week's disco Top 40: Ray Martinez & Friends' "Lady Of The Night"/"The Natives Are Restless" at number 18 and Easy Going's "I Strip You"/"Fear" at number 39.

Big Band Action

• Continued from page 53

Roseland Ballroom bands are the mainstay. There is even a small room called the Red Blazer Too which books bands of the swing era ilk.

Local buffs can also hear some band music on WNEW-AM's oldies hits format.

Does this band interest rub off on the nightclubs which play combos? Observers feel it does to some degree. The Village Vanguard, Seventh Ave. South, Michael's Pub, Eddie Condon's, Jimmy Ryan's, the West End, Salt Peanuts, Marty's and the Grand Finale, for example, are all engrossed in keeping their respective brands of jazz alive be it bebop, mainstream or dixieland. The avant-garde's key outlet is the Public Theatre's Friday and Saturday concerts.

Breedon Retiring

LOS ANGELES—Leon Breedon, director of jazz studies at North Texas State Univ. since 1959, will retire in August 1981. Breedon will make his final foreign tour in October when the school's famed 1 O'Clock Jazz Lab Band headlines a music festival in Interlaken, Switzerland.

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IN VENEZUELA

Disk Industry Fears Avalanche Of Imports

By MANOLO OLALQUIAGA & TONY MORENO

CARACAS — The Venezuelan government has repealed legislation which prohibits the importation of records and tapes.

The move is expected to have a dramatic impact upon local record and tape manufacturers in this burgeoning \$100 million market, because import prices undercut those of locally made product.

International repertoire manufactured here under license sells for approximately \$8.85 (38 bolivars) an album, while imports can sell for less than \$6.50 (20 bolivars).

The law was passed Sept. 5, and came into effect six days later. Imports will be subject to a modest 5% tax on popular music, 10% on classical.

First reaction on the part of local record company executives—particularly those with foreign labels under license—was one of consternation, and the Venezuelan Record Council (Camara Venezolana del

Disco) has already predicted that about 1,000 people will lose their jobs in the industry as a result of the law change.

Local wholesalers and retailers, as soon as they received official word about the relaxation of import controls, left for New York and Miami to make connections for future shipments of records and tapes.

They consider product manufactured in the U.S. attractive not only for the price, but because the quality of the pressing and packaging is superior when compared with Venezuelan-made disks and tapes.

The new law arrives at a moment when a number of local record companies are making million-dollar investments to renovate and refurbish existing facilities, or to build new ones.

TH and Velvet are among those who have made such investments in recent months. Velvet, for example, is building a new factory and recording studio at an estimated cost of \$25 million.

Stanley Steinhaus, Los Angeles-based international manager of Velvet, points out that U.S. anti-trust laws prevent Venezuelan licensees from asking for help from their licensors. "The most they'll be able to do is see how the imports are brought in, and then, in turn, begin to import merchandise themselves.

(Continued on page 61)



MAGIC MOMENT—Olivia Newton-John is presented with a platinum disk for Australian sales of the "Xanadu" soundtrack by Paul Russell, managing director of CBS Records there. Occasion was a party held after the movie's local premiere. The album is currently No. 1 on the Australian charts.

See Midprice Action From British Labels

LONDON—Hot on the heels of the announcement (Billboard, Sept. 20, 1980) that the Beatles are available here at budget price for the first time comes news that the Rolling Stones, too, are making a midprice compilation debut.

Taken with a string of new budget-line labels being set up in time for the pre-Christmas sales push, it emerges that the U.K. industry is looking increasingly to the budget and midprice sectors for bottom line action.

The Beatles' "Rock 'n' Roll," in two volumes, comes out next month via Music for Pleasure, with a \$4.75 retail price tag. The Stones are featured on "Solid Rock," an album containing such early hits as "Satisfaction" and "Jumpin' Jack Flash." Also in this midprice series from Decca are titles by Tom Jones, Vera Lynn and Benny Goodman.

Decca is launching another midprice series, in November, showcasing dance-band music from the pre-World War II era. Phonogram is bowing a mid-price line tagged Reflection, the first releases including repertoire from Rod Stewart, Dusty Springfield and Nana Mouskouri.

Then CBS is reworking its Embassy catalog, with such artists as Donna Summer, the Byrds, Dr. Hook and Chicken Shack, plus

MOR material from Ray Conniff and Tony Bennett.

This runs alongside an expanded RCA International series, now up to 60 titles, with albums from Elvis Presley, Duane Eddy, Perry Como, Della Reese, Paul Anka, Lena Horne and Skeeter Davis.

Still in this pricing sector: Creole's new midprice series featuring 20-track compilations from Desmond Dekker and Ruby Winters, and Charisma's forward planning for its Repeat Performance line.

Polydor has, in recent weeks, gone into the midprice configuration on product from the Bee Gees, the Hollies, Gloria Gaynor and others. And PRT/Pye bows its "Spotlight On..." series with double-albums at midprice from John Williams, Gilbert O'Sullivan, Lena Martell, Gladys Knight and the Pips, Chuck Berry and Joan Baez.

Finally, Pickwick, which specializes in budget price product, is building huge fall campaigns for albums from Earth, Wind & Fire, Buddy Holly, Tammy Wynette and a number of British acts.

With big-name midprice and budget material also flowing from EMI here, it's apparent that in these inflationary and high-priced times, midprice product is taking a substantial share of the sales action.

Yamaha Fest Entries Set

TOKYO—America's Christopher Cross, Britain's Kiki Dee, Canada's Dan Hill, Holland's Luv, Brazil's Leci Brandao, Italy's Toto Cutugno and Singapore's Anita Sarawak are among the acts who will appear at this year's World Popular Song Festival in Tokyo Nov. 14-16, representing their respective nations' entries in the contest.

The event will feature 22 songs from 17 countries outside Japan, finalists of the rigid five-stage screening of a total of 1,860 entries from 52 countries.

The festival, annually sponsored by the Yamaha Music Foundation, will also present winners of the 1980 national festivals in Australia and Indonesia, plus entries from this year's all-Japan, semi-annual popular song contests sponsored by Yamaha. Venue is Tokyo's Nippon Budokan Hall.

Apart from those artists mentioned, performers at the Tokyo event will include Graciela Yuste (Argentina), Emly Star Explosion

(Belgium), Corey Hart (Canada), Jana Kratochvilova (Czechoslovakia), Chantal Billon (France), Al Bano and Romina Power (Italy), Carlene (Jamaica), Cheuni (Korea), Inger Lise (Norway), Gladys Mercado (Peru), Eva Kiss (Romania), Eduardo Marti (Spain), Gerard Kenny (Britain), Mary Macgregor (U.S.), Rupert Holmes (U.S.) and Simon Gallaher (Australia).

Package Tour

LONDON—A return to the '60s rock tour policy of packaging five or six acts on one bill is being blueprinted by British promoter Deke Arlon.

Starting Oct. 12, a 12-date trek (with top ticket prices at \$9.50 in London and less in the provinces) will showcase Sheena Easton, who currently has two top 20 hits, actor-singer Dennis Waterman, singer-songwriter Gerard Kenny and highly touted new act, Leeson & Vale.

International Briefs

• BRUSSELS—A new venture in the Belgian record industry bows Oct. 1 under the name Limit 14, and it's an unusual fusion of three separate businesses. Financial difficulties prompted the alliance between music magazine Riff, management and concert agency Beck & Call, and small label Payola Records, which are now all housed in the same Brussels offices. Riff editor Patrick Terryn has been replaced by Johan Ral, a producer on the BRT radio station. Terryn and Beck & Call chief Cesar Boesten will work on the agency's activities, on promoting Riff, and on the provision of contacts for Payola. It's not yet been decided whether Limit 14 will be a non-profit association or a partnership with limited liability.

• MADRID — Wagonloads of heavily armed police sat idle outside this city's Valero stadium while A&M recording group Police worked through their concert set for an enthusiastic 13,000 crowd inside. Only the suburban site and Spanish holiday dates kept the attendance down; the band has a huge following here, and the "Reggatta De Blanc" album is gold (50,000 sales), with the "Message In A Bottle" single about to follow suit.

• JOHANNESBURG—A song, "Tom Hark," which was written more than 20 years ago by black South African composer Rupert Bopape, is back in the British charts via a new recording by the Piranhas on the Sire/Hansa label. Bopape, who now controls his own record company in Johannesburg, says the song was recently spotted in a catalog by the British act, which decided to record it. "Tom Hark" was originally a U.K. hit in 1958 by Elias and his ZizZag Jive Flutes.

• LONDON — RCA Records here has released a new concept album, "Exiled," hoping to repeat the success of Jeff Wayne's "War Of The Worlds." The project is written by Bob Mitchell and Steve Coe, and performed by such artists as Francis Rossi of Status Quo, Nazareth's Dan McCafferty, Roxy Music drummer Paul Thompson and singers Colin Blunstone and Lesley Duncan. The subject is nothing less than the origin of civilization on Earth, with actor Robert Powell providing the narration. Mitchell and Coe have already started work on the second album in what's planned as a series of four "mysteries." In the meantime, several film and television companies have apparently shown interest in developing "Exiled" as a full-length movie.

• MONTERREY — Investment by this Mexican city's television channel 12, the Diario de Monterrey newspaper, the Cadena de Radiodifusoras Estrellas de Oro radio network and the Gonzalez chain of record stores will bankroll local production of songs by Mexican composers. Jesus Gonzalez, president of the Gonzalez chain, points to the aid provided over the past several years to regional and romantic music in the state of Nuevo Leon as an example of similar, successful investment.

• PARIS—The "Gift Of Life" series of album compilations, sold by the Cancer Research Assn. in French post offices at \$10 each, has raised a total \$375 million since its inauguration five years ago. Proceeds have already enabled the association to fund several new research laboratories. A new LP is launched each year and the latest, now on sale and with all artists giving their services free, includes contributions (Continued on page 57)

Abba Album

HELSINKI—Abba svengali Stig Anderson, visiting Finland as guest of honor at a music industry party, says a new album by the group is due late October or early November.

Gold and diamond presentations were made to Anderson for sales of around 80,000 album units in Finland of Abba's "Greatest Hits Vol. 2."

Antipiracy Measures By Portuguese Govt.

By FERNANDO TENENTE

LISBON—As record and tape piracy in Portuguese produces ever more startling statistics, the government has finally produced a draft bill which will hit offenders hard in terms of jail sentences, fines and confiscation of equipment.

The bill, against illegal reproduction of any kind of sound-carrier, is over Law 41/80 and has been signed by President Eanes. It carries prison sentences of up to a year for pirates, along with fines up to \$1,000 and payment of compensation and damages to record manufacturers.

It provides for the immediate seizure of illegal copies, machinery, instruments or documents. And it represents a legal basis for joint action against the "Mister Bigs" of piracy, mainly in cassettes, in Portugal by the local branch of the International Federation of Producers of Phonograms and Videograms (IFPI) and Sociedade Portuguesa de Autores (SPA), the Spanish copyright society.

An IFPI meeting recently voted \$2,000 to the local branch to help finance the fight, and a private detective has been hired to work under the supervision of Jorge Abreu, general secretary of the Portuguese industry group.

Daniel Sousa, PolyGram marketing chief here, says: "We know that Portuguese courts are overloaded with all kinds of legal processes, but we're looking for immediate confiscation of illegal material and closure of illegal plants, now we have a legal basis for this kind of action."

"As a group, PolyGram gave full support to the color television series 'Ze Gato' here, which showed how

cassette piracy is growing in Portugal. Copisom, a legal factory, worked with the producers to provide factual accuracy."

In fact, the film tells of the fictitious exporting of a million pirate cassettes into Europe, the production containing an imaginary Eurovision Song Contest. The film has already been shown on Brazilian television and other territories have expressed interest in taking copies. It seems, certainly in Portugal, that piracy sales figures are down somewhat following the screening of the film.

The antipiracy campaign here already includes the production of posters, of strong visual impact, emphasizing the poor sound quality of illegal cassettes, plus the harm caused by their sale to artists, producers, musicians and record companies. "Don't cooperate with pirates; buy legal goods," says the poster.

Says PolyGram's Sousa: "Of five million cassettes sold in Portugal last year, only 500,000 were legally produced. An ominous sign is that there are a million cassette players in use in Portugal now, as compared with an estimated 350,000 record players."

Thousands of the illegal cassettes circulating here use the label Vox, falsely claiming it is licensed through Pickwick International. Pickwick has yet to take action.

But Sousa is confident now that the draft bill has come from the government. "We already know who are the big bosses in the piracy world. All we need now is time to gather watertight evidence."

International Briefs

Continued from page 56

from Serge Gainsbourg, Jane Birkin, Sheila, the late Jacques Brel and tracks from top classical orchestras.

● LONDON—Nationalist enthusiasm for the survival of the Welsh language has meant good business for Sain Recordian (Sound Records), one of the few labels specializing in Welsh pop and folk albums. Based in Penygroes, the company has founded 11 years ago by Huw Jones and Dafydd Iwan. One of Wales' most famous folk singers, Iwan has been active in the current campaign for Welsh-language programs on television, and only recently left prison after refusing to pay his tv license fee. Sain Recordian's sales are modest: 2,000 copies is a good average for albums, although one MOR act, Hoggia'r Wyddfa, achieves nearer 15,000. With a small operation and none of the major companies' investment commitments, though, Sain has been able to make money and develop its activities. A 24-track studio was opened last year, for example. The label is shortly to release an album of pre-match singing by Welsh rugby crowds, and is also expanding into English language catalog.

● AUCKLAND—A New Zealand chart first is being claimed for WEA Records here, when the company placed 16 albums in the national top 50 best-sellers produced by Record Publications for the week of Sept. 14. The LP bonanza broke the previous record of 15 albums, also set by WEA. Heading the list was Neil Young's "Live Rust," and other product featured George Benson, the Cars, Jackson Browne, Neil Young (a second album, "Rust Never Sleeps"), Toy Love, Paul Simon, the B-52s (two titles), Boney M, the Eagles, Bette Midler, Pete Townshend, AC/DC, Devo and Christopher Cross.

● COLOGNE—Aiming to promote local product from a new generation of artists, EMI Electrola has set up a new label identity, Welt-Record. Manfred Zumkeller, director of the national a&r division, wanted another imprint intended for German singer-songwriters, to run parallel with the established rock label, Harvest Made In Germany. The repertoire emphasis at launch is on new wave. Artists signed will be young, creative unknowns who'll have the chance to make a name for themselves with the backing of a major disk company, acts who, apart from their own productions on independent labels, have been without record contracts. First releases will come from the groups Rheingold and Die Fehlfarben. Negotiations for other signings are under way.

● LONDON — Lagos International Records is a new company formed here to reflect a growing international interest in contemporary Nigerian music. It's claimed to be the first wholly owned Nigerian disk company formed outside Africa. Parent firm is the Punch Organization, a major Nigerian corporation which publishes newspapers and magazines, and has other interests stretching from food manufacture to heavy industrial goods. It also owns Skylark Records, which will link with Lagos International to present tours and festivals in Nigeria. First release out of London is Hamatan's single, "Nite Of Bliss," distributed through Spartan and supported by a newspaper contest in the Daily Star. It will be followed by a release featuring three-girl team Nature, "Stop Living In The Past." First Nigerian-acquired product is due out here in November.



Billboard photo by Don Albert

SWING TIME—Bassist Bob Hill and pianist Lionel Fillay perform at one of the special "Just Music" sessions organized regularly by the South African Musicians Assn. at a Johannesburg restaurant. The association has just been recognized by the South African government as the only official body representing the country's musicians.

Unite Against Latin Pirates

By RAUL CERVANTES AYALA

PANAMA—Record companies, music publishers and composers' societies will unite in Latin America to wage war on record and tape pirates.

This was the pledge made at the recent meeting here of representatives from the newly formed Latin American Federation of Music Publishers, the coordinating committee of the Latin American Federation of Phonogram Producers, and the Pan-American council of the International Confederation of Authors and Composers Societies.

Action will be taken to locate, identify and prosecute illegal operators to the fullest extent possible under the law, the organizations agreed.

The confab included a comprehensive seminar about matters of piracy and the need for strong national copyright laws.

Attending the meeting were among others, Jose Luis Caballero of the Mexican Society of Authors and Composers, Maximo Perroti of the Panamerican council of the International Confederation of Authors and Composers Societies in Argentina, Miguel Angel Emeri of the Latin American Federation of Phonogram Producers, and the president, Ramon Paz, of the Latin American Federation of Music Publishers.

It was agreed that in those nations where copyright laws are weak or non-existent, the local record industry will seek to have them bolstered or introduced.

A subsequent meeting was held in Guayaquil, Ecuador, by members of the Latin American Federation of Music Publishers, including Ramon Paz of Mexico, Romeo Nunez of Brazil, Guillermo L. Zoa of Colombia, Carlos Esparragosa of Venezuela, Nelida Lopez Franch of

Argentina, Roberto Mendoza of Guatemala, Carlos Pino of Ecuador and Ruben Salsberry of Peru. All are principal members of the body's executive council.

Among the topics discussed were the non-payment of royalties on imported product and the new radio law in Venezuela, which holds that a minimum 50% of recordings aired on television and radio must be national repertoire.

IN BRITAIN

Wholesaler Accused Of Retail Discounts

By PETER JONES

LONDON—Heavily discounted retail prices in stores run by record wholesaler Terry Blood have brought bitter objections from dealer rivals in the Newcastle area of the U.K.

But Blood himself insists that as wholesaler and retailer he is simply a businessman doing his best to stave off the effects of a general trade slump.

What started the dispute was a series of advertisements in a local evening paper, which listed hefty discounts for Blood retail album prices. At an exchange rate of \$2.40 to the pound, some albums by name artists (on either new or recent product) were quoted at between \$2.37 and \$4.77—though the majority were listed at around twice the latter price. Additionally, chart singles were offered at \$1.89.

The initial complaint came from Newcastle independent dealer Clive Alexander, who says, "Most of these albums advertised are for sale at prices substantially below the dealer price direct from the record companies."

"It is palpably wrong that a wholesaler should be directly connected with retail outlets, selling below dealer price because of his wholesale position."

"My approaches to the record companies have gained only nega-

tive results. My conclusion has to be that the albums are either imports, or legitimate but sold to Blood at a price which allows him to make totally ridiculous discounts."

But Blood says the advertisements have simply increased trade, and the albums are sold at a "competitive" price, not usually below dealer price. Some are especially low, but are overstocks or selected loss leaders to attract the public.

"Unfortunately, we've got into a position where we're selling new albums too cheaply, but for all of us, it's a case of if we don't do it, then competitors will take all the trade."

"As for using my wholesale position to benefit myself as a retailer, if I was doing it nationally there might be justification for that attitude. But you could as well as whether a manufacturer should be a retailer."

"All of us are trying to de-stock because of the slump. We have to sell as cheaply and attractively as possible."

But the general view among other retailers in the area of the Blood retail stores is that his pricing policy is hurting business.

And Colin Reilly, who heads the Wynd-Up wholesale business and who has three retail outlets, says, "I wouldn't permit my retail shops to undercut local independents. We've never passed on our discount advantage as wholesalers to our shops."



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BRITAIN

(Courtesy of Music Week)
As of 9/20/80
SINGLES

This Week	Last Week	SINGLE
1	1	FEELS LIKE I'M IN LOVE, Kelly Marie, Calibre
2	4	ONE DAY I'LL FLY AWAY, Randy Crawford, Warner Bros.
3	7	IT'S ONLY LOVE, Elvis Presley, RCA
4	30	MASTERBLASTER (JAMMIN'), Stevie Wonder, Motown
5	2	START, Jam, Polydor
6	5	EIGHTH DAY, Hazel O'Connor, A&M
7	3	ASHES TO ASHES, David Bowie, RCA
8	10	MODERN GIRL, Sheena Easton, EMI
9	8	DREAMIN', Cliff Richard, EMI
10	18	ANOTHER ONE BITES THE DUST, Queen, EMI
11	6	9 TO 5, Sheena Easton, EMI
12	11	SUNSHINE OF YOUR SMILE, Mike Berry, Polydor
13	14	CAN'T STOP THE MUSIC, Village People, Mercury
14	17	PARANOID, Black Sabbath, Nems
15	15	IT'S STILL ROCK 'N' ROLL TO ME, Billy Joel, CBS
16	13	BANK ROBBER, Clash, CBS
17	9	TOM HARK, Piranhas, Sire/Hansa
18	12	I DIE YOU DIE, Gary Numan, Beggars Banquet
19	21	MARIE MARIE, Shakin' Stevens, Epic
20	20	A WALK IN THE PARK, Nick Straker Band, CBS
21	36	BAGGY TROUSERS, Madness, Stiff
22	25	I WANT TO BE STRAIGHT, Ian Dury, Stiff
23	24	I OWE YOU ONE, Shalamar, Solar
24	22	BEST FRIEND/STAND DOWN MARGARET, Beat, Go-Foot
25	27	I GOT YOU, Split Enz, A&M
26	40	TWO LITTLE BOYS/HORSE, Splodgenessabounds, Deram
27	38	SEARCHING, Change, WEA
28	NEW	D.I.S.C.O., Ottawa, Carrere
29	26	UNITED, Judas Priest, CBS
30	16	THE WINNER TAKES IT ALL, Abba, CBS
31	19	OOPS UPSIDE YOUR HEAD, Gap Band, Mercury
32	39	GENERALS-MAJORS-DON'T LOSE YOUR TEMPER, XTC, Virgin
33	23	UPSIDE DOWN, Diana Ross, Motown
34	NEW	IF YOU'RE LOOKIN' FOR A WAY OUT, Odyssey, RCA
35	NEW	THREE LITTLE BIRDS, Bob Marley & Wailers, Island
36	NEW	MY OLD PIANO, Diana Ross, Motown
37	35	TASTE OF BITTER LOVE, Gladys Knight & The Pips, CBS
38	28	GIVE ME THE NIGHT, George Benson, Warner Bros.
39	NEW	YOU SHOOK ME ALL NIGHT LONG, AC/DC, Atlantic
40	32	CIRCUS GAMES, Skids, Virgin

39 NEW McVICAR, Roger Daltrey, Polydor
40 NEW CLUES, Robert Palmer, Island

CANADA

(Courtesy CBC's 60 Minutes With A Bullet)
As Of 9/20/80
SINGLES

This Week	Last Week	SINGLE
1	2	ALL OUT OF LOVE, Air Supply, Arista
2	1	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
3	3	BOULEVARD, Jackson Browne, Asylum
4	4	SAILING, Christopher Cross, Warner Bros.
5	5	INTO THE NIGHT, Benny Mardones, Polydor
6	10	ANOTHER ONE BITES THE DUST, Queen, Elektra
7	17	UPSIDE DOWN, Diana Ross, Motown
8	13	ALL OVER THE WORLD, Electric Light Orchestra, Jet
9	15	LATE IN THE EVENING, Paul Simon, Warner Bros.
10	7	MAGIC, Olivia Newton-John, MCA
11	6	LET MY LOVE OPEN THE DOOR, Pete Townshend, Atco
12	14	HOT ROD HEARTS, Robbie Dupree, Elektra
13	11	YOU'RE THE ONLY WOMAN, Ambrosia, Warner Bros.
14	8	GAMES WITHOUT FRONTIERS, Peter Gabriel, Charisma
15	19	YOU'LL ACCOMP'NY ME, Bob Seger, Capitol
16	16	GIVE ME THE NIGHT, George Benson, Warner Bros.
17	9	SHINING STAR, Manhattans, CBS
18	NEW	LOOKIN' FOR LOVE, Johnny Lee, Asylum
19	19	XANADU, Olivia Newton-John & Electric Light Orchestra, MCA
20	20	DON'T ASK ME WHY, Billy Joel, CBS

AUSTRALIA

(Courtesy Kent Music Report)
As of 9/15/80
SINGLES

This Week	Last Week	SINGLE
1	1	MOSCOW, Ghenghis Khan, Image
2	5	XANADU, Olivia Newton-John/Electric Light Orchestra, Jet
3	2	WHAT I LIKE ABOUT YOU, Romantics, Epic
4	4	MAGIC, Olivia Newton-John, Jet
5	3	FUNKYTOWN, Lipps Inc., Casablanca
6	7	FALLIN' IN LOVE, Rocky Burnette, EMI
7	13	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
8	20	UPSIDE DOWN, Diana Ross, Motown
9	11	IT'S HARD TO BE HUMBLE, Mac Davis, Casablanca
10	9	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
11	8	SHANDI, Kiss, Casablanca
12	6	CAN'T STOP THE MUSIC, Village People, RCA
13	12	MODERN GIRL, James Freud & Radio Starts, Mushroom
14	10	CAN'T HELP MYSELF, Flowers, Regular
15	16	PRIVATE IDAHO, B-52s, Warner Bros.
16	NEW	ALL OUT OF LOVE, Air Supply, Big Time
17	19	CUPID, Spinners, Atlantic
18	NEW	ALL OUT OF LOVE, Air Supply, Big Time
17	19	CUPID, Spinners, Atlantic
18	NEW	DOWNHEARTED, Australian Crawl, EMI
19	18	WHEN I'M WITH YOU, Sparks, Virgin
20	14	HELP, John Farnham, WBE

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 9/22/80
SINGLES

This Week	Last Week	SINGLE
1	3	SANTA MARIA, Oliver Onions, Polydor
2	2	MATADOR, Garland Jeffreys, A&M
3	1	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
4	5	UPSIDE DOWN, Diana Ross, Motown
5	6	TEN O'CLOCK POSTMAN, Secret Service, Strand
6	4	FUNKYTOWN, Lipps Inc., Casablanca
7	9	BOBBY BROWN, Frank Zappa, CBS
8	11	SANTA MARIA, Roland Kaiser, Hansa
9	8	MIDNITE DYNAMOS, Matchbox, Magnet
10	7	THE WINNER TAKES IT ALL, Abba, Polydor
11	13	NO DOUBT ABOUT IT, Hot Chocolate, Rak
12	15	CAN'T STOP THE MUSIC, Village People, Metronome
13	10	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
14	19	COULD YOU BE LOVED, Bob Marley & Wailers, Island
15	NEW	WEIL ES DICH GIBT, Peter Maffay, Metronome
16	12	D.I.S.C.O., Ottawa, Carrere
17	14	FREU DICH BLOSS NIGHT ZU FRUH, Gitte, Global
18	16	MATIANA, Gibson Brothers, Polydor
19	17	DREAMIN', Cliff Richard, EMI
20	18	ES GHET UM MEHR, Howard Carpendale, EMI
21	29	WE ARE THE POPKINGS, Chilly, Polydor
22	26	YOU AND ME, Spargo, Papagayo
23	28	FIRE ON THE WATER, Orlando Riva Sound, Ariola
24	24	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
25	NEW	YOU'LL ALWAYS FIND ME IN THE KITCHEN, Jona Lewie, Stiff
26	NEW	OOPS UPSIDE YOUR HEAD, Gap Band, Mercury
27	NEW	JOHNNY AND MARY, Robert Palmer, Island
28	NEW	USE IT UP AND WEAR IT OUT, Odyssey, RCA
29	21	SEXY EYES, Dr. Hook, Capitol
30	27	WO WARST DU, Chris Roberts, Jupiter

SOUTH AFRICA

(Courtesy Springbok Radio)
As of 9/20/80
SINGLES

This Week	Last Week	SINGLE
1	1	PARADISE ROAD, Joy, PRM
2	2	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
3	5	CAN'T STOP THE MUSIC, Village People, CCP
4	4	DOWN THE MISSISSIPPI, Barbara Ray, EMI
5	3	CALL ME, Blondie, Chrysalis
6	NEW	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
7	NEW	FUNKYTOWN, Lipps Inc., Casablanca
8	10	SPACE INVADERS, Player, WEA
9	NEW	D.I.S.C.O., Ottawa, Carrere
10	8	I SEE A BOAT, Boney M, Gallo

International

Importing Rock Acts Into Mexico 'Risky'

MEXICO CITY—In less than a month, two major rock attractions coming to Mexico, Kiss and Alice Cooper, had to be cancelled for different reasons.

