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# Billboard

85th  
 YEAR

A Billboard Publication

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## High Court May Decide Elvis Case

By ELIOT TIEGEL

LOS ANGELES—The United States Supreme Court is being asked to decide an issue which will determine whether an artist's control over his name and likeness passes onto his heirs when he dies or it becomes public domain.

At issue is the control and licensing of an artist's physical appearance for duplication on record and tape packages, songbook covers, T-shirts, posters and other ancillary merchandise.

A petition for certiorari has been filed with the Supreme Court on behalf of Factors Etc., Inc. against the Memphis Development Foundation over the use of Elvis Presley's exclusive  
*(Continued on page 74)*

### SUGGESTED LIST RISING

## CBS & MCA Boost Singles Up To \$1.69

By JEAN WILLIAMS

LOS ANGELES—CBS and MCA Distributing Corp. join WEA and Capitol in upping their suggested singles price to \$1.69 from \$1.49. It is believed PolyGram is gearing up to follow suit.

MCA, in its seven-tiered structure, has raised the price seven cents on its 51000 series. Wholesale prices now range from 78 to 84 cents.

On the other hand, CBS has raised prices on all of its single releases, effective Monday (6). Wholesalers and retailers, however, appear confused about CBS' increase. The company's accounts received a letter notifying them of the suggested price eleva-

tion but at presstime, most had not been advised as to their own costs.

One wholesaler insists his cost for CBS' singles will now be 87 to 89 cents.

MCA's price increase reportedly was initially set for June 13, 1980 with a 10-cent increase across the board for the 51000 series.

The increase, however, did not come through until September and three cents had been shaved off the originally planned wholesale increase. A source claims the company realized its prices were not competitive, which prompted the revision.

*(Continued on page 48)*

## Nashville's Main Event Is Underway

By KIP KIRBY

NASHVILLE—Riding the crest of unprecedented national media popularity, country music takes center stage this week to tie-in with the 55th annual "Grand Ole Opry" Birthday Celebration officially begun Saturday (11).

Accommodations are being made to handle what's anticipated to be a larger than usual number of visiting press corps and international media. And this year, tickets priced at \$3 will be sold to the public for each of the major label talent shows at the Opry House.

Attendance at this year's convention is expected to tip slightly over the 3,000 mark reached in 1979, according to Terry Clements, director of tourism for the Nashville Chamber  
*(Continued on page 51)*



CRISTY LANE, one of the most consistent artists in the country, continues to chalk up the hits. "ONE DAY AT A TIME," a #1 smash and now, "SWEET SEXY EYES" is closing in on #1. They both come from her exciting album of 7 months on the charts "ASK ME TO DANCE" on United Artists Records and Tapes (LT-1023). *(Advertisement)*

## Deregulation Effects Aired

By DOUG HALL

LOS ANGELES—More competition with hundreds of new stations on the dial is the price radio broadcasters will pay for deregulation, which, among other things, will eliminate mandated percentages of non-entertainment programming and limits on commercial loads within formats.

This message came across again and again as speakers ranging from liberal regulatory bureaucrats to conservative industry leaders spoke to the seventh annual National Radio Broadcasters Assn. American Radio Expo, which ended here Wednesday (8).

*(Continued on page 25)*

## Stigwood Slams Gibb Suit

By RICHARD M. NUSSER

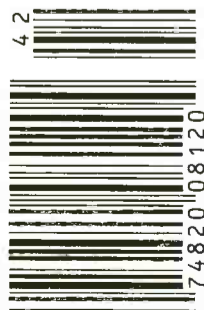
NEW YORK—The Robert Stigwood Group has responded with a barrage of denials to charges by the Bee Gees, filed in a State Supreme Court suit here, that Stigwood has cheated the act out of more than \$16 million through a pattern of fraud, breach of trust and conflict of interest.

The suit, filed in behalf of Robin, Barry and Maurice Gibb, seeks upwards of \$75 million in damages and other costs from a host of Stigwood related companies, including the PolyGram Group.

The usually reticent Stigwood, who has managed the group since 1967, calls  
*(Continued on page 76)*



In the tradition of Australia's greatest bands comes **Rose Tattoo**, sure to make their mark in the U.S. Watch for Mirage Records' 2nd debut. It's the hardhitting sound of Rose Tattoo's own special brand of aggressive rock 'n' roll. **Rose Tattoo**. They're going to be heard. Loud. On Mirage Records and Tapes. Distributed by Atlantic Records. WTG 19280. Produced by Vanda and Young for Albert Productions. *(Advertisement)*



NEW ROCK CHIPS AWAY AT THE TOP

BILLY BURNETTE. ON COLUMBIA RECORDS AND TAPES.

With everybody's top stars releasing records at once, radio's found a new voice to round out the mix.

JC 36792 Direction: Suzy Frank/Barry Seidel.

Produced by Barry Seidel for the Seidel/Frank Organization. "Columbia" is a trademark of CBS Inc. © 1980 CBS Inc.



## **THE SEQUEL IS BEGINNING**

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# '80—the Year Of Soul's Recaptured Dignity

By ADAM WHITE

NEW YORK—Like its pop counterparts, soul music's lyricists continue to be preoccupied with love, sex, music and dancing. These are universal themes, whatever the times.

But 1980 may just go down as the year in which the soul song regained its dignity, after the often-graceless output of disco's days.

Nothing exemplifies this better than Larry Graham's "One In A Million," a graceful and poignant ballad from the pen of Sam Dees, which topped the r&b charts this summer and also crossed to pop, selling a million copies in the process.

The record's dignity derives from Graham's soulful performance and the song's simple lyrics: "One day the sun came a shining through/The rain had stopped, and the skies were blue/And oh what a revelation to see/Someone was saying 'I love you' to me."

Grace and dignity similarly characterize the work of the Commodores' Lionel Richie, writer of such mellow and melodic hits as "Three Times A Lady," "Sail On" and "Still."

Most recently, he's turned his attention to spiritual themes, superbly articulating the link between soul music and gospel via two songs on the Commodores' "Heroes" album, "Mighty Spirit" and "Jesus Is Love."

The latter's lyrics are direct, yet thoughtful: "We've got to

walk on through temptation/Cause his love and his wisdom will be our helping hand/The truth and his words will be our salvation."

Secular but subtle is the work of Isaac Hayes, whose "Deja Vu" for Dionne Warwick exudes all the style and sophistication associated with the singer's earlier, Bacharach/David recordings: "This is insane/All you did was say 'hello,' speak my name/Feeling your love, like a love I used to know/Long ago."

Relative newcomers are Nile Rodgers and Bernard Edwards, the masterminds of Chic, whose music and lyrics can be termed "upwardly mobile." Sample this excerpt from "High Society," recorded by Norma Jean: "I've watched you climb every rung of that social ladder/Now you're a big celebrity, VIP, life of ease/And money don't matter."

Upward mobility is also embodied in one of Rodgers and Edwards' biggest hits, "He's The Greatest Dancer," by Sister Sledge: "He wears the finest clothes, the best designers/Heaven knows, from his head down to his toes/Halston, Gucci, Fiorucci/He looks like a still, that man is dressed to kill."

Arguably less sophisticated, but no less impressive, is the output of Solar Records' in-house team of writers including Leon Sylvers, William Shelby and Stephen Shockley. Their compelling compositions recall the stunning similes employed so effec-

tively in the '60s by Motown's songsmiths, as in this couplet from "It's Not What You Got," recorded by Carrie Lucas: "You don't have to own a big fine home, or drive a new Cadillac/Some cars have gas, but yours will last just as long as you park it in our driveway of love."

Then there's this clip from the Whispers' "And The Beat Goes On," where the metaphor is music-as-life: "Like the sweet sound of hit music, there'll always be something new/To keep the tables turning/You sing the song and there'll never be an ending."

Mention of Motown calls up the work of Valerie Simpson and Nickolas Ashford, who once toiled in Berry Gordy's Detroit workshops.

They, too, are specialists in the musical metaphor, exemplified recently by such songs as "Landlord" ("when my tears are flowin' down the drain, I don't need no plumber 'cause he can un-stop the pain") and "Clouds" ("in the distance/coming to change my plans/all my dreams will melt like sand").

Metaphors aside, Ashford and Simpson also demonstrate an ability to cut through the confusion of love-gone-wrong and get to the heart of the matter, as in this excerpt from "The Prize," recorded by Diana Ross: "He was the ray of light that made our hearts live/But neither one of us knew really how to give/So we

(Continued on page 8)

## BLANKET LICENSING

# ASCAP, BMI Urge CBS Plea Rejection

By IS HOROWITZ

NEW YORK—Major performing rights organizations are urging the U.S. Supreme Court to reject CBS Inc.'s last ditch-attempt to have blanket licensing of music on network television ruled in violation of antitrust laws. Both BMI and ASCAP have filed briefs with the court asking that it deny the recent CBS petition for yet another review of the tortuous case, now in its 11th year (Billboard, Sept. 13, 1980).

In its petition, the network claimed that the U.S. Court of Appeals in New York failed to follow the mandate of the High Court to subject pro and anti-competitive aspects of blanket licensing to the rule of reason in deciding against CBS last April.

The appellate decision came a year after the Supreme Court ruled that blanket licensing formulas with respect to network television are not illegal per se.

ASCAP and BMI maintain that the appeals court acted properly in

concluding that blanket licensing does not interfere with CBS from dealing directly with copyright holders, should the network so choose.

As the case winds down closer to denouement, it brings nearer the day of retroactive settlements—that may funnel millions of additional dollars into performing rights channels. Rates paid by CBS to ASCAP and BMI were essentially frozen at 1969 levels pending resolution of the controversy.

The new BMI brief states: "Had CBS been paying BMI at the rate voluntarily agreed to by another network, it would have paid BMI approximately \$10 million more than it did." It also takes note of a stalled state court action by BMI to "recover \$5 million in license fees due under the contract with CBS in effect prior to this litigation."

BMI has been receiving \$1.7 million a year from CBS, plus an additional \$900,000 since January 1979 as a nod to inflation. In ASCAP's case, CBS' annual payment has been locked in at \$4.32 million a year, the rate in effect in 1970.

Both rights groups are expected to move aggressively to achieve retroactive increases including such factors as inflation and interest.

## NMPA Surveys Members For Tribunal's Use

By JEAN CALLAHAN

WASHINGTON—In response to a request from the Copyright Royalty Tribunal, the National Music Publishers Assn. has surveyed its membership and a selection of singer-songwriter "controlled" publishing companies to shed some light on the financial condition of the music publishing industry.

The survey, administered by Leo Strauss, an accountant with Prager and Fenton, attempts to provide the Tribunal with information that might be useful in the mechanical royalty rate-setting proceedings currently resumed here for a two week rebuttal period.

A questionnaire was distributed to all NMPA members and to 73 singer-songwriter controlled publishing companies selected from the Billboard charts by the Harry Fox Agency. From a total of 277 questionnaires sent out by NMPA, 116 responses came back.

According to Strauss, the survey suggests that publishing is not so profitable a business as the Recording Industry Assn. of America, NMPA's adversary in the mechani-

(Continued on page 14)

# Country 8-Tracks, 45s Still Potent Sellers

By KIP KIRBY

NASHVILLE—Record companies which are contemplating cutting out 8-tracks and 45s might do well to consider the results of a just-released Country Music Assn. survey.

According to the poll—which drew responses from 4,700 registrants or nearly one-third of the total Fan Fair attendance this year—country music fans purchase 8-tracks over cassettes by more than a 20% margin. The survey also reveals that 66% of these fans enjoy buying 45s by their favorite artists.

The CMA is including the results of this poll in the registration packets of all attendees at this week's "Grand Ole Opry" birthday celebration. The survey was distributed by



Billboard photo by Elizabeth Annas

**SURPRISE TOAST**—In a surprise appearance, Frank Sinatra toasts Wayne Newton onstage at the Aladdin Hotel's Bagdad Theatre in Las Vegas following Newton's acquisition of the troubled hotel and his performance in the room Oct. 4 to return big name entertainment to that Strip hotel.

## U.S. SUPREME COURT

# Inventory Ruling Impacts Publishers Of Print Music

By IRV LICHTMAN

NEW YORK—Publishers heavily engaged in the print field, particularly those servicing the educational market, have been warned of the "drastic impact" of a Supreme Court tax decision involving warehouse inventory.

Last year, the Court held in Thor Power Tool Co. versus the Commissioner of Internal Revenue, that the company could not reduce the value

of warehouse inventory for a tax deduction unless the inventory was scrapped or sold below cost.

In February of this year, the decision was extended by the IRS to the book field and, for that matter, companies with any product line.

"Although the case itself had nothing whatever to do with publishing," notes a special report to

(Continued on page 14)

# India Location For IFPI's Key Meeting

By PETER JONES

LONDON—For the first time in its 47-year history, the International Federation of Producers of Phonograms and Videograms is holding its annual council meeting in India.

About 70 delegates from IFPI national groups around the world will meet in the Taj Mahal Hotel, New Delhi, this week under the chairmanship of IFPI president, Nesuhi Ertegun, to discuss the recording industry's two chronic problems—piracy and home taping—and to consider various modifications to the rules of the federation.

At the assembly Sunday through Thursday (12-16), the council will hear reports on the conclusions of negotiations with the European Mechanical Rights Bureau, BIEM, on mechanical royalty payments. The BIEM talks were held last week in Rome.

Also on the council meeting agenda is a report on the progress being made in forming videogram associations and on IFPI's future activities in this field.

At an extraordinary general meeting Wednesday (15), the Federation will deal with amendments to its constitution to establish separate membership categories for video members.

While in the Indian capital, the

(Continued on page 16)

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DUE IN 1981

## CBS Bares 'Less Noise' Disk Process

By GEORGE KOPP

NEW YORK—CBS Records has announced the development of a noise reduction process involving encoded records. To achieve the full benefit of the technology the records must be played back through a decoder, but the disks are also compatible with ordinary equipment, the company says.

In addition, CBS predicts the decoder will be available at moderate cost, under \$50, and eventually will be incorporated in all new stereo systems.

The first disks should be available the beginning of next year, the company says. According to Bernie DiMatteo, vice president of operations, all CBS disks will eventually be mastered using the technique, which achieves a claimed signal to noise ratio of 85 dB.

DiMatteo says marketing plans are sketchy, but the company intends to license the technology and has been demonstrating the system to hardware manufacturers and other record labels. The system has not yet been named, he says.

DiMatteo also says that no decisions have yet been made on licensing. "I don't know if we would do it on an exclusive basis," he says. "I suppose if the offer was big enough we might."

He does not believe the system will add significantly to record production costs. He also says that CBS is now testing the system on prerecorded tape.

The main difference between the CBS system and those on the market from dbx and Dolby is compatibility. According to CBS director of sound reproduction technology Lou Abbragnarro, this was a prime goal of the company's efforts. The labs have been working on the system for two years, he says.

"When we saw that digital equipment was coming into our studios quickly, we stepped up our efforts to give consumers the same sound quality at home that we achieved on our masters," Abbragnarro explains.

"You can design a system with greater noise reduction," he says, "but you lose compatibility. The dbx system provides a better signal to noise ratio but the disks can't be played without the decoder."

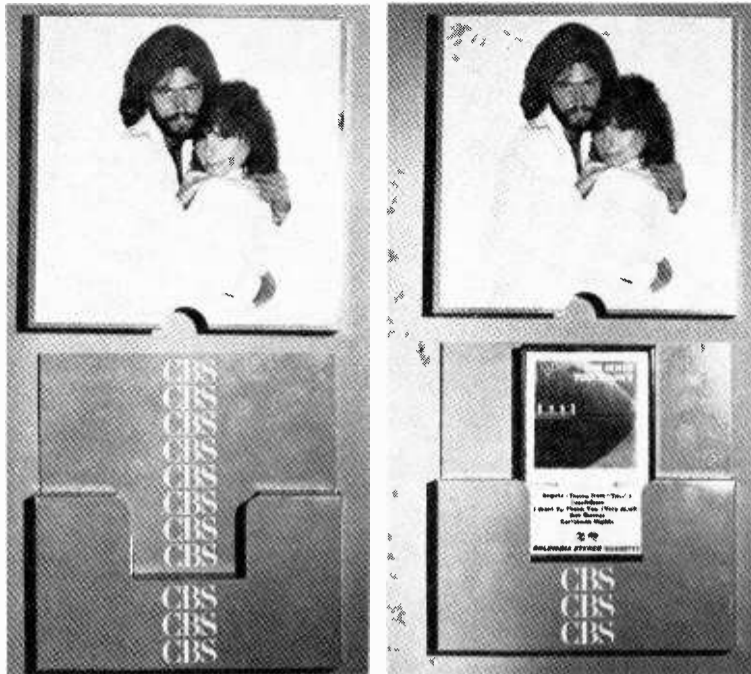
Consumer tests of the new system showed that the encoded disks played without the decoder were rated of equal quality to conventional disks, Abbragnarro says. Consumers participating in the test were "audiophiles who buy several classical records a year," he says.

The tests were not made with the same program material, he notes. If encoded and conventional disks of the same music were given an A-B comparison on conventional equipment, he says, the only audible difference would be "some level differences over certain portions of certain records. On many pop records there would be no audible difference. This is why we conducted our tests with classical music."

## CBS Contracts BID

NEW YORK—BID Records (Believe In A Dream) has joined the CBS family of Associated Labels. The label is headed by Russell Timmons.

First release under the new pact is "The Awakening" by the Reddings.



**NEW PACK?** This is a working model of the new CBS prerecorded cassette packaging designed by Shorewood. The model at the left shows the new Barbra Streisand "Guilty" pack which has enlarged artwork and the holder for the cassette itself. The top part is 6¼ inches by 6¼ inches; the bottom holder is 6 by 6. The photo at the right includes a Bob James cassette to show how the plastic housing is held in place. When the two components are brought together they form a box whose spine is ¾ of an inch wide.

## PRERECORDED CASSETTES

# Audible Images To Attract Audiophiles

By JIM McCULLAUGH

LOS ANGELES—Audible Images has been formed in Cupertino, Calif., to market high quality rock, jazz and classical prerecorded audio cassettes.

Numerous titles are in the negotiation stage, claims Tom Boyd, president, with product expected to be available to consumers via mail-order shortly.

Boyd indicates he plans to combine digital recording, metal tape and Dolby's new MX (Headroom extension) tape noise reduction technology for the product.

"We want to provide an alternative for the audiophile," explains Boyd, "thus we chose what we felt is a no compromise approach."

The approach will be to take an analog master tape, make a digital copy utilizing a digital tape recorder, and then make copies on a real time basis using Nakamichi tape recorders with Dolby HX, all on metal tape.

"If the original master tape is digital," Boyd adds, "so much the better. But if it's analog, we will still wind up with a superior sounding cassette."

Audible Images is indicative of what appears to be increased activity in the so called "super cassette" product area. In fact, one audiophile record firm, Nautilus Recordings of Pismo Beach, Calif., has already trademarked "Super Cassette" in anticipation of product introduction. Superdiscs is the firm's disk trademark.

While high quality prerecorded cassette have been available in the classical field, very little has been offered to date in other repertoires, particularly pop.

However, the growth of audiophile records in the last two years has led more specialty labels, as well as majors, to conclude that the audiophile cassette market is a viable one.

"One of the brightest spots in the consumer electronics industry," according to Jerome E. Ruzicka, vice president of dbx and director of the dbx-encoded disk program, has been the surge of cassette deck sales. "I think the audiophile cassette market has much promise," he observes.

Moreover, adds Ruzicka, there have been numerous technological

advances in this area including improvements in transport mechanisms, tape formulations and noise reduction.

dbx, according to Ruzicka, plans expanding its dbx-encoded disk program to include cassettes sometime in the near future as the firm continues to research the technology.

Its noise reduction circuitry is al-

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## Executive Turntable



Fead



Jones



Saifer



Grossman

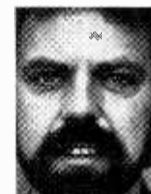
### Record Companies

**Bob Fead** is officially named president and chief operating officer of the newly formed Alfa Records in Los Angeles. Fead began in the industry two decades ago as a local promotion man for Liberty Records in Los Angeles. Most recently, he was division vice president for RCA Records. Also at Alfa, **Pete Jones** joins as marketing vice president. He was formerly Casablanca Records vice president. And **Lorne Saifer** becomes a&r vice president. He was formerly a&r vice president for CBS/Portrait. **Bernie Grossman**, recently working as an industry consultant after departing the post of national accounts director for A&M, joins as promotion vice president. In addition, **Kevin Keough** takes over as the national promotion director. He formerly was in national promotion for Bearsville Records.

**John Stainze** is upped at PhonoGram/Mercury to a&r vice president in Los Angeles. He joined the label in 1979 as West Coast a&r director. . . . **Jim McKeon** moves to the post of national album promotion associate director for Columbia Records in Los Angeles. He was Epic Records album promotion manager for the Western region. . . . **Philip J. Raifaizen** takes over as manufacturing operations director for Latin American operations at CBS Records International in Miami. He was technical operations director for CBS U.K. . . . **Lou Galliani** joins Elektra/Asylum in Los Angeles as national secondary and adult contemporary promotion manager. He co-heralded Galliani Bros. Promotion in San Francisco for two years before coming to Elektra/Asylum. . . . Also



Kaufman



McDougall



Williams

in the WEA family, **Jill Kaufman** moves to Nonesuch Records in Los Angeles as public relations director. She was press and artist relations director for Deutsche Grammophon. . . . **Chris Evans** becomes general manager of a&r and **Chris Nicks** assumes the post of promotion coordinator at Modern Records, distributed here by Ateco. Evans was the publisher and editor of Musicians Classified and managed the group Mink DeVille. Nicks did lighting for Fleetwood Mac and was in talent acquisition for Screen Gems Music, Inc. Both are based in New York. . . . **Jeffrey Green** hooks up with Pacific Arts Records in Carmel, Calif., as national promotion director. He was national music director for Fred magazine, a radio industry publication.

### Marketing

**George Steiner**, a 25-year industry executive, joins the Handleman Co. in Los Angeles as general manager of the branch. Steiner was originally with Capitol, later joining Philips Records as Western regional director. He was last Mercury/Phonogram's Western district sales chief. He replaces George Rosenjack, who is being reassigned to another post in the rackjobbing firm. . . . **Cheryl Kozlov** becomes advertising manager at Sound Unlimited One-Stop in Skokie, Ill. She was formerly regional media coordinator for the company.

### Publishing

**Vincent Candilora** is elected to vice president of SESAC in New York. He continues to hold the post of executive director of affiliations for the licensing company. . . . **Bruce Gold** is upped to senior attorney for Chappell Music and Intersong Music in New York. He joins after a seven-year stint at ASCAP where most recently was coordinator of writer and publisher administration. . . . **Cornelius Cabarle** moves to the Peer-Southern Organization in New York as domestic operations controller. He was an international controller for Estee Lauder Inc. and assistant corporate controller for Filmways Inc. . . . **Sandi Beach** moves up at Management III in Los Angeles to director of music operations for Management III, Management III Music and Weintraub/Okun Music. She was affiliated with First Artists Music and involved in the music production of "A Star Is Born" and "The Main Event." . . . **Allan McDougall** joins Famous Music in Los Angeles as creative director. He was general and professional manager of Island/Ackee Music.

### Related Fields

**Joe R. Williams** is upped at the 3M Co. in Minneapolis to sales and marketing manager for the new home entertainment products department. He had been national sales manager for retail markets in the magnetic audio/video products division. . . . **Blaine Converse** is upped to Ken Kragen's assistant at Kragen & Co. in Los Angeles. Previously, she handled contracts and tour coordinations for various company artists including Kenny Loggins and Gallagher. . . . **Dean Sciarra** moves to American Entertainment Management in New York as talent management coordinator. He was music/radio editor for the AOR tip sheet Walrus. . . . **Rita Weitzen** moves up to communications manager at JBL Inc. in Northridge, Calif. She has served as production coordinator and supervisor in JBL's communications department since joining the firm three years ago.

**Laura Kaufman** is appointed account executive at the Howard Bloom Organization in New York. She was publicity director for Leber-Krebs for the past seven years. . . . **Susan Roberts** is upped to administrative services director for Top Billing Inc. in Nashville. She used to head tour publicity for the company. . . . **Howard D. Elias** takes over the newly created post of divisional computer marketing manager for Radio Shack in the Midwest U.S. He formerly was manager of the Radio Shack computer center in Detroit.

**DID YOU EVER HAVE  
THAT SINKING FEELING  
YOU'RE MISSING OUT ON  
SOMETHING BIG?**



**"DRESSED FOR DROWNING." JZ 307 46  
SOMETHING UNEXPECTED AROUND  
EVERY TURN FROM SAILOR.  
A TITANIC RE-DEBUT, PRODUCED BY  
JAMES WILLIAM GUERCIO.  
ON CARIBOU RECORDS AND TAPES.**

Give the gift of music



Produced by James William Guercio.  
Management: Ron Altbach  
Distributed by CBS Records. © 1980 CBS Inc.

# How Effective Is Conversafe Orange?

By IRV LICHMAN

NEW YORK—How safe is Conversafe Orange as an anticounterfeit jacket device?

Heralded by its manufacturer, the Continental Group, as a unique system of detecting bogus product (Billboard, July 26, 1980), the issue may be thrown into doubt by the appearance of a similar system also employing a thin orange line on the edges of the LP jacket sleeve.

Several major fabricators are known to be offering the alternative device and in at least one instance it's to be used on a forthcoming Warner Bros. album by Little Feat produced by Ivy Hill Communications, New York-based fabricator.

Ironically, the first product bearing the Conversafe Orange system was a release by a Warner sister company, Elektra, featuring the Cars. Others have appeared since then, including the "Times Square" soundtrack (RSO) and an album by Ray, Goodman and Brown (Polydor).

The alternative, believed to be manufactured by Lowe Paper, based in New Jersey, "raises a big

question mark," admits Richard Block of Album Graphics Inc., which assisted in the development of the Conversafe Orange system.

While other fabricators say they've been offered use of the newer system, they seem to sense the matter as a meaningless gesture, since, as one company official put, "it knocks out the argument that no one else could reproduce Conversafe Orange with the same fine sense of detail."

The executive adds that he has made clients aware of the alternative, but that it was largely done "tongue in cheek."

Fabricators also say that the Continental Group has begun soliciting for Conversafe Orange, a pitch that would be counter at this time to representations made that Album Graphics Inc. would have a six month lead time in selling the device. This period that would have ended around the end of the year.

Aside from the issue of whether the money was well spent in using Conversafe Orange—it raises jacket

(Continued on page 66)



Billboard photo by Sam Emerson

NRBA GATHERING—Attendees at the National Radio Broadcasters Assn.'s American Radio Expo in Los Angeles are welcomed by this positive thought to the exhibition area. See coverage on pages 23-29.

## OWNED BY JAPANESE

# New Alfa Label Will Minimize Rock

By CARY DARLING

LOS ANGELES—Alfa Records, the new Japanese-owned record firm (Billboard Oct. 11, 1980) will have a roster of only 20% rock. At a press conference held Tuesday (7), the firm also revealed its purchase of a building here and that its marketing and distribution plans would be confirmed shortly.

Kunhiko Murai, president of Alfa & Associates, a subsidiary of Yanase & Co. Ltd., a privately held Japanese corporation, said that the problem with the American music industry is its large quantity of rock output.

## Strawberries: 6 More Stores

NEW YORK—With sales running ahead of last year, the aggressive Strawberries retail chain in New England is planning to add six stores next year to its existing 12 outlets. The first two will be in Burlington, Conn., and Worcester, Mass.

Most of the existing Strawberries stores are in the Boston area, with others in Springfield and Providence. Morris Levy, principal owner of the chain, says that the other new locations will be located in the same areas.

"I like to have four or five stores in one area. That way we can do better promotions," says Levy. He says he expects to gross \$12 million this year, with sales through the third quarter at \$7.9 million, up from last year's \$7.2 million for the same period.

Levy says strong promotion is the key to the chain's success. As head of the Roulette Records group, Levy says he can appreciate the importance to manufacturers of aggressive sales techniques on the retail level.

## Bar Coding Urged

NEW YORK—A new subcommittee to recommend bar coding for prerecorded videocassettes and videodisks has been created, and guidelines for the placement of the UPC code on cassettes and 8-tracks were adopted at a recent all-industry meeting conducted by the Recording Industry Assn. of America.

The new video subcommittee will study efforts to adopt a system that will dovetail codes for audio and video configurations. Or it will see if it isn't better to adopt a whole new system for video.

He used the figure of 47% to describe rock's share of the American recording industry.

Conversely, Alfa Records will have a roster with only approximately one-fifth of it being rock. Murai wants to develop an array of global talent from various genres. No artists have been signed yet.

Bob Fead, president of Alfa Records and former A&M and RCA Records vice president, said the forecast is that between 33 and 35 albums will be released over the next three years. Digital equipment will be used on as many of these projects as possible. First release is set for the first quarter of 1981 with three-four LPs.

Fead said no pressing and distribution deals have been set, though he hopes to have them by the end of the month. He stated he is considering going through independent distribution.

Alfa is buying its own building on Fairfax Ave. According to Murai,

this emphasizes the parent company's commitment to its American arm. By the end of the year, Alfa is expected to have pumped \$1.5 million into the American subsidiary.

Alfa here will have two music publishing subsidiaries: 1980 Music (ASCAP) and Alfa Music (BMI).

Murai says the American company is going to wait before entering the videodisk and videocassette markets because of format confusion. He states that eventually the firm will be involved in that area.

Staff announcements were also made with Pete Jones becoming marketing vice president. He was a Casablanca vice president. Lorne Saifer, formerly with A&M Records, becomes a&r vice president while Roland Young takes over as creative services director. Young, too, had been with A&M. Bernie Grossman, also having been with A&M, becomes promotion vice president. Jiro Yanase, president of the Yanase Corp., is chairman.

OCTOBER 18, 1980 BILLBOARD

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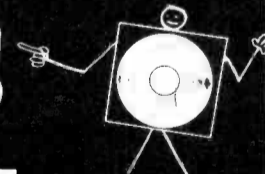
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## NEW YORK DISCOUNT CHAIN

**Crazy Eddie's Grows Steadily**

NEW YORK—Building at the rate of one additional unit a year, Crazy Eddie's is a heavy home entertainment discounter here that for the past 1½ years made a name for itself in record retailing as well.

Through not-overly-insane discounting of product and heavy recording-only television, radio and print advertising, the eight-unit chain is doing well and yet maintains a "reasonable markup," according to Burt Goldstein, vice president in charge of recording operations.

Recordings are sold in outlets located in New Jersey (3), Westbury, L.I. (1), Manhattan (1), Hempstead, L.I. (1), Brooklyn (1) and the Bronx (1).

Interestingly, while the units average about 2,500 square feet, the smallest location is in Manhattan on

Sixth Ave. and Sixth St. with a modest 500 square feet.

Goldstein, who operated his own retail outlet here before joining Crazy Eddie's, explains that the company's reluctant to give up space in a prime traffic area and adjoining space is not available. "We may, however, open another store not too far away," he adds.

A warehouse in the Bronx carries inventory for "as long as it takes to get a shipment," Goldstein notes in affirming a business philosophy that suggests the record business is "not a business where you have to speculate."

A total of 200 are employed by the chain, including security (not uniformed) and warehouse personnel. In seeking store personnel, Goldstein says he wants "people interested in shoes, not recordings."

which he translates as meaning a business attitude is to him a more important attribute than knowledge of recordings, which, he adds, can be picked up through experience.

Goldstein professes a good deal of well-being in terms of label relationships ("We sit down with labels each quarter and work out new marketing plans), including more stringent returns policies. "I think it's wonderful. It's added a new professionalism to the industry."

And the success of the \$5.98 mid-lines confirms Goldstein's view that "we've always believed in them." The \$5.98's are sold at \$3.99, which is about 30 cents from the lowest price in town.

Regular-line product, too, reflects a modest discount structure for an area confronted with a myriad of

(Continued on page 66)

**Soul Dignity In 1980**

• Continued from page 3

scandalized and criticized/And then we learned how to despise."

For Maurice White and his Earth, Wind & Fire cohorts, the politics of love often yield to the politics of life, instanced by this telling verse from the group's current hit. "Let Me Talk:" "Fifty million voices mumbling from the street/Talking about the '80s and who it will mistreat/Now, Joseph Workin Hardy, checkin' out the jive/Glancing at his pocketbook, inflation is alive."

Stevie Wonder is another composer who can turn his hand to love or politics, the latter instanced by his current offering, "Master Blaster," in which he proclaims, "Peace has come to Zimbabwe/Third World's right on the one/Now's the time for celebration/'Cause we've only just begun."

Similarly, Kenny Gamble and Leon Huff have been peddling music with a message since the O'Jays' "Backstabbers," and a song on that group's latest album, "The Year 2000," maintains the tradition: "Will people still, still be starving to death/I know there's enough food here for every man, woman, boy and girl."

From global concerns to the mundane, the party life is espoused by Rod Temperton in his "Off The Wall," waxed by Michael Jackson:

**Equipment May Be Kept: Judge**

LOS ANGELES—Superior Court Judge Leon Savitch here has ruled that the local Music Recorders and its owner, Gary Fulmer, can keep three pieces of studio equipment leased from Park Financial Co.

The judge ruled that the local studio retains possession of a Dolby M-8 noise reduction system, a 24-track MCI recorder and an MCI-JH-248 master remote control until there is a trial in the suit which Park brought against the studio over repossessing the leased equipment.

In its filing (Billboard, Oct. 4, 1980) the plaintiff claimed the studio retained the equipment illegally.

The defendants provided the court with a copy of a buyoff letter, part of the leasing agreement under which the studio could permanently retain the equipment after all payments due in the five-year leasing agreement were paid.

The studio made all the payments totaling \$62,214.66 and wants to hold the plaintiff to its original deal wherein the studio can buy the equipment for \$3,850. Park has refused, stating that inflation has increased the market value to \$22,000.

Judge Savitch has ruled that the studio has established a "meritorious" defense.

**Reno/Metz, Inc. Relocates In L.A.**

LOS ANGELES—Reno/Metz, Inc., a publishing production and management company run by Bob Reno and Steve Metz, have moved their operation from New York. They are now located at 9000 Sunset Blvd., Suite 1015, Los Angeles, Calif. 90069. The phone number is (213) 278-7222.

Reno/Metz Music, Inc., the publishing division of the company, represents the publishing catalogs of Aaron Spelling Productions, Spelling-Goldberg Music, MTM Music, T.A.T. Communications, Tandem Productions and Factor/Newland Productions.

"So tonight, you gotta leave that nine-to-five up on the shelf/And just enjoy yourself/Groove, let the madness and the music get to you/Life ain't so bad at all, living off the wall."

The monotony of daily living also surfaces in Donna Summer's "The Wanderer," a telling case of role reversal when compared with the sentiments of Dion's "The Wanderer" 18 years ago: "Step down the back-stair on my toes, then out the door/They didn't hear, now they won't see me anymore/'Cause I can't take that nine-to-five life, it's a bore/'Cause I'm a wanderer."

But the reversal of the woman's role gets its best hearing in the work of Candi Staton, whose 1976 hymn to independence, "Young Hearts Run Free," has been followed this year by "Lookin' For Love," in which she reminisces, "He thought he was much too hot to handle/He turned down every girl who tried/But he took off like a Roman candle/The day I took him for a ride."

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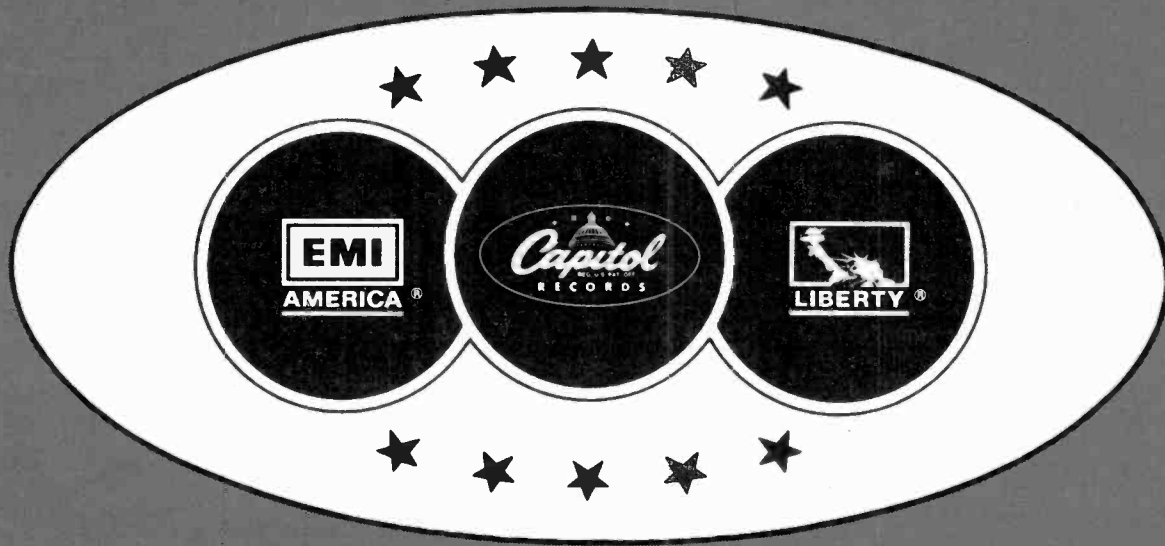
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RCA PRESIDENT ANALYZES MARKETS

# Upgrade Cassettes—Summer

NEW YORK—Taking his cue from the Japanese and German markets, Robert Summer, president of RCA Records, suggests that the prerecorded cassette may be a major factor in assisting the recovery of the worldwide market, including the U.S.

Armed with a broad analysis of key markets via an RCA industry study, Summer, speaking before a gathering here Monday (6) of members of the Music & Performing Arts Lodge of B'nai B'rith, noted that "in every market, disk sales are declining. Tape growth is in exact order of the trend of market growth, with Japan and Germany leading the way.

"If, indeed, tape growth and market growth prove to be synonymous, everything possible must be done to upgrade the prerecorded cassette," Summer declared.

He also raised the issue, in reference to the CBS home taping study (Billboard, Oct. 11, 1980), that, in part, the attraction of home taping is "the tape medium itself. . ."

With regard to Japan and Germany, Summer, formerly vice president of RCA's international division, reported that an RCA study revealed that in Japan tape "spurred to 23.6% of the market in 1979 from 15% in 1978; in Germany, tape share grew from 22% to 28%.

U.S. tape share, he noted, stalled because the decline in 8-tracks offset cassette growth, with the tape share flat in the U.S. at 27%. U.K. and France are flat at 12% of the market, he added.

Summer said he would leave to the audience's "own study" how to account for cassette growth in better markets in "this difficult period,

particularly since tape merchandising is so dull—or is it?" He did predict, however, that the "disk will stabilize and always be a substantial part of the market."

Summer said the decline of 8-tracks in the U.S., which RCA itself introduced in the mid-'60s, ". . . creates a particular problem for the U.S. market.

"In my opinion, this condition has been insufficiently highlighted," he declared. "The ramifications of winding down a major product line with fewer selections are complex. Underliquidated factories, inventory write-offs, returns, a cutout glut are the more obvious consequences. But, the story goes deeper. A study of the same process as it took place in the U.K. and Italy is revealing.

(Continued on page 63)

# Market Quotations

As of closing, October 9, 1980

1980		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
8/16	12/16	Altec Corporation	—	32	1	15/16	1	+ 1/16
39	26	ABC	6	2973	33%	33	33%	— 3/4
36 1/2	27 1/4	American Can	7	124	33%	33%	33%	+ 1/2
29 1/2	14 1/4	Ampex	13	1288	31 1/2	29 1/4	31 1/2	+ 2 1/4
5	2 1/4	Automatic Radio	—	43	3 1/4	3	3	Unch.
55 1/2	42 1/2	CBS	8	510	52 1/2	52 1/2	52 1/2	— 1/4
37	27	Columbia Pictures	8	138	34%	33%	33%	— 1/2
8 1/4	4	Craig Corporation	—	3	5 1/4	5 1/4	5 1/4	— 1/4
53 1/2	40 1/2	Disney, Walt	11	1032	47	46	46 1/4	— 1
12	7	Filmways, Inc.	—	240	9 1/4	9	9	— 1/4
20 1/2	11	Gulf + Western	4	537	18 1/2	18 1/4	18 1/2	— 1/4
14 1/2	7 1/2	Handleman	7	274	13 1/2	13 1/2	13 1/2	— 1/4
13	5 1/2	K-tel	7	28	10 1/2	10 1/2	10 1/2	Unch.
41	25 1/2	Matsushita Electronics	10	54	40	39 1/4	39 1/4	— 1/4
57 1/2	44 1/4	MCA	9	91	52 1/2	51 1/2	52 1/2	— 1/2
19 1/2	10	Memorex	—	185	14 1/4	13 1/4	13 1/4	— 1/2
62 1/2	48 1/2	3M	10	1408	57 1/2	55 1/2	55 1/2	— 1 1/4
70	41 1/2	Motorola	12	452	68 1/2	67 1/2	67 1/2	— 1 1/2
37	23 1/2	North American Philips	6	11	34 1/2	34 1/2	39 1/2	— 3/4
8 1/4	4 1/4	Orox Corporation	38	52	8 1/4	8	8	— 1/4
23	13 1/2	Pioneer Electronics	15	7	22 1/2	22 1/2	22 1/2	+ 1/2
28 1/2	18 1/2	RCA	8	1454	28 1/2	28 1/2	28 1/2	— 1/4
16 1/2	6	Sony	13	2104	15 1/2	15	15	— 1/4
33 1/2	20 1/2	Storer Broadcasting	9	260	27 1/2	27 1/2	27 1/2	— 3/4
7	3	Superscope	—	23	5	4 1/4	4 1/4	— 1/4
35 1/2	25 1/2	Taft Broadcasting	9	559	32	31 1/4	32	+ 1/4
20 1/2	14 1/2	Transamerica	5	493	19 1/2	19 1/2	19 1/2	Unch.
39 1/2	29 1/2	20th Century	6	171	38 1/2	37 1/2	38 1/2	+ 1/4
62 1/2	39 1/2	Warner Communications	14	313	60 1/2	59	59 1/2	— 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	35	—	1 1/4	2 1/4	Integrity Ent.	—	—	2 1/4	2 1/4
Certron Corp.	8	—	1	1 1/4	Koss Corp.	9	—	9	9 1/4
Data Packaging	5	—	8 1/4	8 1/4	Kustom Elec.	—	—	1 1/4	1 1/2
Electrosound Group	10	—	5 1/2	5 1/2	M. Josephson	9	—	12 1/2	12 1/2
First Artists Prod.	13	—	2 1/4	3	Recoton	15	—	2 1/2	2 1/2
					Schwartz Bros.	—	—	1 1/4	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.

## CBS Earnings Rise In 3rd Quarter By 6%

NEW YORK—Increased profits from the CBS Records Group helped pace an overall increase in revenues, income and earnings for CBS Inc. in the third quarter of 1980.

CBS/Columbia Group revenues grew 6% in the quarter, due principally to increased sales in the domestic records division," says CBS in the company's quarterly report which also cites increased profits from the Records Group.

Overall, third quarter earnings per share were \$2, an increase of 5% over last year's \$1.91. Third quarter net income was \$55.8 million, a gain of 5% over the 1979 net third quarter income of \$53.1 million. Third quarter revenues were \$951.4 million, an increase of 8% over 1979 third quarter revenues of \$882.7 million.

For the first nine months of this year revenues also rose, although earnings were below those of a year ago, reflecting, the company says, earning declines of the first and second quarter.

Earnings per share for the nine months were \$4.42, a 10% decrease from the \$4.92 earned in the first

nine months of last year. Net income for the nine months was \$123.4 million on revenues of \$2.892 billion.

These figures represent a 10% decrease from the \$136.7 million in net income for the first nine months of 1979, but a 10% gain over the 1979 revenues of \$2.62 billion for the same period last year.

CBS/Columbia Group revenues declined 13% during the period, the company says, "due to the effects of the recession on its consumer-oriented business." CBS Radio, meanwhile, contributed to an 11% gain in the Broadcast Group's revenues.

### NARAS Resumes

NASHVILLE—The Nashville chapter of NARAS has reinstated its series of educational industry-oriented luncheons.

The next luncheon will be held Tuesday (21) at the Radisson Plaza Hotel at noon. The speaker will be Patricia Ledford, director of the Film and Television Production office for the state of Tennessee. Tickets are \$9.50.

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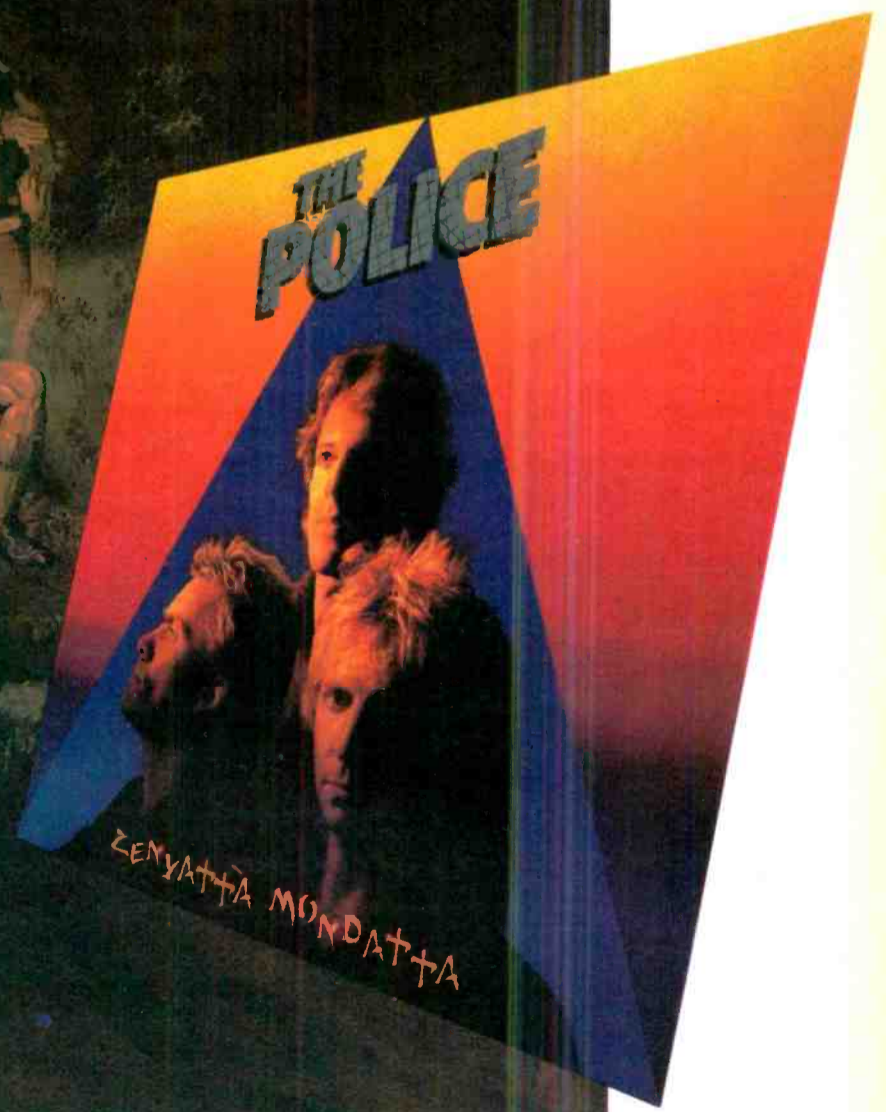
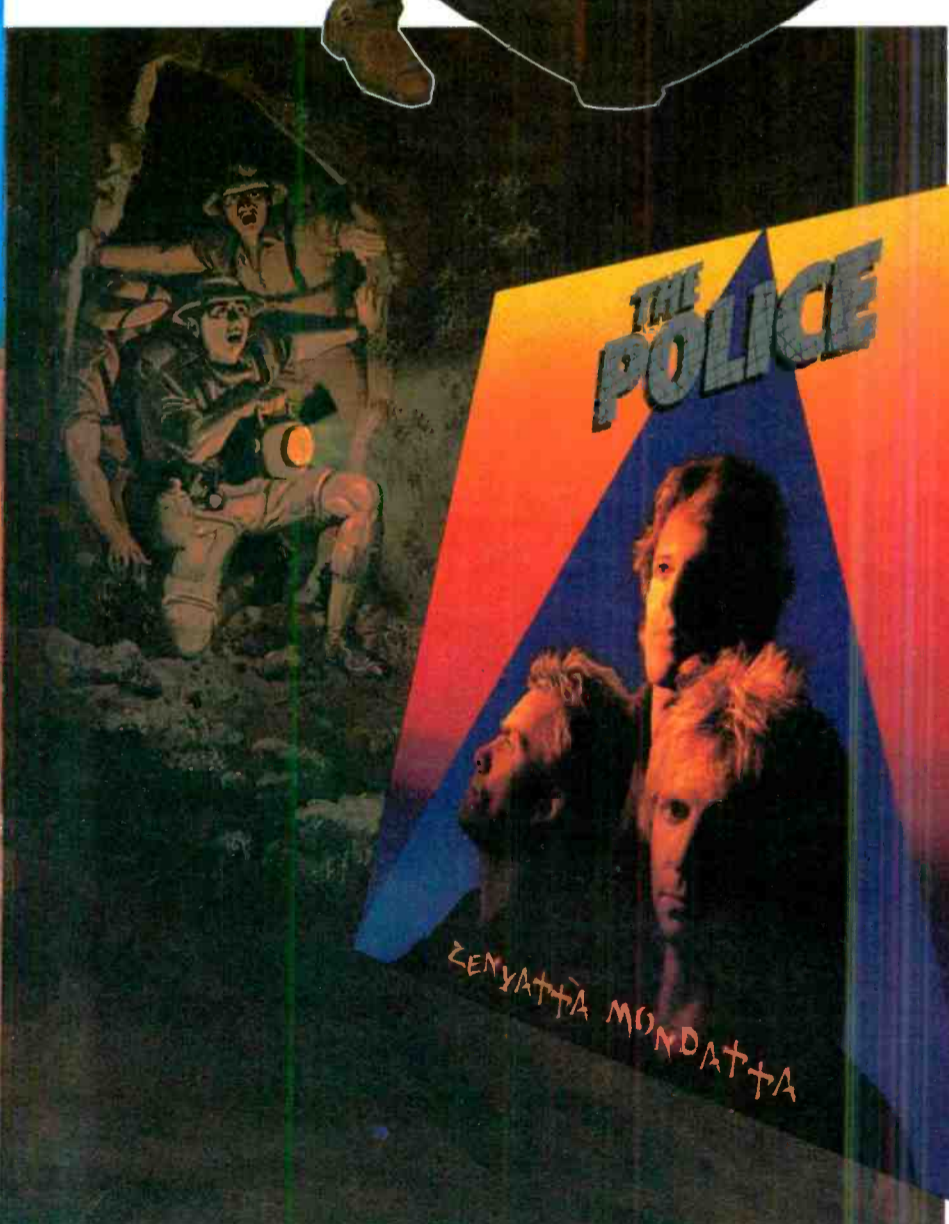
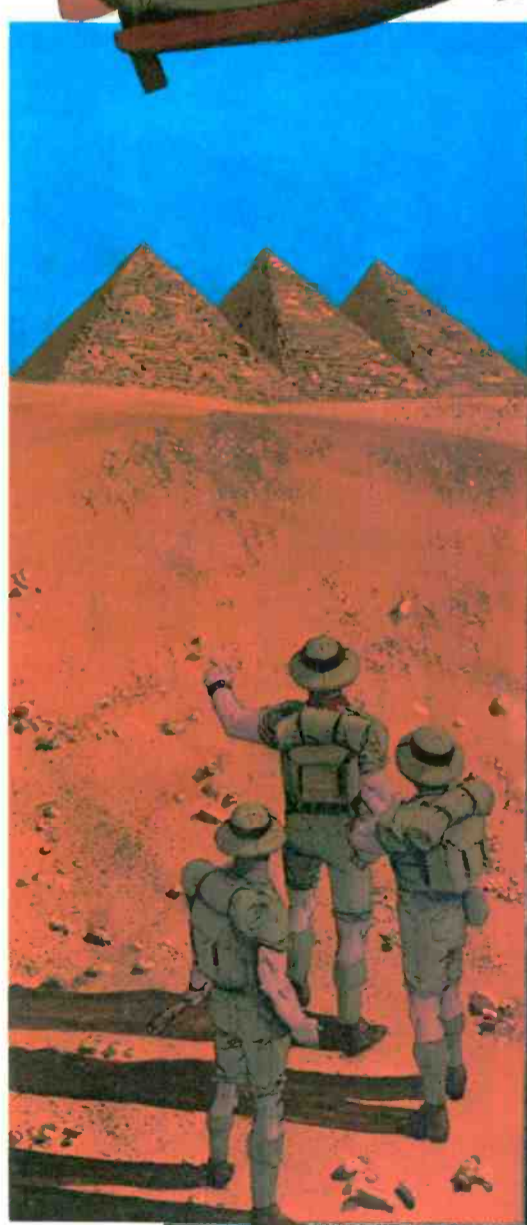
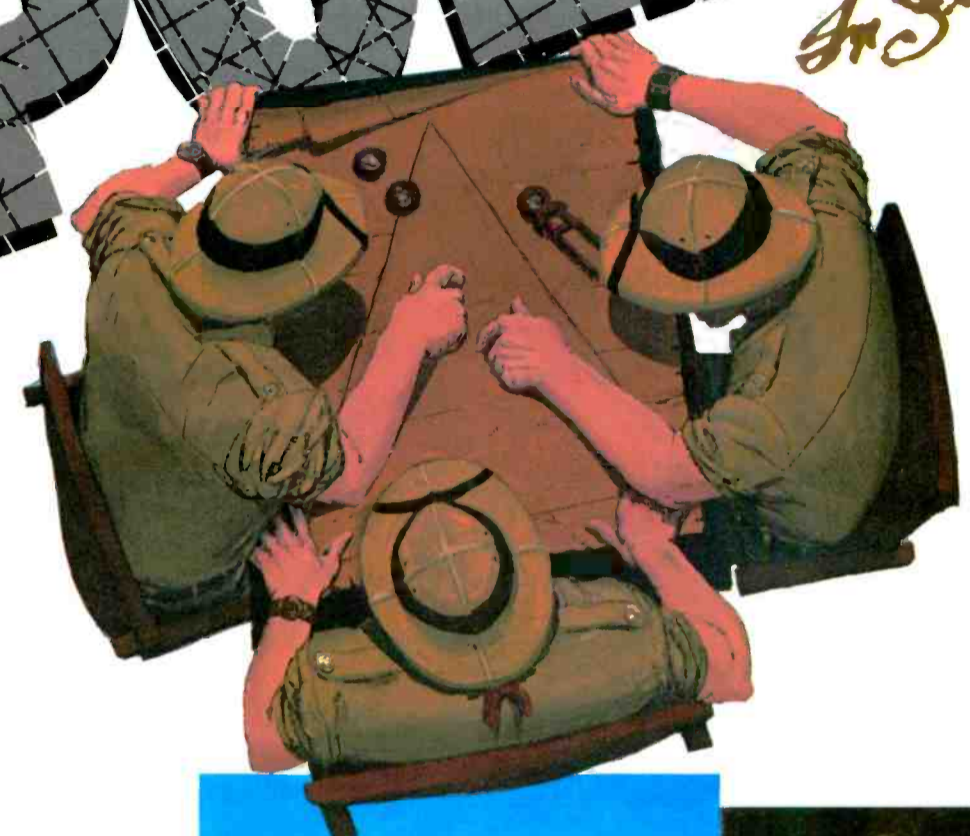
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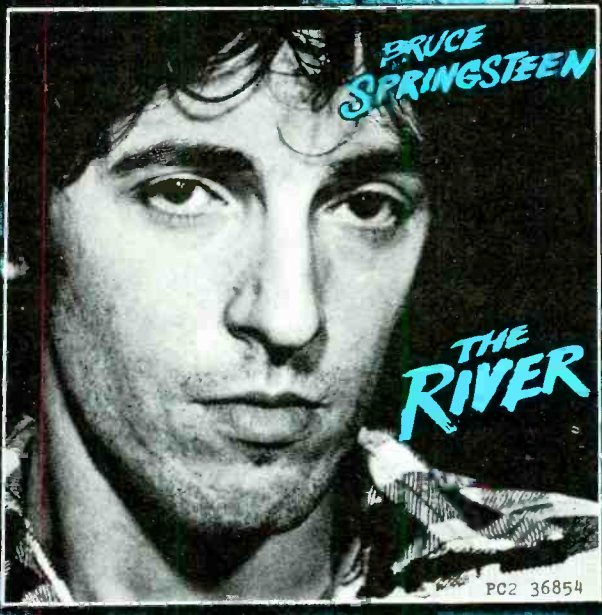
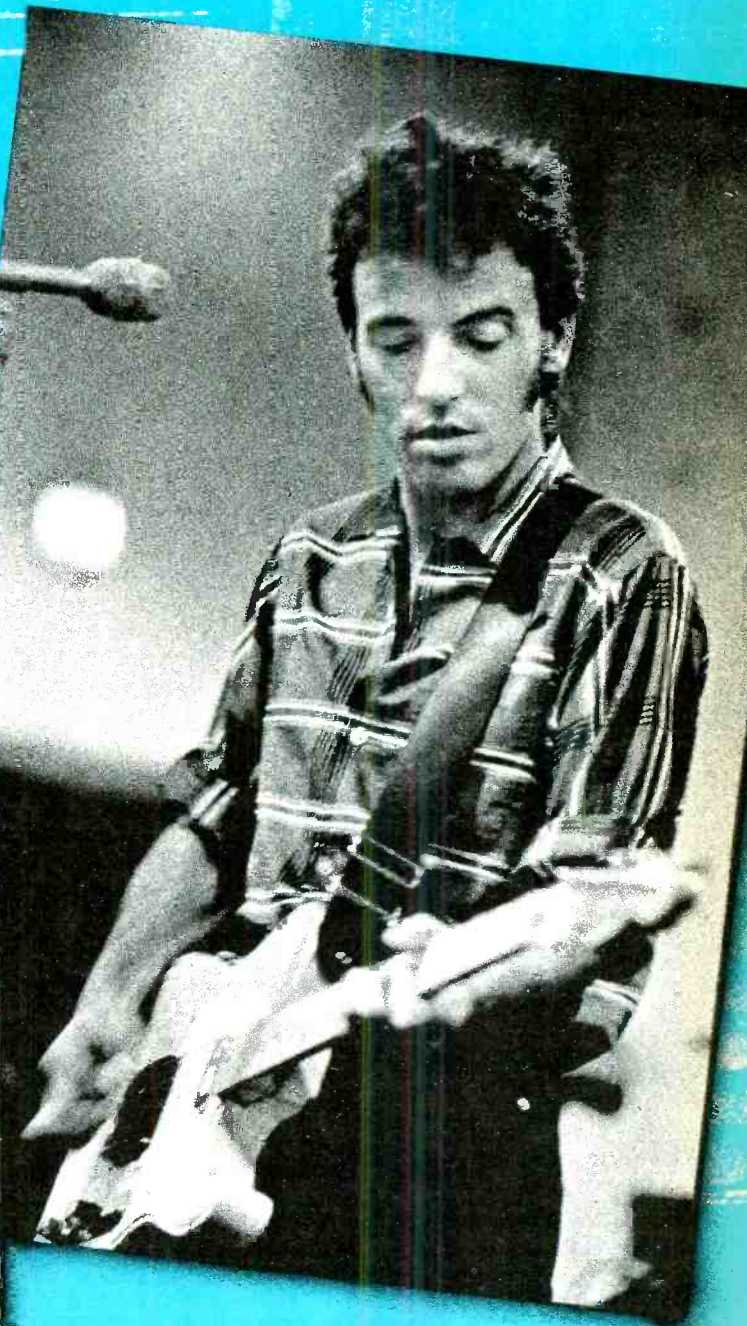
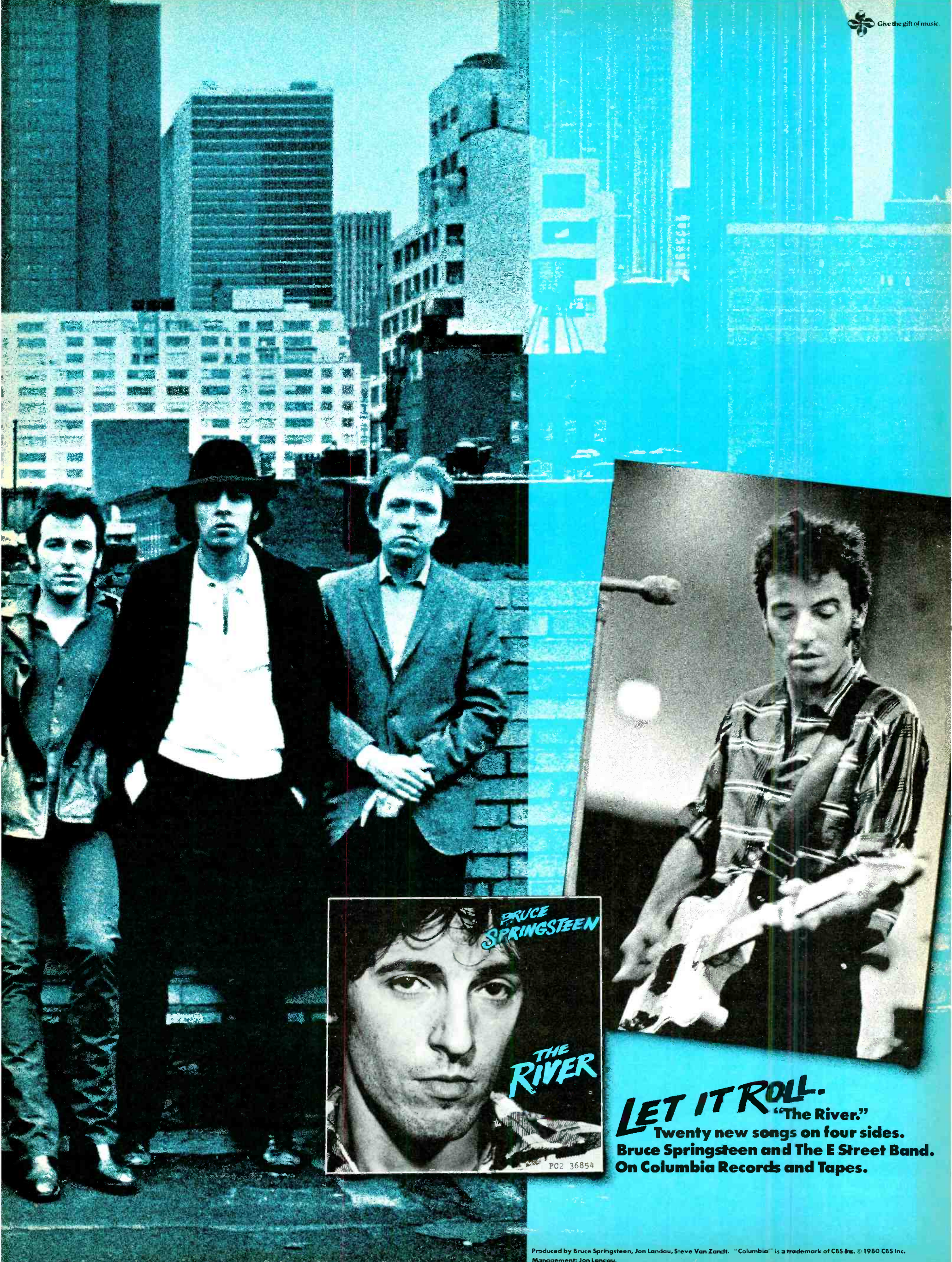
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# Inventory Ruling Hits Print Music Publishers

• Continued from page 3.

members of the National Music Publishers Assn., "the consequences of the decision will be no less dire to many publishers involved in printed product."

As is also cited by book publishers, music print companies keep on hand slower moving product so that they can be available to individuals or institutions that may require it.

"Publishers," the report declares, "like the Thor Power Tool Co., have customarily written down the cost of the copies of publications which

may take a number of years to sell out or which, in fact, may never do so.

"Nevertheless, this is industry practice. When a number of such titles is involved, the dollar impact of these write-downs can be considerable."

Although the IRS ruling would, of course, involved record manufacturers, there is apparently little anxiety on this label of the industry.

According to a source at the Recording Industry Assn. of America, attempts by the trade group to

meet with labels on the matter produced a "negative reaction," intimating that labels do not consider this a matter of serious financial concern.

Recordings on hand, it's pointed out, have far less life as warehouse inventory, with product that does not sell well either being scrapped or sold as cutouts. Additionally, tighter label returns policies have greatly reduced stock, as have the good movement of catalog now appearing as \$5.98 midlines.

"There's no doubt that Thor," the

NMPA report continues, "will lead to smaller runs and thus higher costs, as well as to a reduction in the number of titles issued for which the market seems to be small or doubtful."

The report also notes that in a ruling issued in February of this year (Revenue Ruling 80-60), the IRS indicated that taxpayers who have written down "excess" quantities of inventories to a value less than cost—without scrapping, selling or offering that inventory for sale at the reduced value—must restore the

amount of the write-down to inventory in the first year ending on or after Dec. 25, 1979.

The NMPA document notes that while the Supreme Court decision cannot be reversed by another Court, "only new legislation could overcome its devastating effect on certain kinds of publishing."

A "temporary relief" may be forthcoming with the introduction by Sen. Gaylord Nelson (D-Wis.) of a bill to prevent Thor-type adjustments from being applied retroactively, effective Sept. 15, 1980. While the measure is presently before the Senate Finance Committee, action, however, will probably not be taken until after the November elections, the report notes.

In an ironic statement, the NMPA report states that implementation of Thor may not increase the revenue of the "U.S. Treasury in the long run."

"If inventory which is written down must be sold at reduced prices or scrapped in order for the write-down to be considered proper, less gross profit will be generated than would be earned if the goods were ultimately sold to the trade. Therefore, in the end, fewer taxes may be paid."

## NMPA Surveys

• Continued from page 3

cal rate proceedings, has claimed. RIAA has tried to show the Tribunal that publishing profits are around 25%.

In fact, says Strauss, the survey shows a .921% loss experienced in 1977 by those music publishers affiliated with record companies. Independent music publishers, the bulk of the respondents to the questionnaire, showed a 9.6% profit for that year while singer-songwriter companies showed a 70.9% profit for 1977. That much higher figure reflects songwriters not deducting their mechanical income as writers from their own publishing companies, according to Strauss.

The profit picture for independent music publishers hovers at around 10% for 1978 and 1979, the other two years asked about in the questionnaire. Publishing arms of record companies showed a 4.21% profit in 1978 and 7.62% in 1979 while the singer-songwriter group continued to show extremely high profits.

A breakdown of domestic revenues shows mechanical royalties as the largest source of income for music publishers. In 1977, 42.48% of revenues came from mechanical royalties for the publishers answering NMPA's survey. In 1978, that figure rose to 44.68% and in 1979, the share of revenues derived from mechanical royalties was 39.04%.

NMPA's survey also suggests that the traditional 50/50 split of mechanical royalties between music writers and their publishers may be changing with a larger share going to songwriters. In 1977, 72.3% of the total mechanical revenue of music publishers answering the questionnaire was paid out (or payable) to songwriters. In 1978, that figure was 63.7% and in 1979, 66.2%.

Cross examining Leo Strauss Thursday (9), RIAA attorney Cary Sherman objected to the methodology of NMPA's survey. He criticized the report for not describing sales and promotion expenses when

(Continued on page 48)

*Jim is one of the good ol' boys of Nashville. His engineering career stretches back some 18 years to the days of mono mixing. He's done everything from pop to R&B to disco—and, of course, country. The aviation industry gave Jim his technical background. But he's also prepared himself by playing four or five different instruments. Some of the names on the other side of the glass from him include Bob Dylan; Simon and Garfunkel; Peter, Paul and Mary; Loretta Lynn; Johnny Cash; Don Williams; Marty Robbins; Conway Twitty; Ray Price; and Roy Clark.*

### ON SPECIALISTS

"Let me say that I have sympathy for them, because they're missing the rest of the world of music. They're locked into one thing and I got it all. I have done four different styles of music in one day. I did a disco record that got to number six on the Billboard charts, 'Dance With You.' In the same day, I did a number one country record. You don't listen to the same kind of music all the time. And I don't want to listen to the same kind of music all the time, either."

### ON OVERPRODUCTION

"'Swarm.' That's my term for overproduction. I've had producers who have turned and said, 'Well, how many tracks have we got left?' You may look at the chart and say, 'Well, we've got nine tracks left.' He'll say, 'Great.' And he looks into the window of the studio. 'Hey, let's put an electric piano on.' Not because the electric piano fits the song and has a place or meaning

in the rhythm or in the feel of the song, but it's because he sees one in the room and we've got nine tracks to go. And that's overproduction, abuse of multitrack recording. And that I don't condone."

### ON PLAYBACKS

"I actually mix. I don't load tape. I like to sit down at the console, set my monitor levels equal and put the band together and get a monitor mix in the control room that sounds as close as I can make it to the record, so that the producer and the artist and the musicians can hear and understand what they're doing and correct their mistakes. I'm an old mono mixer. And that's what built mono mixing."

### ON TAPE

"A competitor of 3M has stated that 3M has a greater print-through than their product. It's my opinion that there is no greater print-through on the Scotch® 250. It's just not masked with modulation noise. There also was a comment that the competitor's tape was brighter, when in fact, there was just more third harmonic distortion in the 10 to 12 kc range. I am very stringent on monitoring in the control room. And when I hear a signal off the floor, I want it to come back off the tape the same way. I don't want it to be embellished with third harmonic distortion to make it brighter, or modulation noise to confuse the bass line."

### SCOTCH 250 WHEN YOU LISTEN FOR A LIVING.

# 4-Man Fraud Case Dismissed By U.S.

By JOHN SIPPEL

LOS ANGELES—The prosecution against Firouz "Fred" Sepanlou, Michael "Mickey" Arkus and Paul Donnelly, all industry veterans, and Assdollah Sayeri, charging them with mail and wire fraud in the conduct of Circle Marketing have been dismissed by the government.

Following a grand jury indictment, the four were accused of bilking industry wholesalers, who shipped them \$1.5 million in albums for which they allegedly were never paid. The federal criminal action claimed the defendants used the mails to deceive U.S. wholesalers like WEA, MCA, PhonoDisc (sic), Hailona Distributors, M.S. Distributing, Pacific Records & Tape, Capitol, Columbia and Surplus Records & Tapes into thinking they were solvent by mailing falsified financial statements.

They allegedly used telex to transmit illicit information to primarily Japanese customers, who were purchasing albums from Circle Marketing.

## AFM Strike Begins To Gain Momentum

By CARY DARLING

LOS ANGELES—The AFM strike against motion picture and television producers gained ground last week as nine additional smaller producers were signed to interim agreements, picket lines were established and the airing of one major tv series was delayed.

Picketing officially began Monday (6) as musicians surrounded the offices of MGM, 20th Century-Fox, Paramount, the Burbank Studios, Walt Disney, Universal and Hanna-Barbera. The latter was the scene of a massive picketing display of 700 striking musicians Oct. 1. The musicians are striking over the issue of residual payment for the reuse of their material in subsequent productions.

It is precisely this issue which has forced the union to take Universal Studios to Los Angeles Superior

(Continued on page 48)

## CBS, RCA Sell \$500 Million in LP's by Mail

Before 1955 there were no record clubs. Today RCA and CBS alone sell \$500 million worth of LP's a year direct to consumers. Tomorrow they're looking to double that figure in video discs.

Non-store marketing of LP's, books, ready-to-wear, sporting goods, insurance, food and many other goods today is growing fifty percent faster than retail.

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The defendants pleaded not guilty to 15 counts of mail and wire fraud approximately two weeks after the government filed against the defendants in early August 1980.

The government claimed Arkus told vendors that Circle marketing, which operated from June 1976 to December 31, 1977, operated on a 7% to 12% profit margin. Circle allegedly mailed and telexed sales offers to Japan to peddle albums at no profit or below cost. Arkus, president of Circle, also offered kickbacks to Japanese distributing executives, the filing stated.

The complaint also claimed Circle sold to Phil Harris Records, Hollywood retail shop operated by Sepanlou; Artistic Music Corp. of New Jersey; Third Coming of New York and the Record Mall, a small chain in L.A. and Ventura Counties. Arkus received \$52,000 cash from Jack Turner, president of Record Mall, the government said.

## Sepanlou Sues Capitol Records

LOS ANGELES—Fred Sepanlou doing business as Phil Harris Records, a Hollywood retail landmark here, is accusing Capitol Records Distributing of discriminating against him in a Federal District Court suit filed here.

The one-time Capitol/Angel sales chief alleges Capitol's distributing arm violated the Robinson-Patman Act by providing marketing favors to "Wherehouse, Music Plus and Tower and other dealers of the same goods in California and elsewhere," which they did not accord Phil Harris Records.

The complaint contends the defendant offered quantity discounts not justified by cost economies, plus secret payments, allowance of rebates, refunds, commissions, unearned discounts, extended terms of payment, merchandising programs and no-charge records and tapes to accounts other than the plaintiff.

The filing states that Sepanlou acquired the Hollywood Blvd. retail store in 1972, at which time the plaintiff was still employed by Capitol Records.

Judge Manuel Real has been assigned to the suit. Sepanlou is asking for a jury trial.

## \$956,424 FOR MEMBERS OF N.Y. AFTRA

NEW YORK—Record companies paid out \$956,424 to members of the New York local of the American Federation of Television and Radio Artists for recording sessions during the year ending May 31. Of this amount \$117,941 was for performing on original cast albums.

The union collected an additional \$47,186 for its members to satisfy "contingent scale" obligations, extra payments based on records reaching certain sales plateaus.

Under the AFTRA agreement with recording companies scale and advance payments to non-instrumental disk performers are made through the union. Direct payments to artists are not included in the AFTRA breakdown.

## General News

### Inner City Introducing Tape Series

NEW YORK—Inner City Records markets the first six in a series of 24 high-end chromium dioxide prerecorded cassettes Nov. 1.

According to Irv Kratka, president of the jazz-leaning label, additions to the \$11.98 list line will be marketed at the rate of six cassettes each week in November and December.

Kratka says the product is being duplicated at the ratio of 8 to 1 from 15 i.p.s. working masters, the same speed as the label's master tapes. The cassettes are housed in a premium screw-type box, along with personnel on the date, titles and liner notes. Duplicator is Cassette Productions Inc. of Upper Saddle River, N.J.

Kratka refers to the \$11.98 as a "winning price" in view of his claimed average list of \$14.98 for other chromium dioxide releases, including CBS' Mastersound series. The line, he adds, will "serve to place the industry on notice that we can and will produce a product to match and surpass the existing cassettes in the marketplace."

Among the artists represented in the line are Stan Getz, Earl Hines, Helen Humes, Laurindo Almeida, Abbey Lincoln, Jeff Lorber Fusion and Jean-Luc Ponty/Stephane Grappelli, among others.

Inner City is part of Kratka's MMO Music Group.

## Rock'n'Rolling

# N.Y. Politico Would Kill Drugs Via Tax

By ROMAN KOZAK

NEW YORK—A punitive tax every time a disk is sold and played on the radio because of its content? An "enemies list" of top artists? For a while news reports in the New York area sounded as though a McCarthy-type attack was

about to be launched on the rock business, because some songs may or may not advocate the use of drugs. In interviews with local media, Julio Martinez, director of New York State Division of Substance Abuse Services, called for a \$1 tax "for each and every time a record is sold and a song is heard on the radio" if it suggests drug use. He said in a New York Post interview that he was developing legislation to tax every musician and every record company that profits from drug songs.

He even compiled an "enemies list" of artists, including Paul Simon, the Rolling Stones, Jackson Browne, Jefferson Starship, Lou Reed, Bob Dylan, Eric Clapton, the New Riders of the Purple Sage and the Grateful Dead.

"The Grateful Dead should drop dead," he continued. "These groups make millions of dollars on songs that are inducing young kids to get high on drugs. The state doesn't get any profits, but I have to deal with the casualties."

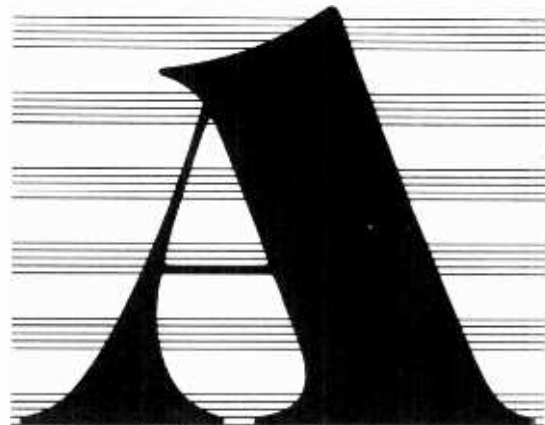
Since the stories appeared early last week, perhaps mindful of the dubious constitutionality of some of the proposals, Martinez's office is seeking to tone down some of his remarks, without denying them.

"Between you and me, I would like to get this off my plate," says Lynn Ansara, assistant director of the agency. "Martinez was trying to raise the consciousness of the artists and the record companies, but I don't think you are going to hear anything more from us about it. I don't think we will be developing any legislation. It is the governor's responsibility to raise revenues."

The State Division of Substance Abuse Services is the agency responsible for the rehabilitation of the 50,000 known addicts in New York state. Ansara says another 1,000 applicants for its programs are on a waiting list, and the director's "consciousness raising" remarks were an attempt to enlist rock artists for benefit concerts and public service announcements to fight drug addiction.

"The recording industry has taken many positive steps to assist in programs related to drug control, and has been complimented on its work by the national Institute of Drug Abuse," says Stan Gortikov, president of the Recording Industry Assn. of America, replying to Martinez's proposals.

(Continued on page 67)



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## Filmed Interviews Urge Rackjobbing's Importance

By JOHN SIPPEL

SAN DIEGO—Together with Target Store's Ken Macke, record-tape buying executive coordinators from Sears, Montgomery Ward, Woolco and Gold Circle spoke out for rackjobbing of their profitable recorded products department at the National Assn. of Recording Merchandisers rackjobbing conference here.

"We need rackjobbing more than ever. More part-time help requires their outside expertise," said Al Geigle of Montgomery Ward in filmed interviews shown at the conference.

### Bolster \$5.98 Line

NEW YORK—RCA Records will market an additional 51 titles in its \$5.98 midline series, bringing the label's total to 135 titles since its introduction earlier this year.

The newcomers, due in November, include 14 Gold Seal recordings from the label's Red Seal catalog.

"If we go direct, we go out of the record/tape business," predicted Chuck Staley of Woolco. Staley also felt "the labels don't understand the rack's value." Macke estimated that rack accounts moved \$1.3 billion in records in 1979, a gain over \$1.2 billion in 1978. Overall Macke said Target Stores are up 68% in recorded product in 1980. When you take out specific special promotion in sales Target is up a general 19% in records.

Cal Allen of Sears lamented a lack of rapport between mass merchants and labels, citing the fact that so much in-store display material goes to waste at the rack level. All Sears stores in the future will have record departments, Allen forecasts. The record department produces the highest dollar per transaction sale of any Sears department.