It has left a void for rock performances here, and it appears that just thinking about the importation of high-powered foreign stars is now a risky business.

The latest affair with Cooper cost young promoters Armando Garcia de la Cadena and Roger Johnson (Musica Es Amistad/Music Is Friendship) a hefty sum just on pre-event promotional moneys alone.

In the case of Kiss (Billboard, Aug. 9, 1980), promoters Promociones Artisticas y Espectaculous, headed by Dr. Chavira, thought they had a deal. But failure to obtain a permit for a concert in the Federal District resulted in the group forfeiting an amount purportedly in excess of \$100,000.

"I have to see it as a stiff blow for the rock movement in this country," comments Garcia de la Cadena. "But it's not the final punch, and I still have high hopes for bringing big names here in the future."

"After all, you have to look to a country like Japan having similar problems when they first tried to lure top rock artists there. It may not have been exactly the same, but they had to overcome certain obstacles."

In late August, via his Los Angeles management company, Cooper informed Garcia de la Cadena and Johnson that, due to health circumstances, "it was just impossible for him to even think about leaving the U.S. for a public appearance." It was subsequently revealed that Cooper is recuperating from a lung infection.

"The audience is here," comments Johnson. "And we proved it earlier this summer," referring to the huge crowd (an estimated 38,000 paid at INDE stadium) for Deep Purple, Black Oak Arkansas and a local Mexican rock group.

Musica Es Amistad had already started distributing 60,000 handbills and 12,000 posters just in the Federal District alone for Alice Cooper's Acapulco dates of Sept. 14-15. That

was in addition to 60 television and radio spots.

"We even began to receive reports that sales on the events (ticketed at \$20 each) were 'heavy' more than two weeks prior to the scheduled appearances," says de la Cadena.

Chavira and his group didn't even get that far for Kiss, although the prospects for sell-out dates were excellent while they were still negotiating for the elusive "permiso."

The fervent hope of all promoters here is that authorities will not take too dim a view of rock in the future, although now top importer of talent, Hugo Lopez and his Artimexico combine, is seeking to break through with a "safer" policy of attractions. Lopez is bringing in internationally known and local artists, and has Shaun Cassidy, Charles Aznavour and Jose Jose, among others, between now and the end of the year.

What lies ahead for Musica Es Amistad? "After regrouping and assessing the situation," says de la Cadena, "we're looking to bring something into the country by Christmas week at the very latest, perhaps before."

One of the options they still have is an outside chance for Cooper. But they also negotiating elsewhere "just in case."

Bowie LP Is German Smash

HAMBURG—The new David Bowie album, "Scarey Monsters," is an immediate hit in Germany, with sales of 70,000 reported in the first week following a three-minute clip of the singer on networked television show, "Musikladen."

Now, according to Hans-Georg Baum, managing director of RCA Records Germany, there's a day-and-night pressing schedule to meet the demand.

Additionally, the magazine Stern (with a total circulation of four million) is presenting a major feature on Bowie. Comments Baum, "This is building to be the biggest-selling album of my time in the industry."

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Together Trio: Japan's Alice performs at the "Hand In Hand" charity concert staged at Bangkok's Thammasat auditorium in Thailand recently.

Alice Continuing Its Winning Ways In '80

By SHIG FUJITA

TOKYO—Alice, the group which sold more records and tapes in Japan last year (worth \$24.5 million) than any other act, is well on its way to repeating that achievement this year—especially since the 1979 runner-up, Godiego (disk and tapes sales worth \$22.6 million), hasn't been so active in the marketplace this year.

The group—Shinji Tanimura, Takashi Horiuchi and Toru Yazawa—is currently on the last half of its nationwide tour, after returning from a successful "Hand in Hand" charity concert at the Thammasat auditorium in Bangkok, Thailand, late last month.

The show was televised live from Thai Television's Channel 9 via satellite to Japan, and broadcast as part of the NTV 24-hour charity telethon program.

Akemu Natsume, promotion man from Polystar who accompanied Alice to Bangkok, says the 3,000-seat Thammasat auditorium was filled to overflowing, and there were probably at least 3,500 people in the venue. The proceeds came to approximately \$14,500, and will go to help the displaced Thais on the Thai/Cambodia border.

Alice took along its own six-piece backup band, three backup singers and its own sound and lighting technicians—a total of about 30 people.

Prior to the concert, which was SRO on the day the tickets went on sale, the Alice members and staff visited refugee camps, and then held a seminar with Thai university students.

In Japan, Alice switched labels from Toshiba to Polystar as of Jan. 1, 1980, but Toshiba still continues to put out Alice repertoire recorded before that date.

In March, for instance, the label issued "Memorial," a double-album which has since reportedly sold 168,000 copies. Another two-LP set, "Alice Memorial 1976-79," came out in June, and some 213,000 copies have already been sold.

Singles issued by Toshiba are "Ajisai" in July, with 38,000 sales so far, followed by "Kuroi Hitomi no Shojo" in August. It's too soon for sales figures on the latter, Toshiba reports.

The group's new label, Polystar, has released two solo albums and two solo singles by members of Alice, and one 45 and one album by the group.

The biggest seller is Shinji Tanimura's "Subaru" LP, released in April, with 337,000 sales to date. A single from the album, issued in April, has racked up a 637,500 total.

Takao Horiuchi's "Dercine" album, issued in June, has gone to 123,900 copies, while his single with Tomoharu Taki, "Minami-Kaikisen," released in April, has sold 459,000 copies.

The Alice single, "Kurutta Kajitsu," issued in July, has passed the 420,000 mark.

But Alice's newest album, "Alice VIII," looks set to outstrip them all. Issued Aug. 25, it registered sales of 327,000 in less than three weeks, and continues to sell briskly.

EMI Pension Scheme

Continued from page 1

idea to make Britain a more attractive residential country for our musicians."

Menon continues: "Not only is it likely to mean an end to the exodus of popular music artists who seek tax shelter abroad, but it could well make residence in the U.K. a particularly attractive proposition to international artists."

The program is operated by European Services Group, a financial services firm part-owned by EMI and based in the Channel Islands. A spokesman for the company says, "The plan is designed to enable a successful recording artist to defer big portions of his income during high-income years, and to obtain the obvious cash flow benefits at the age of 40, or later, depending on his circumstances."

For example, a disk star joining

the program at age 30 who earns \$240,000 per annum (increasingly yearly by 10% compound) can have 60% of that income tax-sheltered under the plan. At age 40, he would receive a lump sum of more than \$200,000, then an annual income for life of around \$86,000.

If the artist is already 40, a retirement date could be agreed later in his life to provide the maximum benefit.

Concludes Menon: "From the EMI point of view, we know that our success is in the hands of the artists, so we recognized our obligation to remove as much financial uncertainty from their futures as we possibly can."

Though this plan is being offered to EMI acts, it's thought that artists signed to other labels here could join the program via European Services Group.

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JAPAN

(Courtesy Music Labo)
As of 9/22/80
SINGLES

This Week	Last Week	Artist
1	1	JUNKO, Tsuyoshi Nagabuchi, Toshiba-EMI (Yamaha/Yui)
2	3	AOI SANGOSHO, Seiko Matsuda, CBS/Sony (Sun)
3	7	PURPLE TOWN, Junko Yagami, Discmate (Yamaha/PMP)
4	4	WAKARETEMO-SUKINAHITO, Los Indos & Sylvia, Polydor (Tokyo)
5	2	SAKIMORI-NO-UTA, Masashi Sada, Masashi (Free Flight)
6	5	AISHUU DATE, Toshihiko Tawara, Canyon (PMP)
7	10	GINGA DENSETSU, Hiromi Iwasaki, Victor (NTV/Geiei)
8	8	HOW MANY II KAO, Hiromi Go, CBS/Sony (Burning)
9	9	KURUTTA KAJITSU, Alice, Polystar
10	13	WATASHI WA PIANO, Mizue Takada, Teichiku (Burning/PMP)
11	12	CALIFORNIA DREAMIN', Mamas & Papas, Dunhill (Victor)
12	14	JENNY WA GOKIGEN NANAME, Juicy Fruits, Columbia (P.H. Amuse)
13	6	DANCIN' ALL NIGHT, Monta & Brothers, Philips (PMP)
14	17	DANCING SISTERS, Nolans, Epic (PMP)
15	16	SHOJO KOUKAI, Crystal King, Canyon (Yamaha)
16	18	DANCING AMERICAN, Sheril Lad, Capitol (Hakuhodo)
17	11	YES-NO, Off Course, Toshiba-EMI (PMP)
18	15	FUTARI NO YOAKE, Hiroshi Itsuki, Tokuma (Sound Eye/Tokuma)
19	20	DO YOU REMEMBER ME, Yuki, Warner Bros. (PMP)
20	NEW	YOUNG BOY, Naoko Kawai, Columbia (Geiei)

ALBUMS

1	6	KAMPAI, Tsuyoshi Nagabuchi, Toshiba-EMI
2	2	SQUALL, Seiko Matsuda, Toshiba-EMI
3	1	VIII, Alice, Polystar
4	3	GYAKURYU, Tsuyoshi Nagabuchi, Toshiba-EMI
5	5	DRINK, Juicy Fruits, Columbia
6	4	FIRST, Toshihiko Tawara, NAV
7	7	ACT I, Mota & Brothers, Philips
8	8	FUSHICHO DENSETSU, Momoe Yamaguchi, CBS/Sony
9	NEW	KOIBITO YO, Mayumi Itsuwa, CBS/Sony
10	14	MULTIPLES, Yellow Magic Orchestra, Alfa
11	12	XANADU, Soundtrack, Jet
12	13	HOW'S EVERYTHING, Sadao Watanabe, CBS
13	9	SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa
14	NEW	KOKYOSHI GANDAMU, Nihon Philharmony, King
15	10	LIBRA, Machiko Watanabe, CBS/Sony
16	15	NICE SHOT, Sadao Watanabe, Victor
17	NEW	YAMATO YO TOWANI PART II, Soundtrack, Columbia
18	16	TOKI-NO-NAI-HOTEL, Yumi Maysutohya, Toshiba-EMI
19	18	TINY BUBBLES, Southern All Stars, Victor
20	17	MULTIPLES, Yellow Magic Orchestra, Alfa

ITALY

(Courtesy Germano Ruscitto)
As of 9/16/80
SINGLES

This Week	Last Week	Artist
1	1	LUNA, Gianni Togni, Paradiso/CGD-MM
2	5	AMICO, Renato Zero, Zerolandia/RCA
3	3	OLYMPIC GAMES, Miguel Bose, CBS/CGD-MM
4	2	NON SO CHE DAREI, Alan Sorrenti, EMI
5	4	STELLA STAI, Umberto Tozzi, CGD-MM
6	6	10 TO VOGLIO BENE, Roberto Soffici, Cetra/Fonit Cetra
7	7	COBRA, Rettore, Ariston/Ricordi
8	8	CANTERO PER TE, I Pooh, CGD-MM
9	9	IL TEMPO SE NAVA, Adriano Celentano, Clan/CGD-MM
10	10	IN ALTO MARE, Loredana Berté, CGD-MM
11	19	DOLCE URAGANO, Gianni Bella, CGD-MM
12	17	TI CHIAMI AFRICA, Enzo Avallone, WEA
13	11	MESSAGE IN A BOTTLE, Police, A&M/CGD-MM
14	15	BUONA NOTTE BUONANOTTE, Mina, PDU/EMI
15	14	INNAMORATI, Toto Cotugno, Carosello/Ricordi
16	16	COMING UP, Paul McCartney, Parlophone/EMI
17	NEW	INNAMORARSÌ, Ornella Vanoni, Vanilla/CGD-MM
18	13	SCENE DA UN AMORE, Riccardo Fogli, Paradiso/CGD-MM

HOLLAND

(Courtesy BUMA/STEMRA)
As of 9/16/80
SINGLES

This Week	Last Week	Artist
1	1	THE WINNER TAKES IT ALL, Abba, Polydor
2	2	D.I.S.C.O., Ottawa, CNR
3	4	UPSIDE DOWN, Diana Ross, Motown
4	8	USE IT UP AND WEAR IT OUT, Odyssey, RCA
5	NEW	MARGHERITA, Massara, Fleet
6	6	PETER GUNN, Emerson, Lake & Palmer, Ariola
7	3	ROCKIN' THE TROLLS, BZN, Mercury
8	NEW	ONE DAY I'LL FLY AWAY, Randy Crawford, Warner Bros.
9	10	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
10	5	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet

ALBUMS

1	4	GREEN VALLEYS, BZN, Mercury
2	3	XANADU, Soundtrack, Jet
3	1	STORY STERREN GALA, Various, K-tel
4	NEW	UPRISING, Bob Marley & Wailers, Island
5	2	THE VERY BEST OF TRINI LOPEZ, K-tel
6	7	LIVE IN CONCERT, Various, K-tel
7	NEW	HEY, Julio Iglesias, CBS
8	8	ONE TRICK PONY, Paul Simon, Warner Bros.
9	5	IN CONCERT, Emerson, Lake & Palmer, Ariola
10	NEW	PASAR MALAM, Various, K-tel

BELGIUM

(Courtesy Billboard Benelux)
As of 9/19/80
SINGLES

This Week	Last Week	Artist
1	1	THE WINNER TAKES IT ALL, Abba, Vogue
2	2	UPSIDE DOWN, Diana Ross, Motown
3	4	JUMP TO THE BEAT, Stacy Lattisaw, Atlantic
4	3	XANADU, Olivia Newton-John, Jet
5	6	D.I.S.C.O., Ottawa, Carrere
6	NEW	DREAMIN', Cliff Richard, EMI
7	5	COULD YOU BE LOVED, Bob Marley, Island
8	7	MORE THAN I CAN SAY, Leo Sayer, Chrysalis
9	10	CAN'T STOP THE MUSIC, Village People, Ariola
10	8	ET LES OISEAUX CHANTAIENT, Sweet People, Polydor

ALBUMS

1	1	XANADU, Soundtrack, Jet
2	2	DIANA 1980, Diana Ross, Motown
3	4	BACK IN BLACK, AC/DC, Atlantic
4	3	UPRISING, Bob Marley, Island
5	5	HEY, Julio Iglesias, CBS
6	6	FLESH AND BLOOD, Roxy Music, Polydor
7	9	ONE FOR THE ROAD, Kinks, Arista
8	7	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
9	8	SWEET PEOPLE, Sweet People, Polydor
10	NEW	CAN'T STOP THE MUSIC, Village People, Barclay

SWEDEN

(Courtesy GFL)
As of 9/10/80
SINGLES

This Week	Last Week	Artist
1	1	ONE MORE REGGAE FOR THE ROAD, Bill Lovelady, Charisma
2	2	THE WINNER TAKES IT ALL, Abba, Polar
3	4	UPSIDE DOWN, Diana Ross, Motown
4	6	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
5	3	FUNKYTOWN, Lipps Inc., Casablanca
6	5	SIX RIBBONS, Jon English, Frituna
7	NEW	YOU'LL ALWAYS FIND ME IN THE KITCHEN, Jona Lewis, Stiff
8	9	ONLY LOVE, Duane Loken, Mariann
9	8	SUN OF JAMAICA, Goombay Dance Band, CBS
10	7	I DON'T WANNA GET DRAFTED, Frank Zappa, CBS

ALBUMS

1	1	DIANA, Diana Ross, Motown
2	7	XANADU, Soundtrack, Jet
3	3	UPRISING, Bob Marley & Wailers, Island
4	6	MOT ALLA VINDAR, Jon English, Frituna
5	4	TONARSDROMMAR, Noice, Sonet
6	2	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
7	5	DEN LJUSNANDE FRAMTID, Magnus Uggla, CBS
8	NEW	SAXPARTY 7, Ingemar Nordstroms, Frituna

SPAIN

(Courtesy El Gran Musical)
As of 9/13/80
SINGLES

This Week	Last Week	Artist
1	2	SUN OF JAMAICA, Goombay Dance Band, CBS
2	1	HEY, Julio Iglesias, CBS
3	3	TE AMARE/DON DIABLO, Miguel Bose, CBS
4	4	FUNKYTOWN, Lipps Inc., Casablanca
5	6	CLARIDAD, Umberto Tozzi, CBS
6	8	COULD YOU BE LOVED, Bob Marley & Wailers, Island
7	9	SANTA LUCIA, Miguel Rios, Polydor
8	5	COMING UP, Paul McCartney, Parlophone
9	10	GONNA GET ALONG WITHOUT YOU NOW, Viola Wills, Ariola
10	NEW	QUE IDEA, New Trolls, Hispavox

ALBUMS

1	1	HEY, Julio Iglesias, CBS
2	4	UPRISING, Bob Marley & Wailers, Island
3	2	EL DISCO DE ORO DE EPIC, Various, Epic
4	3	MIGUEL, Miguel Bose, CBS
5	5	UN ENCUENTRO, Triana, Movieplay
6	6	GRACIAS POR LA MUSICA, Abba, Columbia
7	9	ROCANROL BUMERANG, Miguel Rios, Polydor
8	7	TIEMPO DE OTONO, Jose Luis Perales, Hispavox
9	10	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
10	8	VIVA TEQUILA, Tequila, Zafiro

NORWAY

(Courtesy Verdens Gang)
As of 9/18/80
SINGLES

This Week	Last Week	Artist
1	1	HUN ER FORELSKET I LAEREREN, Kids, CBS
2	2	UPSIDE DOWN, Diana Ross, Motown
3	4	FUNKYTOWN, Lipps Inc., Casablanca
4	3	XANADU, Olivia Newton-John & Electric Light Orchestra, Jet
5	9	GI MEG FRI IKVELD, Vazelina Bilopphoeggars, Philips
6	6	ONE MORE REGGAE FOR THE ROAD, Bill Lovelady, Charisma
7	5	THE WINNER TAKES IT ALL, Abba, Polar
8	NEW	BABOOSHKA, Kate Bush, EMI
9	9	LIVET ER FOR KJIPT, Lars, New Noise
10	NEW	COULD YOU BE LOVED, Bob Marley, Island

ALBUMS

1	1	XANADU, Soundtrack, Jet
2	6	NORSKE JENTER, Kids, CBS
3	2	ONE TRICK PONY, Paul Simon, Warner Bros.
4	3	DIANA, Diana Ross, Motown
5	6	WEMBLEY 1980, Country Snakes, Tonnep
6	4	HO RANDI, Randi Hansen, Nord Disc
7	NEW	1958, Soundtrack
8	8	UNMASKED, Kiss, Casablanca
9	5	THE GAME, Queen, EMI
10	NEW	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones

PORTUGAL

(Courtesy Musica & Som)
As of 8/31/80
SINGLES

This Week	Last Week	Artist
1	1	EU TENHO DIOS AMORES, Marco Paulo, EMI
2	4	SHE'S IN LOVE WITH YOU, Suzi Quatro, Rak
3	2	CANCAO DO BEIJINHO, Herman Jose
4	3	ECHO BEACH, Martha & Muffins, Dindisc
5	7	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
6	6	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
7	5	CALL ME, Blondie, Chrysalis
8	9	FUNKYTOWN, Lipps Inc., Casablanca
9	NEW	CLEAN, CLEAN, Buggles, Island
10	10	HOJE HA FESTA, Lara Li, EMI

ALBUMS

1	1	HOT STARS, Various, Polystar
2	2	EMOTIONAL RESCUE, Rolling Stones, Rolling Stones
3	3	OS GRANDES, GRANDES EXITOS, Jose Cid, Orfeu
4	4	OFF THE WALL, Michael Jackson, Epic
5	6	THE WALL, Pink Floyd, Harvest
6	NEW	PETER GABRIEL III, Charisma
7	5	FREEDOM OF CHOICE, Devo, Warner Bros.
8	10	FLEX, Lene Lovich, Stiff
9	NEW	METRO MUSIC, Martha & Muffins, Dindisc
10	9	O.K. K.O., Docu, Polydor

AUSSIE INDIE

Regular Labels Gets Lucky With Flowers

By GLENN A. BAKER

SYDNEY—Ten has proved to be rather a lucky number for independent Regular Records in this city. Its ambitious desire to issue the first 10-inch single in Australia in more than 20 years has given the label a top 10 hit with a completely unknown new band, Flowers.

Festival Records, Regular's distributor, undertook to press the smaller disk using original equipment stored in its factory for two decades. However, upon inspection, the dies proved to be so rusted over that they were unusable:

Festival general manager Jim White then scoured the world for new dies, finding them in Sweden, at a cost he will only list as "many, many thousands of dollars."

Charles For South Africa

JOHANNESBURG—Ray Charles is scheduled to make a lightning eight-show tour of South Africa in October for Israeli impresario Ami Artzi.

Charles, one of the biggest record sellers in this market, is due to arrive in Johannesburg Oct. 10. His first concert, an open-air date, will take place at the football stadium in Maseru, capital of the independent kingdom of Lesotho, on Oct. 11.

He is scheduled to appear at Johannesburg's downtown Colesseum Theatre on Oct. 15 and 18, and at the Jabulani Centre in Soweto, a massive black township on Johannesburg's southern boundary, on Oct. 19. He will also appear in Cape Town on Oct. 22, 24 and 25.

A spokesman for promoter Artzi says Charles may then return to Soweto for a final concert in the Jabulani Centre on Oct. 26.

"We made an undertaking to Regular that we would press them a 10-inch record, and we felt obliged to keep our word. So we flew in the dies from the Alpha company in Sweden."

Already held up many weeks by the die problem, the record was further delayed by difficulties in jacket printing. After frantic calls to all printers with a remote connection to record cover work in the last quarter-century, Festival creative director Noel Brown found one company, in business for 30 years, which had not thrown its 10-inch binder away.

After dusting it off in the basement and finding it operable, the Bookcraft company was delighted to discover that an enterprising foreman had filed away a set of rare, 10-inch folding knives in a drawer.

"The cover was an absolute hassle," concedes Brown. "In fact, we are flying in bulk covers for the new Klark Kent 10-incher from A&M to avoid such problems again."

Problems or not, the 10-inch, three-track single in a picture jacket was easily the most effective sales push yet effected in this market for an unknown act. Its price, which nowhere near reflected the cost of originating it, was a modest and attractive \$2.99.

"It created sufficient interest to galvanize attention toward Flowers," says Regular co-owner Martin Fabyini. "In that regard, it was terribly important. We've been inundated with export inquiries since release. Virgin Records wants to import 1,000 copies alone."

The song, "Can't Help Myself," a compelling piece of imaginative new wave, shot into the national top 10 and stayed put for several weeks.

(Continued on page 61)

Piracy Still Kenya Concern

NAIROBI—Despite earlier attempts by local members of the International Federation of Producers of Phonograms and Videograms to battle the pirates currently robbing Kenyan record companies of sales and revenue, the problem continues unabated.

Kenya's copyright law is still not as strong as legitimate manufacturers would like, and with this in mind, the IFPI head office was sent proposals to the local branch with a view to beefing up current legislation. The changes would allow for a much easier criminal prosecution of offenders, confiscation of equipment and heavier penalties all around should they be adopted.

Meanwhile, the Kenyan branch of IFPI has sent out warning letters to all suspected

pirates in the wake of several successful civil suits against them.

A new wave of cases is due to start this month, and these prosecutions will hopefully include criminal liability on some of the pirates, who have openly disregarded warnings and, in some cases, have actually continued their business after settlements with IFPI's lawyers and after undertakings not to continue.

Unfortunately, the Federation's Kenyan office represents an industry so small that costs are proportionately prohibitive when it comes to continuing an ongoing battle like this, and in the light of these short-term expenses for long-term gain, there is some despondency over the continued robbery being committed in Kenya's music stores.

Electrola Sales Seen Strong

COLOGNE—Wilfried Jung, EMI managing director for Central Europe, is one of the few West German industry figures still taking a bullish view of sales.

"The volume drop in the first half of this year has caused a lot of leading companies a lot of headaches," he says, "but not for EMI."

In the first quarter of its current financial year (April to March since the Thorn takeover) EMI Electrola sales were 17% up on the same period in 1979, with the monthly market percentages climbing steadily.

Figures in the trade paper "Musikmarkt" put EMI second in both album/tape and singles sales for the first half of 1980, behind Ariola-Eurodisc. Jung points out, however: "This pure bestseller analysis does not indicate the wide variety of product from a leading company, which is exactly the priority in EMI marketing activities. According to that strategy, EMI Electrola is Num-

ber One in the German market for albums and in relation to international repertoire."

In terms of straight hits too, EMI has been holding No. 1 positions, with Pink Floyd's "The Wall" on the international side and Mike Kruger's "Nippel" from local repertoire.

The Cologne head office is particularly proud that more than half the company's hit parade positions have come from home product, whether regular hit specialists like Carpendale and Otto, or newcomers like Peter Kent and Kruger. Other local acts to score have been Peter Griffin and the group Bogart.

Says Jung: "Prospects for the second half of the year are very good. Here in Cologne we didn't waste any time waiting for the so-called summer lull in sales; for the first week in August we had international acts Queen and the Rolling Stones at second and third places in the charts."

Young Push Scores In New Zealand

AUCKLAND—A major marketing campaign, involving tie-ins with the distributors of the Neil Young movie "Rust Never Sleeps," has reaped rich rewards for WEA in New Zealand.

The promotion swept Young's "Live Rust" album to No. 1 on the charts, and also carried the earlier studio record, "Rust Never Sleeps," to No. 7. Both albums have gone platinum, a 15,000 sale in this market.

WEA New Zealand sales manager, Peter Andrews, says Young's back catalog, helped by special offers to dealers, also took a healthy jump in sales. "Neil Young has always been a strong seller in New Zealand," says Andrews, "but now he ranks as a superstar here."

The movie/record campaign included extensive television and radio spots, which pushed the full catalog of Young music available.

At the 16 theatres where the movie played, catalog slides, posters and albums were provided, stressing the theme that Neil Young music, i.e. the entire catalog, was available from music stores in the city or town.

A Young radio special was aired to coincide with the movie, with cinema tickets as giveaways. Late night dealer previews in the three main New Zealand cities also helped to generate market excitement.

Ship Live Album In One Day

LONDON—An album recorded live at London's Hammersmith Palais on a Monday evening will be released the following Tuesday afternoon. If everything goes according to plan, this will be the fastest LP release ever, claims Island Records here.

The group involved, Toots and the Maytals, will be recorded at the gig through a mobile studio. From 11 p.m. to 2 a.m., producer Alex Sadkin will mix the tapes. For the next two hours, the album will be cut at the Sound Clinic studio in Hammersmith.

At 4 a.m., the lacquers will go straight to the Gedmel factory in Leicester, some 100 miles from London, to be converted into stampers. From 10:30 a.m. to noon, the album itself will be pressed at Statetune in nearby Wellingborough.

And, with sleeves prepared in advance, the finished copies will be delivered to retail stores in Coventry, in the Midlands (where the band plays on Tuesday evening) by mid-afternoon. Only 1,000 copies will be pressed initially, and each copy will be numbered.

Beugger Charts EMI's Latin Course Local Acts Are Priority

By MARV FISHER

MEXICO CITY—Despite the recent loss of a major licensed line, A&M, to CBS Records International (Billboard, Aug. 2, 1980), EMI Records in this region is not dispirited, and is going all out to generate more local repertoire than before.

That's the sentiment expressed by the company's hemisphere director, Hans Beugger, who was here for a series of meetings in early September to initiate such plans in this territory.

"A few years ago, we would have been worried about this loss," he says. "But we're looking ahead, not over our shoulder." Beugger is scheduled to make a special report on the Latin American area before the EMI executive board in Los Angeles in October.

According to the Sao Paula-based regional head, EMI is running along right now with 65% local product in Brazil, considerably higher than the other three EMI branches when it comes to home-grown product. Argentina is at 30%, while Mexico and Chile are working from a base of 20% in the development of local artists and product.

To compensate for the A&M void, especially here in Mexico, such EMI/United Artists repertoire by Kenny Rogers, Anne Murray, Kraftwerk and even the late Nat King Cole will be getting extra priority "until there's a further buildup of native talent and recordings done within the country."

In order to perfect the quality of the latter, EMI/Capitol De Mexico has installed brand new disk cutting equipment, which should lend more sophistication to the final product, and, says Beugger, "give us an edge in sending out recordings which can better compete internationally."

A few acts who have started to receive the label push in Mexico include Sue y Javier, Amparo Rubin, Roberto Vander (actually born in Holland) and about a half dozen more. The talent and search development program is being guided by a&r director Jaime Ortiz Pino.

Another pair of moves thought likely to improve EMI's profits in Latin America in the near future are the closure of its pressing plant in Argentina—as of Sept. 1, all EMI and WEA product in that nation is being pressed by CBS—and having close to manufacturing exclusivity in Chile because of last summer's shutdown of the IRT record operation.

"In Argentina, we have lowered our overhead considerably," explains Beugger, "and afforded extra income for CBS. While in neighboring Chile, when that market does begin to explode, it will be to our advantage handling the manufacturing needs for everyone."

A major reason for the shuttering

of the pressing operation in Argentina is the drastic change in market demand there. What used to be 65% LPs has now reversed completely to cassettes. "That's why we've made the switch to renting facilities for disk pressing, though we retain our major tape operation."

"There are surely tough times ahead in our marketplace, from here on down to Buenos Aires," emphasizes Beugger, "but the growth patterns will still remain, specifically in this country, Brazil and Argentina."

"It's just a matter of economics in adjusting to the soaring rates of inflation, especially in the latter country"—Beugger's native land—"where overall prices have been increasing at a 40% rate for the first seven months of this year."

"But all is beginning to be controlled by credit restrictions and heavier taxation. It naturally reduces consumption of our industry product."

As the demographics of the various countries become evident, with the vast young population in Mexico alone, 75% of the 70 million-plus inhabitants are below 25 years of age, "the disadvantage will swiftly turn into a great advantage over the rest of the world," Beugger indicates.

His theory of concentrating more

on local product is expected to lead to more interchange between the Latin American markets. "We'll be doing a lot more of that in the near future, and, hopefully, with a lot more success."

Beugger has reached a greater accord with his managing directors of the various branches, and feels that the company is ready to do a lot more in garnering its percentage share of the market all over Latin America.

Those heading the four EMI outposts are Roberto Lopez, Mexico; Luis Aguado, Argentina; Rolf Dihlman, Brazil; and David Stockley, Chile. The last-named has an interchange accord with CBS, which manufactures and distributes for EMI in Colombia. The rest of the continent has straight licensee arrangements.

Pirate Dylan-Carter Tape

SINGAPORE—President Carter and Bob Dylan have made it on pirate tapes together.

The pirates are apparently cashing in on the forthcoming U.S. elections by releasing a tape entitled "Bob Dylan For Jimmy Carter."

It contains a recording of the president's State of the Union speech, followed by nine Bob Dylan songs taken from his "Budokan" album. The pirates are even so bold as to use President Carter's picture on the jacket.

Sources say copies of the tape first appeared on the market some weeks ago, carrying a price of just over \$1. It's also believed that thousands of copies of the tape have been exported to various countries, including the Middle East, Malaysia and Papua New Guinea.



FOOD FEAST—Greedy Smith, left, singer with Australian band Mental As Anything, presents Ian Grace, deejay at Sydney radio station 2SM, with 14 chocolate cakes, having sponsored him one cake per kilometre in the annual City To Surf foot race. The band's manager, Jeremy Fabyini, is in the background.

Venezuela Waits For Avalanche Of Imports

• Continued from page 56

"Looking at it from another point of view," continues Steinhaus, "the new law will not only lower the price of international product on sale in Venezuela, but it will also oblige local manufacturers of national product to sell at more competitive prices."

Harry Alex, general manager of PolyGram in Venezuela, affirms that "this should improve local production standards, and contribute to the lowering of prices. There's no doubt that the main beneficiaries of this move will be the record buyers."

The industry will suffer a sales drop during the first six months of the new law, Alex adds, then business will return to previous levels.

Sussy Monge, manager of Cordica, which holds the local license for RCA and Ariola, among others, agrees that the flow of imports into the country will impact upon local production standards. He also expects there to be redundancies at factory level.

Carlos Vidal, general manager of the La Discoteca group, declares that the new law "will not affect us much over national product, since if someone wants to import our records from Colombia or the U.S., they'll be buying from us."

But licensees of international repertoire will suffer, he says, because the exclusivity of their license cannot be guaranteed when imports flow in freely—and high advances are paid on the basis of that exclusivity.

Joe Vias, manager of RCA's Latin American regional office, based in Miami, opines that "a certain part of the catalog where the sales are marginal will have to be imported material, with lower costs. But records in great demand will still have to be pressed in Venezuela."

Regular Label Scores Hit

• Continued from page 60

even though all 8,000 copies of the 10-inch version have long been exhausted.

For Regular, it means an absolute 100% success in its dealings. At this year's Festival sales conference, Fabyini told the delegates, "Last year we were a mono company; now we've gone stereo—we have two acts."

Both acts, Flowers and Mental As Anything, are on the national top 40 with singles, and the upcoming Flowers LP, "Ice House," is expected to fare extremely well.

The important point at this stage, he warns, is for manufacturers not to panic because import controls have been lifted.

Fritz Hentschel, Miami-based marketing director for CBS' Latin American operations, says that the Venezuelan move is not new in the company's experience. "Argentina, Mexico and Central America are open markets. I sincerely don't believe that the prices of imported records are going to be lower when you count in the cost of transportation and customs duties, as well as the time that shipments will be awaiting customs clearance.

"Another important aspect is the service, credit and inventory that local wholesalers offer. You have to remember that if the importer doesn't have radio promotion, he can sell records, but not in significant volume.

"What I certainly hope is that this new law will facilitate the importation of essential manufacturing parts for records, such as tapes, masters and so on."

Meanwhile, the Venezuelan Record Council—which estimates that before the end of next year, more than 25% of Venezuelan record manufacturers will disappear or be merged with other firms—is arranging for a meeting with the minister for economic development, to discuss the relaxation of import controls and their effect on the local music industry.

Elvis Contest

LONDON—More than 20,000 entries were received by the BBC for a special radio Elvis Presley contest included in a Simon Bates disk-jockey program called "The Elvis Link" and running for two and a half hours.

Regular has no plans to greatly expand its efficient and effective operation. "We will only take on another act if it's so totally impressive that we can't pass it by," says co-owner Cameron Allen (also producer of both acts).

"Right now, we have the best distribution in the country, and no failures, so we can afford to take our time to do everything the right way."

Mental As Anything has recently severed ties with Britain's Virgin label, and, like Flowers, is quietly shopping for an attractive international deal.

Canada

Disco Operators Feel Neglected

TORONTO—Canadian disco operators continue to feel shunned by the record industry here, even though disco sales continue to enjoy a steady turnover in the stores.

Vince DeGiorgio spins at Le Tube, one of the top afterhour dance clubs in the city. He claims the major labels, including CBS and WEA, here neither service nor promote new dance releases within the pool community, but their American

counterparts will service local spinners if the clubs can prove the merit of servicing and if the spinners are willing to liaise with label offices in New York and Los Angeles.

DeGiorgio figures he spends about \$650 a month of new releases, "mostly imports from Europe," and another significant sum on long distance phone calls to U.S. labels and club spinners.

He suggests that there is a certain amount of irony in American labels servicing Canadian disco operators, in that U.S. disco pools are starving for new material and that Canada is supplying a steady flow of new dance records for them to play.

"We've got the Peter Jacques Band, France Joli, Macho Geraldine Hunt, Freddy James, Karen Silver, Gino Soccio and Kat Mandu all breaking out from here. I'd go as far as to say that Canada dominated the U.S. disco chart last year."

DeGiorgio complains, like many operators here do, that the major labels in Canada are slow in releasing new dance records, placing them on a low priority in their pressing schedules, and in more than a few cases not making the material domestically available at all.

Because of this short-fall, DeGiorgio and many other operators are becoming increasingly reliant on Canadian labels such as Uniwave Records in Montreal and Rio Records of Toronto. Both companies utilize independent distribution networks and both mix rock and disco in their release orientation.

For the time being, he and his fellow peers at the major clubs in the city have no solution to the problem of getting access to a wider range of promo material to spin in the clubs, but he says that there are discussions going on between key spinners to form an alliance with which to lobby labels for more in-put and support.

In the meantime, the operators are pumping in a substantial annual sum of money into the industry for record releases, although much of the money is paid to American suppliers since the disks are either not available here or have become old news by the time Canadian labels put them on the street.

Coke Release

TORONTO—Coca-Cola is distributing a special eight-track, seven-inch disk featuring RCA acts Jefferson Starship, Hall & Oates, Evelyn "Champagne" King and the Minglewood Band. A separate package is to be available for the Quebec market, featuring major French artists.

Offenbach Deal

TORONTO—CBS Canada chairman, Arnold Gosewich, has finalized an agreement with Alain Simard, president of the Spectra Scene label, which gives CBS exclusive rights to product by Quebec band Offenbach. This French-language act will have its first English album available in the fall.

New Charts From Canada

WINNIPEG — Billboard introduces a new Canadian chart this week, compiled by the Canadian Broadcasting Corp. radio program, "60 Minutes With A Bullet." This replaces the now-defunct Canadian Recording Industry Assn. chart, which was folded recently due to financial pressures.

The new Canadian chart is compiled from a national survey of major market stations across the country, and includes input from key rackjobbers.

The "60 Minutes With A Bullet" program is aired weekly on CBC-AM's national network, and is a chart countdown show that includes regional and international news, and review reports from correspondents. The show runs Saturdays 52 weeks of the year.



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October 12 & 13 1980

At The Holiday Inn Toronto Airport Canada

the SHOWCASE

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- TRIXIE GOES HOLLYWOOD (Toronto)

Symposium Topics

1. EAST VERSUS WEST
A Regional Market Place?
An examination of regional breakouts and the geographical complexities of the Canadian music industry.

2. TRACKS ON WAX
Making That Demo Count
A discussion on the booming recording studio industry ... how to cut professional demos ... what record company A&R men are looking for in demos ... how to utilize your time in the studio.

3. THE ART OF COLLEGE TALENT BOOKING
Or Don't Let The Rider Take You For A Ride
A special symposium geared for college talent buyers ... enables them to discuss their booking problems with the country's top agents ... members of top touring bands will also be on hand to field questions and give advice.

4. INDEPENDANT RECORD COMPANIES
The Mice That Roared
A look at the importance of independant record companies ... their roles in the development of national talent ... their working relationship and co-existence with major labels.

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 - Music Dealers, Record Stores, Music Stores
 - Others

Tuts Shows New Wave Rock Video

CHICAGO—More than three hours of new wave rock video have been assembled for a Monday (22) screening at Tuts, a top Chicago new wave club.

Cosponsoring the presentation of approximately 30 different video productions is Wax Trax, the city's leading new wave retail outlet. Admission is \$3.

According to Jeff Mintz of Tuts, work of several area bands will be included. There are also videotapes of groups such as England's defunct Sex Pistols, Mintz says.

A projection television and five conventional video monitors will be used to view the VHS-format tapes. According to Mintz, most of the material is from the Wax Trax collection.

Mintz says that in addition to live concert footage, many bands are turning out "video art" today.

"On some tapes they take the lyric of certain songs and use the video to tell the story of the songs. They use the technology to really express the lyric," he explains.



Billboard photo by Bob Sorce
FIERY STUNT—A 1972 Cadillac careens into an exploding stage at the end of a pier in New York as the climax of a free concert and promotional stunt staged by the Plasmatics.

'Times Square' Seeks To Be a New Wave 'Fever'

NEW YORK—"Times Square," the new Robert Stigwood film which opens nationally Oct. 17, is an attempt to do for new rock music what

"Saturday Night Fever" did for disco three years ago. Whether it will work is another question.

Both use semi-familiar songs representative of the genre in the soundtrack, along with a new Robin Gibb composition, both have heroes whose lives revolve to an extent around that music, both are rated "R" for strong language and scenes, both are based in New York and both deal with rebellious youths.

But here the resemblance ends. "Saturday Night Fever" explored a lower middle class milieu, with which millions could identify, while the heroes of "Times Square" are two teenage girl runaways in New York's Times Square. And "Saturday Night" was about boys and girls; "Times Square" is mostly about girls.

Five years ago one would not
(Continued on page 63)

Sony Stock Booms

• Continued from page 9
in 1955." By the end of the decade, he says, blank tape, floppy disks and other information carriers will account for several billion dollars in sales.

One tape manufacturer, 3M, has announced that it will press video-disks for the laser optical format, but other tape companies say they will stick to tape. Magnetic tape is only one facet of 3M's business, which also includes manufacturing of high technology products.

According to Panasonic home video division general manager Stan Hametz, a major factor inhibiting growth of the home video market could be the tight supply of semiconductors and IC chips.

Certron Gains

• Continued from page 9
\$191,000 after a tax loss carry-forward of \$63,000.

For the same period last year, Certron's net losses before dividends on preferred stock were \$185,000, including a loss of \$64,000 from discontinued operations.

For the third quarter, sales were \$4,980,000, with earnings of \$12,000 compared to sales of \$4,922,000, with earnings of \$41,200.

Ed Gamson, president of Certron, indicates strength in two areas for the remainder of the fiscal year, export sales of tape products "increased significantly" and contract assembly and custom manufacturing "indicate strong sales."

Rock'n'Rolling

Plasmatics Pull Off A Big N.Y. Explosion

By ROMAN KOZAK

NEW YORK—Watched over by the city's police department, fire department, the bomb squad, the harbor patrol, crews from all of the city's major television stations, about 100 press and nearly 10,000 fans, the Plasmatics—still

unsigned in the U.S.—pulled off probably the most explosive promo stunt in the history of rock. Late Friday afternoon (12) the band celebrated its return home after a controversial visit to Britain with a half-hour free live concert at the end of Pier 62 on the Hudson River. At the climax of the show, lead singer Wendy O. Williams climbed into a 1972 Cadillac Coup de Ville parked at the foot of the pier and drove it about 30 m.p.h. into the stage, jumping out before explosives went off and the car skidded across the demolished stage and into the river.

"I don't think we could have pulled this off anywhere else but in New York. But as the event got closer, and it looked like we would be doing a live "Apocalypse Now" they (the authorities) started tightening up," says Rod Swenson, manager of the band, who organized the stunt. As it is, a regular Plasmatics concert performance ends in the destruction of a number of televisions, radios, guitars, amps and sometimes automobiles.

The group recently made front page headlines in Britain where its debut LP, "New Hope For The Wretched" will be released in early October by Stiff Records. The Greater London Council banned a scheduled Plasmatics show because the group planned to blow up a Rolls-Royce onstage.

In New York, says Swenson, the show nearly didn't go on at the last minute because three times as many fans as expected turned up to see the stunt. It was advertised only by ads in the Village Voice and Soho News two days before, and by some wall posters around the city.

Swenson says the authorities forced him to remove 30% of the explosives on the stage, cut the acceleration of the automobile, and required Williams to jump out of the car 200 feet before the stage, rather than the planned 100 feet.

Also, no electricity was allowed onstage, so during the performance only the vocals, via a chordless microphone, were live. The rest of the band members pantomimed to a tape they prepared earlier.

Williams suffered a minor hip bruise jumping out of the car. There were no other injuries or incidents, though the fire department turned on its hoses (not nearly full force) on fans who mobbed the stage after the stunt looking for souvenirs. Afterwards they dispersed peacefully.

The stunt was budgeted for \$20,000, but final costs pushed it past the \$30,000 mark, says Swenson. He says the band paid for it all itself. A film is being prepared which Swenson hopes will be used as a short with midnight screenings of various rock cult films. Swenson says that some television rock-oriented television shows have also expressed interest in the film.

"Something like this is good exposure for us before the mass audience, which normally wouldn't be able to see us. We ran into a slight deficit, but now we have a film property in our pockets. And doing something like this gives you a tremendous feeling of energy. You want to do new and bigger things," says Swenson.

To get back in the black the band is about to embark on an extensive

tour of the Midwest and West. Then it is back to Europe, all the while plotting its next assault on the media. Stay tuned.

Remember nearly two years ago when it was alleged in a well publicized court suit that Electric Light Orchestra did not really play live but used a prerecorded tape when it did shows at the Pontiac Silverdome in August 1978?

Whether it did or did not may never be known, because the suit has been dismissed. Judge Charles W. Joiner, U.S. District Court, Eastern Michigan, Southern Division, dismissed the suit "without prejudice" after ELO principals Jeffrey Lynne and Bev Bevan and Sharon Arden of Jet Records, failed to appear in Detroit to make depositions in the case. The ruling, however, argues that ELO can reopen the suit in the future, and a spokesman for Jet Records says it may do just that, "to clear this matter up."

Whether the band did or did not play its instruments during the shows was actually a peripheral issue in the case. Point of contention was \$145,000 which ELO and its California company, U.A. Promotions, claimed was owed to it for the shows by the promoter, Brass Ring Productions.

According to sources close to the case, Brass Ring paid ELO only half of its contracted \$290,000 fee because the shows did not do as well as expected in the boxoffice, the costs of putting up the flying saucer ELO then used on its tour was much more than expected. And promised record company label support never came through from CBS which had just signed the band, and was almost immediately plunged into costly litigation with United Artists Records.

As part of its defense in court Brass Ring said it didn't really have to pay for the performance, since it wasn't a real performance if only the tape played and the musicians faked it. The promoters alleged that both shows clocked exactly the same time. They also still have, locked in a safety deposit box, a 72-minute tape of the complete ELO performance seized from the stage after the second concert.

The question remains whether that was a tape made of the performance, or if it was the performance itself.

OLD STONES LPs REVIVED

LOS ANGELES—Three of the Rolling Stones' middle-period catalog albums on London return to the Billboard charts this week, as the group's Atlantic-distributed former No. 1 LP "Emotional Rescue" makes its 10th straight appearance in the top five.

The double-disk greatest hits set "Hot Rocks 1964-71," which peaked at number four in February 1972, re-enters at number 139; "Let It Bleed," which crested at number three in January 1970, bows at 184 and "Beggars Banquet," which topped out at number five in January 1969, returns at 190.

Survey For Week Ending 9/27/80

Billboard Hot Latin LPs™

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SAN ANTONIO (Pop)		NEW YORK (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LUPITA DALESTO En concierto Orfeon 16044	1	EL GRAN COMBO Unity Combo 2018
2	JULIO IGLESIAS Hey CBS 50302	2	SANTIAGO CERON Salsa 722
3	RAMON AYALA Ensename a olvidar Fredy 1165	3	LALO RODRIGUEZ Simplemente Lalo Tierrazo 004
4	CAMILO SESTO 15 exitos mas grandes Telediscos 1011	4	OSCAR DE LEON Llego actuo y triunfo TH 2079
5	VICENTE FERNANDEZ El tapatio CBS 20388	5	HECTOR LAVOE El sabio Fania 558
6	JUAN GABRIEL Recuerdos Pronto 1076	6	LUIS PERICO ORTIZ One of a kind New generation 715
7	LOS CADETES DE LINARES Pistoleros famosos Ramex 1050	7	LA SONORA PONCENA New height Inca 1074
8	LOS TIGRES DEL NORTE En la plaza garibaldi Fama 594	8	ORQUESTA LA TERRIFICA Casa pobre Casa grande Artomax 623
9	LITTLE JOE De colores Fredy 021	9	MARVIN SANTIAGO Caliente y explosivo TH 2089
10	LOS HUMILDES Mas de lo que merecias Fama 595	10	WILFRIDO VARGAS El Jaque Karen 52
11	ABBA Gracias por la musica CBS 40301	11	EL GRAN COMBO Aqui no se sienta nadie Combo 2013
12	PEDRITO FERNANDEZ La mugrosita CBS 20387	12	ISMAEL RIVERA Maelo Tico 1437
13	JOSE LUIS RODRIGUEZ Atrevete TH 2095	13	FANIA ALL STARS Commitment Fania 564
14	IRENE RIVAS Un mismo corazon Cara 002	14	RAFAEL CORTIJO El sueño del maestro Tierrazo 003
15	GPO. FELICIDAD Hermoso carino Fire ball 1005	15	JOHNNY VENTURA Yo soy el merengue Combo 2016
16	LOS HERMANOS BARRON 16 Toneladas Joey 2080	16	CONJUNTO CREMA S.A.R. 1011
17	SUPER ESTRELLA Visa 1031	17	CHARANGA AMERICA Comiendose a N.Y. TH 2088
18	GRUPO MAZZ 1980 Cara 017	18	W. COLON & I. MIRANDA Doble energia Fania 559
19	LOS REYES LOCOS Disco cha CBS 20358	19	BOBBY VALENTIN Bronco 111
20	BROWN EXPRESS Caricia y herida Fama 596	20	CELIA CRUZ & SONORA PONCENA Ceiba Vaya 84
21	EMANOELLE Grandes exitos Arcano 3504	21	JESUS CAUNEDO Borinquen 1402
22	MANOELLA TORRES Se te fue viva la paloma CBS 20335	22	CONJ. CLASICO Lo mejor 801
23	LOS DOS GILBERTOS En el aire Hacienda 7919	23	RAY BARRETO Reconstruccion Fania 552
24	NELSON NED Primavera de una vida A1 10501	24	PAPAITO S.A.R. 1008
25	RIGO TOVAR 14 de oro Profono 2003	25	PACHECO & CASANOVA Amigos Fania 540

New Wave Pictured In 'Times Square'

• Continued from page 62

think of a guitar playing teenage girl writing songs about being on her own. But since the growth of the new music, with its many female contributors, it is not unusual at all.