Harry Suttmiller of Gold Circle prophesied that young adults growing older will remain consistent record buyers.

## General News

## Rackjobbers Urging Label-Supported Ads

SAN DIEGO—Racked accounts must cross-pollinate in-store promotion with label-supported advertising, rackjobbers affirmed here Oct. 1-3 during the National Assn. of Recording Merchandisers first rackjobber conference here.

A quartet of rack firm bosses graphically demonstrated their growing emphasis on merchandising. Pickwick International's senior vice president Eric Paulson's film on the firm's fourth annual country campaign was effective enough to earn the conference's first such award.

"This Country's The Best" moved more than \$4 million in country product in the month-long promotion, Paulson said. The promotion sparked employe involvement, with 46 winners and a companion of their choice vacationing in Acapulco for best store efforts.

The campaign highlighted 31 album titles by 14 acts from nine manufacturers, Paulson said. He found 90% of Pickwick's accounts got involved.

Store contests ranged from Waylon Jennings and Dolly Parton look-alikes to links with major country stations. Paulson said Pickwick backed the program with \$216,000 in advertising on all media.

"Today's Music At Yesterday's Prices" themed the Interstate Record Distributors' campaign for its accounts. Stressing \$2.99 and \$3.99 cutouts and midrange product, the Hagerstown, Md., racker outfitted its accounts with self-merchandising dumps and browsers. Advertising was primarily in the discount chains' tabloids. Dick Greenwald of Inter-

## Freebie Acts For NARM?

SAN DIEGO—NARM members were urged to solicit labels and acts themselves to get performers to offer their services for a free concert, offered as a prize to the U.S. student who writes the best essay on "Why I Give The Gift Of Music."

Executive vice president Susan Ehrlich of the Rowland Co., public relations firm hired recently to advance the Harold Okinow-originated concept, told NARM rackjobber meeting attendees that a contest has been arranged with Scholastic Magazine, largest circulated youth weekly in the U.S.

The student sending in the best judged essay receives a free gig at his school by the group. Other such contests utilizing the concert services of major names as prizes are planned, she added.

Rowland is also slating name act appearances on major tv, wherein a performer will plug the campaign as Dionne Warwick did on "The Johnny Carson Show" Sept. 3. Articles publicizing the campaign will appear soon in Redbook, Playboy, Esquire and Seventeen," she reported. Rowland is arranging for huge posters carrying the slogan and logo to be hung at concerts and as backdrops on tv shows.

OCTOBER 18, 1980 BILLBOARD



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### REFUNDS FOR SINATRA'S CAESARS GIG

LAS VEGAS—A Saturday (4) outdoor concert by Frank Sinatra at Caesars Palace was cancelled the day before when Sinatra's sound engineer Robert Kiernan determined the stadium would be inadequate for technical reasons.

Caesars Palace immediately instituted refund procedures for 8,300 presold seats. The 24,000-seat temporary arena had been constructed in Caesars parking lot for the Holmes-Ali fight, but Sinatra agreed to use the facility for one show before it was dismantled. Sinatra was playing a one-week engagement in the Circus Maximus showroom at Caesars.

Tickets for the special performance were \$15 as opposed to the normal showroom price of \$40.

Kiernan stated that the noise from the nearby freeway plus distractions from the continuous light show on the side of the hotel would make the show technically unsuitable for at least 65% of the stadium's seating capacity. He had been unable to inspect the facility earlier because of activities related to the fight.

### India Location

• Continued from page 3

IFPI council will take the opportunity to encourage the Indian government to implement legislation ratifying the Rome Convention for the protection of performers, products of phonograms and broadcasting organizations. India has signed the Convention, but has not yet ratified it.



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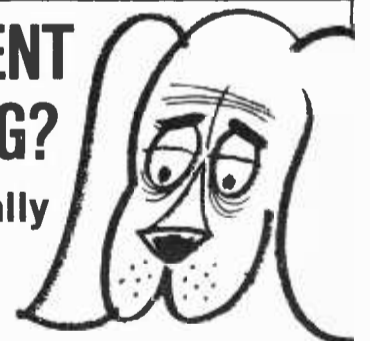
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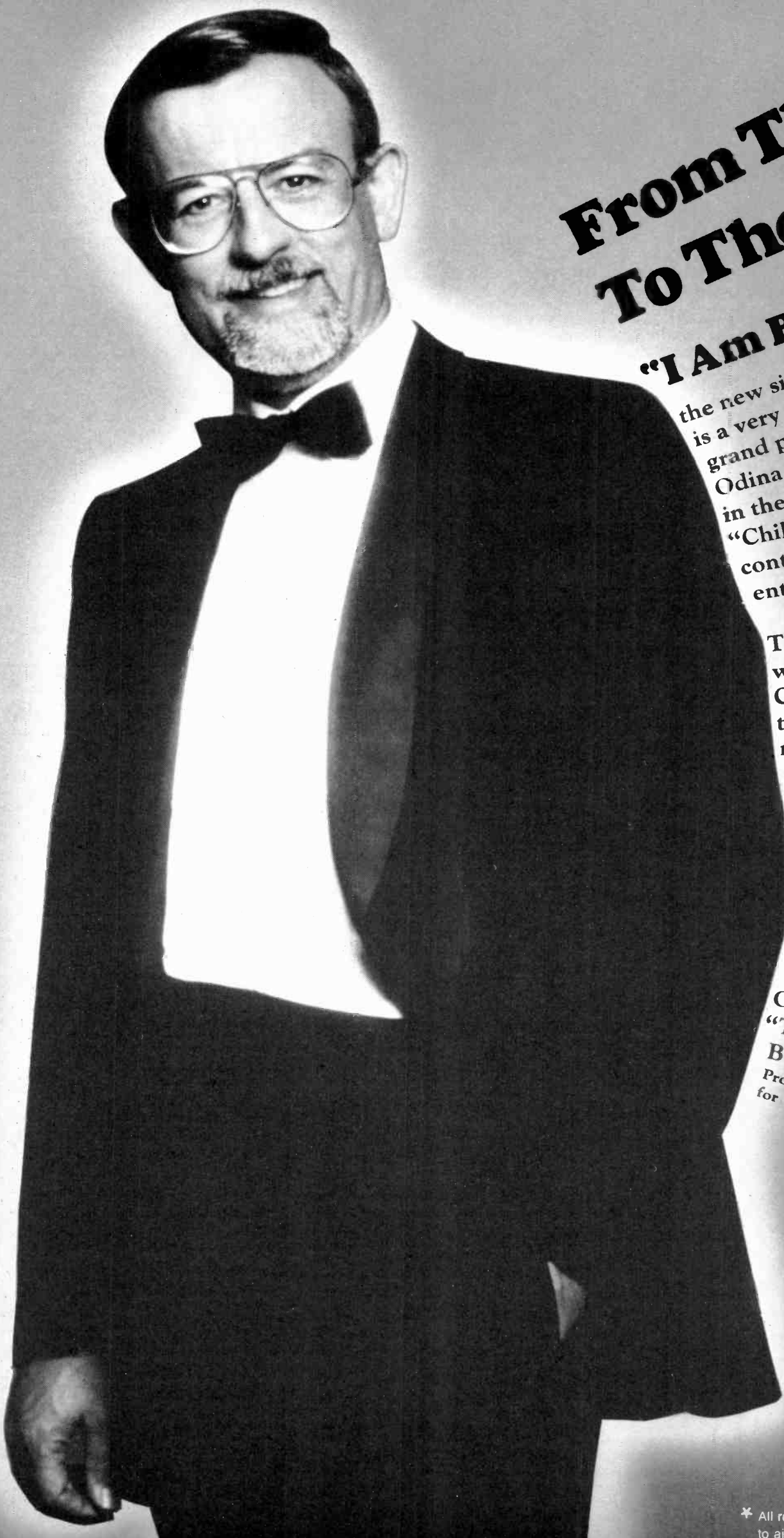


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# From The Children, To The World...

## "I Am But A Small Voice" PB 12410

the new single by Roger Whittaker is a very special song. It is the grand prize winner written by Odina Batnag of the Philippines in the UNESCO international "Children Helping Children" song contest. More than one million entries were received by UNESCO.

The first live performance of the song was a highlight of Roger's Radio City Music Hall concert, the triumphant climax to his first major American tour. A tour in which the artist played to sold-out audiences in 25 major markets.

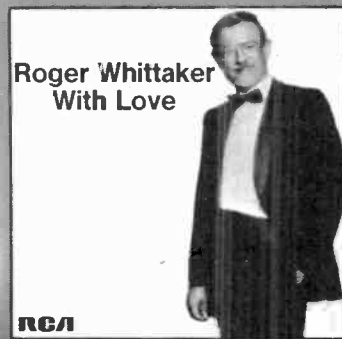
The new single is one of 12 great songs from the new album.

## "Roger Whittaker With Love"

Other featured cuts are:  
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Produced by Eric Robertson and John Mackswith  
for Tembo Records.

AFL1-5778



\* All royalties from this song are donated to UNESCO to aid handicapped children throughout the world.



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Vol. 92 No. 42

## There's No Lull In Creativity

By KEVIN ST. JOHN

I have been reading comments in the trades recently focusing on the concern of consultants, programmers and record company executives over the state of music today. The arguments cover familiar terrain, from radio's contention that the record companies don't understand the problems they face when they play nothing but top tracks, to record people's tireless pleas for more understanding from programmers.

Of course, "understanding" in promotionese invariably translates to "air-play" in plain English.

The most troubling thought, however, came from Kent Burkhart at a symposium held by a UCLA extension class last spring. It has been echoed by others.

As reported in Billboard's coverage of the event, Burkhart lamented that "radio is not embracing new product because there is a 'music lull,'" caused by the lack of variety of rock released by the record business. He advanced the theory that a lull existed before Bill Haley, Elvis Presley and the Beatles exploded, that we are in such a lull at the moment, and that we will continue to be as long as "groups keep coming out with the same sounding albums."

Burkhart seemed to be saying that, in order to snap us out of our lull, we need to see a resurgence of exciting and innovative trends and musical offerings.

It is impossible for me to come to terms with the idea that there is a music lull at all, and even harder for me to believe that

### 'Different & exciting music is out there in abundance'

if there were such a phenomenon, the reason is lack of effort on the part of imaginative musicians and the companies which sign them and release their contributions.

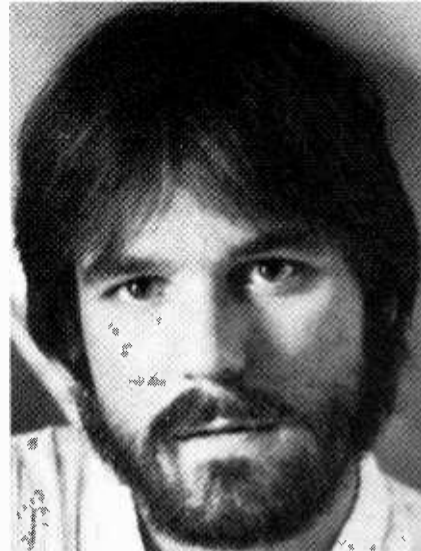
It is essential to realize that the majority of record buyers are almost completely influenced by what they hear on radio. And even though most programmers would be lightning-quick to argue that it really is the other way around—that radio plays only what the people want—the truth is that a relative handful of people decides what everyone will hear.

Once a record is played, then listeners' reactions usually determine how frequently and how long it will continue to be played. But, almost without exception, somebody must play a record first before people become aware of it, and the record can begin to sell.

That very fact leads me to surmise that the music lull of which Burkhart speaks is an artificial one, forced on listeners as a result of what they are allowed to hear on the radio. It exists, not because of a lack of exciting music, but because of the inability and unwillingness of programmers to listen to music in the first place, and their reluctance to expose their listeners to it in the second place.

The mountains of product heaped upon program and music directors, coupled with a proliferation of lazy and unimaginative

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.



Kevin St. John: "The music lull is artificial, forced on listeners by what they are allowed to hear on radio."

programmers, assure that a good deal of the exciting music being released today will never get heard, except by the most inquisitive music enthusiast.

Most people are by no means inquisitive nor are they imaginative. Perhaps, therefore, they and the current state of radio deserve each other. But are most people often given the chance to hear anything other than the few artists most stations play?

Please, please do not blame anything on the lack of different and exciting music. It's out there, and in abundance.

A solution to Burkhart's imagined problem is to encourage programmers to actively listen to and be more receptive to new artists and styles. Is it not probable that the "rock renaissance" of the late '60s was due in no small part to fledgling album stations eager to bring to people as much of the new underground music as they could?

If programmers actively sought out new and exciting music, there would never be any possibility of a "music lull." Radio airplay, hence more exposure, would encourage more free musical expression and support an ongoing musical flowering. Record companies would be less concerned about hyping forgettable artists whose music satisfies the current consultant catchphrase, than they would be in releasing records with true musical excitement and definition.

All too often programmers seem more concerned with what someone else added or what some luminary in the trade/tip sheet conglomerate thinks about a record than they are with taking the time to listen to the record themselves and to decide whether it would be right for their audience.

The unfortunate result is that the same handful of programmers around the country are always the first to expose new product. The result is unfortunate only because there are so few programmers with those convictions. It is no coincidence that in their markets there tends to be a continuing pattern of new vibrant music.

### 'But only a handful decides what everyone will hear'

Obviously, I find no fault with the exposure of superstar artists and repetition of songs. They are essential to music-based radio, and each station has different limits to both. But, at some point, radio must consider the detrimental effects too much of either has on listeners and the well-being of contemporary music and its progression toward new plateaus.

When complaints arise from programmers, consultants and record companies about the state of music these days, they would do well to examine how their own policies hinder or advance new ideas.

Kevin St. John is director of promotion for Waterhouse Records, a sister company of Schon Productions, concert promoter based in Minneapolis.

## Letters To The Editor

Dear Sir:

As one who follows the music business closely and buys many albums, I would like to offer some thoughts on the overall decline in record sales.

One concerns the actual length of an album. While I am not in favor of "quantity over quality," I do believe that an album should offer at least 35 minutes of music, especially as record prices continue upward.

Two of my recent purchases give examples of this. "Abba's Greatest Hits. Vol. Two" (Atlantic) contains almost one hour of music, an extraordinary amount by any standards. Despite the \$8.98 list price, I felt that I was actually getting my money's worth. I did not feel that way after purchasing the latest David Gates album (Elektra). This album contains only 30 minutes of music.

If albums are going to contain as little music as the Gates LP, people will continue to buy fewer albums. A half-hour of music cheats the customer behind his back. Usually, one does not know the length of an album before seeing the listings on the label—by then, it is too late to do anything. If the times of LPs were listed on the album's jacket or in reviews, the public would be protected against albums of short lengths.

As LP costs skyrocket, Epic should be commended for offering the last Clash album for such a low price.

By using a low cost package they were able to offer a two-record set for little more than the cost of a single disk.

Two recent Elektra releases, Ronstadt's "Mad Love" and Zevon's "Dancing School," have the same package quality that the Clash set had. If Elektra's use of cheaper materials had lowered the list price, I would have been quite pleased. However, Elektra still saw fit to give these albums a \$8.98 list price.

There is more to an album than the record itself—the packaging plays an important part in the public's perception of value. Many people feel cheated when a record company uses cheaper materials without passing the production savings along.

Without a good package, people will continue to buy the album itself. The packaging for the Bee Gees "Greatest" is a perfect example of high quality music and packaging. Covers such as that one will get people away from the tapes and back into the stores.

Jeff Hysen  
New York City

Dear Sir:

This letter is in response to a comment made by Harold Childs in the report on NAB's Programming Conference, in which he states that "radio is not ex-

posing new product" (Billboard, Aug. 30, 1980). We in campus radio have found through discussion with record company representatives that the opposite is the case.

Campus radio, not having the political restrictions of major radio stations, have always been a viable marketing ground for new product, as new groups and new sounds are always welcome in an environment where the main listenership is also the main purchasing group for progressive music.

Campus stations are also a forum for new groups who initially cannot obtain recording contracts with major recording companies or who are not getting the appropriate exposure through major stations. For example, we for one, broke B.B. Gabor, Toronto, Aerial and the Monks, before any of the major stations (i.e. CHUM-FM, Q-107) did in the Toronto area.

We have committed ourselves to being a forum in Toronto for the new artists and the sounds that people want to hear, not what a station program director thinks people want to hear, and will be continuing this format in 1980-81.

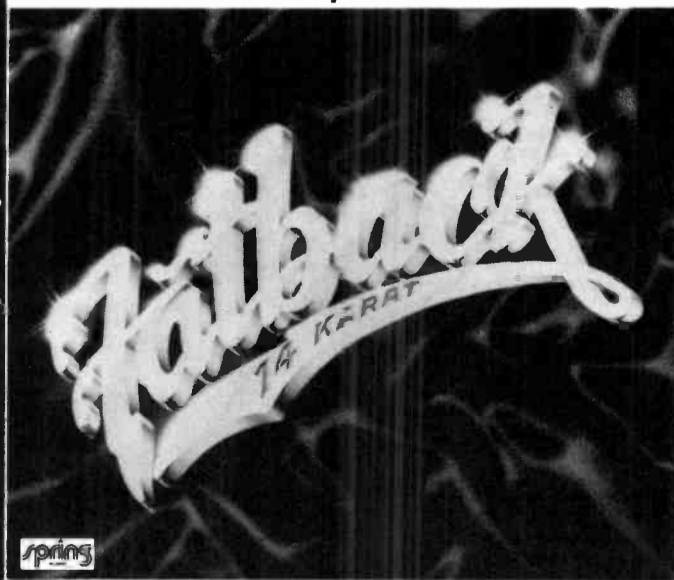
Bill Smith  
Station Manager CJS-FM  
West Hill, Ontario

# FATBACK'S NEW ALBUM "14 KARAT" IS AS GOOD AS GOLD.



You can't put a price on funk. If you thought "Hotbox" <sup>SP-1-6726</sup> was loaded with hits like "Gotta Get My Hands On Some (Money)" <sup>SP-3008</sup> and "Backstrokin'" <sup>SP-3012</sup>, wait till you appraise "14 Karat," <sup>SP-1-6729</sup> the new Fatback album, containing the hit, "Let's Do It Again." <sup>SP-3015</sup> Precious vinyl. On Spring Records and Tapes.

## FATBACK/14KARAT



Produced by Bill Curtis and Gerry Thomas for Fatback Productions.

Billboard Singles Radio Action Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (10/7/80)

PRIME MOVERS-NATIONAL

- KENNY ROGERS-Lady
BARBRA STREISAND-Woman In Love
THE JACKSONS-Lovely one

TOP ADD ONS -NATIONAL

- BILLY JOEL-Sometimes A Fantasy
JIMMY HALL-I'm Happy That Love Has Found You
LEO SAYER-More Than I Can Say

BREAKOUTS-NATIONAL

- DIANA ROSS-I'm Coming Out
THE VAPORS-Turning Japanese
ROGER DALTRY-Without Your Love

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

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

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

- KENNY ROGERS-Lady-D-21
ZAPP-More Bounce To The Ounce
KRXM-San Bernardino (R. Watson-MD)

No List

KERN-Bakersfield (G. Davis-MD)

- AL STEWART-Midnight Rocks 13-7
BARBRA STREISAND-Woman In Love 9-3
CLIFF RICHARD-Dreaming 18-12
STEPHANIE MILLS-Never Knew Love Like This Before 25-16
DEVO-Whip It 14-8
ALI THOMPSON-Live Every Minute
BILLY JOEL-Sometimes A Fantasy-D-30
NIELSEN/PEARSON-If You Should Sail
OLIVIA NEWTON-JOHN-Suddenly
PAT BENATAR-Hit Me With Your Best Shot-D-27
STEVIE WONDER-Master Blaster-D-29
LEO SAYER-More Than I Can Say-D-26
ROGER DALTRY-Without Your Love-D-28

KOPA-Phoenix (J. McKay-MD)

- POINTER SISTERS-He's So Shy 10-4
KENNY ROGERS-Lady 20-11
DIANA ROSS-I'm Coming Out 15-7
DOOBIE BROTHERS-Real Love 12-6
DONNA SUMMER-The Wanderer 22-16
CHRISTOPHER CROSS-Never Be The Same-D-30
JIMMY HALL-I'm Happy That Love Has Found You
DON WILLIAMS-I Believe In You-HB-23

KRUX-Phoenix (B. Rivers/K. Russell-MDs)

- QUEEN-Another One Bites The Dust 10-1
DOOBIE BROTHERS-Real Love 9-3
KENNY ROGERS-Lady 20-11
DONNA SUMMER-The Wanderer 14-10
DEVO-Whip It 13-9
BILLY JOEL-Sometimes A Fantasy-D-34
JACKSONS-Lovely One-D-40
ROCKY BURNETTE-Fallin' In Love
GEORGE BENSON-Love X Love
BENNY MARDONES-Home Town Girls
HARRY CHAPIN-Sequel

KROQ-Tucson (D. Van Stone-MD)

- KENNY ROGERS-Lady 22-14
BARBRA STREISAND-Woman In Love 2-1
WILLIE NELSON-On The Road Again 9-5
DOOBIE BROTHERS-Real Love 5-2
DONNA SUMMER-The Wanderer 14-8
LEO SAYER-More Than I Can Say-14
CHRISTOPHER CROSS-Never Be The Same-30
PURE PRAIRIE LEAGUE-I'm Almost Ready-D-25
JIMMY HALL-I'm Happy That Love Has Found You-D-28
RANDY MEISNER-Deep Inside My Heart-D-29
BILLY JOEL-Sometimes A Fantasy-D-27

KENO-Las Vegas (B. Alexander-MD)

- QUEEN-Another One Bites The Dust 1-1
STEPHANIE MILLS-Never Knew Love Like This Before 16-11
DONNA SUMMER-The Wanderer 15-10
BARBRA STREISAND-Woman In Love 6-3
DARYL HALL & JOHN OATES-You've Lost That Lovin' Feeling 29-22
DIANA ROSS-I'm Coming Out
BILLY JOEL-Sometimes A Fantasy
PAT BENATAR-Hit Me With Your Best Shot
CHRISTOPHER CROSS-Never Be The Same
LEO SAYER-More Than I Can Say-D-29

KLUC-Las Vegas (D. Anthony-MD)

- SUPERTRAMP-Dreamer 16-13
CLIFF RICHARD-Dreaming 18-14
CHRISTOPHER CROSS-Never Be The Same
BILLY JOEL-Sometimes A Fantasy
PAT BENATAR-Hit Me With Your Best Shot-D-25
ROLLING STONES-She's So Cold-D-29
RANDY MEISNER-Deep Inside My Heart

Pacific Northwest Region

★ PRIME MOVERS

- KENNY ROGERS-Lady
POINTER SISTERS-He's So Shy
WILLIE NELSON-On The Road Again

● TOP ADD ONS

- BILLY JOEL-Sometimes A Fantasy
AUSIE BAND-Somebody Wants You
JIMMY HALL-I'm Happy That Love Has Found You

BREAKOUTS

- LEO SAYER-More Than I Can Say
DEVO-Whip It
DONNA SUMMER-The Wanderer

KFRC-San Francisco (J. Peterson-MD)

- POINTER SISTERS-He's So Shy 21-16
DEVO-Whip It 16-10
STEVIE WONDER-Master Blaster 24-20
DONNA SUMMER-The Wanderer 17-13
BARBRA STREISAND-Woman In Love 6-3
AUSIE BAND-Somebody Wants You
PAT BENATAR-Hit Me With Your Best Shot-D-30

- BURT REYNOLDS-Let's Do Something Cheap And Superficial-X
THE VAPORS-Turning Japanese-D-28
DANDY AND THE DOOLITTLES-Who Were You Thinkin' Of-X

KXOA-AM-Sacramento (C. Mitchell-MD)

- BARBRA STREISAND-Woman In Love 4-3
DEVO-Whip It 6-5
QUEEN-Another One Bites The Dust 2-1
PAUL SIMON-Late In The Evening 10-9
DOOBIE BROTHERS-Real Love 9-6
DONNA SUMMER-The Wanderer-D-13

KIOY-Fresno (M. Driscoll-MD)

No List

KGW-Portland (J. Wojniak-MD)

No List

KMJK-Portland (C. Kelly/J. Shomby-MDs)

- DONNA SUMMER-The Wanderer 25-20
KENNY ROGERS-Lady 31-25
DEVO-Whip It 16-11
BARBRA STREISAND-Woman In Love 7-5
DARYL HALL & JOHN OATES-You've Lost That Lovin' Feeling 29-26
BILLY JOEL-Sometimes A Fantasy
JIMMY HALL-I'm Happy That Love Has Found You
PAT BENATAR-Hit Me With Your Best Shot-D-33
ROLLING STONES-She's So Cold-D-32
AC/DC-You Shook Me All Night Long
CHRISTOPHER CROSS-Never Be The Same-D-34

KJR-Seattle (T. Buchanan-MD)

No List

KYYX-Seattle (S. Lynch-MD)

No List

KJRB-Spokane (B. Gregory-MD)

- DOOBIE BROTHERS-Real Love 9-6
DARYL HALL & JOHN OATES-You've Lost That Lovin' Feeling 14-11
CLIFF RICHARD-Dreaming 23-18
EARTH WIND & FIRE-Let Me Talk 19-14
WILLIE NELSON-On The Road Again 16-12
BILLY JOEL-Sometimes A Fantasy
RANDY MEISNER-Deep Inside My Heart
SUPERTRAMP-Dreamer-LP
KANSAS-Hold On-LP
SPLIT ENZ-I Got You-LP
JIMMY HALL-I'm Happy That Love Has Found You-D-28
ALI THOMPSON-Live Every Minute-NP
LEO SAYER-More Than I Can Say-D-29
CHRISTOPHER CROSS-Never Be The Same-D-30

KTAC-Tacoma (S. Carter-MD)

- DONNA SUMMER-The Wanderer 25-17
POINTER SISTERS-He's So Shy 15-7
DOOBIE BROTHERS-Real Love 21-16
BILLY JOEL-Sometimes A Fantasy
JIMMY HALL-I'm Happy That Love Has Found You
PAT BENATAR-Hit Me With Your Best Shot
AMY HOLLAND-How Do I Survive-D-29
KENNY ROGERS-Lady-D-30
JACKSONS-Lovely One-D-28

KCBN-Reno (L. Irons-MD)

- POINTER SISTERS-He's So Shy 12-7
LEO SAYER-More Than I Can Say 40-28
DEVO-Whip It 21-14
BARBRA STREISAND-Woman In Love 20-10
KANSAS-Hold On
PAT BENATAR-Hit Me With Your Best Shot
KIM CARNES-Cry Like A Baby-D-39
KENNY ROGERS-Lady-D-25
ALI THOMPSON-Live Every Minute
POCO-Midnight Rain-D-37
ROLLING STONES-She's So Cold-D-34
THE CHARLIE DANIELS BAND-The Legend Of Wooley Swamp
CHRISTOPHER CROSS-Never Be The Same
EXILE-Take Me Down-D-40

KCPX-Salt Lake (G. Waldron-MD)

- KENNY ROGERS-Lady 21-10
WILLIE NELSON-On The Road Again 23-18
POCO-Midnight Rocks 26-20
DONNA SUMMER-The Wanderer 17-12
DARYL HALL & JOHN OATES-You've Lost That Lovin' Feeling 20-16
COMMODORES-Heroes-D-40
JIMMY HALL-I'm Happy That Love Has Found You-D-35
MECO-Love Theme From Shogun-D-38
LEO SAYER-More Than I Can Say-D-27
JACKSON BROWNE-That Girl Could Sing
THE KORGIS-Everybody's Got To Learn
EDDIE MONEY-Let's Be Lovers Again
CHRISTOPHER CROSS-Never Be The Same
MAC DAVIS-Texas In My Rear View Mirror
HUEY LEWIS & THE NEWS-Now Here's Your

KRSP-Salt Lake City (L. Windgar-MD)

- PAT BENATAR-Hit Me With Your Best Shot 11-8
THE CARS-Touch & Go 7-5
KANSAS-Hold On 23-16
ROLLING STONES-She's So Cold 16-12
DEVO-Whip It 15-9
CHRISTOPHER CROSS-Never Be The Same

- JIMMY HALL-I'm Happy That Love Has Found You
ALI THOMPSON-Live Every Minute
LEO SAYER-More Than I Can Say-D-27
ROGER DALTRY-Without Your Love-D-29
BILLY JOEL-Sometimes A Fantasy-D-26

KIMN-Denver (D. Ericson-MD)

- KENNY ROGERS-Lady 22-15
WILLIE NELSON-On The Road Again 16-6
DOOBIE BROTHERS-Real Love 3-1
BARBRA BROWNE-That Girl Could Sing 27-20
BARBRA STREISAND-Woman In Love 4-2
LEO SAYER-More Than I Can Say-27
BILLY JOEL-Sometimes A Fantasy-29
CHRISTOPHER CROSS-Never Be The Same

North Central Region

★ PRIME MOVERS

- THE JACKSONS-Lovely One
DIANA ROSS-I'm Coming Out
POINTER SISTERS-He's So Shy

● TOP ADD ONS

- CHRISTOPHER CROSS-Never The Same
JIMMY HALL-I'm Happy That Love Has Found You
THE B-52'S-Private Idaho

BREAKOUTS

- QUEEN-Another One Bites The Dust
BARBRA STREISAND-Woman In Love
LEO SAYER-More Than I Can Say

CKLW-Detroit (R. Trombley-MD)

- THE JACKSONS-Lovely One 30-18
DEVO-Whip It 17-10
PAT BENATAR-Hit Me With Your Best Shot 18-11
KENNY ROGERS-Lady 9-3
ROLLING STONES-She's So Cold 28-20
CHRISTOPHER CROSS-Never Be The Same
JIMMY SPIDERMAN ALLEN-Another One Bites The Dust-4
JIMMY HALL-I'm Happy That Love Has Found You
THE VAPORS-Turning Japanese
OLIVIA NEWTON-JOHN-Suddenly
POLICE-Do Do Da
SUPERTRAMP-Dreamer-D-28
DARYL HALL & JOHN OATES-You've Lost That Lovin' Feeling-D-30

WDOR-Detroit (J. Ryan-MD)

- DIANA ROSS-I'm Coming Out 27-20
THE JACKSONS-Lovely One 29-19
KENNY ROGERS-Lady 9-3
DEVO-Whip It 11-8
AC/DC-You Shook Me All Night Long 20-16
JIMMY HALL-I'm Happy That Love Has Found You
B-52'S-Private Idaho
BENNY MARDONES-Hometown Girls
BARBRA STREISAND & BARRY GIBB-Guilty
SUPERTRAMP-Dreamer-D-23
THE CARS-Touch And Go-D-27
ROGER DALTRY-Without Your Love-D-30
CHRISTOPHER CROSS-Never Be The Same Again-D-29

WAKY-Louisville (B. Modie-MD)

- POINTER SISTERS-He's So Shy 13-9
DIONNE WARWICK-No Night So Long 12-8
KENNY ROGERS-Lady 29-20
AL STEWART-Midnight Rocks 17-12
LARSEN-FEITEN-Who'll Be The Fool Tonight 16-11
KIM CARNES-Cry Like A Baby
CHRISTOPHER CROSS-Never Be The Same
RANDY MEISNER-Deep Inside My Heart

WKJJ-Louisville (B. Hatfield-MD)

- PAT BENATAR-Hit Me With Your Best Shot 34-11
BARBRA STREISAND-Woman In Love 27-7
KANSAS-Hold On 30-16
JACKSON BROWNE-That Girl Could Sing 9-3
GENESIS-Turn It On Again 7-2
707-I Could Be Good For You-28
CHRISTOPHER CROSS-Never Be The Same-27
PETE TOWNSHEND-A Little Is Enough
RANDY MEISNER-Deep Inside My Heart

WGCL-Cleveland (D. Collins-MD)

No List

- WKRC-Cincinnati (T. Galluzzi-MD)
SUPERTRAMP-Dreamer 28-21
CARLY SIMON-Jesse 32-25
DOOBIE BROTHERS-Real Love 14-8
DONNA SUMMER-The Wanderer 20-14
BARBRA STREISAND-Woman In Love 12-6
LEO SAYER-More Than I Can Say-35

WNCL-Columbus (S. Edwards-MD)

- BARBRA STREISAND-Woman In Love 7-3
POINTER SISTERS-He's So Shy 13-9
STACEY LATTISAW-Let Me Be Your Angel 17-13
STEPHANIE MILLS-Never Knew Love Like This Before 18-15

- LARSEN-FEITEN BAND-Who'll Be The Fool Tonight 23-20
PAT BENATAR-Hit Me With Your Best Shot
JACKSON BROWNE-That Girl Could Sing
CLIFF RICHARD-Dreaming-D-24
KENNY ROGERS-Lady-D-17
JACKSONS-Lovely One
STEVIE WONDER-Master Blaster-LP
WILLIE NELSON-On The Road Again-D-25
ROLLING STONES-She's So Cold-LP

WXGT (92-X)-Columbus (T. Mudder-MD)

- BARBRA STREISAND-Woman In Love 7-3
POINTER SISTERS-He's So Shy 17-10
CLIFF RICHARD-Dreaming 21-17
KENNY ROGERS-Lady 24-15
AL STEWART-Midnight Rocks 16-13
PAT BENATAR-Hit Me With Your Best Shot-LP
KANSAS-Hold On-LP
JACKSON BROWNE-That Girl Could Sing-D-25
CHARLIE DANIELS BAND-The Legend Of Wooley Swamp-LP
DONNA SUMMER-The Wanderer-D-24
THE CARS-Touch & Go-LP
DEVO-Whip It-NP
AC/DC-You Shook Me All Night Long-LP

WZZP-Cleveland (B. McKay-MD)

- KENNY ROGERS-Lady 24-13
DOOBIE BROTHERS-Real Love 9-2
CARLY SIMON-Jesse 10-3
POCO-Midnight Rain 15-8
DIONNE WARWICK-No Night So Long 7-4
JIM HURT-I Love Women
EDDIE MONEY-Let's Be Lovers Again
ANNE MURRAY-Could I Have This Dance-D-23
EARTH, WIND, & FIRE-Let Me Talk-D-30
LEO SAYER-More Than I Can Say-X-16

WKWK-Wheeling (R. Collins-MD)

- QUEEN-Another One Bites The Dust X-18
DIANA ROSS-I'm Coming Out 30-12
BARBRA STREISAND-Woman In Love 11-4
DARYL HALL & JOHN OATES-You've Lost That Lovin' Feeling 24-15
KENNY ROGERS-Lady 28-17
OLIVIA NEWTON-JOHN/CLIFF RICHARD-Suddenly
CHRISTOPHER CROSS-Never Be The Same
BILLY JOEL-Sometimes A Fantasy
CHARLIE DANIELS BAND-The Legend Of Wooley Swamp-D-26
LEO SAYER-More Than I Can Say

Southwest Region

★ PRIME MOVERS

- KENNY ROGERS-Lady
THE JACKSONS-Lovely One
BARBRA STREISAND-Woman In Love

● TOP ADD ONS

- LEO SAYER-More Than I Can Say
PAT BENATAR-Hit Me With Your Best Shot
JIMMY HALL-I'm Happy That Love Has Found You

BREAKOUTS

- STACEY LATTISAW-Let Me Be Your Angel
THE VAPORS-Turning Japanese
JACKSON BROWNE-That Girl Can Sing

KSRR-Houston (R. Lambert-MD)

No List

- KFMK-Houston (J. Steele-MD)
QUEEN-Another One Bites The Dust 3-1
KENNY ROGERS-Lady 25-18
DON WILLIAMS-I Believe In You 6-4
STEPHANIE MILLS-Never Knew Love Like This Before 26-21
DOOBIE BROTHERS-Real Love 10-5
CLIFF RICHARD-Dreaming
STACEY LATTISAW-Let Me Be Your Angel

KRLY-Houston (M. Jones-MD)

- STEVIE WONDER-Master Blaster 27-16
ZAPP-More Bounce To The Ounce 21-12
DIANA ROSS-I'm Coming Out 15-10
DOOBIE BROTHERS-Real Love 23-19
BARBRA STREISAND-Woman In Love 13-7
MICHAEL HENDERSON-Wide Receiver
STACEY LATTISAW-Let Me Be Your Angel-D-23
LTD-Where Did We Go Wrong-D-29
GRAND MASTER FLASH-Freedom
PRINCE-Uptown
TEEMA MARIE-I Need Your Lovin'

KNUS-Dallas (L. Ridener-MD)

- DON WILLIAMS-I Believe In You 27-12
DOOBIE BROTHERS-Real Love 11-3
POINTER SISTERS-He's So Shy 13-6
ELECTRIC LIGHT ORCHESTRA-All Over The World 10-5
BARBRA STREISAND-Woman In Love 6-1
KIM CARNES-Cry Like A Baby
TOMMY HALL-I'm Happy That Love Has Found You
DIANA ROSS-I'm Coming Out
KENNY ROGERS-Lady-D-25
STACEY LATTISAW-Let Me Be Your Angel-D-27
THE JACKSONS-Lovely One-D-26
LEO SAYER-More Than I Can Say-D-29

- JACKSON BROWNE-That Girl Could Sing
WAYLON JENNINGS-Theme From The Dukes Of Hazard
ROGER DALTRY-Without Your Love-D-28
THE KORGIS-Everybody's Got To Learn
MAC DAVIS-Texas In My Rear View Mirror-D-30

KVIL-Dallas (C. Rhodes-MD)

No List

KFJZ-FM (2-97)-Ft. Worth (G. Mack-MD)

No List

KINT-El Paso (J. Zippo-MD)

- CLIFF RICHARD-Dreaming 14-10
THE JACKSONS-Lovely One 12-9
QUEEN-Another One Bites The Dust 1-1
SUPERTRAMP-Dreamer 13-12
THE CARS-Touch And Go 19-14
PAT BENATAR-Hit Me With Your Best Shot
BILLY JOEL-Sometimes A Fantasy-27
WAYLON JENNINGS-Theme From The Dukes Of Hazard
DONNA SUMMER-Walk Away
CHRISTOPHER CROSS-Never Be The Same
RANDY MEISNER-Deep Inside My Heart
KANSAS-Hold On-D-28
LEO SAYER-More Than I Can Say-D-26
JACKSON BROWNE-That Girl Could Sing-D-30
THE VAPORS-Turning Japanese-D-29
PAUL SIMON-One Trick Pony-LP

KTSA-San Antonio (J. Walton-MD)

- BOZ SCAGGS-Look What You've Done To Me 21-12
DOOBIE BROTHERS-Real Love 13-10
QUEEN-Another One Bites The Dust 5-1
ROBBIE DUPREE-Hot Rod Hearts 8-5
OLIVIA NEWTON-JOHN-Xanadu 10-7
LEO SAYER-More Than I Can Say
WILLIE NELSON-On The Road Again-D-25
STACEY LATTISAW-Let Me Be Your Angel-D-27
LARSEN-FEITEN-Who'll Be The Fool Tonight-D-28
DARYL HALL & JOHN OATES-You've Lost That Lovin' Feeling-D-30

KHFI-Austin (E. Volkman-MD)

- POINTER SISTERS-He's So Shy 16-9
BARBRA STREISAND-Woman In Love 24-13
PURE PRAIRIE LEAGUE-I'm Almost Ready 22-17
WILLIE NELSON-On The Road Again 26-22
DONNA SUMMER-The Wanderer 28-21
KENNY ROGERS-Lady
LEO SAYER-More Than I Can Say
KIM CARNES-Cry Like A Baby
KANSAS-Hold On-D-30
AMY HOLLAND-How Do I Survive-D-24
STEPHANIE MILLS-Never Knew Love Like This Before-D-19
IRENE CARA-Out Here On My Own
ROLLING STONES-She's So Cold-D-29
JACKSON BROWNE-That Girl Could Sing-D-28
THE CARS-Touch And Go-D-23
ROGER DALTRY-Without Your Love

KILE-Galveston (S. Taylor-MD)

- STACEY LATTISAW-Let Me Be Your Angel 29-20
BARBRA STREISAND-Woman In Love 7-6
KENNY ROGERS-Lady 35-28
THE JACKSONS-Lovely One 30-25
OLIVIA NEWTON-JOHN/ELO-Xanadu 16-7
LEO SAYER-More Than I Can Say-38
DARYL HALL & JOHN OATES-You've Lost That Lovin' Feeling-35
CHRISTOPHER CROSS-Never Be The Same
MAC DAVIS-Texas In My Rear View Mirror
KBFM-McAllen-Brownsville (S. Owens-MD)
QUEEN-Another One Bites The Dust 2-1
KENNY ROGERS-Lady 29-18
DIANA ROSS-I'm Coming Out 10-4
THE JACKSONS-Lovely One 28-19
DEVO-Whip It 19-9
CHRISTOPHER CROSS-Never Be The Same

(Continued on page 22)

OCTOBER 18, 1980 BILLBOARD

KFI-Los Angeles (R. Collins-MD)

- BARBRA STREISAND-Woman In Love 9-3
POINTER SISTERS-He's So Shy 11-6
KENNY LOGGINS-I'm Alright 17-13
BOZ SCAGGS-Look What You've Done To Me 15-9
DOOBIE BROTHERS-Real Love 16-11
THE KORGIS-Everybody's Got To Learn
ROBERT JOHN-Sherry
PAT BENATAR-Hit Me With Your Best Shot-D-28
CARLY SIMON-Jesse
LEO SAYER-More Than I Can Say-D-30
TIERRA-Together-D-27

KHJ-Los Angeles (C. Cook-PD)

- KENNY ROGERS-Lady 27-20
DARYL HALL & JOHN OATES-You've Lost That Lovin' Feeling 29-23
DOOBIE BROTHERS-Real Love 12-8
DONNA SUMMER-The Wanderer 16-12
OLIVIA NEWTON-JOHN/ELO-Xanadu 11-7
KIM CARNES-Cry Like A Baby
RANDY MEISNER-Deep Inside My Heart
JIMMY HALL-I'm Happy That Love Has Found You-X
ALI THOMPSON-Live Every Minute
LEO SAYER-More Than I Can Say-X
JACKSON BROWNE-That Girl Could Sing-X

KRLA-Los Angeles (R. Stancatto-MC)

- DIANA ROSS-I'm Coming Out 23-16
BARBRA STREISAND-Woman In Love 9-4
POINTER SISTERS-He's So Shy 7-6
DONNA SUMMER-The Wanderer 13-5
DONNA SUMMER-Walk Away 27-24
STACEY LATTISAW-Let Me Be Your Angel-18
THE JACKSONS-Lovely One-PD

KRTH-Los Angeles (B. Hamilton-PD)

- SUPERTRAMP-Dreamer 29-22
KENNY ROGERS-Lady 24-10
POINTER SISTERS-He's So Shy 10-7
STACEY LATTISAW-Let Me Be Your Angel 21-16
DOOBIE BROTHERS-Real Love 15-11
CHRISTOPHER CROSS-Never Be The Same
STREISAND/GIBB-Guilty
PAT BENATAR-Hit Me With Your Best Shot-D-30
AMY HOLLAND-How Do I Survive-D-29
ALI THOMPSON-Live Every Minute-X
LEO SAYER-More Than I Can Say-X
THE VAPORS-Turning Japanese-X
DANDY AND THE DOOLITTLES-Who Were You Thinkin' Of-D-28
MAC DAVIS-Texas In My Rear View Mirror
LARRY GRAHAM-When We Get Married-X

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

- CLIFF RICHARD-Dreaming 18-14
BARBRA STREISAND-Woman In Love 6-3
LARSEN-FEITEN-Who'll Be The Fool Tonight 19-15
WILLIE NELSON-On The Road Again 25-18
ROGER DALTRY-Without Your Love 30-26
CHRISTOPHER CROSS-Never Be The Same
PAUL SIMON-One Trick Pony

KGB (13 K)-San Diego (P. Hamilton-MD)

- DIANA ROSS-I'm Coming Out 22-16
ROLLING STONES-She's So Cold 24-19
THE JACKSONS-Lovely One 28-25
DOOBIE BROTHERS-Real Love 20-17
DONNA SUMMER-The Wanderer 26-22
JACKSON BROWNE-That Girl Could Sing
BILLY JOEL-Sometimes A Fantasy
PAT BENATAR-Hit Me With Your Best Shot-D-28

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# the stranglers

## IV

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20 Folsyn NYC  
21 NYC  
22 Wash., D.C.  
23 Raleigh, N.C.  
24, 25 Atlanta, Ga.  
27 New Orleans  
28 Houston, Tx  
29 Austin, Tx  
30 Dallas  
31 Tulsa, Ok.  
Nov 1 Norman, Ok.  
2 Lubbock, Tx.  
7-10 LA  
11 San Diego  
12 San Francisco  
13 Berkeley  
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15 San Francisco  
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24 Detroit  
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26 Montreal  
28-29 NYC



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# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons •

Based on station playlists through Tuesday (10/7/80)

### Continued from page 20

- ★★ **BARBRA STREISAND**—Woman In Love 12-6
  - ★ **DON WILLIAMS**—I Believe In You 14-10
  - ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 29-21
  - ★ **THE CHARLIE DANIELS BAND**—The Legend Of Wooley Swamp 19-13
  - **ANNE MURRAY**—Could I Have This Dance—D-28
  - **PAT BENATAR**—Hit Me With Your Best Shot—D-29
  - **ROBBIE DUPREE**—Hot Rod Hearts—D-30
- WZBZ—New Orleans (T. Young—MD)**
- ★★ **DEVO**—Whip It 13-7
  - ★★ **BARBRA STREISAND**—Woman In Love 12-6
  - ★ **THE JACKSONS**—Lovely One 23-17
  - ★ **STEVIE WONDER**—Master Blaster 18-13
  - ★ **DONNA SUMMER**—The Wanderer 17-12
  - **DARYL HALL AND JOHN OATES**—You've Lost That Lovin' Feeling
  - **PAT BENATAR**—Hit Me With Your Best Shot
  - **POCO**—Midnight Rain—X
  - **LEO SAYER**—More Than I Can Say—X
  - **JACKSON BROWNE**—That Girl Could Sing—X
  - **THE CHARLIE DANIELS BAND**—The Legend Of Wooley Swamp—D-28
  - **AC/DC**—You Shook Me All Night Long—D-29
  - **STREISAND/GIBB**
  - **GUILTY**—D-30

- WTIX—New Orleans (G. Franklin—MD)**
- ★★ **DONNA SUMMER**—The Wanderer 16-10
  - ★★ **KENNY ROGERS**—Lady 24-12
  - ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling 39-29
  - ★ **AL STEWART**—Midnight Rocks 30-24
  - ★ **JACKSONS**—Lovely One 28-20
  - **THE VAPORS**—Turning Japanese
  - **JIMMY HALL**—I'm Happy That Love Has Found You
  - **PAT BENATAR**—Hit Me With Your Best Shot—D-38
  - **ANNE MURRAY**—Could I Have This Dance—D-40
  - **SUPERTRAMP**—Dreamer—D-36
  - **ALI THOMSON**—Live Every Minute
  - **LEO SAYER**—More Than I Can Say
  - **IRENE CARA**—Out Here On My Own—D-39
  - **ROLLING STONES**—She's So Cold—D-34
  - **JOHN COUGAR**—This Time

- KEEL—Shreveport (H. Clark—MD)**
- ★★ **DIANA ROSS**—I'm Coming Out 38-17
  - ★★ **THE JACKSONS**—Lovely One 40-19
  - ★ **STACEY LATTISAW**—Let Me Be Your Angel 17-14
  - ★ **WILLIE NELSON**—On The Road Again 15-11
  - ★ **DONNA SUMMER**—The Wanderer 20-12
  - ★ **LEO SAYER**—More Than I Can Say—39
  - ★ **JACKSON BROWNE**—That Girl Could Sing—40
  - **ANNE MURRAY**—Could I Have This Dance—HB
  - **PAT BENATAR**—Hit Me With Your Best Shot—HB
  - **JIMMY HALL**—I'm Happy That Love Has Found You—HB
  - **ROLLING STONES**—She's So Cold—NP
  - **THE ALLMAN BROTHERS BAND**—Angeline—NP-30
  - **SUPERTRAMP**—Dreamer—NP-28
  - **DOOBIE BROTHERS**—Real Love—NP-8
  - **THE CARS**—Touch And Go—NP-22
  - **GENESIS**—Turn It On Again—NP-25
  - **DEVO**—Whip It—NP-27

- WFMR—Baton Rouge (J.J. Stone—MD)**
- ★★ **CLIFF RICHARD**—Dreaming 21-17
  - ★★ **DEVO**—Whip It 19-14
  - ★★ **SUPERTRAMP**—Dreamer 26-21
  - ★ **THE JACKSONS**—Lovely One 29-23
  - ★ **ROLLING STONES**—She's So Cold 24-19
  - **PAT BENATAR**—Hit Me With Your Best Shot—Same
  - **CHRISTOPHER CROSS**—Never Be The Same
  - **BILLY JOEL**—Sometimes A Fantasy
  - **DIANA ROSS**—I'm Coming Out—D-29
  - **KENNY ROGERS**—Lady—D-26
  - **LEO SAYER**—More Than I Can Say—D-30
  - **AC/DC**—You Shook Me All Night Long—NP
  - **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling—D-27
  - **JACKSON BROWNE**—Hold On—LP
  - **ROLLING STONES**—Dance—LP

## Midwest Region

- ★★ **PRIME MOVERS**
- BARBRA STREISAND—Woman In Love  
DOOBIE BROTHERS—Real Love  
EDDIE RABBITT—Drivin' My Life Away
- **TOP ADD ONS**
- LEO SAYER—More Than I Can Say  
PAT BENATAR—Hit Me With Your Best Shot  
KANSAS—Hold On
- **BREAKOUTS**
- ROLLING STONES—She's So Cold  
KENNY ROGERS—Lady  
THE JACKSONS—Lovely One

- WLS—Chicago (J. Gehron—MD)**
- ★★ **EDDIE RABBITT**—Drivin' My Life Away 9-5
  - ★★ **BARBRA STREISAND**—Woman In Love 4-2
  - ★ **THE VAPORS**—Turning Japanese 19-14
  - ★ **BOZ SCAGGS**—Look What You've Done To Me 37-30
  - ★ **KENNY LOGGINS**—I'm Alright 12-8
- WFFN—Chicago (J. Robbins—MD)**
- ★★ **KANSAS**—Hold On 22-17
  - ★★ **THE VAPORS**—Turning Japanese 12-6
  - ★ **EDDIE RABBITT**—Drivin' My Life Away 19-14
  - ★ **PAT BENATAR**—Hit Me With Your Best Shot 16-12
  - ★ **THE CHARLIE DANIELS BAND**—The Legend Of Wooley Swamp 8-3
  - **ROLLING STONES**—She's So Cold—30

- WVAP—Indianapolis (B. Bailey—MD)**
- ★★ **QUEEN**—Another One Bites The Dust 4-1
  - ★★ **DONNA SUMMER**—The Wanderer 17-15
  - ★ **BOZ SCAGGS**—Look What You've Done To Me 15-9
  - ★ **DOOBIE BROTHERS**—Real Love 10-6
  - ★ **BARBRA STREISAND**—Woman In Love 18-11
  - **DIANA ROSS**—I'm Coming Out—D-30
  - **KENNY ROGERS**—Lady
  - **THE JACKSONS**—Lovely One
  - **IRENE CARA**—Out Here On My Own
  - **DEVO**—Whip It
- WKYK—Milwaukee (D. Cole—MD)**
- No List
- WISM—Madison (S. Jones—MD)**
- ★★ **BARBRA STREISAND**—Woman In Love 13-5
  - ★★ **KENNY ROGERS**—Lady 26-18
  - ★ **WILLIE NELSON**—On The Road Again 21-16
  - ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 22-17
  - ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling 30-25
  - **LEO SAYER**—More Than I Can Say
  - **KIM CARNES**—Cry Like A Baby
  - **JIMMY HALL**—I'm Happy That Love Has Found You—X
  - **STACEY LATTISAW**—Let Me Be Your Angel—X
  - **ALI THOMSON**—Live Every Minute—X
  - **DONNA SUMMER**—The Wanderer—D-29

- WSPT—Stevens Point (P. Martin—MD)**
- ★★ **ROLLING STONES**—She's So Cold 27-21
  - ★★ **DONNA SUMMER**—The Wanderer 21-13
  - ★ **CLIFF RICHARD**—Dreaming 16-10
  - ★ **KENNY ROGERS**—Lady 30-22
  - ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling 26-20
  - **PAT BENATAR**—Hit Me With Your Best Shot
  - **STACEY LATTISAW**—Let Me Be Your Angel
  - **JIMMY HALL**—I'm Happy That Love Has Found You—D-30
  - **LEO SAYER**—More Than I Can Say—D-29
  - **WAYLON JENNINGS**—Theme From The Dukes Of Hazzard—D-26
  - **THE VAPORS**—Turning Japanese—D-28
  - **AC/DC**—You Shook Me All Night Long—D-24
  - **RANDY MEISNER**—Deep Inside My Heart
- KSJL—St. Louis (T. Stone—MD)**
- No List

- KXOK—St. Louis (L. Douglas—MD)**
- ★★ **DOOBIE BROTHERS**—Real Love 20-10
  - ★★ **ELECTRIC LIGHT ORCHESTRA**—All Over The World 28-18
  - ★ **PAUL SIMON**—Late In The Evening 13-6
  - ★ **LEO SAYER**—More Than I Can Say 22-16
  - ★ **OLIVIA NEWTON-JOHN**—Yanadu 15-9
  - **STEPHANIE MILLS**—Never Knew Love Like This Before—D-27
  - **IRENE CARA**—Out Here On My Own—D-29
  - **LARSEN-FEITEN**—Who'll Be The Fool Tonight—D-30
- KIOA—Des Moines (G. Stevens—MD)**
- ★★ **BARBRA STREISAND**—Woman In Love 12-6
  - ★★ **CLIFF RICHARD**—Dreaming 20-13
  - ★★ **SUPERTRAMP**—Dreamer 25-19
  - ★★ **KENNY ROGERS**—Lady 27-20
  - ★ **AL STEWART**—Midnight Rocks 21-17
  - **PAT BENATAR**—Hit Me With Your Best Shot—D-30
  - **LEO SAYER**—More Than I Can Say—D-29
- KDWB—Minneapolis (P. Abresch—MD)**
- ★★ **JACKSON BROWNE**—That Girl Could Sing 13-8
  - ★ **DOOBIE BROTHERS**—Real Love 4-2
  - ★ **CLIFF RICHARD**—Dreaming 12-9
  - ★ **POINTER SISTERS**—He's So Shy 16-13
  - ★ **DIANA ROSS**—Upside Down 7-5
  - **KANSAS**—Hold On
  - **LEO SAYER**—More Than I Can Say—D-16
  - **PAT BENATAR**—Hit Me With Your Best Shot
  - **KENNY ROGERS**—Lady
  - **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling—D-19

- KSTP-FM—St. Paul (C. Knapp—MD)**
- No List
- KEYN-FM—WICHITA (L. Coury—MD)**
- ★★ **DIONNE WARWICK**—No Night So Long 10-5
  - ★★ **LARSEN-FEITEN**—Who'll Be The Fool Tonight 16-10
  - ★ **ANNE MURRAY**—Could I Have This Dance 24-20
  - ★ **CLIFF RICHARD**—Dreaming 18-15
  - ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling 21-17
  - **LEO SAYER**—More Than I Can Say—23
  - **JACKSON BROWNE**—That Girl Could Sing—22
  - **PAT BENATAR**—Hit Me With Your Best Shot—D-25
  - **STACEY LATTISAW**—Let Me Be Your Angel—D-24

- WOW—Omaha (D. Davis—MD)**
- ★★ **BOZ SCAGGS**—Look What You've Done To Me 12-10
  - ★★ **DOOBIE BROTHERS**—Real Love 10-7
  - ★ **CLIFF RICHARD**—Dreaming 23-20
  - ★ **KENNY ROGERS**—Lady 19-14
  - ★ **LEO SAYER**—More Than I Can Say 26-23
  - **PAT BENATAR**—Hit Me With Your Best Shot—NP
  - **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling—28
  - **QUEEN**—Another One Bites The Dust—NP
  - **SUPERTRAMP**—Dreamer—NP
  - **KANSAS**—Hold On—NP
  - **KENNY LOGGINS**—I'm Alright—NP
  - **ROLLING STONES**—She's So Cold—NP
  - **JACKSON BROWNE**—That Girl Could Sing—NP
  - **THE CHARLIE DANIELS BAND**—The Legend Of Wooley Swamp—NP
  - **THE CARS**—Touch And Go—NP
  - **GENESIS**—Turn It On Again—NP

- WLBZ—Bangor (M. O'Hara—MD)**
- ★★ **SUPERTRAMP**—Dreamer 24-19
  - ★★ **BARBRA STREISAND**—Woman In Love 9-4
  - ★ **ANNE MURRAY**—Could I Have This Dance 20-15
  - ★ **DEVO**—Whip It 18-13
  - ★ **AC/DC**—You Shook Me All Night Long 23-20
  - **CHRISTOPHER CROSS**—Never Be The Same
  - **BILLY JOEL**—Sometimes A Fantasy
  - **ROCKY BURNETTE**—Fallin' In Love
  - **B-52's**—Private Idaho—DP
  - **R. BUNNETT**—Don't Say No
  - **BLACKFOOT**—Gimme—DP
  - **PAT BENATAR**—Hit Me With Your Best Shot—D-32
  - **DIANA ROSS**—I'm Coming Out—D-30
  - **LEO SAYER**—More Than I Can Say—D-33
  - **THE VAPORS**—Turning Japanese—DP
  - **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling—D-31

## Northeast Region

- ★★ **PRIME MOVERS**
- KENNY ROGERS—Lady  
BARBRA STREISAND—Woman In Love  
THE JACKSONS—Lovely One
- **TOP ADD ONS**
- CHRISTOPHER CROSS—Never The Same  
JACKSON BROWNE—That Girl Could Sing  
BILLY JOEL—Sometimes A Fantasy
- **BREAKOUTS**
- STEVIE WONDER—Master Blaster  
LEO SAYER—More Than I Can Say  
DOOBIE BROTHERS—Real Love

- WABC—New York (S. Richards—MD)**
- ★★ **KENNY ROGERS**—Lady 34-23
  - ★★ **JACKSONS**—Lovely One 28-21
  - ★ **POINTER SISTERS**—He's So Shy 22-17
  - ★ **DOOBIE BROTHERS**—Real Love 20-14
  - ★ **DONNA SUMMER**—The Wanderer 19-13
  - **STEVIE WONDER**—Master Blaster—D-26
  - **AL STEWART**—Midnight Rocks—D-28
  - **CLIFF RICHARD**—Dreaming—D-40
- WNBC—New York (R. Frank—MD)**
- ★★ **STEPHANIE MILLS**—Never Knew Love Like This Before 12-7
  - ★★ **DONNA SUMMER**—The Wanderer 15-9
  - ★ **EDDIE RABBITT**—Drivin' My Life Away 20-11
  - ★ **POINTER SISTERS**—He's So Shy 19-15
  - ★ **BOZ SCAGGS**—Look What You've Done To Me 28-22
  - **PAUL SIMON**—Late In The Evening—25
  - **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling—26
  - **PURE PRAIRIE LEAGUE**—I'm Almost Ready—D-28
  - **BILLY JOEL**—Sometimes A Fantasy—D-27

- WKLO—New York (J. Knapp—PD)**
- ★★ **STEVIE WONDER**—Master Blaster 16-8
  - ★★ **TOM BROWNE**—Funkin' For Jamaica 24-15
  - ★ **GERALDINE HUNT**—Can't Fake The Feeling 25-16
  - ★ **EARTH, WIND & FIRE**—Let Me Talk 22-14
  - ★ **O'JAYS**—Girl, Don't Let It Get You Down 10-6
  - **DIANA ROSS**—It's My Turn
  - **MICHAEL HENDERSON**—Wide Receiver
  - **JONES GIRLS**—Dance Turned Into Romance
  - **GIBSON BROS.**—Que Sara Mi Vida—X
  - **LOLEATA HOLLOWAY**—Love Sensation—X
  - **PRINCE**—Uptown—X
  - **TEENA MARIE**—I Need Your Lovin'—X
  - **BOB MARLEY**—Could You Be Loved—X
  - **CHANGE**—Blow Of Love
  - **L.A.X.**—All My Love

- WBLI—Long Island (B. Terry—MD)**
- ★★ **DOOBIE BROTHERS**—Real Love 3-1
  - ★★ **BARBRA STREISAND**—Woman In Love 4-2
  - ★ **DONNA SUMMER**—The Wanderer 10-5
  - ★ **CARLY SIMON**—Jesse 11-7
  - ★ **POINTER SISTERS**—He's So Shy 13-8
  - **LEO SAYER**—More Than I Can Say
  - **DIANA ROSS**—It's My Turn
  - **CHRISTOPHER CROSS**—Never Be The Same
  - **ROLLING STONES**—She's So Cold—D-28
  - **KENNY ROGERS**—Lady—D-21

- WTRY—Schenectady (B. Cahill—MD)**
- ★★ **KENNY ROGERS**—Lady 29-19
  - ★★ **BARBRA STREISAND**—Woman In Love 6-2
  - ★ **KENNY LOGGINS**—I'm Alright 15-15
  - ★ **THE JACKSONS**—Lovely One 28-22
  - ★ **STEPHANIE MILLS**—Never Knew Love Like This Before
  - **PAT BENATAR**—Hit Me With Your Best Shot
  - **BILLY JOEL**—Sometimes A Fantasy
  - **DIANA ROSS**—I'm Coming Out—D-28
  - **JIMMY HALL**—I'm Happy That Love Has Found You
  - **NIELSEN/PEARSON**—If You Should Sail
  - **STACEY LATTISAW**—Let Me Be Your Angel—D-29
  - **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling—D-30
  - **CHRISTOPHER CROSS**—Never Be The Same

- WBNF—Buffalo (R. Christian—MD)**
- No List
- WKBW—Buffalo (J. Summers—MD)**
- ★★ **KENNY ROGERS**—Lady 24-5
  - ★★ **BARBRA STREISAND**—Woman In Love 4-1
  - ★ **POCO**—Midnight Rain 27-13
  - ★ **THE CHARLIE DANIELS BAND**—The Legend Of Wooley Swamp 22-17
  - ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling 26-18
  - **THE JACKSONS**—Lovely One
  - **CHRISTOPHER CROSS**—Never Be The Same
  - **AMY HOLLAND**—How Do I Survive—D-27
  - **DIANA ROSS**—I'm Coming Out—D-8
  - **ALI THOMSON**—Live Every Minute
  - **LEO SAYER**—More Than I Can Say—D-26

- WBBF—Rochester (D. Mason—MD)**
- ★★ **KENNY ROGERS**—Lady 22-15
  - ★★ **STEPHANIE MILLS**—Never Knew Love Like This Before 25-18
  - ★ **POINTER SISTERS**—He's So Shy 9-5
  - ★ **AL STEWART**—Midnight Rocks 17-14
  - ★ **DOOBIE BROTHERS**—Real Love 12-9
  - ★ **DONNA SUMMER**—The Wanderer 16-12
  - **CHRISTOPHER CROSS**—Never Be The Same
  - **ROLLING STONES**—She's So Cold—D-21
  - **KANSAS**—Hold On
- WFBL—Syracuse (T. Davis—MD)**
- ★★ **DONNA SUMMER**—The Wanderer 11-7
  - ★★ **BARBRA STREISAND**—Woman In Love 3-1
  - ★ **KENNY LOGGINS**—I'm Alright 6-4
  - ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 12-9
  - ★ **POINTER SISTERS**—He's So Shy 9-6

- **IRENE CARA**—Out Here On My Own—D-37
  - **JACKSON BROWNE**—That Girl Could Sing—HB
  - **KENNY ROGERS**—Lady—D-30
  - **JOHN COUGAR**—This Time—D-39
  - **AC/DC**—You Shook Me All Night Long—D-38
  - **THE KORGIS**—Everybody's Got To Learn—D-40
- WOLF—Syracuse (B. Mitchell—MD)**
- ★★ **LEO SAYER**—More Than I Can Say 25-15
  - ★★ **WILLIE NELSON**—On The Road Again 26-17
  - ★ **AMY HOLLAND**—How Do I Survive 11-8
  - ★ **STACEY LATTISAW**—Let Me Be Your Angel 14-10
  - ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling 24-18
  - **BILLY JOEL**—Sometimes A Fantasy—D-24
  - **JIMMY HALL**—I'm Happy That Love Has Found You—D-26
  - **ALLMAN BROTHERS**—Angeline—D-28
  - **SUPERTRAMP**—Dreamer—NP
  - **PAT BENATAR**—Hit Me With Your Best Shot—D-30
  - **AL STEWART**—Midnight Rain
  - **THE KINGS**—Switchin' To Glide—NP-27
  - **JACKSON BROWNE**—That Girl Could Sing—D-25
  - **EDDIE MONEY**—Let's Be Lovers Again

- WFLY—Albany (B. Mason—MD)**
- ★★ **SUPERTRAMP**—Dreamer 14-7
  - ★★ **DONNA SUMMER**—The Wanderer 17-8
  - ★ **CLIFF RICHARD**—Dreaming 27-21
  - ★ **DEVO**—Whip It 20-14
  - ★ **JACKSON BROWNE**—That Girl Could Sing 15-6
  - **ROGER DALTRY**—Without Your Love—D-33
  - **BILLY JOEL**—Sometimes A Fantasy—D-30
- WPST—Trenton (T. Taylor—MD)**
- ★★ **DOOBIE BROTHERS**—Real Love 11-4
  - ★★ **BARBRA STREISAND**—Woman In Love 15-6
  - ★ **CLIFF RICHARD**—Dreaming 30-26
  - ★ **KENNY ROGERS**—Lady 29-18
  - ★ **LEO SAYER**—More Than I Can Say 33-29
  - **ALI THOMSON**—Live Every Minute
  - **RANDY MEISNER**—Deep Inside My Heart

- WVBF (F105)—Boston (T. Connerly—MD)**
- No List
- WRKO—Boston (C. Van Dyke—PD)**
- ★★ **CLIFF RICHARD**—Dreaming 13-7
  - ★★ **KENNY ROGERS**—Lady 24-15
  - ★ **POINTER SISTERS**—He's So Shy 20-14
  - ★ **BOZ SCAGGS**—Look What You've Done To Me 18-12
  - ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 15-10
  - **JACKSON BROWNE**—That Girl Could Sing—D-30
  - **JOHN COUGAR**—This Time
  - **JIMMY HALL**—I'm Happy That Love Has Found You
  - **DIANA ROSS**—It's My Turn
  - **BARBRA STREISAND/ANDY GIBB**—Guilty—D-29

- WHY—Springfield (A. Carey—MD)**
- ★★ **POINTER SISTERS**—He's So Shy 8-5
  - ★ **JIMMY HALL**—I'm Happy That Love Has Found You 24-15
  - ★ **KENNY ROGERS**—Lady 18-12
  - ★ **BOZ SCAGGS**—Look What You've Done To Me 14-6
  - ★ **DOOBIE BROTHERS**—Real Love 4-1
  - ★ **DONNA SUMMER**—The Wanderer 10-9
  - **LEO SAYER**—More Than I Can Say
  - **EDDIE MONEY**—Let's Be Lovers Again
  - **SUPERTRAMP**—Dreamer—D-23
  - **STEPHANIE MILLS**—Never Knew Love Like This Before—D-14
  - **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling—D-24

- WFTQ—Worcester (S. York—MD)**
- ★★ **THE JACKSONS**—Lovely One 30-21
  - ★★ **JACKSON BROWNE**—That Girl Could Sing 15-10
  - ★ **POINTER SISTERS**—He's So Shy 16-13
  - ★ **KENNY ROGERS**—Lady 24-20
  - **DOOBIE BROTHERS**—Real Love 14-9
  - **KANSAS**—Hold On—28
  - **DIANA ROSS**—I'm Coming Out—23
  - **STEVIE WONDER**—Master Blaster—24
  - **LEO SAYER**—More Than I Can Say—30
  - **CHRISTOPHER CROSS**—Never Be The Same—29

- WPRO-AM—Providence (G. Berkowitz—MD)**
- ★★ **STEPHANIE MILLS**—Never Knew Love Like This Before 10-6
  - ★ **DOOBIE BROTHERS**—Real Love 6-1
  - ★ **CLIFF RICHARD**—Dreaming 22-18
  - ★ **KENNY ROGERS**—Lady 23-19
  - ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling 21-17
  - **OLIVIA NEWTON-JOHN/CLIFF RICHARD**—Suddenly
  - **IRENE CARA**—Out Here On My Own
  - **ANNE MURRAY**—Could I Have This Dance—D-24
  - **STACEY LATTISAW**—Let Me Be Your Angel—D-23
  - **DONNA SUMMER**—Walk Away
  - **CHRISTOPHER CROSS**—Never Be The Same—D-25

- WPRO-FM (PRO-FM)—Providence (G. Vanni—MD)**
- ★★ **STEPHANIE MILLS**—Never Knew Love Like This 24-12
  - ★★ **DEVO**—Whip It 14-9
  - ★ **POINTER SISTERS**—He's So Shy 6-2
  - ★ **BOZ SCAGGS**—Look What You've Done To Me 9-5
  - ★ **DOOBIE BROTHERS**—Real Love 7-3
  - **IRENE CARA**—Out Here On My Own
  - **ROLLING STONES**—She's So Cold

- WPJB (JB-105)—Providence (M. Waite—MD)**
- ★★ **STACEY LATTISAW**—Let Me Be Your Angel 27-18

- ★★ **JACKSONS**—Lovely One 25-17
- ★ **BOZ SCAGGS**—Look What You've Done To Me 12-9
- ★ **STEVIE WONDER**—Master Blaster 31-26
- ★ **DONNA SUMMER**—The Wanderer 20-16
- **LEO SAYER**—More Than I Can Say—D-32
- **KOOL & THE GANG**—Celebration
- **KANSAS**—Hold On
- **WAYLON JENNINGS**—Theme From Dukes Of Hazzard
- **CHRISTOPHER CROSS**—Never Be The Same—D-34

- WCC—Bridgeport (B. Mitchell—MD)**
- ★★ **BARBRA STREISAND**—Woman In Love 6-3
  - ★★ **STEPHANIE MILLS**—Never Knew Love Like This Before 11-8
  - ★ **CLIFF RICHARD**—Dreaming 19-16
  - ★ **JACKSONS**—Lovely One

# Radio Programming

## Urban Sounds Pull Emotional Reactions

LOS ANGELES—"Urban contemporary," a new code word for an r&b, jazz and soft rock mix, provided the spark at the black radio section of the programming sessions at the National Radio Broadcasters convention.

"Urban contemporary comes from inner city listeners," said Sonny Joe White, program director at WXKS-FM Boston. "It gets a different style of listener. About 20 markets are big enough to support an urban contemporary format. It contains the top soft rock, top jazz, top r&b and maybe Johnny Lee.

"People who listen to black radio don't like to hear just black music. They want to hear about everything from Africa to Iran to Washington."

Amos C. Brown III, assistant general manager at WTLC-FM Indianapolis, felt there are negative aspects to the new tag. "Urban contemporary is black without the black," he said. "There's no commitment to the audience. Urban contemporary to me sounds like it's heavy on the lifestyle information. A black station should tell the black community what's going in the black community and tell whites what's going on."

"We're not going to ignore any community," countered White. "For dollar value, you have to look at your market. The commitment is to dollars, black and white. Gladys Knight came to town recently and got two shows before a crowd that was half black and half white. I like to think it's because our station is exposing Gladys Knight to white lis-

teners who before never listened to black radio."

Vince Frugue, programmer at WKLR-FM Toledo, feels that black stations which are the only one of their kind in a market have to expand their base. "When you're the only game in town you can expand. If you go totally black, there's not enough support. You have to get as many listeners as you can without offending black listeners. If you want to call it urban contemporary, fine."

An air personality at WILD-AM Boston, who goes by the name of "Butterball," noted the use of r&b-oriented pop acts in the playlist. "The music we keep r&b," he stated, "but if it's a Kenny Loggins 'This Is It,' we'll go with it."

An example of a song which possesses the correct amount of crossover ability is Queen's r&b styled "Another One Bites The Dust." "You can't assume that black people are just listening to black music," reiterated Capitol Records national r&b promotion manager Don Mac. "They have a desire to hear other things."

In addition to drawing increased white and black listenership, the term and format "urban contemporary" may help advertisers who feel alienated or uncomfortable with "black" radio. "Play crossover music that fits your format," added Mac. "Stations shouldn't label themselves. Let the listeners do that. Then educate the advertising agencies about your audience."

## Lots To Be Lost If AM Spacing Occurs

LOS ANGELES—A rush to 9 kHz spacing, which will squeeze around 300 more stations on the AM dial across the U.S., is being powered by international forces which the Federal Communications Commission has no control over.

That was the picture emerging from a session on this subject at the National Radio Broadcasters Assn. convention which ended here Wednesday (8).

Panelist Douglass Crombie, director of the Institute for Telecommunications Science, agreed that the U.S. Commerce Dept.'s National Telecommunications Information Agency did support a shift from the current 10 kHz spacing of stations, but both he and FCC supervisory engineer Gary Stanford indicated the U.S. was thwarted in international meetings from attempts to slow down the move to 9 kHz.

Above and beyond the problems of 9 kHz—some stations will have to reduce their coverage area in order to protect stations moving closer to them on the dial and some say that the fidelity of all stations will be denigrated—Stanford and consulting engineer Betty Dahlberg said a "big problem is Cuba." Cuba is seeking dial space for 186 stations, many of them high powered and more than twice as many stations as Cuba now operates.

Cuban signals now interfere with U.S. radio stations along the Eastern seaboard and some stations in the South have sought and been granted special power boosts to counteract the high powered Cuban signals.

Wally Johnson, executive director of the Assn. for Broadcast Engineering Standards and former chief of the FCC's Broadcast Bureau, warned that the reduced spacing of stations would reduce the "potential for quality as we prepare for AM stereo to compete with FM stereo." Odgen Presholdt of the engineering consulting firm of A.D. Ring agreed. "AM stereo will magnify the problem," he said.

Johnson also complained that while the U.S. has 50% of the radio stations in the Western hemisphere it has only one vote at international broadcasting meetings.

Johnson pointed to an FCC study which found the shift to 9 kHz will cost stations from \$1,637 to \$60,178, depending on the characteristics of the station's signal, but added a Canadian study of adjusting that country's 347 stations set the cost at a total of as much as \$32 million.

Johnson also said that the shift will make one million digital radios obsolete and 440 million conventional receivers will not perform as well as they do now. He said the cheaper the receiver the greater the deterioration of its performance when 9 kHz comes along.

And he said the average station would suffer a 5% reduction in power. Consulting engineer Harold Kassens of A.D. Ring said he had a station as a client which will lose five miles of a 25-mile coverage area and "it will cost him \$5,000. How can I tell him to support this?"

No one seemed to have an answer and no one seemed happy with 9 kHz spacing.



Black Music: Participants in a freeform discussion on black radio discuss the state of the art.

### AT L.A. HUDDLE

## 'The Long Suffering AM Stereo Alumni Assn.' Ponders Strategies

By DOUG HALL

LOS ANGELES—With tongue in cheek, the National Radio Broadcasters Assn. called it "The Annual Meeting Of The Long-Suffering AM Stereo Alumni Assn.," but the resigned mood of the meeting indicated the name was not too far from wrong.

This session, on Monday (6) devoted to AM stereo was one of many conducted at the seventh annual NRBA "American Radio Expo" here Sunday (5) through Wednesday (8).

The meeting was chaired by consulting engineer Harold Kassens of A.D. Ring & Associates, who noted, "I had hair when we started this and Leonard Kahn had dark hair." Kassens was referring to the five years that AM stereo has been under development and consideration by the Federal Communications Commission.

Kahn, whose hair is now white, is president of Kahn Communications, one of five competing companies vying for FCC approval of its AM stereo system.

Kahn argued for no preference by the FCC, but spoke for letting the marketplace decide which system should prevail.

Unless the situation is thrown to a marketplace decision, Kahn warned that it will be the late 1980s before a system is chosen.

When discussion turned to a National Assn. of Broadcasters proposal to form an industrywide study committee, Kahn said, "You really don't want to start a committee. You will never have AM stereo. All of this will go down the drain. AM is bleeding to death," he warned, alluding to the steady growth of FM listening at AM's expense.

Arno Meyer, president of Delar, developer of another AM stereo system, gave his approval for an industry committee, but warned, "In the back of my mind I'm thinking this is where we were five years ago."

Frank Hilbert, manager of Motorola's modulation systems laboratory (Motorola also has an AM stereo system), bemoaned the fact that "a national AM stereo committee was

formed five years ago, while color tv only took three years" to be standardized and win approval.

Hilbert reasoned that the FCC underestimated the complexity of AM stereo and that is why it has gone to further inquiries on its pending AM stereo rulemaking.

Hilbert noted: "There are no perfect AM stereo systems. Each is a compromise of performance factors and the commission's staff is just catching up." But he said the FCC could not be blamed for "the fierce competition" among the five developers. "In color tv everyone cooperated," he recalled. Speaking for all of the five applicants, Hilbert said, "We've caused major delays with requests for extensions and lack of uniform testing."

Earlier this year the FCC came close to approval of the Magnavox system, before backing away and seeking more inquiries. So Robert Streeter, Magnavox design engineer and inventor of the Magnavox system, was introduced by Kassens as "a man who is sitting with a winning ticket, but doesn't know if he can cash it in."

Streeter defended his system as the "simplest and most cost effective. We have more support from the (radio) receiver industry" and he noted "our licensing policy is that we will

not change fees either to equipment manufacturers or broadcasters."

Meyer said his company was not happy with the now rescinded tentative approval of Magnavox, "but we wanted to see AM stereo happen." He accused the FCC of "having its mind made up. They don't want to be confused with the facts. There are errors and conflicts in the data they accepted. Some of the data is confusing and questionable," he charged. "We'd like to see the best system selected, but we'll build whatever is selected."

David Hershberger, lead engineer of Harris Corp., still another developer of an AM stereo system, argued against leaving the decision to the marketplace. "It would be agonizing," he said. He points to quad and said leaving the decision on the quad system to the public is "one of the reasons quad failed."

Hershberger said that letting various AM stereo systems compete would require receivers with decoders to handle each system. "This might not be workable, not to mention cost," he said. Kahn responded that decoders would be workable and would add only \$4 to \$6 per receiver.

Kassens seemed resigned to chair another meeting of the "alumni association" next year.

## Country Radio Execs Ride High On Hog At Seminar

LOS ANGELES—The country music seminar at the National Radio Broadcasters Assn. convention was a mixture of slaps on the back for how well has country has done and promotion suggestions on how to continue the performance.

Lee Ranson, program and music director at WXCL-AM Peoria, Ill., seemed to sum up the feelings of most of these present when he said: "We've come a long way. In 1965, when we went country, it was not the thing to do. People used to say where's your haywagon? Now, we've been one or two in the market for the last 14 years."

However, to keep the strong showing, all involved suggested aggressive promotions. Several stations, including KNIX-FM Phoenix, WEEP-AM Pittsburgh, WHN-AM

New York, WCOS-FM Columbia, S.C. and WCXI-AM Detroit, presented their tv ads over a large screen projection system.