The "Times Square" movie tells the story of the two girls, one the daughter of a liberal city official, the other a punk waif, who become friends and live and hustle in the Times Square areas. They become local minor media celebrities through the efforts of a late night disk jockey, who even allows the Sleaz Sisters, the act the two girls form, to sing a scatological song, "Your Daughter Is One" live on the air. (What real DJ would allow that?)

The girls add to their notoriety by throwing television sets off roofs, and at the film's climax stage a midnight concert atop a marquee of one of the sleazy film houses on 42nd St., near Seventh Ave. The film was made on location and treats the area and its denizens with perhaps a lot more affection than they deserve. Nothing really bad ever happens to these girls on Times Square.

Throughout, the music is an important part of the film. Roxy Music's "Same Old Scene" and Talking Heads' "Life During Wartime," accompany scenes of the Times Square streets. The Ramones' "I Wanna Be Sedated," is used as a shield by the radio-toting waif when she is incarcerated for psychiatric tests, and Patti Smith's "Pissing In The River" provides just the right somber/shocking tone to a scene of near mental collapse near the Hudson River.

The rest of the soundtrack, with songs by the Pretenders, Gary Numan, Lou Reed, Suzi Quatro, and others sounds just as well and as fitting. Only "Help Me," the Robin Gibb song, even if it becomes a hit, sounds out of place in the context of the film.

Will the movie be as big as "Saturday Night Live?" Probably not. Will it be successful at all? Probably, though many grownups are not going to like it. Will the RSO soundtrack LP sell a lot of copies? One hopes so. There is some good music there. **ROMAN KOZAK**



DREAMERS HUG—Kenny Rogers embraces Kim Carnes following her recent show at the Roxy in L.A.

'Upside Down' Pushes Ross Up

LOS ANGELES—You can never count an artist out. Diana Ross had gone more than four years without a top 10 single or album until her union with the masterminds behind Chic rocketed her back to the top of the charts.

Now "Upside Down" is the nation's No. 1 single for the fourth straight week, becoming the biggest charting hit of Ross' solo career. It also ties the four weeks on top enjoyed by "Baby Love" in 1964 as Ross' all-time biggest hit, in or out of the Supremes.

That's an achievement matched by only two singles in Motown history: Marvin Gaye's "I Heard It Through The Grapevine," which had seven weeks on top in 1968-69 and the Jackson Five's "I'll Be There," No. 1 for five weeks in 1970.

The "Diana" album holds at a starred number three for the second week, becoming her top-charting solo studio LP. It's bested by only one Ross package since she left the Supremes in early 1970: the "Lady Sings The Blues" soundtrack, which was No. 1 for two weeks in April 1973.

BOOK REVIEW

'Sinatra Sessions' a Must For Discographers, Fans

"The Sinatra Sessions, 1939-1980," by Ed O'Brien and Scott Sayers Jr. Published by the Sinatra Society of America, 125 pages, paperback, \$8.95.

NEW YORK—This is a valuable volume for a discographer, student of contemporary pop music or any devoted Sinatra fan. From a demo disk of 1939 of Sinatra singing "Our Love" with Harry James to the December 1979 recordings that are included in Sinatra's "Trilogy" album, this book traces each recording session and legitimately issued record.

Along the way are some choice pictures from the Columbia, Capitol and Reprise years.

The book carefully ignores the bootleg and unauthorized air check releases. Recordings that have not been released by the recording labels are simply noted "NR"—never released.

In some cases Sinatra recorded a tune more than once before it was released and it would have been nice to have these cross-referenced. For example, "Strange Music," "The Music Stopped" and "None But The Lonely Heart" all show up on page 22 as having been recorded in 1946, but never released. However, on pages 26 and 27 we learn that all of these tunes were rerecorded a year later and issued.

An index of all songs recorded by

song title at the end of the book would have been helpful too. Unless you know the approximate recording date, you can't readily find it.

What is included at the end of the book is a list of singles and albums from Sinatra that made Billboard charts over the years. It shows Sinatra has been on the Billboard charts since 1940, and he has had seven number one hits from "I'll Never Smile Again" with Tommy Dorsey in 1940 to "Something Stupid" with his daughter Nancy in 1967. **DOUG HALL**

New Companies

Sirloin Publishing Co., Sirloin Music Co., and Cummings Production founded by Roger Cummings, president. Address: 8228 Broadway, Houston, 77061. (713) 641-0793.

Record Distributors, an independent label distribution firm, opened by Sid Talmadge. The company handles Brunswick, Roulette, Sugar Mill, Prism, Modern, Double Shot, Epic and other labels. Buyer is Sal Piscopo while Sonny Hernandez handles promotion. Jerry Talmadge is sales manager. Address: 4154 W. Pico Blvd., Los Angeles. (213) 737-1682.

Rolling Fork Records started by Terry Abrahamson, president. First release is "The King Of The Bronx-in' Bull Machine" by Colby Longhorn. Address: 165 Marguerite, Mill Valley, Calif. 94941. (415) 383-5420.

RMS Triad Productions formed by jazz pianist Bob Szajner and Laura Holiday for record production and promotion. Address: 30125 John R. St., Madison Heights, Mich. 48071. (313) 585-8887.

Universal Talents International, Inc., an artist management com-

pany, launched by Thomas M. Barrett to represent rock band Flirt. Address: 15018 Beatrice Drive, Livonia, Mich. 48154. (313) 525-4249.

Grand Theft Enterprises organized by Rick Roger, former West Coast director of creative affairs for Famous Music, and Bambi Byrens of Back Street Management. The firm will encompass management, publishing, production, tv and video services. Address: c/o Back Street Management, 9229 Sunset Blvd., Los Angeles 90069. (213) 550-1216.

Media Magic, a full service promotional products firm, formed as a division of Ron Boutwell Enterprises under the direction of Bruce Reed. Address: 6525 Sunset Blvd., Los Angeles 90028. (213) 462-2513.

Roger Ponto Associates, an audio software manufacturer representative for the Northwest, founded by Roger W. Ponto, formerly with Shure Brothers. Address: 8611 N.E. 26th Place, Bellevue, Wash. 98004. (206) 453-8487.

Cherish Music Group formed by Kermit and Mary Perkins and Don and Jennifer Smith. Firm will oper-

OCT. 15-18 IN WASHINGTON

Lundvall Keynoting Jazz Times Confab

WASHINGTON — Bruce Lundvall will keynote Jazz Times' second annual convention, Oct. 15-18 at the Shoreham Hotel.

Lundvall will speak Thursday (16) to launch the business seminars designed to help people in the jazz industry gain greater insight into conditions and problems.

According to Ira Sabin, the convention head, these additional names have been added to the list of participants:

Todd Barkan of Keystone Corner in San Francisco and drummer Mel Lewis on the selling jazz to the world panel, Warner Bros.' Charlie Lourie on the big and little label panel, Bob Hurwitz of ECM on the new audiences panel, Bob Scare of the Berkeley College of Music and Dr. Herb Wong on the jazz education panel, Bob Cruthers of the AFM, John Koenig of Contemporary Records and Al Evers of the Berkeley talent agency on the working musician/recordings panel;

Also: musicians Donald Byrd and Frank Foster and producer Steve Backer on the working musician/concert panel, Mark Emerson of the

AFM, musician Billy Taylor, John Banyon of Blues Alley, George Wein and Ted Kurland of the Kurland Agency on the concerts/nightclub panel, critic Dan Morgenstern and Irv Kratka of Inner City on the jazz as an art and business panel, musician Max Roach and attorney Noel Silverman on the who's ripping-off who panel, broadcaster Felix Grant and critic Ira Gitler on the media panel, bassist Ron Carter and critic Robert Palmer on the critics panel;

Also: Al Pryor of WBGO-FM, Newark and P. Norman Grant of KNOK-FM in Dallas on the jazz radio panel, A.B. Spellman and Aida Chapman of the National Endowment for the Arts and Monk Montgomery of the Las Vegas Jazz Society on the not for profit organization panel.

Musicians slated to participate in panels or in the jam sessions include Dizzy Gillespie, Ted Curson, Red Rodney, Ray Brown and Max Roach, among others.

Additional information may be obtained from Ira Sabin at 202 582-2000.

Labels See No Big Effect From Country Radio Gain

• Continued from page 6

cial promotional strategies for this situation or other strategy changes."

He also notes that it's impossible to tell what the effect of the country trend will have on playlists but that he expects programmers to continue in the manner they have been doing in the last several years—tightening playlists.

According to Jason Minkler, national promotion director at RSO, it's still too early in the pop to country switchover to take any sort of po-

sition. Rather he espouses a "wait and see" attitude.

He does acknowledge that the swing towards country definitely cuts off avenues of exposure for pop music and creates somewhat of an obstacle for pop promotion people much as disco did a few years ago when many pop stations switched to disco formats.

"The impact of country," he says, "may be relatively short as that of disco but's too early to tell. Because the musical tastes of consumers are in a state of flux, programmers are searching for a format that will draw listeners and some are changing to country in an attempt to do so. 'Urban Cowboy' may do to country what 'Saturday Night Fever' did to disco and what 'Times Square' may do for new wave."

Like Resnick, Minkler feels that other non-pop stations will change their formats to pop to fill in the void. As far as RSO's own promotional strategies are concerned, Minkler points out: "We'll wait and see what develops."

"Country is a viable format now for stations," adds CBS' Chaltis, "and, of course, pop has gone country and country has gotten more pop-oriented to a great degree. Much of the crossover product will benefit."

Mantovani Music

• Continued from page 6

ent label, indicate they plan to introduce a new midrange product line and bow a subsidiary pop label shortly after the first of the year.

The company, Goff adds, plans to stay at its present address, 221 W. 57th St., and make a "few more" staff additions. Goff was formerly executive vice president of Scepter Records and operated a gospel line, Hob Records.

As for the Mantovani line, Goff promises a strong publicity, promotion, marketing and merchandising campaign.

HALL, OATES SCORE WITH EVERGREEN

LOS ANGELES—One of rock's most enduring and endearing copyrights makes a potent return to the Hot 100 this week: "You've Lost That Lovin' Feeling" is the top new entry at number 68 in a new version by RCA's Hall & Oates.

It's a fitting cover choice, since the duo has enjoyed numerous hits over the past several years in the blue-

(Continued on page 65)

Gospel Experts Talk

• Continued from page 1

Bogart will address himself to the music of the '80s, the role of record companies and how the various segments of the industry fit into the overall entertainment theme.

Additional speakers have also been added to the eight scheduled panels.

General sessions get underway Wednesday (24) with a workshop entitled "Are More Pop Labels Moving Into The Gospel Field? Will There Be More Gospel Labels?" chaired by L.A. attorney Al Schlesinger.

Don Butler, executive director of the Gospel Music Assn., will offer an overview of the gospel music industry when he addresses the gathering at a Wednesday luncheon.

David Payne, managing director of Marshall, Morgan & Scott/Pilgrim Records of London, has been added as moderator of the "How Do You Build A Gospel Act Into International Prominence?" panel.

Joining the panel entitled "Is Secular Advertising Viable On Gospel Music Radio?" are Richard McIntosh, president/general manager of KPRZ-AM, Los Angeles, and Don Foote, vice president and director of communications services for Young & Rubicam Inc. David

License Folkways

NEW YORK—Musicues Corp. is set to license material in the Folkways Records collection to producers. The library consists of nearly 2,000 commercial releases of historical and contemporary music, sound effects and spoken word. Folkways continues to update its catalog. The label added 71 releases in 1979.

Malls & Developers Courting Retailers

• Continued from page 4

Developers know we have a good track record."

Gonzales favors a 2,500 square foot location in a regional mall, "whether it's in Johnson City, Tenn., and is 400,000 square feet or more than one million feet in a larger city. The energy crisis has proven the gas-conscious customer wants one-stop shopping. Usually across from the big mall there's a major convenience center store like the Safeway or A&P. Perhaps 97 or 98 of our present 105 stores are already in such malls."

Racked record/tape accounts see their departments proliferating. A spokesman for Montgomery Ward notes that over the next 36 months, 113 stores will be converted to the new Jefferson Ward concept nationally. "These stores will have larger record/tape departments. By the end of this year, 36 will probably be converted. We expect an average of 30 Montgomery Ward stores to open yearly. Every one will have a good-sized record department."

Lou Lavinthal of Roundup Music in Seattle, rackjobbing and retail division of the important Fred Meyer discount store chain in the Northwest, is even more optimistic. "Our newest department in the Fred Meyer store in Beaverton, Ore., will be 2,500 square feet. It will be self-contained. If you run a department right, it pays off. We are now operating 55 departments and five Music Market stores.

"We tried something new a year ago. We opened a separate Music Market retail store in conjunction with a Fred Meyer store opening. The Music Market was on the perimeter of the Meyer store, along with two other separate retail stores. You could walk in and out of the

Benware, president of David Benware & Associates will chair the session.

Thursday (25) kicks off with "The Potential Of The Gospel Copyright" moderated by Frances Preston, vice president of BMI. Newly added to the panel are: Bob MacKenzie, president of the Benson Group; John Sturdivant, Nashville director of membership and p.r. for ASCAP; and Earl Shelton, president of Mighty Three Music.

Marty Krofft, chairman of Krofft Entertainment joins the session "Gospel Talent: Is It Viable On Secular TV?" chaired by Bob Eubanks, tv host, producer and artist manager.

J.J. Johnson, air personality and former program director at KDAY-AM in Los Angeles, has been added to the session called "Crossover Radio: Is Gospel Music Crossing Over Into Top 40, AOR, R&B And Country Formats?" Bill Moran, Gospel Forum director, will moderate this session.

Rich Lionetti, vice president of marketing and sales at WEA, joins the panel for the workshop "The Great Merchandising & Marketing Crossover—Into Secular Retail Outlets, Racks And One Stops" chaired by Joe Simone, president of the National Assn. of Recording Merchandisers and Progress Distributors.

Bill Maxwell, producer and director of a&r at Light Records will participate on the session entitled "Production: What Are The Similarities, Differences In Producing Pop And Gospel Records?" Jim Foglesong, president of the Nashville division of MCA Records, will moderate this session.

Meyer and Music Market stores through mutual entrances. Now there are three perimeter stores around 4,000 square feet each and we have a 3,000 square foot department coming in the new Meyer store in Tualatin, Ore." Lavinthal adds.

That properly managed racked departments can be a steady profit center for discount stores will be attested to at the Oct. 1-3 NARM-sponsored rackjobber conference in San Diego by Target Stores president Ken Macke. Target is a division of Dayton-Hudson.

Samples says chains can't overlook the possibility of downtown urban redevelopment and the resultant malls. Samples notes that acreage for suburban malls is shrinking. He prefers a Camelot store of between 2,500 and 2,800 square feet, which he guesstimates is slightly smaller than the average 2,700 to 3,000 square foot competition chain shop.

The Harmony Hut chain's 24 outlets by Oct. 9 will include two more stores, both right at 5,000 square feet. Hut boss Stu Schwartz requires that greater space for the full-line concept, which includes complete tape and record hardware departments, musical instruments and sheet music/folio sections.

Like his peers, Schwartz is turned off by some developers "choice of 10 years" leases and built-in escalating clauses. Even though the Har-

Listening Booth

• Continued from page 12

mony Huts are stocking the expensive videocassettes in floor showcases, which take a maximum amount of room, Schwartz sees no immediate problem as these inventories grow and videodisks are added.

General News Enforce C'rights

• Continued from page 1

ufacturers or distributors in three or more states or countries and involving \$500,000 or more in aggregate losses.

The report will serve as a guideline for federal prosecutors and investigators. Tompkins anticipates that more personnel and more of the law enforcement budget will be targeted against copyright infringers as a result of this report.

The FBI plans to increase its undercover operations and the Justice Dept.'s economic crime prevention program will be expanded.

Economic crime units now exist in 18 cities including Los Angeles. At least 11 more locations will be added in the next two years.

60 CHANCES AT GRAMMY

LOS ANGELES—Members of the National Academy of Recording Arts & Sciences are now entering Grammy candidates in a record 60 categories.

This is the widest range of breakdowns ever voted on by NARAS, which is selecting from what it deems the most outstanding creative efforts released from Oct. 1, 1979 to Sept. 30, 1980.

Record companies are also filing their second half (April 1-Sept. 30) forms for product consideration, which must be submitted to NARAS by Oct. 3.

Most of his contemporaries agree that they will make existing space work with the additional video software. Schwartz stresses that he is being hyperselective in adding new stores.

There's mixed reaction to the growing permissive attitude on the part of developers to allow multi-record/tape/accessories outlets in a mall. Gene Goodwin of the Flipside stores out of Lubbock, Tex., cites the Temple, Abilene and San Angelo malls, where a single developer has found two competitive outlets have worked out well.

Goodwin says Flipside likes 2,000 square feet in malls in cities of from 25,000 to 35,000 population.

Terry Pringle, largely responsible for the distinctive spacious uncluttered look at the 22 Music Plus stores in the L.A. area, likes to see signs reading "will build to suit." "We like to control design qualities," he says. "It's easier than renovating. I like from 3,000 to 4,000 square feet for our new stores." Pringle says he has some exterior design changes he will introduce over the next year.

The Record Bar's Gonzales has experimented with show window design in the two Atlanta mall Record Bar locations. In the Lenox Square and the Cumberland stores there, the Bar has cut down the raised platform support in the show window to less than 24 inches.

The fuller window look insures greater merchandising potential, he feels. Schwartz, too, says Harmony Huts will soon introduce exterior and interior design changes.



NEW DUO—U.S. Tennis Open champion John McEnroe joins Columbia's Eddie Money for a duet on "Life For The Taking."

Indict Westchester Theatre Men

NEW YORK—Jay Emmett, office of the president of Warner Communications Inc., and Leonard Horwitz, former vice president of the Westchester Premier Theatre who has worked as a marketing consultant for Warner since 1978, have been indicted by a federal grand jury on various charges of racketeering, perjury and income tax evasion. The action follows allegations arising last year from the fraud and false bankruptcy trial of principals of the suburban New York theatre.

Arraignment is set for Thursday

(25) at the Federal Courthouse in Manhattan.

According to the indictment, Emmett caused Warner to purchase 40,000 shares of stock in the Westchester Premier Theatre for \$250,760, for which he allegedly received \$70,000 in bribes. He is also charged with siphoning off \$50,000 from Warner in the deal.

Emmett has denied all charges.

In the trial last year Horwitz was convicted of fraud, but his conviction was later set aside.

AFM Trust Fund \$ Dip

• Continued from page 1

that another \$200,000 will dribble in, for a total of about \$6,431,000 before the books are closed for the half-year.

In 1979, Trust Fund revenues for the first half of the calendar year totaled \$6,889,000, also down about 7% from the peak year of 1978.

About 90% of the payment total comes from leading companies, including CBS, WEA, RCA, PolyGram, Capitol, MCA, A&M and Arista. Paulsen says. In all, however, there are some 4,000 signatories, among them many individuals and production companies who produce their own recordings under AFM agreements.

The agreements specify that all

recordings produced in the U.S. and Canada with AFM musicians are subject to fund contributions regardless of where in the world the product is sold. Conversely, recordings licensed to American and Canadian labels which feature foreign artists are excused from the obligation.

Trust Fund payment formulas call for 0.6% of list, less a maximum of 20% for free goods, on all product retailing at \$3.79 or less. On LPs selling at higher lists the contribution is 0.58%, with the same deduction for free goods, plus an additional one of 25% for packaging.

In the case of prerecorded tape, label contributions to the fund are 0.5% of list, less the packaging and free goods deductions.

Executive Turntable

• Continued from page 4

ver. Mass. following the death of company founder and president Sheldon Feinstein. Gardner, a CPA, was controller at Boston's Fidelity Management & Research Co. . . . Jack K. Dreyer becomes vice president and general manager of the consumer products division of Magnetic Video Corp. in Farmington Hills, Mich. He leaves BASF Systems of Bedford, Mass., where he was vice president of marketing. . . . Walter C. Terbrusch is named vice president of marketing at ElectroSound Group, Inc., the Holbrook, N.Y.-based independent manufacturer of records, record sleeves and professional electronic equipment. Prior to joining the firm, he held various management positions in sales and marketing with the Western Union Corp. Also, Lee Templin joins as national quality control manager. He was plant manager at Wakefield Pressing in Phoenix and senior research engineer for Borg/Warner of Des Plaines, Ill. . . . Gary Goetzman is elevated to vice president and general manager of George Tobin Productions and Studio Sound Recorders in North Hollywood, Calif. He was a staffer at the firm. . . . Richard Klinger joins RCA SelectaVision in L.A. as West Coast director of business affairs. Klinger, an attorney, relinquishes the same post at Paramount Television. Before Paramount, he was president of Sage Management, general professional manager of April/Blackwood Music for the West Coast, and director of business affairs for CBS in L.A. . . . Bill Matthies upped as director of marketing for Pioneer Electronics of America in Long Beach, Calif. He was national sales manager of special markets. . . . Meril Fine becomes program administrator of Vidamerica in New York. She was the assistant to the director of programming. . . . Louis Abramowitz moves over to TDK Electronics Corp. as national advertising and public relations manager in Garden City, N.Y. He was formerly manager of creative services at Nikon Inc. . . . William R. Potts Jr. is named director of marketing services at ABC Video Enterprises in New York. He moves up from his manager of sports program sales post. . . . Silas F. Davis is tapped as manager of licenses and clearances for RCA SelectaVision in New York. An attorney, he was formerly with Katz, Leavy, Rosensweig & Sindle, a New York law firm specializing in entertainment law.

New Labels Jump Into the Thick Of Things

• Continued from page 3

blatt, the remainder of the Geffen Records staff consists of Carol Childs and John Kalodner, both handling a&r.

With sales handled through CBS branch distribution, Ron Alexenburg officially opened Handshake Records in New York Aug. 1.

Assistance in preparing this story provided by Irv Lichtman.

Todate, with funding by Ariola and the Hansa Group, Handshake

Hall-Oates

• Continued from page 63

eyed soul idiom virtually defined by the Righteous Brothers' original version of "Lovin' Feeling" in 1965.

The song, written by Phil Spector and the husband-and-wife team of Barry Mann and Cynthia Weil, was No. 1 simultaneously in Britain and America in February 1965 for the Righteous Brothers and was also a number two U.K. hit that month for Cilla Black.

The Righteous Brothers reading returned to number 10 in the U.K. in 1969, the same year a new version by Dionne Warwick climbed to number 16 in the U.S. In 1971 Roberta Flack & Donny Hathaway took it to number 71 in the States.

The song is now coming down from the Australian top 10 in a version by EMI-America's Long John Baldry & Kathi MacDonald.

Over the years "Lovin' Feeling" has been cut by several other duos, ranging from the MOR country of Kenny Rogers & Dottie West to the bluesy rock of Delaney & Bonnie to the hard rock of Johnny & Edgar Winter.

The scores of other acts which have cut the tune include Elvis Presley (on his 1972 "Madison Square Garden" album) and Shaun Cassidy, who's also had the biggest hit remake of a Phil Spector classic to-date with his 1977 No. 1 rendering of the Crystals' "Da Doo Ron Ron."

Others to have cut the song run the gamut of contemporary music styles: Barbara Fairchild (who hit the middle of the country chart with the song in 1975), Johnny Rodriguez, the Kendalls, Floyd Cramer, Martha Reeves, King Curtis, Billy Preston, the Fania All Stars, Wayne Newton and the Lettermen.

Hall & Oates were in the top 30 two weeks ago with their previous single, "How Does It Feel To Be Back." Cowriter Weil, meanwhile, is up to number 18 with her Pointer Sisters hit, "He's So Shy," written with Tom Snow. The song is a stylistic throwback to the girl group laments which ruled the airwaves at the time "Lovin' Feeling" was first a hit.

In its first-go-round, "Lovin' Feeling" shared top 10 space with such forgettable time-pieces as the Larks' "The Jerk," Jewel Akens' "The Birds And The Bees" and Shirley Ellis' "The Name Game." Which is perhaps the ultimate testimony to the song's timelessness, stature and staying power.

Firm Aspen Pact

NEW YORK—First American Records has a distribution deal with Aspen Records. First American now has exclusive distribution of Aspen's "Keys" release featuring Denver Bronco football star Jon Keyworth. Also "Level With Me" by Barry Melton, "Ruff Cuts" by Diamond Reo, "Geography" by Stephen Whynott, "Still Moments" by Scott Cossu and "Jazz Tracks" by Hamish Menzies.

has signed five acts, including Amii Stewart, Johnny Bristol, Revelation, Urban Heroes and Gerald Masters. By October, Handshake will have five singles and three albums in release.

Alexenburg says he won't offer more than 12 acts in his first year of operation. "The toughest part is getting back to people, especially since I must see an act perform in person."

While Handshake will be a home

for new acts, Alexenburg adds: "I'm also interested in established acts that would like to continue their careers with me."

Besides Alexenburg, Handshake's executive roster consists of Peter

Gideon, vice president of promotion; Joel Newman, director of West Coast operations; Larry Green, director of Midwest operations; Al Kiczales, vice president of finance

(Continued on page 68)

Billboard's Retailer Shopping Guide

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Billboard®

For the Gift of Music Season

Spotlight



STEVE FORBERT—Little Stevie Orbit, Nempor JZ36595 (CBS). Produced by Pete Solley. With the help of producer Solley, who has lent his efforts to many new wave acts, Forbert turns in a set of 13 compositions which are more rock-oriented than his first two sets. Still, the traits which make Forbert stand out—the haunting lyrics and an acoustic folk feel—are still present. Comparisons to Dylan should stop with this set which shows the Mississippi-bred vocalist, guitarist and harmonica player branching out into a variety of styles. "Lucky" is a short, off the cuff folksy instrumental while "I'm An Automobile," "Laughter Lou" and "Get Well Soon" are rock. "One More Glass Of Beer" and "Lonely Girl" are touching ballads.

Best cuts: Those mentioned.

LIPPS, INC.—Pucker Up, Casablanca NBLP7242. Produced by Steven Greenberg. Greenberg struck a nerve this summer with his universal-appeal smash hit "Funkytown," which rocketed to No. 1 and even pulled the "Mouth To Mouth" album into the top five for five weeks. The followup effort is even more diverse, ranging from crafty, gimmicky disco exercises, fiery r&b material, a slow vocal ballad and a keyboard-dominated jazzy instrumental. The soulful vocals are by Cynthia Johnson, an excellent singer. And Greenberg's light for an entertaining package, even if the platinum-plus across-the-board appeal of "Funkytown" will be hard to top.

Best cuts: "How Long" (the single), "Jazzy," "Always Lookin'," "The Gossip Song."

CLIFF RICHARD—I'm No Hero, EMI America SW17039. Produced by Alan Tarney. Richard follows the album "We Don't Talk Anymore," which produced the top 10 title single hit, with another set of punchy pop. The songs are mostly mid-to-up-tempo creamy confections which bristle with catchy hooks, though there are also several pretty, melodic ballads which give Richard more room for vocal expressiveness. The shimmering instrumental backdrops on the various cuts add to the pop punch. First single, "Dreaming" is already on the charts.

Best cuts: "Dreaming," "In The Night," "A Heart Will Break," "I'm No Hero."

JOHN COUGAR—Nothin' Matters And What If It Did, Riva RVL7403 (Phonogram). Produced by Steve Cropper. Cougar works the same gravelly voiced, life-in-the-big-city territory as Springsteen but Cougar is establishing his own persona. The songwriting is uniformly strong as all compositions have intelligent lyrics and good hooks. The five piece band (the Zone) is extremely tight. Programmers should be wary of side two as "Tonight" contains some raw language and "Cheap Shot" is one of the most stinging attacks on the music industry ever committed to vinyl. Cougar is on the road pushing this set.

Best cuts: "This Time," "Hot Night In A Cold Town," "Ain't Even Done With The Night."



MTUME—In Search Of The Rainbow Seekers, Epic JE36017. Produced by James Mtume, Reggie Lucas. This is the second album from these seasoned pros and it's simply great. Leader Mtume and guitarist Reggie Lucas have been turning out a series of hits for the likes of Roberta Flack, the O'Jays and Stephanie Mills, and it sounds like they've worked the magic on themselves. The tunes are danceable and listenable, a blend of everything exciting that has happened in pop music from Hendrix to disco. The musicianship is superb, the backups tight, the lead vocals from Tawatha out of sight.

Best cuts: "We're Gonna Make It This Time," "Mrs. Sippi."

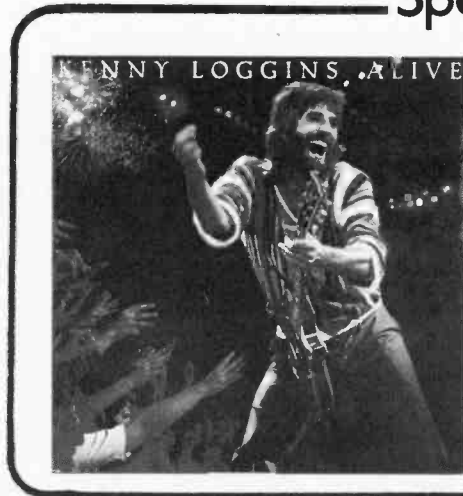
STYLISTICS—Hurry Up This Way Again, TSOP JZ36470. Various producers. The material and the arrangements on this, the group's first for TSOP, are a considerable improvement upon its H&L output, though Russell Thompkins' falsetto lead vocals sound somewhat anachronistic. Ballads are best, such as "And I'll See You No More," "Hurry Up This Way Again" (the first 45 from the LP) and "Maybe It's Love This Time," all featuring some subtle and stylish made-in-Philly orchestrations.

Best cuts: Those listed.



JERRY REED—Texas Bound And Flyin', RCA AHL13771. Produced by Jerry Reed. A nicely-balanced package that features two "Smokey And The Bandit" theme songs and a variety of other material with an emphasis on trucking tunes. Arrangements range from high spirited on "Sugar Foot Rag" to easygoing on the lovely "That's The Chance I'll Have To Take." The album presents two sides of Reed: the slaphappy tongue-in-cheek humorist and the serious country performer.

Best cuts: "That's The Chance I'll Have To Take," "If Love's Not Around The House," "Detroit City," "The Friendly Family Inn."



JERRY LEE LEWIS—Miller Country, Elektra, 6E291. Produced by Eddie Kilroy. Lewis' rough-hewn vocals wind their way through this diverse offering which includes a lively adaptation of the Johnny Cash classic, "Folsom Prison Blues" and an innovative version of "Over The Rainbow." Superb instrumentation, with exceptionally fine piano, guitar and fiddle licks.

Best cuts: Those cited, plus "Jukebox Junky," "Thirty-Nine And Holding" and "Mama, This One's For You."



THE PHOTOS, Epic NJE36515. Produced by Roger A. Behrman. The Photos is a new English four-member rock band fronted by female lead singer Wendy Wu. Comparisons to Blondie and the Pretenders are obvious with this band, but beyond that, the Photos are an outfit that plays some good music on its own. Wu is a good expressive singer, her band does her justice with taste and no frills, and among the 14 selections there are some fine songs. The music is mostly midtempo rock.

Best cuts: "Why," "Friends," "Do You Have Fun," "All I Want."

LA TOYA JACKSON—Polydor PD16291. Produced by Michael Jackson, Larry Farrow, Ollie E. Brown. The pretty younger sister of the singing Jacksons debuts here with a well-produced set of crossover pop soul. The mix of tempos complements Jackson's versatile style, and the instrumental support is consistently correct, from Stevie Wonder's harmonica solo on "My Love Has Passed You By" to Ray Parker's guitar break on "If You Feel The Funk." Michael Jackson produced the first single to be issued from the set, "Night Time Lover." Her singing, especially on some of the subdued ballads, conveys much soul.

Best cuts: Those cited.

PSYCHEDELIC FURS, Columbia NJC36791. Produced by Steve Lillywhite. Punk meets acid rock? Not quite the idea is there as this six-man band from Britain combines the old and the new in rock to make something both familiar and yet original. The arrangements and song structure here are more sophisticated than is usual for a new band, but the energy and the spirited cynicism of the new rock is still evident. Moreover there is an intelligence to the music and the lyrics that should guarantee a long career.

Best cuts: "Sister Europe," "We Love You," "Soap Commercial."

ROBERT DERBY—I'm Normal, Catchalot CA111 (Rounder). Produced by Robert Derby. Recorded at home on two TEAC 4-track machines, and playing virtually all the instruments, Robert Derby, in his recording debut, shows himself to be a talented, if somewhat eccentric songwriter and singer. He does songs about John Lennon, Wendy Williams of the Plasmatics, teen magazines and child prostitution in this 14-song LP. The production, meanwhile, belies its humble origins.

Best cuts: "Wendy," "I'm Normal," "Media U.S.A.," "Chicken Love," "Big Bad Bear."

RIDERS IN THE SKY—Three On The Trail, Rounder 0102. Produced by Russ Miller, Riders In The Sky. A delightful excursion into the era of cowboy-western music with this modern-day Nashville trio consisting of Doug Green, Woody Paul and "Too Slim" LaBour. LaBour plays string bass, Paul handles fiddle, guitar and banjo, and Green alternates between acoustic rhythm guitar and breath-taking yodels. Its three-part blended harmonies are uncannily authentic, and the selection of material—which includes seven original tunes—is excellent. Programmers may find this a treat to spruce up country playlists.

Best cuts: "That's How The Yodel Was Born," "Here Comes The Santa Fe," "Cowboy Song," "When Payday Rolls Around."

COBBLE MOUNTAIN BAND, Singlebrook CMB1579. Produced by John Pilla. This Texas honky-tonk band (from Massachusetts) has picked up a big following around the country in places like New York's Lone Star Cafe, and it's easy to see why. The music is a blend of traditional folk, depression blues and country twang, all performed without pretention and with

KENNY LOGGINS—Alive, Columbia C2X36738. Produced by Bruce Botnick. Loggins' fourth album for CBS since splitting with Jimmy Messina is a superbly-packaged two-record live set highlighting his best-known solo concert situations, from December 1978 to July 1980 when he cut "I'm Alright," which in its studio version from the "Caddyshack" soundtrack is a current top 10 single. The rest of the material ranges from a tender reading of the Beatles' classic "Here, There And Everywhere," with a lovely string arrangement by Albhy Galuten, to rousing, uptempo versions of Loggins' big hits "This Is It" and "Whenever I Call You 'Friend.'" Another highlight is "What A Fool Believes," the Doobie Brothers smash which Loggins cowrote with Michael McDonald.

Best cuts: Those cited plus "I Believe In Love," "Junkanoo Holiday," "Celebrate Me Home," "Easy Driver," "Keep The Fire."

a lot of skill. Guest artists on this debut album include Arlo Guthrie and ex-Weaver Fred Hellerman. The band tours constantly and it's only a matter of time before it hits big.

Best cut: "Old Time Rhythm Of Love."

Billboard's Recommended LPs

pop

BILLY BURNETTE, Columbia NJC36792. Produced by Barry Seidel. Latest of the Burnette clan to make his big time debut is Billy, son of Dorsey Burnette. Billy is another full-voiced rock'n'roller whose debut on Columbia is recorded with a four-piece band. Though Burnette has put in some time as a Nashville songwriter, this is a basic rock album. But the well wrought song is just as important in an L.A. punk club as it is in Nashville, and here Burnette shines. **Best cuts:** "Honey Hush," "Don't Say No," "Rockin' With Somebody New," "Rockin' L.A."

NICK GILDER—Rock America, Casablanca NBLP7243. Produced by Nick Gilder, Ken Mansfield. Along with his voice, Gilder's material has matured with his switch to Casablanca. The title cut is a laudable half-attempt at quirky new wave sounds with vocals sounding curiously like Davie Bowie's. The songs are energetic, danceable and less pretentious than past efforts. James McCulloch lends his guitarismanship while drummer Jamie Herndon keeps the pace fast throughout. **Best cuts:** "Rockamerica," "Catch 22," "Night Comes Down."

PETER CRISS—Out Of Control, Casablanca NBLP7240. Produced by David Wolfert, Peter Criss. Kiss' ex-drummer, who poured out his heart in "Beth," has a gift for writing and delivering sensitive ballads. "By Myself" and "Feel Like Letting Go" follow in the forementioned tune's path. But the remainder of the LP is padded with too many typical teen rock songs. Stan Penridge on guitars, bassist Tony Mercandante and Ed Walsh on synthesizer are among the adept players supporting Criss on drums. **Best cuts:** Those mentioned plus "Where Will They Run."

TOM WAITS—Heart Attack And Vine, Asylum 6E295. Produced by Bones Howe. To listen to a Waits LP is to get a peek at life on the streets from someone who's been there and knows of what he speaks. Waits exhibits his usual flair for painting a picture with words here, packing his songs with lyrical imagery that provides for colorful glimpses of those he encounters, from prostitutes to drunks to the "Jersey Girl" he says he loves. Waits' delivery is characteristically raspy—a fitting complement for his barroom bluesy music in which the instrumentation is low-key. **Best cuts:** "Jersey Girl," "Heart-attack And Vine," "Til The Money Runs Out."

MAC DAVID—Texas In My Rear View Mirror, Casablanca NBLP7239. Produced by Rick Hall. Davis follows a saccharine MOR album produced by Larry Butler by reuniting with the man who produced his big early '70s hits "Baby Don't Get Hooked On Me" and "One Hell Of A Woman." The result is an eminently more reflective sampling of his talents, from the Elvis-like "Hooked On Music" to a tasty bit of calypso, "Me 'N Fat Boy" and a variety of midtempo numbers and ballads. The backing mixes strings with stabs of steel guitar. **Best cuts:** Those cited.

PETER GREEN—Little Dreamer, Sail PVK0112. Produced by Peter Vernon-Kell. This is a superior collection of blues/rock allowing Green to showcase his consummate knowledge of various blues splinterings. Structured in the styles of B.B. King, early Stones and (largely) Eric Clapton, these tunes' only drawback is their uniformity. Instrumentation, focusing on guitar and bass, is tasty. **Best cuts:** "Loser Two Times," "Mama Don't You Cry," "Could Not Ask For More," "One Woman Love."

MICHAEL STANLEY BAND—Heartland, EMI America SW17040. Produced by the Michael Stanley Band. This hard rocking sextet's first album for the label is chock full of melodic songs with catchy hooks, three of them highlighted by guest artist Clarence Clemons—of Bruce Springsteen's E Street Band—saxophone playing, especially his solo on "Save

A Little Piece For Me." The band members pull their weight here too, turning in some fine performances on everything from electric guitar to organ to synthesizer. **Best cuts:** "I'll Never Need Anyone More (Than I Need You Tonight)," "He Can't Love You," "All I Ever Wanted."

GARY PORTNOY—Columbia NJC36755. Produced by David Wolfert, Larry Osterman, Gary Portnoy. All of Portnoy's debut material seems custom made for today's soft Top 40 market. Most of this songwriter's repertoire is soft, lilting ballads accentuating his mellow tenor voice. "The Driver," however, is indicative of Portnoy's flexibility as it's one of a sprinkling of off-punchy pop/rockers. **Best cuts:** "It's Gonna Be A Long Night," "The Driver," "The Lady Is A Liar," "Goodbye Never Felt This Good," "Come To Me Tonight."

MICHAEL SCHENKER GROUP, Chrysalis CHE1302. Produced by Roger Glover. Loud, hard rock from UFO's former lead guitarist and friends. Fans of this genre will have nothing to complain about here. The lyrics are simple-minded and verging on cosmic truths, and the music is occasionally interesting. Schenker's guitar playing comes through best on the instrumental cuts. **Best cuts:** Your choice.

CAROL CHASE—The Chase Is On, Casablanca NBLP7237. Produced by Norbert Putnam. Why "Morning Glory," by far one of the LP's most colorful country-tinged tunes, is tagged at the end of this otherwise sleepy package is a mystery. Chase has a pretty voice, but it is stifled by weighted-down country and pop ballads that have been drained of life. Her voice rarely switches tempo or range on these basically catchy songs. **Best cuts:** "Morning Glory," "Regrets," "Love Is."

soul

SHOTGUN—Kingdom Come, MCA 5137. Produced by William Talbert, Shotgun. Shotgun has been perfecting its melodic brand of mainstream r&b via several albums for MCA, and this latest continues that trend. The group's vocal harmonies are well showcased on "In And Out Of Love," "Introduce Me" and "Wanna Have A Good Time," while "Party Right Here" recalls the Commodores at their best. Also strong is the brassy "Sky Is The Limit." Instrumentation includes some excellent keyboard and guitar work. **Best cuts:** Those listed.

TYRONE DAVIS—I Just Can't Keep On Going, Columbia JC36598. Produced by Leo Graham. Davis has seldom sounded so good as he does here, whether offering upbeat affairs such as the brassy update of "How Sweet It Is" (already a single) and the snappy "We Don't Need No Music," or sensitive ballads like "Comin' Back Baby" and "Never Stopped Loving You." The singer's soulful vocals and the economic instrumentation combine to make this "sound of Chicago" package representative of the best in contemporary rhythm and blues. **Best cuts:** Those mentioned.

MUTINY—Funk Plus The One, Columbia JC36597. Produced by Jerome Brailey. Ex-Parliament drummer Brailey lays down a solid beat on this, Mutiny's second Columbia album, then adds some idiosyncratic but distinctive lead vocals. He's clearly learned all the tricks of the funk trade with George Clinton's motherhood, and displays them all to good effect. Highspots are the wall of sound on "Semi First Class Seat" and the pounding percussion of "Romeo Take 2," while the brassy "Don't Bust A Groove" pokes fun at some of Brailey's fellow funkateers. **Best cuts:** Those cited.

TOMMY OVERSTREET—The Best Of Tommy Overstreet, Elektra 6E292. Produced by Bob Millsap, Mike Poston. This best-of collection features a number of songs that were big scorers for Overstreet on the Dot label, as well as three brand new songs previously unreleased. Musicians like Randy Goodrum on keyboards, Sonny Garrish on steel and dobro, Fred Newell and Greg Galbraith on guitar and the Cates on violin and vocals provide instrumental touches. **Best cuts:** "Gwen (Congratulations)," "(Jeannie Marie) You Were A Lady," "Ann (Don't Go Runnin')."

WILLIAMS FOR THE FIRST TIME, Elektra 6E287. Produced by Wesley Rose. Traditional country music lovers should have a field day with the linking of these two immortal names: Acuff the artist with Williams the writer. It's a no-frills production, relying on Acuff's voice and solid, steady instrumental support that's mainly guitar and bass. **Best cuts:** "I'm So Lonesome I Could Cry," "There'll Be No Tear Drops Tonight," "Your Cheatin' Heart."

DEADLY EARNEST AND THE HONKY TONK HEROES—Deadly Earnest II, Wheeler WRC80. Produced by Danny Sheridan. This original sampler is a well-blended concoction of bluegrass, country and blues. Earnest's dusky tones are enhanced by fine electric and acoustic instrumentation. **Best cuts:** "Oklahoma That's A Big O.K. By Me," "Help Me On The Wagon," "Stray Cat" and "Blues At Midnight."

jazz

THE DAVID CHESKY BAND—Rush Hour, Columbia JC36799. Produced by David Chesky. Young maestro makes his debut playing mini-Moog, acoustic piano, Fender Rhodes, Prophet

(Continued on page 68)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Shawn Hanley, Kip Kirby, Roman Kozak, Irv Lichtman, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Tom Waits

Handwritten notes in the top right corner, including "Downtown" and "Heart Attack and Vine".

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FRIDAY, JULY 4th

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With Till The Uns Out

BOWLER
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ARMS

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DOWNTOWN

By AH FONG
From Associated Press

LITTLE TOKYO—redpants and the sugarman in the temple street gloom, drinkin chevis regal in a four dollar room, just another dead soldier in a powder blue night, sugarman says baby everythings alright, goin downtown down downtown.

montclair de havelin doin the st. vitus dance, lookin for someone to chop the lumber in his pants, how am i gonna unload all of this ice and all this mink, all the traffic in the street but its so hard to think, goin down town down downtown.

frankies wearin lipstick pierre cardon, i swear to god i seen him holdin hands with jimmy bond, sallys high on crank and hungry for some sweets, shes fem in the sheets but shes butch in the streets, goin down-

Please Turn to Page 3 Col. 4

On The Nickle

By CLANCY CHURCH
Telegraph Staff Writer

LOS ANGELES—sticks and stones will break my bones, but i always will be true, and when your mama is dead and gone, ill sing this lulabuye just for you, and what becomes of all the little boys, who never comb their hair, well theyre lined up all around the block, on the nickle over there.

so you better bring a bucket, there is a whole in the pail, and if you dont get my letter, then youll know that im in jail, and what becomes of all the little boys, who never say their prayers, well theyre sleepin like a baby, on the nickle over there.

and if you chew tobacco, and wish upon a star, well youll find out where the scarecrows sit, just like punchlines between the cars, and i know a place where a royal flush, can never beat a pair, and even thomas jefferson, is on the nickle over there.

so ring around the rosie, youre sleepin in the rain, and youre always late for supper, and man you let me down again, i thought i heard a mockingbird, roosevelt knows where, you can skip the light with



Shortly before dawn Sunday this South Central Los Angeles man was seen leaving the corner of Western and 110th St. in burnt slenna Chrysler Imperial and heading in the direction of the San Bernardino Mts.

Savin All My Love For You

Heartattack And Vine

By TRAGIC O'HARA
St. Moment Writer

HOLLYWOOD—liar Har th doctor layer
your pants on fire, white sp... philly joe rema
hangin on the telephone wire, disbelief, if you
gamblers reevaluate along the dotted ness, youll have
line, youll never recognize yourself probably see som
on heartattack and vine. heartattack and

MR. SEIGAL

By BELMONT RIVERA
Legal Affairs Writer

LAS VEGAS—i spent all my money in a mexican whorehouse, across the street from a catholic church, and then i wiped off my revolver, and i buttoned up my burgundy shirt, i shot the morning in the back, with my red wings on, i told the sun hed better go back down, and if i can find a book of matches, im goin to burn this hotel down.

you got to tell me mr. siegle, why are the wicked so strong, how do the angles get to sleep, when the devil leaves his poorchlight on.

well i dropped thirty grand on the nugget slots, i had to sell my ass on fremont street, and the drummer said theres sanctuary, over at the bagdad room, and now its one for the money, two for the show, three to get ready, and go man go, you got to tell me mr. seigle, how do i get ou of here.

well willards knocked ou on a bottle of heat, drivin dangerous curves across the dirty sheets, he said man you ought to see her, when her parents are gone, man you ought to hear her when the sirens on.

you got to tell me brave captain, why are the wicked so strong, how do the angles get to sleep, when the defil leaves his poorchlight on.
dont

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there aint no de
when hes drunk,
probably kill ye
line, what you
down on heartat
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scrambled eggs,
cahuenga on a b
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Please

Jerse

By CHARL
Daily S

NEW YORK—
corner boys, do
all that noise, de
on eighthavenue
gonna be with yo
cause tonight
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side, take my ba
and ill take you c
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you know she
her charms, whe
my babys



IN THE HEADLINES AGAIN, TOM WAITS, HIS NEW ALBUM HEARTATTACK AND VINE.

Produced by Bones Howe
a B.H. PRODUCTION
Management: Herb Cohen



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6E-295



JACKSONS—Lovely One (3:45); producer: the Jacksons; writers: M. Jackson, R. Jackson; publishers: Ranjack/Mijac BMI. Epic 950938 (CBS). The Jacksons' first single since Michael blossomed into a superstar is an exuberant, throbbing rhythm number along the lines of "Shake Your Body," its 1979 platinum seller. The guitar-sparked instrumentation gives it a funky backdrop.

ROLLING STONES—She's So Cold (4:10); producers: The Glimmer Twins; writers: Mick Jagger, Keith Richards; publisher: Colgems-EMI ASCAP. Rolling Stones RS21001 (Atlantic). This is one of the most popular tracks on the LP as far as AOR radio is concerned. Jagger abandons the falsetto of "Emotional Rescue" for his usual bellow in this torchy rock attack.

DARYL HALL & JOHN OATES—You've Lost That Lovin' Feeling (4:10); producers: Daryl Hall, John Oates; writers: P. Spector, B. Mann, C. Weil; publisher: Screen Gems-EMI BMI. RCA JH12103. This version of the classic song is delivered in a powerful and emotional way, making it one of the duo's most expressive and memorable tracks in some time.

PAT BENATAR—Hit Me With Your Best Shot (2:50); producer: Keith Olsen; writer: E. Schwartz; publisher: ATV BMI. Chrysalis CHS2464. One of the most requested tracks from Benatar's "Crimes Of Passion" LP, the tune features multiple lyrical and instrumental hooks and a bold and gutsy vocal. Lead guitar riffs give the track a sound rock foundation.

recommended

SHAUN CASSIDY—Rebel, Rebel (3:07); producer: Todd Rundgren; writer: David Bowie; publishers: Chrysalis/Brothers Beway/MainMan ASCAP. Warner/Curb WBS49568.

JONI MITCHELL—Why Do Fools Fall In Love (2:53); producer: none listed; writers: Frank Lyman, Morris Levy; publisher: Big Seven BMI. Asylum E47038A.

DANDY & THE DOOLITTLE BAND—Who Were You Thinkin' Of (2:45); producer: Louis LoPresto; writers: J. Glaser, P. Gauvin, C. Palletier; publisher: INMY BMI. Columbia. 111355.

707—I Could Be Good For You (3:45); producer: Norman Ratner; writers: McFadden, McClarty; publisher: Good For You ASCAP. Casablanca NB2280.

MECO—Love Theme From Shogun (2:55); producers: Meco Monardo, Lance Quinn, Tony Bongiovi; writer: M. Jarre; publisher: Addax ASCAP. RSO RS1052.

BILLY PRESTON & SYRETTA—Please Stay (3:53); producers: David Shire, Billy Preston; writers: D. Shire, C. Connors; publishers: Progeny/Vadim BMI/Boots Bay BMI. Tamla T54319F (Motown).

R.A.F.—Give Me A Little Time (2:57); producer: David Ker-shenbaum; writer: David Valentine; publishers: Rocket/Kernel A&M 2270S.

ROBBIN THOMPSON BAND—Brite Eyes (3:48); producer: Ken Brown; writer: Robbin Thompson; publishers: Out There ASCAP/Creative ASCAP. Ovation OV1157A.

JUSTIN HAYWARD—A Face In The Crowd (3:59); producer: Jeff Wayne; writer: J. Hayward; publisher: WB ASCAP. Deram DR402.

IN TRANSIT—Still Got A Lot (2:45); producers: Dino Airali, Bill Cuomo, Bob Siller, Clark Garman; writers: C. Siller, C. Garman, B. Siller; publishers: Green Barbis/Clarkwork/White Buffalo BMI. RCA JH12099.

MARY WELCH—So Close To You (3:30); producer: Michael Stewart; writers: E. Chay, S. Nelson, M. Welch; publishers: 20th Century/Fox Fanfare BMI. 20th Century-Fox TC2465.

VICKI SUE ROBINSON—Nothin' But A Heartache (2:33); pro-

ducers: Clayton Ivey, Terry Woodford; writer: Michael McDonald; publisher: Snug BMI. Ariola OS807.

LAWLER & COBB—Ready Or Not (2:58); producers: Lawler, Cobb; writers: Mike Lawler, Johnny Cobb; publisher: Milene ASCAP. Asylum E47035A.

PENDULUM—Gypsy Spirit (4:50); producer: Pendulum; writer: Dave Quintana; publisher: Paddle. Venture V131.