In addition, it was emphasized that the air personalities have to be visible in their markets. "The best thing in our market," said Mike Owens, manager of KNIX-FM Phoenix, "is to come out with a campaign to tune us in. We use tv, billboard, print. The point is getting the call letters out in the market. Also our jocks are out doing KNIX nights at various locations. They emcee and give away albums and T-shirts."

Ken Martin, programmer at WCOS-FM Columbia, S.C., noted his station had a bad image when he took over four years ago. "The people before us had a contest," he (Continued on page 54)

# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (10/7/80)

Continued from page 12

- **SUPERTRAMP**—Dreamer
- **CHRISTOPHER CROSS**—Never Be The Same
- **DON WILLIAMS**—I Believe In You
- **THE JACKSONS**—Lovely One
- **PURE PRAIRIE LEAGUE**—I'm Almost Ready—D-30
- **ROGER DALTRY**—Without Your Love—D-29

**WFBZ—Baltimore (A. Szulinski—MD)**

- ★ **DONNA SUMMER**—The Wanderer 14-9
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling 20-16
- ★ **CLIFF RICHARD**—Dreaming 24-18
- ★ **THE JACKSONS**—Lovely One 18-11
- **AVERAGE WHITE BAND**—For You For Love
- **JACKSON BROWNE**—Hold On Hold Out
- **NIELSEN/PEARSON**—If You Should Sail
- **READINGS**—Remote Control
- **RANDY MEISNER**—Deep Inside My Heart
- **DON WILLIAMS**—I Believe In You—X-24

**WYRE—Annapolis (J. Diamond—MD)**

- ★ **KENNY ROGERS**—Lady 26-13
- ★ **DONNA SUMMER**—The Wanderer 14-6
- ★ **CLIFF RICHARD**—Dreaming 13-8
- ★ **AMY HOLLAND**—How Do I Survive 16-11
- ★ **AL STEWART**—Midnight Rocks 10-7
- **JIMMY HALL**—I'm Happy That Love Has Found You
- **JACKSON BROWNE**—That Girl Could Sing
- **BILLY JOEL**—Sometimes A Fantasy
- **V. WILLS**—If You Could Read My Mind
- **ANNE MURRAY**—Could I Have This Dance—X
- **SUPERTRAMP**—Dreamer—X
- **PAT BENATAR**—Hit Me With Your Best Shot—D-26
- **KANSAS**—Hold On—X
- **MELISSA MANCHESTER**—If This Is Love—X
- **NIELSEN/PEARSON**—If You Should Sail—D-28
- **ROLLING STONES**—She's So Cold—D-24
- **EDDIE MONEY**—Let's Be Lovers Again—X
- **CHRISTOPHER CROSS**—Never Be The Same—D-30

**WGH—Hampton (B. Canada—MD)**

- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling 19-14
- ★ **QUEEN**—Another One Bites The Dust 13-5
- ★ **ANNE MURRAY**—Could I Have This Dance 23-16
- **JIMMY HALL**—I'm Happy That Love Has Found You
- **KENNY ROGERS**—Lady—D-10
- **THE ROBBIN THOMPSON BAND**—Brite Eyes
- **THE KORGIS**—Everybody's Got To Learn
- **707-1**—Could Be Good For You
- **YES**—Into The Lens
- **KIM CARNES**—Cry Like A Baby—NP
- **CLIFF RICHARD**—Dreaming—NP
- **JOURNEY**—Good Morning Girl/Stay Awhile—NP
- **PAT BENATAR**—Hit Me With Your Best Shot—NP
- **KANSAS**—Hold On—NP
- **WILLIE NELSON**—On The Road Again—D-21
- **IRENE CARA**—Out Here On My Own—DP
- **DONNA SUMMER**—The Wanderer—D-20
- **JOHN COUGAR**—This Time—NP
- **GENESIS**—Turn It On Again—NP
- **ROGER DALTRY**—Without Your Love—NP
- **EDDIE MONEY**—Let's Be Lovers Again—NP
- **CHRISTOPHER CROSS**—Never Be The Same—DP
- **SNEAKERS**—Things We Said Today—DP
- **HELEN REDDY**—Killer Baracuda—DP
- **BOB WELCH**—Don't Rush—NP

**WQKQ (Q-FM)—Norfolk (D. Davis—MD)**

- ★ **PAT BENATAR**—Hit Me With Your Best Shot 12-4
- ★ **DONNA SUMMER**—The Wanderer 15-8
- ★ **SUPERTRAMP**—Dreamer 28-15
- ★ **DIANA ROSS**—I'm Coming Out 26-20
- ★ **JACKSONS**—Lovely One 33-26
- **PAUL SIMON**—One Trick Pony
- **GEORGE BENSON**—Love X Love
- **KIM CARNES**—Cry Like A Baby—D-33
- **NIELSEN/PEARSON**—If You Should Sail—D-34
- **IRENE CARA**—Out Here On My Own—D-27
- **JACKSON BROWNE**—That Girl Could Sing—LP
- **BARBRA STREISAND**—Woman In Love
- **BILLY JOEL**—Sometimes A Fantasy—HB-32
- **ROSSINGTON COLLINS**—Don't Misunderstand Me—LP

**WRVQ (Q-94)—Richmond (B. Thomas—MD)**

- ★ **BARBRA STREISAND**—Woman In Love 8-1
- ★ **AMY HOLLAND**—How Do I Survive 7-3
- ★ **DOOBIE BROTHERS**—Real Love 15-9

- ★ **DONNA SUMMER**—The Wanderer 16-10
- ★ **THE CARS**—Touch & Go 18-11
- **JIMMY HALL**—I'm Happy That Love Has Found You
- **THE VAPORS**—Turning Japanese
- **PAT BENATAR**—Hit Me With Your Best Shot—D-29
- **STEPHANIE MILLS**—Never Knew Love Like This Before—D-34
- **AC/DC**—You Shook Me All Night Long—D-32
- **BILLY JOEL**—Sometimes A Fantasy—D-33
- **VINCE VANCE**—Bomb Iran—D-6

## Southeast Region

★ **PRIME MOVERS**

- KENNY ROGERS**—Lady
- DONNA SUMMER**—The Wanderer
- BARBRA STREISAND**—Woman In Love

● **TOP ADD ONS**

- BILLY JOEL**—Sometimes A Fantasy
- JIMMY HALL**—I'm Happy That Love Has Found You
- STACEY LATTISAW**—Let Me Be Your Angel

● **BREAKOUTS**

- DIANA ROSS**—I'm Coming Out
- ROGER DALTRY**—Without Your Love
- PAT BENATAR**—Hit Me With Your Best Shot

**WQXI-AM—Atlanta (J. McCartney—MD)**

- ★ **DONNA SUMMER**—The Wanderer 13-4
- ★ **KENNY ROGERS**—Lady 21-10
- ★ **DIANA ROSS**—I'm Coming Out 19-12
- ★ **STEVIE WONDER**—Master Blaster 17-11
- ★ **ROGER DALTRY**—Without Your Love 22-18
- **STREISAND/GIBB**—Guilty
- **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling
- **MECO**—Love Theme From Shogun—D-25
- **LEO SAYER**—More Than I Can Say

**WQXI-FM (94Q)—Atlanta (J. McCartney—MD)**

- ★ **CLIFF RICHARD**—Dreaming 12-8
- ★ **KENNY ROGERS**—Lady 19-12
- ★ **DIANA ROSS**—I'm Coming Out 28-24
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 21-17
- ★ **DONNA SUMMER**—The Wanderer 16-10
- **JIMMY HALL**—I'm Happy That Love Has Found You—28
- **JACKSON BROWNE**—That Girl Could Sing—29
- **ROLLING STONES**—She's So Cold—30
- **KANSAS**—Hold On—LP
- **JOHN COUGAR**—This Time—LP
- **THE KORGIS**—Everybody's Got To Learn—LP

**WBQJ—Augusta (B. Stevens—MD)**

- ★ **KENNY ROGERS**—Lady 24-19
- ★ **SUPERTRAMP**—Dreamer 21-16
- ★ **DIANA ROSS**—I'm Coming Out 19-14
- ★ **THE JACKSONS**—Lovely One 26-22
- ★ **DONNA SUMMER**—The Wanderer 14-9
- **KIM CARNES**—Cry Like A Baby
- **STEVIE WONDER**—Master Blaster
- **ROLLING STONES**—She's So Cold—D-29
- **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling—D-30

**WSPA—Savannah (J. Lewis—MD)**

- ★ **DOOBIE BROTHERS**—Real Love 13-7
- ★ **BARBRA STREISAND**—Woman In Love 15-6
- ★ **THE CHARLIE DANIELS BAND**—The Legend Of Wooley Swamp 18-10
- ★ **DONNA SUMMER**—The Wanderer 21-15
- ★ **KENNY ROGERS**—Lady 22-12
- **CHRISTOPHER CROSS**—Never Be The Same—29
- **CLIFF RICHARD**—Suddenly—32
- **KENNY ROGERS**—Long Arm Of The Law—30

**WSGF (95-SGF)—Savannah (D. Welton—MD)**

- ★ **KENNY ROGERS**—Lady 25-19
- ★ **STEPHANIE MILLS**—Never Knew Love Like This 22-15
- ★ **CLIFF RICHARD**—Dreaming 14-10
- ★ **CARLY SIMON**—Jesse 13-8
- ★ **DOOBIE BROTHERS**—Real Love 4-1
- **PAT BENATAR**—Hit Me With Your Best Shot
- **DEVO**—Whip It—D-28

**WAYS—Charlotte (L. Simon—MD)**

- ★ **STEVIE WONDER**—Master Blaster 27-23
- ★ **KENNY ROGERS**—Lady 21-11
- ★ **SUPERTRAMP**—Dreamer 23-19
- ★ **JACKSONS**—Lovely One 28-24
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 12-8

- **LARRY GRAHAM**—One In A Million You
- **ROGER DALTRY**—Without Your Love—D-28
- **PAT BENATAR**—Hit Me With Your Best Shot—NP
- **JACKSON BROWNE**—That Girl Could Sing—D-30
- **CHRISTOPHER CROSS**—Never Be The Same
- **BILLY JOEL**—Sometimes A Fantasy—NP

**WFLB—Fayetteville (L. Cannon—MD)**

- ★ **BARBRA STREISAND**—Woman In Love 16-5
- ★ **KENNY ROGERS**—Lady 31-21
- ★ **POINTER SISTERS**—He's So Shy 15-8
- ★ **DIONNE WARRICK**—No Night So Long 20-15
- ★ **WILLIE NELSON**—On The Road Again 25-17
- **LEO SAYER**—More Than I Can Say
- **EDDIE MONEY**—Let's Be Lovers Again
- **DANDY & THE DOOLITTLE**—Who Were You Thinkin' Of
- **KIM CARNES**—Cry Like A Baby—D-32
- **SAMMY JOHNS**—Falling For You

**WISE—Asheville (J. Stevens—MD)**

- ★ **ROLLING STONES**—She's So Cold 34-24
- ★ **BARBRA STREISAND**—Woman In Love 14-4
- ★ **WILLIE NELSON**—On The Road Again 16-11
- ★ **DOOBIE BROTHERS**—Real Love 5-1
- ★ **THE CARS**—Touch & Go 25-20
- ★ **CHRISTOPHER CROSS**—Never Be The Same
- ★ **BILLY JOEL**—Sometimes A Fantasy
- ★ **THE KORGIS**—Everybody's Got To Learn
- ★ **RANDY MEISNER**—Deep Inside Of My Heart
- ★ **JIMMY HALL**—I'm Happy That Love Has Found You—D-29
- ★ **ALI THOMSON**—Live Every Minute—D-32
- ★ **LEO SAYER**—More Than I Can Say—D-31

**WKIX—Raleigh (R. McKay—MD)**

- ★ **DONNA SUMMER**—The Wanderer 24-16
- ★ **DIANA ROSS**—I'm Coming Out 23-14
- ★ **CARLY SIMON**—Jesse 11-6
- ★ **DOOBIE BROTHERS**—Real Love 15-10
- ★ **WAYLON JENNINGS**—Theme From The Dukes Of Hazzard 16-11
- **ANNE MURRAY**—Could I Have This Dance—D-24
- **JACKSONS**—Lovely One—D-23
- **CHARLIE DANIELS BAND**—The Legend Of Wooley Swamp—D-25

**WSEZ—Winston-Salem (P. Berry—MD)**

- ★ **NIELSEN/PEARSON**—If You Should Sail 31-24
- ★ **JACKSON BROWNE**—That Girl Could Sing 25-19
- ★ **THE DIRT BAND**—Badlands 22-18
- ★ **AC/DC**—You Shook Me All Night 29-33
- ★ **THE ALLMAN BROTHERS BAND**—Angelina 7-4
- **STACEY LATTISAW**—Let Me Be Your Angel
- **PAUL SIMON**—One Trick Pony—D-38
- **KANSAS**—Hold On—D-39
- **THE JACKSONS**—Lovely One—D-35
- **POCO**—Midnight Rain
- **IRENE CARA**—Out Here On My Own—D-36
- **ROGER DALTRY**—Without Your Love
- **YES**—Into The Lens—LP
- **CHRISTOPHER CROSS**—Never Be The Same
- **GRACE COCKBURN**—Rumors Of Glory—D-37
- **BRYCE NUMAN**—I Die You Die—LP

**WANS—Anderson (J. Evans—MD)**

- ★ **DONNA SUMMER**—The Wanderer 9-2
- ★ **JOHN COUGAR**—This Time 22-14
- ★ **SUPERTRAMP**—Dreamer 26-20
- ★ **KENNY ROGERS**—Lady 28-18
- ★ **THE JACKSONS**—Lovely One 34-26
- **DIANA ROSS**—I'm Coming Out
- **CHRISTOPHER CROSS**—Never Be The Same
- **STACEY LATTISAW**—Let Me Be Your Angel—D-37
- **STEVIE WONDER**—Master Blaster—D-33
- **LEO SAYER**—More Than I Can Say—D-30
- **ROLLING STONES**—She's So Cold—D-32
- **THE KORGIS**—Everybody's Got To Learn
- **PAUL SIMON**—One Trick Pony
- **QUEEN**—Need Your Lovin' Tonight—LP

**WTMA—Charleston (D. Lloyd—MD)**

- No List
- KLAZ-FM (X-98)—Little Rock (D. Taylor—MD)**
- ★ **KENNY ROGERS**—Lady 40-25
- ★ **THE CARS**—Touch And Go 39-26
- ★ **CLIFF RICHARD**—Dreaming 29-20
- ★ **JACKSON BROWNE**—That Girl Could Sing 32-23
- ★ **DEVO**—Whip It 37-29
- **PAT BENATAR**—Hit Me With Your Best Shot
- **JIMMY HALL**—I'm Happy That Love Has Found You

- **ROLLING STONES**—She's So Cold—D-37
- **BARRY GOUDREAU**—Dreams
- **THE KORGIS**—Everybody's Got To Learn—D-38
- **EDDIE MONEY**—Let's Be Lovers Again
- **CHRISTOPHER CROSS**—Never Be The Same

**WLAC—Nashville (P. Cianciabella—MD)**

- ★ **POINTER SISTERS**—He's So Shy 7-1
- ★ **KENNY ROGERS**—Lady 18-13
- ★ **CARLY SIMON**—Jesse 14-11
- ★ **JACKSON BROWNE**—That Girl Could Sing 21-18
- ★ **BARBRA STREISAND**—Woman In Love 21-18
- **ROGER DALTRY**—Without Your Love
- **DIANA ROSS**—I'm Coming Out
- **CLIFF RICHARD**—Dreaming—D-25
- **DONNA SUMMER**—The Wanderer
- **CHRISTOPHER CROSS**—Never Be The Same

**WVWX—Nashville (B. Richards—MD)**

- ★ **KENNY ROGERS**—Lady 28-18
- ★ **DONNA SUMMER**—The Wanderer 13-6
- ★ **SUPERTRAMP**—Dreamer 29-22
- ★ **WILLIE NELSON**—On The Road Again 18-15
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling 27-21
- **THE ROBBIN THOMPSON BAND**—Brite Eyes
- **CHRISTOPHER CROSS**—Never Be The Same
- **BARBRA STREISAND & BARRY GIBB**—Guilty
- **DOOBIE BROTHERS**—One Step Closer
- **KIM CARNES**—Cry Like A Baby—X
- **KANSAS**—Hold On—X
- **DON WILLIAMS**—I Believe In You—X
- **JIM HURT**—I Love Women—X
- **DIANA ROSS**—I'm Coming Out—X
- **IRENE CARA**—Out Here On My Own—X
- **ROGER DALTRY**—Without Your Love—X
- **AC/DC**—You Shook Me All Night Long—X
- **THE KORGIS**—Everybody's Got To Learn—X
- **BILLY JOEL**—Sometimes A Fantasy—X
- **MAC DAVIS**—Texas In My Rear View Mirror—X
- **OLIVIA & CLIFF RICHARD**—Suddenly—X

**WHBQ—Memphis (C. Duvall—PD)**

- ★ **BARBRA STREISAND**—Woman In Love 11-6
- ★ **JACKSONS**—Lovely One 20-15
- ★ **POINTER SISTERS**—He's So Shy 18-14
- ★ **STEVIE WONDER**—Master Blaster 17-13
- ★ **DONNA SUMMER**—The Wanderer 26-22
- **STREISAND/GIBB**—Guilty
- **STACEY LATTISAW**—Let Me Be Your Angel
- **ANNE MURRAY**—Could I Have This Dance—X
- **DIANA ROSS**—I'm Coming Out—D-29
- **CARLY SIMON**—Jesse—D-28
- **LEO SAYER**—More Than I Can Say—X
- **WILLIE NELSON**—On The Road Again—D-30
- **WAYLON JENNINGS**—Theme From Dukes Of Hazzard

**WNOX—Knoxville (S. Majors—MD)**

- ★ **THE JACKSONS**—Lovely One 21-12
- ★ **WILLIE NELSON**—On The Road Again 11-3
- ★ **KENNY ROGERS**—Lady 25-18
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 28-22
- ★ **DONNA SUMMER**—The Wanderer 23-17
- **DON WILLIAMS**—I Believe In You
- **BILLY JOEL**—Sometimes A Fantasy
- **ANNE MURRAY**—Could I Have This Dance—D-29
- **GEORGE BENSON**—Love X Love
- **IRENE CARA**—Out Here On My Own—D-30
- **JACKSON BROWNE**—That Girl Could Sing—D-26
- **THE KORGIS**—Everybody's Got To Learn
- **CHRISTOPHER CROSS**—Never Be The Same—D-28

**WRJZ—Knoxville (F. Story—MD)**

- ★ **KENNY ROGERS**—Lady 26-13
- ★ **WAYLON JENNINGS**—Theme From The Dukes Of Hazzard 31-16
- ★ **SUPERTRAMP**—Dreamer 27-21
- ★ **DONNA SUMMER**—The Wanderer 21-14
- **BARBRA STREISAND**—Woman In Love 8-3
- **DIANA ROSS**—I'm Coming Out
- **DEVO**—Whip It
- **KIM CARNES**—Cry Like A Baby—D-27
- **THE JACKSONS**—Lovely One—D-29
- **JACKSON BROWNE**—That Girl Could Sing—D-30

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

- ★ **KENNY ROGERS**—Lady 25-17
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 24-16
- ★ **CLIFF RICHARD**—Dreaming 11-7
- ★ **LEO SAYER**—More Than I Can Say 24-16
- ★ **DONNA SUMMER**—The Wanderer 12-6
- **CHRISTOPHER CROSS**—Never Be The Same

- **BILLY JOEL**—Sometimes A Fantasy
- **XILE**—Take Me Down
- **THE VAPORS**—Turning Japanese

**WERC—Birmingham (M. Thompson—MD)**

- ★ **DIANA ROSS**—I'm Coming Out 29-22
- ★ **KENNY ROGERS**—Lady 18-8
- ★ **SUPERTRAMP**—Dreamer 21-16
- ★ **THE JACKSONS**—Lovely One 25-18
- ★ **DARYL HALL & JOHN OATES**—You've Lost That Lovin' Feeling 20-11
- **WAYLON JENNINGS**—Theme From The Dukes Of Hazzard
- **PAUL SIMON**—One Trick Pony
- **LEO SAYER**—More Than I Can Say—D-26
- **JACKSON BROWNE**—That Girl Could Sing—D-27
- **ROGER DALTRY**—Without Your Love

**WKXX—Birmingham (L. O'Day—MD)**

- ★ **DONNA SUMMER**—The Wanderer 21-11
- ★ **KENNY ROGERS**—Lady 24-17
- ★ **PAT BENATAR**—Hit Me With Your Best Shot 30-23
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 16-10
- ★ **JACKSON BROWNE**—That Girl Could Sing 23-18
- **RANDY MEISNER**—Deep Inside My Heart
- **JOHN COUGAR**—This Time—D-29
- **THE CARS**—Touch & Go—D-28
- **ROGER DALTRY**—Without Your Love—D-30
- **JACKSONS**—Lovely One—D-27
- **LEO SAYER**—More Than I Can Say

**WWSN—Birmingham (W. Brown—MD)**

- ★ **WILLIE NELSON**—On The Road Again 13-9
- ★ **LARSEN FEITEN**—Who'll Be The Fool Tonight 7-4
- ★ **KENNY ROGERS**—Lady 23-14
- ★ **LEO SAYER**—More Than I Can Say 22-18
- ★ **CLIFF RICHARD**—Dreaming 17-12
- **THE KORGIS**—Everybody's Got To Learn
- **BILLY JOEL**—Sometimes A Fantasy
- **JIMMY HALL**—I'm Happy That Love Has Found You
- **ANNE MURRAY**—Could I Have This Dance—28
- **SUPERTRAMP**—Dreamer—D-30
- **WAYLON JENNINGS**—Good Ole Boys—D-29

**WVAJ—Huntsville (J. Kendricks—MD)**

- ★ **STEVIE WONDER**—Master Blaster 15-10
- ★ **DIANA ROSS**—I'm Coming Out 10-2
- ★ **KENNY ROGERS**—Lady 25-18
- ★ **DONNA SUMMER**—The Wanderer 20-15
- ★ **BARBRA STREISAND**—Woman In Love 12-6
- **BILLY JOEL**—Sometimes A Fantasy
- **JIMMY HALL**—I'm Happy That Love Has Found You
- **EARTH, WIND & FIRE**—Let Me Talk—D-29
- **ALI THOMSON**—Live Every Minute
- **JACKSONS**—Lovely One—D-26
- **JACKSON BROWNE**—That Girl Could Sing—D-28
- **ROGER DALTRY**—Without Your Love—D-30
- **THE KORGIS**—Everybody's Got To Learn

**WHYY—Montgomery (R. Thomas—MD)**

- ★ **DONNA SUMMER**—The Wanderer 13-5
- ★ **KENNY ROGERS**—Lady 24-12
- ★ **CLIFF RICHARD**—Dreaming 25-17
- ★ **DIANA ROSS**—I'm Coming Out 14-9
- ★ **STEPHANIE MILLS**—Never Knew Love Like This Before 26-19
- **ROBB**





Sales Pitch: Members of the TM Co. offer an NRBA registrant information on their music service.

### SPECIALIZED PROGRAMMING

## 5 Web Execs Say 'More And Better'

LOS ANGELES—More and better specialized programming was promised for the coming year by top executives from the five radio networks at a session of the National Radio Broadcasters Assn. here.

ABC Radio Network president Ed McLaughlin explained a restructuring (see Vox Jox for personnel details) of ABC's networks to be "more like a radio station, more vertical than horizontal" (Billboard, Oct. 11, 1980).

"Better management organization will allow for growth in the '80s," he said. "We intend to start other networks to better serve stations with better programming." McLaughlin pointed to 96 shows coming up from ABC in 1981 compared to 32 this year.

Tom Burchill, vice president & general manager of the RKO Radio Network, said his network was established as a programming and management resource with its programming oriented to the sounds and lifestyles of the audience its affiliates are trying to reach. Included in this mix are concert specials.

Burchill noted that RKO will transmit programming in stereo to 60 cities via satellite for its various features and music specials (Billboard, Oct. 4, 1980). Burchill predicted that RKO will probably reach 120 cities by January.

He said that next year RKO will supply more innovative programming and that RKO "will be a supermarket of radio services."

Mutual Broadcasting president Martin Rubenstein said the network is furnishing the kinds of programming services which stations can't

furnish themselves. "That's our role in the '80s and '90s."

Rubenstein noted that Mutual is installing 50 ground stations a month with 600 expected to be installed within a year. He said that the most drastic change in network programming is its distribution via satellite.

"For 50 years it's been one skinny wire going across the country," Rubenstein commented.

NBC radio network vice president Chuck Renwick said that NBC is supplying network and syndicated programming as audience tools. "There is a growing need for entertainment and news programming."

He remarked that NBC's Source has met that demand with its music specials and that upcoming programs will feature Robert Palmer Nov. 5, Genesis Nov. 21, Kansas Dec. 5, Supertramp Dec. 19 and a New Year's Eve program called "News That Rocked The '80s" which will also include a live via satellite broadcast of a Rossington Collins Band concert from Atlanta. Also coming up are shows on the Grateful Dead and Foreigner.

Renwick added that NBC is taking a strong position on country music despite the fact that currently less than 20% of the network's programming is country. NBC will broadcast the Country Music Assn. post-awards show later this month.

NBC will also be supplying more sports, long-form talk and news programming.

McLaughlin warned that a major concern is flooding the market with an over-abundance of programming in too short a time.

### RATINGS-RESEARCH PANEL

## Pros And Cons Of Continuous Surveys

By CARY DARLING

LOS ANGELES—The effects of continuous surveys, which Arbitron has installed in some markets over the past two years, were explored in the ratings and research panel of the National Radio Broadcasters Assn. convention.

On the panel were Jim Seiler, Mediastat president, which produces the Mediatrend survey and Dick Logan, Arbitron marketing vice president.

A continuous survey, the core of the discussion, is a ratings survey which covers a 10 or 12-week period instead of a four-week period. Done four times a year, as would be the case in a major market, it results in basically a year round survey.

"The advantages of continuous measurement," stated Seiler, "is that it is a built-in anti-hypoing device. You cover all the seasons of the year and really see how your station performs." Hypoing is the term given to an intense advertising or promotion blitz. In a four-week period, it is much easier to "hypo" than a twelve-week one.

"The disadvantages of such a format," continued Seiler, who says his firm has been offering continuous surveying since 1975, "are that you miss small changes that show up in a month's survey. The answer is to provide two services which we do in large markets."

(Continued on page 29)

# Deregulation May Trigger More Competition, Eliminate Ad Limits

• Continued from page 1

Federal Communications Commission assistant chief of the Broadcast Bureau, Frank Washington, who is best known for his "expand radio until the last station on the air cannot stay on the air" stand, defended and expanded upon this statement in a "Greetings From The FCC" address.

"The seeds for these philosophical and legal principles are in the 1934 Communications Act and the First Amendment to the Constitution," Washington claimed. He noted that there was a 13-fold increase in the number of radio stations between 1935 and 1978, and that this growth reached its peak from 1965 to 1970 when 2,000 stations were added.

But despite this growth, Washington noted, "Radio is in its second golden age." Quoting from a Radio Advertising Bureau promotional line, Washington added, "Radio is red hot."

He reasoned that squeezing AM stations together from a 10 kHz spacing to a 9 kHz spacing and dropping in new FM stations on the FM dial "are only a potential for new services." Apparently attempting to allay broadcasters' fears of this new competition, Washington argued that there "will be no instantaneous flood of new stations. The growth will be like it has been over the best couple of decades." He told broadcasters that this new competition will be "radio's emancipation proclamation from the FCC."

FCC Commissioner James Quello, who is viewed by many in the industry to be broadcasting's best friend on the FCC, picked up this theme at a luncheon which saw Gene Autry, chairman of Golden West Broadcasters, honored with the association's 1980 Golden Radio Award. But he put the emphasis on the need for deregulation.

Under Secretary of Commerce Henry Geller also spoke along these lines and warned broadcasters not to seek economic protection from new competition. He advised that to do so would halt the move to deregulation.

Both Quello and Geller spoke strongly in favor of deregulation. Quello drew substantial applause when he declared, "The time has come to give full First Amendment rights to broadcasting."

Geller called government regulations of broadcasting "a failure and ineffective. They just don't work," he added. He cited a classical music station in San Francisco, which in order to win renewal of its license had to add a public affairs talk show and drop a Baroque music program. Although this satisfied the FCC, the move sparked listeners' complaints, he said.

Geller assured broadcasters that there would be no new stations squeezed onto either the AM or FM dial without sound engineering. He said that his Commerce Dept.'s National Telecommunications & Information Administration would fight for that.

### For the Record

NEW YORK—A caption in the Sept. 27 issue of Billboard inadvertently identified Jim Carl, a participant in a WLPX-FM, Milwaukee, promo stunt, as Father Guido Sarducci, the comic invention of Don Novello. Carl was dressed in clerical garb, resembling the Novello character.



Karl Eller, president of CEO, delivers the keynote address before the NRBA gathering.



Gene Autry accepts his award from the NRBA for his service to broadcasting. Autry owns Golden West Broadcasters.

Geller also made the unpopular proposal that commercial broadcasters should pay a fee to support public broadcasting.

Karl Eller, who until days before the convention opened was chief executive of Charter Media, in a keynote address, called FCC deregulation steps positive actions.

Eller prefaced his remarks with a brief explanation of his abrupt departure from Charter. "I thought we should each go our own way. I plan to build our own strong media company." He's done it before. A few years back he put together Combined Communications, later acquired by Gannett.

Discussing the FCC's proposed elimination of non-entertainment programming requirements, Eller said, "The elimination of minimal standards will permit FM stations which specialize in mood music and background music to avoid the 'five-minute (news) syndrome' as well as the necessity of 'burying' public affairs programming within the graveyard hours."

Eller called for support of the FCC proposals "for the simple reason that they will lessen the workload and expense of operating a station. On the other side, we should be aware that citizens' groups may mount an effective campaign against the proposals," Eller added.

Eller estimated that the "FCC's push for 9 kHz spacing on the AM dial will add more than 200 new stations to the 8,000 or so currently operating."

Eller also spoke against the performers Royalty bill, which he said was "dead for this session (of Congress), but you can bet your transmitter that it will be reintroduced again next year. We need to impress upon our senators and representatives the severe inequities of this proposal," he urged.

He also complained that "at its most recent session, the Copyright Tribunal did not include any allocation whatsoever for commercial radio" from cable royalty fees. "Radio broadcasters need to get moving on recommending some effective method for protecting radio's interest," he said.

Eller predicted "more classes of FM stations" will be created and he warned if a Western hemisphere international broadcasting meeting (World Administrative Radio Conference, Region 2) next year "goes badly for the U.S. many American border and coastal radio stations will experience serious interference from foreign station signals."

Speaking at a Tuesday (7) lunch, FCC commissioner Anne Jones, continued the reasoning that more competition and less regulation go hand in hand. She pointed to Los Angeles with more than 60 radio stations and observed, "With this sort of competition a station which does not provide good service simply won't survive."

But she noted, "There are still a great many small radio markets served by only one, or a very few, stations. In these markets the spur of competition may be small, although there may, of course, be other beneficial factors at work, such as direct and extensive involvement by the station in the community."

Jones also gave attention to "many religious and public interest groups," which point out "that what the public needs to hear, such as news and other informational programming, may not have the audience appeal as rock, disco or country programming."

She said she found this argument "a bit paternalistic," but she added, "Hard as it is to accept the notion that radio should be forced to broadcast what the FCC or some public interest group thinks the public needs to hear, it is at least equally hard to believe that continuous 'easy listening' fully satisfies radio's duty to serve the public interest."

Jones also had some discouraging words about AM stereo and FM quad. "I don't mean to suggest that AM stereo and FM quadrasonic sound may not be somewhat more appealing to some listeners. What I do question is the apparent widespread expectation, or at least hope, that these new services will be a sort of panacea for radio stations which are now finding it hard to compete in their markets. I suspect that these effects may be marginal."

She advised that "to meet the competition which most of you face now and the increased competition you will surely face in the future, I believe all of you will have to provide not only a better sound, but also the best service that you possibly can."

### 'Rolling Stone' Show

NEW YORK—"The Rolling Stone Magazine Rock Revue," a daily, 90-second radio feature being syndicated by Clayton Webster Corp. of St. Louis, debuted Sept. 29 on more than 200 AOR outlets. Program is offered on a barter basis, with stations receiving two 90-second programs daily.

# Billboard Album Radio Action

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

Based on station playlist through Wednesday (10/8/80)

## Top Add Ons-National

**POLICE**—Zenyatta Mondatta (A&M)  
**RANDY MEISNER**—One More Song (Epic)  
**SUZI QUATRO**—Rock Hard (Dreamland)  
**UTOPIA**—Deface the Music (Bearsville)

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

**KBPI-FM**—Denver (F. Cody/P. Strider)

- **MONTY PYTHON**—Contractual Obligation (Arista)
- **RANDY MEISNER**—One More Song (Epic)
- ★ **JACKSON BROWNE**—Hold Out (Asylum)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **DOOBIE BROTHERS**—One Step Closer (WB)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stone)

**KZEL-FM**—Eugene (C. Kovarich/P. Mays)

- **ANGEL CITY**—Dark Room (Epic)
- **ELVIS COSTELLO**—Taking Liberties (Columbia)
- **KEITH SYKES**—I'm Not Strange I'm Just Like You (Backstreet)
- **3-D**—See It Loud (Polydor)
- **JEAN-LUC PONTY**—Civilized Evil (Atlantic)
- **UTOPIA**—Deface the Music (Bearsville)
- ★ **MICHAEL STANLEY BAND**—Heartland (EMI/America)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **AC/DC**—Back In Black (Atlantic)
- ★ **KANSAS**—Audio Visions (Kirshner)

**KSJO-FM**—San Jose (F. Andrick)

- **KEITH SYKES**—I'm Not Strange I'm Just Like You (Backstreet)
- **LOVER BOY**—(Columbia)
- **POLICE**—Zenyatta Mondatta (A&M)
- **MONTY PYTHON**—Contractual Obligation (Arista)
- **PLASMATICS**—New Hope For the Wretched (Stiff)
- **PSYCHEDELIC FURS**—(Columbia)
- ★ **QUEEN**—The Game (Elektra)
- ★ **SUPERTRAMP**—Paris (A&M)
- ★ **CARS**—Panorama (Elektra)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)

## Midwest Region

### TOP ADD ONS:

**SUZI QUATRO**—Rock Hard (Dreamland)  
**POLICE**—Zenyatta Mondatta (A&M)  
**RANDY MEISNER**—One More Song (Epic)  
**KENNY LOGGINS**—Alive (Columbia)

### ★ TOP REQUEST/AIRPLAY:

**QUEEN**—The Game (Elektra)  
**PAT BENATAR**—Crimes Of Passion (Chrysalis)  
**AC/DC**—Back In Black (Atlantic)  
**MICHAEL STANLEY BAND**—Heartland (EMI/America)

### BREAKOUTS:

**707**—(Casablanca)  
**JEAN LUC PONTY**—Civilized Evil (Atlantic)  
**MCGUFFEY LANE**—(Paradise Island)  
**BOB WELCH**—Man Overboard (Capitol)

**WWW-FM**—Detroit (F. Holler)

- **SUZI QUATRO**—Rock Hard (Dreamland)
- **POLICE**—Zenyatta Mondatta (A&M)
- ★ **QUEEN**—The Game (Elektra)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **AC/DC**—Back In Black (Atlantic)
- ★ **SUPERTRAMP**—Paris (A&M)

**WBX-FM**—Detroit (J. Duncan)

- **POLICE**—Zenyatta Mondatta (A&M)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stone)
- ★ **QUEEN**—The Game (Elektra)
- ★ **DEVO**—Freedom of Choice (WB)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)

**WLWQ-FM**—Columbus (S. Runner)

- **KENNY LOGGINS**—Alive (Columbia)
- ★ **QUEEN**—The Game (Elektra)
- ★ **MCGUFFEY LANE**—(Paradise Island)
- ★ **AC/DC**—Back In Black (Atlantic)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)

## Top Requests/Airplay-National

**PAT BENATAR**—Crimes of Passion (Chrysalis)  
**QUEEN**—The Game (Elektra)  
**SUPERTRAMP**—Paris (A&M)  
**ROLLING STONES**—Emotional Rescue (Rolling Stone)

**WMS-FM**—Cleveland (J. Gorman)

- **POLICE**—Zenyatta Mendatta (A&M)
- **SUZI QUATRO**—Rock Hard (Dreamland)
- **RANDY MEISNER**—One More Song (Epic)
- **PETER GREEN**—Little Dreamer (Rounder)
- **JEAN-LUC PONTY**—Civilized Evil (Atlantic)
- **707**—(Casablanca)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **MICHAEL STANLEY BAND**—Heartland (EMI/America)
- ★ **DOOBIE BROTHERS**—One Step Closer (WB)
- ★ **AMERICAN NOISE**—(Planet)

**WYDD-FM**—Pittsburgh (J. Kinney)

- **RANDY MEISNER**—One More Song (Epic)
- **ROBBIN THOMPSON**—Two B's Please (Ovation)
- **707**—(Casablanca)
- **SUZI QUATRO**—Rock Hard (Dreamland)
- ★ **ROSSINGTON COLLINS BAND**—Anytime Anyplace (MCA)
- ★ **QUEEN**—The Game (Elektra)
- ★ **JACKSON BROWNE**—Hold Out (Asylum)
- ★ **KANSAS**—Audio Visions (Kirshner)

**WQFM-FM**—Milwaukee (M. Wolf)

- **UTOPIA**—Deface the Music (Bearsville)
- **POLICE**—Zenyatta Mondatta (A&M)
- **BOB WELCH**—Man Overboard (Capitol)
- **JACK GREEN**—Humanesque (RCA)
- **SUZI QUATRO**—Rock Hard (Dreamland)
- ★ **DOOBIE BROTHERS**—One Step Closer (WB)
- ★ **QUEEN**—The Game (Elektra)
- ★ **AC/DC**—Back In Black (Atlantic)
- ★ **DAVID BOWIE**—Scary Monsters (RCA)

**KSHE-FM**—St. Louis (R. Batis)

- **SUZI QUATRO**—Rock Hard (Dreamland)
- **PRIVATE LINES**—Trouble In School (Passport)
- **ROBERT PALMER**—Clues (Island)
- **RANDY MEISNER**—One More Song (Epic)
- **RORY GALLAGHER**—Stage Struck (Chrysalis)
- **POLICE**—Zenyatta Mondatta (A&M)
- ★ **KANSAS**—Audio Visions—(Kirshner)
- ★ **MICHAEL STANLEY BAND**—Heartland (EMI/America)
- ★ **YES**—Drama (Atlantic)
- ★ **MOLLY HATCHETT**—Beatin' the Odds (Epic)

## Southwest Region

### TOP ADD ONS:

**POLICE**—Zenyatta Mondatta (A&M)  
**UTOPIA**—Deface the Music (Bearsville)  
**RANDY MEISNER**—One More Song (Epic)  
**MOON MARTIN**—(Capitol)

### ★ TOP REQUEST/AIRPLAY:

**ROLLING STONES**—Emotional Rescue (Rolling Stone)  
**CARS**—Panorama (Elektra)  
**JACKSON BROWNE**—Hold Out (Asylum)  
**DOOBIE BROTHERS**—One Step Closer (WB)

### BREAKOUTS:

**BRUCE COCKBURN**—Humans (Millennium)  
**KANSAS**—Audio Visions (Kirshner)  
**ONGO BOINGO**—(IRS)  
**BUS BOYS**—Minimum Wage Rock & Roll (Arista)

**KZEW-FM**—Dallas (J. Dolan)

- **POLICE**—Zenyatta Mondatta (A&M)
- **GAMMA**—Gamma Two (Elektra)
- **MOON MARTIN**—(Capitol)
- **RANDY MEISNER**—One More Song (Epic)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stone)
- ★ **CARS**—Panorama (Elektra)
- ★ **KANSAS**—Audio Visions (Kirshner)
- ★ **ROSSINGTON COLLINS BAND**—Anytime Anyplace (MCA)

**KTXQ-FM**—Dallas (T. Owens)

- **TIMES SQUARE**—Soundtrack (RSO)
- ★ **DOOBIE BROTHERS**—One Step Closer (WB)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stone)
- ★ **JACKSON BROWNE**—Hold Out (Asylum)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)

## National Breakouts

**707**—(Casablanca)  
**ONGO BOINGO**—(IRS)  
**MONTY PYTHON**—Contractual Obligation (Arista)  
**BOB WELCH**—Man Overboard (Capitol)

**WQXM-FM**—Tampa (N. Van Cleve)

- **TIMES SQUARE**—Soundtrack (RSO)
- **POLICE**—Zenyatta Mondatta (A&M)
- **KEITH SYKES**—I'm Not Strange I'm Just Like You (Backstreet)
- **UTOPIA**—Deface the Music (Bearsville)
- **VAPORS**—New Clear Day (U.A.)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stone)
- ★ **SUPERTRAMP**—Paris (A&M)
- ★ **MOLLY HATCHETT**—Beatin' the Odds (Epic)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)

**ZETA-4 (WINZ-FM)**—Miami (R. Martin)

- **ROBBIN THOMPSON**—Two B's Please (Ovation)
- **POLICE**—Zenyatta Mondatta (A&M)
- **TIMES SQUARE**—Soundtrack (RSO)
- **707**—(Casablanca)
- **KEITH SYKES**—I'm Not Strange I'm Just Like You (Backstreet)
- **YES**—Drama (Atlantic)
- **QUEEN**—The Game (Elektra)
- ★ **VAPORS**—New Clear Day (U.A.)
- ★ **DEVO**—Freedom of Choice (WB)
- ★ **B-52's**—Wild Planet (WB)
- ★ **WJAX-FM**—Jacksonville (R. Langlois/J. Brooks)

**WQFM-FM**—Tucson (J. Owens)

- **UTOPIA**—Deface the Music (Bearsville)
- **POLICE**—Zenyatta Mondatta (A&M)
- **JEAN-LUC PONTY**—Civilized Evil (Atlantic)
- **KENNY LOGGINS**—Alive (Columbia)
- **ROMEOS**—Rock & Roll Love & Death (Columbia)
- **PIRATES**—Hard Ride (Pacific Arts)
- ★ **QUEEN**—The Game (Elektra)
- ★ **EDDIE MONEY**—Playing For Keeps (Columbia)
- ★ **CARS**—Panorama (Elektra)
- ★ **DOOBIE BROTHERS**—One Step Closer (WB)

**WSHE-FM**—Fl. Lauderdale (F. Baum)

- **ELVIS COSTELLO**—Taking Liberties (Columbia)
- **POLICE**—Zenyatta Mondatta (A&M)
- **VAPORS**—New Clear Day (U.A.)
- ★ **CARS**—Panorama (Elektra)
- ★ **YES**—Drama (Atlantic)
- ★ **DOOBIE BROTHERS**—One Step Closer (WB)
- ★ **JOHNNY VAN ZANT BAND**—No More Dirty Deals (Polydor)

## Northeast Region

### TOP ADD ONS:

**POLICE**—Zenyatta Mondatta (A&M)  
**ANGEL CITY**—Dark Room (Epic)  
**SUZI QUATRO**—Rock Hard (Dreamland)  
**UTOPIA**—Deface the Music (Bearsville)

### ★ TOP REQUEST/AIRPLAY:

**PAT BENATAR**—Crimes Of Passion (Chrysalis)  
**QUEEN**—The Game (Elektra)  
**ROLLING STONES**—Emotional Rescue (Rolling Stone)  
**SUPERTRAMP**—Paris (A&M)

### BREAKOUTS:

**MONTY PYTHON**—Contractual Obligation (Arista)  
**707**—(Casablanca)  
**BLUE ANGEL**—(Polydor)  
**ONGO BOINGO**—(IRS)

**WNEW-FM**—New York (M. McIntyre)

- **SUZI QUATRO**—Rock Hard (Dreamland)
- **POLICE**—Zenyatta Mondatta (A&M)
- **BAROOGA**—Running Alone (Capitol)
- **ANGEL CITY**—Dark Room (Epic)
- **BRUCE COCKBURN**—Humane (Millennium)
- **BLUE ANGEL**—(Polydor)
- ★ **DAVID BOWIE**—Scary Monsters (RCA)
- ★ **ROBERT PALMER**—Clues (Island)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stone)
- ★ **HALL & OATES**—Voices (RCA)

**WCMF-FM**—Rochester (T. Edwards)

- **POLICE**—Zenyatta Mondatta (A&M)
- **MONTY PYTHON**—Contractual Obligation (Arista)
- **N.R.B.O.**—Tidlywinks (Rounder)
- **ONGO BOINGO**—(IRS)
- **BLUE ANGEL**—(Polydor)
- **UTOPIA**—Deface the Music (Bearsville)
- ★ **CARS**—Panorama (Elektra)
- ★ **AC/DC**—Back In Black (Atlantic)
- ★ **SUPERTRAMP**—Paris (A&M)
- ★ **ROSSINGTON COLLINS BAND**—Anytime Anyplace (MCA)

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

- **GARY MYRICK & THE FIGURES**—(Epic)
- **BILLY BURNETTE**—(Columbia)
- **ELLEN SHIPLEY**—Breaking Through the Ice Age (RCA)
- **MONTY PYTHON**—Contractual Obligations (Arista)
- **707**—(Casablanca)
- **POLICE**—Zenyatta Mondatta (A&M)
- ★ **QUEEN**—The Game (Elektra)
- ★ **CARS**—Panorama (Elektra)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **SUPERTRAMP**—Paris (A&M)

**WMWR-FM**—Philadelphia (J. Bonadonna)

- **SUZI QUATRO**—Rock Hard (Dreamland)
- **POLICE**—Zenyatta Mondatta (A&M)
- **ANGEL CITY**—Dark Room (Epic)
- **MONTY PYTHON**—Contractual Obligation (Arista)
- **DAVE FRY**—Great Debate (Tin Pan)
- ★ **QUEEN**—The Game (Elektra)
- ★ **YES**—Drama (Atlantic)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **WHCM-FM**—Hartford (B. Bittens)

- **POLICE**—Zenyatta Mondatta (A&M)
- **ANGEL CITY**—Dark Room (Epic)
- **UTOPIA**—Deface the Music (Bearsville)
- **DAVID FRY**—Great Debate (Tin Pan)
- ★ **DOOBIE BROTHERS**—One Step Closer (WB)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **JACKSON BROWNE**—Hold Out (Asylum)
- ★ **ELVIS COSTELLO**—Taking Liberties (Columbia)

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

- **POLICE**—Zenyatta Mondatta (A&M)
- **SUZI QUATRO**—Rock Hard (Dreamland)
- **BOBBY BARE**—Drunk & Crazy (Epic)
- **MOON MARTIN**—(Capitol)
- ★ **MONTY PYTHON**—Contractual Obligation (Arista)
- ★ **UTOPIA**—Deface the Music (Bearsville)
- ★ **RICK DERRINGER**—Face to Face (Blue Sky)
- ★ **JEAN-LUC PONTY**—Civilized Evil (Atlantic)

**WAQX-FM**—Syracuse (E. Levine)

- **ANGEL CITY**—Dark Room (Epic)
- **MICHAEL SCHENKER GROUP**—(Chrysalis)
- **RANDY MEISNER**—One More Song (Epic)
- **POLICE**—Zenyatta Mondatta (A&M)
- **JEAN-LUC PONTY**—Civilized Evil (Atlantic)
- **ONGO BOINGO**—(IRS)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **QUEEN**—The Game (Elektra)
- ★ **SUPERTRAMP**—Paris (A&M)
- ★ **DOOBIE BROTHERS**—One Step Closer (WB)

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

- **THE POLICE**—Zenyatta Mondatta (A&M)
- **SIR DOUGLAS QUINTET**—The Best of the Sir Douglas Quintet (Tacoma)
- **MCGUINN-HILLMAN**—(Capitol)
- **BOB WELCH**—Man Overboard (Capitol)
- ★ **YES**—Drama (Atlantic)
- ★ **PAT BENATAR**—Crimes Of Passion (Chrysalis)
- ★ **ROSSINGTON COLLINS BAND**—Anytime Anyplace (MCA)
- ★ **SUPERTRAMP**—Paris (A&M)
- ★ **WC02-FM**—Boston (K. Ingram)

- **DIRT BAND**—Make A Little Magic (U.A.)
- **MCGUINN-HILLMAN**—(Capitol)
- **707**—(Casablanca)
- **BARRY GOUDREAU**—(Epic)
- ★ **KANSAS**—Audio Visions (Kirshner)
- ★ **KINKS**—One For the Road (Arista)
- ★ **ROLLING STONES**—Emotional Rescue (Rolling Stone)

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# New On The Charts



**KORGIS**  
"Everybody's Got To Learn Sometime"—★

This year-old British trio shot to number three on the British charts with this single from its debut Elektra/Asylum LP, "Dumb Waiters."

Almost a decade ago, Korgis' founding member James Warren formed a pop band called Stackridge with vocalist/guitarist/keyboardist Andy Davis in London. After several aborted LP efforts, Warren split up the duo to return to school to study philosophy in his native town of Bath.

After a short while, Warren was restless to play again and sent some tapes to Davis, then the two reunited. They recorded an LP, "The Korgis," in the home of friend David Lord with the assistance of some of their musical peers.

The duo recorded another LP and then re-entered the studio with coproducer David Lord for sessions that ended up lasting about five months. During this time, when they were recording what was to be called "Dumb Waiters," the band had a personnel change. Davis exited and musicians Phil Harrison and Stuart Gordon joined on guitar/violin and keyboards/percussion, respectively.

The Korgis are managed by Mickey Shapiro in Los Angeles at (213) 553-1601. They are booked by Ron Moss at (213) 508-9865.

## Mike Harrison

### Dueling Echoes

LOS ANGELES—New York's analytical Senator, Daniel Patrick Moynihan, once wrote a paper in which he described a phenomenon called the Iron Law of Emulation.

It basically points out that competing organizations tend to assume each other's characteristics.

Evidence of this perception's applicability is everywhere. Look at the way Detroit's competing handful of automobile manufacturers emulated each other down the narrow freeway of impertinence.

Even our traditional American two-party system is under harsh criticism from respectable factions for having emulated itself into a monophilosophic state of double-oneness.

One can only wonder whether or not Jack in the Box's next move will be to replace their clown with golden arches.

Commercial television is a virtual showcase of the Iron Law of Emulation in action. Critics are screaming that ABC's "Friday" is a photocopy version of NBC's "Saturday Night Live" and few viewers can escape the tentacles of that sprawling media-gargantuan—"Amazing Animals Play Games With Real Incredible American People Who Speak Up."

Although the mainstream of radio (and all media-culture, in general) is widening into a quivering state of superfractionalized specialization and diversity, there are some glaring, notable exceptions out in the trenches where the competition is hottest.

In the intensely image-conscious world of AOR radio (particularly in the segment that specializes in the '80s-interpretation of "rock 'n' roll"), programmers are faced with a bevy of psychological inducements, from both internal and external sources, to emulate their so-called direct competitors as opposed to creating clear-cut alternatives to them. (This syndrome, of course, is not exclusive to the aforementioned format—just prevalent in it.)

Some of these homogenizing influences include the proliferation of national consultants, trade publications that are caught in exactly the same web of emulating each other in the fervor of their own intense competition, conventions that instigate the separation of programmers into isolated format sessions, constant badgering by an often hostile (and even more often—ignorant) rock press, and, of course, the cross-pollination of local air talent and programming management.

In many markets, what start out as battles between different environments evolve through the Iron Law of Emulation into battles between different sets of logos.

The freshly-buzzing skirmish between Metromedia and ABC in New York over rights to the term "Rocktober" serves as but one of hundreds of examples across the nation that clearly illustrates how closely together the parallel tracks of competing rock stations (or, in this case—entire o&o groups) can run.

(By the way, if my memory serves me correctly, the term "Rocktober," along with its accompanying concept, was imported from Australia by radio blackbelt, L. David Moor-

Continued from page 24

KSKX-AM p.d. **J.R. Greeley** is promoted to operations manager at the station. **Rex Lane** has been brought in as p.d. and music director from WAXX-FM Eau Claire, Wis. **Lee O'Day** has been hired as afternoon drive jock. He comes from WNYR-AM Rochester, N.Y. **Sandy McKay** has been hired from WAIR-AM Winston-Salem, N.C., to handle middays.

**Joe Biodrzycki** and **Ed Drouder** have been named p.d.s of WGIR-FM (Rock-101) and WGTR-AM Manchester, N.H. respectively. These duties are in addition to their current ones as production directors for these stations. **Allen Farmer** and **Mark Campbell** have joined the on-air staff of KMGC-FM Dallas. Farmer comes from KXTQ-FM Fort Worth and Campbell comes from KAFM-FM Dallas.

**Mark Roberts** and **Allison Wright** have joined the on-air lineup at KUDL-FM Kansas City. Roberts comes from WHB-AM Kansas City and Wright, who will work week-ends, comes from KPAS-FM El Paso, Tex. **Dennis St. John**, who had been KUDL's morning drive jock, becomes production director. **Scotty Brink**, new operations director at KHOW-AM-FM Denver, has named **Don Wade** afternoon drive jock and **Bill Ashford** to handle the 10 p.m. to 2 a.m. shift. Wade has worked at KLIF-AM Dallas and Ashford has been music director at KLZ-FM Denver. Midday man

# Vox Jox

**Harry Smith** is having his show expanded and **Tab Allen** moves into the 7 to 10 p.m. slot.

**Larry Woodside** has returned to KROQ-FM Pasadena, Calif. in morning drive and **Raymond Banister** has joined the station in the 9 a.m. to noon slot. He comes from KPRI-FM San Diego. **WCFL-AM Chicago** p.d. **Dave Martin** is looking for on air talent, a music director and an assistant p.d. Those interested can write him at the station at 300 North State St., Chicago, Ill. 60610. **Scott Lawrence** has joined WPRW-AM Manassas, Va., as midday personality. He comes from WVIS-AM/WCEZ-FM Jupiter, Fla.

**Ray Cooper** has joined WTLC-FM Indianapolis in the 6 to 10 p.m. slot. He comes from WBMX-FM

## METROMEDIA 'ROCKTOBER' INTO COURT

NEW YORK—Metromedia has gone to federal court here to obtain an injunction against the use of the term "Rocktober" by anyone other than its own stations, but that hasn't stopped ABC-owned WPLJ-FM here from continuing to use the tag to promote its special programming.

Legal experts note that although registering a trademark or service mark with the U.S. Patent Office provides some foundation for legal action, other factors must be brought forth to establish exclusivity. These include proof of prior use.

Cease and desist letters have been sent to stations across the country which are using the term, by Metromedia lawyers (Billboard, Oct. 4, 1980).

At least a half-dozen stations other than WPLJ-FM have reportedly been using the tag for October promotions.

Although no one seems to know for certain where the term originated, WPLJ's general manager Nick Trigony says it originated in Australia.

However, service mark protection is not international, legal sources point out.

remarks made by some of the participants in Billboard's coverage last week of the Big Apple WNEW-FM/WPLJ-FM war attest to this perception.

As a result, rock radio finds itself at somewhat of an ideological crossroads—to either view itself in the '80s as a league sport, bound by across-the-board self-imposed rules and regulations—or, rather, to view itself as a veritable spectrum of loosely-related games, distinct and separate in images, environments and concepts.

At question here is the very nature of competition in commercial radio and the influence that competition exerts upon the medium's product, success and failure.

Dave Forman, the bright young program director of Anaheim's KEZY-AM-FM (and the man who recently needed a morning man, so hired Timothy Leary until the right candidate showed up, a move that resulted in more free media coverage in one week than most stations receive in a year), offers his advice on how to avoid falling into the trap of the Iron Law of Emulation.

Says Forman, "Don't compete—create!"

Chicago. . . WCKO-FM Fort Lauderdale has a new jock lineup: **Buddy Hollis** in the 6 to 10 a.m. spot, p.d. **Jonathan Keyes** in the 10 a.m. to 2 p.m. slot, **Jefferson Stone** in 2 to 7 p.m., **Geoff Allen** in 7 p.m. to midnight and **Tom Stevens** in midnight to 6 a.m. . . **Tony Martino** has been named producer of WKTU-FM New York's "Studio 92." The three-hour dance music show runs Friday and Saturday nights at 11 o'clock.

**Geoff Nimmo** is the new morning man on WCMF-FM Rochester, N.Y. . . **Chester Tart** has been named programming strategist of Blair Radio's marketing/programming department. . . **Patricia Kehoe** has been promoted to manager of advertising and promotion for Arbitron. She had been a senior promotion specialist for Arbitron's radio division. She reports to Arbitron's director of communications **Connie Anthes**. . . **Dan Kops**, president of Kops-Monahan, which operates WAVZ-AM/WKCI-FM New Haven has been elected chairman of the Broadcasting Rating Council's board of directors.

**Bob Del Giorno** has joined WKQX-FM Chicago as the NBC outlet's morning man. He comes from WWL-AM-FM New Orleans. . . **Jim Knapp** is named music coordinator of WXLD-FM (FM-99) New York. He had been associate editor of the National Music Report and has also worked as a musician and a disco DJ. . . Veteran Memphis morning personalities **Fred Cook** and **John Powell** have returned to WREC-AM Memphis. Both began with the station in the 1950s and both left over 10 years ago to go into television.

## Bubbling Under The HOT 100

- 101—**I AIN'T MUCH**, Atlanta Rhythm Section, Polydor 2125
- 102—**WHY DO FOOLS FALL IN LOVE**, Joni Mitchell, Asylum 47038 (Elektra)
- 103—**FALLING FOR YOU**, Sammy Johns, Real World 7307 (Atlantic)
- 104—**IF THIS IS LOVE**, Melissa Manchester, Arista 0551
- 105—**OH YEAH**, Roxy Music, Atco 7310 (Atlantic)
- 106—**FOR YOU, FOR LOVE**, Average White Band, Arista 0553
- 107—**BADLANDS**, The Dirt Band, United Artists 1378
- 108—**BABY DON'T GIVE UP**, Bay Brothers, Millennium 11794 (RCA)
- 109—**I DIE, YOU DIE**, Gary Numan, Beggars Banquet 46 (Atlantic)
- 110—**TAKE ME DOWN**, Exile, Warner Bros. 49548

## Bubbling Under The Top LPs

- 201—**SEAWIND**, Seawind, A&M SP-4824
- 202—**HAZEL O'CONNOR**, Breaking Glass, A&M SP-4820
- 203—**RAY CHARLES**, Brother Ray Is At It Again, Atlantic SD-19281
- 204—**ONGO BOINGO**, I.R.S. SP-70400 (A&M)
- 205—**PETER GREEN**, Little Dreamer, Sail PVK-0112 (Rounder)
- 206—**SLIM WHITMAN**, Songs I Love To Sing, Epic JE 36763
- 207—**THE PSYCHEDELIC FURS**, Psychedelic Furs, Columbia NJC 36791
- 208—**JERRY REED**, Texas Bound And Flyin', RCA AHL1-3771
- 209—**ANGEL CITY**, Darkroom, Epic JE 36543
- 210—**CHEVY CHASE**, Chevy Chase, Arista AL 9519



Billboard photos by Sam Emerson

**Veterans Chat:** Elmo Ellis of WSB-AM Atlanta, George Chernault of SESAC in New York and Steve White of NBC in New York hold their own roundtable chat during the NRBA.

## Arbitron Package To Programmers

NEW YORK—Arbitron's Radio AID service is now making its special Programmer's Package available to assist radio programmers with information previously unavailable or obtainable only by hand tabulation from mechanical diaries.

Arbitron Information On Demand is a computer system allowing subscribers access to listening information in local market reports. The various analyses can be produced for any station and in any and all of six demographic groups.

The Programmer's Package includes a "Metro Sample Size" analysis guide, showing sample sizes available for analysis in each of the

six demographic groups for every market station.

Eight audience analyses include quarter hours of listening frequency, audience recycling by daypart, frequency of listening days, daily daypart cumes, listening time broken down by stations and quarter hour, and other aids that will enable programmers to "review the particular makeup and sensitivities of his market."

The package will be available with the fall survey AID tapes. AID subscribers will have immediate access to the package, while non-AID subscribers will be able to purchase the package.

## FCC Proposals Soft Pedaled By the NAB

NEW YORK—The National Assn. of Broadcasters is soft pedaling Federal Communication Commission proposals concerning AM channel spacing, FM assignments and FM rules, urging further study be allowed before the FCC takes any action.

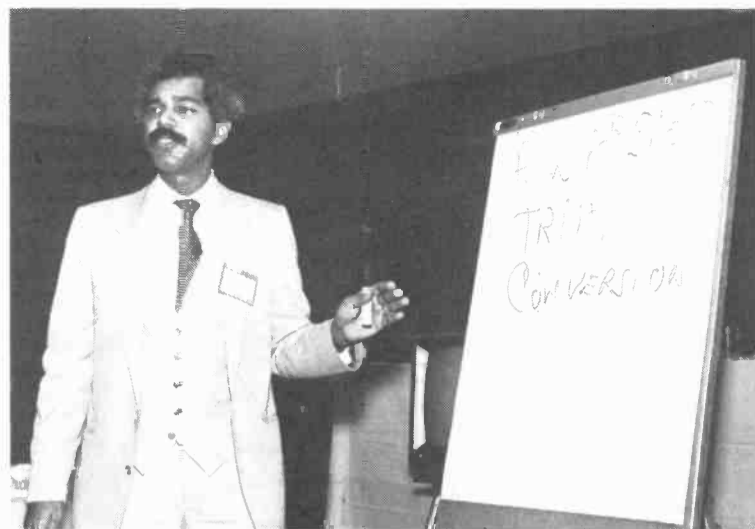
NAB asks that FM rule change proposals be referred to its Advisory Committee On Radio Broadcasting for "review and recommendation," including FCC proposals for reducing AM channel spacing and streamlining FM assignments.

While NAB says it supports FM streamlining, it says it is "disturbed by the FCC's apparent view that smaller communities now have enough FM service," implying that the FCC would assign new stations primarily to large, urban areas.

So far as reducing AM channel spacing from 10 kHz to 9 kHz, NAB recommends that the FCC give high priority to existing daytimer AM outlets who desire fulltime service.

## Tickets Awarded

CHICAGO — Metromedia's WMET-FM highlighted its "Roctober" month of special programs with giveaway of 130 tickets for the Friday and Saturday (10, 11) Bruce Springsteen concerts here.



**Marketing Talk:** Bob Cambridge, director of marketing for ABC Radio Marketing Services, provides insight for programmers.

## Local Bands On Chicago's WGCI

CHICAGO—Leading black contemporary station WGCI-FM is spelling out its commitment to local recording talent with a new programming policy that guarantees space on the turntable.

Playlisting of at least five records by Chicago-based acts is called for in the new WGCI commitment. According to program director Barry Mayo, the quota is designed primarily to benefit independent label product and recordings with Chicago production credits.

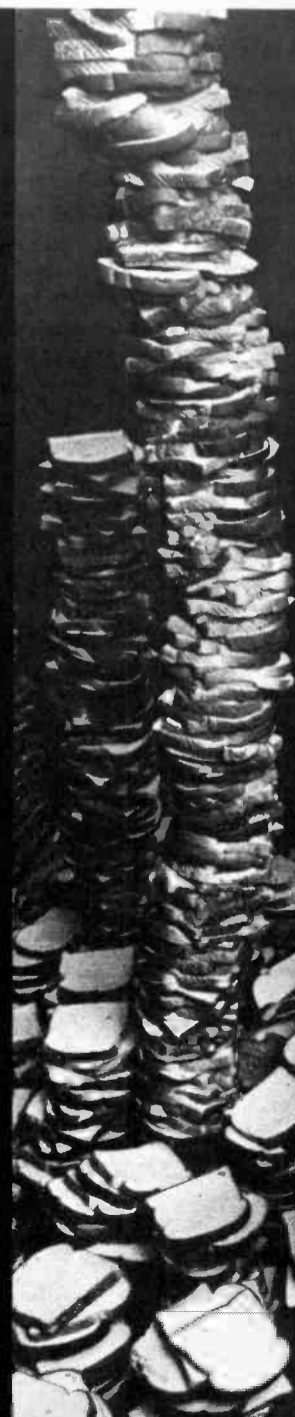
Says Mayo, "The thrust is to give the opportunity to local artists not with a major label, to give a shot to the guys who don't have the distribution and the promotion men in suits."

Mayo contends that the shift of many black stations to more general market programming has reduced local acts' chances of getting airplay today.

The records, which are assured of at least one airing daily, will have special designation in the published WGCI playlist. Listed in the first week of the new policy were: "You Made It Happen," Omni (Fountain); "Mellow, Mellow, Right On (Instrumental Version)," Lowrell (AVI); "You're The One," Davis Import (AVI); "Love Struck," Starview (Midwest International), and "Grab Your Sexy Baby," Royal Flush (GEC).

# Guess who's coming to Donna...

# ...and Stevie, and three other platinum artists!



## New Wave Voices Getting Louder

### AOR Workshop Pits Latest Fad With Traditional Rock

By ED HARRISON



Freeform Chat: Bill Matthews of WIKZ, Pat Milanese of Atco Records in Philadelphia and Bob Hamilton of KRTH-FM Los Angeles discuss programming.

LOS ANGELES—The pros and cons of programming new wave music with traditional rock was one of the primary discussions at an AOR workshop during the National Radio Broadcasters Assn. convention here.

"There's a huge cult (for new wave) or nothing," remarked one programmer. "which is very vocal." John Sebastian, program director of WCOZ-FM Boston, noted that the same people who were into disco are into new wave.

Some said that the music has less to do with the new wave phenomenon than the image and lifestyle that are associated with it.

One programmer said that Gary Numan's music had a positive reaction with listeners until his appearance on "Saturday Night Live" when people saw what he looked like and caused an immediate turn-off factor.

Jeff Pollack, noted programmer and consultant, said that the B-52's were not being played in Los Angeles, despite popularity and airplay elsewhere because "the bottom line was that the record sounded out of place (on KLOS-FM which he is helping to program) with everything else that was being played on the station."

All programmers agreed that consistency was vital to successfully programming an AOR station.

Sebastian said that WCOZ didn't play the B-52's because the group

didn't fit the image of the station. "We did tests that were extremely negative," he commented.

"Store reports differ from what is actually selling," Sebastian warned. "There is hype in store reports." He said that record sales were much slower in reality than what store reports show. "That's why we need other forms of input besides store reports and requests."

Another programmer remarked that there is a lack of a&r talent at record labels and that signings are based on subjective evaluations. "This lack of a&r talent is causing a serious problem because they are not in touch with what's happening."

Alan Wolmark, promotion executive at Atlantic Records, countered by saying that labels can't afford regional a&r people but that Atlantic's 28 local promotion people all have positive attitudes towards demo tapes which in turn are forwarded to a&r executives.

Said Sebastian: "Label's don't want to hear from radio people telling them about talent." A suggestion to test market a new act's LP before releasing it was brought up. "Is the singer sexy, wearing the right clothes, is the music too loud or soft?" were some of the questions research can answer.

"That's done before the act is signed when they play local clubs and a&r people monitor audience reaction," replied Wolmark.

Sebastian commented that "as soon as disco became popular with the 50-year-olds I knew it would never make it. As soon as new wave reached the upper demographic I knew it wouldn't have an AOR base."

Consultant Lee Abrams noted that research bore out that 25-year-olds and over couldn't handle intense rock because of the high frequency attack of bass and guitars. Using the group Boston as an example, Abrams said that when the high frequency was lowered, the same demographic "loved it."

Commenting on the kind of music that works best, Sebastian said that research, intuition, experience and openness to change all played key roles. "Just because we (programmers) are into different kinds of music doesn't mean that everyone is."

Another programmer noted that one reason why new acts aren't catching on is because of lack of identification by deejays when they incorporate new music within an uninterrupted set. "New music is sandwiched between Led Zeppelin and Pink Floyd and 25 minutes later the deejay backtracks with the group's identity," the programmer said.

Lenny Bronstein, former promotion executive at A&M, said that "if you believe enough in playing it, let your audience know it's coming up. Every good song you play is a commercial for your station."

## Continuous Surveys

• Continued from page 25

Logan, with the help of an overhead projector, explained in detail the continuous measurements which have already gone into effect for Seattle, New Orleans, New York, Los Angeles, San Diego and Indianapolis. Other markets will be included by the end of 1981.

"The purpose of it," he said, "is to lessen the impact of hyping, contests, vacations, news events, technical difficulty or unusual weather. During the Iran crisis, a news station might have done well in the ratings while it may not do well normally."

By 1981, the general managers of stations in New York, Los Angeles, Chicago, San Francisco, Philadelphia, Detroit, Boston, Washington, D.C. and Houston will receive monthly reports with more of a

breakdown of the ratings information. Delivered six weeks after the market is measured, these reports should allow the station to fine-tune its programming.

In response to an audience question, Seiler argued that Mediatrend and Arbitron can never be equals serving the same purpose. "Parity won't happen," he said. "There's an eight to 10-year period to overcome advertising agency inertia. You'd have to charge high prices for a long period of time to catch up. Radio won't support two big services. In television, they have to buy both Nielsen and Arbitron which is expensive but the ratings companies don't make much money from television."

Seiler suggested using both Arbitron and Mediatrend, as they supplement each other.

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Give the gift of music.

# Bread & Roses Enjoys Huge Berkeley Success

By JACK McDONOUGH

BERKELEY—Sparked by a decision to host electric music for the first time in its four-year history, the annual Bread & Roses Festival, held Oct. 3-5 at the 8,700-capacity Greek Theatre here enjoyed a resounding success.

Highlights of the three-day affair were the debut of Neil Young's new Hawks & Doves Band on Friday evening, a first time collaboration between B.B. King and Joni Mitchell Saturday afternoon and an electrifying and emotional set by Etta James Sunday afternoon.

The two opening shows were sell-outs, with 6,250 onhand for Sunday's program, the largest total attendance in the festival's history. Tickets were \$9 advance, \$10.50 day of show.

The success of this year's festival was in marked contrast to the situation less than two months ago when it appeared that enough headliners could not be brought together to insure a successful event. At this point the decision was made to go electric, thus changing the festival from a mostly-folk orientation to an event of much wider scope.

Nonetheless, established folk acts like the Kingston Trio and Tom Paxton & Bob Gibson more than held their own with the crowd, as did a cappella performances by the Chambers Brothers and an ad hoc group composed of festival founder and director Mimi Farina, Joan Baez, Jennifer Warnes, Leonard Cohen, Joni Mitchell and Maria Muldaur.

Friday's program, which opened with Jennifer Warnes & Passenger (featuring a guest appearance by Cohen) became a totally contemporary country-rock affair. Bobby Bare turned in a rousing, upbeat set of enormously clever and funny tunes; and Kris Kristofferson followed

with a bland, boring set of material that showed no acknowledgment of what's been happening in music for the last 10 years.

Young revved up the crowd with a loud, raucous and sometimes off-the-wall set that gave his new band (bass, drums, steel guitar, electrified fiddle and female vocalist) plenty of room to wail. Young kept the focus on country-oriented tunes like "Are You Ready For The Country," "Homegrown" and "Four Strong Winds." He had fun with a highly idiosyncratic gas crisis tale, "Who's Drivin' My Car Now?" Norton Buffalo emceed this program.

Saturday's teamup of Mitchell and King followed a dazzling opening of baton-twirling and Sousa marches by the San Francisco Gay Freedom Day Marching Band and solid sets from Tom Rush and Taj Mahal.

King did a set by himself, after which he and his band backed Mitchell on "Coyote." The two sang a duet, "The Thrill Is Gone," and Mitchell finished up accompanying herself on Fender Telecaster for two more numbers. Paxton and Gibson's set of contemporary topical numbers ("I'm Gonna Change My Name to Chrysler.") and the Kingston Trio's slick folk performance rounded out the day.

Robin Williams, who hosted the afternoon, was himself on stage for two hours and garnered two standing ovations from the crowd. A house band of local players that included Norton Buffalo, Jim Rothermill, Freebo and Banana added a dixieland set mid-afternoon.

Sunday's program, emceed by Howard Hesseman of "WKRP Cincinnati" (with an assist from Williams) was highlighted by a series of impromptu teamings.

It opened with a joyous gospel set by the Chambers Brothers, followed by an easy-rolling performance by Mose Allison. Angela Bofill, joined at the end by the Chambers, was backed by Herbie Hancock, who stayed on for several tunes with George Duke and then Joni Mitchell. She performed a piece from her "Mingus" Album. Mitchell was then joined in duet by Joan Baez.

Van Morrison's hypnotic set followed Etta James to end the regular program. The day concluded with a grand finale by the Bread & Roses Choir, which included most of the festival participants joining in on "Hard Times."

All artists waived performance fees because the festival is a benefit to raise funds for the Bread & Roses programs (taking music to prisons and hospitals). In keeping with this philosophy, the music was carried via a phone line to the California State Prison at Jamestown and San Luis Obispo.

## Soap Star Storms Country

By KIP KIRBY

NASHVILLE — A year ago, Wayne Massey was an unknown singer/actor looking for a career break. Today, he's a regular on a highly-rated daytime soap opera—and if his current recording effort ignores, he may well become Polydor Records' first major country success.

Massey plays the role of country/rock singer Johnny Drummond on ABC-TV's popular "One Life To Live." The fictional Drummond has already achieved stardom, making appearances on the "Grand Ole Opry" and lining the walls of his apartment with gold records. Now, taking a cue from his character,



Billboard photo by Chuck Pullin  
PICKETT & FRIEND—Wilson Pickett dances with a member of the audience during a rare recent appearance at the Entermedia Theatre in New York.

## BERSANI BROS. OWNERS

# Buffalo Melody Fair Will Reopen In 1981

By JIM BAKER

BUFFALO — Two local brothers who are prominent real estate developers, Rudy and David Bersani, have purchased Melody Fair for \$775,000 and voice hopes for expansion which could include a 40,000-seat amphitheatre and banquet facilities seating 500 to 1,000.

The summer entertainment complex, started 25 years ago by Louis Fisher and Buffalo attorney Frank Abbate, was closed in August due to financial losses after struggling through half its seasonal schedule.

According to Rudy Bersani, Melody Fair lost about \$250,000 this year and also lost money the previous two seasons. He says the purchase price includes a takeover of Melody Fair's debts.

"Hopefully, if we can get good cooperation, we can get a banquet facility open by May 1," Bersani says. "We also have visions of building an amphitheatre in the back seating 40,000."

Key to that move on the 15-acre site is a planned request by the Bersani brothers to the city of North Tonawanda, N.Y. (Melody Fair's home) for a property tax abatement, maintaining they are competing against subsidized entertainment at nearby Artpark and the Shea's Buffalo Theatre, among other places.

The brothers intend to investigate whether industrial development agencies in two counties here will help finance a Melody Fair expansion. A re-opening date for the present 3,400-seat domed facility has not been set.

"We plan to upgrade it into more of a multi-purpose facility along the lines of the O'Keefe Center in Toronto and Carnegie Hall in New York," Bersani says. He notes the amphitheatre would have plenty of room to attract big name entertainers for large paydays.

The Bersanis also have moved to head off a storm of protest from holders of about 40,000 tickets when Melody Fair closed without notice with 17 performances still scheduled. No refunds were offered by previous management but the Bersanis, while declaring they have "no legal obligation to ticket holders of the past but feel we have a moral obligation," came up with several options.

The new owners are offering those patrons with tickets for cancelled shows the option of exchanging the tickets for future events or applying their value to season tickets.

They also have offered the option of taking credit for their tickets at a Buffalo area restaurant and motor lodge they own. According to the New York State attorney general's office in Buffalo, some \$400,000 in tickets had been rendered worthless when the dome theatre closed.

# Rabbitt Hit Single Survives 'Roadie' Debacle

By PAUL GREIN

LOS ANGELES—The most amazing aspect of Eddie Rabbitt's hit single "Drivin' My Life Away," is that it managed to survive "Roadie," the ill-fated film and soundtrack from which it was lifted.

"I haven't even seen the film," Rabbitt admits. "It's probably buried in a time capsule somewhere."

Rabbitt says he decided to write the song when he got a call from Steve Wax, one-time president of Elektra, pitching him on the project.

"I figured big movie, big album; it would be a smart career move to have something in it."

"Roadie" didn't pan out exactly as planned, but Rabbitt's rhythmic, hard-driving fusion of pop, rock and country has nonetheless resulted in his first top 10 pop hit. Rabbitt has had 15 consecutive top 12 country hits over the past five years, but this is his first to achieve a long-desired crossover.

"I love country music," Rabbitt says, "but I love all kinds of music. I don't like to close my mind to other forms or be stuck in one groove. That's why I've written songs like "Suspicious" and recorded others like "You Don't Love Me Anymore." I like minor and diminished chords, even though at the time those songs might have seemed a little avant garde for the country audience.

"From my first album to the new one," Rabbitt says, "I don't think there's been that great a change or that obvious a left or right turn. When someone says that this is a brand new style for me, I know he hasn't really listened to the albums; that he's just heard some of the early singles like "Two Dollars In The Jukebox" and "Drinkin' My Baby (Off My Mind)" and then formed a fixed idea of what I do.

Rabbitt says the word "crossover"

never comes up in the studio, but still acknowledges that he seeks as broad an audience as possible. "I think most artists would agree that they'd rather have 10,000 people at their concert than 1,000," Rabbitt says. "That doesn't mean I would sell out to do that, but it's clearly a bigger pay-off to play to those kinds of audiences."

Rabbitt's climb to the pop top 10 has entailed five-stages. He first hit the pop chart four years ago with "Rocky Mountain Music," first approached the top 50 with "You Don't Love Me Anymore," first dented the top 30 with "Every Which Way But Loose" and first cracked

the top 15 with "Suspicious" before finally penetrating the top five this week.

"I like a slow climb," Rabbitt says. "When things get rushed, something may be overlooked." Rabbitt has the same philosophy about recording dates (he likes to spend upwards of five months working on each album) and television appearances (he spent close to two months coming up with ideas for a recent NBC-TV special).

Rabbitt is cheered by the current proliferation of country-connected films, a development spearheaded by "Urban Cowboy" but earlier pioneered by 1978's "Every Which Way But Loose," in which Rabbitt sang the title theme.

The singer was offered the title song spot in the sequel, "Any Which Way You Can," but turned it down "because I didn't want to be background music to a fight in a bar."

Rabbitt says he also turned down an on-camera part in the film. "I have no burning desire to be an actor," he notes. "I figure I'm a professional at what I do after as many years as I've put in, but I'm a complete amateur at acting."

Rabbitt is also gratified by the continuing success his records enjoy in the country market, even as he embraces crossover sounds. Six of his last seven singles have hit No. 1 country.



Eddie Rabbitt: Hits come from unexpected places.