ATLANTICS—Can't Wait Forever (3:40); producers: Fred Munao, the Atlantics; writer: B. Wilkinson; publisher: Hittage ASCAP. Alltime ATR4110A.



SMOKEY ROBINSON—Wine, Women And Song (3:22); producer: William "Smokey" Robinson; writers: M. Tarplin, P. Moffett, W. Robinson; publisher: Bertam ASCAP. Tamla T54318F (Motown). Robinson's latest is an exquisite ballad with a tender, subtle melody and a rather sad lyric about a wife who wants to be more than that to her man. Robinson's wife, Claudette, is featured prominently on a vocal solo.

NARADA MICHAEL WALDEN—The Real Thang (3:45); producer: Narada Michael Walden; writers: Narada Michael Walden, Bunny Hull, Corrado Rustici; publishers: Walden/Gratitude Sky ASCAP/Brass Heart/Cotillion BMI. Atlantic 3764. The chief appeal of this funky uptempo dance tune is the brass and bass pairup. Crafted by these two tracks, the hook of the song pops up at intervals, sandwiched between calmer vocal interludes.

recommended

POUSSEZ!—I'm Never Gonna Give My Love Again (3:38); producer: Alphonse Mouzon; writer: Alphonse Mouzon; publisher: Mouzon ASCAP. Vanguard VSD35217.

ERNIE WATTS—Just Holdin' On (3:38); producer: Wayne Henderson; writers: Ernie Watts, Pete Robinson; publisher: Stave ASCAP. Elektra E47042A.

GLORY—Can You Guess What Groove This Is? (3:36); producer: Arthur Baker; writers: Arthur Baker, Andrei Carrierei, Tina Klein Baker; publisher: Pussie/Alber/Shakin' Baker BMI. Posse POS5002.

CANDI STATON—The Hunter Gets Captured By The Game (3:32); producer: Jimmy Simpson; writer: William Robinson Jr.; publisher: Jobete ASCAP. Warner Bros. WBS49536.

LENNY WILLIAMS—Ooh Child (3:50); producer: Steve Du-boff; writer: Stan Vincent; publishers: Kama Sutra/Sleeping Sun BMI. MCA 41306.

FAT LARRY'S BAND—Can't Keep My Hands To Myself (3:33); producer: Larry James; writers: D. James, S. Linzer; publishers: Unichappell/Featherbed/Sumac BMI. Fantasy 898.

IDRIS MUHAMMAD—I Believe In You (3:25); producers: Phil Kaffel, Herb Jimmerson; writers: H. Jimmerson, T. DeZago; publisher: Jonady BMI. Fantasy F902AS.

CAMERON—Funkdown (3:55); producer: Randy Muller; writer: Randy Muller; publisher: One To One ASCAP. Salsoul S72129.



BELLAMY BROTHERS—Lovers Live Longer (3:15); producer: Michael Lloyd; writer: David Bellamy; publishers: Bellamy Brothers/Famous, ASCAP. Warner Bros. 49573. An interesting—if romanticized—theme draws upon the usual flowing

Bellamy trademarks. Gently-rhythmic instrumental tracks coupled with melodic harmonies and upfront electric and steel guitars make this a winning cut.

ZELLA LEHR—Love Crazy Love (2:50); producer: Pat Carter; writers: Daborah Allen/Rafe VanHoy; publishers: Duch-ess/Posey/Tree, BMI. RCA JH12703. Lehr's velvet-edged vocals glide through this soft, breathy number. Subdued percussion and strings are punctuated by real and acoustic guitar.

recommended

TONY JOE WHITE—Mama Don't Let Your Cowboys Grow Up To Be Babies (3:09); producer: Tony Joe White; writers: T.J. White/L. White; publisher: Tennessee Swamp Fox, ASCAP. Casablanca NB2304.

RITA REMINGTON AND THE SMOKEY VALLEY SYMPHONY—Baby Grand (3:15); producer: Shelby Singleton; writers: Harold Spiro/Geoff Wilkins; publisher: September, ASCAP. Plan-tation PL195.

Billboard's Recommended LPs

• Continued from page 66

Five and cleffing all six charts for a powerful and potentially popular big band. Chesky has something to say musically—and it's all attractive. Guest soloists include Bob James, Michal Urbaniak and Joe Beck. It's a promising start for the Florida musician even though he may be too dependent on electronic effects. **Best cuts:** "Brazilian Carnival," "Bag Lady."

MIKE GARSON—Avant Garson, Contemporary 14003. Produced by John Koenig, Mike Garson, Chick Corea. Pianist shows a pleasing sense of humor and mixes it with outrageously far-out chords in his debut LP. He requires considerable listening, yet his talents are indisputable. He's all alone at the mighty Bosendorfer, and well worth checking out. **Best cuts:** "Chopin Visits Brooklyn," "Jewish Blues," "Over The Rainbow."

THE PHIL WOODS QUARTET, Vol. 1—Clean Cuts CC702. Produced by Bill Goodwin. Steve Gilmore, bass; Bill Goodwin, drums, and Mike Millillo, piano, back Woods' flashy post-bop era alto sax through five overlong cuts taped live in Austin, Tex. It's all cleanly played and well recorded, but in no way memorable. **Best cuts:** "Everything I Love."

SCOTT HAMILTON—Tenorshoes, Concord Jazz CJ127. Produced by Carl E. Jefferson. Young Hamilton's artistry on tenor sax has been widely publicized the last three years. All is deserved. With only a trio behind him here, Hamilton weaves wondrous designs throughout eight excellent tracks. Dave McKenna's piano is particularly helpful. With slow ballads or leaping up-tempo tunes, Hamilton is masterful. **Best cuts:** "I Should Care," "The Nearness Of You," "O.K."

DAVE BRUBECK QUARTET—Tritonis, Concord Jazz CJ129. Produced by Chris Brubeck and Russell Gloyd. The Brubeck sound has never recovered from the loss of alto saxist Paul Desmond, but on this LP Jerry Bergonzi's tenor blends well with the leader's piano, his son Chris Brubeck's bass and trombone, and drums by Randy Jones. Group serves up six tunes, all taped in Dallas. **Best cuts:** "Mister Fats."

CARMEN McRAE—GEORGE SHEARING—Two For The Road, Concord Jazz CJ128. Produced by Carl E. Jefferson. A pleasing collaboration. But never exciting. The duo performs 10 tracks, all good songs, in a slickly professional manner. It comes off as vanilla, tasty vanilla, for a cocktail lounge setting. **Best cuts:** "If I Should Lose You," "You're All I Need."

JACK SHELDON—Singular, Beez Beez2. Produced by Betty, Betty. Trumpeter/comic/vocalist Sheldon's first effort for this L.A. area independent label offers solid, mainstream blowing and some understandingly lovely playing by associates Bill Berry, Mundell Lowe, Dave Frishberg, Ray Brown and Nick Ceroli. Sheldon's gritty vocals are contrasted by the pristine quality of his horn. He and Bill Berry have a field day on

JIMMIE PETERS—No One As Married As Me (2:52); producer: Nelson Larkin; writer: C. Purnam; publisher: Tree, BMI. Sunbird SBPR7552.



recommended

PERRY COMO—When (3:00); producer: Mike Berniker; writer: George Fischeff; publishers: United Artists/Roncom ASCAP. RCA JB12088.

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.

their duets. **Best cuts:** "Friends Again," "Lester Leaps In," "More Blues."

EPs

JOHN OTWAY—The John Otway EP, Stiff OWN2EP. Produced by Willy Barrett. This three-song 10-inch EP contains "The Man Who Shot Liberty Valance" from Otway's "Deep Thought" LP and two new songs, "Birthday Boy," and "Racing Cars." They are rendered in Otway's unique, slightly weird style. Otway is a true showman and his own unique style transcends the basic rock arrangements.

Best cut: "The Man Who Shot Liberty Valance."

classical

CARTER: SYMPHONY OF THREE ORCHESTRAS, A MIRROR ON WHICH TO DWELL—New York Philharmonic, Boulez, Speculum Musicae, Columbia Masterworks M35171. American composer Elliott Carter's audience shouldn't be underestimated by dealers, as more and more listeners are discovering the key to his challenging intellectual idiom. Many view Carter as our most formidable musical spokesman today, and this new Symphony has received acknowledgement as one of his masterpieces. Performance and recording carry definitive stature.

CELLO CONCERTOS OF C.P.E. BACH, VIVALDI & COUPERIN—Harrell, English Chamber Orchestra, Zukerman, Angel SZ37738. Lynn Harrell puts soul and intensity in his playing and the music on this record actually seems to mean something to him. Check out the largo movement of the 20 minute C.P.E. Bach Concerto, a lovely work, to fully experience these qualities. A beautiful program, beautifully recorded.

HAYDN: SALOMON SYMPHONIES, VOL. 1—Royal Philharmonic, Beecham, Arabesque 80243. The scholarship of Sir Thomas Beecham's famous Haydn recordings may be dated, but buoyant, high spirited interpretations and superbly turned out orchestral playing haven't lost currency. You get these qualities in spades in this handsome three-disk set, which expertly restores the excellent mono sonics. For many, the debonair and fun-loving Beecham is still untouched in this repertoire.

VERDI: AIDA—Freni, Carreras, Baitsa, Cappuccilli, Vienna State Opera Chorus, Vienna Philharmonic, Karajan, Angel SZCX3888. Karajan's direction is impeccable and he commands a powerful arsenal in the Vienna Philharmonic and Vienna Opera Chorus. Unfortunately, the drama's power is sapped in places by singing from the principals that is merely workmanlike, Tenor Tose Carreras as the Egyptian army captain sounds vocally worn and not fully in command of this taxing role.

New Labels Jump Into the Thick Of Things

• Continued from page 65
and administration; and Lou Polenta, accounting.

Neil Bogart's Boardwalk Entertainment Co. will make its product debut in October with an album by Harry Chapin and in November with the soundtrack release of "Pop-eye." Also signed to the label is Phil Seymour, formerly partnered with Dwight Twilley. Bogart says that four other acts, two of which have recorded previously and two brand new are also pacted to the label. He's not ready to reveal their identities.

"We're looking to have fun and be successful," says Bogart. "We're not going to sign those who happened already and are on the way down. As was the policy at Casablanca, we want to develop talent as opposed to stealing it. It's easy to start with a lot

of money and buy everyone, but that would just be label switching."

Bogart sees starting a label during economically troubled times working in his favor. "Traditionally, the entertainment business in general has always flourished in times of recession.

"We were our own worst enemy during the last few years. I can't think of a more opportune time to start a company. Most other companies are cutting back, and letting go of good people, which is good for us."

Like Handshake, Bogart's label will similarly be distributed through CBS' branch distribution network, with all marketing, merchandising and advertising the responsibility of Boardwalk.

Bogart reports that foreign deals

with independents throughout the world are now being firmed, including some territories with CBS.

Bogart's staff at Boardwalk includes Irv Biegel, executive vice president; Dick Sherman, senior vice president; Scott Kransberg, head of promotion; Ruben Rodriguez, New York promotion executive; Roberta Skopp, publicity and artist development; Ellen Wolf, creative services; Gary Lemel, a&r and publishing; and David Shein, finance.

Three additional field promotion people will also be added.

Boardwalk will move into its new corporate headquarters at 9884 Santa Monica Blvd. in Beverly Hills in two weeks with a lease on its East Coast location expected to be announced shortly.

RCA Contest: Bowie Lithographs

NEW YORK—A limited edition autographed run of David Bowie lithographs centers around an RCA Records merchandising contest.

The prizes will be awarded to field merchandisers, sales representatives, branch managers and regional directors for the best merchandising presentation done on Bowie's latest album, "Scary Monsters."

The lithographs are a combination of the front and back album cover artwork from the package which was taken from a painting by British artist Edward Bell. Numbered and personally signed by Bowie, the lithographs will be awarded after Oct. 1.

In addition, a limited edition of stamps, designed by Bowie, has been manufactured by RCA. The stamps, in four-color, on gumbacked, perforated stock, will be given out as

souvenirs at RCA branch listening parties for "Scary Monsters."

Rolling Stone magazine will provide a quantity for its readers in a special offer, details of which will be revealed in the publication's Oct. 16 issue.

The contest was devised by Frank O'Donnell, national field merchandising manager for RCA.

Cassettes Licensed

NEW YORK—General Entertainment Corp. has signed a licensing agreement with Capitol Records for the release of prerecorded cassettes. The agreement gives the company the rights to release such artists as Linda Ronstadt, Willie Nelson, the Beach Boys and Glen Campbell.



KEN KRAGEN
announces the opening of

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'I WILL SAY GOODBYE'

Services Held For Pianist Bill Evans

By DAVE DEXTER JR.

LOS ANGELES—The last album Bill Evans made for the Fantasy label, released last January, was titled "I Will Say Goodbye."

And that he did last week, in New York's Mt. Sinai Hospital, at 51.

Pending an autopsy, the New Jersey-born pianist and composer's death was attributed to a heart ailment and a bleeding ulcer. Services were held Friday (19) in Manhattan, and an additional memorial session will be held in San Francisco at the Great American Music Hall Monday (22) under the aegis of his long-time friends, Orrin Keepnews and Tom Bradshaw.

Evans' contract moved from Fantasy to Warner Bros., a couple of years ago, and his last album for the Burbank-based label, "We Will Meet Again," was issued last April. Neither company, spokesmen say, has plans to rush out memorial albums.

Evans started as a flute player at Southeastern Louisiana College. He launched his career on records with his own trio in 1956, then joined Miles Davis' Sextet for eight months. The combo also featured the late saxophonists John Coltrane and Julian "Cannonball" Adderley.

A moody, unfailingly introspective musician, Evans returned to his own group and in 1963 won his first

Grammy for "Conversations With Myself," an album which, through overdubbing, had Evans playing three piano parts.

He played numerous concerts and was a fixture in clubs throughout the nation over a 20-year period. He won additional Grammy honors in 1968-70-71, and became globally renowned for his sensitive, reflective, exceptionally musical style at the keyboards.

In addition to flute and piano, Evans was known in his youth as a violinist.

He appeared in the Hollywood Bowl Aug. 27, sharing billing with Dave Brubeck and George Shearing, and appeared to be in poor health. Joe LaBarbera, drummer, and bassist Mark Johnson were members of the Evans trio at the time the leader became seriously ill in early September.

Orrin Keepnews of Fantasy says the label had scheduled an Evans twofer which will include several previously unissued tracks for release in the spring of 1981 and that there are no plans to rush it out earlier because of Evans' death.

"That," Keepnews told Billboard, "would be obscene."

Evans is survived by his widow, Nanette; a daughter, Maxine, 13, and a son, Evan, 5.

Lifelines

Births

Girl, Gina, to Linda Clifford and Nick Coconato in Chicago Sept. 15. Mother is an RSO Records singer.

* * *

Girl, Erica Rae, to Lee and David Dix in Atlanta Sept. 1. Father is drummer with the Outlaws.

* * *

Girl, Melissa Barrett, to Marjorie and Robert Flax in New York Sept. 15. Father is a music attorney.

* * *

Girl, Courtney Chapin, to Sara and George Sherlock Sept. 13 in Los Angeles. Father is West Coast promotion and trade relations director of AVI Records.

* * *

Boy, Tyler Carnahan, to Deb and Mike Kenton Dexter Sept. 12 in Jacksonville, Ore. Grandfather is Dave Dexter Jr., Billboard's copy editor in Los Angeles.

Marriages

June Silverman, national sales administrator for PolyGram Distribution in New York, to Richard Fialkow Sept. 21 in West Hempstead, N.Y.

* * *

Jay Bolton, West Coast regional marketing manager at Elektra/Asylum, to Lyndsey Posner, attorney, Sept. 6 in London. Bride is unrelated to E/A vice chairman Mel Posner.

* * *

Leon Ware, Elektra artist, composer and producer, to Carol Casano, general professional manager of April-Blackwood Music in Los Angeles, Sept. 5 in Malibu, Calif.

* * *

Howard Gabriel, Record Shack sales manager, to Felicia Pozit Sept. 17 in New York.

Deaths

Bill Evans, 51, pianist-composer, in New York Sept. 14. See additional details in story on this page.

* * *

Jack Stern, 66, arranger, composer and conductor who wrote charts for several prominent big bands in the 1940s, in a motor car accident Sept. 10 in Los Angeles. A Cleveland, he worked as a youth for WHK-AM, became a teacher of composition at the Westlake School of Music and from 1957, arranged music for Hanna-Barbera television cartoons. He is survived by his widow and two daughters.

Closeup

PAUL SIMON—One-Trick Pony, Warner Bros. HS3472. Produced by Phil Ramone, Paul Simon.

Considering it's been five years since Simon's last studio album, one would expect this album's impact to be one of colossal proportion; perhaps even a bonafide musical event since Simon is generally acknowledged as one of today's premier songwriters.

However, only about half of "One-Trick Pony" lives up to expectation, with the other half bordering on tedium.

Although "One-Trick Pony" is the soundtrack to Simon's forthcoming film about an aging rock star, the music stands on its own.

The tone of the album is decidedly one of East Coast sophistication, very jazz-oriented, recalling the laid-back style of Michael Franks but without the oddball sense of humor found in Franks' work.

Most of the album is slow to mid-tempo which is the prime reason why it doesn't sustain interest throughout. Although the first track, the runaway smash "Late In The Evening" is uptempo with Caribbean rhythm and percussive effects, the pace from there on stalls to a lethargic crawl with emphasis on Simon's lyrics and the cool playing of the stellar jazz players backing Simon.

"That's Why God Made The Movies," with its distinct jazz arrangement, moves along at a snail's crawl, punctuated by Tony Levin's bass riffs, some exceptional guitar playing and the use of synthesizer. The song, like many on the album, is lyrically depressing. "When I was born my mother died/She said bye-bye baby, bye-bye/I said 'Where you goin'/I'm just born'/She said I'll be gone for a while/My mother loved to leave in style/And that's why God made the movies" sings Simon.

The title track was recorded live at Cleveland's Agora Theatre. Simon's vocal is complemented by vocals from keyboardist Richard Tee and although it's filled with splendid hooks and marvelous piano and electric guitar work, the tune never seems to elevate itself from its sluggish arrangement.

Simon's greatest talent lies in his lyrics and sense of phrasing and nowhere is this better exemplified than in "How The Heart Approaches What It Yearns." It's filled with vivid imagery and like some of the other midtempo tracks, it generates a sense of melancholia.

"Oh, Marion," more than any other track, recalls Michael Franks, especially in Simon's phrasing and the surrounding jazz arrangement. It's a refreshing, playful song and makes for a needed change in tempo.

"Ace In The Hole," opening side



Paul Simon: Half good and half not so good.

two, is the other track recorded live at the Agora. Unfortunately, at close to six minutes in length, it's about two minutes too long. It's the most upbeat and funky song on the album, but it gets bogged down in Richard Tee's uninspiring vocals and too much funk.

"Nobody" is an innocuous slow ballad that needs more umph to sustain interest. "Jonah," sparked by percussive effects, horn and string sweetening and some fine guitar work, also benefits from Simon's strong lyrics.

"God Bless The Absentee" is one of the album's stronger tracks with its melodic arrangement and sad story line about the rock star who is on the road so long that he hasn't time to spend with his wife and young son. "Lord, I am a working man/And music is my trade/I'm travelin' with this five-piece band/And play the ace of spades/I have a wife and family/Who don't see much of me/God bless the absentee."

The album ends on a soft tone with "Long, Long Day" with Patti Austin contributing vocals. Again, the message is one of frustration, futility and loneliness. After years on the road, fame is still elusive: "I sure been on this road/Done nearly fourteen years/Can't say my name's well known/You don't see my face in Rolling Stone/But I sure been on this road."

Simon gets super support from such stellar session players as Steve Gadd, Richard Tee, Ralph MacDonald, Hugh McCracken, Don Grolnick, Eric Gale and Tony Levin.

Maybe the memories of "Still Crazy After All These Years" and "There Goes Rhymin' Simon" are still vivid, or perhaps hearing the music within the context of the film would make it more appealing. But sadly "One-Trick Pony" leaves something to be desired artistically.

ED HARRISON

EMIA/Liberty Beefs Up Video Wing

• Continued from page 6

shows, cable networks and pay tv for use in formatted programs or as filler. He says it costs anywhere from \$5,000 to \$20,000 to make a video on a song.

The label has video clips on recent releases by Kate Bush, Rocky Burnette, Kim Carnes, J. Geils Band, Michael Johnson, Cliff Richard, Gerry Rafferty and the Vapors (whose "Turning Japanese" hits the Hot 100 this week). It also has a 60-minute segment of Marty Balin's "Rock Justice" on video and may generate videos on current hits by the Dirt Band and the Michael Stanley Band, which Baxter would executive produce.

Baxter, 31, served as the label's Midwest regional promotion representative, in Cincinnati for the past two years, after serving in promotion posts for Polydor and Ariola. He says he'll draw on this background in his new post.

"We're setting up the video promotion department just like a radio promotion department," he says. "It's a department of one right now, but a couple of years down the line I can see it being expanded to include regional people."

"That way we can blitz tv as well as radio. Getting a video placed is almost as good as getting a record played, and in a lot of instances it's better."

Baxter maintains that video "is the wave of the future as far as this business is concerned. As the price of the machines goes down, people will become more and more receptive to it, especially with tv the way it is now."

In his new post, Baxter will also be involved in such career strategies as picking singles and mapping out tours. He'll be assisted by staff coordinator Marcia Groff, in charge of ticket buys and itinerary compilation.

Another aspect of Baxter's job is pre-empting calls to Dick Williams, vice president of promotion, and Joe Petrone, vice president of marketing.

ASSISTANT GRANDSTAND SHOW DIRECTOR

The Calgary Exhibition and Stampede is seeking an Assistant with the potential to succeed its Grandstand Show Director, Randy Avery, who writes, directs and books the production of its annual grandstand spectacular — a show in the mould of a family-type Las Vegas review of substantial size, involving a cast of several hundred.

The person we are seeking should have experience in all facets of the variety entertainment field, with a special talent for skillfully assembling a diversified show unit. An understanding of choreography, theatrical agency, music, lighting, scenic and special effects is essential.

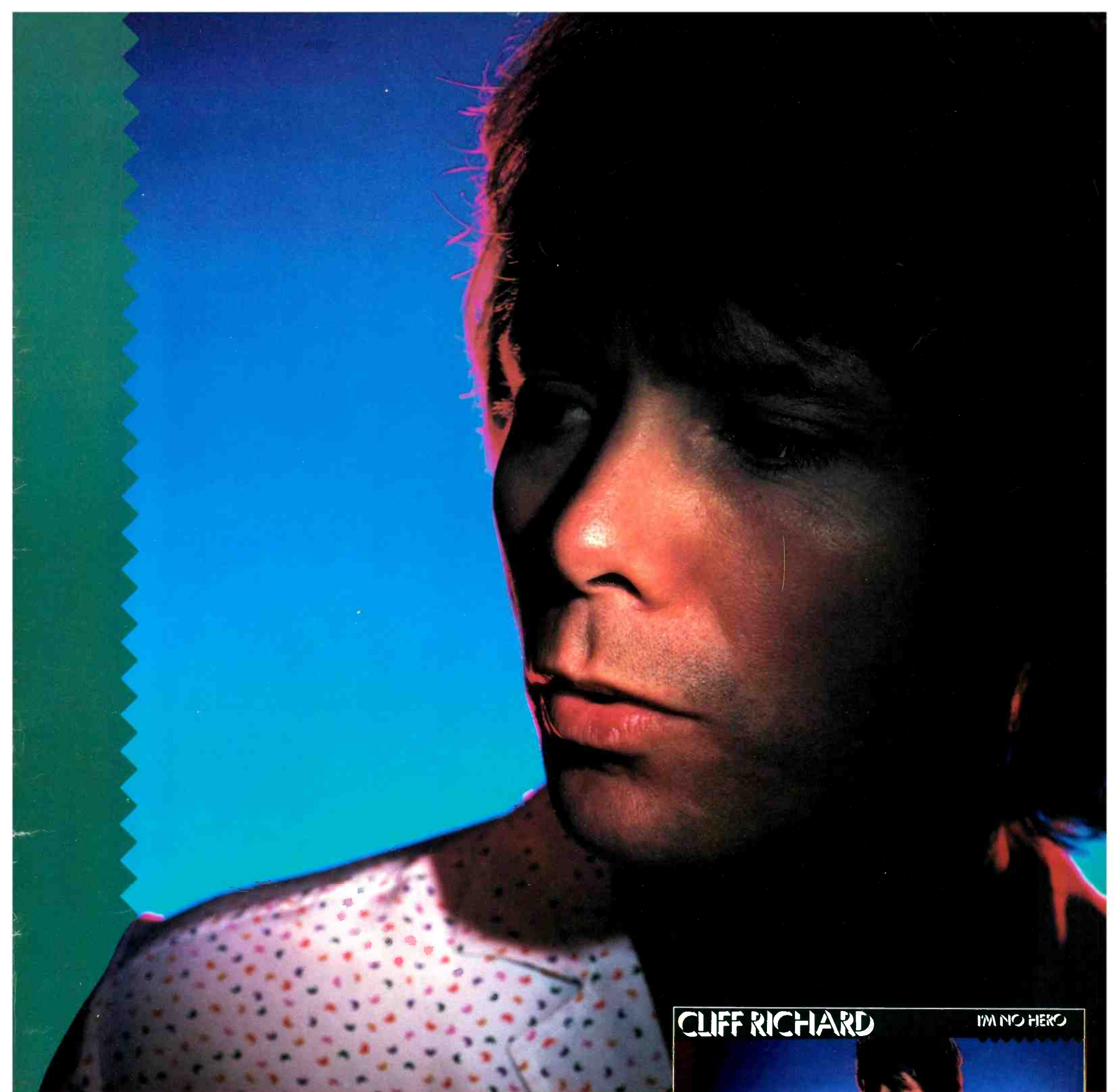
The successful candidate must be prepared to spend sufficient time in Calgary for the first year or two, after which permanent residence would be required upon the retirement of our present Director. A one-year trial would be in the interest of both parties, after which a term contract would be negotiable.

Qualified candidates should submit their resumes no later than October 31, 1980, in confidence to:



The General Manager,
Calgary Exhibition & Stampede,
P.O. Box 1060,
Calgary, Alberta T2P 2K8

Calgary Exhibition & Stampede



CLIFF RICHARD

HAS A BRAND NEW ALBUM

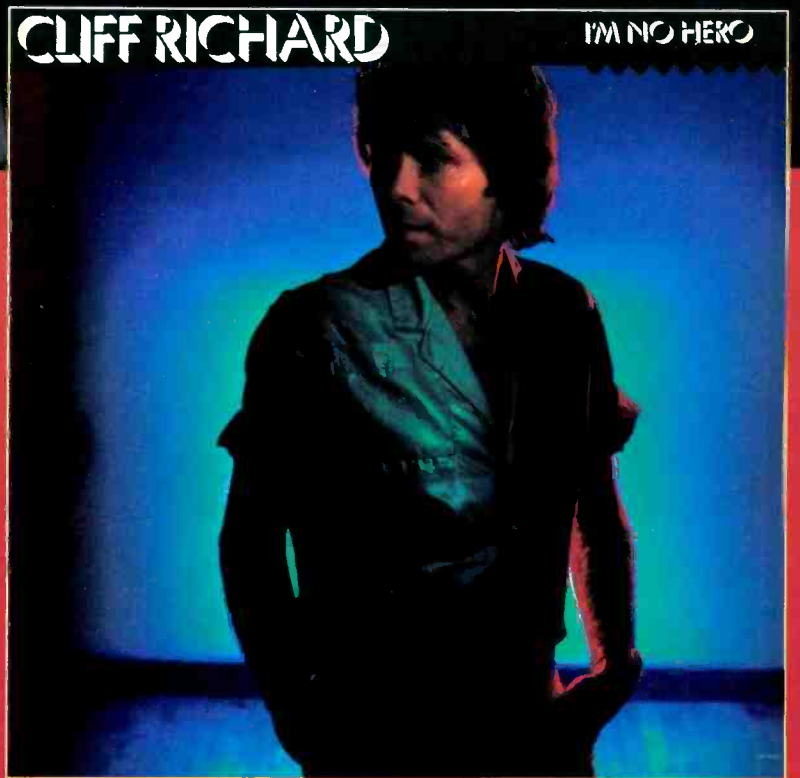
I'M NO HERO

INCLUDING THE SINGLE

"DREAMING"

PRODUCED BY ALAN TARNEY

ON EMI-AMERICA RECORDS



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David Bowie

Scary Monsters
LADIES AND GENTLEMEN, THE SHOW BEGINS...

It's No Game (Part 1) • Up The Hill Backwards • Scary Monsters (and Super Creeps) • Ashes To Ashes • Fashion

INTERMISSION

Teenage Wildlife • Scream Like A Baby • Kingdom Come • Because You're Young • It's No Game (Part 2)

Billboard **HOT 100** Chart Bound

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A LITTLE IS ENOUGH—Pete Townshend
Alco 7312 (Atlantic)
LADY—Kenny Rogers
Liberty 1380
SEE TOP SINGLE PICKS REVIEWS, Page 88

SEPTEMBER 27, 1980 BILLBOARD

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and a second set of columns for the right side of the chart.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z-(Publisher-Licensee) listing songs and artists in alphabetical order with their chart positions.

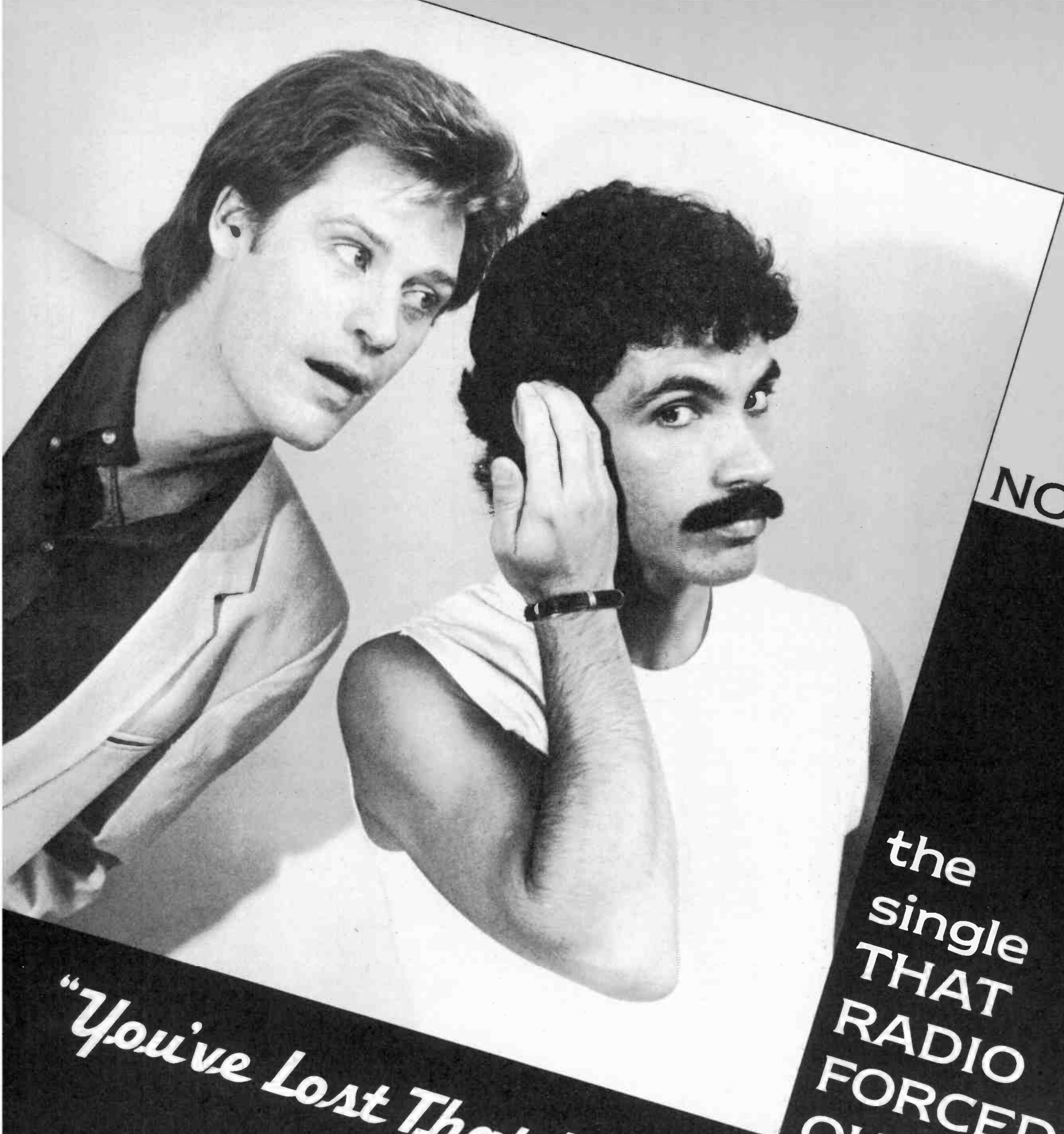
Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE	
★	1	11	QUEEN The Game Elektra SE 513	8.98	8.98	8.98	36	37	8	★	EDDIE MONEY Playing For Keeps Columbia FC 36514	8.98	8.98	8.98	★	78	4	DEVADIP CARLOS SANTANA The Swing Of Delight Columbia C2-36590	9.98	9.98	9.98
	2	11	JACKSON BROWNE Hold Out Asylum SE 511 (Elektra)	8.98	8.98	8.98	★	37	40	4	L.T.D. Shine On A&M SP-4819	7.98	7.98	7.98	72	68	36	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	7.98	7.98	7.98
★	3	16	DIANA ROSS Diana Motown M8-936M1	8.98	8.98	8.98	★	38	41	5	THE O'JAYS The Year 2000 TSOP FZ 36416 (CBS)	8.98	8.98	8.98	73	64	10	CHIC Real People Atlantic SD 16016	8.98	8.98	8.98
	4	11	THE ROLLING STONES Emotional Rescue Rolling Stones COC 16015 (Atlantic)	8.98	8.98	8.98	★	39	42	12	EDDIE RABBITT Horizon Elektra 6E-276	7.98	7.98	7.98	74	76	12	CARLY SIMON Come Upstairs Warner Bros. BSK 3443	7.98	7.98	7.98
★	5	4	THE CARS Panorama Elektra SE-514	8.98	8.98	8.98	★	40	44	4	MINNIE RIPERTON Love Lives Forever Capitol SDD 12097	8.98	8.98	8.98	★	88	3	TEENA MARIE Irons In The Fire Gordy G8-997M1 (Motown)	8.98	8.98	8.98
★	7	8	GEORGE BENSON Give Me The Night Warner Bros. HS 3453	8.98	8.98	8.98	★	41	63	3	JETHRO TULL A Chrysalis CHE 1301	8.98	8.98	8.98	76	65	7	ATLANTA RHYTHM SECTION The Boys From Doraville Polydor PD-1-6285	8.98	8.98	8.98
★	8	12	SOUNDTRACK Xanadu MCA MCA 6100	9.98	9.98	9.98	★	42	87	2	MOLLY HATCHET Beatin' The Odds Epic FE 35672	8.98	8.98	8.98	77	74	14	ROXY MUSIC Flesh And Blood Atco SD 32-102 (Atlantic)	7.98	7.98	7.98
	8	20	SOUNDTRACK Urban Cowboy FullMoon/Asylum DP 90002 (Elektra)	15.98	15.98	15.98	★	43	54	16	DEVO Freedom Of Choice Warner Bros. BSK 3435	7.98	7.98	7.98	★	NEW ENTRY		ZAPP Zapp Warner Bros. BSK 3463	7.98	7.98	7.98
★	10	6	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	8.98	8.98	8.98		44	45	9	DYNASTY Adventures In The Land Of Music Solar BXL1-3576 (RCA)	7.98	7.98	7.98	79	79	11	ALABAMA My Home's In Alabama RCA AHL1-3644	7.98	7.98	7.98
	10	33	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	7.98	7.98	7.98	★	45	66	3	AL STEWART AND SHOT IN THE DARK 24 Carrots Arista AL 9520	8.98	8.98	8.98	80	75	12	THE MOTELS Careful Capitol ST 12070	7.98	7.98	7.98
	11	17	SOUNDTRACK Fame RSO RX-1-3080	8.98	8.98	8.98		46	46	8	BOB MARLEY & THE WAILERS Uprising Island ILPS 9596 (Warner Bros.)	7.98	7.98	7.98	81	77	10	POCO Under The Gun MCA MCA-5132	7.98	7.98	7.98
★	12	6	AC/DC Back In Black Atlantic SD 16018	8.98	8.98	8.98	★	47	53	13	STACY LATTISAW Let Me Be Your Angel Cotillion SD 5219 (Atlantic)	7.98	7.98	7.98	82	82	13	KIM CARNES Romance Dance EMI-America SW 17030	7.98	7.98	7.98
	13	12	ROSSINGTON COLLINS BAND Anytime Anyplace Anywhere MCA MCA 5130	8.98	8.98	8.98	★	48	56	22	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	7.98	7.98	7.98	83	81	11	THE DIRT BAND Make A Little Magic United Artists LT 1042	7.98	7.98	7.98
★	15	4	SOUNDTRACK Honeysuckle Rose Columbia SZ 3672	13.98	13.98	13.98	★	49	55	5	MICHAEL HENDERSON Wide Receiver Buddah BDS 6001 (Arista)	7.98	7.98	7.98	★	94	3	MELISSA MANCHESTER For The Working Girl Arista AL 9533	8.98	8.98	8.98
★	16	6	TEDDY PENDERGRASS TP P.I.R. FZ 36745 (CBS)	8.98	8.98	8.98		50	50	10	DAVE DAVIES Dave Davies RCA AFL1-3603	7.98	7.98	7.98	85	85	28	JOURNEY Departure Columbia FC 36339	8.98	8.98	8.98
	16	28	BILLY JOEL Glass Houses Columbia FC-36384	8.98	8.98	8.98		51	35	23	GENESIS Duke Atlantic SD 16014	8.98	8.98	8.98	86	84	17	JOAN ARMATRADE Me, Myself, I A&M SP 4809	7.98	7.98	7.98
★	19	4	PAUL SIMON One Trick Pony Warner Bros. HS 3472	8.98	8.98	8.98		52	43	24	BOZ SCAGGS Middle Man Columbia FC 36106	8.98	8.98	8.98	★	97	28	WILLIE NELSON Stardust Columbia JC 35305	7.98	7.98	7.98
	18	8	THE CHARLIE DANIELS BAND Full Moon Epic FE 36571	7.98	7.98	7.98	★	53	58	5	SPLIT ENZ True Colours A&M SP-4822	7.98	7.98	7.98	★	98	6	SOUNDTRACK Caddyshack Columbia JS 36737	7.98	7.98	7.98
★	21	3	YES Drama Atlantic SD 16019	8.98	8.98	8.98		54	47	24	AMBROSIA One Eighty Warner Bros. BSK 3368	7.98	7.98	7.98	★	116	4	THE JOHNNY VAN ZANT BAND No More Dirty Deals Polydor PD-1-6289	7.98	7.98	7.98
	20	29	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol SDD-12041	8.98	8.98	8.98		55	51	15	AL JARREAU This Time Warner Bros. BSK 3434	7.98	7.98	7.98	90	92	16	BLACK SABBATH Heaven And Hell Warner Bros. BSK 3372	7.98	7.98	7.98
	21	14	THE KINKS One For The Road Arista A2L 8401	12.98	12.98	12.98		56	48	9	RODNEY DANGERFIELD No Respect Casablanca NBLP-7229	7.98	7.98	7.98	★	101	7	THE KINGS Are Here Elektra 6E-274	7.98	7.98	7.98
★	25	20	AIR SUPPLY Lost In Love Arista AB 4268	8.98	8.98	8.98		57	49	12	JEFF BECK There And Back Epic FE 35684	8.98	8.98	8.98	92	95	16	WILLIE NELSON & RAY PRICE San Antonio Rose Columbia JC 36476	7.98	7.98	7.98
	23	8	DIONNE WARWICK No Night So Long Arista AL 9526	8.98	8.98	8.98		58	52	22	ERIC CLAPTON Just One Night RSO RS-2-4202	13.98	13.98	13.98	93	71	8	CHICAGO Chicago XIV Columbia FC 36517	8.98	8.98	8.98
	24	7	SOUNDTRACK McVicar Polydor PD-1-6284	8.98	8.98	8.98		59	57	19	CAMEO Carneosis Chocolate City CCLP 2011 (Casablanca)	7.98	7.98	7.98	★	126	2	VAN MORRISON Common One Warner Bros. BSK-3462	7.98	7.98	7.98
★	28	10	TOM BROWNE Love Approach Arista/GRP GRP 5008	7.98	7.98	7.98		60	60	20	SOUNDTRACK The Empire Strikes Back RSO RS-2-4201	13.98	13.98	13.98	95	91	17	WAYLON JENNINGS Music Man RCA AHL1-3602	7.98	7.98	7.98
	26	15	PETER GABRIEL Peter Gabriel Mercury SRM-1-3848	7.98	7.98	7.98		61	61	57	MICHAEL JACKSON Off The Wall Epic FE 35745	8.98	8.98	8.98	96	90	7	WHITESNAKE Ready An' Willing Mirage WTG 1976 (Atlantic)	7.98	7.98	7.98
	27	6	ELVIS PRESLEY Elvis Aron Presley RCA CLP8-3699	69.95	69.95	69.95		62	38	6	ASHFORD & SIMPSON A Musical Affair Warner Bros. HS 3458	8.98	8.98	8.98	97	93	21	CHANGE The Glow Of Love RFC RFC 3438 (Warner Bros.)	7.98	7.98	7.98
	28	6	THE ALLMAN BROTHERS BAND Reach For The Sky Arista AL 9535	8.98	8.98	8.98		63	36	14	S.O.S. The S.O.S. Band Tabu NJZ 36332 (CBS)	7.98	7.98	7.98	98	96	29	LINDA RONSTADT Mad Love Asylum SE-510 (Elektra)	8.98	8.98	8.98
	29	7	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	8.98	8.98	8.98		64	59	50	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98	★	109	74	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	7.98	7.98	7.98
	30	14	COMMODORES Heroes Motown M8-939M1	8.98	8.98	8.98		65	67	17	BENNY MARDONES Never Run Never Hide Polydor PD-1-6263	7.98	7.98	7.98	100	100	24	VAN HALEN Women And Children First Warner Bros. HS 3415	8.98	8.98	8.98
	31	15	LARRY GRAHAM One In A Million You Warner Bros. BSK 3447	7.98	7.98	7.98	★	73	5	5	POINTER SISTERS Special Things Planet P.9 (Elektra)	7.98	7.98	7.98	101	80	25	JERMAINE JACKSON Let's Get Serious Motown M7-928R1	7.98	7.98	7.98
	32	9	MAZE Joy And Pain Capitol ST-12087	7.98	7.98	7.98		67	39	14	SOUNDTRACK The Blues Brothers Atlantic SD 16017	8.98	8.98	8.98	102	86	42	PINK FLOYD The Wall Columbia PC-2-36183	13.98	13.98	13.98
	33	20	PETE TOWNSHEND Empty Glass Atco SD 32-100 (Atlantic)	7.98	7.98	7.98		68	72	16	ROBBIE DUPREE Robbie Dupree Elektra 6E-273	7.98	7.98	7.98	103	104	19	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422	7.98	7.98	7.98
	34	8	THE CHIPMUNKS Chipmunk Punk Excelsior XLP 6008	7.98	7.98	7.98		69	69	4	VARIOUS ARTISTS Winners I&M 1-017 (RCA)	7.98	7.98	7.98	★	114	2	BARRY GOUDREAU Barry Goudreau Portrait NJR 36542 (CBS)	7.98	7.98	7.98
★	89	2	B-52'S Wild Planet Warner Bros. BSK-3471	7.98	7.98	7.98		70	70	9	CAMERON Cameron Salsoul SA-8535 (RCA)	7.98	7.98	7.98							

SEPTEMBER 27, 1980 BILLBOARD

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.



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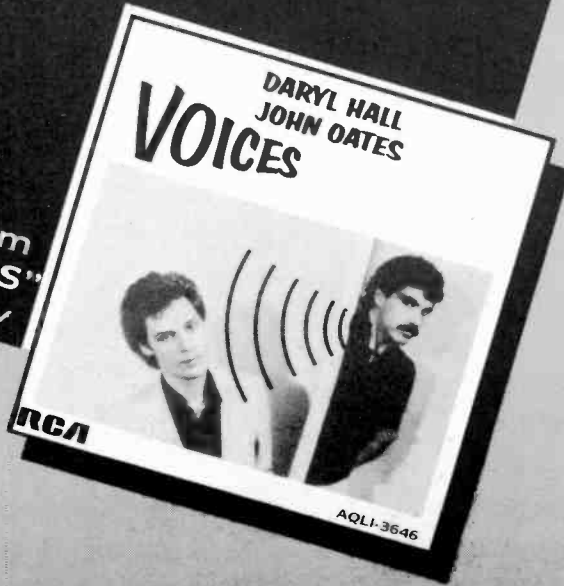
the
single
THAT
RADIO
FORCED
OUT!

"You've Lost That Lovin' Feeling"

PB-12103

Produced by Daryl Hall & John Oates
Management and direction:
Tommy Mottola

from
"VOICES"
by
Daryl Hall
&
John Oates



TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
105	115	16	NATALIE COLE Don't Look Back Capitol ST 12079	7.98	7.98	7.98
106	62	12	BLUE OYSTER CULT Cultosaurus Erectus Columbia JC 36550	7.98	7.98	7.98
107	117	3	GROVER WASHINGTON JR. Baddest Motown M9-940A2	9.98	9.98	9.98
108	99	10	HERB ALPERT Beyond A&M SP 3717	7.98	7.98	7.98
109	103	16	PAUL McCARTNEY McCartney II Columbia FC 36511	8.98	8.98	8.98
110	83	6	RICK JAMES Garden Of Love Gordy G8-955M1 (Motown)	8.98	8.98	8.98
111	106	12	THE CRUSADERS Rhapsody And Blues MCA MCA 5124	8.98	8.98	8.98
112	105	5	WILLIE NELSON Willie Nelson And Family Live Columbia KC 2-35642	11.98	11.98	11.98
113	113	4	SOUNDTRACK Smoky And The Bandit 2 MCA MCA-6101	9.98	9.98	9.98
114	124	118	THE CARS Elektra 6E-135	7.98	7.98	7.98
115	108	42	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98
116	107	15	BLACKFOOT Tomcatin' Atco SD 32-101 (Atlantic)	7.98	7.98	7.98
117	111	20	SCORPIONS Animal Magnetism Mercury SRM 1-3825	7.98	7.98	7.98
118	128	35	THE B-52's The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98
119	110	18	ELTON JOHN 21 At 33 MCA MCA 5121	8.98	8.98	8.98
120	102	47	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	8.98	8.98	8.98
121	121	24	FATBACK Hot Box Spring SP-1-6726 (Polydor)	7.98	7.98	7.98
122	NEW ENTRY		CRYSTAL GAYLE These Days Columbia JC 36512	8.98	8.98	8.98
123	120	41	SOUNDTRACK The Rose Atlantic SD 16010	8.98	8.98	8.98
124	134	7	THE VAPORS New Clear Day United Artists UT-1049	7.98	7.98	7.98
125	125	9	A TASTE OF HONEY Twice As Sweet Capitol ST-12089	7.98	7.98	7.98
126	136	6	JON & VANGELIS Short Stories Polydor PD-1-6272	7.98	7.98	7.98
127	112	12	BOB JAMES H Tappan Zee/Columbia JC 36422	7.98	7.98	7.98
128	130	9	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson MCA MCA-5127	7.98	7.98	7.98
129	129	17	GENE CHANDLER 80 20th Century T 605 (RCA)	7.98	7.98	7.98
130	143	3	GAMMA Gamma 2 Elektra 6E-288	7.98	7.98	7.98
131	141	2	BRASS CONSTRUCTION Brass VI United Artists UT-1050	7.98	7.98	7.98
132	131	6	ORIGINAL CAST Evita MCA MCA-2-11003	8.98	8.98	8.98
133	118	24	MANHATTANS After Midnight Columbia JC 36411	7.98	7.98	7.98
134	NEW ENTRY		HUBERT LAWS & EARL KLUGH How To Beat The High Cost Of Living Columbia JS 36741	8.98	8.98	8.98
135	135	50	EAGLES The Long Run Asylum SE-508	8.98	8.98	8.98