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Survey For Week Ending 10/5/80

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	<b>QUEEN</b> —Ron Delsener, Madison Square Garden, New York, N.Y., Sept. 28, 29, 30 (3)	50,000	\$9.50-\$10.50	<b>\$500,000</b>
2	<b>TEDDY PENDERGRASS/TASTE OF HONEY/ASHFORD &amp; SIMPSON</b> —Taurus Prod./Entertainment Industries Ltd., Joe Louis Arena, Detroit, Mich., Oct. 4	20,591	\$10.50-\$12.50	<b>\$243,545*</b>
3	<b>BLACK SABBATH/BLUE OYSTER CULT</b> —Brass Prod., Joe Louis Arena, Detroit, Mich., Oct. 5	17,843	\$9-\$11	<b>\$184,690*</b>
4	<b>THE CARS/THE MOTELS</b> —Schon Prod., St. Paul Civic Center, St. Paul, Minn., Oct. 5	16,464	\$8.50-\$9.50	<b>\$153,140*</b>
5	<b>BOB SEGER/BAROOGA</b> —Cross Country Concerts, Hartford Civic Center, Hartford, Conn., Sept. 29	13,070	\$9-\$11	<b>\$139,884*</b>
6	<b>BLACK SABBATH/BLUE OYSTER CULT/SAXON</b> —Di Cesare Engler/Danny Kresky, The Civic Arena, Pittsburgh, Pa., Oct. 3	12,663	\$9.75	<b>\$123,559</b>
7	<b>THE KINKS/ANGEL CITY</b> —Albatross Prod./Isle Of Man Prod., Pacific Colis., Vancouver, B.C., Can., Oct. 4	12,019	\$8.50-\$9.50	<b>\$113,519*</b>
8	<b>BOB SEGER/BLUE OYSTER CULT/TROUPE</b> —Contemporary Prod., The Checkerdome, St. Louis, Mo., Sept. 30	12,266	\$8-\$9	<b>\$108,721*</b>
9	<b>BOB SEGER/BAROOGA</b> —Ruffino & Vaughn/Delsener/T.M., Nassau Colis., Long Island, N.Y., Sept. 28	10,100	\$9.50-\$10.50	<b>\$108,000</b>
10	<b>ELTON JOHN/JUDY TZUKE</b> —Contemporary Prod./New West Pres., Devaney Sports Center, Lincoln, Neb., Oct. 5	10,343	\$8-\$10	<b>\$97,968</b>
11	<b>THE CARS/THE MOTELS</b> —Contemporary Prod./New West Pres., Civic Aud., Omaha, Neb., Oct. 4	11,300	\$8.50-\$9.50	<b>\$97,386</b>
12	<b>PAUL SIMON</b> —Ron Delsener, The Palladium, New York, N.Y., Sept. 30, Oct. 1 (2)	6,600	\$12-\$15	<b>\$91,800</b>
13	<b>LTD/MAZE/LARRY GRAHAM/DYNASTY</b> —CNF Enterprise/WG Enterprises, Dallas Convention Center, Dallas, Tx., Oct. 4	9,816	\$8.50-\$9.50	<b>\$91,174*</b>
14	<b>BLACK SABBATH/BLUE OYSTER CULT</b> —Contemporary Prod./New West Pres., Municipal Aud., Kansas City, Mo., Sept. 29	10,144	\$8-\$9	<b>\$88,593*</b>
15	<b>THE CARS/THE MOTELS</b> —Feyline Presents, Arizona Memorial Colis., Phoenix, Ariz., Sept. 30	9,034	\$9-\$10	<b>\$83,417</b>
16	<b>CHARLIE DANIELS BAND/HENRY PAUL BAND</b> —Sound Seventy Prod./Pace Management, The Summit, Houston, Tx., Oct. 4	9,512	\$7.65-\$8.65	<b>\$80,807</b>
17	<b>THE KINKS/ANGEL CITY</b> —John Bauer Concerts, Portland Memorial Colis., Portland, Oreg., Oct. 5	8,646	\$9-\$10	<b>\$79,060</b>
18	<b>ACDC/GAMA</b> —Monarch Entertainment, War Memorial Aud., Rochester, N.Y., Oct. 3	10,200	\$7.50-\$8.50	<b>\$76,331*</b>
19	<b>BLUE OYSTER CULT/THE CATS</b> —Electric Factory Concerts, The Spectrum, Philadelphia, Pa., Oct. 4	10,485	\$6.50-\$7.50	<b>\$75,566</b>
20	<b>NEIL YOUNG/KRIS KRISTOFFERSON/BOBBY BARE/JENNIFER WARNES/LEONARD COHEN</b> —Bread & Roses, The Greek Theatre, Berkeley, Ca., Oct. 3	8,700	\$9-\$10.50	<b>\$74,480*</b>
21	<b>B.B. KING W/ JONI MITCHELL/KINGSTON TRIO/TAJ MAHAL &amp; OTHERS</b> —Bread & Roses, The Greek Theatre, Berkeley, Ca., Oct. 4	8,700	\$9-\$10.50	<b>\$73,341*</b>
<b>Auditoriums (Under 6,000)</b>				
1	<b>THE KINKS/ANGEL CITY</b> —John Bauer Concerts, Seattle Center Arena, Seattle, Wa., Oct. 3	6,000	\$9-\$10	<b>\$53,658*</b>
2	<b>JOAN ARMATRADING</b> —Ron Delsener, Carnegie Hall, New York, N.Y., Oct. 2	4,000	\$9-\$11	<b>\$44,000</b>
3	<b>THE OUTLAWS/FOGHAT/JOHNNY VAN ZANDT BAND</b> —Entam Prod., Roanoke Civic Center, Roanoke, Va., Oct. 2	4,996	\$7.50-\$8.50	<b>\$39,451</b>
4	<b>CARLY SIMON</b> —DiCesare-Engler Prod., The Stanley Theatre, Pittsburgh, Pa., Oct. 4	3,461	\$10.75-\$11.75	<b>\$38,805</b>
5	<b>CARLY SIMON</b> —Frank J. Russo, Meehan Aud., Brown University, Providence, R.I., Sept. 29	4,025	\$8.50-\$10.50	<b>\$36,782</b>
6	<b>ASHFORD &amp; SIMPSON/TOM BROWN</b> —Sound Seventy Prod./Showdown Prod., Grand Ole Opry House, Nashville, Tenn., Oct. 5	3,873	\$8-\$10	<b>\$36,589</b>
7	<b>THE OUTLAWS/FOGHAT/JOHNNY VAN ZANDT BAND</b> —Entam Prod., The Colis., Knoxville, Tenn., Oct. 1	4,694	\$7.50-\$8.50	<b>\$35,513</b>
8	<b>BLUE OYSTER CULT</b> —Brass Ring Prod., Lansing Civic Center, Lansing, Mich., Oct. 6	3,775	\$8.50	<b>\$32,087</b>
9	<b>AC/DC</b> —Danny Kresky Enterprises, The Stanley Theatre, Pittsburgh, Pa., Sept. 30	3,742	\$8.75	<b>\$32,002*</b>
10	<b>AL DI MEOLA</b> —Ron Delsener, The Palladium, New York, N.Y., Oct. 4	3,300	\$8.50-\$9.50	<b>\$30,000</b>
11	<b>BOB JAMES</b> —Brass Ring Prod., Royal Oak Music Theatre, Royal Oak, Mich., Oct. 3 (2)	2,874	\$10.00	<b>\$28,740</b>
12	<b>GORDON LIGHTFOOT</b> —Concert Inc./Donald K. Donald, Center In Square, Kitchener, Ontario, Can., Sept. 29	1,902	\$9.50-\$15	<b>\$25,045*</b>
13	<b>CHARLIE DANIELS BAND/HENRY PAUL BAND</b> —Sound Seventy Prod./Pace Management, Will Rogers Theatre, Fort Worth, Tx., Oct. 5	2,507	\$9.50	<b>\$23,142</b>
14	<b>JOHN PRINE/RICK DANKO</b> —Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., Oct. 3	2,900	\$5.50-\$8.50	<b>\$22,845</b>
15	<b>AL JARREAU/JOYCE COBB</b> —Fred Jones/Star Entertainment, The Orpheum Theatre, Memphis, Tenn., Oct. 5	2,336	\$8-\$9	<b>\$20,218</b>

## Talent

### Talent In Action

#### DIXIE DREGS

Exit/In, Nashville

Tickets: \$6.00

With the precision of a well-tuned, high-gear race car, the Dixie Dregs surged through an 11-number, 68-minute set at the first of two sellout performances Sept. 23.

Gone are the smoke effects and other frills that have punctuated some of the group's previous tours. The Dregs' finely-honed eclectic style, derived from country, rock, jazz and classical sources, proved enough to invigorate the crowd, as it cheered the opening strains of each number.

"Twiggs Approved," an uptempo jazz-infused cut from the band's latest LP, "Dregs Of The Earth," kicked off the well-balanced program of old and new material. Each musician's talents were showcased as the spotlight flashed be-

tween bass player Andy West, keyboardist T Lavitz, drummer Rod Morgenstein, fiddler Allen Sloan and chief songwriter Steve Morse on guitar.

The band's Southern roots moved to the fore through two lively country tunes, "Country House Shuffle" and "Pride O' The Farm." A slow, classical interlude was created through "Hereafter," which crescendoed to a soaring, ecstatic climax, built on rippling guitar chords, gentle fiddle and bass strands intermeshed with soft keyboards and percussion.

A shift to high energy came with "Punk Sandwich." On the heels of this explosive rocker was "Wabash (The Bash)," termed "electric bluegrass" by West. The crowd jumped to its feet, clapping as the puckish Sloan hopped off the stage and nimbly fiddled around the room.

"Cruise Control," one of the Dregs' oldest and best-known selections, closed out the regu-

lar set in frenzied fashion. Powered by a hard-edged, driving beat, the piece was highlighted by Morgenstein cutting loose for a lengthy drum interlude, accented by the guitar-wielding Morse. The band maintained its animated performance during a double encore featuring "Take It Off The Top" and "Disco Dregs."

Mercury guitarist Robert Byrne opened the show with a five-number, 18-minute set spiced with ribald lyrics in the Mac McAnally vein.

ROBYN WELLS

### Signings

Aretha Franklin to ICM for representation in all fields. . . . **Hank Williams Jr.** to BMI for a long-term writer agreement. . . . Singer/songwriter/harmonica player **Delbert McClinton** to Capitol. "The Jealous Kind," his first LP to be distributed by the label, is scheduled for release Monday (13). It was produced by **Barry Beckett** and the **Muscle Shoals Rhythm Section**. . . . Polydor recording artist **Leda Grace** to Lloyd Segal Management. Her initial release for Polydor, "Leda Grace," is set for Nov. 1. . . . **Mama's Pride**, former Atco recording group, to Tapestry Records. First LP is scheduled for release later this year.

**Daybreak**, a disco rock quintet, to Prelude Records, with a seven and 12-inch single due soon produced by **Patrick Adams**. . . . Singer/songwriter **Jonny Destry** to Millennium Records, with an album due soon. . . . Muscle Records to Mirus Music Inc. for publishing. . . . **Revelation**, a rock band, to Sid Scidenberg for management.

### Talent Talk

**Ted Nugent's** appearance at the recent Billboard Talent Forum was a major production. Not just for the information he was able to impart to the industry, but also getting the heavy metal gonzo to New York's Sheraton Centre Hotel.

Epic's **Don Dempsey** and **Al DeMarino**, along with Nugent managers **Steve Leber** and **David Krebs** (Leber & Krebs) arranged for Nugent to be flown into New York only hours between engagements. Nugent arrived at LaGuardia Airport where the record company had a car waiting to rush him to the hotel. He was whisked immediately back to the airport following his keynote address for a flight to Cleveland for a

show that evening. The rock star unveiled another side of his personality to the gathering.

Nugent was keynote speaker on the second day of the three-day convention. The conference opened with a series of nine concurrent small workshops. Among those chairing/cochairing those sessions were A&M's **Martin Kirkup**, **Paul Cooper**, Atlantic; **Steve Jensen**, ICM; **Barry Fey**, Feyline Presents; **Herbie Herbert**, Nightmare Inc.; **Bette Kaye**, Bette Kaye Productions; **Ed Rubin**, Magna Artists; **John Scher**, Monarch Entertainment; **Greg McCutcheon**, Creative Business Services; **Bud Prager**, ESP Management and **Al DeMarino**.

A NEW

# STAR<sup>®</sup>

IS COMING

## Swedish Deejays To Form Training Academy

NEW YORK— Swedish disco deejays are banding together to create a training academy aimed at enhancing the expertise and status of spinners throughout their country.

The problems of finding top quality deejays to play the discotheques of Sweden was discussed at length during that country's Disco Forum '80, held recently in Goteburg.

The panel discussing the problem also agreed that graduates from the proposed academy will be licensed to spin in the country. The move, when instituted, will make it difficult for unlicensed and/or unprofessional spinners to find work in Sweden's discos.

Record label officials attending

the forum also huddled with deejays in the hope of coming to grips with the ongoing problem of unauthorized taping and sale of dance music records by some spinners.

Some deejays attending the session tried to defend the practice by blaming the absence of "good" pop and disco music on Swedish radio and in the country's record stores.

One registrant to the convention observed that "people in Sweden are screaming for good music, and when they cannot get it in the stores or hear it on the radio, they turn to disco deejays and others to supply them with the 'good' stuff."

According to Claes Hedberg, one of the organizers of the forum, the confab was also successful in estab-

lishing a dialog between local musicians and disco deejays.

Hedberg also reveals that lines of communications were also opened between Swedish disco owners, who feel that there is too much red tape involved in getting an operator's license, and the Swedish licensing authorities entrusted with the job of dispensing these documents.

Although its connection to disco was only peripheral, one of the best attended and most stimulating seminars dealt with the need for independently owned radio stations in Sweden. At present the stations are state controlled.

Other seminars held during the four days of the forum dealt with:

- The expected impact of video on the European discotheque industry.
- The future of conventional disco music.
- The impact of disco fusion sounds on the European disco industry.
- Tax advice for everyone involved with the industry in Europe, and especially in the Scandinavian countries.

More than 800 attended the forum's award dinner at which Abba was named the best internationally-known Swedish disco act, and Madleen Kane was named best female Swedish disco artist.

Other award winners were:

- Secret Service, best disco group.
- Tomas Ledin, best male disco artist.
- Clabbe, best new disco artist.
- Taxi, best new disco group.
- "Kickin' A Dream," by Mikael Rickfors, best disco LP.
- "Den Dar Festen," by Sad Motion, best disco hit.
- "Boys," by Strix Q, best disco single?
- Claes Hedberg, no. 1 disco personality.

Entertainment for the forum was supplied by such U.S. artists as Village People, Ritchie Family, Delegation, Iceland and Swedish groups such as Strix Q, Sad Motion, Extra, Taxi, Janne Lucas, Magnum Bonum, Tomas Ledin, the Radio, Dave

(Continued on page 34)

## Bentley's, New N.Y. Club, Bows

NEW YORK—Bentley's, a new multi-room, \$100,000 club is the newest disco to bow here.

Host is G. Keith Alexander, radio personality and former host at Regine's. Owners are John and Dolores Juliano, who also operate the Copacabana here.

The new club boasts a 2,000 square foot dance floor, but the location is only open for dancing Friday and Saturday nights, from 10:30 p.m. to 4 a.m. The club is open for lunch and dinner during the day and evening hours. There's a \$10 cover charge and drinks start at \$3.25.

Dancing is allowed on two floors, with the large downstairs room set up for full-volume music activity. A smaller upstairs room features the same music as downstairs, but played at a lower volume.

Alex Rosner of Rosner Custom Sound handled the audio design, while Bob Lobi of Design Circuits designed the sound system. Both companies also designed and installed the Copa's sound and lights.



SWEDISH AWARD—Philipe Rose (one of the Village People) does an Indian joy dance with Claes Hedberg, left, after the latter was named Sweden's top disco personality at that country's recent disco forum.

## Starlighter System Capable Of 2½ Mil Lighting Effects

NEW YORK—The Litelab Corp. has teamed with Arnold "Pappy" Stranze, owner of the new Starlighter discotheque in Cacandaigua, N.Y., and the club's deejay, J.K. Spinner, to create a special lighting effect for the new room, according to Paul Gregory, president of Litelab.

According to Gregory, the pooling of creative resources has resulted in the creation of one of the more spectacular club lighting systems in western and/or central New York State.

The system, states Gregory, is designed with more than a dozen layers of effects utilizing programmable memory controllers, various electromechanical devices and more than 2,500 lamps.

"Together, these devices will allow the club's deejay to use more than 2½ million combinations of visual and physical effects," claims Gregory.

The Starlighter disco will have 384 square feet of underlit dance floor programmed with more than 200,000 patterns. Above the dance floor will be special high density starbursts capable of producing large volumes of fog from their cen-

ter hubs. A special rainlight system is being used that will allow the rainlight beams to spin vertically in either direction at variable speeds.

Gregory explains that through the use of ceiling mounted mirrors over the deejay's booth, patrons will be able to see all lighting and audio control devices as well as the deejay's operation of the equipment.

Surrounding the booth will be amber tube lights capable of vertical, horizontal or diagonal chase functions. Each tube is five feet in length and is being installed in a "gull-wing" pattern along a double curved wall back.

Other lighting effects at the Starlighter include slowly panning pin beams, high wattage strobe lights and mirror balls.

According to Gregory, the specifications to which his company had to work included a limited budget, the need for ultra flexibility for the deejay while retaining automatic options for breaks, a classy, "big city" club look that would be equally appealing to both college students and young business people and minimal upkeep.

### BOOK REVIEW

## Radcliffe Joe Probes '70s Disco Evolution

"This Business Of Disco" by Radcliffe A. Joe. A Billboard Book/Watson-Guptill Publications. 192 pages. \$14.50.

NEW YORK—The only trouble with this book is that it tells you more than most people need to know about the dance boom of the 1970s, which, it turns out, wasn't very much different from previous dance booms. Future dance booms might be different, however, as a result of Joe's exhaustive research and subsequent dissection of the industry.

There's hardly an element of the disco craze that Joe, Billboard's disco editor since mirrored balls spun into Big Business, doesn't examine in depth.

We read about disco's roots in America and abroad, where roadhouse dancing to jukebox melodies was transformed into a chic pastime where music is carefully programmed by a disk jockey, rather than turned over to chance and the limits of a jukebox operator's repertoire. The innovations developed by Jean Castel, Paul Pacine and Regine Zylberberg in Paris paved the way for a typically American campaign that changed the face of the world's nightlife, and spawned a multibillion-dollar industry.

Joe probes everything from disco's musical antecedents to its present eclecticism, and examines the industry that has grown in support of the phenomena, tracing the connecting ties among disk jockeys, club owners, producers and manufacturers of dance music, record pools, copyrights and royalties for clubs, roller discos, teen discos, mobile discos, dance schools, franchising, club safety, sound and lighting, promotions, accessories, the psychology of disco life, and organized crime's involvement in the disco

business, where drugs and a nightly torrent of cash often tempt the honest operator.

The latter subject provides just one example of the timeliness of Joe's approach to covering the scene, and the insider's knowledge he lends to the book. "This Business Of Disco" was barely off the presses before the Internal Revenue Service charged several operators with skimming cash from the till in order to beat income taxes.

The subtleties of the business are described in detail here, from the problems encountered by black performers when the disco beat exploded globally, to the mini-industry that formed as a result of the technological sophistication of disco sound and lighting systems.

The importance of the disco DJ to the proliferation of disco music is pointed out, and explained, but there will surely be complaints from those who believe the DJ's role deserves a more thorough examination. That in itself is an indication of the passions that thrive in the super heated disco atmosphere, an element that Joe also explores in depth.

Joe's style, in fact, allows him to make the sometimes complex subject of disco understandable to a reader who may never have been caught in the frenzy of flashing lights and throbbing heartbeat of the nightclub. Joe doesn't shrink from explaining the commercial meaning of disco, but he manages to convey the allure and titillating qualities of world after dark, as well.

The disco industry should find this book useful as a guidepost to decision-making. Disco fans, the young-at-heart, and the reader who wants an intriguing peek behind the scenes will find this a fascinating read. **RICHARD M. NUSSER**

### HOT & NEW

12"—Bobby Youngblood/There's Never Been; Full Force/Turn You On; Lax/All My Love; Holt '45/Ain't Got Time; Tom Browne/Funkin' For Jamaica; Gloria/Can You Guess What Groove This Is; France Joli/Feel Like Dancing; Bob Marley/Could You Be Loved; Kelly Marie/Feels Like I'm In Love; Coffee/Casanova; George Benson/Love X Love; Idris Muhamad/For Your Love; First Love/Don't Say Goodnight; Candi Staton/Lookin' For Love.

LP's—Slave; Kool & The Gang; Michael Narada Walden; Alfonso Surratt; Seawind; Lenny Williams; Jones Girls; Doobie Bros.; Cameo; Roy Ayers.

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## Disco Business 33

### N.J. Company Acquires 10th Roller Rink

BRICK TOWNSHIP, N.J.—America on Wheels, Inc., a New Jersey-based firm operating the nation's oldest chain of roller skating rinks, has acquired the Brick Ice Forum used for ice and roller skating.

Marvin Facher, executive vice president, says the 39,000 square foot building, which had also been used for rock concerts, would be converted into New Jersey's largest roller rink. The name will be changed to Brick Roller Forum.

Plans call for installation of the advanced design "Roller Gulide" floor system, covering over half of the facility—one for public skating sessions and the other for private parties.

Marvin Kanengiser, chain's vice president, notes that Richard Jones, manager of its Eatontown Roller Rink, will be promoted to general manager of the shore rinks, which would put the new local rink under his wing. It is hoped to get the new rink in full operation by early November.

In addition to Eatontown and Brick Township, America on Wheels operates eight other rinks. Four are in New Jersey in Livingston, Elizabeth, Kendall Park and Trenton. Two Long Island, N.Y., rinks are located in Levittown and Bay Shore, and one each in Washington, D.C. and Alexandria, Va.

OCTOBER 18, 1980 BILLBOARD

#### ATLANTA

- This Week**
- 1 BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
  - 2 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
  - 3 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
  - 4 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
  - 5 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
  - 6 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
  - 7 RED LIGHT/FAME—(Fame, Soundtrack)—Loleatta Holloway—Salsoul (LP/12-inch)
  - 8 UNDERWATER—Harry Thuman—Uniwave (LP)
  - 9 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
  - 10 PRIVATE IDAHO/PARTY OUT OF BOUNDS—B-52's—Warner (LP/12-inch)
  - 11 PARTY ON—Pure Energy—Prism (12-inch)
  - 12 THE WANDERER—Donna Summer—Geffen (12-inch)
  - 13 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP/12-inch)
  - 14 JUST LET ME DANCE—Scandal—SAM (12-inch)
  - 15 SELL MY SOUL/I NEED YOU/FEVER—Sylvester—Fantasy (LP/12-inch)

#### DALLAS/HOUSTON

- This Week**
- 1 RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSO (LP/12-inch)
  - 2 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 IT'S A WAR/I'M READY—Kano—Emergency (LP/12-inch)
  - 7 HE'S SO SHY—The Pointer Sisters—Elektra (LP)
  - 8 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
  - 9 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
  - 10 SEA BISQUIT IN THE FIFTH—Belinda West—Panorama (12-inch)
  - 11 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch)
  - 12 THE WANDERER—Donna Summer—Geffen (12-inch)
  - 13 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
  - 14 WHIP IT—Devo—Warner (LP/12-inch)
  - 15 LOVE SENSATION—Loleatta Holloway—Salsoul (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 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
  - 4 YOUR EYES—Baby O'—Baby O' Records (LP/12-inch)
  - 5 FOR YOUR LOVE—Idris Muhammad—Fantasy (LP/12-inch)
  - 6 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
  - 7 DREAMS AND DESIRES—Fever—Fantasy (LP/12-inch)
  - 8 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
  - 9 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP)
  - 10 TAKING OFF—Harlow—Celsus (LP) Import
  - 11 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
  - 12 SATURDAY NIGHT—Herbie Hancock—Columbia (LP/12-inch)
  - 13 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
  - 14 I STRIP YOU/FEAR—Easy Going—Importe/12 (MAXI 33)
  - 15 UNDERWATER—Harry Thuman—Uniwave (LP) Import

#### PITTSBURGH

- This Week**
- 1 BOOGIE TO THE TOP—Mantus-SMI (LP)
  - 2 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (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 PRIVATE IDAHO/PARTY OUT OF BOUNDS—B-52's—Warner (LP/12-inch)
  - 6 EVERYTHING'S SO GOOD ABOUT YOU—Melba Moore—Epic (LP)
  - 7 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (12-inch)
  - 8 FUNTIME—Peaches & Herb—Polydor (12-inch)
  - 9 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
  - 10 I WANNA BE WITH YOU/CASANOVA—Coffee—Delite (LP/12-inch)
  - 11 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
  - 12 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP)
  - 13 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
  - 14 THE WANDERER—Donna Summer—Geffen (12-inch)
  - 15 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)

#### BALT./WASHINGTON

- This Week**
- 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
  - 2 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP)
  - 3 SELL MY SOUL/I NEED YOU/FEVER—Sylvester—Fantasy (LP)
  - 4 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
  - 5 ANOTHER ONE BITES THE DUST—Queen—Elektra (12-inch)
  - 6 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
  - 7 IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch)
  - 8 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
  - 9 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
  - 10 BOLDIN' ON—Image—Musique (12-inch)
  - 11 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
  - 12 DREAMS AND DESIRES—Fever—Fantasy (12-inch)
  - 13 GIVE IT ON UP—Mtume—Epic (LP)
  - 14 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP)
  - 15 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)

#### DETROIT

- This Week**
- 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
  - 2 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
  - 3 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
  - 4 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
  - 5 BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
  - 6 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
  - 7 SATURDAY NIGHT—Herbie Hancock—Columbia (LP)
  - 8 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
  - 9 I WANNA GET WITH YOU—Ritz—Posse (12-inch)
  - 10 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
  - 11 EMOTIONAL RESCUE/DANCE/SHE'S SO COLD—The Rolling Stones—Rolling Stone (LP/12-inch)
  - 12 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
  - 13 THE WANDERER—Donna Summer—Geffen (12-inch)
  - 14 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
  - 15 SELL MY SOUL/FEVER/I NEED YOU—Sylvester—Fantasy (LP/12-inch)

#### NEW YORK

- This Week**
- 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
  - 2 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
  - 3 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
  - 4 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
  - 5 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
  - 7 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP)
  - 8 GIVE IT ON UP—Mtume—Epic (LP)
  - 9 I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL—Dynasty—Solar (LP/12-inch)
  - 10 EMOTIONAL RESCUE/DANCE/SHE'S SO COLD—The Rolling Stones—Rolling Stone (LP/12-inch)
  - 11 QUE SERA MI VIDA—The Gibson Brothers—Mango (12-inch)
  - 12 FUNTIME—Peaches & Herb—Polydor (LP)
  - 13 PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's—Warner (LP/12-inch)
  - 14 THE MILLS OF KATMANDU—Tantra—Philips (LP) Import
  - 15 IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch)

#### SAN FRANCISCO

- This Week**
- 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
  - 2 IF YOU COULD READ MY MIND—Viola Wills—Prism (12-inch)
  - 3 UNDERWATER—Harry Thuman—Uniwave (LP)
  - 4 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
  - 5 SATURDAY NIGHT—Herbie Hancock—Columbia (LP/12-inch)
  - 6 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP)
  - 7 IT'S A WAR/I'M READY—Kano—Emergency (LP/12-inch)
  - 8 DREAMS AND DESIRES—Fever—Fantasy (LP/12-inch)
  - 9 HOT LEATHER—Passengers—Uniwave (12-inch)
  - 10 PRIVATE IDAHO/GIVE ME BACK MY MAN/PARTY OUT OF BOUNDS—B-52's—Warner (LP/12-inch)
  - 11 WHIP IT—Devo—Warner (LP/12-inch)
  - 12 I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
  - 13 BOOGIE TO THE TOP—Mantus—SMI (LP)
  - 14 WELCOME BACK—All cuts—Peter Jacques—Goody (LP) Import
  - 15 MONDO MAN—Roni Griffith—Vanguard (12-inch)

#### BOSTON

- This Week**
- 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch)
  - 2 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
  - 3 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
  - 4 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
  - 5 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Motown (LP/12-inch)
  - 6 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
  - 7 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
  - 8 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP/12-inch)
  - 9 THE WANDERER—Donna Summer—Geffen (12-inch)
  - 10 LOVELY ONE—The Jacksons—Epic (LP)
  - 11 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
  - 12 LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP)
  - 13 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
  - 14 BOOGIE TO THE TOP—Mantus—S.M.I. (LP)
  - 15 I HEARD IT IN A LOVE SONG—McFadden & Whitehead—PIR (LP)

#### LOS ANGELES

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

#### 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 FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch)
  - 4 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP/12-inch)
  - 5 MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP/12-inch)
  - 6 I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP)
  - 7 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
  - 8 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
  - 9 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
  - 10 LOVELY ONE—The Jacksons—Epic (LP)
  - 11 FUNTIME—Peaches & Herb—Polydor (LP/12-inch)
  - 12 GIVE IT ON UP—Mtume—Epic (LP)
  - 13 IF YOU FEEL THE FUNK—La Toya Jackson—Polydor (LP)
  - 14 UNLOCK THE FUNK—Locksmith—Arista (12-inch)
  - 15 THE WANDERER—Donna Summer—Geffen (12-inch)

#### SEATTLE/PORLAND

- This Week**
- 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
  - 2 IT'S NOT WHAT YOU GOT—Carrie Lucas—Solar (12-inch)
  - 3 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
  - 4 BREAKAWAY—Watson Beasley—Warner (LP/12-inch)
  - 5 DREAMS AND DESIRES—Fever—Fantasy (LP/12-inch)
  - 6 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
  - 7 NIGHT CRUISER—Deodato—Warner (LP/12-inch)
  - 8 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
  - 9 PRIVATE IDAHO/PARTY OUT OF BOUNDS—B-52's—Warner (LP/12-inch)
  - 10 LET'S HANG ON—Salazar—Pacific West (12-inch)
  - 11 SELL MY SOUL/FEVER/I NEED YOU—Sylvester—Fantasy (LP)
  - 12 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
  - 13 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
  - 14 FOR YOUR LOVE—Idris Muhammad—Fantasy (LP/12-inch)
  - 15 THE WANDERER—Donna Summer—Geffen (12-inch)

#### CHICAGO

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

#### MIAMI

- This Week**
- 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
  - 2 LOVE SENSATION—Loleatta Holloway—Salsoul (LP/12-inch)
  - 3 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
  - 4 FREEDOM—Grand Master Flash—Sugar Hill (12-inch)
  - 5 JUST LET ME DANCE—Scandal—SAM (12-inch)
  - 6 DREAMS AND DESIRES—Fever—Fantasy (LP/12-inch)
  - 7 UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP/12-inch)
  - 8 I NEED YOUR LOVIN'/CHAINS—Teena Marie—Motown (LP)
  - 9 PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's—Warner (LP/12-inch)
  - 10 SHOOT YOUR BEST SHOT—Linda Clifford—RSO (LP)
  - 11 LOVELY ONE—Jacksons—Epic (LP)
  - 12 THE WANDERER—Donna Summer—Geffen (12-inch)
  - 13 WHIP IT—Devo—Warner (LP/12-inch)
  - 14 GIVE ME THE NIGHT—George Benson—Warner (LP/12-inch)
  - 15 NIGHT CRUISER/GROOVITATION—Deodato—Warner (LP)

#### PHOENIX

- This Week**
- 1 CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (12-inch)
  - 2 DREAMS AND DESIRES—Fever—Fantasy (LP/12-inch)
  - 3 SATURDAY NIGHT—Herbie Hancock—Columbia (LP/12-inch)
  - 4 WHIP IT—Devo—Warner (LP/12-inch)
  - 5 YOUR EYES—Baby O'—Baby O' Records (LP/12-inch)
  - 6 FOR YOUR LOVE/DON'T FIGHT THE FEELING—Idris Muhammad—Fantasy (LP/12-inch)
  - 7 NIGHT CRUISER/GROOVITATION—Deodato—Warner (LP/12-inch)
  - 8 I'VE JUST BEGUN TO LOVE YOU—Dynasty—Solar (12-inch)
  - 9 THE WANDERER—Donna Summer—Geffen (12-inch)
  - 10 PRIVATE IDAHO/PARTY OUT OF BOUNDS—B-52's—Warner (LP/12-inch)
  - 11 CHERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet (LP)
  - 12 HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP/12-inch)
  - 13 IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch)
  - 14 CAPRICORN—Capricorn—Emergency (12-inch)
  - 15 EURO-VISION/DANCE TO THE MUSIC/TWIST A ST. TROPEZ—Telex—Warner/Sire (LP/12-inch)

#### MONTREAL

- This Week**
- 1 CAN'T FAKE THE FEELING/NO WAY—Geraldine Hunt—Uniwave (LP/12-inch)
  - 2 I'M COMING OUT/UPSIDE DOWN—Diana Ross—Quality (LP/12-inch)
  - 3 ANOTHER ONE BITES THE DUST—Queen—Elektra (LP/12-inch)
  - 4 LOVE SENSATION—Loleatta Holloway—RCA (LP/12-inch)
  - 5 LIFESAVER/STRETCHIN OUT—Gayle Adams—Quality (LP)
  - 6 GIVE ME THE NIGHT—George Benson—WFA (LP)
  - 7 CHERCHEZ PAS—Madleen Kane—Uniwave (LP)
  - 8 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—WFA (LP/12-inch)
  - 9 UNDERWATER—Harry Thuman—Uniwave (LP/12-inch)
  - 10 NOT TONIGHT—Macho—Uniwave (LP/12-inch)
  - 11 S-BEAT/RUNAWAY/RHYTHM OF THE WORLD—Gino Soccio—Quality (LP)
  - 12 THE FACTORY/O.K.—Instructions—Quality (LP)
  - 13 HOT LEATHER—Passengers—Uniwave (LP/12-inch)
  - 14 THE WANDERER—Donna Summer—WFA (LP/12-inch)
  - 15 PARTY OUT OF BOUNDS/PRIVATE IDAHO—B-52's—WEA (LP)

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

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**BATAAN'S BACK**—Salsoul artist Joe Bataan autographs photographs and copies of his album following his concert before a crowd of more than 1,500 at Melon's disco in New York.

## Disco Mix

By BARRY LEDERER

NEW YORK—"Ladies Night" by Kool & the Gang has proved to be one of the group's most formidable hits in years. By straying into a heavier r&b sound, the group found a wide audience for its music. "Celebration" is destined to follow the same path, as it is in the same style as "Ladies Night," with bright and meaty instrumentation backed with a tight lead and harmonic vocals. The material, co-penned by the group, contains high energy rhythm tracks with imaginative arrangements throughout. Emphasis on keyboard and brass sections give a funk-ed feeling to this 12-inch 33½ r.p.m. from De-Lite Records. Production is by Eumir Deodato.

Roy B. Records is headed by the gentleman with the label's name who has been an asset to and a founder of the disco industry. His latest 12-inch, released by Melody Stewart, has two sides worth noting. Brassy and funky with the artist's voice wailing like Loleatta Holloway, is the effect of "Get Down, Get Down," on the A side. Several breaks add to a crisp and penetrating performance by this new artist who is also supported by powerful rhythm tracks. "Action Satisfaction" is the B side and is somewhat faster, a catchier and melodic repetition of the A side with a different title. The artist's vocals range from full-bodied sassiness to a gospel approach, and is combined with orchestrations that percolate with energy.

Vanguard Records has released "Mondo Man" by Roni Griffith on a 12-inch 33½ r.p.m. running 4:34 minutes. Utilizing a sound similar to the James Bond/Peter Gunn theme songs, the music is a progressive mix of rock and disco with emphasis on the steel guitar to carry the

melody. This mid-tempo rocker is an attention getter in its use of synthesizer and keyboard effects that contain versatile and intriguing mixing possibilities for the deejay. The B side, "Hot Lover" is a solid up-tempo selection in which the artist's impressive ability is demonstrated. Though somewhat fast in tempo, rock enthusiasts should enjoy it by slowing down the speed.

If reggae and Michael Jackson are favorites of the deejay, then the TGM release of "Don't Stop Till You Get Enough" by Derrick Laro & Trinity, should be listened to.

This label hails out of Opa Locka, Fla., and the song is on a 12-inch 45 r.p.m. The rhythm tracks have a definite island sound and the artist's vocals try to imitate Michael Jackson but makes for interesting music nonetheless.

## Magazine In France Published By a Club

PARIS—Le Palace, probably best-known of all French discotheques, is running its own magazine, initially selling (75 cents) only in the club but aimed eventually at newsstand distribution.

It's seen as a legitimate news-and-views publication covering a wide area of music, not just an in-house promotional area. "We're not using it to air our problems or disputes with other organizations," says Sylvie Grumach, who planned the launch with editor Prospee Assouline and Fabrice Emaer.

Included is a disco chart, assembled by leading disk jockeys. France currently has no official chart but it is a matter of guesswork which of the many others created unofficially enjoys the greatest prestige.

First chart in the first issue, which includes a telephone interview with John Travolta and much space given to disks imported from the U.S., is headed by Diana Ross's "Upside Down," the Rolling Stones' "Emotional Rescue" and Grace Jones' "Warm Leatherette."

## Swedish Deejays

• Continued from page 32

& The Mistakes and the Golden Skate Roller Show.

Among the U.S.-based record companies represented at the show were CBS, Elektra, Polygram, EMI and K-tel.

Exhibitors included Litelab, Alttec-Lansing and Wavelength.

The coordinating committee included Claes Hedberg, Nisse Forslund, Anders Hallinder, Anders Hardin and Sten Liljedahl.

The next forum will be held in Stockholm in May 1981.

Billboard®

# Disco Top 100

Survey For Week Ending 10/18/80

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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	12	CAN'T FAKE THE FEELING—Geraldine Hunt—Prism (LP/12-inch) PLP-1006/PDS-405	51	51	5	HE'S SO SHY—Pointer Sisters—Planet (LP) P-9	
	2	11	ANOTHER ONE BITES THE DUST—Queen—Elektra (LP) 5E 513	52	37	6	FREEDOM—Grand Master Flash—Sugar Hill (12-inch) SH 549	
☆	7	6	I NEED YOUR LOVIN'/CHAINS—Teena Marie—Gordy (LP) G8-997 M1	53	53	11	ECHO BEACH/PAINT BY # HEART—Martha & the Muffins—Virgin (LP) 13145	
☆	6	8	IF YOU COULD READ MY MIND—Viola Wills—Ariola (12-inch) OP 02203	54	56	3	COULD YOU BE LOVED—Bob Marley & the Wailers—Island (LP) IS 49547	
☆	5	8	PRIVATE IDAHO/PARTY OUT OF BOUNDS/GIVE ME BACK MY MAN—B-52's—Warner (LP/12-inch*) BSK 3471	☆	69	2	FEEL GOOD, PARTY TIME—J.R. Funk—Brass/Brasilia (12-inch) 2511	
	6	13	LOVE SENSATION—Loleatta Holloway—Salsoul (LP) GA-9506	☆	73	3	FAITH—Manicured Noise—Charisma/PRE (7-inch) Import	
	7	15	GIVE ME THE NIGHT—George Benson—Quest/Warner (LP/12-inch*) HS 3453	☆	57	62	7	WELCOME BACK—all cuts—Peter Jacques—Goody Music (LP) Import (LP)
	8	16	WHIP IT/GATES OF STEEL/FREEDOM OF CHOICE—Devo—Warner (LP/12-inch*) BSK 3435	☆	58	66	9	I WANNA BE WITH YOU/SLIP & DIP—Coffee—De Lite (LP/12-inch*) DSR 9520
☆	11	9	FUNKIN' FOR JAMAICA (N.Y.)—Tom Browne—Arista (LP/12-inch*) GRP 5008	☆	59	55	5	LOVE CHILD—Jerree Palmer—Reflection (12-inch) CBL 132
☆	13	5	I NEED YOU/SELL MY SOUL/FEVER—Sylvester—Fantasy (LP) F 9601	☆	72	7	DON'T STOP TIL YOU GET ENOUGH—Derrek Larro & Trinity—Jo Gibb (12-inch) JGMD 8085	
☆	20	4	THE WANDERER—Donna Summer—Geffen (7-inch) GE 49563	☆	61	48	6	THE HILLS OF KATMANDU—Tantra—Phillips (LP/12-inch) Import
☆	19	7	CERCHEZ PAS/BOOGIE TALK—Madleen Kane—Chalet/Prelude (LP) CHO 701	☆	62	67	2	UPTOWN—Prince—Warner (LP) BSK 3478
13	15	8	THE ONE TONIGHT/DREAMS & DESIRES—Fever—Fantasy (LP/12-inch*) F 9595	☆	NEW ENTRY		CROSS EYED AND PAINLESS—The Talking Heads—Sire (12-inch*)	
☆	24	3	SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE—Linda Clifford—RSO (LP) RS-1-3087	☆	NEW ENTRY		MONDO MAN—Roni Griffith—Vanguard (12-inch) SPV 37	
15	10	17	I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL—Dynasty—Solar (LP/12-inch) BXL 1-3576/YD 12027	☆	78	2	EVERYBODY GET DOWN—Mouzon's Electric Band—Vanguard (12-inch) SPV 36	
16	12	23	BREAKAWAY—Watson Beasley—Warner (LP/12-inch*) BSK 3445	☆	79	2	SEABISCUIT IN THE FIFTH—Belinda West—Panorama (12-inch) JD 12095	
17	18	19	IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015	☆	67	71	3	TAKING OFF—Harlow—Celsius (LP) Import
18	22	5	FUNTIME—Peaches & Herb—Polydor (7-inch) PD 2115	☆	68	75	4	HOLDIN' ON—Image—Musique (12-inch) MSQ 2002
19	9	17	UPSIDE DOWN/I'M COMING OUT—Diana Ross—Motown (LP) M8 936 M1	☆	69	49	17	LET'S GET IT OFF/MAGIC OF YOU—Cameron—Salsoul (LP) SA 8535
20	14	22	FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack)—Various Artists—RSO (LP) RS 1-3080	☆	70	50	19	FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—France Joli—Prelude (LP) PRL 12179
21	16	15	QUE SERA MI VIDA—Gibson Bros.—Mango (12-inch) 7783	☆	NEW ENTRY		THE REAL THING—Narada Michael Walden—Atlantic (LP) SD 19279	
22	17	27	SATURDAY NIGHT/STARS IN YOUR EYES—Herbie Hancock—Columbia (LP) JC 36415	☆	72	NEW ENTRY	WIDE RECEIVER—Michael Henderson—Arista (LP) BDS 6001	
23	21	10	UNDERWATER—Harry Thuman—Uniwave (LP/12-inch) Import	☆	73	65	11	WE GOT THE BEAT—The Go Go's—Stiff (7-inch) Import
24	27	7	BOOGIE TO THE BOP—Mantus—SMI (LP) SM 7003	☆	74	74	6	I HEARD IT IN A LOVE SONG—McFadden & Whitehead—TSOP (LP) JZ 36773
☆	35	24	IT'S A WAR/AH/JA/I'M READY—Kano—Emergency (LP/12-inch*) (LP/12-inch*) EM 7505	☆	75	45	9	EURO-VISION/DANCE TO THE MUSIC/TWIST A ST. TROPEZ—Telex—Warner/Sire (LP/12-inch*) SRK 6090
☆	36	5	MORE BOUNCE TO THE OUNCE—Zapp—Warner (LP) BSK 3463	☆	76	46	30	SEARCHIN'—Change—Warner/RFC (LP) RFC 3438
27	23	6	NIGHT CRUISER/GROOVATION—Deodato—Warner (LP) WBSK 3467	☆	77	77	4	ANOTHER BRICK IN THE WALL—Snatch—Millennium (12-inch) YD 11793
28	32	8	FOR YOUR LOVE/DON'T FIGHT THE FEELING—Ildis Muhammed—Fantasy (LP/12-inch*) F 9598	☆	78	NEW ENTRY	REAL LOVE—The Doobie Brothers—Warner (LP) HS 3452	
☆	59	2	HOW LONG/TIGHT PAIR—Lipps Inc.—Casablanca (LP) NBLP 7242	☆	79	NEW ENTRY	S.O.S.—The S.O.S. Band—Tabu (LP) NJZ 36332	
☆	60	2	LOVELY ONE—The Jacksons—Epic (LP) FE 36424	☆	80	NEW ENTRY	MASTER BLASTER—Stevie Wonder—Tamlia (7-inch) 54317	
31	28	7	JUST LET ME DANCE—Scandal—SAM (12-inch) S-12333	☆	81	64	9	ARE YOU READY—Brooklyn Express—BC Records (12-inch) BC 4006
32	33	10	IS IT ALL OVER MY FACE—Loose Joints—West End (12-inch) (Remix) WES 22129	☆	82	80	15	TURNING JAPANESE—The Vapors—United Artists (LP) T 1049
☆	38	6	GIVE IT ON UP (If You Want To)—Mtume—Epic (12-inch) 48-50918	☆	83	NEW ENTRY	IF YOU FEEL THE FUNK—La Toya Jackson—Polydor (LP) PD 1-6291	
☆	43	5	CAPRICORN—Capricorn—Emergency (12-inch) EMDS 6511	☆	84	NEW ENTRY	ACTION SATISFACTION/GET DOWN, GET DOWN—Melody Stewart—Roy B. Records/Brasilia (12-inch) RBDS 2512	
35	25	14	EMOTIONAL RESCUE/DANCE/SHE'S SO COLD—The Rolling Stones—Rolling Stone Records/Atlantic (LP) COC-16015	☆	85	NEW ENTRY	EVERYBODY GET OFF—Daybreak—Prelude (12-inch) PRLD 602	
☆	41	6	EVERYTHING'S SO GOOD ABOUT YOU—Melba Moore—Epic (LP) JE 36412	☆	86	76	22	YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) PRL 12178
37	29	11	I STRIP YOU/FEAR—Easy Going—Importe/12 (MAXI) 33) MP 307	☆	87	81	10	I WANNA GET WITH YOU—Ritz—Posse (12-inch) POS 1201
38	40	11	HANDS OFF... SHE'S MINE/MIRROR IN THE BATHROOM/TWIST & CRAWL—The English Beat—Sire (LP/12-inch*) SRK 6091	☆	88	84	9	BIG TIME—Rick James—Motown (LP/12-inch*) G8-995M1
39	39	4	HOT LEATHER—Passengers—Uniwave (LP) Import	☆	89	83	19	I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch) D-123
☆	58	3	LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King—RCA (LP) AFL1 3543	☆	90	90	9	THE TILT—7th Wonder—Chocolate City (LP/12-inch*) CCLP 2012
41	31	7	SLEEPWALK—Ultravox—Chrysalis (LP) CHR 1296	☆	91	91	5	RESCUE ME—Taste Of Honey—Capitol (LP) ST 12089
42	26	12	LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—Ray Martinez & Friends—Importe/12 (MAXI) 33) MP-306	☆	92	85	14	PSYCHE—Killing Joke—Rough Trade (7-inch) Import
43	30	18	S-BEAT—all cuts—Gino Soccio—Warner/RFC (LP/12-inch*) RFC 3430	☆	93	93	17	PARTY ON—Pure Energy—Prism (12-inch) PDS 404
44	34	27	DOES IT FEEL GOOD—B.T. Express—Columbia (LP) JC 36333	☆	94	94	7	UNLOCK THE FUNK—Locksmith—Arista (LP) AB 4274
45	47	26	YOUR EYES/IN THE FOREST/DANCE ALL NIGHT—Baby O—Records (LP) BO 1000	☆	95	61	16	SHAKE IT UP—DO THE BOOGALOO—Rod—Prelude (12-inch) PRL 601
46	52	5	SPACE INVADER—Playback—Ariola (12-inch) OP 2201	☆	96	63	7	LATE IN THE EVENING—Paul Simon—Warner (LP) HS 3472
☆	57	3	PARTY VIBES/SHAME, SHAME, SHAME—Ike & Tina Turner—Fantasy (LP) F-9597	☆	97	54	17	WARM LEATHERETTE—all cuts—Grace Jones—Island (LP/12-inch*) ILPS 9592
48	42	14	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson—Warner (LP/12-inch*) HS-3458	☆	98	68	17	THE BREAKS—Kurtis Blow—Mercury (12-inch) MDS 4010
49	44	11	LOVE WILL TEAR US APART—Joy Division—Factory (7-inch) Import	☆	99	86	11	BACK STROKIN'—Fatback Band—Spring (LP) SP 1-6726
☆	70	3	ASHES TO ASHES/FASHION—David Bowie—RCA (LP) AQL1 3647	☆	100	92	16	HELPLESS—Jackie Moore—Columbia (LP/12-inch*) 43-11293

Compiled from Top Alternative Response Records in the 15 U.S. regional lists.

\* non-commercial 12-inch

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest audience response on 15 U.S. regional disco lists.

# Billboard<sup>®</sup> Hot Soul Singles<sup>™</sup>

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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	12	FUNKIN' FOR JAMAICA—Tom Browne (T. Brown, T. Smith), Arista/GRP 2506 (Thomas Browne/Roaring Fork, BMI)	34	28	13	SHAKE YOUR PANTS—Cameo (L. Blackman), Chocolate City 3210 (Casablanca) (Better Nights, ASCAP)	☆	78	3	NOW YOU CHOOSE ME—Pleasure (N. Phillips, M. Heppburn, D. Heppburn), Fantasy 900 (Three Hundred Sixty, ASCAP)
	2	9	ANOTHER ONE BITES THE DUST—Queen (Deacon) (Queen/Beechwood, BMI), Elektra 47031	35	32	15	BIG TIME—Rick James (L. Burgess, J. Calloway, S. Davenport), Gordy 7185 (Motown) (Stone City, ASCAP)	69	73	5	BAD BABE—Sholgun (R. Sebastian), MCA 41312 (Home Fire/Funk Rock/Duchess, BMI/MCA)
☆	3	9	MORE BOUNCE TO THE OUNCE—Zapp (R. Troutman), Warner Bros 49534 (Rubber Band, BMI)	36	42	5	WALK AWAY—Donna Summer (P. Bellotte, H. Faltermeyer), Casablanca 2300 (Rick's Music, BMI)	70	79	3	HANG TOUGH—Rockie Robbins (S. Dees), A&M 2264 (Chappell, ASCAP)
	4	16	WIDE RECEIVER—Michael Henderson (M. Henderson, R. Jacobs), Buddah 622 (Arista) (Electrocord, ASCAP)	37	44	6	HOW SWEET IT IS—Tyrone Davis (B. Holland, L. Dozier, E. Holland), Columbia 1-11344 (Stone Agate, ASCAP)	☆	86	2	FUN CITY—Vernon Burch (V. Burch, H. Redmond, J. Rey), Chocolate City 3211 (Casablanca) (Rick's/Sand B/Rightsong, BMI)
☆	5	8	MASTER BLASTER—Stevie Wonder (S. Wonder), Tamla 54317 (Motown) (Jobete/Black Bull, ASCAP)	38	45	7	HURRY UP THIS WAY AGAIN—Stylistics (D. Wansel, C. Biggs), TSOP 9-4789 (CBS) (Assorted, BMI)	☆	82	2	WHEN WE GET MARRIED—Larry Graham (D. Hogan), Warner Bros 49581 (Big Seven, BMI)
☆	10	6	I'M COMING OUT—Diana Ross (B. Edwards, N. Rodgers), Motown 1491 (Chic, BMI)	39	55	4	KID STUFF—Lenny White (L. White, D.A. Miller, Jr., J.S. Anderson, E. Martinez), Elektra 47043 (Mehoma, BMI)	73	74	3	LAY ME GENTLY—Gene Chandler (B. Acklin, A. Thompson), 20th Century 2468 (Cachand/Gaetana, BMI)
	7	11	WHERE DID WE GO WRONG—L.T.D. (S. Dees, J.L. Osborne), A&M 2250 (Irving, BMI/Almo/Microscod, ASCAP)	40	40	8	RED LIGHT—Linda Clifford (M. Gore, D. Pitchford), RSO 1041 (MGM, BMI)	☆	83	2	I GO CRAZY—Lou Rawls (P. Davis), P.I.R. 9-3114 (CBS) (Web IV, BMI)
☆	9	12	LET ME BE YOUR ANGEL—Stacy Lattisaw (N. M. Walden, B. Hull), Cotillion 46001 (Atlantic) (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	41	49	4	THE WANDERER—Donna Summer (G. Moroder, D. Summer), Geffen 49563 (Warner Bros.) (GMPC/Sweet Summer Night, ASCAP)	☆	85	2	IT'S NOT WHAT YOU GOT—Carrie Lucas (W. Shelby, R. Randolph), Solar 12085 (RCA) (Spectrum VII/Mykinda, ASCAP)
☆	13	4	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)	42	51	6	TAKE IT TO THE LIMIT—Norman Connors (P. St. James), Arista 0548 (Tambour, BMI)	76	76	3	MY GUY/MY GIRL—Amii Stewart & Johnny Bristol (W.S. Robinson, R. White), Handshake 7-5300 (CBS) (Jobete, ASCAP)
☆	11	12	HE'S SO SHY—Pointer Sisters (T. Snow, C. Weill), Planet 47916 (Elektra) (ATV/Mann & Weill/Braintree/Snow, BMI)	43	53	5	REAL LOVE—Doobie Brothers (M. McDonald, P. Henderson), Warner Bros 49503 (Tauripin Tunes/Monster/April, ASCAP)	77	77	3	IS IT IN—Jimmy "Bo" Horne (R. Kalstein), Sunshine Sound 1018 (T.K.) (Jobete, ASCAP)
☆	17	3	LOVELY ONE—The Jacksons (M. Jackson, R. Jackson), Epic 9-50938 (Ranjac/Mijac, BMI)	44	29	15	LOVE DON'T MAKE IT RIGHT—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros 49269 (Nick-O-Val, ASCAP)	☆	88	2	COWBOYS TO GIRLS—Philly Cream (K. Gamble, L. Huff), W.M.O.T. 75350 (Razor Sharp/Double Diamond, BMI)
	12	5	GIVE ME THE NIGHT—George Benson (R. Temperton), Warner Bros./Q West 49505 (Rodsongs, ASCAP)	45	54	5	TELEPHONE BILL—Johnny Guitar Watson (J.G. Watson), DJM 1305 (Mercury) (Vir-Jon, BMI)	☆	89	2	CAN'T FAKE THE FEELING—Geraldine Hunt (G. Hunt, K. Dyson), Prism 315 (Rebera/Pro/Hyeroton) (Memory Lane, BMI)
	13	6	I'VE JUST BEGUN TO LOVE YOU—Dynasty (W. Shelby, R. Smith), Solar 12021 (RCA) (Spectrum VII/Mykinda, ASCAP)	46	46	7	TRIPPING OUT—Curtis Mayfield (B. Sigler), Curtom/RSD 1046 (Unichappell/Henry Suemay, BMI)	☆	90	2	I BELIEVE IN YOU—Ibrahim Muhammad (H. Jimmerson, T. DeZago), Fantasy 902 (Jonady, BMI)
	14	11	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2460 (RCA) (Frozen Butterfly, BMI)	47	58	5	LET'S GET FUNKY TONIGHT—Evelyn "Champagne" King (T. Light, H. Ali, K. Hadi, E. King), RCA 12075 (Mills & Mills/Six Continents/Aqualeo, BMI)	☆	NEW ENTRY		LOVE UPRIISING—Tavares (R. Moore, A. Winbush), Capitol 4933 (Moore And Moore/Right, BMI)
	15	9	HERE WE GO—Minnie Riperton (Riperton, Rudolph, Phillips), Capitol 4902 (Dickie Bird/Art Phillips, BMI)	48	48	6	LOVE TOUCH—Jeff & Aleta (W.A. Oldfield, J.P. Richardson, M. Bailey), Spector 00007 (Tunesmith, BMI/Fetus)	☆	NEW ENTRY		HOW LONG—Lipps Inc. (P. Carrack), Casablanca 2303 (Anchor, ASCAP)
	16	13	GIRL, DON'T LET IT GET YOU DOWN—O'Jays (K. Gamble, L. Huff), TSOP 9-4790 (CBS) (Mighty Three, BMI)	49	70	2	LOVE X LOVE—George Benson (R. Temperton), Warner Bros./Qwest 49570 (Rodsongs, ASCAP)	☆	NEW ENTRY		HOT CITY—Shadow (L. Ware, W. Beck, J. Williams, C. Willis), Elektra 47002 (Almo/WB, ASCAP/Finish Line, BMI)
	17	18	I TOUCHED A DREAM—The Dells (E. Record), 20th Century 2463 (RCA) (Angelshell/Six Continents, BMI)	50	60	3	THE REAL THANG—Narada Michael Walden (N. M. Walden, B. Hull, C. Rustic), Atlantic 3764 (Walden/Gratitude Sky, ASCAP/Brass Heart/Cotillion, BMI)	☆	NEW ENTRY		GET READY, GET SET—Chaka Khan (E. Chase, K. Anderson, B. Haberman, A. Jacobson), Warner Bros 49571 (ATV, BMI)
	18	14	SOUTHERN GIRL—Maze (F. Beverly), Capitol 4891 (Amazement, BMI)	51	62	5	SIR JAM A LOT—Captain Sky (D.L. Cameron), TEC 768 (Framingreg, BMI)	☆	NEW ENTRY		THROW DOWN THE GROOVE—H. Bohannon (Bohannon), Phase II 7-5650 (Mr. B., ASCAP)
☆	19	25	FREEDOM—Grand Master Flash And The Furious 5 (T. Armstrong, R. Smith, Furious 5, S. Robinson), Sugarhill 549 (Malaco/Thompson Weekly/Sugarhill)	52	52	9	SUNRISE—Slick (L. Barry, B. Neale, D. Bernstein), Fantasy 892 (Parker/W.M.O.T./Across the Miles, BMI)	☆	NEW ENTRY		ONE IN A MILLION—Dee Dee Bridgewater (J. Erickson, T. Bell), Elektra 47064 (Bellboy, BMI)
☆	20	23	I NEED YOUR LOVIN'—Teena Marie (T. Marie), Gordy 7189 (Motown) (Jobete, ASCAP)	53	47	9	EVERYTHING SO GOOD ABOUT YOU—Melba Moore (B. Hawes, V. Carstarphen, M. Moore), Epic 9-50909 (Eptember, ASCAP, Ensign/Industrial Strength, BMI)	☆	NEW ENTRY		HAPPY FACE—Con Funk Shun (M. Cooper), Mercury 76079 (Val-Joe, BMI)
	21	10	POP IT—One Way Featuring Al Hudson (A. Hudson, K. McCord), MCA 41298 (Perk's/Duchess, MCA/BMI)	54	63	4	THE TILT—7th Wonder (N. Beard, D. Stokes), Chocolate City 3212 (Casablanca) (Spectrum VII/Mykindamus, ASCAP)	☆	NEW ENTRY		FAMILY—Hubert Laws (H. Laws), Columbia 1-11568 (Hulaws, BMI)
	22	12	DANCE TURNED INTO A ROMANCE—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3111 (CBS) (Assorted, BMI)	55	66	4	OOH CHILD—Lenny Williams (S. Vincent), MCA 41306 (Kama Sutra/Sleeping Sun, BMI)	☆	NEW ENTRY		YOU DON'T KNOW LIKE I KNOW—Genty (I. Hayes, D. Porta), Venture 133 (East Memphis, BMI)
	23	15	UPSIDE DOWN—Diana Ross (B. Edwards, N. Rodgers), Motown 1494 (Chic, BMI)	56	56	6	COULD YOU BE LOVE—Bob Marley & The Wailers (B. Marley), Island 49747 (Warner Bros.) (Bob Marley/Almo, ASCAP)	☆	NEW ENTRY		LET'S DO IT AGAIN—Fatback (B. Curtis, F. Demery), Spring 3015 (Polydor) (Clita, BMI)
	24	16	MAGIC OF YOU—Cameron (R. Muller), Salsoul 72124 (RCA) (One To One, ASCAP)	57	57	5	CAN'T KEEP FROM CRYING—Ray Parker Jr. & Raydio (R. Parker Jr.), Arista 0554 (Raydiola, ASCAP)	☆	NEW ENTRY		CAN'T WE TRY—Teddy Pendergrass (R. Miller, K. Hirsch), P.I.R. 9-3107 (CBS) (Stone Diamond, BMI)
☆	25	9	PUSH PUSH—Brick (R. Hargis, E. Irons, D. Nevins, R. Ransom, J. Brown), Bang 9-4813 (CBS) (W.B./Good High, ASCAP)	58	69	3	THROUGHOUT YOUR YEARS—Kurtis Blow (W. Waring, J. B. Moore, K. Blow), Mercury 76083 (Original J.B./Neutral Gray, ASCAP)	☆	NEW ENTRY		UNLOCK THE FUNK—Locksmith (G. Woods, Locksmith), Arista 0543 (Locksmith, ASCAP/Nirvana, BMI)
	26	9	GIVE IT ON UP—Mtume (H. King, E. Moore, Tawatha), Epic 9-50917 (Frozen Butterfly, BMI)	59	61	5	LOVE T.K.O.—Teddy Pendergrass (G. Womack, G. Nobel), P.I.R. 9-3116 (Assorted, BMI)	☆	NEW ENTRY		SOUL SHADOWS—Crusaders (J. Sample, W. Jennings), MCA 41295 (Four Knights/Blue Sky/Ryder/Irving, BMI)
	27	12	NO NIGHT SO LONG—Dionne Warwick (R. Kerr, W. Jennings), Arista 0527 (Irving, BMI)	60	61	5	FOR YOU, FOR LOVE—Average White Band (B. Champlin), Arista 0553 (Big Heart/Average/Ackee, BMI)	☆	NEW ENTRY		NIGHT TIME LOVER—La Toya Jackson (M. Jackson, L.T. Jackson), Polydor 2117 (Mijac/To Jix, BMI)
	28	12	I HEARD IT IN A LOVE SONG—McFadden & Whitehead (G. McFadden, J. Whitehead, J. Cohen), TSOP 9-4788 (CBS) (Assorted/Mighty Three, BMI)	61	71	3	HOLD ON—Natalie Cole (Cole, M. Yancy, K. Yang), Capitol 4924 (Chappell/Jay's Enterprises/Cole-arama, ASCAP/BMI)	☆	NEW ENTRY		ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros 49221 (Irving/Medad, BMI)
☆	38	3	UPTOWN—Prince (Prince), Warner Bros 49559 (Ecnirp, BMI)	62	72	3	EVERYTHING WE DO—Rene & Angela (R. Moore, A. Winbush), Capitol 4925 (Moore And Moore, BMI)	☆	NEW ENTRY		RESCUE ME—A Taste Of Honey (J. Johnson, B. Miller, R. Bautista), Capitol 4888 (Rhythm Planet/Conduive/Big One, BMI/ASCAP)
☆	39	6	HEROES—Commodores (L. Richie, D. Jones), Motown 1495 (Jobete/Commodores Entertainment, ASCAP)	63	84	2	CELEBRATION—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 807 (Mercury) (Delightful/Fresh Start, BMI)	☆	NEW ENTRY		CAN'T HELP MYSELF—Kwick (Bartlett, Williams, Brown, Sumlin, Jones), EMI America 8048 (Quicksong/Cessess, BMI)
☆	36	6	NOW THAT YOU'RE MINE AGAIN—Spinners (M. Zager), Atlantic 3757 (Sumac, BMI)	64	64	6	KAMALI—Herb Alpert (O. Barry), A&M 2268 (Badazz/Almo, ASCAP)	☆	NEW ENTRY		THIS FEELING RATED X-TRA—Carl Carlton (L. Haywood), 20th Century 2459 (RCA) (Jim-Edd, BMI)
☆	43	4	S.O.S.—S.O.S. Band (S.O.S. Band, Sigidi), Tabu 9-5526 (CBS) (Interior, BMI)	65	84	2	FUNKDOWN—Cameron (R. Muller), Salsoul 2129 (RCA) (One To One, ASCAP)	☆	NEW ENTRY		THE BREAKS—Kurtis Blow (J. Moore, L. Smith, K. Walker, R. Ford, R. Simmons), Mercury 4010 (Neutral Gray/Funkygroove, ASCAP)
	33	8	MY PRAYER—Ray, Goodman & Brown (J. Kennedy, G. Boulanger), Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)	66	67	4	HEY THERE LONELY GIRL—Flakes (E. Schuman, L. Carr), Salsoul 7-2130 (Famous, ASCAP)	☆	NEW ENTRY		SEARCHING—Change (M. Malavasi, P. Slade), RFC 49512 (Warner Bros.) (Little Macho, ASCAP)
				67	80	2	REMOTE CONTROL—Reddings (N. Mann, B. Beard, C. Fortune), Believe In A Dream 9-5600 (CBS) (Last Colony/Band Of Angels, BMI)				

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. of America seal for sales of 2,000,000 units. indicated by triangle.)

## Counterpoint

### Bland Back; Stepping Up As An Act

By JEAN WILLIAMS

LOS ANGELES—Al Bell, former head of Stax Records, says he has taken Bobby "Blue" Bland from the chitlin' circuit to a class act in three LPs.

"Our plan was to take an artist whose career was ending to where his career is now just beginning," says Bell.

The industry executive, who obviously knows a bit about building careers, having launched such artists as Isaac Hayes, Johnny Taylor, Sam & Dave and the Staple Singers, among others, began working with Bland in 1977.

The first Bell-produced LP was "Come Fly With Me" on ABC Records. "ABC didn't have a lot of faith in Bobby. I was told that he (Bland) never sold more than 50,000 copies of an LP," recounts Bell.

"We knew that the first LP would sell more than 50,000 copies—and it did. We knew the second LP we produced would sell even more—and it did. That one ("I Feel Good, I Feel Fine") sold about 200,000. Most people don't even realize that," he adds.

Bell points out that with Bland's second Bell-produced album, he made a concentrated effort to change the singer's image.

"We broadened the orchestration on that LP and we dropped the Blue in his name. We wanted to get rid of the stigma the name Blue had and make Bobby more contemporary. We even promoted the fact that we dropped the name."

Bell insists that Bland's following was not confused with the move, and the "new" image they were attempting to project broadened his audience and his appeal.

But there was something wrong. Bell admits he has not made money on the first two albums. "It's the same as with Stax—I believe in what I'm doing."

Although he maintains sales increased on each of his two projects, recording budgets decreased. He says budgets for both LPs exceeded \$100,000 each. However, with most budgets being cut, MCA allowed \$80,000 for "Sweet Vibrations," Bland's upcoming LP.

"I personally put in an additional \$30,000," says Bell. "We had to insure that this album is of the best possible quality."

So what was wrong? And what's different about the new album?

Several things, according to Bell, starting with the artist. "Bobby is a new man with a different lifestyle. There was always beer on hand when he was in the studio. This time there was only orange juice and water."

"Before it would take a week to do vocals. This time it took three days. He has a son and he's looking to the future. He actually sounds 20 years younger."

"MCA was surprised and pleased with the product. The company is planning to support 'Sweet Vibrations' in every way."

Even the LP jacket is contemporary. Gone is the stereotypical blues-oriented cover—in an effort to maximize sales potential.

The album is a tribute to the late Joe Scott, who discovered Bland. Three tunes on the LP were written by Scott. Musician/arranger Monk

(Continued on page 37)

# MCA Racial Discrimination Suit Shifts From Cleveland To L.A.

LOS ANGELES—The suit instigated in Cleveland Federal District Court by promotion employes against their employer, MCA Records and MCA Distributing, in September 1979 has been transferred here and will probably be heard with a parallel suit filed locally last year.

At the request of the defendants, the Cleveland court ruled the venue be changed to here, with Judge Lawrence Lydick, on whose calendar the local suit had been slated, probably hearing the joined law suits.

Five black promotion persons charge the MCA firms with racial discrimination in the two suits. The plaintiffs are: Larry Farmer, Cleveland; Wanda Dunn, Atlanta; Bernie Hayes, St. Louis; Laura Mims, local; and Bill Williams, who was in Memphis but was transferred to Atlanta.

Sheldon Jaffery of Zellmer & Gruber, Cleveland, representing the plaintiffs who seek to certify a class action wherein approximately 76 black MCA employes would be involved, fought the venue switch, claiming his plaintiffs would have to travel more per person than the MCA entourage.

The five plaintiffs filed suit after they had earlier filed their gripes with the Equal Employment Opportunity Commission, which then approved their right to file suit.

The suit is still in the discovery stages.



**FOREVER SMOOTH**—Al Goodman, left, Bill Brown, center, and Harry Ray (Ray, Goodman & Brown) sing for the ladies, a formula they perfected when they were known as the Moments.

## CORDELL & SIMONE

# New Label, Lucky, Launched By Duo

By JEAN WILLIAMS

LOS ANGELES—Veteran music and broadcasting executives, Lucky Cordell and Joe Simone, president of Progress Record Distributors, have become partners in Lucky Records Inc.

All Lucky product will be distributed through Progress, which covers Illinois, Indiana, Wisconsin, Michigan, Ohio, Kansas City, St. Louis, parts of Iowa, Pittsburgh and parts of New York.

According to Cordell, artists signed to Lucky are Royal Flush, the Next Movement, Reggie Gillerson, Willie Clayton, "and I am negotiating with a couple of other artists," he says.

Jerline Shelton and Maurice Commander have joined the firm as staff producers, writers and arrangers. Both, says Cordell, also have points in the corporation.

Todate, the firm has released two LPs and one single: "Hot Spot" by Royal Flush, with a single "Grab Your Sexy Baby" and "Never Stop Dancing" by the Next Movement.

According to Cordell, president of the Chicago-based firm, "In two weeks of release, 'Grab Your Sexy Baby' sold 1,800 copies in Detroit alone. We now have the record in Chicago. We're also getting excellent airplay and response in these two markets on 'Never Stop Dancing.'"

Cordell was in radio for a number of years. His last job was at Chicago's WVON-AM as general manager.

He left WVON four years ago to form Lucky Inc. under which was Lucky Productions.

"Among the labels I worked with were ABC, Mercury, AVI, TK, 20th Century-Fox and Parachute. I still have an artist with AVI, Jesus Wayne," says Cordell.

As to why he formed a partnership with Simone who is headquarter-

ed in Cleveland, Cordell says, "Joe has a good business in Progress Distributors and I believe that together we would make good business partners for a record company."

"Joe and I had several meetings and I was able to interest him in becoming involved in this end of the record business. He has always been involved in distribution."

Henry Stone of The Records comes to mind as one who headed up a distribution firm and moved on to become a successful label executive.

Although Cordell will run the day to day operation, Simone, who also is president of the National Assn. of Recording Merchandisers, will be active in the new venture.

## Starthrower Distrib

PHILADELPHIA—National Label Distributing Co. has begun distribution of Starthrower Records, a rock label.

A new label, Starthrower makes its bow with a "Cheyenne Autumn" album cut by singer Stephen Parker, who also wrote the 12 songs for the LP. The album was engineered and arranged by Mike Wilson and was recorded at Synergy Sound Service in Suburban Warminster, Pa. Starthrower is headed by Eric Martilla.

## Waits' News Cover

LOS ANGELES—The cover of Tom Waits' just-issued seventh Elektra/Asylum album, "Heart Attack And Vine," should endear the singer-songwriter to journalism buffs everywhere: it takes the form of the front page of a daily newspaper with song lyrics listed in place of story copy. The cover, designed by Ron Coro and Norman Ung, is complete with headlines, datelines and bylines.

## Counterpoint

Continued from page 34

Higgins handled arrangements and gave keyboard assistance.

One tune, "You'd Be A Millionaire If you Knew What You Had," was penned by Bland, Margie Evans and a writer named V.P. "Just Because I Leave Don't Mean I'm Gone—Suspicious" was written by Rufus Thomas (formerly a Stax artist) and Oreill Roberts; "Sweet Vibrator" was penned by Doris Porter, Pearl Smith & Lydia M. Puritov (Bell's wife). "Merry Xmas Baby," the Charles Brown tune, also is included in the LP.

Lastly—his name is again Bobby "Blue" Bland. According to Bell, MCA has scheduled an early November release to cash in on holiday season sales.

Monday (29) marked five years since singer Jackie Wilson collapsed onstage at the Latin Casino in Cherry Hill, N.J. The once powerhouse singer/dancer remains at the Medford Leas nursing home in Medford, N.J. Is WFDR-FM in Manchester, Ga., an r&b outlet, switching its format to country the first of the month? ... Steve Woods, program director at KDAY-AM in L.A., has resigned. J.J. Johnson, former program director at the station, will replace Woods, reportedly until a new p.d. is brought in.

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

## Hot Property Signs

SEATTLE—Hot Property, a Portland-based rock band led by Cindy and Bill Laughlin, have signed with First American Records. Their debut single, "Through The Looking Glass," is currently shipping.

Billboard

Survey For Week Ending 10/18/80

# Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	3	12	<b>LOVE APPROACH</b> Tom Browne, Arista/GRP 3008	39	39	14	<b>WAITING ON YOU</b> Brick, Bang JZ-36262 (CBS)
2	2	18	<b>DIANA</b> Diana Ross, Motown M8-936M7	☆	47	3	<b>I JUST CAN'T KEEP ON GOING</b> Tyronne Davis, Columbia JC-36598
3	1	11	<b>GIVE ME THE NIGHT</b> George Benson, Warner Bros. HS 3453	☆	54	2	<b>RAY, GOODMAN &amp; BROWN II</b> Ray, Goodman & Brown, Polydor PD-1-6299
☆	7	5	<b>ZAPP</b> Zapp, Warner Bros. BSK 3463	42	40	6	<b>BADDEST</b> Grover Washington Jr., Motown M9-940A2
5	4	10	<b>T.P.</b> Teddy Pendergrass, P.I.R. FZ 36745 (CBS)	43	41	26	<b>THE GLOW OF LOVE</b> Change, RFC 3438 (Warner Bros.)
☆	8	7	<b>SHINE ON</b> T.D., A&M SP 4819	44	44	4	<b>SELL MY SOUL</b> Sylvester, Fantasy F-9601
7	6	9	<b>WIDE RECEIVER</b> Michael Henderson, Buddah BDS 6001 (Arista)	45	38	15	<b>SHEET MUSIC</b> Queen, Elektra SE-513
☆	9	5	<b>THE GAME</b> Queen, Elektra SE-513	46	37	15	<b>RHAPSODY AND BLUES</b> Crusaders, MCA MCA-5124
☆	10	20	<b>LET ME BE YOUR ANGEL</b> Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	47	43	11	<b>UPRISING</b> Bob Marley & The Wailers, Island ILPS 9596 (WB)
10	5	12	<b>JOY AND PAIN</b> Maze, Capitol ST-12087	☆	58	2	<b>LA TOYA JACKSON</b> La Toya Jackson, Polydor PD-1-6291
11	11	7	<b>LOVE LIVES FOREVER</b> Minnie Riperton Capitol 500-12097	☆	59	2	<b>I'M YOURS</b> Linda Clifford, RSO RS-1-3087
12	12	8	<b>THE YEAR 2000</b> O Jays, TSOP FZ 36416 (CBS)	☆	60	2	<b>HURRY UP THIS WAY AGAIN</b> Stylistics, TSOP JZ 36470 (CBS)
13	13	17	<b>HEROES</b> Commodores, Motown M8-939M1	☆	51	19	<b>LOVE JONES</b> Johnny Guitar Watson, DJM 31 (Mercury)
☆	17	6	<b>IRONS IN THE FIRE</b> Teena Marie, Gordy G8-997M1 (Motown)	52	51	18	<b>DON'T LOOK BACK</b> Natalie Cole, Capitol ST 12079
15	14	18	<b>ONE IN A MILLION YOU</b> Larry, Graham, Warner Bros. BSK 3447	53	53	6	<b>NIGHT CRUISER</b> Emir Dedeato, Warner Bros. BSK 3467
16	15	13	<b>ADVENTURES IN THE LAND OF MUSIC</b> Dynasty, Solar BXL-1-3576 (RCA)	54	56	18	<b>LOVE TRIPPIN'</b> Spinners, Atlantic SD 19270
17	18	25	<b>SWEET SENSATION</b> Stephanie Mills, 20th Century T-603 (RCA)	☆	NEW ENTRY		<b>WORTH THE WAIT</b> Peaches & Herb, Polydor/MVP PD-1-6298
☆	NEW ENTRY		<b>TRIUMPH</b> The Jacksons, Epic FE-35424	☆	NEW ENTRY		<b>VICTORY</b> Narada Michael Walden, Atlantic SD 19279
19	16	23	<b>CAMEOSIS</b> Cameo, Casablanca CCLP 2011	☆	NEW ENTRY		<b>KURTIS BLOW</b> Kurtis Blow, Mercury SRM-1-3854
20	19	9	<b>A MUSICAL AFFAIR</b> Ashford & Simpson, Warner Bros. HS 3458	58	52	13	<b>SOMETHING TO BELIEVE IN</b> Curtis Mayfield, RSO RS-1-3077
21	22	17	<b>S.O.S.</b> S.O.S. Band, Tabu NJZ 36332 (CBS)	☆	NEW ENTRY		<b>WALK AWAY</b> Donna Summer, Casablanca NBLP 7244
22	23	18	<b>THIS TIME</b> Al Jarreau, Warner Bros. BSK 3434	☆	NEW ENTRY		<b>ONE STEP CLOSER</b> Doobie Brothers, Warner Bros. HS 3452
☆	28	11	<b>I TOUCHED A DREAM</b> The Dells, 20th Century T-618 (RCA)	61	48	13	<b>BLOW FLY'S PARTY</b> Blow Fly, Weird World WWX 2034 (T.K.)
24	24	9	<b>SPECIAL THINGS</b> Pointer Sisters, Planet P-9 (Elektra)	62	36	11	<b>TWICE AS SWEET</b> A Taste Of Honey, Capitol ST 12089
25	25	17	<b>ONE WAY FEATURING AL HUDSON</b> MCA MCA 5127	63	33	29	<b>HOT BOX</b> Falback, Spring SP-1-6726 (Polydor)
26	20	14	<b>CAMERON</b> Cameron, Salsoul SA 8535 (RCA)	64	66	2	<b>CALL ON ME</b> Evelyn "Champagne" King, RCA AFL-1-3543
27	21	9	<b>FAME</b> Soundtrack, RSO RS-1-3080	65	57	21	<b>ABOUT LOVE</b> Gladys Knight and The Pips, Columbia JC 36387
28	26	10	<b>NO NIGHT SO LONG</b> Dionne Warwick, Arista AL 9526	66	45	14	<b>SPECIAL THINGS</b> Pleasure, Fantasy F-9600
29	27	11	<b>GARDEN OF LOVE</b> Rick James, Gordy G8-995M1 (Motown)	67	69	2	<b>THE FUNK IS ON</b> Instant Funk, Salsoul SA 8536 (RCA)
30	29	18	<b>NAUGHTY</b> Chaka Khan, Warner Bros. BSK 3385	68	62	28	<b>LET'S GET SERIOUS</b> Jermaine Jackson, Motown M7-928R1
☆	42	3	<b>I HEARD IT IN A LOVE SONG</b> McFadden & Whitehead, TSOP JZ- 36773 (CBS)	69	65	6	<b>UNLOCK THE FUNK</b> Locksmith, Arista AB 4274
32	32	5	<b>BRASS CONSTRUCTION VI</b> Brass Construction, United Artists LT 1060	70	71	5	<b>IN PERFORMANCE</b> Donny Hathaway, Atlantic SD 19278
33	30	20	<b>'80</b> Gene Chandler, 20th Century T-605 (RCA)	71	64	27	<b>GO ALL THE WAY</b> Isley Brothers, T-Neck FZ 36305 (CBS)
34	31	12	<b>REAL PEOPLE</b> Chic, Atlantic SD 16016	72	63	21	<b>YOU AND ME</b> Rockie Robbins, A&M SP 4805
35	35	8	<b>EMOTIONAL RESCUE</b> Rolling Stones, Rolling Stones COC 16015 (Atlantic)	73	68	25	<b>PARADISE</b> Peabo Bryson, Capitol S00-12063
36	34	27	<b>AFTER MIDNIGHT</b> Manhattans, Columbia JC 36411	74	55	60	<b>OFF THE WALL</b> Michael Jackson, Epic FE-35745
☆	46	3	<b>IN SEARCH OF THE RAINBOW SEEKERS</b> Mtume, Epic JE-36017	75	74	3	<b>THUNDER</b> 7th Wonder, Chocolate City CCLP 2012 (Casablanca)
☆	50	2	<b>PUCKER UP</b> Lipps Inc., Casablanca NBLP 7242				

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

OCTOBER 18, 1980 BILLBOARD

FOR WEEK ENDING OCTOBER 18, 1980



★ **Single This Week**

**I BELIEVE IN YOU**

Don Williams

MCA 41304

Give the gift  
of music.



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**Billboard® HOT COUNTRY SINGLES & LPs™**

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

**SINGLES**

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 2		9	<b>I BELIEVE IN YOU</b> —Don Williams MCA 41304	★ 26	33	5	<b>BROKEN TRUST</b> —Brenda Lee MCA 41322
★ 4		9	<b>THEME FROM THE DUKES OF HAZZARD</b> —Waylon Jennings RCA 12067	★ 27	34	6	<b>NIGHT GAMES</b> —Ray Stevens RCA 12-69
★ 3	11	11	<b>FADED LOVE</b> —Willie Nelson & Ray Price Columbia 1-11329	★ 28	32	8	<b>TEXAS BOUND AND FLYING</b> —Jerry Reed RCA 12085
★ 4	5	8	<b>ON THE ROAD AGAIN</b> —Willie Nelson Columbia 1 11351	★ 29	37	5	<b>WHY LADY WHY</b> —Alabama RCA 12091
★ 5	7	9	<b>I'M NOT READY YET</b> —George Jones Epic 9-50922	30	30	9	<b>HARD HAT DAYS AND HONKY TONK NIGHTS</b> —Red Stegall Elektra 47014
★ 6	11	7	<b>COULD I HAVE THIS DANCE</b> —Anne Murray Capitol 4920	★ 31	44	2	<b>LADY</b> —Kenny Rogers Liberty 1380
★ 7	8	8	<b>OLD HABITS</b> —Hank Williams Jr. Elektra/Curb 47016	★ 32	38	4	<b>YOU ALMOST SLIPPED MY MIND</b> —Charlie Pride RCA 12100
★ 8		2	<b>LOVERS LIVE LONGER</b> —	★ 33	42	2	

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

**LPs**

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1		7	<b>HONEYSUCKLE ROSE</b> —Soundtrack Columbia S236752	26	23	17	<b>FRIDAY NIGHT BLUES</b> —John Conlee MCA 3246
★ 2		9	<b>I BELIEVE IN YOU</b> —Don Williams MCA 5133	★ 27	36	3	<b>FAMILY BIBLE</b> —Willie Nelson MCA/Songbird 3258
★ 3	4	18	<b>SAN ANTONIO ROSE</b> —Willie Nelson and Ray Price Columbia 36476	28	17	49	<b>THE BEST OF EDDIE RABBITT</b> —Elektra 6E-235
★ 4	2	22	<b>URBAN COWBOY</b> —Soundtrack ▲ Asylum DP 90002	29	26	98	<b>WILLIE AND FAMILY LIVE</b> —Willie Nelson Columbia KC 2-35642
★ 5	5	14	<b>HORIZON</b> —Eddie Rabbitt Elektra 6E-276	30	35	30	<b>LACY J. DALTON</b> —Columbia NJC 36322
★ 6	10	11	<b>FULL MOON</b> —The Charlie Daniels Band ● Epic FE 36571	31	24	27	<b>IT'S HARD TO BE HUMBLE</b> —Mac Davis Casablanca NBLP 7207
★ 7	7	20	<b>MUSIC MAN</b> —Waylon Jennings ● RCA AHL 1-3602	32	27	29	<b>MILSAP MAGIC</b> —Ronnie Milsap RCA AHL 1-3563

# New LP/Tape Releases

## POPULAR ARTISTS

**ACUFF, ROY**  
Williams For The First Time  
LP Elektra 6E287 ..... \$ 7.98

**ALLEN, DEBORAH**  
Trouble In Paradise  
LP Capitol ST 12104 ..... \$ 7.98  
8T 8XT12104 ..... \$ 7.98  
CA 4XT12104 ..... \$ 7.98

**AMRAM, DAVID, & FRIENDS**  
At Home/Around The World  
LP Flying Fish FF094 ..... \$ 7.98

**ANGEL CITY**  
Darkroom  
LP Epic JE36543 ..... \$ 7.98  
8T JEA36543 ..... \$ 7.98  
CA JET36533 ..... \$ 7.98

**ARTHUR, ALICE**  
A Natural 10  
LP Columbia JC36800 ..... \$ 7.98  
CA JCT36800 ..... \$ 7.98

**B-52's**  
Wild Planet  
LP Warner Bros. BSK3471 ..... \$ 7.98  
8T M83471 ..... \$ 7.98  
CA M53471 ..... \$ 7.98

**BANNON, R. C.**, see Louise Mandrell

**BARE, BOBBY**  
Drunk & Crazy  
LP Columbia JC36785 ..... \$ 7.98  
8T JCA36785 ..... \$ 7.98  
CA JCT36785 ..... \$ 7.98

**BAROOGA**  
Running Alone  
LP Capitol ST12105 ..... \$ 7.98  
CA 4XT12105 ..... \$ 7.98

**BARROW, KEITH**  
Just As I Am  
LP Capitol ST12112 ..... \$ 7.98  
CA 4XT12112 ..... \$ 7.98

**BECK, JEFF**  
Blow By Blow  
LP Epic Mastersound HE43409 ..... \$ 14.98  
CA HET43409 ..... \$ 14.98

**BOHANNON**  
One Step Ahead  
LP Phase II JW36867 ..... \$ 7.98  
8T JWA36867 ..... \$ 7.98  
CA JWT36867 ..... \$ 7.98

**BOWIE, DAVID**  
Scary Monsters  
LP RCA AQL23647 ..... \$ 8.98  
8T AQ313647 ..... \$ 8.98  
CA AQK13647 ..... \$ 8.98

**BRASS CONSTRUCTION**  
Six  
LP Liberty/United Artists LT1060 ..... \$ 7.98

**CAPTAIN BEEFHART, & THE MAGIC BAND**  
Doc At The Radar Station  
LP Virgin VA13148 ..... \$ 7.98  
8T TP13148 ..... \$ 7.98  
CA CS13148 ..... \$ 7.98

**CARROLL, JIM, BAND**  
Catholic Boy  
LP Rolling Stones COC39112 ..... \$ 7.98  
8T TP39112 ..... \$ 7.98  
CA CS39112 ..... \$ 7.98

**CARTER, CARLENE**  
Musical Shapes  
LP Warner Bros. BSK3465 ..... \$ 7.98

**CASH, JOHNNY**  
Rockabilly Blues  
LP Columbia JC36779 ..... \$ 7.98  
8T JCA36779 ..... \$ 7.98  
CA JCT36779 ..... \$ 7.98

**CASSIDY, SHAUN**  
Wasp  
LP Warner Bros. BSK3451 ..... \$ 7.98

**CHAPIN, HARRY**  
Sequel  
LP Boardwalk FW36872 ..... \$ 8.98  
8T FVA36872 ..... \$ 8.98  
CA FWT36872 ..... \$ 8.98

**CHASE, CAROL**  
The Chase Is On  
LP Casablanca NBLP7237

**CHEAP TRICK**  
All Shook Up  
LP Epic FE36498 ..... \$ 8.98  
8T FEA36498 ..... \$ 8.98  
CA FET36498 ..... \$ 8.98

**CLIFFORD, LINDA**  
I'm Yours  
LP RSO RS13087

**COBBLE MOUNTAIN BAND**  
Cobble Mountain Band  
LP Singlebrook CM81579

**CODE BLUE**  
Code Blue  
LP Warner Bros. BSK3461 ..... \$ 7.98

**CONNORS, NORMAN**  
Take It To The Limit  
LP Arista AL9534 ..... \$ 8.98

**COUGAR, JOHN**  
Nothin' Matters & What If It Did  
LP Riva RVL7403 ..... \$ 7.98

**CRISS, PETER**  
Out Of Control  
LP Casablanca NBLP7240

**DAVIS, MAC**  
Texas In My Rear View Mirror  
LP Casablanca NBLP7239 ..... \$ 7.98

**DERBY, ROBERT**  
I'm Normal  
LP Cachalot CA111 ..... \$ 7.98

**DERRINGER, RICK**  
Face To Face  
LP Blue Sky JZ36551 ..... \$ 7.98  
8T JZA36551 ..... \$ 7.98  
CA JZT36551 ..... \$ 7.98

**DeSARIO, TERI**  
Caught  
LP Casablanca NBLP7231 ..... \$ 7.98

**DES BARRES, MICHAEL**  
I'm Only Human  
LP Dreamland DL15004

**DOOBIE BROTHERS**  
One Step Closer  
LP Warner Bros. HS3452 ..... \$ 8.98

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within brackets following the manufacturer number.

**DOW JONES, & THE INDUSTRIALS, & THE GIZMOS**  
Hoosier Hysteria  
LP Gulcher X8604

**EARNEST, DEADLY, & THE HONKY TONK HEROES**  
Deadly Earnest II  
LP Wheeler WRC80 ..... \$ 7.98  
CA WRCC80 ..... \$ 7.98

**EARTH, WIND, & FIRE**  
Faces  
LP Columbia KC236795 (2) ..... \$ 13.98  
8T K2A36795 ..... \$ 13.98  
CA K2T36795 ..... \$ 13.98

**4 OUT OF 5 DOCTORS**  
4 Out of 5 Doctors  
LP Nemperor NJZ36575 ..... \$ 5.98  
CA NZT36575 ..... \$ 5.98

**FRENCH, JEANNE**  
Diamond In The Rough  
LP Columbia JC36569 ..... \$ 7.98  
CA JCT36569 ..... \$ 7.98

**GALE, ERIC**  
Touch Of Silk  
LP Columbia JC36570 ..... \$ 7.98  
8T JCA36570 ..... \$ 7.98  
CA JCT36570 ..... \$ 7.98

**GAMMA**  
Gamma 2  
LP Elektra 6E288 ..... \$ 7.98  
8T ET8288 ..... \$ 7.98  
CA TC5288 ..... \$ 7.98

**GATLIN, LARRY & THE GATLIN BROTHERS BAND**  
Help Yourself  
LP Columbia JC36582 ..... \$ 7.98  
8T JCA36582 ..... \$ 7.98  
CA JCT36582 ..... \$ 7.98

**GILDER, NICK**  
Rock America  
LP Casablanca NBLP7243

**GILLAN**  
Glory Road  
LP Virgin VA13146 ..... \$ 7.98  
8T TP13146 ..... \$ 7.98  
CA CS13146 ..... \$ 7.98

**GOLDE, FRANNE**  
Restless  
LP Portrait NJR36594 ..... \$ 5.98  
CA NRT36594 ..... \$ 5.98

**GOLDSBORO, BOBBY**  
Bobby Goldsboro  
LP Curb JZ36822 ..... \$ 7.98  
8T JZA36822 ..... \$ 7.98  
CA JZT36822 ..... \$ 7.98

**GONZALEZ**  
Watch Your Step  
LP Capitol ST12103 ..... \$ 7.98  
CA 4XT12103 ..... \$ 7.98

**GREEN, PETER**  
Little Dreamer  
LP Sail PVK0112

**HENDERSON, MICHAEL**  
Wide Receiver  
LP Buddah BDS6004 ..... \$ 7.98

**HUFF, LEON**  
Here To Create Music  
LP Philadelphia Int'l NJZ36758 ..... \$ 5.98  
CA NZT36758 ..... \$ 7.98

**HUNT**  
Back On The Hunt  
LP Visa VISA7013

**JACKSON, LA TOYA**  
La Toya Jackson  
LP Polydor PD16291 ..... \$ 7.98

**JACKSONS**  
Triumph  
LP Epic FE36424 ..... \$ 8.98  
8T FEA36424 ..... \$ 8.98  
CA FET36424 ..... \$ 8.98

**JONES, GEORGE, & TAMMY WYNETTE**  
Together Again  
LP Epic JE36764 ..... \$ 7.98  
8T JEA36764 ..... \$ 7.98  
CA JET36764 ..... \$ 7.98

**JONES GIRLS**  
At Peace With Woman  
LP Philadelphia Int'l JZ36767 ..... \$ 7.98  
8T JZA36767 ..... \$ 7.98  
CA JZT36767 ..... \$ 7.98

**KING, CAROLE**  
Tapestry  
LP Epic/Ode Mastersound HE44946 ..... \$ 14.98  
CA HET44946 ..... \$ 14.98

**KORGIS**  
Dumb Waiters  
LP Asylum 6E290 ..... \$ 7.98

**LEWIS, JERRY LEE**  
Miller Country  
LP Elektra 6E291 ..... \$ 7.98

**LIPPS, INC.**  
Pucker Up  
LP Casablanca NBLP7242 ..... \$ 7.98  
8T 8-7242 ..... \$ 7.98  
CA 5-7242 ..... \$ 7.98

**LOVERBOY**  
Loverboy  
LP Columbia JC36762 ..... \$ 7.98  
CA JCT36762 ..... \$ 7.98

**MANCHESTER, MELISSA**  
For The Working Girl  
LP Arista AL9533 ..... \$ 8.98  
8T AT89533 ..... \$ 8.98  
CA ATC9533 ..... \$ 8.98

**MANDRELL, BARBARA**  
Love Is Fair  
LP MCA 5136 ..... \$ 8.98  
8T MCAT5136 ..... \$ 8.98  
CA MCAC5136 ..... \$ 8.98

**MANDRELL, LOUISE, & R. C. BANNON**  
Love Won't Let Us Go  
LP Epic JE36579 ..... \$ 7.98  
8T JEA36579 ..... \$ 7.98  
CA JET36579 ..... \$ 7.98

**MANN, BARRY**  
Barry Mann  
LP Casablanca NBLP7228 ..... \$ 7.98

**McCLAIN, CHARLY**  
Who's Cheatin' Who  
LP Epic JE36760 ..... \$ 7.98  
8T JEA36760 ..... \$ 7.98  
CA JET36760 ..... \$ 7.98

**McCRARYS**  
Just For You  
LP Capitol ST12111 ..... \$ 7.98  
CA 4XT12111 ..... \$ 7.98

**McGUINN-HILLMAN**  
McGuinn-Hillman  
LP Capitol SOO12108 ..... \$ 8.98  
8T 8X0012108 ..... \$ 8.98  
CA 4X0012108 ..... \$ 8.98

**MEISNER, RANDY**  
One More Song  
LP Epic NJE36748 ..... \$ 5.98  
LP Asylum BB704 ..... \$ 13.98

**MITCHELL, JONI**  
Shadows & Light  
LP Asylum BB704 ..... \$ 13.98

**MOERLIN'S, PIERRE, GONG**  
Live  
LP Arista A84279 ..... \$ 7.98

**MORRISON, JUNIE**  
Bread Alone  
LP Columbia NJC36585 ..... \$ 5.98  
CA NCT36585 ..... \$ 5.98

**MORRISON, VAN**  
Common One  
LP Warner Bros. BSK3462 ..... \$ 7.98  
8T M83462 ..... \$ 7.98  
CA M53462 ..... \$ 7.98

**MURRAY, ANNE**  
Greatest Hits  
LP Capitol SOO12110 ..... \$ 8.98  
8T 8X0012110 ..... \$ 8.98  
CA 4X0012110 ..... \$ 8.98

**NELSON, WILLIE**  
Family Bible  
LP MCA 3258 ..... \$ 7.98  
8T MCAT3258 ..... \$ 7.98  
CA MCAC3258 ..... \$ 7.98

**NOAKES, RAB**  
Rab Noakes  
LP MCA 3251 ..... \$ 7.98  
CA MCAC3251 ..... \$ 7.98

**NUMAN, GARY**  
Telekon  
LP Atco SD32103 ..... \$ 8.98  
8T TP32103 ..... \$ 8.98  
CA CS32103 ..... \$ 8.98

**OVERSTREET, TOMMY**  
The Best Of Tommy Overstreet  
LP Elektra 6E292 ..... \$ 7.98

**PALMER, ROBERT**  
Clues  
LP Island ILPS9595 ..... \$ 7.98  
8T M89595 ..... \$ 7.98  
CA M59595 ..... \$ 7.98

**PEACHES & HERB**  
Worth The Wait  
LP Polydor PD16298

**PHILLY CREAM**  
No Time Like Now  
LP WMOT JW36840 ..... \$ 7.98  
CA JWT36840 ..... \$ 7.98

**PIRATES**  
Hard Ride  
LP Pacific Arts PAC7140 ..... \$ 7.98

**POMERANZ, DAVID**  
The Truth Of Us  
LP Pacific PC4302 ..... \$ 7.98  
8T TP4302 ..... \$ 7.98  
CA CS4302 ..... \$ 7.98

**RAY, GOODMAN, & BROWN**  
II  
LP Polydor PD16299 ..... \$ 7.98

**RICHARD, CLIFF**  
Piano Hero  
LP EMI America SW17039 ..... \$ 7.98  
8T 8XW17039 ..... \$ 7.98  
CA 4XW17039 ..... \$ 7.98

**RIVERS, JOHNNY**  
Borrowed Time  
LP RSO RS13082 ..... \$ 7.98

**ROCK JUSTICE**  
Rock Justice  
LP SWAK17036 ..... \$ 8.98  
8T 8XN17036 ..... \$ 8.98  
CA 4XN17036 ..... \$ 8.98

**RODRIGUEZ, JOHNNY**  
Gypsy  
LP Epic JE36587 ..... \$ 7.98  
8T JEA36587 ..... \$ 7.98  
CA JET36587 ..... \$ 7.98

**ROGERS, KENNY**  
Greatest Hits  
LP Liberty L001072 ..... \$ 8.98  
8T 8L001072 ..... \$ 8.98  
CA 4L001072 ..... \$ 8.98

**ROSE TATTOO**  
Rose Tattoo  
LP Mirage WGT19280 ..... \$ 7.98  
8T TP19280 ..... \$ 7.98  
CA CS19280 ..... \$ 7.98

**ROTH, T., & ANOTHER PRETTY FACE**  
Face Facts  
LP Reflection CHRIS2627

**REED, JERRY**  
Texas Bound & Flyin'  
LP RCA AHL13771 ..... \$ 7.98

**RIDERS IN THE SKY**  
Three On The Trail  
LP Rounder O102 ..... \$ 7.98

**SAILOR**  
Dressed For Drowning  
LP Caribou NJZ36746 ..... \$ 5.98  
CA NZT36746 ..... \$ 5.98

**SCHENKER, MICHAEL, GROUP**  
Michael Schenker Group  
LP Chrysalis CHE1302 ..... \$ 8.98

**SHIPLEY, ELLEN**  
Breaking Through The Ice Age  
LP RCA AFL13626 ..... \$ 7.98

**SHOTGUN**  
Kingdom Come  
LP MCA 5137 ..... \$ 8.98

8T MCAT5137 ..... \$ 8.98  
CA MCAC5137 ..... \$ 8.98

**SLAVE**  
Stone Jam  
LP Cotillion SD5224 ..... \$ 7.98  
8T TP5224 ..... \$ 7.98  
CA CS5224 ..... \$ 7.98

**SMITH, MARGO**  
Diamonds & Chills  
LP Warner Bros. BSK3464 ..... \$ 7.98

**SNEAKERS**  
Ear Cartoons  
LP City Lights CL101

**SPRINGSTEEN, BRUCE**  
The River  
LP Columbia PC236854 ..... \$ 15.98  
8T P2A36854 ..... \$ 15.98  
CA P2T36854 ..... \$ 15.98

**STANLEY, MICHAEL, BAND**  
Heartland  
LP EMI America SW17040 ..... \$ 7.98  
8T 8XW17040 ..... \$ 7.98  
CA 4XW17040 ..... \$ 7.98

**STATUS QUO**  
Now Hear This  
LP Riva RVL7402

**STEWART, AL, & SHOT IN THE DARK**  
24 Carrots  
LP Arista AL9520 ..... \$ 8.98  
8T AT89520 ..... \$ 8.98  
CA ATC9520 ..... \$ 8.98

**SUN, JOE**  
Livin' On Honky Tonk Time  
LP Ovation 1755 ..... \$ 7.98

**SUPERTRAMP**  
Paris  
LP A&M SP6702 (2) ..... \$ 13.98  
8T 8T6702 ..... \$ 13.98  
CA CS6702 ..... \$ 13.98

**SYLVESTER**  
Sell My Soul  
LP Fantasy F9601 ..... \$ 7.98

**THOMPSON, ROBBIN, BAND**  
Two "B's" Please  
LP Ovation OV1759 ..... \$ 7.98

**TROGGS**  
Live At Max's Kansas City  
LP MKC MKC214

**TULL, JETHRO**  
"A"  
LP Chrysalis CHE1301 ..... \$ 8.98

**VALLI, FRANKIE**  
Heaven Above Me  
LP MCA 5134 ..... \$ 8.98  
CA MCAC5134 ..... \$ 8.98

**VARIOUS ARTISTS**  
The Cowboys  
LP Columbia JC36781 ..... \$ 7.98  
8T JCA36781 ..... \$ 7.98  
CA JCT36781 ..... \$ 7.98

**VARIOUS ARTISTS**  
Declaration Of Independents  
LP Ambition AMB1

**VARIOUS ARTISTS**  
The Sounds Of Asbury Park  
LP Visa VISA7014

**WAITS, TOM**  
Heart Attack & Vine  
LP Asylum 6E295 ..... \$ 7.98  
8T ET8295 ..... \$ 7.98  
CA TC5295 ..... \$ 7.98

**WALDEN, NARADA MICHAEL**  
Victory  
LP Atlantic SD19279 ..... \$ 7.98  
8T TP19279 ..... \$ 7.98  
CA CS19279 ..... \$ 7.98

**WELCH, BOB**  
Man Overboard  
LP Capitol SOO12107 ..... \$ 8.98  
8T 8X0012107 ..... \$ 8.98  
CA 4X0012107 ..... \$ 8.98

**WHITMAN, SLIM**  
Songs I Love To Sing  
LP Cleveland Int'l JE36768 ..... \$ 7.98  
8T JEA36768 ..... \$ 7.98  
CA JET36768 ..... \$ 7.98

**WILD BLUE YONDER**  
Enthusiasm  
LP Totallyoutofcontrol 1

**WINGS**  
Venus & Mars  
LP Columbia JC36801 ..... \$ 7.98  
8T JCA36801 ..... \$ 7.98  
CA JCT36801 ..... \$ 7.98

**WYNETTE, TAMMY**, see George Jones

**XTC**  
Black Sea  
LP Virgin VA13147 ..... \$ 7.98  
8T TP13147 ..... \$ 7.98  
CA CS13147 ..... \$ 7.98

**ZAPP**  
Zapp  
LP Warner Bros. BSK3463 ..... \$ 7.98  
8T M83463 ..... \$ 7.98  
CA M53463 ..... \$ 7.98

**DRAYTON, LESLIE, ORCH.**  
Our Music Is Your Music  
LP Esoteric ER1001

**FARRELL, JOE**  
Sonic Text  
LP Contemporary 14002 ..... \$ 7.98

**GARSON, MIKE**  
Avant Garson  
LP Contemporary 14003 ..... \$ 7.98

**GETZ, STAN**, see Zoot Sims

**GRAY, WARDELL**, see Zoot Sims

**HAMILTON, SCOTT**  
Tenorshoes  
LP Concord Jazz CJ127 ..... \$ 7.98

**HANCOCK, HERBIE**  
Mr. Hands  
LP Columbia JC36578 ..... \$ 7.98  
CA JCT36578 ..... \$ 7.98

**HUMES, HELEN**  
Songs I Like To Sing  
LP Contemporary S7582 ..... \$ 7.98

**LAWLS, HUBERT**  
Family  
LP Columbia JC36396 ..... \$ 7.98  
8T JCA36396 ..... \$ 7.98  
CA JCT36396 ..... \$ 7.98

**McRAE, CARMEN, GEORGE**  
SHEARING  
Two For The Road  
LP Concord Jazz CJ128 ..... \$ 7.98

**PEPPER, ART**  
Landscape  
LP Galaxy GXY5128 ..... \$ 7.98

**PIKE, DAVE**  
Let The Minstrels Play On  
LP Muse MR5203

**PONTY, JEAN-LUC**  
Civilized Evil  
LP Atlantic SD16020 ..... \$ 8.98  
8T TP16020 ..... \$ 8.98  
CA CS16020 ..... \$ 8.98

**PRICE, SAMMY**  
Fire  
LP Classic Jazz JA77 ..... \$ 7.98

**QUINICHETTE, PAUL**, see Zoot Sims

**RAEBURN, BOYD, ORCH.**  
Experiments In Big Band Jazz 1945  
LP Musicraft MVS505

**SHEARING, GEORGE**, see Carmen McRae

**SHELDON, JACK**  
Singular  
LP Beez Beez2

**SIMS, ZOOT, WARDELL GRAY, STAN GETZ, & PAUL QUINICHETTE**  
Tenors Anyone  
LP Biograph BLP12068 ..... \$ 7.98

**WATTS, ERNIE**  
Look In Your Heart  
LP Elektra 6E285 ..... \$ 7.98

**WOODS, PHIL, QUARTET**  
Vol. I  
LP Clean Cuts CC702 ..... \$ 9.98

## THEATRE/FILMS/TV

**JUST TELL ME YOU LOVE ME**  
Soundtrack  
LP MCA 3255 ..... \$ 7.98  
CA MCA C3255 ..... \$ 7.98

**SHOGUN**  
Soundtrack  
LP RSO RX13088 ..... \$ 8.98

**TIMES SQUARE**  
Soundtrack  
LP RSO RS24203

**VARIOUS ARTISTS**  
Super Hits Broadway Magic-Volume 4  
LP Columbia JS36736 ..... \$ 8.98  
8T JSA36736 ..... \$ 8.98  
CA JST36736 ..... \$ 8.98

## CLASSICAL

**BACH, CARL PHILIPP EMANUEL**  
Eight Symphonies  
Academy of Ancient Music,  
Hogwood  
LP L Orseau-Lyre DSL0557 ..... \$ 19.96

**Cello Concerto in A; Couperin:  
Pieces in Concert; Vivaldi:  
Concertos in G, P. 120, & G Minor,  
P. 369**  
Harrell, Zukerman  
LP Angel S237738 ..... \$ 8.98

**BACH, JOHANN SEBASTIAN**  
Preludes, Fughettas & Fugues  
Gould  
LP Columbia M35891 ..... \$ 8.98  
CA MT35891 ..... \$ 8.98

**BACH, JOHANN CHRISTIAN**  
Sinfonias  
Winschermann, Deutsche  
Bachsolisten  
LP Arabesque 8078 ..... \$ 6.98  
CA 9078 ..... \$ 6.98

**BEETHOVEN, LUDWIG VAN**  
Symphony No. 4 In B Flat Major  
(Op. 60) Consecration Of The  
House Overture (Op. 124)  
Vienna Philh. Orch., Schmidt-  
Isserstedt  
LP Treasury STS15528 ..... \$ 5.98

**BIRTWISTLE, HARRISON**  
Punch & Judy  
Bryn-Julson, DeGaetani, Langridge,  
Roberts, Wilson-Johnson,  
Tomlinson, London Sinfonietta,  
Atherton  
LP Head 24 [2] ..... \$ 19.96  
(Continued on page 41)

## JAZZ

**ALEXANDER, MONTY, QUINTET**  
Ivory & Steel  
LP Concord Picante CJP124

**BRUBECK, DAVE**  
La Fiesta De La Posada (The  
Festival of the Inn)  
LP Columbia Mastersound  
IM3662 ..... \$ 14.98  
CA HMT36662 ..... \$ 14.98

**BRUBECK, DAVE, QUARTET**  
Tritonis  
LP Concord Jazz CJ129 ..... \$ 7.98

**CARTER, RON**  
New York Slick  
LP Milestone M9096 ..... \$ 7.98

# Billboard® TOP LPs & TAPE™

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★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10: Upward movement of 4 positions; 11-20: Upward movement of 3 positions; 21-30: Upward movement of 2 positions; 31-40: Upward movement of 1 position; 41-100: Upward movement of 10 positions.

▲ Recording Industry Assn. of America seal for sales of 500,000 units.

▲ Recording Industry Assn. of America seal for sales of 1,000,000 units.

THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
1	1	14	<b>QUEEN</b> ▲ The Game, Elektra 5E-513	29	31	7	<b>L.T.D.</b> Shine On, A&M SP-4819	56	57	23	<b>PETE TOWNSHEND</b> ● Empty Glass, Atco SD-32-100 (Atlantic)
2	15	2	<b>BARBRA STREISAND</b> Guilty, Columbia FC 36750	30	30	6	<b>JETHRO TULL</b> A, Chrysalis CHE 1301	57	36	8	<b>THE O'JAYS</b> The Year 2000, TSOP FZ 36416 (CBS)
3	2	29	<b>DIANA ROSS</b> Diana, Motown M8-936M1	31	41	3	<b>DAVID BOWIE</b> Scary Monsters, RCA AQL1-3647	58	49	12	<b>DYNASTY</b> Adventures In The Land Of Music, Solar BXL1-3576 (RCA)
4	4	15	<b>SOUNDTRACK</b> ▲ Xanadu, MCA MCA-6100	32	39	3	<b>KANSAS</b> Audio Visions, Kirshner FZ 36588 (CBS)	59	51	11	<b>BOB MARLEY &amp; THE WAILERS</b> Uprising, Island ILPS 9596 (Warner Bros.)
5	16	2	<b>THE DOOBIE BROTHERS</b> One Step Closer, Warner Bros. HS 3452	33	38	19	<b>DEVO</b> Freedom Of Choice, Warner Bros. BSK 3435	60	70	7	<b>THE JOHNNY VAN ZANT BAND</b> No More Dirty Deals, Polydor PD-1-6289
6	6	9	<b>PAT BENATAR</b> Crimes Of Passion, Chrysalis CHE 1275	34	34	15	<b>EDDIE RABBITT</b> Horizon, Elektra 6E-276	61	50	10	<b>SOUNDTRACK</b> McVicar, Polydor PD-1-6284
7	3	11	<b>GEORGE BENSON</b> ● Give Me The Night, Warner Bros./Qwest HS 3453	35	35	7	<b>MINNIE RIPERTON</b> Love Lives Forever, Capitol S00-12097	62	62	18	<b>AL JARREAU</b> This Time, Warner Bros. BSK 3434
8	5	7	<b>THE CARS</b> Panorama, Elektra 5E-514	36	40	8	<b>MICHAEL HENDERSON</b> Wide Receiver, Buddah BDS 6001 (Arista)	63	53	11	<b>DIONNE WARWICK</b> No Night So Long, Arista AL 9526
9	9	14	<b>THE ROLLING STONES</b> ▲ Emotional Rescue, Rolling Stones COC 16015 (Atlantic)	37	37	6	<b>AL STEWART AND SHOT IN THE DARK</b> 24 Carrots, Arista AL 9520	64	61	53	<b>PAT BENATAR</b> ● In The Heat Of The Night, Chrysalis CHR 1236
10	10	9	<b>AC/DC</b> Back In Black, Atlantic SD 16018	38	38	NEW ENTRY	<b>KENNY ROGERS</b> Greatest Hits, Liberty L00-1072	65	95	3	<b>ANNE MURRAY</b> Anne Murray's Greatest Hits, Capitol S00-12110
11	11	7	<b>SOUNDTRACK</b> Honeysuckle Rose, Columbia S2-3672	39	43	25	<b>STEPHANIE MILLS</b> ● Sweet Sensation, 20th Century T-605 (RCA)	66	52	11	<b>EDDIE MONEY</b> Playing For Keeps, Columbia FC 36514
12	13	7	<b>PAUL SIMON</b> One Trick Pony, Warner Bros. HS 3472	40	44	3	<b>JONI MITCHELL</b> Shadows And Light, Asylum BB-704 (Elektra)	67	67	12	<b>RODNEY DANGERFIELD</b> No Respect, Casablanca NBLP 7229
13	29	2	<b>SUPERTRAMP</b> Paris, A&M SP-6702	41	22	15	<b>ROSSINGTON COLLINS BAND</b> ●	67	84	20	<b>WAYLON JENNINGS</b> ● Music Man, RCA AHL1-3602
14	14	9	<b>TEDDY BENDERBRASS</b> ●								

# New LP/Tape Releases

• Continued from page 39

- BOLLING, CLAUDE**  
Suite For Flute & Jazz Piano  
Rampal, Bolling  
LP Columbia Mastersound  
HM43233 .....\$14.98  
CA HMT43233 .....\$14.98
- BRAHMS, JOHANNES**  
Complete Piano Works—Vol. 4:  
Waltzes (Op. 39); Rhapsodies (Op.  
79, Nos. 1 & 2); Ballades (Op. 10)  
Katchen  
LP Treasury STS15527 .....\$5.98  
Symphony No. 4 In E Minor (Op.  
98)  
Chicago Symp. Orch., Solti  
LP London CS7201 .....\$9.98
- COATES, ERIC**  
London Suites, Three Bears,  
Cinderella Phantasy  
Groves, Royal Liverpool Orch.  
LP Arabesque 8036 .....\$6.98  
CA 9036 .....\$6.98
- DVORAK, ANTONIN**  
Piano Quintet In A Major (Op. 81);  
Schubert: Quartettsatz In C Minor  
(D. 703)  
Curzon, Vienna Philh. Quartet  
LP Treasury STS15525 .....\$5.98  
Symphony No. 8 In G Major (Op.  
88)  
London Symp. Orch., Kertesz  
LP Treasury STS15526 .....\$5.98
- GILBERT & SULLIVAN**  
Gondoliers  
Norris, D'Oyly Carte Opera Co.  
LP Arabesque 8058-2L .....\$14.96  
CA 9058-2L .....\$14.96
- GRAINGER, PERCY ALDRIDGE**  
Country Gardens, Handel In The  
Strand, Dances  
Dunn, Light Music Orch.  
LP Arabesque 8037 .....\$6.98  
CA 9037 .....\$6.98
- HANDEL, GEORGE FRIDERIC**  
Royal Fireworks Music,  
"Alexander's Feast," Concerto  
Grosso  
Academy of St. Martin-in-the-Fields,  
Marriner  
LP Philips 9500768
- HAYDN, FRANZ JOSEF**  
Salomen Symphonies, 93-98 Vol.  
1 & No. 40  
Beecham, Royal Philh. Orch.  
LP Arabesque 80243 (3) .....\$20.94  
CA 90243 .....\$20.94
- HOLBORNE, ANTHONY**  
Pavans & Galliards  
Guildhall Waits, Consort of Musicke,  
Jones, Rooley  
LP L'Oiseau-Lyre DSL0569 .....\$9.98
- IBERT, JACQUES**  
Divertissement: Honegger, Pacific  
231; Poulenc, Les Biches, Satie,  
Gymnopedies  
Fremauz, City of Birmingham  
LP Arabesque 8035 .....\$6.98  
CA 9035 .....\$6.98
- MOZART, WOLFGANG AMADEUS**  
Abduction From The Seraglio  
Eda-Pierre, Burrows, Burrows,  
Tear, Lloyd, Academy of St. Martin-  
in-the-Fields, Davis  
LP Philips 67690206  
Arias  
Westminster  
LP MCA1416 .....\$7.98  
CA MCAC1416 .....\$7.98  
Serenades  
Winschermann, Deutsche  
Bachsolistern  
LP Arabesque 8077 .....\$6.98  
CA 9077 .....\$6.98  
Violin Concertos K. 216 In G Major  
& K. 218 In D Major  
Brown, Academy of St. Martin-in-  
the-Fields  
LP Argo ZRG880 .....\$9.98  
CA KZRC880 .....\$9.98
- MUSSORGSKY, MODEST**  
Complete Piano Music Vol. 1,  
Pictures at an Exhibition (original  
Russian edition)  
Kun Woo Paik  
LP Arabesque 8073 .....\$6.98  
CA 9073 .....\$6.98
- NIELSEN, CARL**  
Symphony No. 4  
LP MCA 1419 .....\$7.98  
CA MCAC1419 .....\$7.98
- PUCCINI, GIACOMO**  
Il Trittico (The Triptych): Il  
Tabarro, Suor Angelica, Gianni  
Schicchi  
Scotto, Horne, Cotrubas, Domingo,  
Gobbi, Wixell, Maazel  
LP Columbia M335912 (3) .....\$26.94  
Le Villi (The Willis)  
Scotto, Domingo, Ambrosian Opera  
Chorus, National Philh. Orch.,  
Maazel  
LP Columbia M36669 .....\$8.98  
CA MT36669 .....\$8.98
- RACHMANINOV, SERGEI**  
Songs—Vol. 5  
Soderstrom, Ashkenazy  
LP London OS26615 .....\$9.98
- REBEL, JEAN FERRY**  
Les Elements; Destouches;  
Premiere Suite Des Elements  
Academy of Ancient Music,  
Hogwood  
LP L'Oiseau-Lyre DSL0562 .....\$9.98
- RIMSKY-KORSAKOV, NIKOLAI**  
Capriccio Espagnol; Russian  
Easter Overture; Le Coq D'Or Suite  
Cleveland Orch., Maazel  
LP London CS7196 .....\$9.98
- ROSSINI, GIOACCHINO**  
Arias  
London Symp. Orch., Gibson  
LP Treasury STS15533 .....\$5.98

- SCHUBERT, FRANZ**  
Symphonies, Vol. 2-5, 6, 8, (inc.  
Scherzo mvnt) 9  
Vaughan, Orch. of Naples, Popp  
LP Arabesque 80463 (3) .....\$20.94  
CA 90463 .....\$20.94  
Three Violin Sonatas  
Schroeder, Hogwood  
LP L'Oiseau-Lyre DSL0565 .....\$9.98
- SCHUMANN, ROBERT**  
Liederkreis, Op. 39; Five Songs,  
Op. 40; Six Songs & Requiem, Op.  
90  
Pears, Perahia  
LP Columbia M36668 .....\$8.98  
CA MT36668 .....\$8.98
- SIBELIUS, JEAN**  
Symphony No. 2 In D Major (Op.  
43)  
Philharmonia Orch., Ashkenazy  
LP London Digital LDR10014 .....\$10.98
- STRAVINSKY, IGOR**  
Le Sacre Du Printemps; Five Easy  
Pieces (1917); Three Easy Pieces  
(1915)  
Eden, Tamir  
LP Treasury STS15531 .....\$5.98
- TANEYEV, SERGEY IVANOVITCH**  
Symphony No. 4 (No. 1) in C Minor  
Achronovitch, London Symp. Orch.  
LP Arabesque 8074 .....\$6.98  
CA 9074 .....\$6.98
- TCHAIKOVSKY, PETER ILYITCH**  
Symphony No. 4 In F Minor (Op.  
36)  
Los Angeles Philh. Orch., Mehta  
LP London CS7155 .....\$9.98  
Ozawa, Orchestre de Paris  
LP Arabesque 8079 .....\$6.98  
CA 9079 .....\$6.98
- VERDI, GIUSEPPE**  
Aida  
Freni, Carreras, Baltsa, Cappuccilli,  
Raimondi, van Dam, Ricciarelli,  
Moser, Vienna State Opera Chorus,  
Vienna Philh. Orch., von Karajan  
LP Angel SZCX-3888 (3)  
Stiffelio  
Carreras, Sass, Manuguerra, OHF  
Symp. & Chorus, Gardelli  
LP Philips 6769039

## CLASSICAL COLLECTIONS

- CABALLE, MONTSERRAT**  
Spanish Songs  
LP London OS26617 .....\$9.98
- HAYDN, VIVALDI, PURCELL:**  
TRUMPET & ORCH.  
LP MCA Westminster 1417 .....\$7.98  
CA MCAC1417 .....\$7.98
- MA, YO-YO**  
Lalo / Saint-Saens: Cello  
Concertos  
LP Columbia Mastersound  
IM35848 .....\$14.98  
CA HMT35848 .....\$14.98
- PAVARTOTTI, LUCIANO**  
O Holy Night  
LP London OS26473 .....\$9.98  
BT OS826473 .....\$9.98  
CA OS526473 .....\$9.98  
Pavarotti's Greatest Hits—Vol. 1  
LP London PAY2005 .....\$8.98  
CA PAY52005 .....\$8.98
- PETRI, MICHALA**  
Recorder Concertos Of  
Sammartini, Telemann, & Handel  
LP Philips 9500714
- ROBLES, MARISA**  
Harp Concertos Of The 18th  
Century; Works By Handel,  
Dittersdorf, Boieldieu  
LP Argo ZRG930 .....\$9.98

## COMEDY

- ROBIN, ALLEN, & FRIENDS**  
Thank You, Mr. President  
LP Columbia JC36870 .....\$7.98

## CHRISTMAS

- BAROQUE CHRISTMAS**  
LP MCA1418 .....\$7.98
- VARIOUS ARTISTS**  
Country Christmas  
LP Epic JE36823 .....\$7.98  
BT JEA36823 .....\$7.98  
CA JET36823 .....\$7.98

## Ellington Festival To Feature Hibbler

LOS ANGELES—Singer Al Hibbler will be the chief attraction at the second annual Duke Ellington Memorial Festival Oct. 10 at Royce Hall on the UCLA campus here.

Produced by the Jazz Heritage Foundation, the event also will offer Bill Derry's Big Band. Kenny Burrell's Septet with Ernie Andrews appearing as guest vocalist, and Vi Redd, alto saxophonist. Proceeds go to financing a \$2,000 music scholarship for a Los Angeles music student.

# Jazz

## BUFFALO SPOT Davio's Keeps Music Alive By Booking Local & National Acts

By HANFORD SEARL

BUFFALO—Jazz is alive, well and expanding at Davio's, this city's only nightclub/restaurant to showcase both local and national well-known groups.

The Phil Woods Quartet, the first major booking signed to the suburban club, performed four shows Oct. 3 and 4 at the venue which is under new management and operation.

"We are the only club committed to this type of aggressive jazz program in the area," maintains owner David Gotowko. "Our new policy of featuring two major name attractions every month will be in full force in October."

According to Gotowko, the ambitious project includes the 13-piece Jeff Tysek band set for Saturday (18) with negotiations to sign Ron Carter, McCoy Tyner and Yusuf Latiff.

During the next two months, Gotowko reports that Michael Borens, Davio's musical coordinator, who searches out, finds and schedules the talent, is also working to book Michael Franks among 40 other different acts through March.

The club opened June 1 and the Jazz program was initiated in August spotlighting local artist Al Tinney, the Richard Shulman-Joel Perry Duo and the Sal Andolina/Steve Parish Quartet Thursdays to Saturdays, 10 p.m.-3 a.m.

In November the expanded program will include Wednesdays with the old media campaign "Jazz On The Boulevard" altered to "Great Dining-Great Jazz" at the intimate night spot housed at 899 Niagara Falls Blvd. in Amherst.

Grammy winner Phil Woods was showcased in the club's new stage area entitled Davio's Back Room which seats 200. Totally enclosed and windowless, the private area affords an up close, semi-private atmosphere.

Tickets range \$6-\$6.50 for the 9 and 11:30 p.m. shows. Gotowko reports future prices will fluctuate, depending on the cost of signing each act with showtimes remaining basically the same.

A \$2 cover is charged for patrons only attending the 70-capacity, informal nightclub area, situated in front of the Back Room. Cocktails run \$1.65-\$2.25 to listen to local groups in that intimate, lounge setting.

Gotowko explains the three-room policy will allow for a wider latitude of customer choice and affordability which takes into account the

## Concert Series At Eagle Rock School

LOS ANGELES—The first of five "Jazz At Eagle Rock" concerts began Sunday (12) at Eagle Rock High School. Featured were Larry Gales, Gene Estes, John Rinaldo, Chuck Findley, Pete Jolly, Ashley Alexander, Ernie Andrews and Red Holloway. Bob Summers hosted. The shows begin at 6:45 p.m. and cost \$3.

## Honor Fitzgerald

LOS ANGELES—Ella Fitzgerald is the recipient of two honors, a Doctorate of Humane Letters from Talladega College, Talladega, Ala., and the 1980 Lord & Taylor Rose Award. The latter award was presented Wednesday (8) at a black tie reception at the Fifth Ave. store in Manhattan.

strapped economic plight of the Buffalo area which still hovers at 10% unemployment.

The new Back Room includes a portable stage, rewired sound system with plans calling for eventual dressing rooms. The area, which is also used for banquet services, is being designed around the musician's needs and ideas.

"Right now most of our customers are in the mid-30s to 40s bracket including a wide range from 18 to 70," says Gotowko. "We're also going after the college market as well."

The Buffalo higher educational community includes the 25,000 students State Univ. of New York, Buffalo campus, Buffalo State, Canisius, Niagara Univ. and Erie County and Community College.

Numerous live recordings have been taped at the club by both WEBR-AM and WBFO-FM for later broadcasts with negotiations underway to hook up phone lines for immediate "live concerts."

National Public Radio has agreed to distribute an Al Tinney Trio tape to some 500 stations, adds Gotowko.

Davio's present sound system includes a Yamaha CR-400, Numark studio master control and Hitachi Crown 700 which will be improved, updated and added to as the program progresses, says Gotowko.

Local and out-of-town jazz names had performed at both the downtown Tralfamadore Cafe near Main St. and Filmore Ave. as well as the popular Downtown Room formally at the Statler Hilton.

Such names as Dizzy Gillespie, Lionel Hampton and Ahmad Jamal performed there prior to its closing two years ago. The Tralfamadore shut its doors in 1979. Both operations were victims of the old downtown stigma, says Gotowko.

"We're located near the refurbished, expanded Boulevard Mall complex. Davio's is a part of the city's rebuilding, renaissance spirit," concludes Gotowko.

Survey For Week Ending 10/18/80							
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	11	<b>GIVE ME THE NIGHT</b> George Benson, Warner Bros. HS 3453	26	22	21	<b>A BRAZILIAN LOVE AFFAIR</b> George Duke, Epic FE 36483
2	2	14	<b>LOVE APPROACH</b> Tom Browne, Arista/GRP 5008	27	19	23	<b>ONE BAD HABIT</b> Michael Franks, Warner Bros BSK 3427
3	3	15	<b>RHAPSODY AND BLUES</b> Crusaders MCA MCA-5124	28	32	4	<b>NEW YORK SLICK</b> Ron Carter Milestone M-9096 (Fantasy)
4	4	17	<b>THIS TIME</b> Al Jarreau Warner Bros BSK 3434	29	25	13	<b>BEYOND</b> Herb Alpert, A&M SP-3717
5	5	6	<b>BADDEST</b> Grover Washington Jr Motown M9-940A2	30	30	27	<b>MONSTER</b> Herbie Hancock Columbia JC 36415
6	6	15	<b>H</b> Bob James, Tappan Zee/Columbia JC 36422	31	21	7	<b>HOW TO BEAT THE HIGH COST OF LIVING—Soundtrack</b> Hubert Laws & Earl Klugh, Columbia JS-36741
7	8	9	<b>NIGHT CRUISER</b> Deodato Warner Bros BSK 3467	32	34	5	<b>ILLUSIONS</b> Arthur Blythe, Columbia JC 36583
8	7	11	<b>ROUTES</b> Ramsey Lewis, Columbia JC 36423	33	33	18	<b>INFLATION</b> Stanley Turrentine, Elektra 6E-269
9	9	7	<b>THE SWING OF DELIGHT</b> Devadip Carlos Santana, Columbia C2-36590	34	26	11	<b>PARTY OF ONE</b> Tim Weisberg, MCA MCA-5125
10	11	12	<b>MAGNIFICENT MADNESS</b> John Klemmer, Elektra 6E-284	35	36	3	<b>ANCIENT DYNASTY</b> Joanne Brackeen, Tappan Zee/ Columbia JC 36593
11	12	9	<b>STRIKES TWICE</b> Larry Carlton, Warner Bros. BSK 3380	36	38	3	<b>LANDSCAPE</b> Art Pepper Galaxy GXY 5128 (Fantasy)
12	10	7	<b>THERE AND BACK</b> Jeff Beck, Epic FE-36584	37			<b>FAMILY</b> Hubert Laws, Columbia JC 36396
13	14	16	<b>SPLENDIDO HOTEL</b> Al DiMeola, Columbia C2X 36270	38	29	33	<b>SKYLARKIN'</b> Grover Washington Jr., Motown M7-933R1
14	13	34	<b>HIDEAWAY</b> David Sanborn, Warner Bros. BSK 3379	39	35	4	<b>CENTER PIECE</b> Hank Crawford/Catwin Newbone, Buddah BDS 5730 (Arista)
15	15	9	<b>QUINTET '80</b> David Grisman, Warner Bros. BSK 3469	40	37	35	<b>EVERY GENERATION</b> Ronnie Laws, United Artists LT-1001
16	16	30	<b>SPYRO GYRA</b> Catching The Sun, MCA MCA-5108	41	41	47	<b>AMERICAN GARAGE</b> Pat Metheny Group, ECM ECM 11155 (Warner Bros.)
17	23	4	<b>LARSEN-FEITEN BAND</b> Larsen-Feiten Band, Warner Bros. BSK 3468	42	40	31	<b>YOU'LL NEVER KNOW</b> Rodney Franklin, Columbia NJC 36122
18	20	27	<b>DREAM COME TRUE</b> Earl Klugh, United Artists LT-1026	43	39	10	<b>CALLING</b> Noel Pointer, United Artists LT-1050
19	28	3	<b>LAND OF THE THIRD EYE</b> Dave Valentin, Arista/GRP GR 5009	44			<b>VICTORY</b> Narada Michael Walden Atlantic SD 19279
20	18	23	<b>WIZARD ISLAND</b> Jeff Lorber Fusion, Arista AL 9516	45	47	2	<b>DUKE ELLINGTON/SONG BOOK TWO</b> Sarah Vaughan Pablo 2312-116 (RCA)
21	27	4	<b>HOW'S EVERYTHING</b> Sadao Watanabe, Columbia C2X 36818	46			<b>TWO FOR THE ROAD</b> Carmen McRae, George Shearing, Concord Jazz CJ-128
22	42	2	<b>SEAWIND</b> Seawind, A&M SP-3113	47	44	3	<b>SONIC JAZZ</b> Joe Farrell, Contemporary 14002
23	24	5	<b>IT'S MY TIME</b> Maynard Ferguson, Columbia JC 36766	48	49	2	<b>THE OTHER WORLD</b> Judy Roberts Band, Inner City IC 1088
24	17	19	<b>ROCKS, PEBBLES AND SAND</b> Stanley Clarke, Epic JE 36506	49	31	50	<b>ONE ON ONE</b> Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241
25			<b>CIVILIZED EVIL</b> Jean-Luc Ponty, Atlantic SD 16020	50	46	81	<b>MORNING DANCE</b> Spyro Gyra, Infinity INF 9004 (MCA)

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

OCTOBER 18, 1980 BILLBOARD



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# HOT 100

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales/11-20 Upward movement of 4 positions/21-30 Upward movement of 6 positions/31-40 Upward movement of 8 positions/41-100 Upward movement of 10 positions

▲ Recording Industry Assn. of America seal of certification as a "million seller."

▲ Recording Industry Assn. of America seal of certification as "two million seller."

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
1	10	1	<b>ANOTHER ONE BITES THE DUST</b> —Queen Elektra 47031
2	7	2	<b>WOMAN IN LOVE</b> —Barbra Streisand Columbia 1-11364
3	3	15	<b>UPSIDE DOWN</b> —Diana Ross Motown 1494
4	4	19	<b>ALL OUT OF LOVE</b> —Air Supply Arista 0520
5	12	13	<b>HE'S SO SHY</b> —Pointer Sisters Planet 47916 (Elektra)
6	9	7	<b>REAL LOVE</b> —The Doobie Brothers Warner Bros. 49503
7	7	15	<b>I'M ALRIGHT</b> —Kenny Loggins Columbia 1-11317
8	8	11	<b>XANADU</b> —Olivia Newton-John/Electric Light Orchestra MCA 41285
9	5	18	<b>DRIVIN' MY LIFE AWAY</b> —Eddie Rabbitt Elektra 46656
10	6	11	<b>LATE IN THE EVENING</b> —Paul Simon Warner Bros. 49511
11	18	5	<b>THE WANDERER</b> —Donna Summer Geffen 49563 (Warner Bros.)
12	14	11	<b>NEVER KNEW LOVE LIKE THIS BEFORE</b> —Stephanie Mills 20th Century 2460
13	16	12	<b>JESSE</b> —Carly Simon Warner Bros. 49518
14	10	16	<b>GIVE ME THE NIGHT</b> —George Benson Warner Bros./Qwest 49505
15	15	14	<b>HOT ROD HEARTS</b> —Robbie Dupree Elektra 47005
16	17	9	<b>LOOK WHAT YOU'VE DONE TO ME</b> —Boyz Scaggs Columbia 1-11349

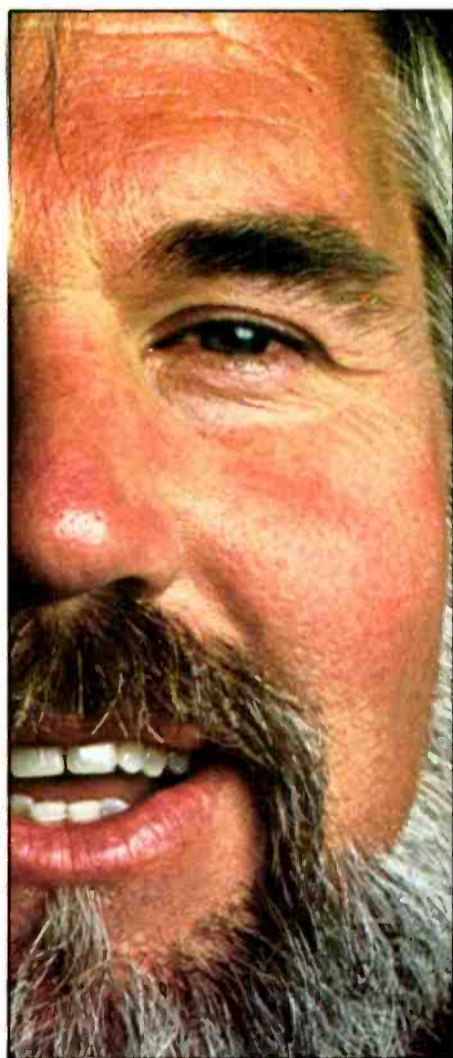
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	45	4	<b>MORE THAT I CAN SAY</b> —Leo Sayer Warner Bros. 49565
36	40	6	<b>WALK AWAY</b> —Donna Summer Casablanca 2300
37	39	7	<b>TOUCH AND GO</b> —The Cars Elektra 47039
38	41	7	<b>COULD I HAVE THIS DANCE</b> —Anne Murray Capitol 4920
39	43	4	<b>SHE'S SO COLD</b> —The Rolling Stones Rolling Stones 21001 (Atlantic)
40	55	3	<b>HIT ME WITH YOUR BEST SHOT</b> —Pat Benatar Chrysalis 2464
41	19	19	<b>FAME</b> —Irene Cara RSO 1034
42	48	6	<b>WITHOUT YOUR LOVE</b> —Roger Daltrey Polydor 2121
43	47	7	<b>YOU SHOOK ME ALL NIGHT LONG</b> —AC/DC Atlantic 3761
44	46	5	<b>LET ME TALK</b> —Earth, Wind & Fire ARC/Columbia 1-11366
45	13	12	<b>ALL OVER THE WORLD</b> —Electric Light Orchestra MCA 41289
46	52	6	<b>LIVE EVERY MINUTE</b> —Ali Thomson A&M 2260
47	23	13	<b>NO NIGHT SO LONG</b> —Dionne Warwick Arista 0527
48	57	5	<b>HOLD ON</b> —Kansas Kirshner 9-4291 (CBS)
49	30	13	<b>YOU'LL ACCOMP'NY ME</b> —Bob Seger & The Silver Bullet Band Capitol 4904
50	60	6	<b>THEME FROM THE DUKES OF HAZZARD</b> —Waylon Jennings RCA 12067

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
69	79	4	<b>I BELIEVE IN YOU</b> —Don Williams MCA 41304
70	81	2	<b>LOVE THEME FROM SHOGUN</b> —Meco RSO 1052
71	85	2	<b>EVERYBODY'S GOT TO LEARN SOMETIME</b> —The Korgis Asylum 47055
72	82	2	<b>A LITTLE IS ENOUGH</b> —Pete Townshend Atco 7312 (Atlantic)
73	83	2	<b>WHO WERE YOU THINKIN' OF</b> —Dandy & The Doolittle Band Columbia 1-11355
74	61	11	<b>DON'T YOU WANNA PLAY THIS GAME NO MORE</b> —Elton John RCA 12067
75	67	9	<b>I GOT YOU</b> —Split Enz A&M 2252
76	86	2	<b>I COULD BE GOOD FOR YOU</b> —707 Casablanca 2280
77	68	7	<b>TURN IT ON AGAIN</b> —Genesis Atlantic 3751
78	88	2	<b>MIDNIGHT RAIN</b> —Poco MCA 41326
79	NEW ENTRY	NEW ENTRY	<b>DEEP INSIDE MY HEART</b> —Randy Meisner Epic 9-50939
80	72	19	<b>SAILING</b> —Christopher Cross Warner Bros. 49507
81	NEW ENTRY	NEW ENTRY	<b>LOVE X LOVE</b> —George Benson Warner Bros./Qwest 49570
82	NEW ENTRY	NEW ENTRY	<b>LET'S BE LOVERS AGAIN</b> —Eddie Money Columbia 1-11377
83	71	22	<b>MAGIC</b> —Olivia Newton-John MCA 41247
84	56	9	<b>SWITCHIN' TO GLIDE</b> —The Kings

# THE WORLD OF COUNTRY MUSIC

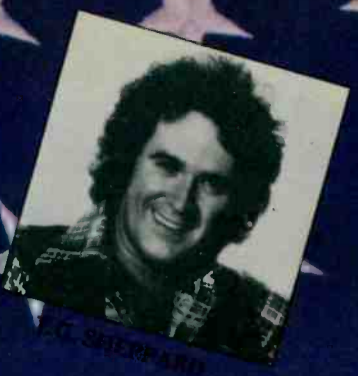
A Billboard Spotlight

TOP COUNTRY ARTISTS, RECORDS AND STORIES OF THE YEAR





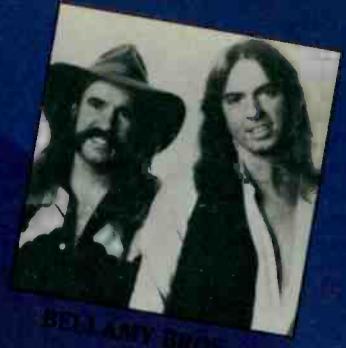
JERRY WAYNE



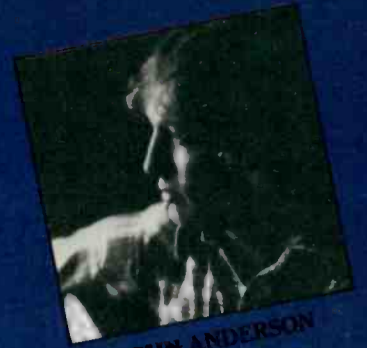
P.C. SHEPPARD



EMMYLOU HARRIS



BELLAMY BROS



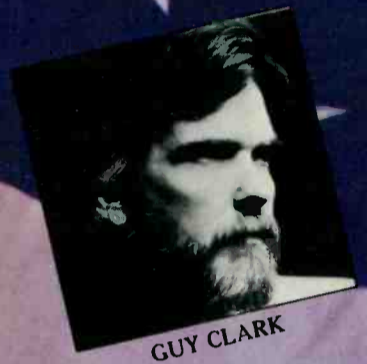
JOHN ANDERSON



REX ALLEN, JR.



JIMMI CANNON



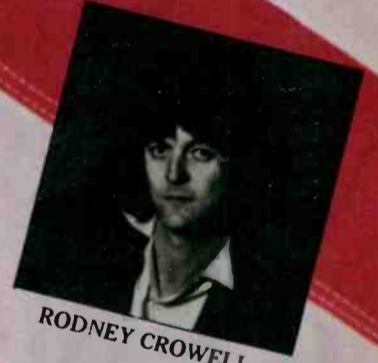
GUY CLARK



CARLENE CARTER



BIG AL DOWNING



RODNEY CROWELL



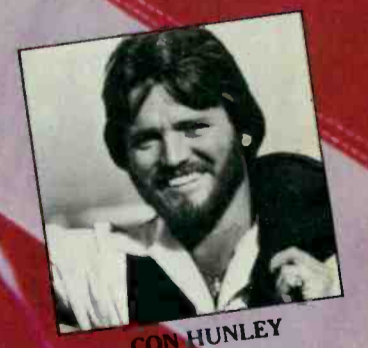
DONNA FARGO



GAIL DAVIES



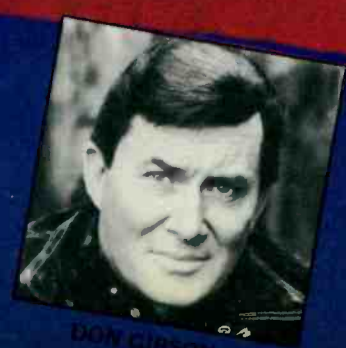
BUCK OWENS



CON HUNLEY



STEPHANIE WINSLOW



DON GIBSON



GARY MORRIS



MARGO SMITH

# The People Who Make Our Country Great



# THE WORLD OF COUNTRY MUSIC



The past year saw a virtual media blitz of country music and artists. Willie Nelson scored a coup with "Honeysuckle Rose" (pictured at right with director Jerry Schatzberg, Dyan Cannon and Amy Irving); Dolly Parton starred in and wrote the title song for "Nine To Five" then brought co-star Jane Fonda to the Grand Ole Opry for a duet (circle); Mickey Gilley gained center stage along with his Houston club in the wake of "Urban Cowboy" (shown above center with "Fantasy Island's" Herve Villechaize). But the foundation of country music remains the same regardless of this year's trends—its ever-faithful fans and artists who haven't forgotten them. Above, Janie Fricke signs autographs at the CBS booth during the annual Fan Fair in Nashville.

## A Boom Music In a Bust Year

By GERRY WOOD

We've got to find some new words.

All of the adjectives and adverbs have been used in past years. Best year. Exploding. Recording-setting. Billboard's World of Country Music features of the past decade have chronicled the progression of this genial genre from a laid-back legacy to an upfront undulation.

Equally well chronicled on the pages of Billboard in the last year has been the downturn in much of the nation's record business. Since most of those excesses came from the music capitals of New York and Los Angeles, we can assume that Nashville has gone untouched. Right?

Wrong.

Music firms in Nashville have felt the pinch caused by the panic of their parent companies. Yet, countering the trend, some Nashville operations are reporting their best year on record.

Not that Nashville has been blameless in the sour note woes of the music business: Its industry had some fat that needed to be trimmed, a few choice heads that should have rolled years earlier, a few fly-by-night operations that should have flown out under a previous year's darkness.

Nashville has reached a new zenith in the music business in a year when success was gauged in terms of not reporting losses. If disco hasn't died, it's certainly in transition . . . and the new new-breed music for the new musical breed appears to be country.

Motion pictures, television, radio . . . are the new country compatriots. Strange bedfellows, perhaps, but strong bedfellows.

A good year? Ask Kenny Rogers, Crystal Gayle, the Oak Ridge Boys, Moe Bandy and Joe Stampley, Ronnie Milsap, Alabama, Leon Everette and Lacy J. Dalton. Ask Barbara Mandrell, Jeanne Pruett and Mickey Gilley.

Country music is the music of the masses, not the high collar set (though this sector has embraced country music as never before in the high-society disco wave that has gone from r&b to country). It's the blue- and white-collar workers who suddenly are (thanks to Travolta's "Urban Cowboy" and other stimuli) pulling on cowboy boots and pushing a laidback rock'n'country music that's easy on the soul and hard on the hormones that want more . . . more . . . more (in the words of the old disco hit.)

This brings to the forefront the major reason why country music has been the boom music of a bust period: movies.

"Urban Cowboy" wasn't the "Saturday Night Fever" that many predicted. But it did fuel the fires that had been burning beneath the combustible creativity that we have called country music. Suddenly, boots and jeans (designer, or otherwise) became the fashion of the year. Suddenly, tv flashed its video images of such shows as "The Gambler" that cashed in hefty Nielsen chips. Suddenly, country music radio became bigger than ever before, having secured secondary markets, man-

dated the major markets, and encroached even further until such one-station metro areas as Los Angeles (blanketed by the venerable KLAC-AM) soon received Dose #2 with the impressive KHJ-AM switching to the "In" format. If KHJ switches, how long can it be until a New York outlet decides to challenge the hefty numbers posted by WHN-AM?

Not long—WRVR-AM there just jumped from jazz to country. (Continued on page WOCM-44)

## 1980 Label Roundup

By BOB ALLEN

If 1979 was the year that country music broke out officially with newer and wider audiences across the country and around the world, then 1980 was the year that saw its sweeping popularity reach tidal wave proportions.

While recessionary forces hit the music industry with particular force—causing personnel layoffs in many areas—country music seems to have held its own in the face of this general industry malaise. Most major Nashville labels report not only strong, but in some cases, record sales for 1980.

Most important, most labels have continued to put their money where their mouths are with new marketing and promotional strategies that creatively and aggressively maximize the appeal of country music's phenomenal new popularity. Similarly, many labels have continued to show their resilience and imagination in coming up with innovative programs that have enabled them to hold their share of the market in what has been, at the retail level, a recessionary economy.

Targeting its efforts on product that had been shipped just prior to and during 1980, CBS launched its "The People's Choice" marketing campaign. "We wanted to capture the spirit of the election year and utilize it as a format," says Roy Wunsch, director of Nashville's marketing division. Supporting the program were radio and tv spots, as well as other materials utilized at the point of purchase.

"This program was so highly successful," Wunsch adds, "that we have continued with it into our fall campaign with September and October releases, and we'll also take advan-

target of its value through the remainder of the year with only moderate changes in the point of purchase materials."

CBS's marketing efforts paid off well during 1980. During the year, the label gained a 10% increase in market share with both albums and singles and scored big with both platinum and gold albums.

"Honeysuckle Rose," the soundtrack album to the Willie Nelson feature film, was certified gold within 10 days of its release. During 1980, Charlie Daniels' previously released Epic LP, "Million Mile Reflections," also reached platinum status. Daniels' 1980 "Full Moon" LP was certified gold during the year, as were two 1979 Columbia LP releases, Crystal Gayle's "Miss The Mississippi" and Larry Gatlin's "Straight Ahead." Moe Bandy and Joe Stampley's "Just Good Ole Boys" LP and Rosanne Cash's Columbia debut LP, "Right Or Wrong," also showed particular longevity on the national charts, as did the duet albums of Willie Nelson & Ray Price, George Jones & Johnny Paycheck and R.C. Bannon & Louise Mandrell.

Willie Nelson's "My Heroes Have Always Been Cowboys" and Crystal Gayle's "It's Like We Never Said Goodbye" both reached the No. 1 spot on CBS's Columbia roster, while George Jones and Mickey Gilley did likewise on CBS's Epic roster with "He Stopped Loving Her Today" and "True Love Ways," respectively.

On the Columbia side of the CBS roster, top 10 successes were achieved by Nelson, Gayle, Bandy & Stampley and on the Epic side by Charly McClain and the George Jones & Tammy Wynette duet, "Two Story House."

CBS also underwent some personnel changes and restructuring during 1980. In March, Rick Blackburn, vice president of marketing, was named vice president and general manager (Continued on page WOCM-16)

Bob Allen is a Nashville-based freelance writer and former senior editor at Nashville! magazine.

Gerry Wood is Billboard's Country Music Editor and Nashville Bureau Chief.

# THE WORLD OF COUNTRY MUSIC

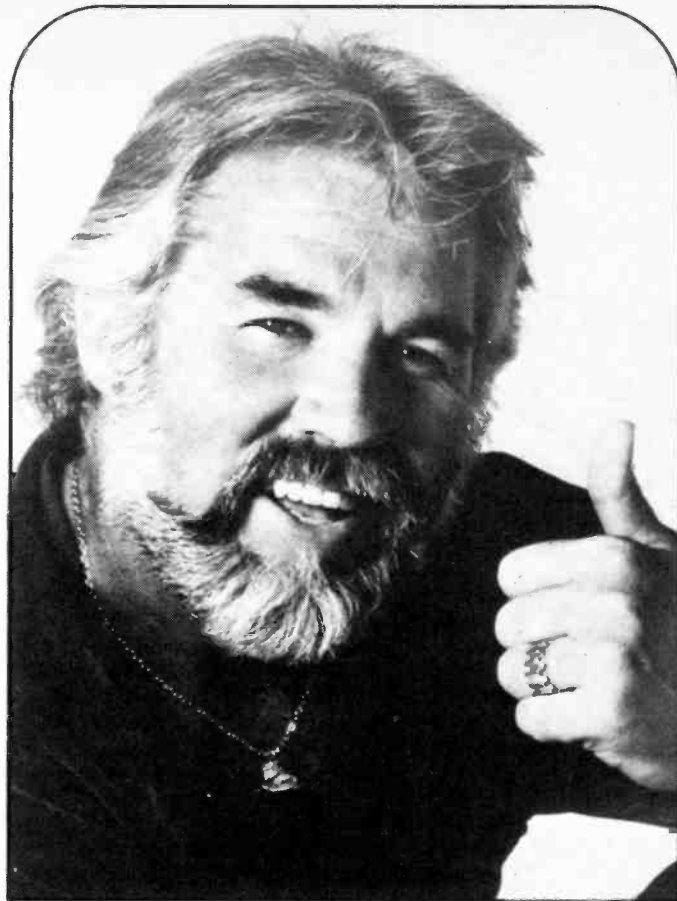
## TOP ARTISTS/LABELS OF THE YEAR

**CRYSTAL GAYLE**  
Female Artist Of The Year



**RCA**  
Label Of The Year

LPs and Singles Combined



**KENNY ROGERS**  
Artist Of The Year  
Male Artist Of The Year



**MOE BANDY & JOE STAMPLEY**  
Duo Of The Year



**OAK RIDGE BOYS**  
Group Of The Year

### TOP ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	<b>KENNY ROGERS, United Artists (Cap/EMI)</b> .....6	6
	United Artists.....4	4
2.	WAYLON JENNINGS, RCA.....9	9
3.	WILLIE NELSON, Columbia.....8	8
	RCA.....2	2
4.	CRYSTAL GAYLE, Columbia.....4	4
	United Artists (Cap/EMI).....5	5
	United Artists.....3	3
5.	ANNE MURRAY, Capitol.....9	9
6.	HANK WILLIAMS JR., Elektra/Curb.....4	4
	Elektra.....3	3
7.	DON WILLIAMS, MCA.....8	8
8.	EDDIE RABBITT, Elektra.....7	7
9.	OAK RIDGE BOYS, MCA.....7	7
10.	RONNIE MILSAP, RCA.....6	6
11.	CHARLEY PRIDE, RCA.....7	7
12.	T.G. SHEPPARD, Warner/Curb.....4	4
	Warner Bros.....1	1
13.	EMMYLOU HARRIS, Warner Bros.....7	7
14.	LARRY GATLIN & THE GATLIN BROS. BAND, Columbia.....7	7
15.	THE STATLER BROTHERS, Mercury.....9	9
16.	CONWAY TWITTY, MCA.....6	6
17.	BELLAMY BROTHERS, Warner/Curb.....5	5
18.	MEL TILLIS, Elektra.....5	5
19.	BARBARA MANDRELL, MCA.....6	6
20.	THE CHARLIE DANIELS BAND, Epic.....7	7
21.	JOHN CONLEE, MCA.....6	6
22.	DOLLY PARTON, RCA.....7	7
23.	MOE BANDY & JOE STAMPLEY, Columbia.....4	4
24.	CRISTY LANE, United Artists (Cap/EMI).....4	4
	United Artists.....2	2
25.	GENE WATSON, Capitol.....7	7
26.	DOTTIE WEST, United Artists (Cap/EMI).....4	4
27.	MICKEY GILLEY, Epic.....5	5
	Asylum.....1	1
28.	THE KENDALLS, Ovation.....6	6
29.	MERLE HAGGARD, MCA.....5	5
30.	JEANNE PRUETT, IBC.....5	5
31.	MOE BANDY, Columbia.....8	8
32.	LACY J. DALTON, Columbia.....4	4
33.	HOYT AXTON, Jeremiah.....5	5
34.	RAZZY BAILEY, RCA.....5	5
35.	ALABAMA, RCA.....2	2
	MDJ/NSD.....2	2
36.	STEPHANIE WINSLOW, Warner/Curb.....5	5
37.	DAVE AND SUGAR, RCA.....7	7
38.	TOM T. HALL, RCA.....5	5
39.	EDDY ARNOLD, RCA.....5	5
40.	JOHNNY DUNCAN, Columbia.....5	5
41.	JIM ED BROWN & HELEN CORNELIUS, RCA.....5	5
42.	GAIL DAVIES, Warner Bros.....4	4
43.	BILLY CRASH CRADDOCK, Capitol.....6	6
44.	DEBBY BOONE, Warner/Curb.....5	5
45.	BILLIE JO SPEARS, United Artists (Cap/EMI).....4	4
	United Artists.....2	2
46.	CONWAY TWITTY & LORETTA LYNN, MCA.....3	3
47.	MAC DAVIS, Casablanca.....3	3
	Columbia.....1	1
48.	KENNY DALE, Capitol.....5	5
49.	LORETTA LYNN, MCA.....4	4
50.	JACKY WARD, Mercury.....4	4

### TOP MALE ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	<b>KENNY ROGERS, United Artists (Cap/EMI)</b> .....6	6
	United Artists.....4	4
2.	WAYLON JENNINGS, RCA.....9	9
3.	WILLIE NELSON, Columbia.....8	8
	RCA.....2	2
4.	HANK WILLIAMS JR., Elektra/Curb.....4	4
	Elektra.....3	3
5.	DON WILLIAMS, MCA.....8	8
6.	EDDIE RABBITT, Elektra.....7	7
7.	RONNIE MILSAP, RCA.....6	6
8.	CHARLEY PRIDE, RCA.....7	7
9.	T.G. SHEPPARD, Warner/Curb.....4	4
	Warner Bros.....1	1
10.	LARRY GATLIN + THE GATLIN BROS. BAND, Columbia.....7	7
11.	CONWAY TWITTY, MCA.....6	6
12.	MEL TILLIS, Elektra.....5	5
	MCA.....4	4
13.	JOHN CONLEE, MCA.....6	6
14.	GENE WATSON, Capitol.....7	7
15.	MICKEY GILLEY, Epic.....5	5
	Asylum.....1	1
16.	MERLE HAGGARD, MCA.....5	5
17.	MOE BANDY, Columbia.....8	8
18.	HOYT AXTON, Jeremiah.....5	5
19.	RAZZY BAILEY, RCA.....5	5
20.	TOM T. HALL, RCA.....5	5
21.	EDDY ARNOLD, RCA.....5	5
22.	JOHNNY DUNCAN, Columbia.....5	5
23.	BILLY CRASH CRADDOCK, Capitol.....6	6
24.	MAC DAVIS, Casablanca.....3	3
	Columbia.....1	1
25.	KENNY DALE, Capitol.....5	5

### TOP FEMALE ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	<b>CRYSTAL GAYLE, Columbia</b> .....4	4
	United Artists (Cap/EMI).....5	5
	United Artists.....3	3
2.	ANNE MURRAY, Capitol.....9	9
3.	EMMYLOU HARRIS, Warner Bros.....7	7
4.	BARBARA MANDRELL, MCA.....6	6
5.	DOLLY PARTON, RCA.....7	7
6.	CRISTY LANE, United Artists (Cap/EMI).....4	4
	United Artists.....2	2
7.	DOTTIE WEST, United Artists (Cap/EMI).....4	4
8.	JEANNE PRUETT, IBC.....5	5
9.	LACY J. DALTON, Columbia.....4	4
10.	STEPHANIE WINSLOW, Warner/Curb.....5	5
11.	GAIL DAVIES, Warner Bros.....4	4
12.	DEBBY BOONE, Warner/Curb.....5	5
13.	BILLIE JO SPEARS, United Artists (Cap/EMI).....4	4
	United Artists.....2	2
14.	LORETTA LYNN, MCA.....4	4
15.	BRENDA LEE, MCA.....4	4
16.	CHARLY MCLAIN, Epic.....5	5
17.	MARGO SMITH, Warner Bros.....5	5
18.	REBA MCENTIRE, Mercury.....3	3
19.	JENNIFER WARNES, Arista.....3	3
20.	JANIE FRICKE, Columbia.....4	4
21.	DONNA FARGO, Warner Bros.....5	5
22.	TAMMY WYNETTE, Epic.....5	5
23.	ZELLA LEHR, RCA.....3	3
24.	JUICE NEWTON, Capitol.....5	5
25.	SYLVIA, RCA.....2	2

### TOP DUOS/GROUPS

Pos.	ARTIST, Label	No. Releases On Chart
1.	<b>OAK RIDGE BOYS, MCA</b> .....7	7
2.	THE STATLER BROTHERS, Mercury.....9	9
3.	BELLAMY BROTHERS, Warner/Curb.....5	5
4.	THE CHARLIE DANIELS BAND, Epic.....7	7
5.	<b>MOE BANDY &amp; JOE STAMPLEY, Columbia</b> .....4	4
6.	THE KENDALLS, Ovation.....6	6
7.	ALABAMA, RCA.....2	2
8.	DAVE AND SUGAR, RCA.....7	7
9.	JIM ED BROWN & HELEN CORNELIUS, RCA.....5	5
10.	CONWAY TWITTY & LORETTA LYNN, MCA.....3	3

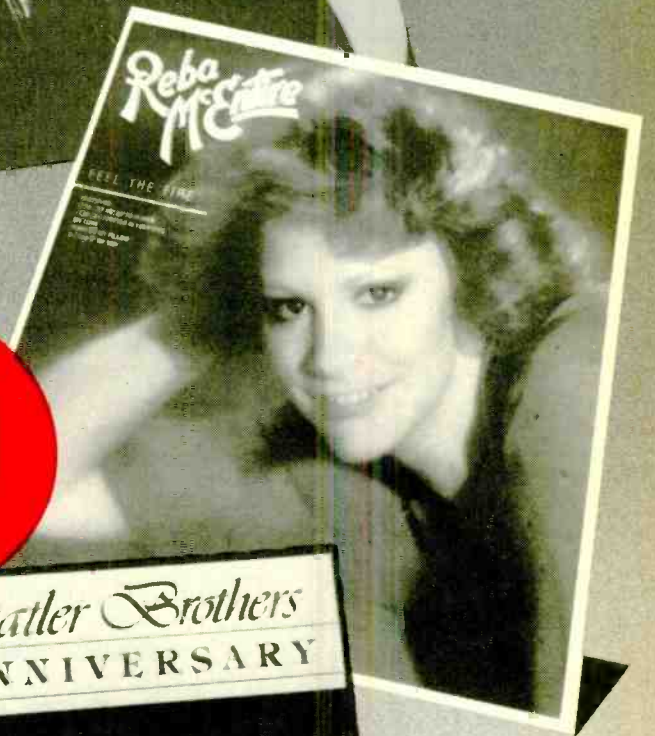
### TOP LABELS

Pos.	LABEL	No. Releases On Chart
1.	<b>RCA</b> .....118	118
2.	Columbia.....93	93
3.	MCA.....94	94
4.	United Artists (Cap/EMI).....31	31
5.	Epic.....70	70
6.	Elektra.....58	58
7.	Warner Bros.....54	54
8.	Capitol.....46	46
9.	Warner/Curb.....25	25
10.	Mercury.....37	37

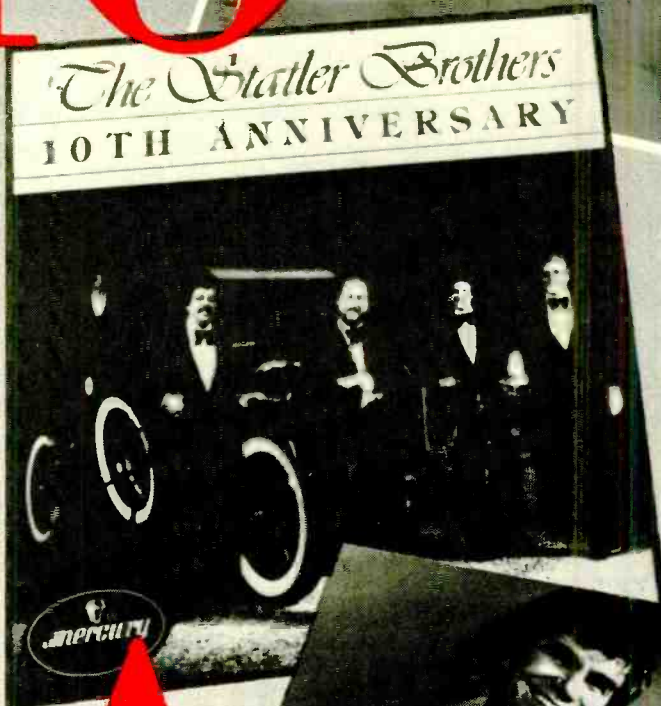
# WE'RE DOING OUR PART TO MAKE CMA WEEK A SUCCESS.