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	ALBUM	8-TRACK	CASSETTE
136	133	23	SQUEEZE Argybargy A&M SP 4802	7.98	7.98	7.98
137	123	15	CHAKA KHAN Naughty Warner Bros. BSK 3385	7.98	7.98	7.98
138	140	25	KENNY ROGERS Gideon United Artists U00-1035	8.98	8.98	8.98
139	NEW ENTRY		THE ROLLING STONES Hot Rocks 1964-71 London ZPS 606/7	13.98	13.98	13.98
140	127	20	GRATEFUL DEAD Go To Heaven Arista AL 9508	8.98	8.98	8.98
141	151	2	THE MICHAEL SCHENKER GROUP The Michael Schenker Band Chrysalis CHE 1302	8.98	8.98	8.98
142	142	4	AMERICA Alibi Capitol S00 12098	8.98	8.98	8.98
143	144	5	THE DELLS I Touched A Dream 20th Century T-1017 (RCA)	7.98	7.98	7.98
144	146	5	STEVE HACKETT Defector Chrysalis CL-1-3103 (Mercury)	7.98	7.98	7.98
145	155	5	JOHN PRINE Storm Window Asylum 6E-286 (Elektra)	7.98	7.98	7.98
146	139	13	JOHNNY GUITAR WATSON Love Jones DJM 31 (Mercury)	7.98	7.98	7.98
147	119	10	BARRY WHITE Barry White's Sheet Music Unlimited Gold FZ 36208 (CBS)	7.98	7.98	7.98
148	132	6	LYNYRD SKYNYRD One More Time For The Road MCA MCA 2-801	8.98	8.98	8.98
149	122	12	PLEASURE Special Things Fantasy F-9600	7.98	7.98	7.98
150	137	13	ALI THOMPSON Take A Little Rhythm A&M SP 4803	7.98	7.98	7.98
151	145	6	LE ROUX Up Capitol ST 12092	7.98	8.98	7.98
152	138	4	LARRY CARLTON Strikes Twice Warner Bros. BSK 3380	7.98	7.98	7.98
153	153	8	THE ENGLISH BEAT I Just Can't Stop It Sire SRK 6091 (Warner Bros.)	7.98	7.98	7.98
154	189	2	THE DOORS The Doors Elektra EKS-74007	7.98	7.98	7.98
155	154	30	THE BROTHERS JOHNSON Light Up The Night A&M SP 3716	8.98	8.98	8.98
156	156	17	LUCIANO PAVAROTTI Pavarotti's Greatest Hits London PAV 2003-4	15.98	15.98	15.98
157	148	18	JUDAS PRIEST British Steel Columbia JC 36443	7.98	7.98	7.98
158	160	5	AMY HOLLAND Amy Holland Capitol ST-12071	7.98	7.98	7.98
159	159	20	PURE PRAIRIE LEAGUE Firin' Up Casablanca NBLP 7212	7.98	7.98	7.98
160	NEW ENTRY		SOUNDTRACK Times Square RSO RS-2-4203	13.98	13.98	13.98
161	150	12	AL DI MEOLA Splendido Hotel Columbia CZX 36270	9.98	9.98	9.98
162	166	8	JOHN KLEMMER Magnificent Madness Elektra 6E-284	7.98	7.98	7.98
163	163	3	MINK DEVILLE Le Chat Bleu Capitol ST-11955	7.98	7.98	7.98
164	152	18	TED NUGENT Scream Dream Epic FE 36404	8.98	8.98	8.98
165	147	50	BLONDIE Eat To The Beat Chrysalis CHE-1225	8.98	8.98	8.98
166	NEW ENTRY		SYLVESTER Sell My Soul Fantasy F-9601	7.98	7.98	7.98
167	167	15	HANK WILLIAMS JR. Habits Old And New Elektra/Curb 6E-278	7.98	7.98	7.98
168	168	94	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
169	172	4	THE STATLER BROTHERS 10th Anniversary Mercury SRM-1-5027	7.98	7.98	7.98
170	170	19	BLOW FLY Blow Fly's Party Weird World WWX 2034 (T.K.)	7.98	7.98	7.98
171	164	6	SEA LEVEL Ball Room Arista SL 9531	7.98	7.98	7.98
172	182	3	DAVID GRISMAN Quintet '80 Warner Bros. BSK 3469	7.98	7.98	7.98
173	157	24	LIPPS INC. Mouth To Mouth Casablanca NBLP 7197	7.98	7.98	7.98
174	173	6	RAMSEY LEWIS Routes Columbia JC 36423	7.98	7.98	7.98
175	158	10	CURTIS MAYFIELD Something To Believe In RSO RS-1-3077	7.98	7.98	7.98
176	176	3	ULTRAVOX Vienna Chrysalis CHR 1296	7.98	7.98	7.98
177	177	2	YELLOW MAGIC ORCHESTRA Multiples A&M SP-4813	7.98	7.98	7.98
178	179	3	LARSEN-FEITEN BAND Larsen-Feiten Band Warner Bros. BSK 3468	7.98	7.98	7.98
179	180	2	THE KINKS Second Time Around RCA AFL-1-3520	7.98	7.98	7.98
180	NEW ENTRY		MICHAEL STANLEY BAND Heartland EMI-America SW 17040	7.98	7.98	7.98
181	NEW ENTRY		NORMAN CONNORS Take It To The Limit Arista AL 9534	7.98	7.98	7.98
182	183	2	AVERAGE WHITE BAND Volume VIII Atlantic SD 19266	7.98	7.98	7.98
183	178	4	VARIOUS NARRATIVE The Adventures Of Luke Skywalker RSO RS-1-3081	7.98	7.98	7.98
184	NEW ENTRY		THE ROLLING STONES Let It Bleed London NPS-4	7.98	7.98	7.98
185	NEW ENTRY		BARBARA MANDELL Love Is Fair MCA MCA-5136	8.98	8.98	8.98
186	188	3	MARtha AND THE MUFFINS Metro Music Virgin VA 13145 (Atlantic)	7.98	7.98	7.98
187	190	330	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
188	NEW ENTRY		MAYNARD FERGUSON It's My Time Columbia JC 36766	8.98	8.98	8.98
189	NEW ENTRY		EUMIR DEODATO Night Cruiser Warner Bros. BSK 3467	7.98	7.98	7.98
190	NEW ENTRY		THE ROLLING STONES Beggars Banquet London PS-539	7.98	7.98	7.98
191	171	27	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
192	161	18	GLADYS KNIGHT & THE PIPS About Love Columbia JC 36387	7.98	7.98	7.98
193	165	34	J. GEILS BAND Love Stinks EMI-America S00 17016	7.98	7.98	7.98
194	149	17	CAROLE KING Pearls—Songs Of Goffin & King Capitol S00 12073	8.98	8.98	8.98
195	195	21	MICHAEL FRANKS One Bad Habit Warner Bros. BSK 3427	7.98	7.98	7.98
196	196	24	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98
197	197	12	DOOBIE BROTHERS Best Of The Doobie Brothers Warner Bros. BSK 3112	7.98	7.98	7.98
198	198	25	MICKEY MOUSE Mickey Mouse Disco Disneyland 2504	4.98	4.98	4.98
199	199	28	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB-11523	7.98	7.98	7.98
200	184	28	SPYRO GYRA Catching The Sun MCA MCA-5108	8.98	8.98	8.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	12	Kim Carnes	82	Van Halen	100	Barbara Mandrell	185	Linda Ronstadt	98	The B-52's	35, 118
Air Supply	22	Cars	5, 114	Daryl Hall & John Oates	29	Manhattans	133	Diana Ross	3	The Brothers Johnson	155
Alabama	79	Gene Chandler	129	Emmylou Harris	103	Benny Mardones	65	Rossington Collins Band	13	The Charlie Daniels Band	18
Herb Alpert	108	Change	97	Michael Henderson	49	Teena Marie	75	Roxy Music	77	The Chipmunks	34
America	142	Chic	73	Molly Hatchet	42	Devadip Carlos Santana	46	Devadip Carlos Santana	71	The Crusaders	111
Ambrosia	54	Chicago	93	J. Geils Band	193	Sea Level	171	Devadip Carlos Santana	71	The Dells	143
Joan Armatrading	86	Eric Clapton	58	Amy Holland	158	Boz Scaggs	52	Sea Level	171	The Dirt Band	83
Ashford & Simpson	62	Natalie Cole	105	Carole King	135	Scorpions	117	Scorpions	117	The Doors	154
A Taste Of Honey	125	Cammodores	30	John Klemmer	101	Bob Seger & The Silver Bullet Band	117	Bob Seger & The Silver Bullet Band	117	The English Beat	153
Atlanta Rhythm Section	76	Norman Connors	181	Michael Jackson	192	Carly Simon	74	Carly Simon	74	The Johnny Van Zant Band	89
Average White Band	182	Christopher Cross	10	Bob James	127	Paul Simon	17	Paul Simon	17	The Kinks	21, 179
Jeff Beck	57	Rodney Dangerfield	56	Rick James	110	S.O.S. Band	63	S.O.S. Band	63	The Michael Schenker Band	141
Pat Benatar	9, 64	Dave Davies	50	Al Jarreau	55	SOUNDTRACKS		SOUNDTRACKS		The Motels	80
George Benson	6	Eumir Deodato	189	Waylon Jennings	95, 99	Caddyshack	88	Caddyshack	88	The O'Jays	38
Blackfoot	116	Devo	43	Billy Joel	16, 196	Evita	132	Evita	132	The Rolling Stones	4, 139, 184, 190
Black Sabbath	90	John Denver	121	Elton John	119	Fame	11	Fame	11	The Statler Brothers	169
Blondie	165	Genesis	51	Jon & Vangelis	126	Honey Suckle Rose	14	Honey Suckle Rose	14	The Vapors	124
Blow Fly	170	Burry Goudreau	104	Journey	85	McVicar	24	McVicar	24	Various Narratives	183
Blue Oyster Cult	106	Larry Graham	31	Judas Priest	157	Smoky & The Bandit II	113	Smoky & The Bandit II	113	The Blues Brothers	150
Brass Construction	131	Grateful Dead	140	Chaka Khan	137	The Blues Brothers	67	The Blues Brothers	67	Peter Townshend	33
Jackson Browne	2	David Grisman	172	John Klemmer	101	The Empire Strikes Back	60	The Empire Strikes Back	60	Jethro Tull	41
Tom Browne	25	Steve Hackett	144	Larsen-Feiten Band	178	The Rose	123	The Rose	123	Ultravox	176
Cameo	59			Stacy Lattisaw	47	Times Square	160	Times Square	160	Dionne Warwick	23
Cameron	70			Hubert Laws & Earl Klugh	134	Urban Cowboy	8	Urban Cowboy	8	Grover Washington	107
Larry Carlton	152			Le Roux	151	Xanadu	7	Xanadu	7	Johnny Guitar Watson	146
				Ramsey Lewis	174	Split Enz	53	Split Enz	53	Barry White	147
				L.T.D.	173	Spyro Gyra	200	Spyro Gyra	200	Winners	69
				Lynyrd Skynyrd	115, 148	Queen	136	Queen	136	Whitesnake	96
				Maze	32	Eddie Rabbitt	39	Eddie Rabbitt	39	Hank Williams Jr.	167
				Meissa Manchester	84	Minnie Riperton	40	Minnie Riperton	40	Yellow Magic Orchestra	177
						Kenny Rogers	138, 168	Kenny Rogers	138, 168	Yes	19
										Zapp	78

SEPTEMBER 27, 1980 BILLBOARD

SUMMER SIZZLES

Arista Revenues Hop 69% Over '79

NEW YORK—Arista Records reports its revenues have jumped 69% over last summer's sales, and the July-August figures for the company show a 20% increase from the same period in 1977, the company's previous all-time high.

The label credits groups such as Air Supply, with two gold singles and an album surpassing the gold standard; a double LP of live performances from the Kinks, Tom Browne's "Funkin' For Jamaica" single and "Love Approach Album" and product by Melissa Manchester, Michael Henderson and Dionne Warwick as helping it set new sales records.

The Allman Bros.' debut LP and Al Stewart's latest album, both of which were rush released this summer, are also being linked to the sales surge.

"Our business has skyrocketed," boasts label president Clive Davis. "The gold and platinum figures we are reaching are encouraging signs that the industry is rebounding with

health and vigor. Let's hope the recovery gets as much consumer newspaper space as did our stagnation. It deserves it."

Arista executives are cheered by the fact that strong catalog sales in all categories—pop, rock, r&b and jazz—contributed to the sales jump without major assistance from Arista's headliner Barry Manilow who will have his own new album out in October.

Aretha Franklin's debut LP on Arista is due in a few weeks, and product from the Monty Python team and jazzman Norman Connors is being viewed as additional revenue producers.

Arista has also signed Canada's Gino Vannelli, a platinum-plus artist whose Arista debut is set for November. Other entries for the coming months include a Lou Reed anthology, an Outlaws LP and LPs from newcomers Sky and the Busboys, a rock and new wave/funk group that has scored critical raves prior to its debut.

Vidisk-Videocassette Issue Settled; Strike Continues

LOS ANGELES—The two-month-old Screen Actors Guild and American Federation of TV & Radio Artists strike against the major motion picture and television producers cleared a major hurdle here Wednesday (17) when the key issue of the supplemental video market was settled. This is the first major union agreement for payment of royalties for videodisk and videocassette usage in the U.S.

Still to be settled, however, are issues such as the asked for 35% across-the-board salary increase. The strike was officially continuing at presstime.

Originally, SAC had asked for 12% of the eventual gross revenues for films and television shows made especially for pay tv, videocassette and videodisks.

In fact, it was a formula for payment for supplemental use on home video product that precipitated the strike which began July 21, virtually paralyzing the U.S. motion picture and tv production industry.

Terms of the settlement involve 4.5% of distributor's gross in addition to pension and welfare after 10 days in which the film may be shown in a one-year period. Producers had offered, just previous to the resolution, 4.25% of the distributor's gross in addition to welfare and pension after 13 days of play or one year per video system, whichever came first.

As far as prerecorded videocassette and videodisk are concerned, the same percentage will be applicable.

When 100,000 units in any combination of disks or cassettes is achieved, actors are to receive 4.5% in addition to welfare and health benefits.

The last actor position, prior to the resolution, was 5.4% of the gross after nine days of play.

In a related development, 96% of the members of AFTRA ratified radio and tv contracts with the networks, retroactive to Nov. 16, 1979, the expiration date of previous agreements.

24 TITLES IN OCTOBER

CBS Video Launching Sales Thrust

NEW YORK—CBS Video Enterprises will launch an extensive co-op ad and merchandising program to coincide with its October market entry. The company enters the market next month with 24 titles, including 17 MGM films and "Rude Boy" by the Clash from Atlantic Releasing.

Other titles include performances by the Bolshoi Ballet and concerts of ELO and James Taylor.

The marketing effort will include posters, mobiles and point-of-purchase displays. Package design features four-color art on a glossy silver background. The design will be carried over into the displays.

The company will also hit video stores with trade advertising and four-page color mailing inserts.

Suggested list prices on the cassettes range from \$39.95 to \$89.95, with most releases set at \$59.95. Initial distribution is in the U.S. The company is preparing its plans for international release.

Segal, Guggenheim On Musexpo Stand

MIAMI—Music attorneys Lloyd Segal and Kim Guggenheim will conduct a special legal workshop at the sixth annual Musexpo music conference Sept. 28.

The two-part workshop, which will take place at the Bal Harbour Americana Hotel during the confab's Sept. 26-30 run, will devote its first session to the international aspects of record album licensing and music subpublishing. The second half will deal with licensing negotiation and subpublishing agreements.

Inside Track

Paramount Home Video became the first active video software marketer to establish a rent formula at its first three-day national distributors convention at the Sheraton Universal last week. Sales chief Reg Childs disclosed a \$1 to \$10 surcharge on its videocassette catalog to a reported 15 distributor organizations. The surcharge applies whether software is sold or rented. Present from the industry were Gene Silverman, Video Trends, Detroit; Marty Gold and Howard Goldberg, Altec Distributing, Burlington, Vt.; Noel Gimbel and Jeff Tuchman, Sound Unlimited, Chicago/Denver; Jeff Baker, Pickwick International, Minneapolis; and Jimmy Schwartz, Schwartz Bros., Lanham, Md.; and Russ Berens, King of Video, Las Vegas.

Paramount will include the surcharge in its suggested list prices for its tapes. The surcharge is graduated on the potency of the videocassette's material with a top new picture grabbing the full \$10 when it is first released. As the videocassette content decreases in popularity, the surcharge will be gradually decreased. Industryites attending the first Paramount confab marvelled at the vigor of the meetings, contrasted to normal conventions held by associations and individual firms. Childs predicts Paramount will gather its distributors four times yearly. Two meetings will be held in L.A. and Paramount will stage meetings in conjunction with the Winter Las Vegas and Summer Chicago CES shows.

Track happily reports that 30-plus year industry veteran Solly Solomon is still spending some time in records and tape even though he took early retirement recently from CBS Records, where he toiled the past 20 years between promotion and sales in the Pittsburgh area. Solomon is putting in some hours at the HQ of National Record Mart there. . . . Watch for an announcement from the Kramer cousins, Ron, formerly with Beechwood Music and Amherst Records, and personal manager Bruce, about KII Management. Their new firm will guide such as Maria Muldaur, Karen Tobin and Steven Buckingham. . . . Steve Gold is exerting a full-time push behind the forthcoming fourth annual L.A. Street Scene summer music fest. In its previous three years, the downtown event has lacked a driving force. Gold just returned from Japan, where he cajoled Nippon Columbia into bringing to L.A. Godiego, the eight-piece which becomes the first rock act to play Red China soon; and top jazz guitarist Kazumi Watanabe, along with Johnny, Louis & Char, courtesy of Canyon Records and Kalapana (of Hawaii), subsidized by Trio Records.

Highlight of the Budget Tapes & Records conclave this week in Seattle will be a Thursday (24) evening aboard the M.V. Islander in Puget Sound. . . . Morris Levy, president of Roulette Records and involved in wholesale/retail television marketing activity, says he's acquired an interest in the ailing TK Records setup. Founder Henry Stone stays as president. Bud Katzel takes his sales chief tools back to New York, where TK's home base may relocate. Of TK's long-term future, Levy sagely states: "There's nothing that a few hits won't cure."

Jimmy Buffett does an acoustic benefit for Carter/Mondale Saturday (27) at the Fox Theatre, Atlanta. . . . Ryan Tirk, son of industry marketing vet/retailer Shelly Tirk, will be Bar Mitzvah Oct. 4 at Temple Emanuel, University Heights, Ohio. . . . Critic Arthur Knight, director Robert Greenwald and composer Jeff Barry discuss the new movie musicals at the California Copyright Conference's Tuesday (23) dinner meet at the Sportsmen's Lodge. Phone (213) 766-8033 for reservations.

Dave Kelsey, president of Filmways Audio Group, did better than the fatted calf in welcoming back prodigal Wally Heider Tuesday (16) as more than 600 saluted the studio pioneer at the Heider Recording Studios in Hollywood. The festive buffet board literally creaked with six entrees. Les Brown played for dancing. . . . Before Thursday (25) close of business, you can still pick up on the RCA album incentive deal: five free on 100 on \$5.98 albums and 100 selected titles at 7% discount with an extra 30-day dating. . . . Track was misinformed. Fran Aliberte, Boston, was named WEA sales manager of the year, an honor previously erroneously conferred on Cleveland's Fred Katz. . . . Look for the boundaries between rackjobbing, independent distribution and retail to be firmed even more by Pickwick International.

The Record Factory, the Bay Area-based retail chain,

is into renting and selling video equipment together with production services. The Sterling Lanier-Bob Tollifson stores which were once heavy into VTR as a store promo tool, now are offering reconditioned video projection equipment, ¾ and ½-inch record and playback decks and ¾-inch screening and post production editing services to commercial accounts there. . . . Amos and Ceil Heilicher, Ray and Barbara Kieves and Paul Shore jetted to Monty and Molly Lewis' housewarming bash for their new 10-acre estate near London. Lewis is U.K. Pickwick Records topper. . . . L.A. Rams owner Georgia Frontiere unveiled a new production company last week which includes a record production wing. . . . Track's recent vibes about Land Of The Rising Sun yen to back U.S. industry projects will be bolstered by announcements in the next few weeks from producers and artists. . . . Look for Tom Dowd's wheels outside the Compass Point Studios, Nassau, where Eric Clapton will be wiring in his five-stringer soon.

CBS Records' Oct. 14 release, "Thank You Mr. President," an Allen Robin-Entertainment Co. production, definitely will provide a Carter/Reagan debate. The comedy album is a mock debate between the Republican and Democratic candidates using edited and spliced tapes of previously recorded remarks by the two. . . . The Assn. of Independent Music Publishers will hear Gary Wishik of Screen Gems-EMI Music and Ron Gertz of the Clearing House explain the intricacies of songwriting agreements Wednesday (1) at the Hollywood Holiday Inn noon luncheon. For reservations, call (213) 766-5116.

Gone But Not Forgotten: One of the most low-profile but influential executives ever departed the industry two weeks ago, as Berry Gordy accepted Mike Roshkind's resignation as vice chairman of Motown Industries. Gordy is retiring Roshkind's number. "I fortunately made \$10 million in commodities, principally silver. You can print that," says Roshkind. "The IRS knows about it." Roshkind was a coprincipal in a New York p.r. firm, which had Motown as a client for six years until Roshkind joined Motown when it moved to Hollywood from Detroit. Travel and writing a fiction tome, in which he will interweave his industry experience, are Roshkind's priorities. Expect Gordy himself to take up some of the slack.

Chuck Smith, former Pickwick International chairman of the board, confirms Track's earlier exclusive he would be acquiring the Rust Craft and Norcross domestic greeting card firms along with the industry veteran, Freedman Artcraft, the Charlevoix, Mich., fixture firm. Financing was arranged through A.J. Armstrong Company and the Philadelphia National Bank. . . . Request Records has completed its move from Ft. Lauderdale to Hollywood, Fla., where it has added a newly refurbished disk mastering lab. . . . Track's all smiles in reporting Mike Coolidge, the affable CBS custom manufacturing rep for the West, is out of intensive care at Sherman Oaks Community Hospital.

Paul David said it best when the Stark Record Service founder was moderating a recent district managers huddle, a regional person was defending a store's falloff countering that competition's low balling hurt the gross. David replied: "Don't tell me about selling lower. I'm worried about the guy down the street getting more than Camelot does." . . . Double B Records & Tapes, a major New York one-stop, has calendared a Sept. 30 meeting with creditors to attempt to work out a repayment program. Discussions Tuesday (9) were deemed inconclusive. The firm's delinquency is reportedly hovering around \$900,000.

Licorice Pizza, L.A., was tagged in five one-sixth page ads that ran over eight consecutive pages in the Sunday (7) Calendar section of the Times. Ads were identical in graphics and copy for the Willie Nelson ads except for a different 2¼-inch square catalog album cover reduction in each ad. Ad plugged the "Honeysuckle Rose" track album. Track saw a copy of the Sunday, Aug. 31, Arts and Leisure section of The New York Times. The industry had its meagerest ad outing ever in that section with WEA and PolyGram splitting 1/6th of a page, tagging Sam Goody. It was peculiar not seeing Korvettes in for its usual splurge.

107 Titles In Capitol Stocking Program

LOS ANGELES—Capitol is the fourth major manufacturer to institute a fall stocking program, following WEA, PolyGram and RCA. The Capitol program was launched Monday (15) and runs through Oct. 28. It offers a 5% discount and 30 days extra billing on 107 titles, 77 on Capitol and 30 on EMI America/Liberty.

Dennis White, Capitol's marketing vice president, says the label

never considered dropping the fall program in light of tightened business conditions.

"We analyzed the roster and the marketplace," he says, "and decided it would be in the best interests of everyone—the customers, the accounts and us. We feel with intelligent buy-ins and selling, there won't be a heavy return factor."

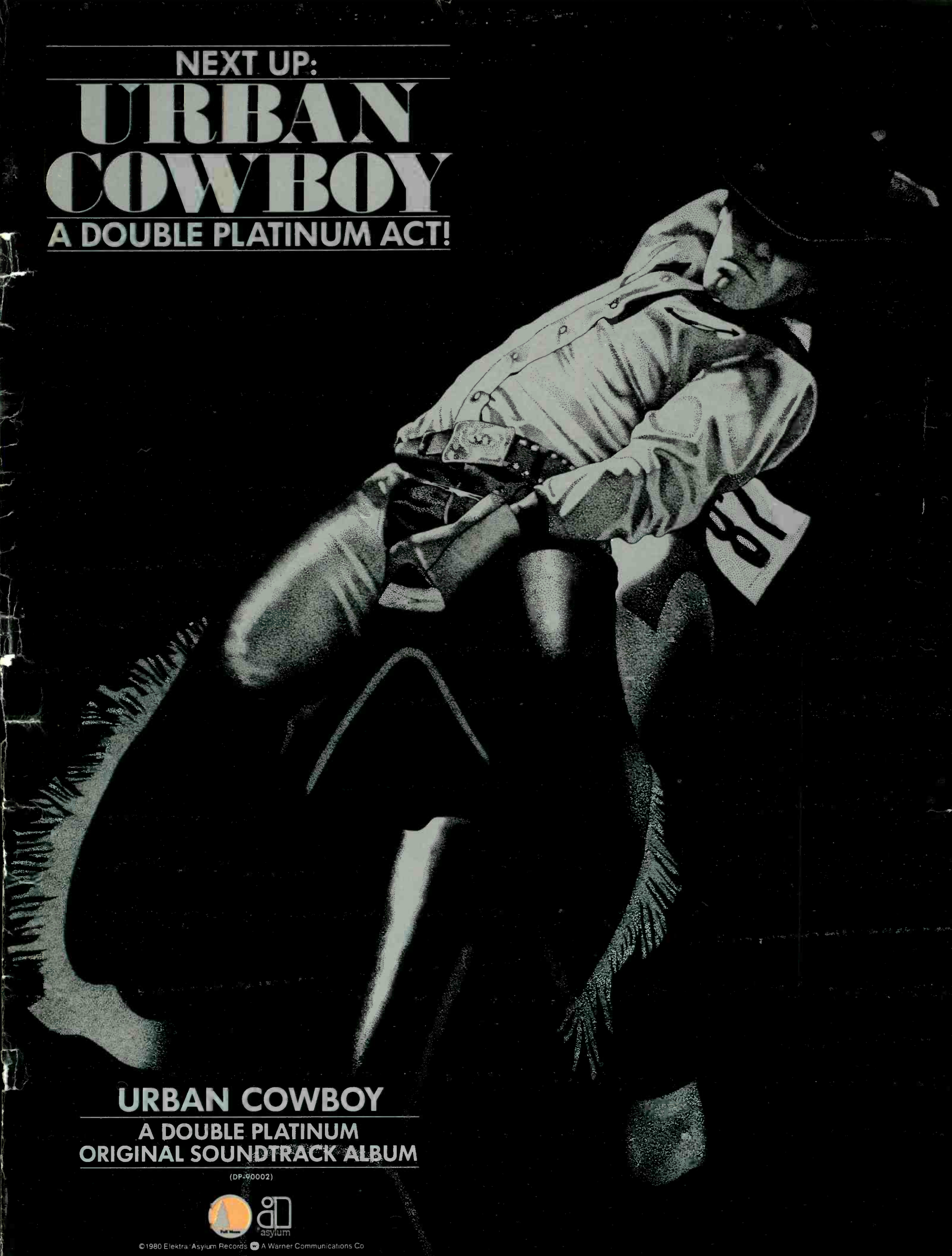
White says in most cases the pro-

gram encompasses all back catalog on major acts, excluding titles in the recently-expanded \$5.98 Greenline series (Billboard, Sept. 6, 1980).

The program includes Bob Seger, the Beatles, the Beach Boys, Pink Floyd, Kenny Rogers, Steve Miller and the Little River Band.

A Taste Of Honey is included, but with its new album only, not its catalog.

NEXT UP:
**URBAN
COWBOY**
A DOUBLE PLATINUM ACT!



URBAN COWBOY
A DOUBLE PLATINUM
ORIGINAL SOUNDTRACK ALBUM

(DP-90002)



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THE DOOBIE BROTHERS



LAST YEAR the Doobie Bros. scored: a triple platinum album (*Minute By Minute*); three hit singles ("What A Fool Believes," "Minute By Minute" and "Depending On You"); and more Grammy awards (FOUR) than any other act in the music business.

THIS YEAR the Doobies have given us *One Step Closer*, the new album, and "Real Love" (WBS 49503), the new single.



ONE STEP CLOSER

PRODUCED BY TED TEMPLEMAN. MANAGEMENT BRUCE COHN. ON WARNER BROS. RECORDS & TAPES. HS 3452