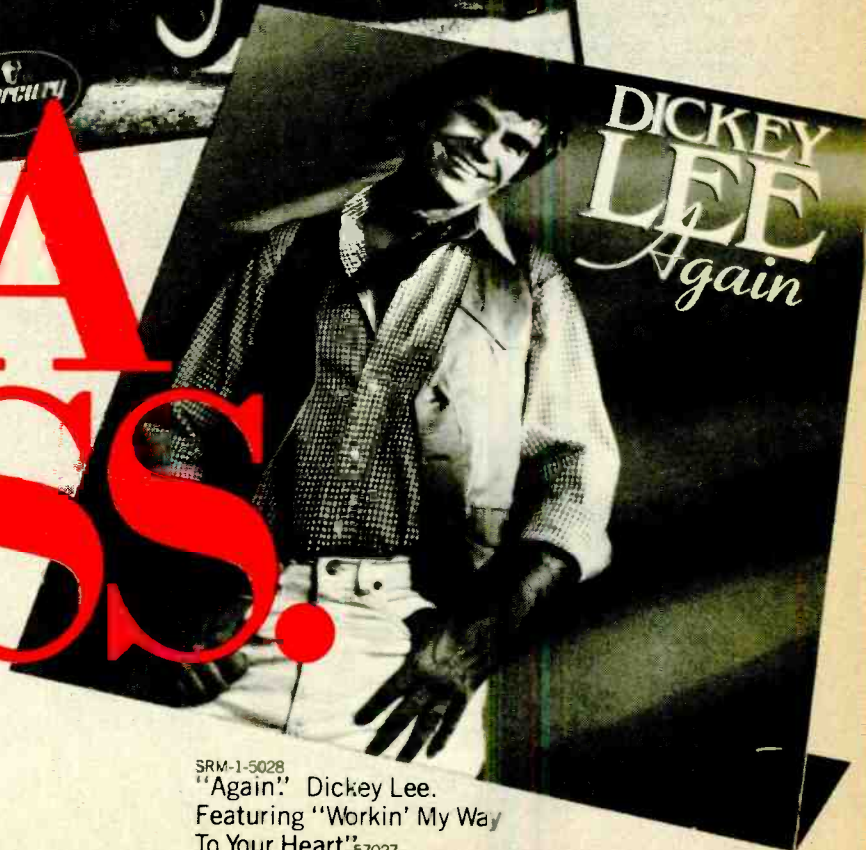
SRM-1-5030  
"More!" Jacky Ward. Featuring  
"Save Your Heart For Me"<sup>57022</sup>  
and "That's The Way A Cowboy  
Rocks and Rolls!"<sup>57032</sup>



"Feel The Fire!"<sup>SRM-1-5029</sup>  
Reba McEntire.  
Featuring  
"(You Lift Me)  
Up To Heaven"<sup>57034</sup>  
and "I Can See  
Forever In Your Eyes!"<sup>57025</sup>



SRM-1-5027  
"10th Anniversary!"  
The Statler Brothers.  
Featuring "Charlotte's Web!"  
<sup>57031</sup>



SRM-1-5028  
"Again!" Dickey Lee.  
Featuring "Workin' My Way  
To Your Heart!"<sup>57027</sup>

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ON MERCURY RECORDS & TAPES.



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ON MERCURY RECORDS AND TAPES

# THE WORLD OF COUNTRY MUSIC

## TOP SINGLES OF THE YEAR



**OAK RIDGE BOYS**  
Singles Group  
Of The Year



**CRYSTAL GAYLE**  
Singles Artist Of The Year  
Female Singles Artist Of The Year



**RONNIE MILSAP**  
Single Of The Year—  
"My Heart/Silent Night (After The Fight)"  
Male Singles Artist Of The Year

### TOP SINGLES

Pos.	TITLE, Artist, Label
1.	MY HEART/SILENT NIGHT (After The Fight), Ronnie Milsap, RCA
2.	ONE DAY AT A TIME, Cristy Lane, United Artists (Cap/EMI)
3.	COWARD OF THE COUNTY, Kenny Rogers, United Artists (Cap/EMI)
4.	I'LL BE COMING BACK FOR MORE, T.G. Sheppard, Warner/Curb
5.	HE STOPPED LOVING HER TODAY, George Jones, Epic
6.	ALL THE GOLD IN CALIFORNIA, Larry Gatlin & The Gatlin Bros. Band, Columbia
7.	BAR ROOM BUDDIES, Merle Haggard & Clint Eastwood, Elektra
8.	TRUE LOVE WAYS, Mickey Gilley, Epic
9.	COME WITH ME, Waylon Jennings, RCA
10.	TRYING TO LOVE TWO WOMEN, Oak Ridge Boys, MCA
11.	MY HEROES HAVE ALWAYS BEEN COWBOYS, Willie Nelson, Columbia
12.	DANCIN' COWBOYS, Bellamy Brothers, Warner/Curb
13.	WHY DON'T YOU SPEND THE NIGHT, Ronnie Milsap, RCA
14.	LOVE ME OVER AGAIN, Don Williams, MCA
15.	A LESSON IN LEAVIN', Dottie West, United Artists (Cap/EMI)
16.	I AIN'T LIVING LONG LIKE THIS, Waylon Jennings, RCA
17.	TENNESSEE RIVER, Alabama, RCA
18.	HAPPY BIRTHDAY DARLIN', Conway Twitty, MCA
19.	BENEATH STILL WATERS, Emmylou Harris, Warner Bros.
20.	STARTIN' OVER AGAIN, Dolly Parton, RCA
21.	LEAVING LOUISIANA IN BROAD DAYLIGHT, Oak Ridge Boys, MCA
22.	I'D LOVE TO LAY YOU DOWN, Conway Twitty, MCA
23.	SUGAR DADDY, Bellamy Brothers, Warner/Curb
24.	BROKEN HEARTED ME, Anne Murray, Capitol
25.	GONE TOO FAR, Eddie Rabbitt, Elektra
26.	IT'S LIKE WE NEVER SAID GOODBYE, Crystal Gayle, Columbia
27.	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN, Debby Boone, Warner/Curb
28.	GOOD OLE' BOYS LIKE ME, Don Williams, MCA
29.	STAND BY ME, Mickey Gilley, Asylum
30.	YEARS, Barbara Mandrell, MCA
31.	HALF THE WAY, Crystal Gayle, Columbia
32.	YOU DECORATED MY LIFE, Kenny Rogers, United Artist (Cap/EMI)
33.	FRIDAY NIGHT BLUES, John Conlee, MCA
34.	YOU WIN AGAIN, Charley Pride, RCA
35.	I CHEATED ME RIGHT OUT OF YOU, Moe Bandy, Columbia
36.	SMOOTH SAILIN', T.G. Sheppard, Warner/Curb
37.	HONKY TONK BLUES, Charley Pride, RCA
38.	DAYDREAM BELIEVER, Anne Murray, Capitol
39.	TWO STORY HOUSE, George Jones & Tammy Wynette, Epic
40.	THE WAY I AM, Merle Haggard, MCA
41.	NOTHING SURE LOOKED GOOD ON YOU, Gene Watson, Capitol
42.	TEMPORARILY YOURS, Jeanne Pruett, IBC
43.	DON'T FALL IN LOVE WITH A DREAMER, Kenny Rogers with Kim Carnes, United Artists (Cap/EMI)
44.	SAVE YOUR HEART FOR ME, Jacky Ward, Mercury
45.	BACK TO BACK, Jeanne Pruett, IBC
46.	MISSIN' YOU, Charley Pride, RCA
47.	IT'S TRUE LOVE, Conway Twitty & Loretta Lynn, MCA
48.	YOUR BODY IS AN OUTLAW, Mel Tillis, Elektra
49.	LAST CHEATER'S WALTZ, T.G. Sheppard, Warner/Curb
50.	MORNING COMES TOO EARLY, Jim Ed Brown & Helen Cornelius, RCA



**RCA**  
Singles Label  
Of The Year



**TREE, BMI**  
Singles  
Publisher Of  
The Year

### TOP DUO/GROUP

Pos.	ARTIST, Label	No Releases On Chart
1.	OAK RIDGE BOYS, MCA	4
2.	BELLAMY BROTHERS, Warner/Curb	3
3.	THE KENDALLS, Ovation	4
4.	MOE BANDY & JOE STAMPLEY, Columbia	3
5.	ALABAMA, MDJ/NSD	2
	RCA	1
6.	THE STATLER BROTHERS, Mercury	4
7.	THE CHARLIE DANIELS BAND, Epic	5
8.	JIM ED BROWN & HELEN CORNELIUS, RCA	3
9.	CONWAY TWITTY & LORETTA LYNN, MCA	2
10.	DAVE AND SUGAR, RCA	4

### TOP SINGLES ARTIST

Pos.	ARTIST, Label	No. Releases On Chart
1.	CRYSTAL GAYLE, Columbia	3
	United Artists (Cap/EMI)	3
	United Artists	1
2.	RONNIE MILSAP, RCA	4
3.	KENNY ROGERS, United Artists (Cap/EMI)	4
4.	CHARLEY PRIDE, RCA	5
5.	WILLIE NELSON, Columbia	3
	RCA	1
6.	MICKEY GILLEY, Epic	3
	Asylum	1
7.	T.G. SHEPPARD, Warner/Curb	3
	Warner Bros.	1
8.	ANNE MURRAY, Capitol	4
9.	CONWAY TWITTY, MCA	4
10.	OAK RIDGE BOYS, MCA	4
11.	WAYLON JENNINGS, RCA	4
12.	DON WILLIAMS, MCA	4
13.	BELLAMY BROTHERS, Warner/Curb	3
14.	EDDIE RABBITT, Elektra	4
15.	GENE WATSON, Capitol	5
16.	MEL TILLIS, Elektra	2
	MCA	1
17.	LARRY GATLIN + THE GATLIN BROS. BAND, Columbia	4
18.	JOHN CONLEE, MCA	3
19.	EMMYLOU HARRIS, Warner Bros.	4
20.	CRISTY LANE, United Artists (Cap/EMI)	3
	United Artists	1
21.	DOTTIE WEST, United Artists (Cap/EMI)	3
22.	RAZZY BAILEY, RCA	4
23.	THE KENDALLS, OVATION	4
24.	MOE BANDY, Columbia	5
25.	JEANNE PRUETT, IBC	4
26.	BARBARA MANDRELL, MCA	3
27.	HANK WILLIAMS JR., Elektra	2
	Elektra/Curb	2
28.	MOE BANDY & JOE STAMPLEY, Columbia	3
29.	ALABAMA, MDJ/NSD	2
	RCA	1
30.	MERLE HAGGARD, MCA	3
31.	DOLLY PARTON, RCA	4
32.	JOHNNY DUNCAN, Columbia	3
33.	EDDY ARNOLD, RCA	4
34.	THE STATLER BROTHERS, Mercury	4
35.	LACY J. DALTON, Columbia	3

### TOP FEMALE ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	CRYSTAL GAYLE, Columbia	3
	United Artists (Cap/EMI)	3
	United Artists	1
2.	ANNE MURRAY, Capitol	4
3.	EMMYLOU HARRIS, Warner Bros.	4
4.	CRISTY LANE, United Artists (Cap/EMI)	3
	United Artists	1
5.	DOTTIE WEST, United Artists (Cap/EMI)	3
6.	JEANNE PRUETT, IBC	4
7.	BARBARA MANDRELL, MCA	3
8.	DOLLY PARTON, RCA	4
9.	LACY J. DALTON, Columbia	3
10.	BILLIE JO SPEARS, United Artists (Cap/EMI)	2
	United Artists	2
11.	STEPHANIE WINSLOW, Warner/Curb	4
12.	GAIL DAVIES, Warner Bros.	3
13.	BRENDA LEE, MCA	3
14.	DEBBY BOONE, Warner/Curb	4
15.	LORETTA LYNN, MCA	3

### TOP LABELS

Pos.	LABEL	No. Releases On Chart
1.	RCA	78
2.	COLUMBIA	63
3.	MCA	56
4.	EPIC	50
5.	WARNER BROS.	39
6.	ELEKTRA	43
7.	CAPITOL	33
8.	UNITED ARTISTS (CAP/EMI)	22
9.	WARNER/CURB	20
10.	MERCURY	29

### TOP MALE ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	RONNIE MILSAP, RCA	4
2.	KENNY ROGERS, United Artists (Cap/EMI)	4
3.	CHARLEY PRIDE, RCA	5
4.	WILLIE NELSON, Columbia	3
	RCA	1
5.	MICKEY GILLEY, Epic	3
	Asylum	1
6.	T.G. SHEPPARD, Warner/Curb	3
	Warner Bros.	1
7.	CONWAY TWITTY, MCA	4
8.	WAYLON JENNINGS, RCA	4
9.	DON WILLIAMS, MCA	4
10.	EDDIE RABBITT, Elektra	4
11.	GENE WATSON, Capitol	5
12.	MEL TILLIS, Elektra	3
	MCA	1
13.	LARRY GATLIN & THE GATLIN BROS. BAND, Columbia	4
14.	JOHN CONLEE, MCA	3
15.	RAZZY BAILEY, RCA	4

### TOP PUBLISHERS

Pos.	PUBLISHER, Licensee	No. Singles On Chart
1.	TREE, BMI	51
2.	PI-GEM, BMI	19
3.	HALL-CLEMENT, BMI	15
4.	HOUSE OF GOLD, BMI	18
5.	CROSS KEYS, ASCAP	19
6.	ACUFF ROSE, BMI	15
7.	ALGEE, BMI	10
8.	COMBINE, BMI	8
9.	SOUTHERN NIGHTS, ASCAP	6
10.	JACK AND BILL, ASCAP	8
11.	FIRST LADY, BMI	6
12.	CHAPPELL, ASCAP	10
13.	CHESS, ASCAP	11
14.	LARRY GATLIN, BMI	4
15.	HALLNOTE, BMI	8
16.	MUSIC CITY, ASCAP	6
17.	BLACKWOOD, BMI	17
18.	VISA, ASCAP	3
19.	BARAY, BMI	3
20.	FRED ROSE, BMI	4
21.	BRIAR PATCH, BMI	5
22.	AL GALLICO, BMI	11
23.	RIGHT SONG, BMI	9
24.	WARNER-TAMERLANE, BMI	11
25.	SURE FIRE, BMI	3

There are very few places left where  
our country music hasn't reached yet.



The Elektra/Asylum  
Nashville Family of Artists.



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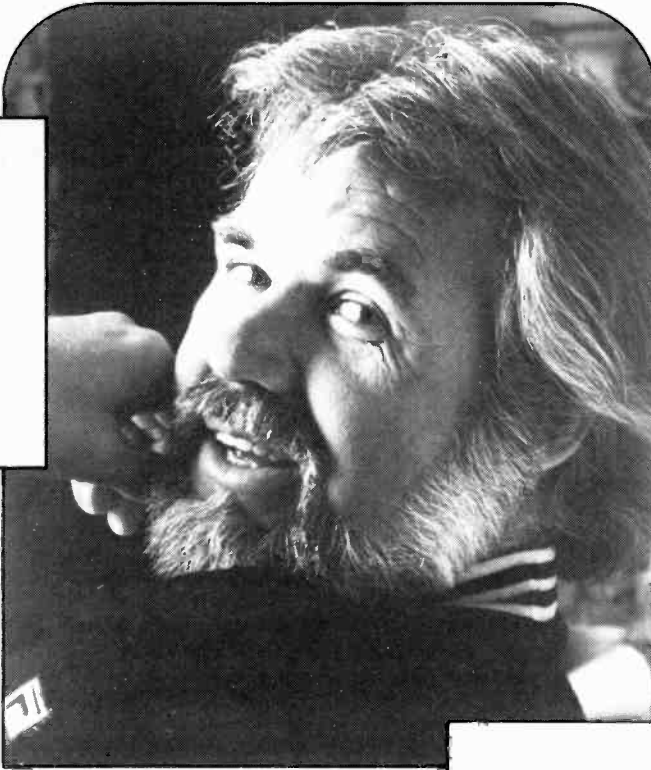
# THE WORLD OF COUNTRY MUSIC

## TOP ALBUMS OF THE YEAR

A Billboard Spotlight



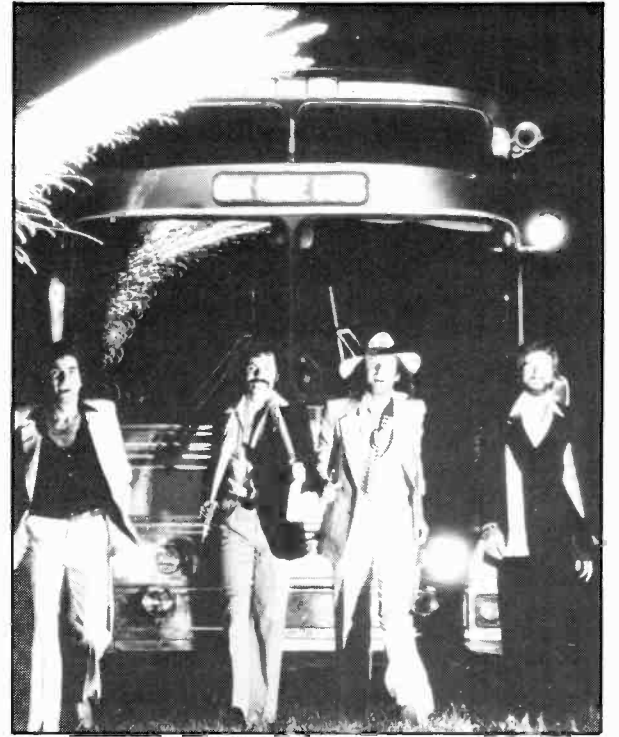
**CRYSTAL GAYLE**  
Female Album Artist Of The Year



**KENNY ROGERS**  
Album Artist Of The Year  
Album Of The Year: "Kenny"  
Male Album Artist Of The Year



**RCA**  
Album Label Of The Year



**OAK RIDGE BOYS**  
Group Album Artist Of The Year

### TOP ALBUMS

Pos.	TITLE, Artist, Label
1.	<b>KENNY, Kenny Rogers, United Artists (Cap/EMI)</b>
2.	GREATEST HITS, Waylon Jennings, RCA
3.	THE GAMBLER, Kenny Rogers, United Artists
4.	TEN YEARS OF GOLD, Kenny Rogers, United Artists
5.	FAMILY TRADITION, Hank Williams Jr., Elektra/Curb
6.	STARDUST, Willie Nelson, Columbia
7.	¾ LONELY, T.G. Sheppard, Warner/Curb
8.	MILLION MILE REFLECTIONS, The Charlie Daniels Band, Epic
9.	STRAIGHT AHEAD, Larry Gatlin & the Gatlin Bros. Band, Columbia
10.	MISS THE MISSISSIPPI, Crystal Gayle, Columbia
11.	THE BEST OF DON WILLIAMS, VOL. II, Don Williams, MCA
12.	THE OAK RIDGE BOYS HAVE ARRIVED, Oak Ridge Boys, MCA
13.	WHISKEY BENT AND HELL BOUND, Hank Williams Jr., Elektra/Curb
14.	BLUE KENTUCKY GIRL, Emmylou Harris, Warner Bros.
15.	GIDEON, Kenny Rogers, United Artists (Cap/EMI)
16.	LOVELINE, Eddie Rabbitt, Elektra
17.	WHAT GOES AROUND, COMES AROUND, Waylon Jennings, RCA
18.	CLASSIC CRYSTAL, Crystal Gayle, United Artists (Cap/EMI)
19.	THE BEST OF EDDIE RABBITT, Eddie Rabbitt, Elektra
20.	WILLIE & FAMILY LIVE, Willie Nelson, Columbia
21.	THE ELECTRIC HORSEMAN, Soundtrack, Columbia
22.	WILLIE NELSON SINGS KRISTOFFERSON, Willie Nelson, Columbia
23.	PORTRAIT, Don Williams, MCA
24.	I'LL ALWAYS LOVE YOU, Anne Murray, Capitol
25.	THERE'S A LITTLE BIT OF HANK IN ME, Charley Pride, RCA
26.	JUST GOOD OL' BOYS, Moe Bandy & Joe Stampley, Columbia
27.	JUST FOR THE RECORD, Barbara Mandrell, MCA
28.	IMAGES, Ronnie Milsap, RCA
29.	ONE FOR THE ROAD, Willie Nelson & Leon Russell, Columbia
30.	TOGETHER, Oak Ridge Boys, MCA
31.	COAL MINER'S DAUGHTER, Soundtrack, MCA
32.	URBAN COWBOY, Soundtrack, Asylum
33.	THE BEST OF THE STATLER BROTHERS RIDES AGAIN, VOL. II, The Statler Brothers, Mercury
34.	A RUSTY OLD HALO, Hoyt Axton, Jeremiah
35.	CLASSICS, Kenny Rogers & Dottie West, United Artists
36.	YOU'RE MY JAMAICA, Charley Pride, RCA
37.	MILSAP MUSIC, Ronnie Milsap, RCA
38.	SPECIAL DELIVERY, Dottie West, United Artists (Cap/EMI)
39.	HEART AND SOUL, Conway Twitty, MCA
40.	LACY J. DALTON, Lacy J. Dalton, Columbia
41.	THE BEST OF THE STATLER BROTHERS, The Statler Brothers, Mercury
42.	IT'S HARD TO BE HUMBLE, Mac Davis, Casablanca
43.	YOU CAN GET CRAZY, Bellamy Brothers, Warner/Curb
44.	THE LEGEND AND THE LEGACY, Ernest Tubb, Cachet
45.	MUSIC MAN, Waylon Jennings, RCA
46.	SHRINER'S CONVENTION, Ray Stevens, RCA
47.	SHOT THROUGH THE HEART, Jennifer Warnes, Arista
48.	ENCORE, Jeanne Pruett, IBC
49.	HEART OF THE MATTER, The Kendalls, Ovation
50.	SHOULD I COME HOME, Gene Watson, Capitol

### TOP MALE ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	<b>KENNY ROGERS, United Artists (Cap/EMI)</b>	2
	<b>United Artists</b>	4
2.	WAYLON JENNINGS, RCA	5
3.	WILLIE NELSON, Columbia	5
4.	HANK WILLIAMS JR., Elektra/Curb	2
	Elektra	1
5.	DON WILLIAMS, MCA	4
6.	EDDIE RABBITT, Elektra	3
7.	CHARLEY PRIDE, RCA	2
8.	LARRY GATLIN & THE GATLIN BROS. BAND, Columbia	3
9.	RONNIE MILSAP, RCA	2
10.	T.G. SHEPPARD, Warner/Curb	1
11.	MEL TILLIS, MCA	3
	Elektra	2
12.	CONWAY TWITTY, MCA	2
13.	JOHN CONLEE, MCA	3
14.	HOYT AXTON, Jeremiah	2
15.	MERLE HAGGARD, MCA	2

### TOP FEMALE ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	<b>CRYSTAL GAYLE, Columbia</b>	1
	<b>United Artists (Cap/EMI)</b>	2
	<b>United Artists</b>	2
2.	ANNE MURRAY, Capitol	5
3.	EMMYLOU HARRIS, Warner Bros.	3
4.	BARBARA MANDRELL, MCA	3
5.	DOLLY PARTON, RCA	3
6.	CRISTY LANE, United Artists (Cap/EMI)	1
	United Artists	1
7.	DOTTIE WEST, United Artists (Cap/EMI)	1
8.	LACY J. DALTON, Columbia	1
9.	JENNIFER WARNES, Arista	1
10.	JEANNE PRUETT, IBC	1
11.	STEPHANIE WINSLOW, Warner/Curb	1
12.	DEBBY BOONE, Warner/Curb	1
13.	LORETTA LYNN, MCA	1
14.	GAIL DAVIES, Warner Bros.	1
15.	TAMMY WYNETTE, Epic	2

### TOP DUO/GROUP ALBUM ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	<b>OAK RIDGE BOYS, MCA</b>	3
2.	THE STATLER BROTHERS, Mercury	5
3.	THE CHARLIE DANIELS BAND, Epic	2
4.	BELLAMY BROTHERS, Warner/Curb	2
5.	KENNY ROGERS & DOTTIE WEST, United Artists	2
6.	MOE BANDY & JOE STAMPLEY, Columbia	1
7.	WILLIE NELSON & LEON RUSSELL, Columbia	1
8.	LORETTA LYNN AND CONWAY TWITTY, MCA	2
9.	THE KENDALLS, Ovation	2
10.	DAVE AND SUGAR, RCA	3
11.	DANNY DAVIS & WILLIE NELSON W/THE NASHVILLE BRASS, RCA	1
12.	WILLIE NELSON & RAY PRICE, Columbia	1
13.	JIM ED BROWN & HELEN CORNELIUS, RCA	2
14.	ALABAMA, RCA	1
15.	WAYLON JENNINGS & WILLIE NELSON, RCA	1

### TOP ALBUM ARTISTS

Pos.	ARTIST, Label	No. Releases On Chart
1.	<b>KENNY ROGERS, United Artists (Cap/EMI)</b>	2
	<b>United Artists</b>	4
2.	WAYLON JENNINGS, RCA	5
3.	WILLIE NELSON, Columbia	5
	RCA	1
4.	CRYSTAL GAYLE, Columbia	1
	United Artists (Cap/EMI)	2
	United Artists	2
5.	HANK WILLIAMS JR., Elektra/Curb	2
	Elektra	1
6.	ANNE MURRAY, Capitol	5
7.	DON WILLIAMS, MCA	4
8.	EDDIE RABBITT, Elektra	3
9.	OAK RIDGE BOYS, MCA	3
10.	THE STATLER BROTHERS, Mercury	5
11.	EMMYLOU HARRIS, Warner Bros.	3
12.	CHARLEY PRIDE, RCA	2
13.	LARRY GATLIN & THE GATLIN BROS. BAND, Columbia	3
14.	RONNIE MILSAP, RCA	2
15.	THE CHARLIE DANIELS BAND, Epic	2
16.	T.G. SHEPPARD, Warner/Curb	1
17.	BARBARA MANDRELL, MCA	3
18.	BELLAMY BROTHERS, Warner/Curb	2
19.	MEL TILLIS, MCA	3
	Elektra	2
20.	DOLLY PARTON, RCA	3
21.	CONWAY TWITTY, MCA	2
22.	KENNY ROGERS & DOTTIE WEST, United Artists	2
23.	JOHN CONLEE, MCA	3
24.	MOE BANDY & JOE STAMPLEY, Columbia	1
25.	HOYT AXTON, Jeremiah	2

### TOP ALBUM LABELS

Pos.	LABEL	No. Releases On Chart
1.	<b>RCA</b>	40
2.	COLUMBIA	30
3.	MCA	38
4.	UNITED ARTISTS (CAP/EMI)	9
5.	UNITED ARTISTS	9
6.	ELEKTRA	15
7.	CAPITOL	13
8.	WARNER/CURB	5
9.	EPIC	20
10.	WARNER BROS.	15

A&M Records  
Takes Great Pleasure  
In Announcing The Completion of  
A Major Musical Event



THE LEGEND OF

# Jesse James

Written and Composed by  
**PAUL KENNERLEY**  
PRODUCED AND ENGINEERED BY GLYN JOHNS

FEATURING PERFORMANCES BY

**LEVON HELM** AS JESSE JAMES      **JOHNNY CASH** AS FRANK JAMES

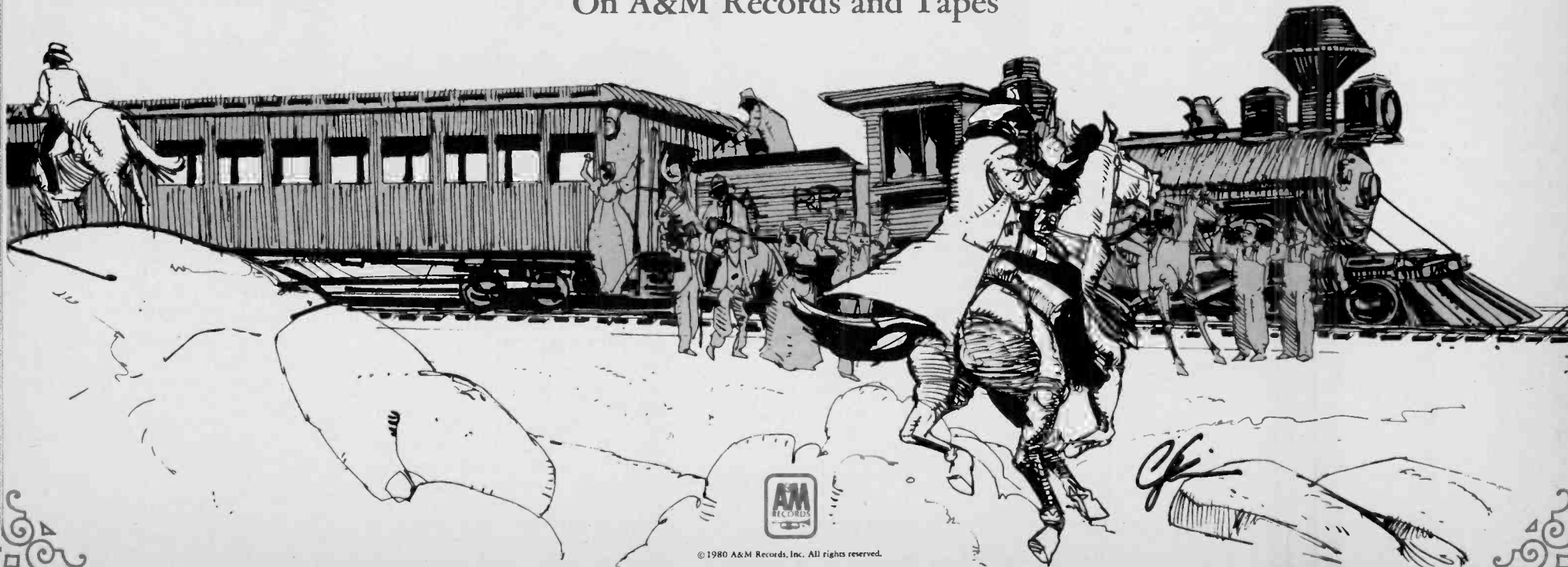
**EMMYLOU HARRIS** AS ZERELDA JAMES      **CHARLIE DANIELS** AS COLE YOUNGER

WITH **ALBERT LEE** AS JIM YOUNGER

*We would like to thank all the  
artists who contributed their time and  
talents to this outstanding musical  
project. You have made us proud  
and grateful.*

*Gary Moss      Paul Alpert*

"THE LEGEND OF JESSE JAMES", An Album, Coming Mid-November  
SP-3718  
On A&M Records and Tapes



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**THE BILL WILLIAMS MEMORIAL AWARD:  
BARBARA MANDRELL**

Named for Billboard's late Southern editor who represented the finest qualities as a man and as a leader for Nashville's country music industry, the Bill Williams memorial award goes to an act which typifies the highest personal and professional qualities both onstage and off.

This stunningly beautiful recording star has climbed to the top of the country music business with a long string of hit records. Some of her songs, produced by Tom Collins, have crossed over from country to the pop, adult contemporary, and even soul music charts.

Mandrell has won top female vocalist honors from both the Country Music Assn. and the Academy of Country Music. Her television credits include a wide range of syndicated and network shows—from a John Denver special to the "Rockford Files."

Born Christmas Day in Houston, Mandrell moved to California with her family and made her tv debut at age 11 on a local show, and a year later made her network debut. The winding roads of show business eventually led her to Nashville where she was signed to CBS Records for five years before switching to her present label, MCA (then ABC).

Married to Ken Dudney, Mandrell resides with her husband and two children, Matthew, 11, and Jaime, 4, in a lakeside home near Nashville.

Besides her busy professional schedule, Mandrell toils endlessly on behalf of the CMA as a board member, panelist and entertainer. She was the opening night's solo performer at Billboard's 1980 IMIC conclave in Washington, D.C.

Her talent, verve and personality combine into a potent package that reflects the style and heritage of the previous Bill Williams memorial award winners, and sets a noble standard for those who follow.



**THE PIONEER AWARD:  
THE GRAND OLE OPRY**

Given to acknowledge important, innovative and visionary accomplishments in the field of country music, Billboard's pioneer award goes to the "Grand Ole Opry." Celebrating its 55th birthday this week, the "Opry" is the nation's longest running continuous radio show.

It actually began Nov. 28, 1925, in the WSM studio as the "WSM Barn Dance." Two years later, George D. Hay, the "Solomn Old Judge," termed the show the "Grand Ole Opry."

The popularity of the show soon resulted in construction of a studio-auditorium holding 500 fans. Then the show moved to even larger venues: the Hillsboro Theatre, an East Nashville tabernacle, the War Memorial Auditorium, the Ryman Auditorium and finally, in 1974, to the Grand Ole Opry House—a 4,400 seat masterpiece at Opryland U.S.A.

The show has been carried over radio networks and syndication services and it has carried the sounds, and popularity, of country music far beyond the Nashville borders—into Canada and most of the states, boomed out over WSM's 650 k.c. clear channel 50,000 watts. Over these past 55 years, the "Opry's" executives and performers have helped shape the destiny of country music and the Nashville Sound.

A glance down the "Opry's" roster is like a trip to the Country Music Hall of Fame—from Roy Acuff to Hank Williams. It normally plays to soldout crowds—sometimes those sellouts are months in advance of the show—from every state and many foreign countries. The Friday and Saturday performances attract some 750,000 fans who travel an average of 470 miles one-way to attend the show. The radio audience is immense.

For its past, and continuing, contributions to country music, Billboard salutes the "Grand Ole Opry" with its pioneer award.

**SPECIAL  
AWARDS**

**ARTIST RESURGENCE:  
JEANNE PRUETT**

Those peaks and valleys that dot the terrain of artists' careers seem more dramatic for some stars than others. Jeanne Pruett is one of those who reached a peak with the No. 1 success of "Satin Sheets" in 1973. Then on MCA, she reached number eight that same year. The Pell City, Ala., native first hit the Billboard charts with "Hold On To My Unchanging Love" on Decca in 1971. She scored with a string of hits on MCA through 1977, but had cooled off considerably from those halcyon No. 1 days. She switched to Mercury where she charted (at number 94) in 1978. Two followups failed to chart, and soon Pruett had a new label: IBC Records.

Within the past year she made a major re-entry into the top rungs of the country chart. "Back To Back" hit number six and stayed on the charts 16 weeks. "Temporarily Yours," her next IBC single, went to five, and "It's Too Late" also cracked the top 10.

It all added up to a remarkable comeback by this personable star of IBC Records and the "Grand Ole Opry."

**SPECIAL  
BREAKTHROUGH AWARDS:**



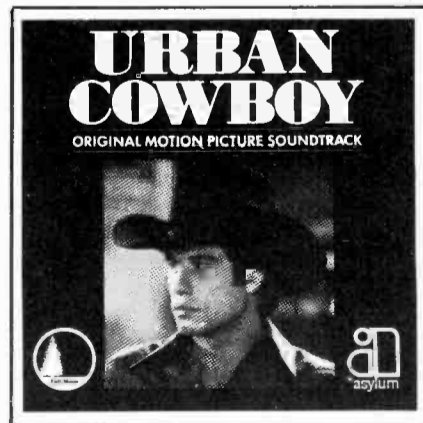
**COUNTRY TO POP:  
MICKEY GILLEY**

Gilley's hottest year as a country star also became his year to crossover onto the pop charts and movies. The "Urban Cowboy" movie not only showcased Gilley's famous nightclub near Houston, it launched "Stand By Me" that scored on both the country and pop listings.



**POP TO COUNTRY:  
SISSY SPACEK**

Just as "Urban Cowboy" launched Gilley into a new arena, "Coal Miner's Daughter" thrust a pop movie talent into the environs of country music. Sissy Spacek's brilliant portrayal of Loretta Lynn and her Lynn-like singing ability made her a name quickly familiar to her newfound country fans. Her version of "Coal Miner's Daughter" soared to number 24 on Billboard's Hot Country Singles chart.



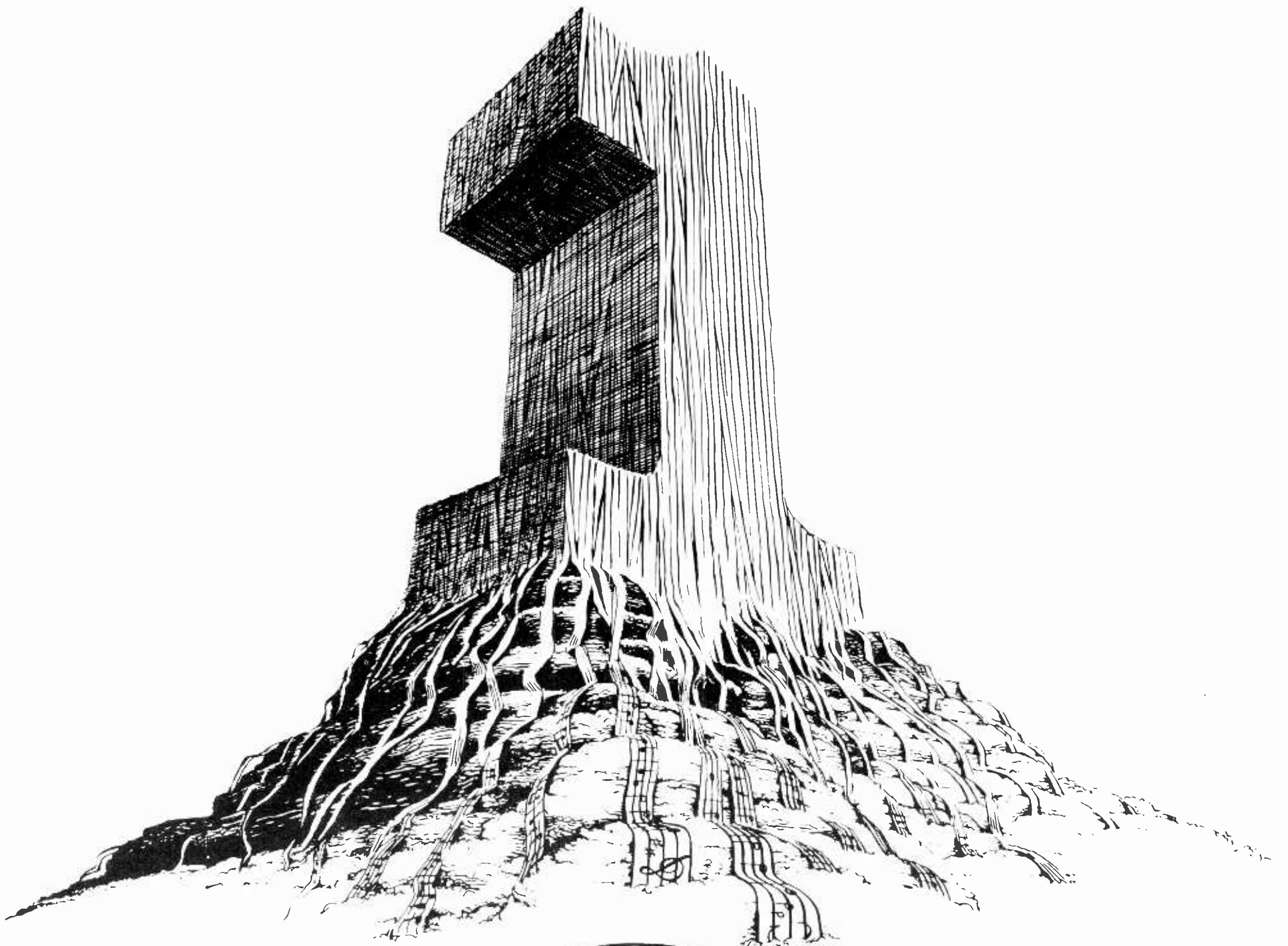
**SOUNDTRACK LP:  
URBAN COWBOY**

This two-record Full Moon/Asylum LP has helped make history in the mushrooming marriage of country music with the movies. Besides climbing into the top spot on the Country LP Top LPs & Tape chart, the album has resulted in more than a dozen chart listings. Among those artists enjoying chart success—country, pop, adult contemporary, or all three—out of this album are Mickey Gilley, Johnny Lee, Kenny Rogers, Anne Murray, Boz Scaggs and Joe Walsh.



**COMEDY ARTIST OF THE YEAR:  
JERRY CLOWER**

For the eighth straight year...  
number one.



# *Tree International*

· TREE PUBLISHING (BMI) · CROSS KEYS MUSIC (ASCAP) ·

8 Music Square, West P.O. Box 1273 Nashville, Tennessee 37202

JACK STAPP, Chairman of the Board-Chief Executive Officer BUDDY KILLEN, President DON GANT, Senior Vice President  
DONNA HILLEY, Vice President

Represented Worldwide by EMI



THE  
SECOND ANNUAL  
CBS RECORDS - NASHVILLE  
FAMILY  
PORTRAIT  
PHOTO SESSION  
& GALA



# CBS MEMORANDUM

TO: All staff personnel, CBS Records, Nashville  
RE: The Second Annual Family Portrait photo session!

Due to the poor attendance in 1979 of The First Annual Family Portrait photo session, we have decided to have a combination photo session and gala to encourage your participation in this important event. There will be food, drink and, of course, entertainment, featuring the world famous Juggling Bear from Wala Wala, The Pratt City Stridettes, and an exotic dancer from Chicago.

The date is October 3, at 8:00 p.m., at our Nashville headquarters. This is the one time during the year we have the opportunity to get together with all of the talented artists on Columbia Records, Epic Records, and our associated labels.

Once again, no exceptions, other than staff involved in major promotion breakthroughs, priority tour activities, critical press developments, or record release deadlines.

All artists have assured me of their attendance with the exception of those with television commitments, key radio and press interviews, or major market tours.

Please be prompt. We're going to have a great time.

Regards,

(RN)

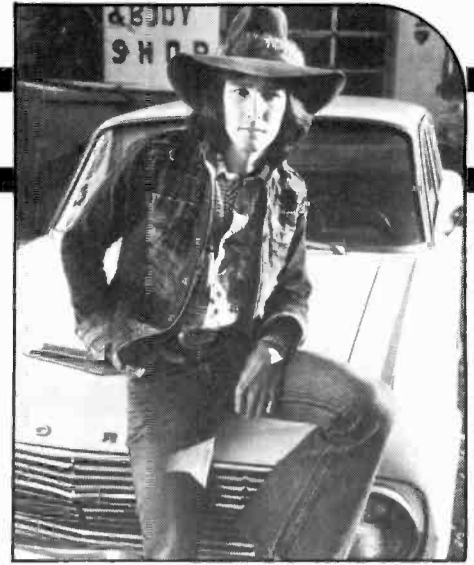
cc: Lynn Anderson, Moe Bandy, R.C. Bannon, Bobby Bare, Johnny Cash, Rosanne Cash, David Allan Coe, The Coulters, Lacy J. Dalton, The Charlie Daniels Band, Johnny Duncan, Freddy Fender, Janie Fricke, Larry Gatlin and The Gatlin Brothers Band, Crystal Gayle, Mickey Gilley, Bobby Goldsboro, Tari Hensley, George Jones, Don King, Kris Kristofferson, Louise Mandrell, Charly McClain, Ronnie McDowell, Willie Nelson, Nightstreets, Johnny Paycheck, Marty Robbins, Johnny Rodriguez, Pam Rose, The Earl Scruggs Revue, Spurzz, Joe Stampley, Freddy Weller, Slim Whitman, Tammy Wynette



LACY J. DALTON, Columbia  
No. 1 New Female Singles Artist  
No. 1 New Female Album Artist

# NEW ARTISTS

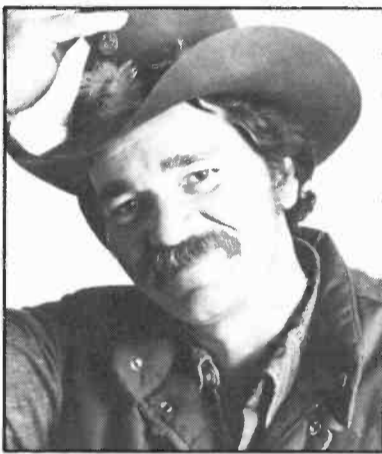
New artists of the year selections are based on the number of chart points accumulated by artists (or labels) who have charted on either the country singles or country albums charts for the first time in the 12 month period from 9/79 to 9/80.



DEAN DILLON, RCA  
No. 1 New Male Singles Artist



ALABAMA, RCA  
No. 1 New Group/Duo Album Artist



ED BRUCE, MCA  
No. 1 New Male Album Artist



NIGHTSTRETTS, Epic  
No. 1 New Group/Duo Singles Artist

SUNBIRD  
No. 1 New Label



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MILLIE JACKSON IF THAT DON'T TURN YOU ON
CHARLIE RICH BEHIND CLOSED DOORS
LOBO HOLDING ON FOR DEAR LOVE
EXILE IT TAKES LOVE TO MAKE LOVE
RAZZY BAILEY I CAN'T GET ENOUGH OF YOU

LOBO WHERE WERE YOU WHEN I WAS FALLING IN LOVE
KENNY ROGERS SLEEP TIGHT GOOD NIGHT MAN
KENNY ROGERS & DOTTIE WEST—ANYONE WHO ISN'T ME TONIGHT
CRYSTAL GAYLE YOUR KISSES WILL
DR. HOOK BETTER LOVE NEXT TIME
JOHN CONLEE BACKSIDE OF THIRTY
EDDY ARNOLD LET'S GET IT WHILE THE GETTING'S GOOD
TOBY BEAU YOU CAUGHT ME WITH MY LOVE DOWN
RAZZY BAILEY—I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY
BRENOA LEE THE COWGIRL AND THE DANDY
O. C. SMITH LOVE TO BURN
EXILE SMOOTH SAILIN' (ROCK IN THE ROAD)

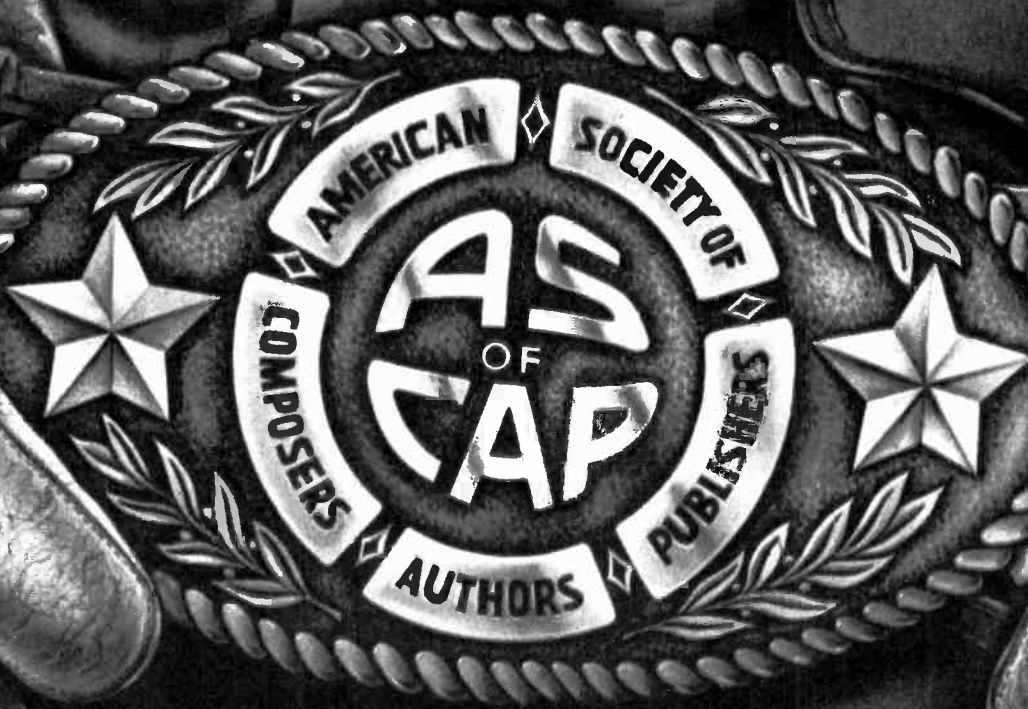
JOHN CONLEE ROSE COLORED GLASSES
TANYA TUCKER CROSSFIRE OF DESIRE
RAZZY BAILEY WHAT TIME DO YOU HAVE TO BE BACK IN HEAVEN
BOBBY GOLDSBORO LOVE AIN'T NEVER HURT NOBODY
ROY CLARK IF I HAD TO DO IT ALL OVER AGAIN
MAC DAVIS WHY DON'T WE SLEEP ON IT TONIGHT
PLAYER THIS TIME I'M N IT FOR LOVE
BRENOA LEE THE COWGIRL AND THE DANDY

STEVE PIPPIN	JOHNNY SLATE	JUM HURT	LARRY HENLEY	DANNY MORRISON	BILL BOLING	AARON WILBURN	KENNY O'DELL "BEHIND CLOSED DOORS"
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# THE WORLD OF COUNTRY MUSIC

Razzy Bailey performs his RCA single, "I Can't Get Enough" during a taping of "Pop Goes The Country."



Brenda Lee and producer Ron Chancey start work on a new project for MCA.

Billie Jo Spears gets precious metal from the U.K. Presenting the awards are producer Larry Butler, left, and Capitol/EMI/UA vice president Lynn Schults, right.



## Label Roundup

• Continued from page WOCM-3

of the company to oversee the administration and finance of both marketing and a&r operations.

In September, Roy Wunsch, director of marketing, was appointed to vice president of marketing, overseeing promotion and creative services operations as well as product management and artist development.

A&r vice president Billy Sherrill was upped to vice president and executive producer, launching his own production logo, Sherrill Records. Lacy J. Dalton is Sherrill's first artist on this label. Also in the a&r area, Bonnie Garner was appointed director of a&r, a move geared toward the industry's changing role toward independent production.

Summing up 1980 for CBS, vice president and general manager Rick Blackburn concludes that, "I'm convinced that country music is the music of the '80s. I don't see country music being short-lived. It will last longer and become indelible to some degree in this decade."

During 1980, RCA held its lion's share of the Billboard Hot Country Singles chart at 13%, up from 12% last year. The label continued to roll ahead with industry giants like Waylon Jennings, Dolly Parton, Charley Pride and Ronnie Milsap, while continuing to make impressive strides with its roster of newer artists.

RCA united its various 1980 marketing campaigns under the banner "Keeping America Country." Early in the year, it launched its "Kickin' Country" merchandising push, which centered on 25 LPs, offering sales incentives, special display packages, strong advertising support and a cross-merchandising tie with Durango Boots.

"We've had a number of cases where our marketing efforts paid off for us," says Joe Galante, vice president of marketing for RCA's Nashville division.

"For instance," he continues, "With 'Shriner's Convention,'" we took a viable and creative idea from Ray Stevens and turned it into a national anthem for the Shriners. Kids in school were going around calling one another Bubba and Coy. The overall coordination was there, with the Shrine Temples, through the various promotions, coverage in the press and tv appearances. This made Ray's debut with us a winner."

The continuing success of Waylon Jennings is another manifestation of RCA's aggressive stance on the marketplace. "Music Man" became his ninth gold LP, while "Great-est Hits" became his fourth platinum and second double-platinum album. Jennings also rounded out the year with two No. 1 singles, helping RCA gain its 25% share of Billboard's No. 1 singles placing.

Ronnie Milsap and Charley Pride led the year in the singles

category, each placing three top 45s. Dolly Parton also scored with one, as did RCA newcomer, Alabama.

Other artists from the RCA roster who continued to make strong chart placings during the year were Eddy Arnold, who, in a renewed push, came back with two top five singles, Chet Atkins, Razy Bailey, Jim Ed Brown & Helen Cornelius, Floyd Cramer, Danny Davis and the Nashville Brass, Dave & Sugar, Tom T. Hall, Zella Lehr, Jerry Reed, Jim Reeves, Gary Stewart, Hank Snow, Porter Wagoner and Steve Wariner.

Additionally, six of RCA's newly signed artists also had charted releases. These included Alabama, Ray Stevens, Dean Dillon, Darrell McCall, Sylvia and Danny Wood. To bolster the careers of some of these artists, RCA launched a cross-country chartered airliner in mid-July which showcased Alabama, Razy Bailey, Dean Dillon, Steve Wariner and Gary Stewart.

1980 was also the year that an increasing number of RCA artists became active in tv and film. Dolly Parton completed filming of "Nine To Five," a motion picture costarring Jane Fonda and Lily Tomlin. Jerry Reed wrapped up two movies, "Hot Stuff" and "Smokey And The Bandit Part II," in which he both sang and costarred.

Waylon Jennings, who recently added to his fame with his narration and theme song for the tv show, "Dukes Of Hazard," also completed his first ever tv special with James Garner.

"To summarize the year," says Galante, "the industry has gone through a very difficult economic period. We have had to adjust to that period, which I think we successfully did early in the year, so that we have had to spend less time playing catchup.

"We rebuilt and reshaped our roster to the point that we feel it is in line with what is happening now with country music."

Capitol-EMI-United Artists surged ahead during 1980. While the label enjoyed continued success with superstars Kenny Rogers and Anne Murray, considerable strides were made with other artists on the roster as well.

"We were fortunate in 1980," explains Lynn Schults, the company's vice president of operations. "Kenny Rogers, Dottie West and Anne Murray, as well as some of our other acts, held their own in what has been a 'down' marketplace.

"We feel a part of this was caused by our being very selective in what we did in terms of singles and album releases," Schults adds. "We took a very conservative, yet very aggressive approach."

During 1980, Kenny Rogers surged ahead with two No. 1 singles, "You Decorated My Life" and "Coward Of The County," and a top five, "Don't Fall In Love With A Dreamer," which was a duet with Kim Carnes. Also during the year, the LPs "Kenny" and "Gideon" both reached platinum status.

"The Gambler," an earlier Rogers LP, surpassed the four million sales mark during 1980, and the title song became the

theme for a made-for-tv feature film that starred Rogers. Capitol-UA developed a national tv campaign around the movie that "centered around the theme of the song and the theme of the album, as well as the theme of the movie," notes Schults. The campaign also consisted of other media tie-ins such as mobiles and posters and a variety of instore paraphernalia.

Anne Murray was also the subject of a national tv campaign, which contributed to her strong chart and sales performance during 1980. Her single, "Broken Hearted Me" reached the No. 1 spot and "Daydream Believer" hit the top 10, while the album from which they were taken was certified gold during the year.

Dottie West enjoyed her first No. 1 single, "Lesson In Leavin'" during the year and enjoyed top 10 success with other single releases. Cristy Lane also came through with her first No. 1 single "One Day At A Time." Gene Watson also had a banner year, scoring with three top five singles.

Other Capitol-EMI-UA artists scoring with top 10 singles in 1980 were Kenny Dale and Crystal Gayle, whose LP, "Classic Crystal," reached gold status.

Additions to the UA roster during the year included Susie Allanson and Richard Leigh, while Capitol picked up Deborah Allen, Diane Pfeifer, Keith Stegall and the Whites. UA is changing its name to Liberty Records this fall.

Elektra/Asylum Records concentrated much of its marketing and merchandising campaigns for 1980 on the movie soundtrack albums of "Urban Cowboy" and "Bronco Billy." These campaigns were coordinated closely with the marketing efforts of the film studios that released these films, and they relied heavily on instore promotions. Major artists like Jerry Lee Lewis, Mel Tillis, Eddie Rabbitt, Hank Williams Jr. and others were also the subjects of extensive merchandising and marketing strategies.

E/A also participated in the united label, Warner/Elektra/Atlantic "Country Music Festival," a huge retail level campaign to promote and merchandise WEA country product. The campaign began in August and will continue through most of the year.

And E/A's efforts have paid good dividends. According to general manager Ewell Roussell, the Nashville division's business has continued to increase dramatically under the guidance of division vice president Jimmy Bowen. "In 1979, our business was up 200% over the previous year," says Roussell. For 1980 Roussell predicts that "our business will be more than double our 1979 totals."

Once again, E/A got its share of chart action, scoring with five No. 1 singles, including Rabbitt's "Gone Too Far" and "Drivin' My Life Away;" Mickey Gilley's "Stand By Me," from the "Urban Cowboy" soundtrack; Merle Haggard and Clint Eastwood's "Barroom Buddies," from the "Bronco Billy"

(Continued on page WOCM-46)

# Barbara Mandrell



*Bill Williams was a very special, supportive friend to me and my career. His contributions to country music made him one of the most loved and effective ambassadors the country music industry has ever had. Receiving the Bill Williams Memorial Award makes me proud to be a part of country music.*

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"Ledbetter Olympics" MCA-3247



**LORETTA LYNN**  
"Lookin' Good" MCA-5148



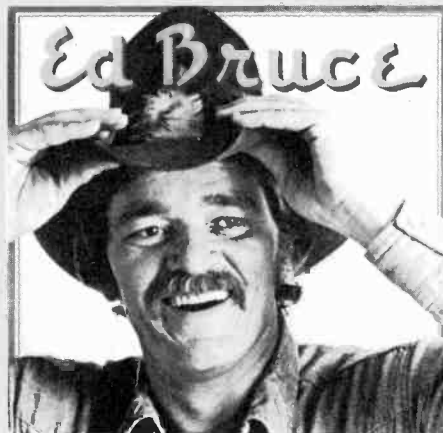
**JOHN CONLEE**  
"Friday Night Blues" MCA-3246



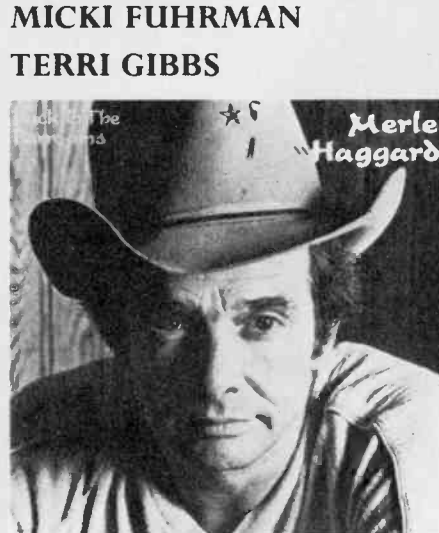
**BARBARA MANDRELL**  
"Love Is Fair" MCA-5136



**BILL ANDERSON**  
"Nashville Mirrors" MCA-3214



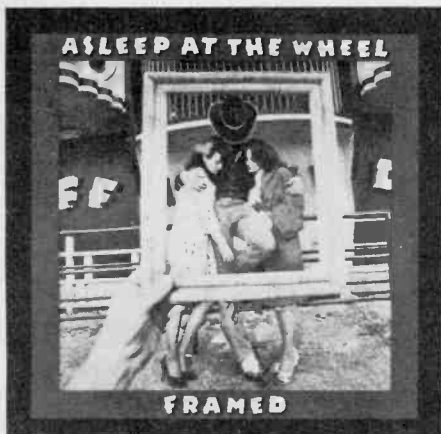
**ED BRUCE**  
"Ed Bruce" MCA-3242



**MERLE HAGGARD**  
"Back To The Barrooms" MCA-5139



**BILL MONROE**  
"Bean Blossom '79" MCA-3209



**ASLEEP AT THE WHEEL**  
"Framed" MCA-5131



**ROY CLARK**  
"My Music" MCA-3189



**BRENDA LEE**  
"Take Me Back" MCA-5143



**OAK RIDGE BOYS**  
"Greatest Hits" MCA-5150



**JOHN WESLEY RYLES**  
"Let The Night Begin" MCA-3183  
**TAFFY**



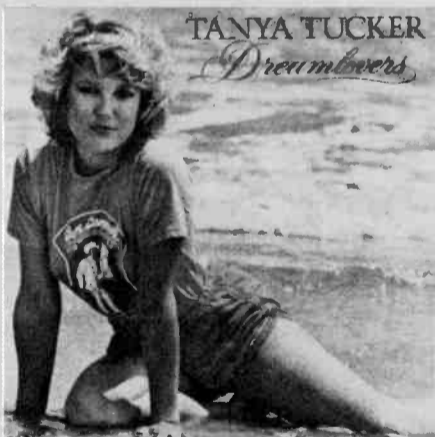
**RAFE VAN HOY**  
"Prisoner Of The Sky" MCA-3207  
**GENE WATSON**



**HANK THOMPSON**  
"Take Me Back To Tulsa" MCA-3250  
**THRASHER BROS.**



**DON WILLIAMS**  
"I Believe In You" MCA-5133  
**LEONA WILLIAMS**



**TANYA TUCKER**  
"Dreamlovers" MCA-5140



**FARON YOUNG**  
"Free & Easy" MCA-3212



**CONWAY TWITTY**  
"Rest Your Love On Me" MCA-5138

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- #1 Album Vocal Group — *Record World*
- #1 Singles Vocal Group — *Record World*

### Jerry Clower

- #1 Comedy Artist — *Billboard*
- #1 Comedy Artist — *Record World*

### Jimmy Buffett

- #1 Progressive Vocalist — *Record World*

### Ed Bruce

- #1 New Male Vocalist — *Cashbox*

### Coal Miner's Daughter

- #1 Motion Picture Soundtrack — *Cashbox*

### Barbara Mandrell

- Bill Williams Memorial Award — *Billboard*

### MCA Records

- #1 Country Singles Label — *Cashbox*

**MCA RECORDS**

# THE WORLD OF COUNTRY MUSIC

Lacy J. Dalton and WKDA program director Butch Brannum after the New Faces Show at the Country Radio Seminar in Nashville.



The Kendalls are interviewed by WIND-AM Chicago's Steve King prior to a sellout performance at the Old Chicago Amusement Park.



Margo Smith performs for Mr. & Mrs. Dwayne Arnold of Salina, KS. in their hotel room at Nashville's Hyatt Regency. The trip and private performance were first prize in a contest sponsored by KFDI in Kansas City.

## Programmers Tout Country As No. 1 '80s Format

By ROBYN WELLS

A local California band called the Grateful Dead spent some time with Ken Kesey and the Merry Pranksters during the '60s, and created the sound known as acid rock. Punk rock and new wave music evolved as the natural by-products of the '70s, an era dubbed the "Me Decade" by new journalist Tom Wolfe. And, if radio programming is any kind of cultural barometer, the '80s will bring to the forefront that bastion of American grass-roots society, country music.

"Country music will be the No. 1 adult radio format of the '80s," predicts Bucks Braun, program director for WHOO-AM, Orlando.

Statistics back Braun's forecast. According to the CMA, there are now 1,534 full-time country radio stations, with an 8% increase over last year's figure and an incredible 25% jump over the number in 1978. And recent NARM figures show that, in terms of sales, country music is second only to rock.

Already, country radio is working to narrow the gap between itself and rock. KHJ-AM, an established Los Angeles rock station, will change its format to country by late October.

"We believe country is the direction music is taking in the '80s," says Charlie Cook, program director for KHJ. "We want to get in on the ground floor of this skyrocketing field."

What is making that listener in the key 19-24 age bracket turn more frequently to the country station on his radio dial? Playlists that are a carefully researched blend of traditional and contemporary sound, crossover acts and increased promotions are several reasons cited by surveyed programmers. But the surge in media exposure, stemming from movie soundtracks and changing fashion trends, seems to be the critical factor in the flurry to jump aboard the country music bandwagon.

"The real difference in radio this year has been that other forms of media, such as television and movies, have made country music much more accessible," states Ed Salamon, program director for WHN-AM, New York.

"More than 1.5 million people in New York alone saw 'Coal Miner's Daughter' the first few weeks it was out," he continues. "That's much more exposure than an LP can generate during the same time span."

"Soundtracks bring to Madison Ave. and the places where advertising dollars are spent the message that it's okay to put on a cowboy hat and listen to a country radio station," adds program director Don Langford, KLAC-AM, Los Angeles.

Salamon believes that soundtracks are allowing the listener to have more input into a station's playlist. "Unlike most country albums, movie soundtracks are released in advance of single cuts," he notes. "People were phoning in to hear 'Cowboys And Clowns,' 'Lookin' For Love' and 'Drivin' My Life Away,' weeks before the singles were issued.

"Movies also have an effect on back catalog," he continues. "For example, 'Urban Cowboy' renewed interest in 'The Devil Went Down To Georgia' to the extent that it was being played more than a new add." WHN receives up to 1,000 calls daily on its request line.

Although country stations are a long way from being considered album-oriented, some stations spice up their playlists with LP cuts.

"We treat all songs alike, regardless if it's a single or an album selection," says Les Acree, program director for WMC-AM in Memphis. "Some LP cuts get played as frequently as hot singles do. For example, by the time Anne Murray's 'Could I Have This Dance' was released as a 45, it was already out of our regular rotation, because we had played it so often off the album."

WGTO-AM in Cyprus Gardens, Fla., the No. 1 country station in its market, began previewing LPs between 7 p.m. and 6 a.m. this year. "We run album cuts between a top 20 number and an oldie," says programmer Terry Slane. "The listener gets restless if he hears long periods of unfamiliar sound at one time."

KNIX-AM, the No. 1 station in Phoenix, plays one album cut an hour, except during the drive-time periods. "There are a lot of good LPs out," comments program director Larry Daniels. "When people grow dissatisfied with singles selections, there's room for country to become more album-oriented."

Soundtracks and album cuts notwithstanding, most stations' playlists remain singles oriented. Generally, the industry favors a rotation of about 35 current songs, although some stations, such as KEBC-FM in Oklahoma City, may play as many as 95 recent cuts. A good number of "golden oldies" are also played regularly, as many stations strive to keep a good balance between contemporary and traditional selections.

Although this careful blend of selections, devised through painstaking research and analysis, seems to satisfy most listeners, some programmers express concern that tightened playlists may make it more difficult for a lesser-known talent to break through to the top.

"There is a wealth of superior product out today," reflects WGTO's Slane. "So many labels have strong rosters of 12-20 well-established artists. That makes it harder for new talent to break through.

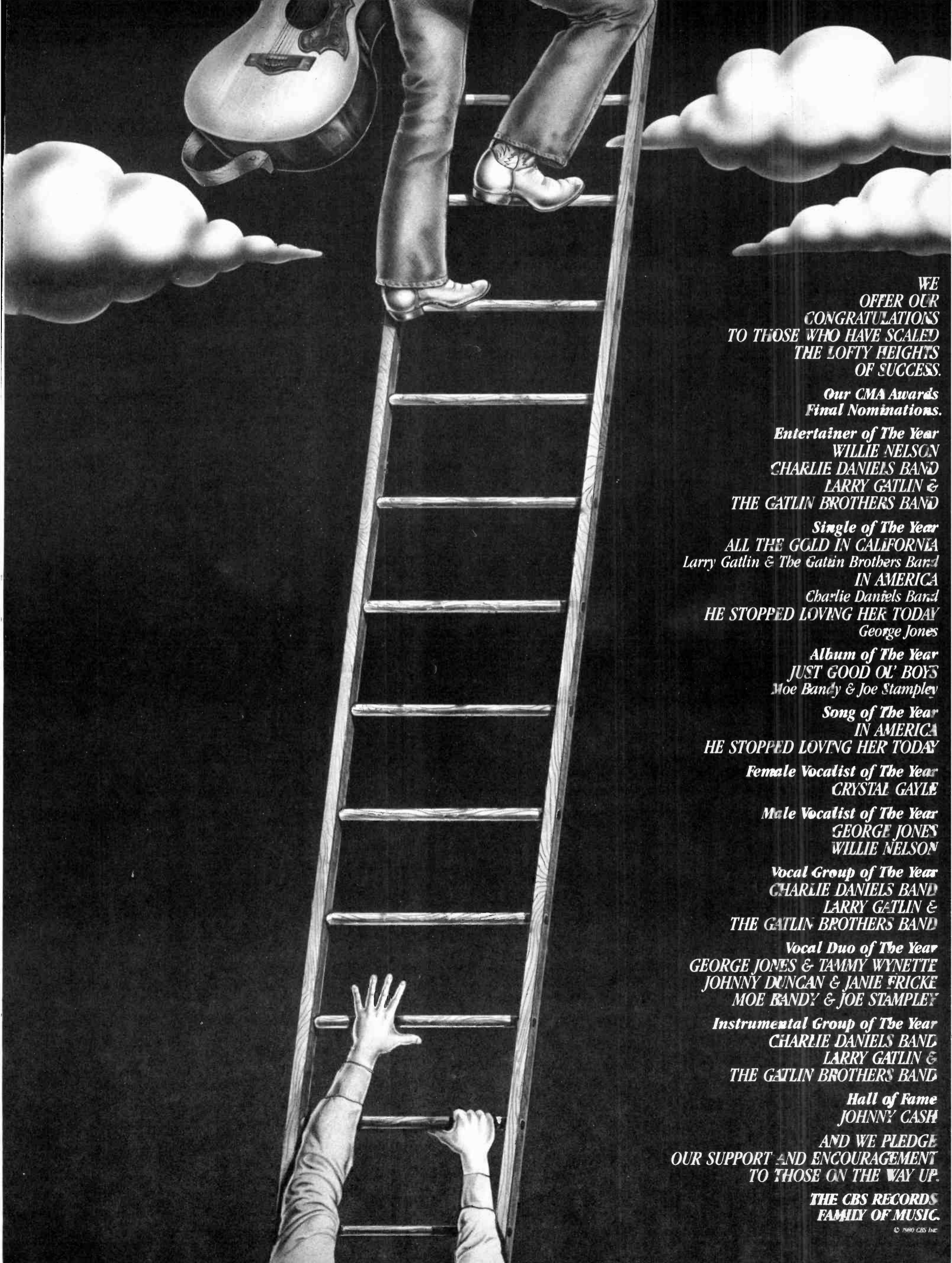
"Most stations average four to five adds a week," he continues. "If 10 really hot records come in, that means that six cuts won't get played. But a station has to establish a workable rotation. It simply cannot play everything."

"Only so many songs can be hits at one time, whether they're country or pop," adds WHN's Salamon. "The average human being cannot recall 35 current songs. So, we are actually playing more new material than most people's conscious mind can comprehend."

While it might be harder for relative unknowns to achieve recognition, all programmers agree that if a song is high-quality, it will be played. Newcomers can make it to the top with a hit song, and once an artist has made it, country audiences prove to be extremely loyal fans.

Johnny Lee, with "Lookin' For Love" from the "Urban Cowboy" (Continued on page WOCM-46)

Robyn Wells is a graduate intern at Billboard's Nashville Bureau.



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**RCA**

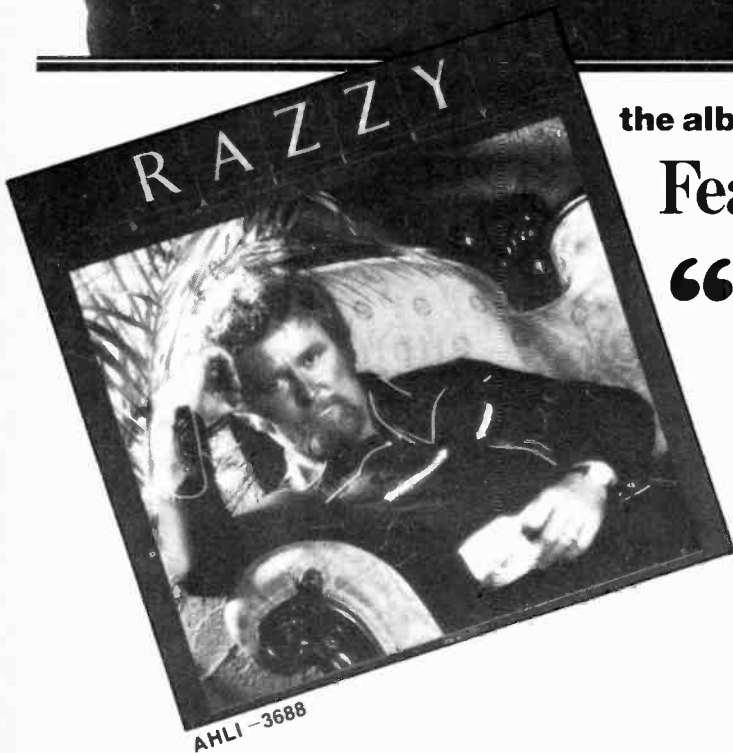


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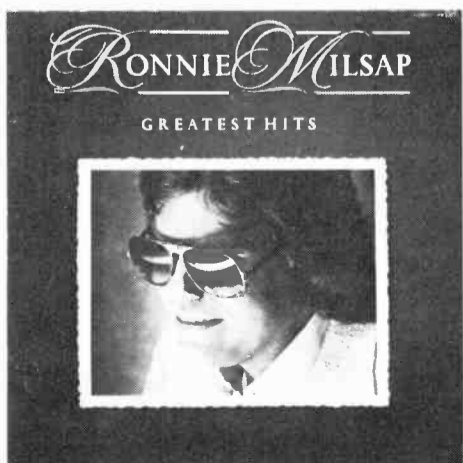
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PB-12100

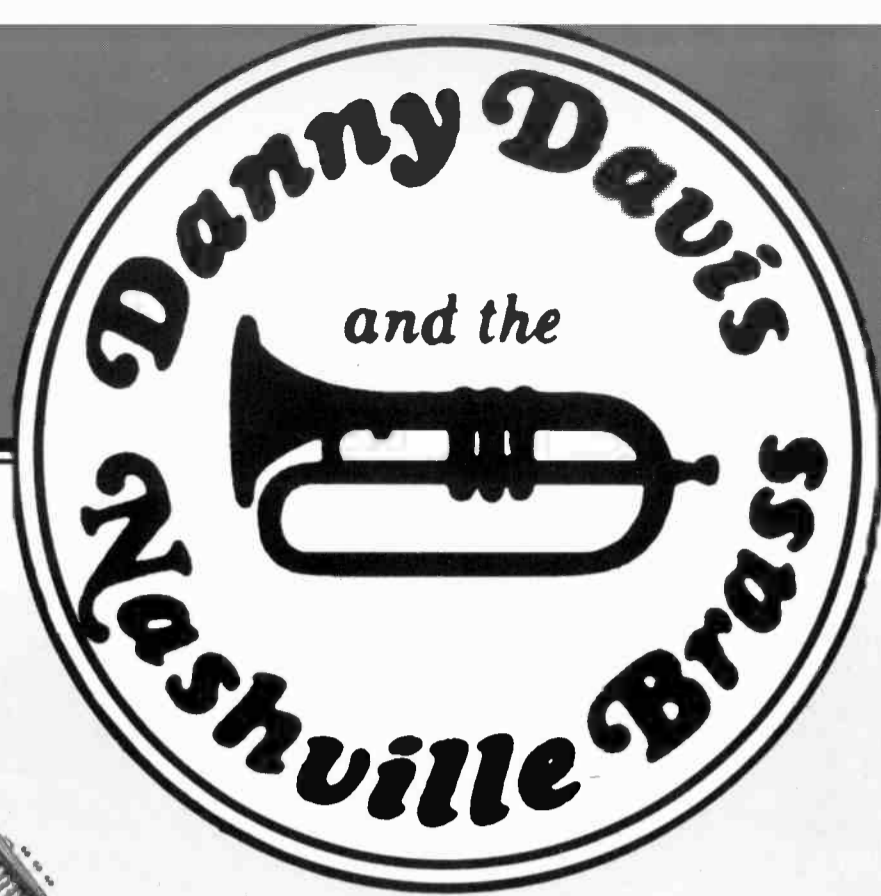
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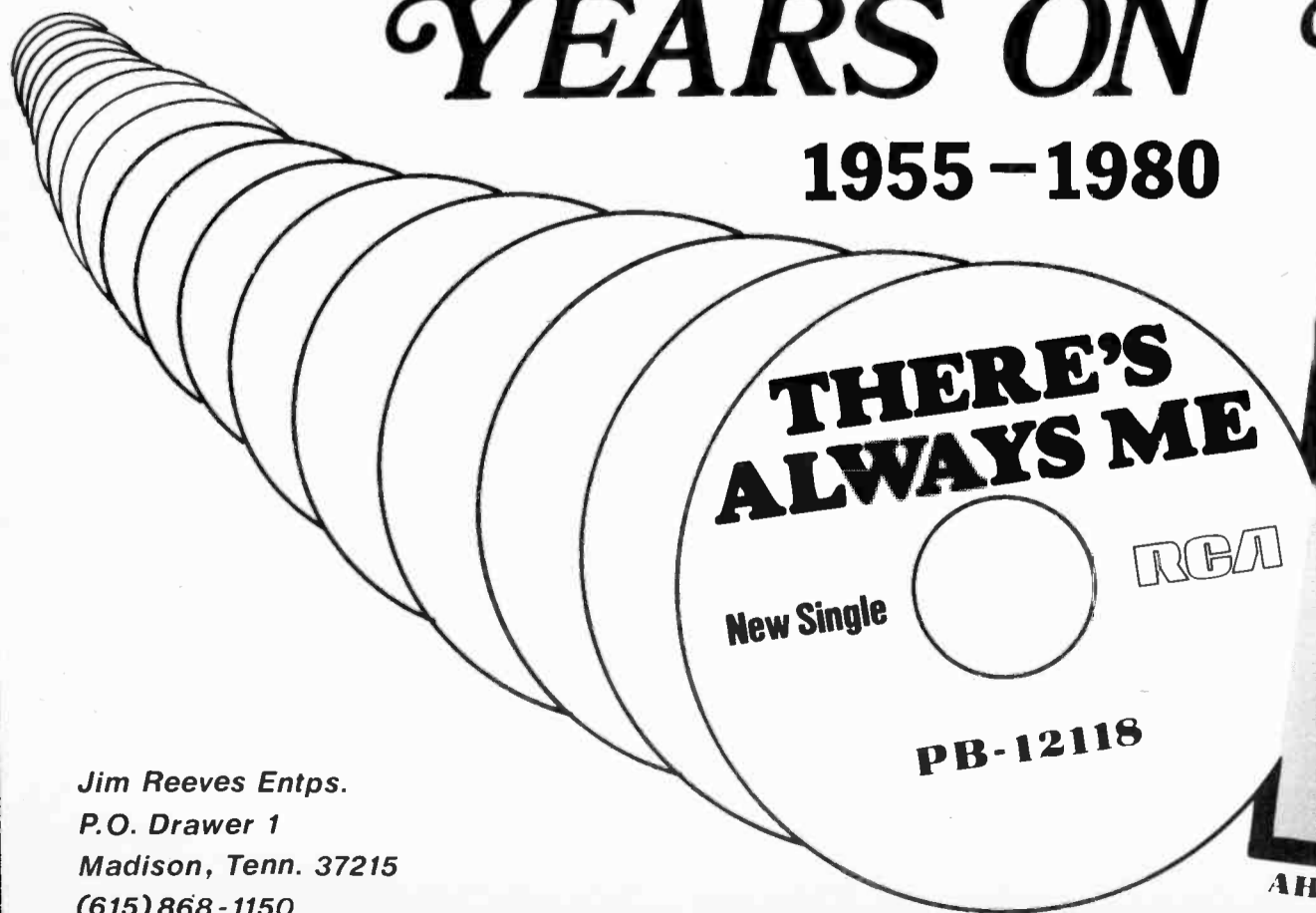
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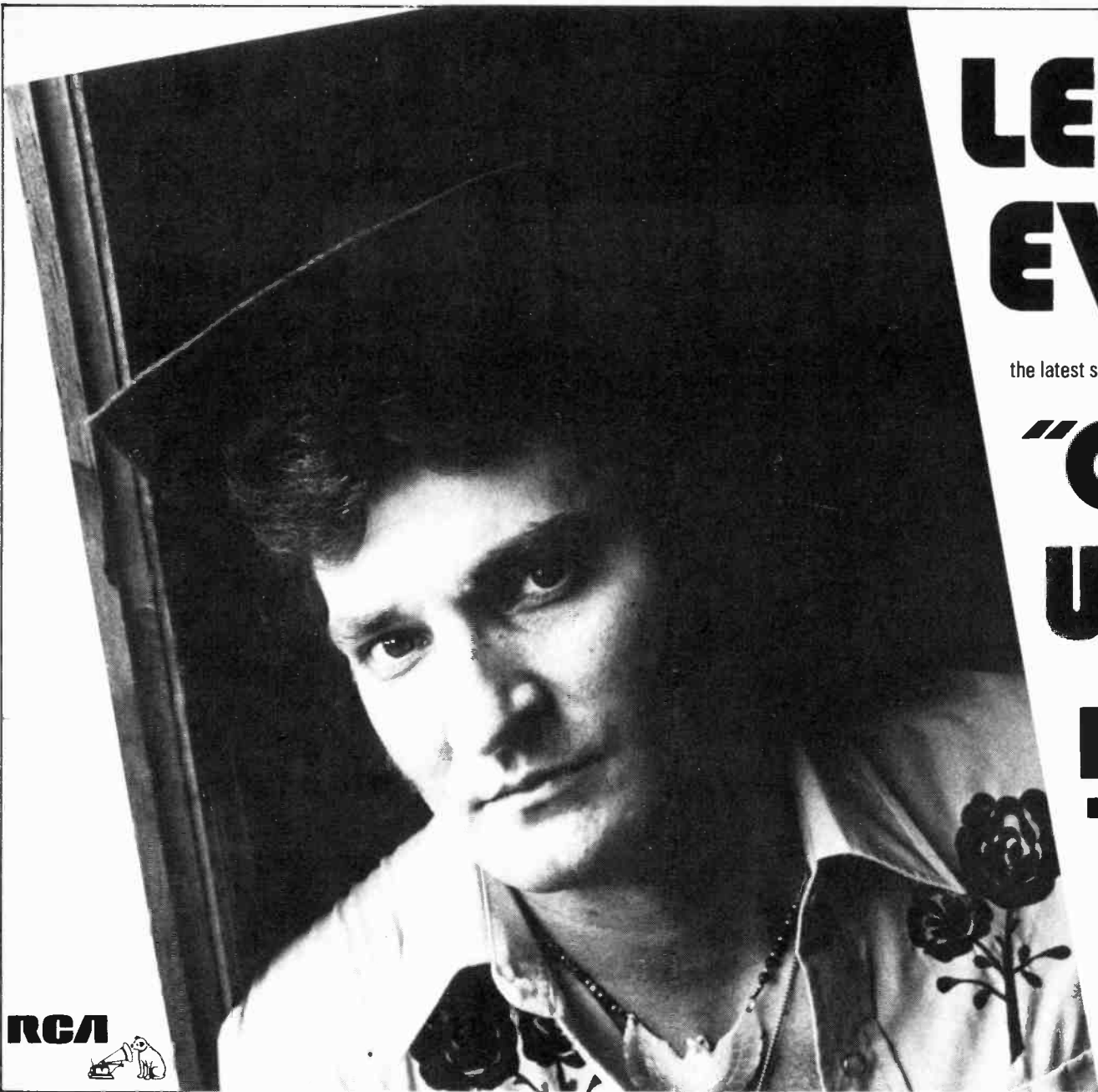


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# THE WORLD OF COUNTRY MUSIC

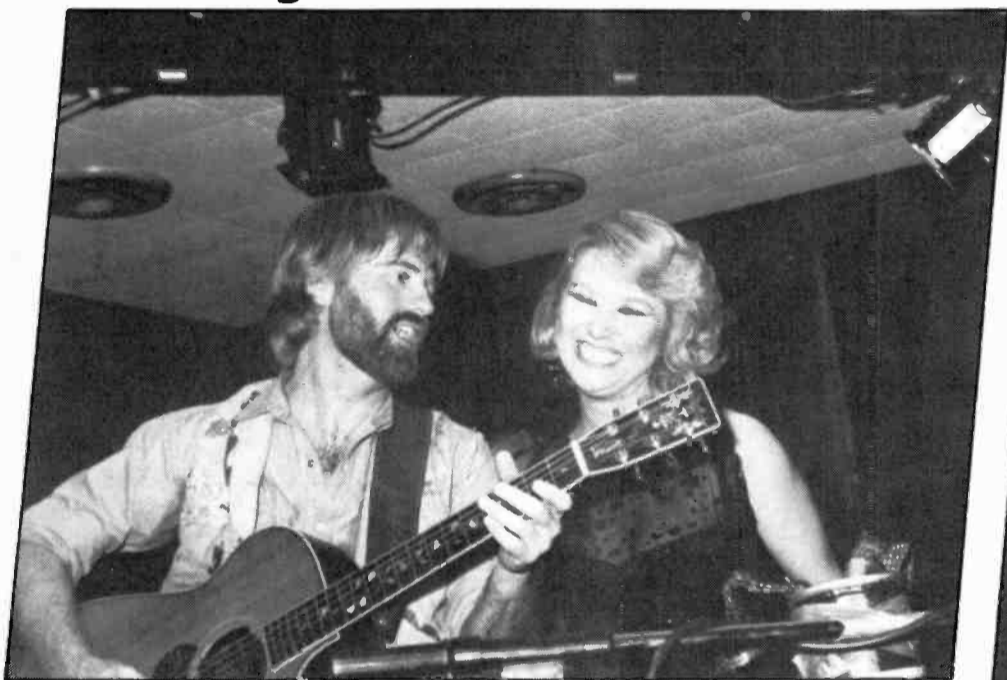


Anne Murray's Nashville premiere was a sell-out at the Grand Ole Opry House.



A Billboard Spotlight

## Movies Whet Public Appetite For Country Music Concerts



Michael Murphey is joined onstage at the Palomino Club in Los Angeles by Tanya Tucker.



U.S. Senator Robert C. Byrd displays his fiddle expertise with the New Generation Express of Jamboree U.S.A. at a Virginia Press Association gathering in Wheeling, West Va.

T.G. Sheppard and Johnny Paycheck backstage at N.Y.'s Lone Star Cafe.

By EDWARD MORRIS

"I think '80 and '81 are going to bring us the biggest totals ever in country music," says Tony Conway, vice president of Buddy Lee Attractions.

Reggie Mac, of United Talent, agrees: "Country music has not even come close to peaking."

"I'm bullish on country music," says Top Billing's Andrea Smith. "I've been in the business 11 years, and I'm seeing phenomenal growth."

Jim Prater, talent agent for Chardon, concludes, "It's getting bigger and bigger and bigger. Country music has just started. It's coming into the best years it's ever had. It's becoming the overall American music."

Carl Lund, of the Jim Halsey Co., reports that, "Buyers are calling us from the West Coast and the major metropolitan areas. They're starving for country entertainment."

Almost without exception, talent bookers credit the movies with accelerating the trend toward country. "Urban Cowboy" is cited most frequently with the most awe, but there are also reverential references to "Coal Miner's Daughter," "Bronco Billy," and "Honeysuckle Rose."

Mac explains the cinema's proselytizing process as he sees it: "The moviegoers don't necessarily start off as country music fans. They'll go because it's a western or an action film—or just because they like to go to movies. But they'll hear the country music, and the next time Merle Haggard or Willie Nelson or Loretta Lynn comes to town for a concert, they'll think, 'Maybe I ought to check this out.'"

The power of movies, Mac adds, "has changed a lot of venues to country music, either completely or partially. Even the parks will do two months of country music instead of one, as they used to."

State fairs, auditorium concerts, and theme park appearances continue to be the big moneymakers for bookers and their clients, but there has also been a noticeable rise of activity in club bookings. "I see a big movement to nightclubs," says Smith, "especially for good, attractive crossover acts."

One such club is Mama's Country Showcase, near Atlanta. In its first three months of operation, it has featured Buck Owens, Con Hunley, Kenny Starr, the Bellamy Brothers, Melba Montgomery, Ronnie Robbins, Johnny Rodriguez, Merle Kilgore, Charly McClain, and Lacy J. Dalton.

Chuck Evans, general manager for the 1,150-seat room, says that Ray Price, Tommy Overstreet, and Tammy Wynette have been slated to appear soon. The club is open four to five nights a week. Wednesday is "Big Star Night," Evans says, and spotlights a name act with his or her road band.

The weekend cover is \$3. Acts such as Price and Wynette will jump tickets to \$10 each. Although the usual schedule has been for one show a night, Evans says that the bigger acts will do two.

Mama's, Evans reports, occupies the lavishly remodeled quarters that once housed a supermarket-drug store complex.

Bogart's, in Cincinnati, judges that "25% to 30% of its acts are country, an increase over the talent mix last year. Among the recent performers at Bogart's were Jerry Jeff Walker, Mickey Gilley, and George Jones.

The club seats 450 and stages two shows a night for name acts. Tickets range from \$5.50 to \$8. Manager Jeff Richardson says the country programs generally draw people in the 25 to 35 age bracket.

Buddy Lee's Tony Conway says that more and more colleges are asking for country performers. He admits that the colleges aren't very knowledgeable about the music yet and usually need the aid of promotional material to help them settle on an act. Conway estimates that his company's participation in NECAA showcases has yielded fewer college bookings than has the overall rise in national awareness of country music.

Lund says the Halsey roster is out of the price range of most colleges, but that business conventions and promotions represent an expanding venue.

He adds that although the biggest grosses come from concert tours, the greatest activity is in club bookings.

The Chardon setup is considerably tighter and more orchestrated than those of other agencies. In addition to their individual bookings, John Wesley Ryles, Sylvia, David Wills, and Connie Cato are used regularly as openers for Pride and Fricke. Thus, the two top stars largely determine which venues the company will develop. Prater says that the premium-paying state fairs and major parks are the chief areas of activity. He says that Pride accepts 130 dates a year out of an average of 500 requests, while Fricke opts for 100 dates from about 300 offers. The smaller acts play clubs when not working with Pride or Fricke and average 180 appearances a year, Prater estimates. He adds that Chardon is booking more dates for its acts this year than usual "to make up for the economy."

While the increased popularity of country music is upping the price of some acts, there are no signs of meteoric rises. Says Lund, "Prices can raise pretty quickly, but not like in rock'n'roll."

"As a rule, prices move fairly slowly," Smith says. "Country acts build slower and maintain longer." There is some disagreement among bookers as to the role of hit records and industry awards in setting prices.

"You can have some hit records and still nobody knows you," Prater emphasizes. Mac, of United Talent, sees it another way: "If an artist has had several moderately successful records and then gets a million-seller, he can triple his price. The price can double for someone who's gotten the (CMA) entertainer of the year award. But the only thing that matters in the long run is how many people an act can pull through the door."

To show the dynamics of pricing, Conway cites the case of one artist who started at \$500 a show when his first record hit the charts, but who, within two years and a few more hits, has escalated to \$7,500 a show.

Edward Morris is a freelance writer based in Ohio.

(Continued on page WOCM-48)

# U.K. Leads Europe On Bandwagon

By TONY BYWORTH

As the first year of the eighties draws to its conclusion, Britain remains the focal point of the European country music scene. As with previous years the British Isles leads over its European compatriots both in the success ratio of American artists as well as continuously developing its own local acts.

Even the lingering, bitter taste of failure of too many promoters jumping on the festival bandwagon during August cannot detract from the fact that Britain does have a loyal and ever expanding country audience, although somewhat smaller than some people may have supposed a few months earlier.

But, first, a brief look at just some of the many successes.

Boxcar Willie, the sensation of recent years, has become the first phenomenon of the new decade. Still relatively unknown in the United States, Boxcar's success on this side of the Atlantic has fulfilled every prediction made by his Scottish agent/manager Drew Taylor. Following on from a series of highly successful tours, he burst over to the general public this year with his top five, television-promoted album "King Of The Road" on Warwick as well as making headlining appearances on Mervyn Conn's Wembley Festival and Taylor's First Scottish International Festival of Country Music.

Tv promotion of country albums—almost an unknown area three or four years back, apart from Slim Whitman releases—further abounded with success insured for both hard-core and crossover artists. Among the high chart entries were albums by Charley Pride (an artist who hasn't achieved a British hit single but has always maintained standing-room-only appeal when on tour), Don Gibson, Crystal Gayle, Kenny Rogers and a number of compilation albums featuring artists drawn from various label outlets.

On the singles front Kenny Rogers achieved the biggest success of the past 12 months with his No. 1 rating "Coward Of The County," and Charlie Daniels made his British chart debut with "The Devil Went Down To Georgia."

The high spot of the record companies' year came in the March/April period when around 100 new albums were released in Britain, coinciding with Conn's annual Wembley Festival. Although Wembley provided an important marketing factor, the scheduling of such a vast number of releases well indicated that many record companies no longer think of country as a specialist music.

"There are many reasons for the increase in the popularity of country music, the most important being the increased programming of it by radio and tv," says Conn. "Country music has become today's middle of the road, easy listening music and is gaining acceptance with new listeners because of its melodic lyrics and sounds."

Conn's annual festival also reflected the increase in country music's popularity and this year, for the first time, was spread over a four day period (April 4-7). Sponsored by Marlboro Cigarettes, the Festival saw headlining appearances by Charley Pride, Roy Acuff, Charlie Rich, the Bellamy Brothers and Emmylou Harris, with Jimmy C. Newman and the recently reunited Tappell & the Glaser Brothers receiving overwhelming audience response. (Newman and the Glasers returned to Britain in September, along with Wanda Jackson and steel guitarist Lloyd Green—another Wembley favorite—for Conn's Nashville Cavalcade tour).

Over the four days the Wembley Festival attracted 37,700 country fans, with ticket prices ranging from \$12 to \$34 daily. Internationally Conn, in keeping with previous years, brought the Festival circuit into new European territories, this year making first time appearances in Zurich and Paris as well as returning to Gothenburg, Rotterdam and Frankfurt. Viewing the 1980 round of Festivals as a \$1.8 million investment, the British and European events attracted over 150,000 as well as a tv audience of between 60 and 90 million.

If there was one noticeable development above all others on the British scene, then it was the emergence of the country music festivals. In August alone such events were scheduled for Portsmouth, Peterborough, Edinburgh, Essex and Aberystwyth—totally accounting for 19 out of the month's 31 days—while, earlier in the year, other festivals were staged in Brighton, Warrington, Matlock Bath, Northampton and Doncaster. A number of these events featured only local acts.

Sadly it became quickly apparent that the country market was not big enough to support all of the festivals and, no doubt further affected by the recession, it clearly wound up as a case of too many promoters chasing the same ticket buyers.

The biggest disaster of them all came at Portsmouth, a very ambitious and innovative open air event (August 8-10) promoted by Sue Fuller and Mike Moore. Featuring many top U.S. entertainers including Glen Campbell, Johnny Cash, Johnny Paycheck, Hank Williams Jr., Tom T. Hall, Billie Jo Spears and the Nashville Superpickers, the event was an artistic triumph but a massive financial catastrophe. Aiming for an overall attendance of 90,000, the actual attendance amounted to only 16,000 and resulted in the promoters' loss of around \$470,000.

(Continued on page WOCM-49)



Above: Yoshio Ono (right, on banjo) was the first Japanese singer ever to appear at the Grand Ole Opry, in 1960. Here he is with Minoru Harada at the Corn Pipe in Tokyo.

## Faithful Few Keep Country Alive In Japan

By SHIG FUJITA

Japan has its share of ardent country music fans, but their number is very small compared to that of other types of popular music. There are no regular television or radio programs devoted to country music in this country, while the average country LP sells about 1,000 disks.

The only place where country music can be heard regularly is in the live spots, which are concentrated mostly in the Tokyo area. The ones who are most popular in the live spots are the veteran country singers and musicians who have been on the country music scene for anywhere from 20 to 30 years.

The biggest live spot in Tokyo is the Wishbone located in the popular Shinjuku shopping-entertainment district. It accommodates 150 customers, who average in their 30s and 40s, with a sprinkling of young people in their 20s.

As in the case of all the other live spots, different artists appear every night, and the number of customers is definitely influenced by the popularity of the artist appearing that night.

Another very popular spot is Mr. James in the heart of the Roppongi area, where the best discos in Tokyo are concentrated. It is owned and operated by the older brother of a popular screen-tv actress, Mariko Kaga. Because of its location in the Roppongi area, which is considered the most sophisticated play area of the capital, many overseas tourists and non-Japanese residents frequent Mr. James, which is jammed on Fridays and Saturdays. It seats about 60 fully packed.

Sometimes Americans, who are frequent customers, are called up on stage by the featured artist, such as Keiichi Teramoto, to sing a song.

In the Ginza area, which is the internationally known shopping area of Tokyo, there is Nashville on the fourth floor of the building next to the Mikasa Restaurant building. Whereas the Wishbone and Mr. James have a rough-and-ready Western atmosphere, Nashville is a place where you won't look out of place with a suit and necktie. It seats 65 comfortably and draws 100 customers on Fridays and Saturdays.

A smaller place in Kita-Aoyama about 10 minutes by taxi from the Roppongi area is Corn Pipe, which is owned and operated by Takashi Sumiyoshi, former bass player for the Wagon Masters, one of the most popular country bands in Japan about a dozen years ago. It accommodates about 45, and it features country artists every Saturday night. It is closed on Sunday and has a comic band, the Aoyama Sanhome Band, Monday through Friday.

At Nashville, where the schedule for September shows such artists and groups as Keiichi Teramoto and Kelly's Men, Yoshio Ono/Minoru Harada & Wagon Ace, Dave Yasui & Longhorns, Bobby Okamoto & Indian Summer, Kenji Nagai & Tennessee Five and American Dream Band performing, the entertainment booking manager is Noboru Matsumoto, president of Ace Planning.

Among country singers and musicians, Matsumoto is called "the walking dictionary on country music in Japan." He was a member of the Cactus Wagons group 26 years ago, and his Ace Planning is the booking agent for country singers and groups. He is a veritable mine of information about country music in Japan and knows the live country spots in other cities in Japan.

He describes the Bonanza in Yokohama City as the most elaborate of the live spots in the country. Seating 150, it is a steak house owned and operated by Kensei Hayashi, owner of the well-known Manchinro Chinese restaurant. Hayashi has been a country music fan since his school days, and Dave

(Continued on page WOCM-49)



## Canada Aims To Boost Its Own Country Talent

By DAVID FARRELL

There is a lot of hope in Canada this year over country music finally winning out and becoming what it has long promised to do—namely become a major force in music, fashion and style.

Jack Feeney, president of the Academy of Country Music Entertainment (ACME) says membership continues to rise, now standing some 600 members strong, and he is expecting a strong turnout at the annual awards gathering in Winnipeg this year.

"The future looks pretty healthy with the support and promotion given by the film-makers recently," he says, referring to "Honeysuckle Rose," "Urban Cowboy," et al.

While president of ACME, Feeney also wears an RCA hat in the position of president, Sunbury/Dunbar. As a matter of fact, RCA is one of the few major labels operating in Canada that pays any heed to Canadian country music, a fact no doubt in part instilled by the success of people like Hank Snow, Ronnie Prophet and George Hamilton IV.

RCA in recent years has developed several newer country artists, including Carroll Baker, the Carlton Showband and Dick Damron. The biggest seller to date has been a double gospel album by the Carlton Showband, leased to a television marketing firm, which has sold upwards of double platinum or 200,000 units.

A country record by an established artist will generally end up selling between 20-30,000 units without promotion or marketing, Feeney and several other country music executives say. The figure is neither substantial nor insignificant, but a barometer reading of what the market is for core fans. Additional sales can climb with marketing emphasis, which does happen on a number of releases when and if the record company is willing to go out on a limb and push country music.

This year there are indications that more labels are willing to give it the push it has so long deserved, again largely because of the success of country music oriented soundtrack albums that have spawned crossover singles.

CBS has had a dealer and marketing program in effect for a number of country music artists, WEA has been pushing strong for Emmylou Harris, Eddie Rabbitt and several other big name artists on the U.S. country charts. But much of the legwork is done by independent labels pushing Canadian country artists.

Don Grashey manages Carroll Baker's career, Canada's No. 1 country female singer with a closet full of Juno awards to her name and several gold and platinum albums behind her. Grashey has managed her for the past 10 years, but inked her away from his own Gaiety Records label to RCA in 1976. He claims he made the move to secure international release for her, with particular importance on getting her records and name established in the U.S. and Nashville circles.

Until this year Baker's records have not been released in the States, however, and he is angry. Her contract expires next year and he says he has mixed feelings about staying with the major label. As he sees it, she has had 13 No. 1 records in Canada and has never been off the country music charts here since 1970. He feels he could have done this without RCA's support, that he needed them for international support and that they haven't come through for him as expected.

To calm the tide, RCA releases Carroll Baker's first album release in the U.S. early next year and she will have had two single releases out in that market by year-end of 1980.

Robert Harlan Smith is vice president of Royalty Records, based in Edmonton, as well as a recording artist for Royalty which is generally considered to be the biggest country independent in Canada. For him and his label the major problem encountered in stimulating broad sales is distribution. In fact, Royalty's product is available in few stores east of Winnipeg and the fact has presented problems for the label in achieving real airplay in major centers like Toronto.

"It's a catch 22 situation," he says. "Radio stations won't

(Continued on page WOCM-49)

Tony Byworth is based in London and a frequent contributor to Billboard.

Shig Fujita is Billboard's correspondent in Tokyo.

David Farrell is Billboard's correspondent in Canada.



COUNTRY PROGRAMMERS AND LISTENERS, THANK YOU FOR ANOTHER GREAT YEAR.



# THE WORLD OF COUNTRY MUSIC

## Year Of The Cowboy Reunites Country With Western

By DOUGLAS B. GREEN

The year 1980 has been highly touted as the "Year Of The Cowboy," and external evidence would indicate this is so: boots and hats are everywhere, western movies, particularly those with musical appeal, are doing big business, and country music continues to grow in the marketplace, spearheaded by the cowboy image in song.

As recently as the July 23 issue of Billboard Kip Kirby noted the frequent and increasing use of the word "cowboy" and the western theme in song titles, and there is evidence that this renewed interest in the western end of what once was called country-western is showing itself in the musical marketplace. Part of it is nostalgic, reflected in the recent success of the Bob Nolan album on Elektra, and an even more recent Roy Rogers single; part of it is reflected in burgeoning western artists like Gary McMahan and Riders In The Sky, and in the continuing success of Rex Allen Jr.'s occasionally western-flavored releases.

Many observers feel the recent number of western films, many of them using country and/or cowboy oriented music, have also been a major—perhaps the major—factor in the western revival. In the last couple of years films such as "The Electric Horseman," "Bronco Billy," "Urban Cowboy," "Honysuckle Rose," "The Long Riders" and others have reintroduced audiences to western themes and country songs.

Western music has, of course, been an integral part of country music since 1925, when Carl T. Sprague's "When The Work's All Done This Fall" sold several hundred thousand Victor Records, soon followed by other early efforts by such country pioneers as the Beverly Hillbillies, Stuart Hamblen, Vernon Dalhart, and several Jimmie Rodgers cuts.

The music took a huge leap with the nearly simultaneous appearance of songwriters such as Billy Hill ("The Last Roundup," "Empty Saddles In The Old Corral") and Bob Nolan ("Cool Water," "Tumbling Tumbleweeds"), who added the beauty and mystery of the West to their songs, and with the rise of Gene Autry and the entire singing cowboy film genre.

For a period of 15 years or so a great many performers rose

to prominence in western music—the Sons of the Pioneers, Elton Britt, Roy Rogers, Tex Ritter, Bob Wills, Jimmy Wakely, Eddie Dean and dozens of others—while their songs flourished and became part of the American musical psyche: "South of the Border," "High Noon," "Pecos Bill," "Mexicali Rose," "San Antonio Rose," "Back In The Saddle Again," "There's A Gold Mine In The Sky," "Take Me Back To Tulsa," "Jingle Jangle Jingle," and scores more.

The popularity of western music declined precipitously with changing national tastes in the 1950s, and although groups like the Sons of the Pioneers continued working, national attention drifted far from the western sound. Only very occasionally in the past 20 years has someone said, as Rex Allen Jr. did in "Hear Them Pioneers": "I think it's time that we put western back in the country sound."

Most observers feel the time is right for a surge in western music, or at least some form of the music, though whether the music can once again take the place it commanded in the commercial marketplace in the 1930s and 1940s remains to be seen.

Ralph King, vice president in charge of marketing for the Record Bar chain feels the moment is ripe. "There is no question that AM country radio has gotten stale, gotten away from exciting new music. That, combined with the excitement generated by these new films, will boost the cowboy mystique, and I feel the future for country music is excellent, and for the western sound it's incredible.

"Western has a great opportunity to reinstate itself; it's been a part of us for a long time, and we're ready for a big revival."

His sentiments are echoed by longtime music industry veteran Cliffie Stone, now director of country music at ATV Music, and longtime board member and past president of the Academy of Country Music: "In my opinion—and I've been in western music since 1935—I feel that western music has been hanging on by its toenails for the last 25 years, spearheaded by the Sons of the Pioneers. Now we find that because of these movies, particularly, that a lot of people will be exposed to western music, and like it; it'll be a classy image. It won't be long, I predict, until we're calling it country-western again."

King feels, however, that the key to a western revival will not come so much from the movies, but from the creativity of new

(Continued on page WOCM-48)



Who shocked J.R.? Charlie Daniels presents Larry Hagman (better known as the infamous J.R. Ewing of "Dallas") with a new hat at Opryland.

Douglas B. Green, formerly with the Country Music Foundation, is now a writer and entertainer.

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# New Channels Open For Country Visibility

By RICHARD M. NUSSER



A Billboard Spotlight

Right, George Jones and Tammy Wynette perform together for late-night America on "The Tonight Show."



Below, Janie Fricke and Charley Pride join host Ralph Emery on "Pop Goes The Country."



Lynn Anderson and Larry Gatlin perform on a cable special for Home Box Office, which has been a key programmer of country music since the early '70s.



Johnny Cash started it, the viewing audience demanded it, and the down to earth qualities of country music artists helped it flourish. That's the long and the short of country music's continuing, successful penetration into television and films.

Since Johnny Cash began making regular tv appearances in the 1960s, and shows such as the Kraft Music Hall began featuring country personalities, country artists have been making their mark in films and tv. The particular qualities of the music and the excellent production facilities in Nashville have helped quicken the process. And it's not only the networks that are picking up on country music. Syndicated tv programs and cable systems have provided additional avenues for the spread of the music.

"The country music audience is consistent and loyal," notes Ellen Braver of Home Box Office, the cable programming service. "A lot of cable customers are located in rural areas because the reception warrants it," she adds, explaining why HBO has been a leading outlet for country performers since the early 1970s.

The latest HBO offering features Glen Campbell and Tanya Tucker in concert from Harrah's in Lake Tahoe, Oct. 19. Upcoming is a special called "Country Music: A Family Affair," to be taped in November in Nashville. The theme will be the numerous country artists who have family associations, from cousins Mickey Gilley and Jerry Lee Lewis to the Kendalls and others.

"We have several more in the planning stage," says Braver. "We aim at country and country cross-over artists. Country music is very hot now and we're trying to reflect that in our productions."

Jim Owens, a veteran Nashville producer and packager of country music shows, has been responsible for many variety specials, including the immensely popular Music City News Country Music Awards. Multimedia Productions now handles Owens' distribution.

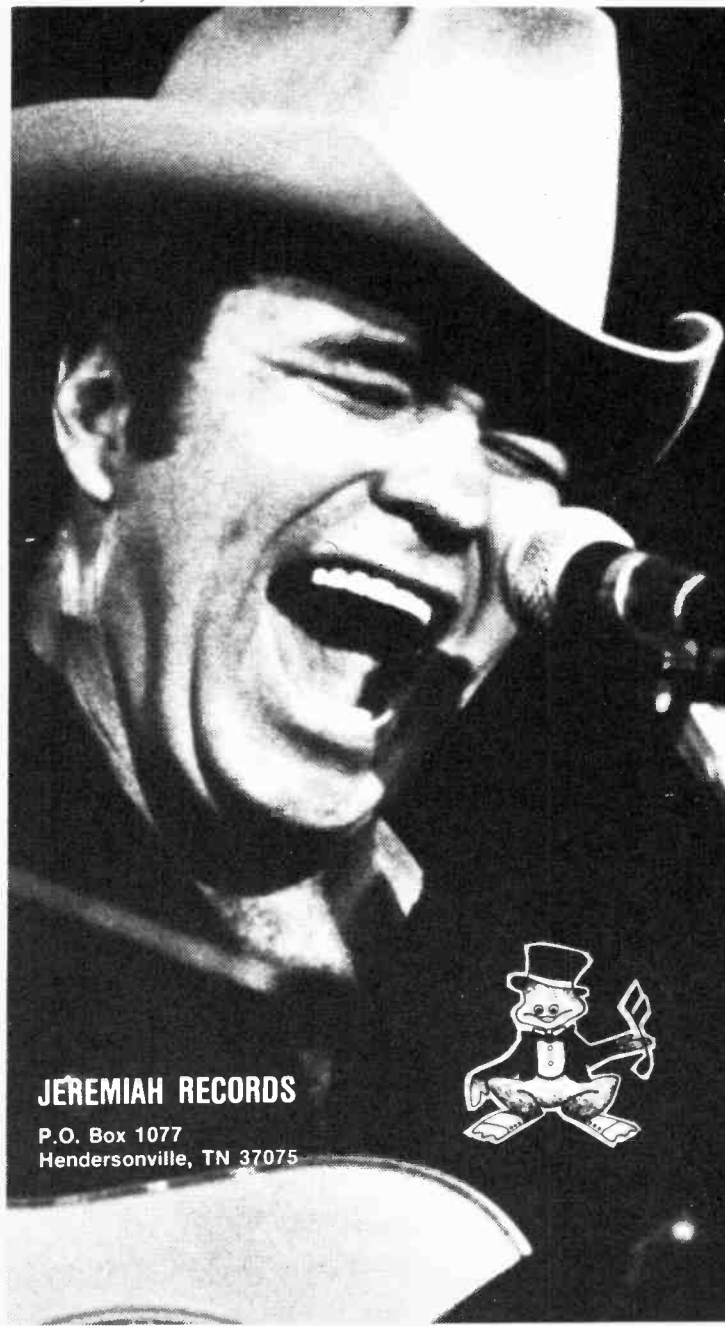
The Country Music Assn. and Academy of Country Music awards, both carried on network tv, and Owens' Music City News awards have enabled many country artists to gain exposure to a wide, national audience. Owens' show is an acknowledged leader among syndicated shows, with an audience estimated to reach 11 million homes.

Part of the secret behind country music's success on the tube is the fact that many country acts appeal to the same demographic audience as those who watch tv.

In the case of films such as the recent "Urban Cowboy" and  
*(Continued on page WOCM-44)*

Richard M. Nusser is a reporter in Billboard's N.Y. office.

OCTOBER 18, 1980 BILLBOARD




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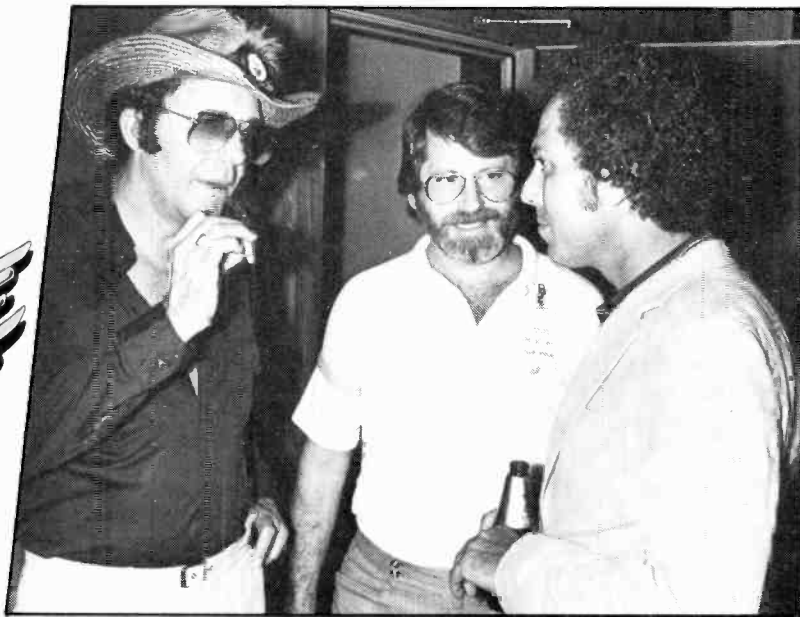
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# THE WORLD OF COUNTRY MUSIC



Joe Sullivan, manager of Bobby Bare (left) with CBS Nashville vice president Rick Blackburn (right). Says promoter, agent and manager Sullivan, "Managing can mean knowing when not to accept an offer."

## Managing The Country Artist Through New Avenues Of Exposure

By KIP KIRBY

Ah, the good old days.

Remember them? Back when country music was so much simpler than it is today? When the big time meant glittering suits from Nudie's, three-chord country standards and regular Saturday night appearances on WSM's "Grand Ole Opry?"

Yep, back then, things were done on a smaller scale, "cross-over" wasn't even in the country dictionary yet, and managing country acts was a lot less complicated.

Many Nashville artists just depended on their booking agents or their record labels to handle things for them back then.

Today, members of the "Opry" have difficulty finding even a free moment to appear on the program anymore, what with their international touring, Las Vegas headlinings and television exposure. Oh, and don't forget the movies, a growing new outlet for versatile country performers.

So, what does this mean in terms of management? Is Nashville about to become a mecca for country-oriented managers?

Interestingly enough, Nashville has never been exactly noted for its management firms. While Los Angeles and New

Kip Kirby is a reporter in Billboard's Nashville bureau.

York have produced a number of creative new management companies—a new shingle springing up just about every other week, it sometimes seems—Nashville continued to plod along patiently, marching to its own unhurried small-town beat. After all, country music was—always had been—country, so what was the rush for change?

Names known and respected years ago are still in evidence today, attesting to the fact that country artists tend to be as loyal to their mentors as country fans are to their stars.

But the tide, by necessity, is turning. Country music is big—no, make that huge—business these days. Television has discovered country performers as if they'd somehow been hiding under a rock all these years. And movies have not only snapped up country artists but country themes and soundtracks as well. Like mighty Goliath examining little David from lofty heights, Hollywood is suddenly scrutinizing Nashville and its musical exports with avid fascination.

At the same time, of course, country artists themselves have changed. This decade's breed of country newcomers are younger, fresher, more contemporary, weaned on rock'n'roll and blues and blending a variety of musical heritages into their background. These new faces are attractive, intelligent, well spoken, and in many cases, urban-born. They require a different kind of management; they are seeking energetic career direction specifically aimed at providing them with what has come to be termed "mass appeal" exposure.

The barriers once faced by Nashville are falling. Perhaps the worst of these was the stigma that seemed to be anchored to a manager trying to do business from Music City. Longtime veterans remember a time when it might take several phone calls from Nashville to get through to record executives on one of the Coasts, when it was difficult to get anyone to take you seriously when you pitched them a country artist for a major network special.

But as country music has overtaken almost every other kind of music in ratings—and is dominating both tv and radio programming in unprecedented numbers—Nashville's importance and credibility in the music industry has likewise risen steadily.

Joe Sullivan, founder of the prestigious Sound Seventy Corp. which engages in concert promotion, booking and management, can recall a time when he might have to place a call more than once before he'd be connected to his party in New York or Los Angeles.

"A phone call from Nashville wasn't exactly guaranteed to set anyone on fire," he says with a chuckle. Yet Sullivan persisted; today, he has helped Charlie Daniels become a superstar and Sound Seventy a highly respected entity on either Coast.

Sullivan's partner, Steve Greil, recently took over management for Bobby Bare who returned to Nashville after a public...  
(Continued on page WOCM-48)

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# THE WORLD OF COUNTRY MUSIC

Nashville and country music publishers are providing a classic case study in how to enjoy a music business recession.

Their formula is simple: try to find a period of economic chaos outside the music industry, similar financial climes within the industry, compound the problem by helming the musical ships of state with a mixture of Captains Queeg and Courageous, spice it with election year eccentricities, add a couple of warehouses crammed with returns, complicate it with piracy and outright criminal record business rip-offs, and crown it by quoting soothsayers of doom frequently on the pages of music trade magazines.

How, you might (or might not) ask, can we enjoy a recession with this formula?

Well, we won't get into the chemistry of why it works, we just have to look at the results. And those results say it does work.

One of the healthiest businesses going, outside owning a herd of oil-sniffing camels in Saudi Arabia, is owning a country music-oriented publishing company.

While much of the music industry moans and wails, exaggerating its own death before it happens, these publishers are enjoying the best years of their lives. Stripped of hyperbole, boosted with a realistic evaluation of the bottom—and top—line, the country music publishing business is in a legitimately chronicled boom period.

The cheery news is substantiated by higher grosses, more cuts, increased lucrative crossover action, continued growth in the television field, an explosion on the silver screens of Hollywood, a slow-but-sure surge in foreign income, and a similar move in the print and folio field. In the cases where record company problems have led to decreased mechanicals (a situation that will be felt more in the coming year than the past year due to the slowness in mechanical payments), an offsetting factor has been the rise in performance royalties through BMI, ASCAP and SESAC.

There has been the predictable belt tightening by some

## Country Publishers Find Ways To Dodge Recession Blues

publishers and internal pep-talks by others. But the country music publishing industry wasn't infected by the bad business practices that were so devastating to major record companies when the economy flipfopped.

"We had a meeting when we saw what was coming in the industry—and we decided to work twice as hard," comments Jack Stapp, chairman of the board of Nashville's giant Tree International. Stapp credits "a hell of a professional staff and a hell of a set of writers" as reasons why Tree's gross revenues are up over the previous year's figures. "This company was built on volume more than anything else—and we pushed that volume up."

Buddy Killen, the firm's president, agrees that high volume helps stabilize publishers in questionable economic times. Another benefit is an in-house production firm—Tree Productions.

Benefitting Tree writers is the company's 24-track studio. With a stable of writers that includes Sonny Throckmorton, one of the hottest in the business, Tree's talents have created an upswing in movie music ("Middle Age Crazy" was based on the Throckmorton song of the same title), commercials, and print and international royalties.

Bob Beckham, president of Combine Music, believes the industry slump has a silver side: "A tremendous amount of garbage was being released, and the record buyers rebelled. The purge was good; the industry needed it."

Does Beckham cite a post-surge benefit? "A lot of the wheeler-dealers are out of the business. When it gets down to the nut-cutting, all the deals go out the window and they start realizing the importance of a great song."

Combine's international income is on the rise, along with the firm's involvement in motion picture music. That includes two "Urban Cowboy" hits, Johnny Lee's "Lookin' For Love" and Kenny Rogers' "Love The World Away." Three songs in the Willie Nelson movie "Honeysuckle Rose" and the title song for the upcoming flick "Coast To Coast" are more Combine cinema credits that will keep the rising grosses on the same spiral. The firm boasts such writing talents as Bob Morrison, Tony Joe White, Kris Kristofferson and Johnny MacRae.

Gross income for the world at Acuff-Rose was up some 15% the past year, reports Wesley Rose, president. Rose claims that foreign income has gone up 30% a year for the past three years.

The Acuff-Rose catalog, Nashville's most prestigious catalog of name songs by name writers—from Hank Williams to Mickey Newbury to Don Gibson—provides a stabilizing factor in the unsettled economic waters of the '80s.

A stable of new writers turns out new material that balances the evergreens. And the staff looks for cuts—and covers—in all formats of music. "A publisher hasn't done his job until he gets a record cut in each category of music," states Rose, noting it took him three years to get a hit on "Tennessee Waltz."

Rose believes the success of the television-promoted LP packages such as the Slim Whitman album that sold more than a million LPs will force some changes in the industry.

"It's forced the major labels to think. If these labels proceed as they have in promotion of country music, then I see the tv package people starting their own labels."

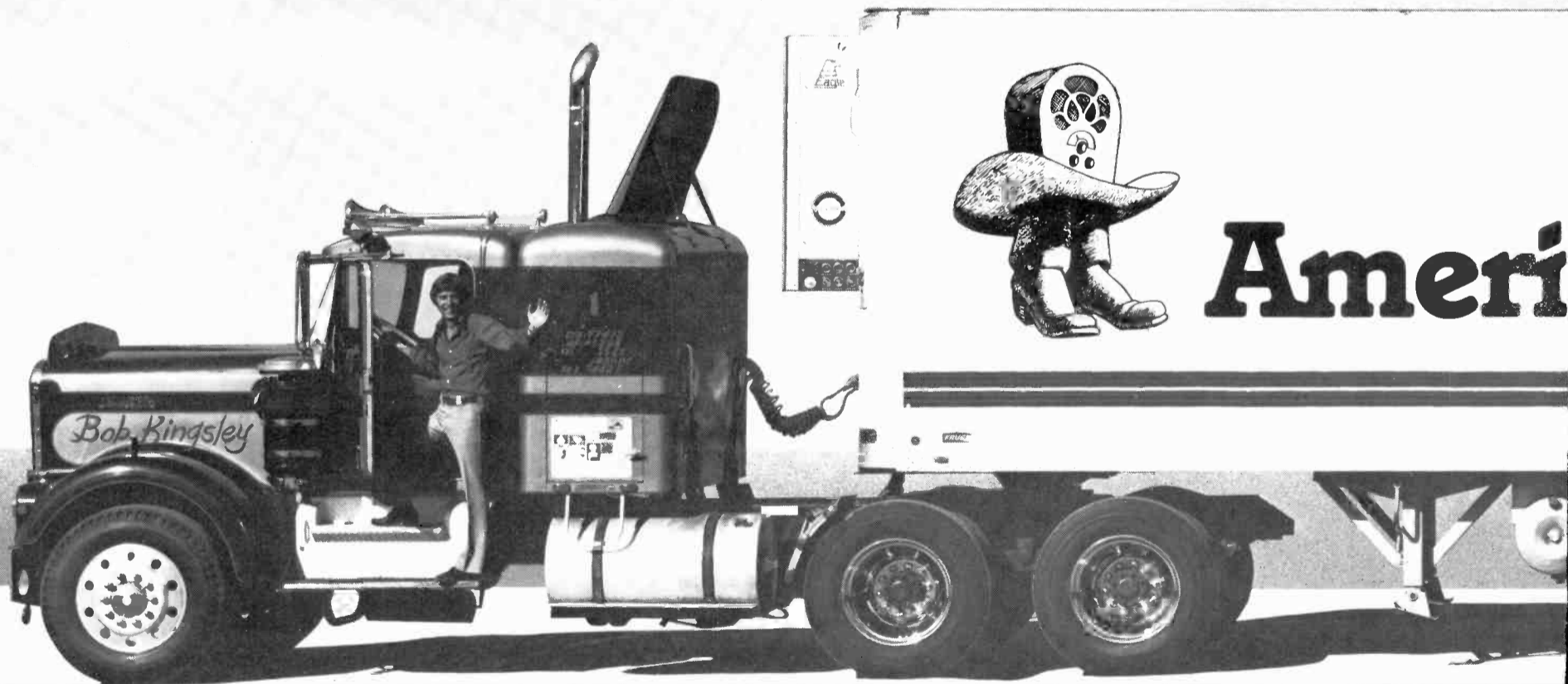
With recent hits by such acts as Linda Ronstadt, Emmylou Harris and Charley Pride, Acuff-Rose is looking strong for the future. The company should benefit from the country music/movie mating, as Rose observes, "Each day I have people calling me about movies, commercials and tv series."

Merlin Littlefield, director of Nashville operations for Peer-Southern sees 1981 as a boom period for both country and gospel music.

"This is the year for Jesus and the cowboy," states Littlefield. With five exclusive writers in Nashville and the golden Peer-Southern catalog (that includes the hits of Jimmie Rodgers and the Carter Family) the firm has been getting cuts from such acts as Emmylou Harris, Merle Haggard, Willie Nelson/Ray Price, Charlie Daniels, Billy "Crash" Craddock, Loretta Lynn, Dave & Sugar and John Anderson.

Because of Peer-Southern's international strength, the U.S. music slump hasn't been felt as severely, advises Littlefield. He feels the downturn has been both good and bad for the record business. "The industry trimmed a lot of unnecessary fat, became more honest and made people more business-minded."

The spate of country music-oriented motion pictures has broadened the scope and acceptability of country music, believes Henry Hurt, vice president and general manager of Chappell and Intersong. "With country getting stronger, we're getting stronger, too," adds Hurt who feels that the economy is now starting to level out, leading to a continuation of the good times. (Continued on page WOCM-50)



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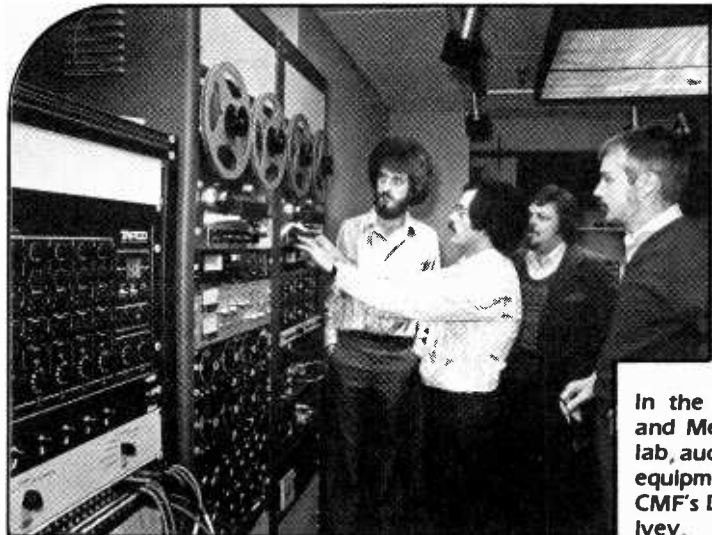


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# Organizations Fuel Country Growth Worldwide



In the Country Music Foundation Library and Media Center's new audio restoration lab, audio whiz Art Shifrin demonstrates the equipment to, from left, engineer Alan Stoker, CMF's Danny Hatcher, and CMF director Bill Ivey.



CMA's associate executive director Ed Benson says that, "The CMA's work over the years has culminated in the explosion of country music that we're currently experiencing. The challenge now is to maintain the expanded country audience, while at the same time developing areas for new growth. Country cannot be compared to previous 'fads' in music. Its roots are grounded in our national heritage and it presently reflects our lifestyles and social attitudes."

BMI's Frances Preston, Joe Moscheo and Del Bryant point to the 70%, year-long dominance of the country charts by BMI as evidence of that group's outstanding year. Even more significantly, 24 of the 92 BMI pop hits of 1979 were written by Southern writers with 19 of these most performed songs coming from Nashville tunesmiths. Preston, director of BMI operations for a fertile 16-state southeastern and southwestern area, also points to BMI's participation in key board member slots for such groups as the CMA, Country Music Foundation (CMF), NARAS, Nashville Songwriter's Assn. International (NASI), Gospel Music Assn. (GMA), Nashville Music Assn. (NMA), Memphis Songwriter's Assn. and many others.

The recent boom in country music movies illustrates how vital BMI music is to this enormously popular branch of films. With the exception of "Urban Cowboy" (where BMI merely has a majority of the songs), BMI songs are virtually the only country songs to be found in such hits as "Coal Miner's Daughter," "Roadie," "Bronco Billy," "Honeysuckle Rose," "Smokey & The Bandit, Part II," and "Middle-Age Crazy." "We try to be all things to all people in Nashville," remarks Preston. "Sometimes I find myself cast in the role of psychiatric counselor," she laughs. BMI's Nashville office represents over 20,000 writers and more than 8,000 publishers in its vast territory. Moscheo says, "We always try to keep the writers we have happy and seek new material from them rather than try to take from the competition."

Meanwhile, ASCAP made some significant changes in its continuing battle to take those chart numbers away from BMI.

Ed Shea, ASCAP's longtime southern region director, has been promoted to ASCAP's national director of public affairs that will see him carry the ASCAP banner between the song town of Nashville and the political town of Washington. An expert in both sectors, Shea should be a natural for his new position.

Filling his shoes will be Connie Bradley, who has been named southern regional executive director. That region spans 20 states.

Bradley's team has been re-shuffled into these assignments. (Continued on page WOCM-50)

By JOHN LOMAX

It's been another simply incredible year for country music. Figures released by NARM in mid-1980 showed country music's record & tape sales moving into second place nationally, bypassing pop, and showing a steady increase in a generally gloomy year for the recorded music industry as a whole.

Country music historians will no doubt mark 1980 as the year of the country music movie. Designer blue jeans, western hats, pearl-buttoned shirts, and cowboy boots are now "in" from Bangor to Berkeley and mechanical bulls are selling like longnecks at Gilley's.

How did all this happen? Aside from the basic merit in the music and the aging of the postwar babies, one must look to the organizations which promote country music. Without these groups' dedicated efforts country could well be in a situation similar to that of bluegrass music or jazz. American? Yes. Vital? Yes. But these two hardy forms do not represent large market shares nor are bluegrass and/or jazz movies packing in the ticket-buyers at cinemas and selling popcorn.

The oldest, and certainly the most important country music organization, is the Country Music Assn. Founded in 1958, the CMA now boasts well over 5,000 members and is generally recognized as among the most effective trade organization of any kind in the U.S. Under the guidance of Jo Walker, the

CMA enjoyed another sparkling year in 1980. Some of the CMA's achievements are as follows:

- Sponsoring a visit by twelve outstanding international journalists from the World Press Institute;
- Beginning an industry-wide employment service to benefit all those who seek employment in country music;
- Producing a country music video-tape presentation for worldwide dissemination;
- Sending representatives to country music festivals in England, Scotland, Australia and New Zealand;
- Co-sponsoring (with the Grand Ole Opry) the largest Fan Fair Week in history, attracting well over 15,000 registrants;
- Helping the U.S. International Communications Agency assemble a travelling exhibit on American art which toured extensively in Eastern Europe.

Space does not permit mention of the literally hundreds of other important activities for this remarkable institution. 1981 will see the CMA even more active in its tireless promotion of country music. The next year will see an aggressive membership program, greater promotion of country music in the international sphere, a revitalization of the Speaker's Bureau and increased promotion of country music on college campuses and at business conventions.

John Lomax III is music editor of The Nashville Gazette.

## New Visibility

• Continued from page WOCM-38

"Honeysuckle Rose," the film's theme and the artists whose music was featured appeal to the younger moviegoer.

Country music has all the bases covered. TV and films with musical themes aren't the only avenues being explored. Bill Anderson and Charly McClain are just two country stars who have branched out into other areas.

Anderson has been making regular appearances on ABC-TV's "One Life To Live," soap opera. He also has hosted "The Better Sex" game show on the same network. McClain has been featured on CBS-TV's "Sports Spectacular" program, racing jeeps, among other things, and drawing a sizable audience of men.

"Her audience is men from 25-45 years of age," explains Kathy Hooper of Nashville's Top Billing Agency, one of the leading deal makers in the tv and film area.

"We gear our tv to the same markets our clients naturally appeal to," she says. "We let the tv people know that most of our clients appeal to the same demographics, male or female, the tv advertiser wants to reach."

One attribute country performers have over other contemporary musical acts, particularly rock 'n' rollers, is a personality that appeals to the more mature tv fan. Consequently, notes Hooper and other talent suppliers and buyers, country artists are sought out for spots on talk and game shows, and situation comedies.

In fact, the similarities between the country fan and the average tv viewer has resulted in a trend toward local stations programming blocks of country shows in sequence, particularly on Saturday and Sunday afternoons. This tactic allows combinations that may include "The Porter Wagoner Show," Jim Ed Brown and Jerry Clower on "Nashville On The Road," Bill Anderson's "Backstage At The Opry," a talk/variety show, and The Osmonds' "Country Roads."

Jerry Reed, Willie Nelson, Bill Anderson and Kris Kristofferson are some of the country artists who have gone on to dramatic roles, and that trend, also, is continuing.

Jim Owens, who helped establish the team of Jerry Reed and Burt Reynolds as a boxoffice draw, is preparing a series that has music as a sub-theme entitled "Big Al's Dogs." It concerns a group of youngsters who play music of the 1960s, and Owens will produce it from Nashville. He's preparing four specials so far this year, including a tribute to Chet Atkins scheduled for release in December.

Owens attributes his success to the fact that he has worked in tv since 1955 as cameraman, director and producer, and he knows his audience. "We never had a special that didn't clear less than 75% of the national audience," he notes quietly.

The low-key demeanor of country artists and the delights of

doing business in Nashville versus New York or Los Angeles also seems to have something to do with the growth of country music in tv and films, especially from a producer's view.

"There's a family feeling in Nashville," says Gary Smith, who produced the first CMA Awards shows for Kraft nearly a dozen years ago. "Our intention is to produce variety specials and they're interested in broadening their scope. We like working with the people in country music very much."

Smith and partner Dwight Hemion will be unveiling their first syndicated show soon after years of network production. It will be a weekly music and variety show hosted by "Tonight Show" bandleader Doc Severinsen.

Smith intends to draw on his experience with country personalities for the new show, pointing out the similarity between the viewer and the country and MOR fan. Smith's show will lean toward the latter, but his criteria for talent matches the country artists' virtues.

"Country artists have their feet on the ground," says producer Owens. "They're super to work with. I believe it helps also not to have to be exposed to the pressures of working in Los Angeles or New York."

It seems that the rest of the country agrees with Owens, whether they're behind the camera or in front of the tv screen in their living room.

## Boom Music

• Continued from page WOCM-3

If there was one country trend perceived in this last turbulent and (sometimes) traumatic year, it was the importance of the movie. The following articles will document the rise and non-fall of the motion picture in the rise of country music. Country music stars not only appeared in a bevy of boxoffice biggies, they wrote songs (such as Sonny Throckmorton's "Middle Age Crazy") that became themes for flicks.

1980 was the year that Willie Nelson became a legitimate boxoffice star. "Electric Horseman," starring Robert Redford and Jane Fonda, gave Nelson his first taste of acting in a major movie—and he craved the consume de cinema. Nelson then starred in "Honeysuckle Rose," in a performance that took him beyond such stars as Amy Irving and placed him as an equal with Dyan Cannon and Slim Pickens.

"Bronco Billy" brought out the best in Merle Haggard, Ronnie Milsap and Clint Eastwood. It was a boxoffice smash.

Then, along came Jones. Well, not really Jones, but such hits as "Smokey And The Bandit, II" and "Urban Cowboy."

Travolta doing the Texas two-step and Burt Reynolds re-doing his good-ole-boy role to perfection, with a potent boost from Jerry Reed, took the country music movie idiom to a zenith never dreamed of in earlier days.

If we have to single out the most important new development in the explosion of country music, it would have to

be its transfer from the studio setting to the soundstage.

The cinematic triumph, accomplished in a down-year for Hollywood, is almost equalled by country music's increased penetration into the regional and national tv market.

Local, regional and network tv continued to become fertile ground for the growth of country music. And as new tv realms developed—such as videotape and cable—country music was there to meet the demand. A record number of cable-oriented tv specials brought this music form into more tv households than ever before, when coupled with syndicated and network country tv programs.

A recent CMA survey shows that more than 75% of the nation's tv stations utilize country programming in network or syndicated form. And those tv-hours are well-populated with commercials.

1980 was also the year that western came back into prominence as a co-word with country.

"It's not country and western," Nashville natives were once fond of proclaiming: "It's just country."

Not so anymore. It's country and western. Country has been linked inexorably with the western style craze that has boosted boot stock into the oil sheik range.

Even Zenith introduced a country and western tv set. (In style only—not programming.) Ralph Lauren paraded a new country cologne. Willie Nelson revealed his new Willie jeans.

Country has not only gone California and Texas and Tennessee, but it has gone Ohio and Canada and New York.

From fashion to frenetic lyrics and melodic melodies, country music has become a medicinal necessity for ailments in other sections of the music/radio business. More stations than ever converted to the country format—with impressive results.

Country managers, agents and bookers keyed in on the growing popularity of this music form as they continued to expand in an era of regression. Why? How? Who? Read further.

And the thrust goes far beyond the borders of the good ole U. S. of A. Canada is into the country craze. Japan is jiving with a different shade of country. Europe is a growing market that some Nashville music leaders pinpoint as the next New Frontier of the Nashville Sound.

While Nashville labels recover and recoup from the excesses (mainly of their home office—explain this one to the boss!) and target their expanding demographics (the ages are growing younger and older at the same time), and such organizations as ASCAP, BMI and SESAC (Not to mention the CMA, Nashville Songwriters Assn. International and NARAS) help power Nashville's music into new country and pop areas, the previously cloudy skies of country music are parting, prodded by a newborn sun.

That sun shines on some pesky, persistent residual clouds. But it also beams on some blue. And beyond the blue, it splays into the colorful arc of a rainbow. And we all know what that means.

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# Label Roundup

• Continued from page WOCM-16

soundtrack LP; and Johnny Lee's "Lookin' For Love," also from "Urban Cowboy."

E/A's 13 top 10 records included these five, plus Rabbitt's "Pour Me Another Tequila," Mel Tillis' "Blind In Love," "Lyn' Time Again" and "Your Body Is An Outlaw," Hank Williams Jr.'s "Whiskey Bent And Hell-Bound," "Women I've Never Had" and "Kaw-liga," along with Jerry Lee Lewis's "When Two Worlds Collide."

Recently, E/A's roster has been expanded to include Charlie Rich, Hank Cochran and Johnny Lee, who became the first country act signed to E/A through its Asylum/Full Moon division.

Over at MCA Records, Jim Foglesong, president of Nashville operations, calls 1980 "a great year for country."

"We started off 1980 with a major country promotional effort highlighting LPs released from many of our major acts," he explains, "and it has continued throughout the year. The program far exceeded our original expectations."

"It's really hard for us to identify with the problems of the record industry," he adds, "because our sales have held up extremely well."

During the fall of 1980, MCA kicked off a marketing program called "Our Country's Choice," which featured 80 selections consisting of new releases and the best of catalog items. The theme put a musical twist to both this year's presidential election and the basic inference of this country's freedom of choice. The campaign consisted of in-store merchandising aids, radio spots and print advertising.

A particular success story this year for MCA has been with Loretta Lynn and the film based on her life, "Coal Miner's Daughter."

MCA artists who scored with No. 1 records during 1980 were Conway Twitty with "Happy Birthday Darling" and "I'd Love To Lay You Down," Barbara Mandrell with "Years," the Oak Ridge Boys with "Leaving Louisiana In The Broad Daylight" and "Trying To Love Two Women" and Don Williams with "Love Me Over Again."

Hits by Twitty and Lynn, John Conlee, Brenda Lee, Merle Haggard and Ed Bruce landed comfortably in the top 10, as did other single releases by the Oaks, Twitty, Williams and Barbara Mandrell.

MCA continued its success with other artists on the roster, such as Tanya Tucker, Bill Anderson, Bill Monroe, Hank Thompson, Faron Young and Asleep At The Wheel.

New roster addition, Connie Cato, also charted for the first time in 1980. Other MCA roster additions during the year include Terri Gibbs, Taffey, Micki Furhman and Ed Bruce, who scored a top 10 single with "The Last Cowboy Song."

"One of our strengths here at MCA is the depth of our roster," says Nashville publicity director, Jerry Bailey. "We have the long-standing artists like Conway and Loretta and Merle Haggard who have had more hit records than anybody else, and then we've got newer acts like Barbara Mandrell and the Oak Ridge Boys and Don Williams and John Conlee who are racking up the hits and bringing in awards. And we've got a stable of artists that we're in the process of developing."

Phonogram/Mercury Records' Nashville division also turned in a good year, surging ahead chart-wise and sales-wise, with both new and established artists.

Emphasizing the continued strength of stable artists like the Statler Brothers, Frank Leffel, Mercury's national country promotional manager notes that, "One of the real high points of the past year for Mercury has been our success with some of our newer artists. We have albums coming out this fall on three of these artists and I think our marketing efforts around these releases will serve to broaden our current success."

Mercury superstars, the Statler Brothers, posted another phenomenal year in 1980. Celebrating their 10th anniversary with Mercury, they released two LPs and had two top 10 singles, "Nothing As Original As You" and "(I'll Even Love You) Better Than I Did Then."

Other chart successes for the label during 1980 include Jacky Ward, whose single "Save Your Heart For Me" went top 10 and Reba McEntire, who entered the top 10 for the first time in her career with "(You Life Me) Up To Heaven." Dickey Lee enjoyed great success with "Working My Way To Your Heart."

Mercury also posted gains with new artists who included octagenarian George Burns whose "I Wish I Was Eighteen Again" made it into the top 20 and Larry G. Hudson, who made the top 10 with "I'm Still In Love With You." Hudson also had chart success with "I Can't Cheat."

Warner Bros. Nashville office came through 1980 posting strong gains, under the guidance of Frank Jones, who joined its staff during the year as director of Nashville operations.

According to Stan Byrd, national sales and promotional director, most marketing campaigns for 1980 consisted of regional impact programs designed to react to airplay and consumer demand in a concentrated area.

"The campaigns were usually tied around two or three artists and albums, for example, T.G. Sheppard with Emmylou Harris and the Bellamy Brothers. We always tried to couple one strong artist with one or more growth LPs."

"We also stayed longer with one album than we had in the past. For instance, '3/4 Lonely,' by Sheppard, had four singles released from it and was his current LP for 60-plus weeks," he continues. "In terms of advertising, we concentrated for the most part, with rack oriented campaigns in the Southwest and Southeast."

"1980 also marked the first time WEA tried a united labels sales promotion," Byrd notes. "This campaign was more national in scope and a longer running campaign. This program is still running, but early estimates are that it has generated about \$2 million in increased business."

During 1980, the Bellamy Brothers came through with two No. 1 singles, "Sugar Daddy" and "Dancin' Cowboys," from their "You Can Get Crazy" LP. 1980 was also the year that T.G. Sheppard emerged as a major country artist, with two No. 1 singles, "Last Cheater's Waltz" and "I'll Be Coming Back For More," as well as the top 10, "Smooth Sailer."

Emmylou Harris also scored a No. 1 hit with "Beneath Still Waters" and a top 10 with "That Loving You Feeling Again," a duet with Roy Orbison from the film soundtrack, "Roadie." Harris also won a Grammy for her gold LP, "Blue Kentucky Girl," and has been nominated for the CMA's female vocalist of the year.

Debby Boone also scored a No. 1 hit with "Are You On The Road To Loving Me Again," from her "Love Has No Reason" LP. The perennial Buck Owens was also welcomed back to the charts this year with two top 30 singles.

Other artists who continued with strong chart successes in 1980 were Big Al Downing, Con Hunley and Gail Davis. John Anderson emerged this year as one of the most promising male country singers, breaking into the top 20 with "Your Lying Blue Eyes" and "She Just Started Liking Cheating Songs."

Other artists on the Warner Bros. roster, including Rex Allen Jr., Rodney Crowell, Carlene Carter, Guy Clark and Margo Smith, continued to make strides in their recording careers.

Warner Bros. also had several new additions to its country roster this year, including Gary Morris, Stephanie Winslow, Chuck Howard and Don Gibson.

Ovation Records continued to hold on to its title as "country music's hottest independent label" in 1980. The Kendalls also continued to hold on as one of country music's leading acts. Signed and developed by Ovation, the father/daughter team is now wrapping up its third straight year during which it has dominated the charts with 11 straight hits. During 1980, the Kendalls scored with two top 10s, "You'd Make An Angel Want To Cheat" and "I'm Already Blue," along with a top 20, "I Don't Do Like That No More."

Ovation artist Joe Sun scored with three charted records, including one top 20. Brien Fisher, Ovation vice president of Nashville operations, explains that the name of the game at Ovation is breaking new artists.

"In today's market, breaking new acts is not impossible, but it's improbable," he notes. "Where it was once possible to break an act with a single, today it requires a planned campaign and a consistent flow of 45s. It's gotten so that we have to approach a country artist as if we were breaking a pop artist. We're into the process with Sheila Andrews, and we just signed Vern Gosdin. Ovation needs to do that to remain competitive."

President Dick Schory adds that Ovation expects to add 10 new country artists to its roster in the coming year and that the company is committing new funds to its Nashville operation.

For Nashville's smaller labels, in some cases, 1980 turned out to be a tough year. More than one such label bit the dust during the year. Still, others have opened operations here recently, and they, along with some of those already in operation before 1980, have continued to make significant strides.

In late 1979, Casablanca Records, which for some time has been a force on the West Coast specializing in other musical fields, opened an office in Nashville. During 1980, the company's Nashville operation has moved forward in a very impressive way, by relying on independent marketing and promotion people, says Wade Conklin, general manager.

"Of course, we have the Polygram (Casablanca's parent company) promotional and marketing network like everybody else has," says Conklin. "But we're using independent people mostly in marketing our country product. For one thing, it's cheaper. But also, country is a specialized area, and the nature of the game now is such that there are, due to label personnel cutbacks, a lot of strong independent people out there who have great rapport with the people in radio."

Casablanca's strongest showing in its country division this year was with recently signed Mac Davis, who scored with two top 10 records, "Hard To Be Humble" and "Let's Keep It That Way," both from his debut Casablanca LP. Davis will also co-host the CMA Awards Show this year.

Other smaller-sized Nashville labels have also made significant showings during 1980. Little Giant Records had chart showing with DeDe Upchurch and Byron Gallimore, and also continued its work with promising artists Jerri Kelly, Mick Lloyd and Arleen Harden. Paid Records scored chart-wise with the Billy Walker/Barbara Fairchild duet, "Let Me Be The One" and also expanded its roster, which now includes the Nashville Superpickers and Jay Gray. Sunbird Records saw chart action with a variety of its artists, including Freddie Hart, O.B. McClinton, Glenn Barber, Billy Larkin, Jimmie Peters, Bobby G. Rice and Price Mitchell, as well as with material released from the late Mel Street. Sunbird also continued making strides with Dawn Chastain, Chet Taylor and the recently signed Earl Thomas Conley.

# No. 1 '80s Format

• Continued from page WOCM-20

boy" soundtrack, is an example of a relative newcomer who skyrocketed to the No. 1 position on Billboard's "Hot Country Singles" chart. Part of his success results from the fact that the song received much crossover airplay on both pop and adult-contemporary stations.

Crossover acts are not new to the country scene, and most programmers feel that such flexibility stimulates the field. However, crossover success carries with it a double-edged sword. Vast exposure to a song may cause it to catapult rapidly up the charts, but that same cross-airplay may result in the early demise of a powerful number.

"Anytime you have a crossover song, there's a chance that it will burn out quicker," notes WMC's Acree. "People listen to an average of 2.3 stations a week, and if they keep hearing the same song on every station, they may tire of it."

"The burn-out factor is greatly heightened by crossover play," says Moon Mullins, program director, for WDAF-AM, the No. 1 station in the Kansas City, Mo., area. "We're picking up indications that listeners no longer care as much for crossover tunes."

Adds WGTO's Slane, "It's a mistake for an established country act to deliberately go pop. It just won't work. If a song is of high enough quality, it will get cross airplay. Look at the 'Devil Went Down To Georgia.' That's about as hard-core country tune as you can get, yet it had quite a run on rock stations."

"For a while, it was as though the CMA stood for Crossover Music Assn.," he continues. "But now, artists are discovering that deliberately aiming for the pop charts is a dead-end street. Songs off of 'Urban Cowboy' have a definite country feel, and they're making it on the pop charts on their own merits, not because they tried to tamper with their musical identity."

Like crossover acts, programmers must fight the temptation to become too "trendy" as country broadens its appeal. With an influx of country formats looming on the horizon, established stations are looking for ways of firmly entrenching their own roots.

"The opportunity for growth in the country market is tremendous right now, because the bulk of the population is moving into the 25-54 age bracket, the demographic range for our music has always appealed to," observes WHN's Salamone.

"Country music is centered around real-life problems. As more and more people turn to this type of format, we're going to have to become more skilled in our programming and promotions."

WGTO's programmer Slane adds, "country music is lyric, rather than beat, oriented. Therefore, we can create a subliminal effect through our programming. If a person listens to a song's lyrics, it naturally follows that he will continue to listen to the news, weather and public service announcements. By vamping up these areas, we can make our stations have even more mass appeal."

Already, country stations report an increase in promotions. Although ticket and album giveaways remain the promotional mainstay for most markets, some stations still favor large contests.

"Our research shows that cash is the biggest common denominator in these tough economic times," says program manager Bill Hennes of Chicago's WMAQ-AM, the nation's largest country station, with a listening audience of 1,850,000. "So most of our promotions center around giving away trips, automobiles or cash."

There is a growing trend towards promotions that tie the station in with the community. Country radio personalities are keeping a high profile at charitable events. One example is Kansas City's WDAF-AM's recent "Ugly Bartender Contest," which raised \$51,000 for the multiple sclerosis foundation.

Other promotions show country stations following the lead established by rock stations. CKLW-FM in Windsor, Canada, near Detroit, just produced its first LP of local talent. And KNIX-AM in Phoenix hosts KNIX Nights at different night spots, seven nights a week. There is no cover charge and contests are attractive draws for these successful evenings.

Although stations are alert to finding ways of emerging on top of the growing country field, they are also concerned with achieving this success without changing their distinct identity.

"With country music becoming so popular, there is a growing problem of people coming in from other areas of music, and distorting the country image," notes Lynn Waggoner, programmer for Oklahoma City's KEBC-FM, whose call-letters stand for "Keep Everybody Country."

"At a recent NAB convention, a national programmer stood up and said that he had never played a George Jones record," Waggoner snorts. "You're simply not representing the total country picture if you ignore the traditional artists."

Cautions Langford, of KLAC in Los Angeles, "We've done it right in the past. Now, we have to work to improve without getting too slick, without becoming too Top 40. If we change, we'll disappear into the spectrum."

Adds Acree, of WMC in Memphis, "People are proud to be country, they're proud to like country music. They're beginning to realize that country is more than twin fiddles and full-orchestras."

**Credits**—Editor: Earl Paige. Assistant Editor: Susan Peterson. Art: Bernie Rollins. Charts: Under the direction of Bill Wardlow. Editorial coordination: Gerry Wood.

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# Managing Exposure

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cized fling with L.A. management. Bare and Daniels represent Sound Seventy's country involvement, with the rest of the roster being pop/rock.

In Bare's case, says Greil, he elected Nashville management because he felt more comfortable with a company he could communicate with easily, daily, in his home territory. The pace in Nashville can outwardly be less hectic and the style of operation visibly less slick than in other major music centers. For certain country artists, this can be a decided advantage.

"I think that Nashville record companies may be developing stronger autonomy and dominance here," muses Greil. "If this happens—as in the case of CBS Nashville—it's a real advantage then for artists to have management located in the same place."

"It doesn't matter where a manager is located as long as he has the essential contacts," states Michael Brokaw unequivocally. Brokaw is with Ken Krage & Co. in Los Angeles, and manages Dottie West, Dave Rowland & Sugar and Kim Carnes.

Brokaw believes that he could live anywhere as long as he was physically able to maintain all his contacts. However, he adds, "The distinct advantage of being here in Los Angeles is that the bulk of the tv programs, film companies and record labels are also here. So you've got instant accessibility right around the corner or right down the street."

Brokaw points out that many contacts (and deals) are initiated through casual social meetings and fraternizing can lead to increased opportunities for that manager's artists.

"Of course it helps out if you have a fairly daily contact with the people you're doing business with," he stresses. "I make a point of spending time each week at the record companies and usually include visits with tv and film people on a regular basis. An entire career move might be sparked by a spontaneous stop at someone's table at lunch to say hello."

Whereas managers in Nashville must spend hours on long distance phone calls or commute frequently to New York and Los Angeles to consummate deals and initiate new proposals for their acts, those already situated in those music centers have the advantage of time and contact on their side.

But the airport in Nashville teems with incoming and outgoing traffic, and nowadays, it's a rare manager who doesn't spend half his life on a plane anyway, so strategic location seems to be much less important than it once was.

Casting directors are keeping the phone lines lit up to Nashville requesting guests for prominent programs like the "Tonight" show, "Good Morning America" and "Today," while country artists such as Kenny Rogers, Crystal Gayle and Eddie Rabbitt are being given their own prime time specials. And the advent of cablevision and independent syndicators is opening an entirely new vista for Nashville talents as well.

All of this helps. But now managers must be ready and prepared to deal with all of this. They must understand how to keep this national attention from turning into overexposure, how to showcase their acts in a way that keeps audiences wanting more, and how to negotiate deals for their artists that will pay off in long-range career goals rather than short-term benefits.

One who is acutely tuned into this is Top Billing president Tandy Rice. Rice, who manages Jerry Clower, youngster Wendy Holcombe and Jim Ed Brown (and books a large stable of other country acts) believes firmly in longterm commitment.

Seven of Top Billing's acts are regulars on their own tv shows. Bill Anderson hosts the new "Backstage At The 'Grand Ole Opry'" series, Tom T. Hall has taken over the reins of "Pop! Goes The Country" from Ralph Emery, Jim Ed Brown and Jerry Clower share cohosting duties for "Nashville On The Road" with stars Helen Cornelius and Wendy Holcombe, and Porter Wagoner continues his long-running weekly syndicated series, "The Porter Wagoner Show." In addition, Rice has also negotiated an ongoing major-budget network development deal for Wendy Holcombe with NBC-TV.

"Being a successful manager requires clout and some degree of power," says Rice. "It's not something you can just decide to go into with no forethought. Top Billing was already an established booking agency which gave us the credibility we needed to be taken seriously in management."

Rice makes a point of encouraging any act Top Billing books to secure strong management, if not with his agency, then with someone equally effective. These days, says Rice, it takes a three-way game plan shared by record company, manager and booking agent to deliver maximum career goals for an artist.

There are new names in country management beginning to surface slowly. Behind the phenomenal success of Lacy J. Dalton is her lawyer-manager, David E. Wood. Ron Henry, manager of pop singer Moon Martin, has just begun managing country artist Susie Allanson. Reba McEntire and Alabama are now being managed by Gary Hart, who once managed such rock acts as Jim Morrison and the Doors.

Although these managers aren't located in Nashville, they are all well acquainted with the local scene and make frequent trips into Nashville to consult with record labels and talent agents handling their artists.

Another newcomer is Woody Bowles of the Berry Hill Group, who is now managing Freddy Weller and Spurzz. Although this is his first experience in management, he doesn't appear fazed in the least by any aspect of the competitive marketplace. He and producer Buzz Cason created the concept for Spurzz (a Kiss-styled country group in glitter costumes and

staging) in order to bring country music into the realm of the teenager.

Says Bowles, "We felt that there's no reason why country's popularity couldn't be blended with some of rock'n'roll's gimmicks. We knew it would be something different, but we thought it could bring a new dimension and audience to country."

Bowles and Cason handpicked the members of Spurzz, then Bowles arranged for their elaborate costuming to be designed by Kiss' costumer, Pete Menefee, in Los Angeles. He also arranged for their set design and choreography. Although it's too early yet to tell how Spurzz is being accepted by mainstream country fans, Bowles has shown a degree of initiative and coordination that is a component for any successful manager.

Eddie Rabbitt, whose albums now sell in both pop and country record bins with equal success and who starred in his first network tv special this summer, feels he wouldn't be approaching his star status without manager Stan Mores calling the shots along the way. "I can't think of anyone else who could have accomplished what Stan has for me," says Rabbitt.

Dolly Parton may have swelled oceans of controversy when she abandoned Nashville in favor of West Coast management, but in retrospect, few would deny that it turned out to be a highly strategic and instrumental career decision for her. How many other artists share the spotlight in their movie debut with Jane Fonda and Lily Tomlin? Or have boxoffice bonanza Burt Reynolds as a leading man for their follow-up film?

However, the flames of controversy first fanned by artists like these who felt the necessity to look outside Nashville for their personal management seem to have died down. The furor has abated, and perhaps the resentment felt by the Nashville music community actually served to strengthen awareness that good managers are in short supply here. There are many more artists looking for managers than there are managers searching for acts, and the imbalance is noticeable.

Jim Halsey is the guiding force who built an international booking and management monolith out of Tulsa, Okla. Today, Halsey is the man directing the careers of Roy Clark, Don Williams, the Oak Ridge Boys and Minnie Pearl. In his lengthy career, Halsey has taken country into new foreign markets and his acts into new venues and new avenues of exposure. The result can be measured in the popularity of Roy Clark as a frequent tv host and the concert appeal of Williams and the Oaks. (Minnie Pearl continues, of course, as a unique legend in her own right.) Halsey is an example of what the right manager can do for the career of an artist.

Of course, not all major country names have managers. Some rely on their booking agents, close business acquaintances such as lawyers or accountants, and some even depend on their family to handle their careers decisions.

Bill Gadzimos has done a superb job of handling his wife, singer Crystal Gayle, carefully building and developing her career over the years until he brought her into star stature. Her CBS TV special earlier this year indicated just how far she's come in her appeal, both visually and on record.

Always in demand is Barbara Mandrell, whose management is capably overseen by her father, Irby Mandrell. Barbara turns up often on tv specials, hard-to-snap guest slots on programs such as the "Tonight" show, and on Las Vegas stages—not to mention the numerous magazine features written about her. In the case of Barbara and her sister Louise, family management has worked out beautifully.

Some artists prefer to remain with managers who have been with them through the years. Jerry Reed still relies on longtime pal Harry Warner to handle his movie and tv scheduling. Robert Porter still handles the irrepressible Jerry Lee Lewis. Don Williams (singer Andy Williams' brother) still managers Ray Stevens. T.G. Sheppard's rising career is captained by Nashville veteran Jack D. Johnson. David Skepner has proven conclusively what a skillful negotiator he is for singer Loretta Lynn, taking her from Las Vegas to the big celluloid screen this year (via "Coal Miner's Daughter"). And Johnny Rodriguez has put his career in the capable hands of Bob Neal and attorney John Lentz.

Neal feels that Nashville is perfectly capable of setting itself up in top level management. "But," he adds, "only if we concentrate on making the contacts that will bring our acts into the lucrative fields of tv and films."

Neal emphasizes that anyone interested in getting into management should be aware of the financial commitment necessary to keep the doors open and the rent paid, a sentiment echoed by Joe Sullivan.

"A manager may have to 'carry' his artist when times aren't looking bright," says Sullivan. "He'll probably end up sinking quite a sizable investment into an artist he believes in before he breaks him. It's not easy—and it's certainly not cheap!"

Sometimes, as Sullivan is quick to note, managing can also be a question of knowing when **not** to accept an offer, when **not** to go on the road again, when **not** to risk overexposure by too many prime time tv appearances or guest host duties.

And Steve Greil adds, "Today's managers must know how to look for new avenues of exposure . . . new clubs that might be opening up for a country artist, a new unexplored way that could bring national attention. It's helpful sometimes to know how to use some of the techniques used in pop music to market country talent."

David E. Wood, whose prior experience to managing his discovery, Lacy J. Dalton, consisted of courtroom and legal work as a Los Angeles criminal attorney, finds he's learning as he goes.

"I think you must hone in on the essence of your individual artist," he says. "A manager is basically a corporate coordinator. He's part financier, part psychologist, part crystal-ball gazer, part promoter. You've got to retain control, authority and full responsibility for whatever happens to your artist's career."



## Year Of The Cowboy

• Continued from page WOCM-36.

artists: "The movies have helped, but the excitement will come from bands and performers who tour and revive that excitement. If we don't have creativity within the music itself we can't market it; new bands will have a direct result in record sales.

"Western music at this point is still known by the Bob Nolan songs of the 1930s and 1940s; it is new writers like Riders In The Sky and Gary McMahan who are doing more for this marketplace than anyone—the customer has to sense a creative process."

In his unique position as both executive and historian, Bill Ivey, executive director of the Country Music Foundation, raises some serious points as to the musical validity of the surge in interest in the cowboy. "It reduces some of the best of country music to the lowest common denominator: a fad. It may well be that it will lead to a good nostalgic revival all across America for the sentimental, heroic cowboy image, but for the moment it is extremely artificial.

"I don't sense that it has moved into the music yet—the image has preceded an interest in cowboy music. Much of the lifestyle and music associated with the proliferation of boots and hats is stone honky-tonk, not cowboy.

"It seems to me as though the cowboy image is functioning today as the James Dean rebel image did in the 1950s: it centers on the individualistic and non-conformist. It isn't even urban rebellion; it's just mild resistance: 'Let's party on Saturday Night!' It bears little relation to cowboy music, life or films. I'm sure this contemporary cowboy image of the 'aw-shucks' individualist will continue for the near future, with Willie Nelson as an archetype: non-conformist, good-natured, gentle; but I don't feel this fad has created a need for a new Gene Autry.

"It is possible, of course, that a real interest in western things—western music, western art, western movies—will follow. However, it is difficult for music to capitalize on lifestyle, and the image of the cowboy may well have been captured by contemporary country music."

Be it a transient fad or a new beginning for western music, it is without question that 1980 was a banner year for the cowboy, and there seems little doubt but that 1981 will continue, if not increase this trend. Whatever the serious concerns about the musical validity of this cultural event, it's not time to hang up your stetson yet, buckaroo.

## Movies Help Concerts

• Continued from page WOCM-33

The declining health of the record industry has put an added promotional burden on the bookers—more in the form of work than money. Conway says, "We're having to take up a little of the slack. We have to make more calls and set up more interviews."

One of the reasons Halsey folded the Thunderbird effort was the lack of label support for the artists signed to the new agency. Lund says there is no such problem, however, with clients of the parent company.

Mac reports that United Talent is putting more promotional money and time into its acts, but not, he stresses, to offset any label cutbacks.

"We are not getting the enormous amount of support from the labels we once had," says Top Billing's Smith. "That means you just have to book a little smarter." (Smith also notes "a very, very intense flirtation between rock concert promoters and country talent." She says Top Billing has worked with Feyline and Entam recently to extend their use of country acts. Although Entam has long been active in country bookings, Feyline has been almost exclusively rock.)

The favored way of breaking new acts remains scheduling them as openers for the headliners. It doesn't stop there, however. Most of the agencies send untried or little known acts to the various talent showcases, circulate (or at least have available) short videotape presentations, and set up media connections.

To Mac, the breaking has to be a cooperative drive that involves the label, artist, agency, and promoter. "Promoters have to look ahead, too," he says, "because the big artists who are making them money now won't be around forever."

Mac points out that, "When you've been an agency for so long, you can ask more of a buyer. You can call and say, 'I've always come through for you—and there's a new artist I want you to try.' You can even make it so the buyer doesn't stand to lose money on the try. But once the artist walks on stage, it's up to him to win the people."

# Japan Faithful

• Continued from page WOCM-34

Yasui and the Longhorns perform at Bonanza on weekends.

A country live spot with a name which would be more fitting for a traditional Japanese restaurant is the Moriguchitei in Kyoto. "Tei" is the word usually attached to the names of old Japanese restaurants, and it looks somewhat out of place on the name of a country live spot. It is owned and operated by Kenji Nagatomi, and veteran singer Jimmie Tokita is one of the artists who appears there once a month.

The first Japanese singer ever to appear in the Grand Ole Opry in Nashville was Yoshio Ono, and this happened way back in 1960. Since it was 20 years ago, Ono doesn't remember the songs he sang while twanging away on his five-string banjo, but he does recall the exact date—May 7, 1960.

He was followed a year later by petite Tomi Fujiyama, the first Japanese woman to sing in Nashville. She was followed 14 years later by Yuki Miyamae, who is still active on the country music scene. Fujiyama, who used to get standing ovations in military clubs and sing up to 40 songs in one show, retired after more than 20 years devoted to country music to get married earlier this year.

Ono is the only one of the oldtimers who continues to sing in such top night clubs as the Copacabana in Akasaka and Club Lee in Shinjuku as well as the country live spots. He still uses the five-string Earl Scruggs model banjo that he began using back in 1961. His voice is as strong as ever, and there's no one in town who is a better yodeler than Ono.

Questioned about why such veterans as himself continue to dominate the live circuit, Ono, who is 48 explains, "The young singers know only the new songs. Most of those who come to the live spots are in their 30s and 40s, and their requests are mostly for the old songs, which only the veterans know. That's the simple reason why we are still in demand."

One country singer, who has been wearing cowboy gear, including a 10-gallon hat, embroidered shirt, jeans and boots, since his high school days is Jimmie Tokita. He says that he continues to sing in English only, giving brief explanations in Japanese before each song.

An American and English literature major, at Aoyama Gakuin Univ., Tokita lived in Erie, Pa., for three years from 1967 to 1969, working in Washington, D.C. and Nashville.

Tokita is 45 but has a 27-year career in country and has recorded 22 LPs, the last one being "Jimmie & Gang" in 1976. The following year he was invited to sing at the Grand Ole Opry in Nashville.

Minoru Harada is the leader of the Wagon Ace group with which Ono performs in shows. Harada, 48, is a graduate of the Kunitachi Music Academy of Tokyo and started out originally on the bass. After converting to the steel guitar, he worked in military clubs and formed the very popular Wagon Masters group in 1962. Former members of the Wagon Master include singer Kazuya Kosaka and Takeo Hori, who is now president of Hori Productions.

Harada says that the only annual country event is the country program in the Kumamoto Public Hall sponsored by Charlie Nagatani, a country lover who lives in Kumamoto City in the south of Japan. This year is the 25th anniversary of the event, and was staged on Sept. 24, with Ono, Tokita, Teramoto, Kosaka and Miyamae as well as many others participating.

Teramoto, who is known as Kelly by his American friends, celebrated his 30 years in country music with concerts in the Sogetsu and Hakuinkan theatres in April and June this year. He is 47. He sang at the Fan Fair in Nashville in June this year.

Teramoto and Kelly's Men are very popular in the live spots where many of the regular customers have become personal friends.

The best known among the female country singers is Yuki Miyamae, born in Kumamoto in Southern Japan in 1952. As the lead vocalist of Charlie Nagatani's Western Cannonball group, she toured military camps in Southeast Asia, Okinawa and Guam and was voted the No. 1 singer in the Far East by Time magazine.

She was the opening act for Glen Campbell's Japan tour in 1974, appeared at the Grand Ole Opry in 1975, and in May this year, was among the international attractions at the 1980 Jim Halsey's International Music Festival in Tulsa on May 15-18. She was the only singer from Asia at the festival.

Miyamae is on radio Monday through Friday from 6:30 to 6:45 p.m. with Hiroshi Kamayatsu as a disk jockey and usually sings one song on each program.

Reflecting the small following that country has in Japan, the music stores have few records in stock. The huge Yamano store on the Ginza has a comparatively large display, but it contains only about 250 country records, including about 60 imported ones.

Taiji Saito, head of the popular music section of Yamano's Ginza store, says that the country disk buyers are regulars. Dolly Parton's disks are in the country music section, but Kenny Rogers' records are placed in the pop vocals sections.

Yoichi Maeda, manager of the copyright and licensing dept. at Trio Records, says that Trio is probably the only record company continuing to regularly issue country records.

"We have 80 LPs in stock," he points out, "and we have been issuing country disks almost every month for the past two to three years. We have been putting out a bluegrass series, with each series containing 12 albums."

Artists and groups in the series have included The Kentucky Colonels, Benny Martin & Lester Flatts, Vasser Clements, The Stone Mountain Boys, J.D. Crowe and The New South, Buck White and The Down Home Folks and Tony Rice.

# U.K. Leads Europe

• Continued from page WOCM-34

On the other hand two of the successes were Drew Taylor's First Scottish International Festival of Country Music (August 23-24) which attracted some 10,000 country fans, and the all British Peterborough Festival (August 22-25) which featured 60 local acts in a seven concert format. An attendance of over 20,000 at Peterborough caused its promoter Jed Ford, a veteran British country artist, to confirm his original comment that the festival, in five years time, "would be the biggest country event in the world." Incidentally the other all British Festival, at Brighton (July 11-13), saw a drop in ticket sales of around 1,500 over the previous year, the most likely reason being "too many festivals on the British scene" commented organizer Neil Coppendale.

Although media exposure has not increased substantially, the radio and tv outlets have secured regular slots for the music. On BBC tv—the commercial network has completely overlooked country, apart from the imported Canadian George Hamilton IV series—eight 40-minute programs transmitted highlights of the Wembley Festival while a number of 30-minute specials featured the talents of both British and American acts. Recently the BBC screened four shows headlined by Ronnie Prophet and Terri Hollowell, and top rated Irish entertainer Val Doonican drew upon country music as a source for guests on his series.

Arguably radio presented a far greater lineup of U.S. talent for, besides the 50 or so local shows broadcast each week and the network programs Country Club and Country Style hosted by Wally Whyton and David Allan respectively, BBC producer Bill Bebb amassed a stack of sessions featuring visiting acts (many recorded at the Wembley and Portsmouth festivals) that were transmitted outside of the normal country slots.

Possibly the greatest media achievement of the year came when Radio Luxembourg's country DJ Bob Stewart introduced a two hour segment of Nashville's "Grand Ole Opry" live, by satellite (April 26), into an estimated four million European homes.

In Ireland country music continues to be big business, with over half the local acts performing country and attracting massive crowds wherever they appear. Philomena Begley, from the Republic, and Leon, from Northern Ireland, were two ladies who made concentrated attempts at breaking into the United Kingdom's country market while, at home, Susan McCann, Brendan Quinn (the winner of Jim Halsey's Mayfest International Talent Contest in Tulsa), Gloria, Big Tom and the Indians remained very popular attractions. Another Irish act, Brendan Boyer & the Big Eight, spends half its time away from its native shores appearing in Las Vegas.

On the European front the biggest breakthrough of the year came with promoter Conn's advancement into France, an area that's never shown any real interest in country apart from local superstars like Eddy Mitchell and Johnny Halliday whose presentation is often in a country-rock vein. Conn presented his first festival—cautiously titled the Festival of American Music—at Le Hippodrome, Paris, at the end of March and, a couple of months later, toured Don Everly and Wanda Jackson under the sponsorship of Marlboro. The results of the tour attracted 2,000-3,000 at each of its 15 venues.

The neighboring areas of Holland and Belgium has strangely developed country at different ends of the spectrum to each other, reports local promoter Cor Sanne.

"In Holland there is a far greater love for modern country," says Sanne. "Emmylou Harris, Don Williams, Dolly Parton, Johnny Cash and Waylon Jennings are among the most popular of the American acts, and the three tv networks (TROS, AVRO and KRO) have all screened a number of U.S. country specials. On the local front there are around 80 country acts."

"On the other hand Belgium remains very traditionally inclined, with Smoketown Strut being the most popular of the 10 or so local bands on the scene."

Johnny Cash, Jim Reeves, Dave Dudley, Kenny Rogers and Bobby Bare rate among the biggest selling American acts in Germany, while Ovation Records—through a licensing deal with Intercord—has enjoyed success with all of its country roster on German tv, with the label's Joe Sun notching up eight slots by the end of the year.

"There are between 30 and 40 local acts that are well known throughout Germany, the most important being Gunter Gabriel, Freddy Quinn and the bands Emsland Hillbillies and Truckstop," explains Richard Weize, head of Bear Family Records, an outlet that specializes in country and rockabilly releases. "Both Gabriel and Quinn have regular tv shows, on ARD and ZDF respectively, and all of the eight radio stations feature country programs."

Sweden, as with previous years, possesses possibly the most loyal country music audience outside of the British Isles, with 8,000 fans attending Conn's Festival in Gothenburg this past April. "In addition the eight programs recorded at Wembley by the BBC were transmitted in Sweden which, obviously, attracted a much larger audience," says local promoter Gunnar Sjöberg, "and next year's festival will be staged in Stockholm which will also reach over to Danish country fans."

Emmylou Harris, Johnny Cash and Don Williams rank among the most successful of the American exports in Sweden, while local successes include Mats Radberg, Rankarna and the Strangers.

But the British Isles remain the most important marketplace for country music in Europe and, undoubtedly, the music will be receiving an additional boost to its popularity with the arrival of the many U.S. movies featuring country music during the forthcoming months. As yet that particular area remains virtually unmarketed, with only "The Electric Horse-

man" and "Bronco Billy" making the rounds—but being sold on the stars' name value. John Travolta's "Urban Cowboy" has just opened in London; the Loretta Lynn "Coal Miner's Daughter" is being held over until the New Year; and "Smokey And The Band II" is looming on the horizon. Once these movies are unleashed on the British market who knows what the result will be on country music. Many wait with anticipation.

# Canada Boosts Own

• Continued from page WOCM-34

play the records unless you have distribution and distributors won't touch you unless there is a demand. Without radio exposure one can't stimulate the demand."

Smith isn't down in the mouth about the issue, however. He says he started the company off in 1974 with a five year plan to gain a national identity for his label, that he has attained it and he is now ready to start tackling national distribution, a U.S. distribution network and to nurture some crossover activity for some of the artists on his roster.

Canada's biggest country station is CFGM outside of Toronto and according to Greg Slight, operations manager, his station exercises no caution in getting behind a record that lacks distribution.

"Phrase it your own way, but we are in the business of providing our audience with good music, we don't see ourselves here as an arm of a record company. I'd say that about 10% of the records we play on a given day aren't available to our audience if they went out to the record store to find them. It might complicate matters sometimes, but our mandate is to play the best music available to us and that's what we do."

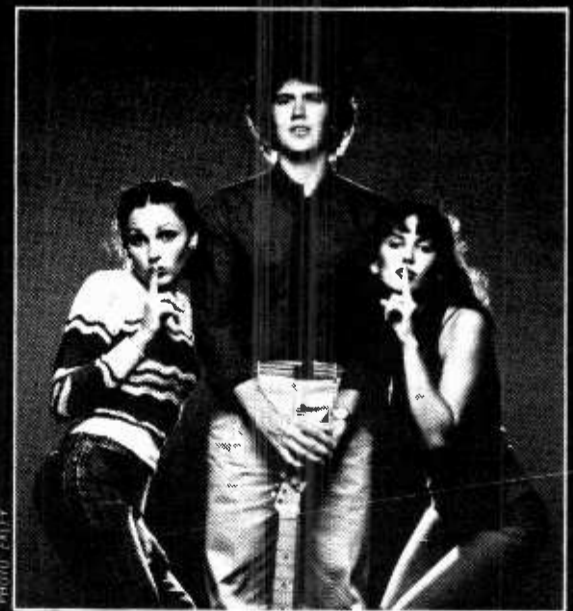
Slight sees a lot of potential for Canadian country artists and says that proportionately Canada produces as many junk disks as the U.S. or the U.K. This counters some critics who have taken Canada's country music to the whipping post, charging it is too parochial for international tastes.

"Every country has its hucksters who will record a demo for a few dollars, stick a label on it and put it out."

One of the key supporters of country music at CBS is Charlie Camilleri, director of artist relations and a man constantly pitching promoters to do more concert dates with country talent. He says he sees a growing interest among rock fans for the form, especially so with artists like Charlie Daniels and Larry Gatlin who can rock with the times.

All in all, country music in Canada is growing like everywhere these days. The big hope is that Canada can boot a few of its own into the international spotlight, as well as accepting Nashville's best here.

# Sh-h-h!



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RANDY BASH - MANAGING DIRECTOR

• Continued from page WOCM-42

Chappell/Intersong has countered the music business slump by "staying within our budget," advises Hurt. The firm, with such banner staff writers as Rory Bourke, Randy Goodrum and Charlie Black, has added such new cleffers as Rafe Van Hoy and Layng Martine Jr. Hurt reveals he's looking for a hot Charlie Daniels-type act with publishing available.

Cedarwood Publishing chalked up a solid year, broadening its base by involving writers in jingles, commercials, actively working the movie market, and keeping its 16-track studio busy with demo and master sessions.

Cedarwood's president Bill Denny feels that the real impact of the record companies' plight should be hitting publishers now, but he expects the industry to recover. "The industry has used the situation to cut off some dead wood they don't need, and they're applying a sharper pencil to the budgets."

Denny predicts the future looks bright for the traditionally oriented country song, as opposed to the slick, deliberate crossover songs. "We'll see more of the country songs rather than having everybody trying to cut crossover records."

Dan Darst, general manager of Al Gallico Music, sees a different future for the country song, provided by a new generation of writers: "Kids are now coming in very educated and studio hip. They're 20 years old and know exactly what they're doing. And their music is more influenced by the '60s and '70s instead of the '50s."

The Gallico firms have also benefitted from Hollywood's romance with Nashville. Darst himself has done more work in films than records the past year, including the music for the new Jonathon Demme movie "Melvin And Howard."

The rising careers of Lacy J. Dalton and John Anderson have brightened the year at Gallico where slump-avoiding moves include "more selectivity in who we sign, and closer scrutiny on when we go into the studio for demos," says Darst.

"Publishing is more difficult than it has ever been," agrees Bill Lowery, owner of the Lowery Group who notes the Atlanta-based firm is concentrating even more intently on performance angles.

A significant help has been the Lowery Group's promotional album of "25 Year Country Hits," that showcases top Lowery songs from 1953 to 1978. Some 5,000 LPs were pressed and some 3,500 have already been sent to radio stations. "The reaction has been excellent," says Lowery. "We've gotten good airplay out of it."

The Lowery Group has felt the music business slump on the sales side—and Lowery has another culprit besides the economy: "Taping is still an important problem—and we're not addressing ourselves to it as much as I'd like to see."

Lowery sees country music continuing its growth patterns and takes a cautiously optimistic view of the odd couple marriage of country music and films—a perspective that's shared by many of his counterparts who caution against country going the fickle popularity route of disco: "I hope it has more longevity than disco did. Country has good songs—and they usually prevail and live longer."

Sheets up, folios up, international income up, movie music up, country/pop crossover up and mechanicals harder to get from the record companies. That's the report from DebDave/Briarpatch, according to general manager Keni Wehrman.

Eddie Rabbitt singles and albums have been burning up both country and pop charts, spurred by "Drivin' My Life Away," from the movie "Roadie." Dr. Hook cuts have brought in strong domestic and foreign royalties, with foreign cover cuts increasing 50% over the previous year.

The firms have recently opened a new studio called the Garage. Its 24 tracks can be used for demos or masters.

What's ahead for 1981? "More movie songs, securing recording contracts for our writers and many more outside cuts," predicts Wehrman.

Like DebDave/Briarpatch, the Warner Bros. Music Nashville operation reports grosses are up but the income is more diversified. WB has the music in the movie "Take This Job And Shove It," now before the cameras. WB songs surfaced in "Bronco Billy" and "Every Which Way But Loose."

Self-contained production has also aided the WB cause. Terming it "automatic exposure," Tim Wipperman, general manager of Warner Bros./Nashville, notes that most of the firm's writers are signed to labels or in the process of signing.

An emphasis on writer-artists to insure cuts will be maintained at United Artists Music, says Jimmy Gilmer, vice president and professional manager. "We'll also try to get a better relationship established with UA Films and other film companies," advises Gilmer.

The Welk Music group, spearheaded in Nashville by Roger Sovine and Bill Hall, landed two songs in "Urban Cowboy" and another pair in "Smokey And The Bandit, II."

The active Welk combine has signed new writers, acquired new companies, and is busy in new administrative and production deals. "Our material is being requested all over the world," claims Hall. "We're having a lot of luck in foreign," adds Sovine.

Jeff Silbar, professional manager at House Of Gold, agrees with the Combine comment that record people are starting to pay more attention to songs, realizing that great songs are the foundation for hits.

The operation is growing so fast that a new building will help relieve some of the overflow. The studio and administrative staff will stay in one building while the creative talents utilize the new structure that's strictly for writers. It contains three pianos, three writer rooms and a lounge with fireplace.

"We've put more emphasis on placing writer-artists as a ve-

hicle for exploiting songs," comments Silbar. He notes that several House Of Gold writers are now making a living writing pop songs, as well as country, and he sees movies and tv as continued growth areas. Bobby Goldsboro's story song "The Cowgirl And The Dandy" is considered a strong possibility for conversion into a motion picture.

The blurred borders between pop and country were further clouded in the past year at Pi-Gem/Chess. The firm's song "Years" was a country and pop chart song by Barbara Mandrell, and also climbed the pop charts (simultaneously with the Mandrell record) when released by Wayne Newton.

"'Urban Cowboy' and the other movies have had as much as anything to do with the demographics spreading out," claims David Conrad, general manager of Pi-Gem/Chess. "We're getting ready to have two or three of the hottest years that country music has ever seen. They will be extremely song-oriented years. Country music will become more popular because the strength is in the songs and lyrics."

Pi-Gem/Chess has just moved to its new Music Row office/studio building in time to celebrate the recent chart success of songs by such acts as Barbara Mandrell, Ronnie Milsap, John Anderson and Sylvia.

One change at Screen Gems/EMI has been the trimming down of a small promotion staff and converting to independents. "It's working real well," reports Charlie Feldman, general manager. "The sales have affected us, but like other publishers, we have other sources of income, and it balanced out."

Both performance royalties and foreign income are up, and Feldman sees the music business turning around in the first quarter of '81, stabilizing and, then, a rise in sales.

The close coordination between April/Blackwood operations in Nashville, New York and Los Angeles has resulted in many covers, says Charlie Monk, head of the Nashville office. "Sexy Eyes," the Dr. Hook smash, has paved the way for a banner A/B year with cuts by such writers as Keith Steagall, Chris Waters, Bob Mather, Roger Murrah, Stewart Harris, Jerry Foster, Bill Rice, Larry Butler and Dottie West.

Monk expects 1981 to be "incredibly exciting" for Nashville. Referring to the "Urban Cowboy" trend as "bucolic agrarian," Monk predicts it will make Nashville an even greater "international show business town." **GERRY WOOD**

## Organizations Fuel

• Continued from page WOCM-44

ments: Rusty Jones, director of business affairs; John Sturdivant, director of membership and public relations; Bob Doyle, director of membership; Judy Gregory, director of writer/publisher administration; and Jean Wallace, Ronald Smith, Charline Wilhite, Gina Morrison and Janice Jackson.

Shea's tenure at the regional helm took ASCAP from an also-ran position to a legitimate contender with BMI for some of the top performance rights honors in the South.

ASCAP writers captured such awards as a Grammy (best country song—"You Decorated My Life" by Debbie Hupp and Bob Morrison), Nashville Songwriters Assn. songwriter of the Year (Sonny Throckmorton) and song of the year ("She Believes In Me" by Steve Gibb). "The Gambler" by Don Schlitz won as country song of the year in both the CMA Awards and the NMPA Awards, while the latter organization chose "You Needed Me" by Randy Goodrum as its pop winner.

Bradley will be working on this foundation as she heads the southern assault.

This year's ASCAP Country Music Awards will salute 108 songs that have qualified on the basis of 10 weeks of chart activity on one of the three major trade charts. Better days are ahead believes Bradley: "In 1981, we're projecting a major increase in chart activity resulting from our roster of writers complemented by the recent acquisitions of Wayland Holyfield, Sonny Throckmorton, Don Williams, Mickey Newbury, and others."

SESAC's country music director Diane Petty wants it known that, "SESAC is no longer just a force in gospel but in all kinds of music." Petty notes that SESAC recently signed Shirley Caesar and genius comic Robin Williams among established recording artists while Peggy Forman has charted three songs in a row for Dimension Records. In addition, SESAC recently helped place Kay T. Oslin with Elektra Records, with product coming early next year. Major publishers like Tree Music and the publishing branches of Elektra and Arista Records added SESAC companies this year. 1980 has seen SESAC's international activity increase by leaps and bounds. A poll conducted by the BBC recently selected "Crystal Chandeliers," a SESAC song, as the "all-time favorite country record in Great Britain."

Petty also notes that SESAC can now represent writers if they only desire representation for their performance rights. "I feel like we've planted a lot of seeds in the year and four months I've been here," remarks Petty. Sown seeds which will reach fruition in the next year include a nationally syndicated children's television show which will consist of exclusively SESAC material, the first tv network showing of "Convoy," a movie made from that famous SESAC copyright and the society's 50th anniversary, to be celebrated during next year's Country Music Month festivities.

Over at Local 257 of the AFM, Johnny DeGeorge is pleased to report a 7% increase in membership, bringing its total to over 3,000. He notes a big increase in the use of local members in tv productions and national jingles. DeGeorge finds no major problems at the AFM and states that "The local union is like the country music business, it's getting bigger and better."

NSAI, headed by the peerless Maggie Cavender, chalked up

an astounding 50% increase in enrollment, swelling that organization's rolls to 1,500. This group's many activities included its second annual Songwriter's Symposium, a Fan Fair Stage Show, held in conjunction with WSM and the CMA, Songwriter Achievement Night, the induction of four writers (Elsie McWilliams, Rev. Thomas A. Dorsey, Joe South and the Louvin Brothers) into the Songwriter Hall of Fame, weekly area workshops at Belmont College for song-criticism by fellow writers, literally hundreds of free lectures by songwriters, sending writers out to elementary schools to assist the CMF's program of education, a 4½-hour Super Songwriter Night, hosted by Ed Bruce and Nat Stuckey, and shown nationally on the PBS network, and testimony on behalf of the songwriter at the Copyright Royalty Tribunal Hearings in Washington. These activities helped the NSAI advance its stated goals of "striving to get proper recognition for the songwriter" and "to get the general public to know there is such a person as a songwriter."

1981 promises to be another banner year for the NSAI, now entering its 14th year. Plans call for a possible songwriters album to be produced for tv sales and a roast to help raise funds. In addition, look for this organization to persuade even more DJ's to announce writer credits after or before spinning the hits. According to Cavender, "The NSAI is totally dedicated to the recognition of the songwriter."

Don Butler, the newly appointed director of the Nashville chapter of NARAS, reports another good year for that organization. The local chapter, consisting of well over 1,000 members, presented its board of governors award to Roy Acuff, the first time the award had been presented in six years. Butler says that the award will be given annually beginning in 1981.

NARAS also hosted the very successful roast of Larry Butler and a number of showcase performances featuring such luminaries as Ronnie Milsap, Freddy Weller and Dillard & Boyce. An educational luncheon series was initiated this year with Nashville Mayor Richard Fulton the first speaker.

Bill Ivey, director of the Country Music Foundation, notes a 9% increase in attendance at the Country Music Hall of Fame and Museum. Well over a half million people will enjoy exhibits there this year, the newest being the "Child's View of Country Music" display, a project of the expanded education department. Library director Danny Hatcher points to an 11% increase in reference inquiries as a measure of that division's growth over the last year and a 300% increase since 1973 in that section's services.

1980 marks the ninth year for the award-winning CMF publication, The Journal of Country Music, under the stewardship of Kyle Young. The CMF also unveiled its totally redesigned and mechanically updated audio lab for audio restoration on a custom basis. The lab is thought by experts to be the best facility in the country for working with pre-recorded disks, tapes and transcriptions.

Hank Snow and Hubert Long joined the most exclusive roster in country music with their 1979 selections for inclusion in the Country Music Hall of Fame. Three new members will be chosen during country music week. Museum director Diana Johnson and Ivey will unveil a major new exhibit in 1981 featuring some of the world's rarest country music recordings, musical instruments and films.

The Academy of Country Music's 1980 awards show was "the most viewed awards show in the history of country music," according to ACM President Bill Boyd. It marked the 15th anniversary for the show and was the second year for it to be nationally telecast (over the NBC network). Membership in the ACM posted about a 10% gain in 1980, pushing its roster to approximately 2,200.

The ACM is working on a tv special for 1981 broadcast in addition to its awards presentation tentatively scheduled for April 30, 1981. The ACM is also working on a network of national chapters and has mounted a detailed campaign to promote country music and the ACM through radio stations nationwide.

At the Federation of International Country Air Personalities (FICAP) Georgia Twitty is very pleased to announce a 33% membership increase as that organization heads into its fifth year. This unique group focuses totally on the DJ's who spin the platters. It's added a \$7,500 accidental death policy, a job bank, and a retirement benefit program for its 600+ members.

"FICAP supports individual radio personalities rather than the industry as a whole," says Twitty. The DJ Hall of Fame is a separate entity, supported by FICAP. The 1980 winners will be announced October 16th at its annual banquet at the Hyatt Regency. Talent will be provided by CBS Records this year, who will showcase Crystal Gayle, Bobby Bare, Moe Bandy, Joe Stampley and Lacy J. Dalton.

The Assn. of Country Entertainers, founded in 1974 by George Jones, Tammy Wynette, George Morgan, and Barbara Mandrell, informs us that 1980 was a good year that saw membership eclipse the 300 mark. The big ACE show at the Opry House featured Roy Acuff, Connie Smith, the Stone-mans and Vic Willis. In addition, ACE presented shows at Fan Fair and in various cities throughout the U.S. Its "Good n' Country" show on PBS-TV was so well received that there are plans afoot to develop that project into a regular monthly series. Assistant director Mary Stoneman says, "ACE will continue to let the world know that the CMA is not the only country music organization around town."

The spanning new Nashville Music Assn. held its first meeting in August of 1980. Though formed primarily to show that Nashville is now a total music city and to help bring more non-country recording sessions to town, the NMA will also help promote country music. Indeed, acting director Jimmy Bowen has stated that the NMA is modeled after the CMA and that he "will consider the NMA a smashing success if it is only one-fourth as successful as the CMA."

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15	7	23	<b>SOUNDTRACK</b> ▲ Urban Cowboy, Full Moon/Asylum DP-90002 (Elektra)
16	12	36	<b>CHRISTOPHER CROSS</b> ▲ Warner Bros. BSK 3383
17	8	14	<b>JACKSON BROWNE</b> ▲ Hold Out, Asylum 5E-511
18	19	5	<b>THE B-52'S</b> Wild Planet, Warner Bros. BSK 3471
19	21	13	<b>TOM BROWNE</b> Love Approach, Arista/GRP GRP-5008
20	20	20	<b>SOUNDTRACK</b> Fame, RSO RX-1-3080
21	28	3	<b>KENNY LOGGINS</b> Alive, Columbia C2X-36738
22	17	31	<b>BILLY JOEL</b> ● Glass Houses, Columbia FC 36344
23	26	4	<b>ZAPP</b> Zapp, Warner Bros. BSK 3463
24	24	10	<b>DARYL HALL &amp; JOHN OATES</b> Voices, RCA AQL-1-3546
25	25	5	<b>MOLLY HATCHET</b> Beatin' The Odds, Epic FE 35672
26	NEW ENTRY		<b>THE JACKSONS</b> Triumph, Epic FE 36424
27	18	6	<b>YES</b> Drama, Atlantic SD 16019
28	23	32	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ Against The Wind, Capitol S00-12041

42	42	8	<b>SPLIT ENZ</b> True Colours, A&M SP-4822
43	48	17	<b>COMMODORES</b> Heroes, Motown M8-939M1
44	46	16	<b>STACY LATTISAW</b> Let Me Be Your Angel, Cotillion SD 5219 (Atlantic)
45	45	18	<b>PETER GABRIEL</b> Peter Gabriel, Mercury SRM1-3848
46	32	23	<b>AIR SUPPLY</b> ● Lost In Love, Arista AB 4268
47	47	17	<b>THE KINKS</b> One For The Road, Arista A2L-8401
48	33	11	<b>THE CHARLIE DANIELS BAND</b> Full Moon, Epic FE 36561
49	27	9	<b>THE ALLMAN BROTHERS BAND</b> Reach For The Sky, Arista AL 9535
50	59	8	<b>POINTER SISTERS</b> Special Things, Planet P-9 (Elektra)
51	73	2	<b>ELVIS COSTELLO</b> Taking Liberties, Columbia JC 36839
52	63	6	<b>TEENA MARIE</b> Irons In The Fire, Gordy G8-997-M1 (Motown)
53	64	15	<b>CARLY SIMON</b> Come Upstairs, Warner Bros. BSK 3443
54	54	12	<b>MAZE</b> Joy And Pain, Capitol ST-12087
55	55	18	<b>LARRY GRAHAM</b> ● One In A Million You, Warner Bros. BSK 3447

69	56	27	<b>BOZ SCAGGS</b> ● Middle Man, Columbia FC 36016
70	72	27	<b>AMBROSIA</b> One Eighty, Warner Bros. BSK 3368
71	69	11	<b>CHIPMUNKS</b> Chipmunk Punk, Excelsior XLP 6008
72	58	9	<b>ELVIS PRESLEY</b> Elvis Aron Presley, RCA CLP8-3699
73	75	5	<b>VAN MORRISON</b> Common One, Warner Bros. BSK 3462
74	74	10	<b>THE KINKS</b> Are Here, Elektra 6E-274
75	66	26	<b>GENESIS</b> ● Duke, Atlantic SD 16014
76	76	31	<b>WILLIE NELSON</b> Stardust, Columbia JC 35305
77	71	15	<b>JEFF BECK</b> There And Back, Epic FE-36584
78	96	2	<b>ROBERT PALMER</b> Clues, Island ILPS 9595 (Warner Bros.)
79	80	31	<b>JOURNEY</b> ▲ Departure, Columbia FC-36339
80	60	23	<b>SOUNDTRACK</b> ● The Empire Strikes Back, RSO RS-2-4201
81	89	4	<b>SOUNDTRACK</b> Times Square, RSO RS-2-4203
82	93	3	<b>GARY NUMAN</b> Telekon, Atco SD-32-103 (Atlantic)
83	83	60	<b>MICHAEL JACKSON</b> ▲ Off The Wall, Epic FE-35745

95	98	5	<b>UNWINDEN WASHINGTON JR.</b> Baddest, Motown M9-940A2
97	107	3	<b>TOM WAITS</b> Heartattack And Vine, Asylum 6E-295 (Elektra)
98	78	9	<b>SOUNDTRACK</b> Caddyshack, Columbia JS-36737
99	79	25	<b>ERIC CLAPTON</b> ● Just One Night, RSO RS-2-4202
100	118	2	<b>LIPPS INC.</b> Pucker Up, Casablanca NBLP 7242

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18	21	7	Liberty 1380 <b>I'M COMING OUT</b> —Diana Ross Motown 1491
19	27	5	<b>MASTER BLASTER</b> —Stevie Wonder Tamia 54317 (Motown)
20	24	6	<b>DREAMING</b> —Cliff Richard EMI-America 8057
21	11	15	<b>LOOKIN' FOR LOVE</b> —Johnny Lee Asylum 47004 (Elektra)
22	22	11	<b>HOW DO I SURVIVE</b> —Amy Holland Capitol 4884
23	25	5	<b>DREAMER</b> —Supertramp A&M 2269
24	28	7	<b>ON THE ROAD AGAIN</b> —Willie Nelson Columbia 1-11351
25	25	8	<b>MIDNIGHT ROCKS</b> —Al Stewart Arista 0552
26	31	8	<b>WHIP IT</b> —Devo Warner Bros. 49550
27	34	4	<b>YOU'VE LOST THAT LOVIN'</b> <b>FEELING</b> —Daryl Hall And John Oates RCA 12103
28	38	4	<b>LOVELY ONE</b> —The Jacksons Epic 9-50938
29	29	10	<b>WHO'LL BE THE FOOL</b> <b>TONIGHT</b> —Larsen-Feiten Band Warner Bros. 49282
30	33	10	<b>OUT HERE ON MY OWN</b> —Irene Cara RSO 1048
31	32	10	<b>THE LEGEND OF WOOLEY</b> <b>SWAMP</b> —The Charlie Daniels Band Epic 9-50921
32	37	11	<b>LET ME BE YOUR ANGEL</b> — Stacy Lattisaw Cotillion 4601 (Atlantic)
33	44	5	<b>THAT GIRL COULD SING</b> — Jackson Browne Asylum 47036 (Elektra)
34	36	9	<b>I'M ALMOST READY</b> —Pure Prairie League Casablanca 2294

54	4	<b>I HIVE I HIVE</b> —John Cougar Riva 205 (Mercury)
52	3	<b>CRY LIKE A BABY</b> —Kim Carnes EMI-America 8058
53	6	<b>IF YOU SHOULD SAIL</b> —Neilson/Pearson Capitol 4910
54	5	<b>HEROES</b> —Commodores Motown 1495
55	2	<b>NEVER BE THE SAME</b> — Christopher Cross Warner Bros. 49580
56	4	<b>TURNING JAPANESE</b> —The Vapors United Artists 1364
57	12	<b>DON'T ASK ME WHY</b> —Billy Joel Columbia 1-11331
58	4	<b>I'M HAPPY THAT LOVE HAS</b> <b>FOUND YOU</b> —Jimmy Hall Epic 9-50931
59	42	<b>ONE IN A MILLION YOU</b> —Larry Graham Warner Bros. 49221
60	2	<b>SOMETIMES A FANTASY</b> —Billy Joel Columbia 1-11379
61	49	<b>EMOTIONAL RESCUE</b> —The Rolling Stones Rolling Stones 20001 (Atlantic)
62	50	<b>SOMEONE THAT I USED TO</b> <b>LOVE</b> —Natalie Cole Capitol 4869
63	53	<b>YOU'RE THE ONLY WOMAN</b> — Ambrosia Warner Bros. 49508
64	54	<b>CAN'T WE TRY</b> —Teddy Pendergrass P.I.R. 9-3107 (CBS)
65	51	<b>MY PRAYER</b> —Ray, Goodman & Brown Polydor 2116
66	58	<b>ANGELINE</b> —The Allman Brothers Band Arista 0555
67	70	<b>CASE OF YOU</b> —Frank Stallone Scotti Bros. 603 (Atlantic)
68	65	<b>GIRL, DON'T LET IT GET YOU</b> <b>DOWN</b> —O'Jays TSOP 9-4790 (CBS)

85	NEW ENTRY	<b>PRIVATE IDAHO</b> —The B-52's Warner Bros. 49537
86	73	<b>INTO THE NIGHT</b> —Benny Mardones Polydor 2091
87	NEW ENTRY	<b>TEXAS IN MY REAR VIEW</b> <b>MIRROR</b> —Mac Davis Casablanca 2305
88	77	<b>TAKE YOUR TIME</b> —S.O.S. ▲ Tabu 9-5522 (CBS)
89	74	<b>GAMES WITHOUT FRONTIERS</b> — Peter Gabrie Mercury 76063
90	80	<b>BOULEVARD</b> —Jackson Browne Asylum 47003 (Elektra)
91	95	<b>MORE BOUNCE TO THE</b> <b>OUNCE</b> —Zapp Warner Bros. 49534
92	93	<b>ONE LIFE TO LIVE</b> —Wayne Massey Polydor 2112
93	99	<b>I LOVE WOMEN</b> —Jim Hurt Scotti Bros. 605 (Atlantic)
94	NEW ENTRY	<b>LET'S DO SOMETHING CHEAP</b> <b>AND SUPERFICIAL</b> —Burt Reynolds MCA 51004
95	NEW ENTRY	<b>BRITE EYES</b> —Robbin Thompson Band Ovation 1157
96	84	<b>RED LIGHT</b> —Linda Clifford RSO 1041
97	76	<b>MY GUY/MY GIRL</b> — Amii Stewart & Johnny Bristol Handshake 7-5300 (CBS)
98	87	<b>I'VE JUST BEGUN TO LOVE</b> <b>YOU</b> —Dynasty Solar 12021 (RCA)
99	89	<b>LET MY LOVE OPEN THE</b> <b>DOOR</b> —Pete Townshend Atco 7217 (Atlantic)
100	90	<b>THUNDER AND LIGHTNING</b> — Chicago Columbia 1-11345

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**THOMAS TOUCH**—MCA/Songbird artist B.J. Thomas, left, and producer Chris Christian add the finishing touches to "B.J. Thomas In Concert." The live LP, slated for a November release, features contemporary Christian and pop songs made famous by the Grammy-winning Thomas, including "Raindrops Keep Fallin' On My Head."

## Largest Gospel Choir (800) Sings For 12,000 Atlantans

ATLANTA—In a successful attempt to break the Guinness world record for the largest gospel choir, WAOK-AM recently sponsored its first annual Gospel Songfest at the Georgia World Congress Center.

More than 12,000 were on hand to witness some 800 people, including Mayor Maynard Jackson, perform en masse, breaking the existing record by 300 voices.

Several acts performed before the mass choir took the stage, including Mastersound's Magnificent Two and Nu-Life, which has toured with both Shirley Caesar and Walter Hawkins.

The songfest climaxed with the mass choir's performance. Composed of volunteers, sought through mass church mailings and air advertising, the group delighted the crowd

with a potpourri of gospel numbers. John Griggs, director of the Atlanta Philharmonic Choral Union, served as chief director.

According to Seretha Tinsley, WAOK's manager, the purpose of the free concert was to unite churches and congregations of all denominations in faith and inspire other communities to challenge to break the Guinness world record.

ROBYN WELLS

### BOBBY GROVES RECORD CLUB

## Ohio Minister Spreads Gospel Music

FAIRFIELD, Ohio—For the past 10 years, a local minister has been spreading the gospel musically through his own record club. Bobby Groves says he has recorded 42 separate LPs and distributed all of them to his more than 2,000 club members in 43 states.

A country gospel singer, Groves also composes most of the songs he records. "About every three months I mail albums to the members," Groves says. "I keep a list of which titles each member has bought." He estimates that he gets only a dozen or so returns from each mailing.

Members pay \$5 for records or \$6 for 8-tracks or cassettes after they have received the albums. Groves

### Paradise Formed

NASHVILLE—The Paradise Group has been formed. Included in the corporation are Paradise Management, Christian Concert Tours, Primacy Productions, Group Seven Publishing, Refuge Records and On-The-Air-Promotions. The firm's address is: P.O. Box 110570, Nashville, 37211. (615) 776-5051.

By SHARON ALLEN

Andrae Crouch stars in "More Of That Good Ole Gospel Music," Tennessee Ernie Ford's PBS-TV special. Kristle Murden has two big firsts in her life, her first LP "I Can't Let Go" and her engagement to Joseph "Spider" Edwards, light-heavyweight fighter turned minister from Tacoma, Wash. A major promotion campaign with radio, and instore promotion is planned by Light Records in early October, to accompany release of the LP.

Sweet Comfort Band was one of seven scheduled performers on the main stage at the Los Angeles Street Scene Oct. 12. Other artists include Donnie and Marie Osmond.

Vocal duo Hale and Wilder have resumed their concert schedule after a summer break for Wilder to recover from a minor stroke.

The Speer Family was among featured artists at the annual National Quartet Convention in Nashville, Oct. 2.

Dan Peek was recently featured on "Inside Rock Music," the nationally syndicated radio show highlighting noted contributors to the rock music field. The program is hosted by Los Angeles disk jockey Charlie Tuna.

Jessy Dixon is touring with Paul Simon to promote Simon's Warner Bros. feature film and LP, "One Trick Pony."

## Denver KDKO-AM Airing Black Gospel

DENVER—Lu Vason Presents, a new Christian concert promotion agency, hopes to vump up area interest in black contemporary music through concerts and a weekly radio program.

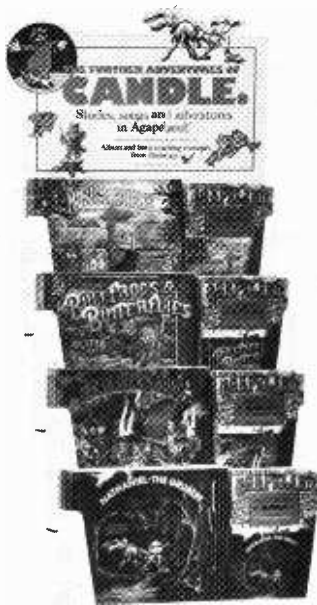
Company credits include promotions for the Walter Hawkins Family, Mighty Clouds of Joy, Jessy Dixon, Andrae Crouch and the Rance Allen Group. Local gospel talents will be showcased through concerts and talent shows.

"Lu Vason's Gospel Connection," hosted by Lu Vason and gospel deejay Denise Renee, airs Sunday mornings from 8-9 a.m. on KDKO-AM. The program features contemporary gospel music and taped artist interviews. Demonstrator and promotional LPs may be sent to: Lu Vason's Gospel Connection, P.O. Box 39163, Denver 80239.

## Muplets On TV

ARLINGTON, Tex.—"Uncle Sam And The All Saved Muplet Band Show" debuts Saturday (6) at 6:30 p.m. on KWJS-FM. The weekly show places special emphasis on the Christian faith for children of all ages.

Terry Horn and his wife Carrie originated the muplet (puppet-marionette) idea while he was at WHMB-TV in Indianapolis, appearing in "Pirate Adventures," a nationally syndicated children's program.



**AGAPELAND ADVENTURES**—Candle's Agapeland children's series, is showcased in this bright display. "The Birthday Party" is Candle's latest offering on Birdwing.

## Best Selling Inspirational LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	10	<b>NEVER ALONE</b> Amy Grant, Myrrh MSB 6645 (Word)
2	11	5	<b>IN HIS TIME, PRAISE IV</b> Maranatha Singers, Maranatha MM0064 (Word)
3	3	29	<b>MY FATHER'S EYES</b> Amy Grant, Myrrh MSB 6625
4	4	29	<b>MUSIC MACHINE</b> Candle, Birdwing BWR 2004
5	8	29	<b>HEED THE CALL</b> The Imperials, Dayspring DST 4011
6	2	29	<b>ONE MORE SONG FOR YOU</b> The Imperials, Dayspring DST 4015
7	5	29	<b>FORGIVEN</b> Don Francisco, New Pax NP 33042
8	6	29	<b>YOU GAVE ME LOVE</b> B.J. Thomas, Myrrh MSB 6633
9	7	29	<b>GOT TO TELL SOMEBODY</b> Don Francisco, New Pax NP 33071
10	10	5	<b>WITH MY SONG</b> Debbie Boone, Lamb & Lion, LL 1046 (Word)
11	9	29	<b>BULLFROGS &amp; BUTTERFLIES</b> Candle, Birdwing BWR 2004
12	12	5	<b>THE PAINTER</b> John Michael Talbot & Terry Talbot, Sparrow SPR 1037
13	13	29	<b>NO COMPROMISE</b> Keith Green, Sparrow SPR 1024
14	14	5	<b>SAVED</b> Bob Dylan, Columbia FC 36553
15	25	29	<b>FOR HIM WHO HAS EARS TO HEAR</b> Keith Green, Sparrow SPR 1015
16	18	29	<b>ROAR OF LOVE</b> 2nd Chapter Of Acts, Sparrow SPR 1033
17	23	29	<b>NEVER THE SAME</b> Evie Tornquist, Word 8806
18	27	29	<b>AMY GRANT</b> Myrrh MSB 6586
19	31	29	<b>I'LL BE THINKING OF YOU</b> Andrae Crouch, Light LS 5763
20	24	18	<b>FOR THE BEST</b> B.J. Thomas, Songbird/MCA 3231
21	15	29	<b>LIVE</b> Dallas Holm & PraiseLive, Greentree R 3441
22	16	29	<b>HOME WHERE I BELONG</b> B.J. Thomas, Myrrh MSB 6574
23	17	18	<b>THE VERY BEST FOR KIDS</b> Bill Gaither, Trio, Word WSB 8835
24	21	5	<b>THE SKY IS FALLING</b> Randy Stonehill, Solid Rock 2005 (Word)
25	22	29	<b>ALL THAT MATTERS</b> Dallas Holm & Praise, Greentree R 3558
26	28	10	<b>LIVE</b> Andrus Blackwood & Co., Greentree R3570
27	19	29	<b>MANSION BUILDER</b> 2nd Chapter Of Love, Sparrow SPR 1020
28			<b>NEW ENTRY</b> → <b>THIS IS MY SONG</b> Dallas Holm & Praise, Greentree R3714
29	34	17	<b>NATHANIEL THE GRUBLET</b> Candle, Birdwing BWR 2018
30	33	29	<b>MIRROR</b> Evie Tornquist, Word WSB 8735
31	37	10	<b>THE VERY BEST OF THE VERY BEST</b> Bill Gaither Trio, Word WSB-8804
32	38	29	<b>GENTLE MOMENTS</b> Evie Tornquist, Word WST 8714
33	40	29	<b>PRAISE III</b> Maranatha Singers, Maranatha MM0048
34	20	29	<b>SIR OLIVER'S SONG</b> Candle, Birdwing 2017
35	26	29	<b>HAPPY MAN</b> B.J. Thomas, Myrrh MSB 6593
36			<b>NEW ENTRY</b> → <b>HYMNS FOR CLASSIC GUITAR</b> Rick Foster, Bread 'N' Honey 102
37	35	29	<b>COME TO THE QUIET</b> John Michael Talbot, Birdwing BWR 2019
38	32	10	<b>RAINBOW'S END</b> Resurrection Band, Star Song SSR 0015
39	39	17	<b>HIS LAST DAYS</b> Dallas Holm, Greentree R3534
40	36	29	<b>SLOW TRAIN COMING</b> Bob Dylan, Columbia FC 36120

## Gospel Scene

12	★	10	<b>SWEET SEXY EYES</b> —Christy Lane United Artists 1369
14	★	8	<b>STEPPIN' OUT</b> —Mel Tillis Elektra 47015
15	★	8	<b>HARD TIMES</b> —Lacy J. Dalton Columbia 1-11343
16	★	9	<b>PECOS PROMENADE</b> —Tanya Tucker MCA 41305
20	★	7	<b>OVER THE RAINBOW</b> — Jerry Lee Lewis Elektra 47026
22	★	6	<b>SHE CAN'T SAY THAT ANYMORE</b> — John Conlee MCA 41321
25	★	6	<b>IF YOU EVER CHANGE YOUR MIND</b> —Crystal Gayle Columbia 1-11359
16	★	6	<b>DO YOU WANNA GO TO HEAVEN</b> — T.G. Sheppard Warner/Curb 49515
17	★	12	<b>PUT IT OFF UNTIL TOMORROW</b> — The Kendalls Ovation 1154
24	★	8	<b>ALWAYS</b> —Patsy Cline MCA 41303
19	★	10	<b>THEY NEVER LOST YOU</b> —Con Hunley Warner Bros. 49528
23	★	7	<b>A PAIR OF OLD SNEAKERS</b> — George Jones & Tammy Wynette Epic 9-50939
26	★	6	<b>THE BOXER</b> —Emmylou Harris Warner Bros. 49551
27	★	6	<b>THAT'S THE WAY A COWBOY ROCKS AND ROLLS</b> —Jacky Ward Mercury 57032
31	★	7	<b>TUMBLEWEED</b> —Sylvia RCA 12077
35	★	2	<b>SMOKEY MOUNTAIN RAIN</b> — Ronnie Milsap RCA 12084
29	★	7	<b>IN MEMORY OF A MEMORY</b> — Johnny Paycheck Epic 9-50923
6	★	39	<b>ROSES ARE RED</b> —Freddie Hart Sunbird 7653
3	★	45	<b>TAKE ME TO YOUR LOVIN' PLACE</b> — Larry Gatlin & The Gatlin Brothers Band Columbia 1-11369
6	★	43	<b>NEVER BE ANYONE ELSE</b> — R.C. Bannon Columbia 1-11346
5	★	41	<b>BABY, I'M A WANT YOU</b> — Stephanie Winslow Warner/Curb 49557
12	★	10	<b>YESTERDAY ONCE MORE</b> — Moe Bandy Columbia 1-11305
6	★	39	<b>UNTIL THE BITTER END</b> — Kenny Seratt MDJ 1005
5	★	48	<b>NORTH OF THE BORDER</b> — Johnny Rodriguez Epic 9-50932
4	★	49	<b>CAN'T KEEP MY MIND OFF OF HER</b> —Mundo Earwood GMC 111
5	★	50	<b>ANOTHER TEXAS SONG</b> —Eddy Raven Dimension 1011
4	★	54	<b>DRINK IT DOWN, LADY</b> — Rex Allen Jr. Warner Bros. 49562
2	★	64	<b>THE BEST OF STRANGERS</b> — Barbara Mandrell MCA 51001
4	★	51	<b>TAKE THIS HEART</b> —Don King Epic 9-50928
6	★	52	<b>OUT RUN THE SUN</b> —Jim Chestnut United Artists 1372
2	★	67	<b>TEXAS IN MY REAR VIEW MIRROR</b> —Mac Davis Casablanca 2305
13	★	14	<b>OLD FLAMES CAN'T HOLD A CANDLE TO YOU</b> —Dolly Parton RCA 12040
3	★	59	<b>THERE'S ANOTHER WOMAN</b> — Joe Stampley Epic 9-50934
4	★	56	<b>A LITTLE GROUND IN TEXAS</b> — The Capitols Ridgetop 1080

34	★	33	13	<b>Mickey Gilley</b> Epic JE 36492
35	★	40	143	<b>PORTER AND DOLLY</b> — Porter Wagoner and Dolly Parton RCA AHL1-3700
36	★	41	33	<b>HABITS OLD AND NEW</b> — Hank Williams Jr. Elektra/Curb 6E-278
37	★	31	33	<b>SMOKEY AND THE BANDIT 2</b> — Soundtrack MCA 6106
38	★	51	2	<b>RAZZY</b> —Razzy Bailey RCA AHL1-3688
39	★	32	49	<b>GREATEST HITS</b> —Anne Murray Capitol S00-12110
40	★	34	24	<b>MY HOME'S IN ALABAMA</b> —Alabama RCA AHL1-3644
41	★	37	6	<b>ELVIS ARON PRESLEY</b> —Elvis Presley RCA CLP8-3699
42	★	42	56	<b>I AM WHAT I AM</b> —George Jones Epic JE 36586
43	★	47	3	<b>THESE DAYS</b> —Crystal Gayle Columbia JC 36512
44	★	45	19	<b>GREATEST HITS</b> —Waylon Jennings RCA AHL1-3378
45	★	38	12	<b>ROSES IN THE SNOW</b> — Emmylou Harris Warner Bros. BSK 3422
46	★	46	NEW ENTRY	<b>10TH ANNIVERSARY</b> — The Statler Brothers Mercury SRM1-5027
47	★	43	28	<b>SMOOTH SAILIN'</b> —T.G. Sheppard Warner/Curb BSK 3423
48	★	44	68	<b>STARDUST</b> —Willie Nelson Columbia JC 35305
49	★	56	2	<b>LOVE IS FAIR</b> —Barbara Mandrell MCA 5136
50	★	46	15	<b>ASK ME TO DANCE</b> —Cristy Lane United Artists LT-1023
				<b>GIDEON</b> —Kenny Rogers ▲ United Artists L00-1935

				<b>WHERE DID THE MONEY GO?</b> — Hoyt Axton Jeremiah JH-5001
				<b>TEN YEARS OF GOLD</b> —Kenny Rogers United Artists UA-LA 835-H
				<b>TOGETHER</b> —The Oak Ridge Boys MCA 3220
				<b>THERE'S A LITTLE BIT OF HANK IN ME</b> —Charley Pride RCA AHL1-3548
				<b>HARD TIMES</b> —Lacy J. Dalton Columbia JC 36763
				<b>WHISKEY BENT AND HELL BOUND</b> —Hank Williams Jr. Elektra/Curb 6E-237
				<b>DOLLY DOLLY DOLLY</b> —Dolly Parton RCA AHL1-3546
				<b>EVEN COWGIRLS GET THE BLUES</b> — Lynn Anderson Columbia JC 36568
				<b>KENNY</b> —Kenny Rogers United Artists LWAK 979
				<b>TEXAS BOUND AND FLYING</b> — Jerry Reed RCA AHL1-3771
				<b>YOUR BODY IS AN OUTLAW</b> — Mel Tillis Elektra 6E-271
				<b>ED BRUCE</b> — MCA 3242
				<b>GREATEST HITS</b> —Ronnie Milsap RCA AHL1-3772
				<b>LOVE HAS NO REASON</b> — Debbi Boone Warner/Curb BSK 3403
				<b>FAMILY TRADITION</b> — Hank Williams Jr. Elektra/Curb 6E-194
				<b>KILLER COUNTRY</b> —Jerry Lee Lewis Elektra 6E 281
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**General News****MCA, CBS Singles Reach \$1.69**

• Continued from page 1

The first three releases under MCA's 51000 series price hike went into the market Sept. 20. There have been subsequent weekly releases.

Barbara Mandrell's "The Best Of Strangers," "Let's Do Something Cheap & Superficial" by Burt Reynolds and "Junior's Bar" by the Iron City Rockers are the first three releases.

Prior to the recent suggested list and wholesale price hikes for the 51000 series, MCA's price to wholesalers for the series ranged from 71 cents to 77 cents.

As for CBS' product, new prefixes

will be assigned to all new releases after Monday (6) except for four releases by Sadao Watanabe, Jeanne French, Teddy Pendergrass and Rockpile.

The notification letter states that "All releases prior to that date (Monday) will remain at a suggested list price of \$1.49 for the life of the

record and all returns will be credited accordingly.

"The suggested list price on all oldies product including catalog will also be increased to \$1.69 and all returns will be credited at the new cost prices." This includes releases on the Columbia, Epic, Portrait and associated labels.

**AFM Strike Gains Speed**

• Continued from page 15

Court. The U.S. District Court has assumed jurisdiction for the case at the request of Universal. The studio feels it stands a better chance in a federal court.

At the heart of the Universal matter are two new episodes of NBC-TV's "Quincy" which have been scored with music segments from last year. A temporary restraining order has been issued on the episodes until an Oct. 20 hearing here.

Meanwhile, the picketing continues as reportedly some construction workers, delivery trucks and actors—who are slowly being called back to work after a lengthy Screen Actors Guild strike—are refusing to cross the musicians' lines.

"We're expanding the hours of the picketing," says Max Herman, president of Local 47 here. "We can't say what the hours will be as they will be a surprise."

Friday (24) will be a pivotal day for the union. That is the day by which the actors will have ratified their contract with the producers.

"We will re-evaluate our position at that point in time," Herman states. "We will call another meeting of the strike committee. The picketing could be increased or relaxed."

Representatives of Musicians Union met with representatives of the Screen Actors Guild and the American Federation of Television & Radio Artists Wednesday (8) and received a statement of actors' assistance if the union decides to have a benefit rally for itself. The two actors unions staged a similar event Sept. 16 at the Hollywood Bowl.

The nine new signatories to an interim union agreement are Jack Za Za Productions Canada; Terror and Eyes Productions New York; Film Plan International New York; Eric Robertson Co. New York; Fan Productions Co., a division of RSO Records, Los Angeles; Muller-Rosen Productions, New York; Major H Productions, Los Angeles; A. Shane Productions, Los Angeles; and Film Music Service, Inc., Los Angeles. This brings the total number of those firms which have signed an interim agreement to 42.

**Writers Showcase For Muscle Shoals**

MUSCLE SHOALS—The fifth annual Muscle Shoals Music Assn. Songwriter's Showcase will be held at Mr. C's Monday (20) at 7:30 p.m.

Headlining the show are Lenny LeBlanc, Cindy Richardson, Ava Aldridge, Mickey Buckins and Randy McCormick from Muscle Shoals Sound; Donny Lowery and Robert Byrne from Wishbone; Walt Aldridge from Fame Studios; Barbara Wyrick from Chappell Music; and Travis Wammack from Broadway Sound. Rounding out the program are members of the association's workshop.

Admission for the showcase is \$3 for adults and \$1 for children under 12. For more information contact: Buddy Draper, P.O. Box 2009, Muscle Shoals, Ala. 35660. (205) 381-1442.

**NMPA Surveys**

• Continued from page 14

publishers' promotional activities had been a "major issue" in the proceedings before the Tribunal.

Sherman also suggested that Prager and Fenton's study should have included expenses for advances to writers and income from interest on royalties held before payment. He asked Strauss why there were no questions about net worth and net assets on the NMPA survey. Strauss replied that the Tribunal had not specifically asked for that information.

**Adds Distributors**

NEW YORK—Reflection Records announces additional distributors, all part of the Pickwick International chain. New to Reflection are Pickwick operations in Sun Valley, Calif., Opa-locka, Fla., Arlington, Tex. and St. Louis.

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41	31	<b>LADY OF THE NIGHT/THE NATIVES ARE RESTLESS—Ray</b> Martinez & Friends Importe/12 (MAXI 33) MP-306
42	26	<b>S-BEAT—all cuts—Gino Soccio</b> Warner/RFC (LP/12-inch*) RFC 3430
43	30	<b>DOES IT FEEL GOOD—B.T. Express</b> Columbia (LP) JC 36333
44	34	<b>YOUR EYES/IN THE FOREST/DANCE ALL NIGHT—</b> Baby O' Records (LP) BO 1000
45	47	<b>SPACE INVADER—Playback</b> Ariola (12-inch) OP 2201
46	52	<b>PARTY VIBES/SHAME, SHAME, SHAME—Ike &amp; Tina Turner</b> Fantasy (LP) F-9597
47	57	<b>LOVE DON'T MAKE IT RIGHT—Ashford &amp; Simpson</b> Warner (LP/12-inch*) HS 3458
48	42	<b>LOVE WILL TEAR US APART—Joy Division</b> Factory (7-inch) Import
49	44	<b>ASHES TO ASHES/FASHION—David Bowie</b> RCA (LP) AQL1-3647
50	51	<b>HE'S SO SHY—Pointer Sisters</b> Planet (LP) P-9
51	37	<b>FREEDOM—Grand Master Flash</b> Sugar Hill (12-inch) SH 549
52	53	<b>ECHO BEACH/PAINT BY # HEART—Martha &amp; The Muffins</b> Virgin (LP) 13145
53	56	<b>COULD YOU BE LOVED—Bob Marley &amp; The Wailers</b> Island (LP IS 49547)
54	55	<b>FEEL GOOD, PARTY TIME/BRASS/BRASILIA—J.R. Funk</b> Brass Records (12-inch) 2511
55	57	<b>FAITH—Manicured Noise</b> Charisma/PRE (7-inch) Import
56	58	<b>WELCOME BACK—all cuts—Peter Jacques</b> Goody Music (LP) Import (LP)
57	59	<b>I WANNA BE WITH YOU/SLIP &amp; DIP—Coffee</b> De Lite (LP/12-inch*) DSR 9520
58	55	<b>LOVE CHILD—Jeree Palmer</b> Reflection (12-inch) CBL 132
59	60	<b>DON'T STOP TIL YOU GET ENOUGH—Derrek Larro &amp; Trinity</b> Jo Gibb (12-inch) JGMD 8085

12	19	<b>CHERCHEZ PAZ/BOOGIE TALK—Madleen Kane</b> Chalet/Prelude (LP) CHO 701
13	15	<b>THE ONE TONIGHT/DREAMS &amp; DESIRES—Fever</b> Fantasy (LP/12-inch*) F 9595
14	24	<b>SHOOT YOUR BEST SHOT/IT DON'T HURT NO MORE—Linda Clifford</b> RSO (LP) RS-1-3087
15	10	<b>I'VE JUST BEGUN TO LOVE YOU/DO ME RIGHT/GROOVE CONTROL—Dynasty</b> Solar (LP/12-inch) BSL-1-3576/YD 12027
16	12	<b>BREAKAWAY—Watson Beasley</b> Warner (LP/12-inch*) BSK 3445
17	18	<b>IT'S NOT WHAT YOU GOT, IT'S HOW YOU USE IT/KEEP SMILIN'—Carrie Lucas</b> Solar (12-inch) YD 12015
18	22	<b>FUNTIME—Peaches &amp; Herb</b> Polydor (7-inch) PD 2115
19	9	<b>UPSIDE DOWN/I'M COMING OUT—Diana Ross</b> Motown (LP) M8-936 M1
20	14	<b>FAME/RED LIGHT/HOT LUNCH JAM (Fame, Soundtrack)—Various Artists</b> RSO (LP) RS 1-3080
21	16	<b>QUE SERA MI VIDA—Gibson Bros.</b> Mango (12-inch) 7783
22	17	<b>SATURDAY NIGHT/STARS IN YOUR EYES—Herbie Hancock</b> Columbia (LP) JC 36415
23	21	<b>UNDERWATER—Harry Thuman</b> Univave (LP/12-inch) Import
24	27	<b>BOOGIE TO THE BOP—Mantus</b> SMI (LP) SM 7003
25	35	<b>IT'S A WAR/AHJIA/I'M READY—Kano</b> Emergency (LP) EM-7505
26	36	<b>MORE BOUNCE TO THE OUNCE—Zapp</b> Warner (LP) BSK 3463
27	23	<b>NIGHT CRUISER/GROOVITATION—Deodato</b> Warner (LP) WBSK 3467
28	32	<b>FOR YOUR LOVE/DON'T FIGHT THE FEELING—Idris Muhammed</b> Fantasy (LP/12-inch*) F-9598
29	59	<b>HOW LONG/TIGHT PAIR—Lipps Inc.</b> Casablanca (LP) NBLP 7242
30	NEW ENTRY	<b>LOVELY ONE—The Jacksons</b> Epic (LP) FE FE 36424

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# SHOCK WAVES *Met's Season Cancellation May Cut Into Opera Recording Sales*

NEW YORK—Shock waves from the Metropolitan Opera season cancellation are expected to be felt in the classical record market in 1980 and 1981.

The concern of retail and label executives is that a sharp dip in opera recording sales will take place, although a stimulus to album sales is a possibility also receiving mention. The season cancellation was announced Sept. 29 by Met general manager Anthony Bliss after management and musicians' Local 802 failed to reach an agreement on terms of the new contract. Sept. 22 was to have been the season's opening night.

Demand for opera recordings is fueled both by performances at the famed theatre and on a larger scale by Met radio and tv broadcasts. Additionally, Met appearances are a major source of artist publicity.

One who expects a slump in record demand is Ben Karol, head of New York City's King Karol retail chain.

"I think it's going to be a serious loss to the city and to us in dollars and cents terms," Karol maintains.

Karol puts little stock in the argument that record demand will increase because of the scarcity of live opera performances.

"We can't sell records unless people are exposed to the music," insists Karol. "Time after time we have sold tremendous amounts of records only because of what has happened at the opera house."

Mail order business, which is affected by Met Opera broadcasts, may also be jeopardized, Karol notes.

Both opera recordings and vocal recital albums are vulnerable to losses caused by the closure. Roughly one-third of classical business is contributed by this type of literature.

PolyGram Classics marketing strategist John Harper fears there will be the elimination of record buyers from the market. Numerous Met opera appearances were slated for Luaciano Pavarotti, leading artist in the PolyGram-distributed London Records catalog, says Harper.

"One of the most important buyers is the person with the subscription to the Met opera," the executive explains. "They buy the opera in preparation for the live performance. That kind of buyer isn't going to be active."

## 8 Boxed Sets In Pickwick Release

CHICAGO—A line of boxed, multiple record sets has been added by Pickwick International to top off the Quintessence classical label. The latest release includes eight boxed editions.

Among the three and four-record sets are the complete Rachmaninoff and Beethoven piano concertos, played by Earl Wild and Claudio Arrau, respectively, an Earl Wild sole anthology and complete Brahms and Tchaikovsky symphony surveys.

## Rivergate Goes Right To Retailers

NEW YORK—Rivergate Recordings, established in Louisville, Ky., about a year ago as a locally marketed classical label, is now seeking national exposure via direct deals with retailers.

Catalog includes two albums by pianist Lee Luvisi, and another two

The audience for symphonic music may expand as displaced opera buffs seek entertainment elsewhere. However, Harper sees a net loss for classical record sales if the opera house is quiet.

Harper also laments the disappearance of publicity and promotion surrounding Met engagements, another source of purchase motivation.

The New York City Opera is reportedly experiencing a boxoffice boom because of the Met's closing. However, this company's influence is not nearly so great as the Met's.

Can there be an opera sales upturn due to the closing? That prediction comes from CBS Masterworks marketing planner Peter Munves. Munves says Masterworks may investigate a fall opera promotion to exploit the turn of events.

"I think the hunger for opera is enormous and I think it's going to have a positive impact on record sales," insists Munves.

Locked out of the opera house, reasons Munves, the buffs will be spending more time with records.

At Philips Records, vice president Nancy Zannini generally shares this

viewpoint. "I would hope that it would help sales," explains Zannini.

Zannini points to the likelihood of more airings for commercial opera recordings as stations fill in for the absent Met Saturday matinee broadcasts. At least one Met network affiliate, Chicago's WGN-AM, already is planning this form of substitution.

Angel Records East Coast director Tony Caronia terms the company's announcement "very discouraging," although he acknowledges the possibility of a sales upturn.

"It does end up that the season does not materialize we won't know until December or January what effect it had on record sales," Caronia explains.

"Having an opera season creates more interest in opera and will bring new people into the opera house."

"Historically," Caronia adds, "when the season is in full gear sales on opera recordings definitely increase considerably."

At New York's Barnes & Noble retail outlet, record department manager Mike Hudson has seen sales of opera unchanged in the early stages of the cancellation.

## N.Y. HUDDLE

# 80 Discuss Classical Promo Group Start

By IS HOROWITZ

NEW YORK—More than 80 record company executives, retailers, artists, managers, composers, publishers, critics, radio personalities and music licensors took a first step toward organizing an association to promote classical music here Sept. 30.

They heard Ira Moss, president of the Moss Music Group, stress the need for a body designed to publicize and foster the welfare of classical music much as the Country Music Assn. does in its area.

He "eyed with envy CMA's progress over the years," said Moss. "They have succeeded where we have done nothing."

His exhortation was echoed by Marvin Saines, former vice president in charge of CBS Masterworks, who issued the call for formation of the association along with Moss. Tentative name of the group is the Assn. for Classical Music.

The concept arises out of real need, said Moss, who noted that there are fewer than "500 good classical record retail stores" in the nation, and only about 30 commercial radio stations which devote substantial airtime to concert music.

Among the goals of the organization, as envisioned by its initiators, would be more quality music appreciation courses in schools, the creation of a system of awards, a scholarship program, the commissioning of new works, and the production of special television shows.

None of the major programs which today honor accomplishments in music or recordings "do justice to classical music,"

Saines asserted. A "tremendous effort" is needed to effect changes, he added.

A preliminary objective would be the enrollment of as many as 25,000 members in the first year, it was said. Financing would come from dues, perceived tentatively as \$25 a year per individual and \$200 per company. In addition, funding would be sought from government, corporations and private foundations.

Those attending the meeting at the Juilliard School of Music were asked to fill out a form indicating their professional role in classical music and their interest in serving on committees to help develop the organization.

A second meeting will be held in about six weeks, the meeting was told.

Interested persons may secure further information from Victoria Stark, c/o Moss Music Group, 48 W. 35th St., New York, N.Y. 10018.

## Classical Notes

Upcoming "Carmina Burana" and "Rhapsody In Blue" digital tapings were announced at the Oct. 8 Telarc Records press conference in New York. Robert Shaw will direct his Atlanta Symphony forces in the Orff choral-orchestral work. The Gershwin album, also to include "An American In Paris," will be waxed in Cincinnati with Erich Kunzel the conductor, William Bolcom the piano soloist.

Ruth Laredo, who has completed a four-year project recording all the solo piano works of Rachmaninoff for Columbia Records, has been commissioned by C.F. Peters to prepare a new print edition of these works. She will work from the original Russian edition. First two volumes are due out in September 1981. . . . No fewer than five Bruckner symphony recordings are scheduled with the Chicago Symphony this season. Daniel Barenboim will be waxing Symphonies Nos. 1, 2, 3, & 8 and the composer's "Te Deum" for DG, while London Records plans to tape Sir Georg Solti's interpretation of the Bruckner Fourth Symphony.

# Billboard® Best Selling Classical LPs™

Survey For Week Ending 10/18/80 (Published Once A Month)  
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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	23	PAVARTOTTI'S GREATEST HITS London, PAV 2003/4
2	2	49	O SOLE MIO: Neopolitan Songs Pavarotti, London OS 26560
3	3	45	PACHELBEL: Kanon Paillard Chamber Orchestra, RCA FRL 1-5468
4	4	245	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
5	5	10	BOLLING: Picnic Suite For Flute, Guitar And Jazz Piano Rampal, Bolling, Lagoya, Columbia M/MT 35864
6	6	110	BRAVO PAVARTOTTI: Pavarotti London-PAV 2001
7	16	32	SONG OF THE SEASHORE: James Galway RCA ARL 1-3534
8	21	10	SAINT-SAENS: SYMPHONY NO. 3, "ORGAN" Philadelphia Orchestra (Ormandy), Telarc Digital 10051
9	12	5	SHOSTAKOVICH: Symphony No. 5 New York Philharmonic (Bernstein), CBS IM 35854
10	NEW ENTRY		VERDI: Stiffelio Sass, Carreras, Manuguerra, Ganzarolli, ORF Orchestra (Gardelli), Philips, 6769 039
11	20	105	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
12	NEW ENTRY		BRAHMS: Double Concerto Perlman/Rostropovich, Angel 37680
13	15	119	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568
14	13	10	BRAHMS: Violin Concerto Perlman, Angel Q 37286
15	11	84	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
16	14	10	JAPANESE FOLK MELODIES: Rampal Flute, Columbia M35862
17	9	36	TCHAIKOVSKY: 1812 Overture Cincinnati Orchestra (Kunzel), Telarc Digital 10041
18	7	10	SOMETIMES WHEN WE TOUCH, Cleo Laine & James Galway RCA ARL1 3628
19	8	10	DVORAK: "New World" Symphony Vienna Philharmonic (Kondrashin), London Digital LPR 10011
20	19	10	SPANISH ALBUM: Perlman Angel SZ 37590
21	10	23	BOLLING: Guitar & Jazz Concerto Romero & Shearing, Angel Digital DS 37327
22	25	5	MUSSORGSKY: Pictures At An Exhibition Cleveland Orchestra (Maazel), Telarc Digital DG-10042
23	23	14	MOZART: The Symphonies Vol. III Academy Of Ancient Music (Hogwood), L'Oiseau Lyre D169D3
24	NEW ENTRY		BEETHOVEN: Triple Concerto Mutter, Ma, Zeltser, Berlin Philharmonic (Karajan), DG 2531 262
25	NEW ENTRY		RODRIGO: Concierto de Aranjuez; Concierto Madrigal Yepes Philharmonia Orchestra (Navarro), DG 2531 208
26	22	45	TCHAIKOVSKY: Violin Concerto Perlman, Philadelphia Orchestra (Ormandy), Angel SZ-37640
27	31	92	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, Columbia M 35128
28	28	5	MAHLER: Songs Of A Wayfarer Von Stade, London Philharmonic (Davis), CBS M35863
29	35	23	BARTOK: Piano Concertos Pollini, DG 2530-901
30	NEW ENTRY		VERDI: La Traviata Callas, Angel ZBX 3910
31	18	23	DEBUSSY: Images London Symphony Orchestra (Previn), Angel Digital DS-37674
32	30	40	BRAHMS: Four Symphonies Chicago Symphony (Solti), London CSA 2406
33	NEW ENTRY		DONIZETTI: Ballet Music From The Operas The Philharmonia Orchestra (De Almeida) DG 2531 208
34	17	27	SWITCHED ON BRANDENBURGS Wendy Carlos, Columbia M2X35895
35	40	14	STRAUSS: Four Last Songs London Symphony Orchestra (Davis), Columbia M25140
36	36	27	THE GREATEST HITS OF 1721 Philharmonia Virtuosi (Kapp), Columbia M 35821
37	38	14	WAGNER: Siegfried Idyll Marriner, Angel Digital DS37758
38	27	23	MUSIC FROM KRAMER VS. KRAMER Columbia M35873
39	26	18	BEETHOVEN: Fidelio Chicago Symphony Orch. & Chorus (Solti), London Digital LDR 10017
40	24	14	BEETHOVEN: Complete Symphonies Vienna Philharmonic (Bernstein), DG 2740 216



# NORDIC RECORD INDUSTRY GIRDS TO COPE WITH CHALLENGES OF THE EIGHTIES



Norwegian act the Kids.



Marion displays a gold record award, exemplifying a popularity that has found the Finnish artist gain fans in several countries.



Denmark's Bjarne Liller, whose first LP containing all his own songs sold 155,000 copies.



Swedish group, the Boppers, show off a Japanese version of their LP to visiting representative Tadashi Hino.

By MIKE HENNESSEY

**T**he statistical chart on this page suggests that while the Scandinavian record industry failed to get back into its brisk stride in 1979, as was generally anticipated, at least it held its own in terms of turnover—only Norway showing a slight downturn, primarily because of the government's freeze on prices and wages.

However, a closer look at the breakdown of unit sales shows an album market more or less static, a cassette market in substantial decline but a remarkable 37.7% increase in single sales. Furthermore, what the statistical chart fails, of course, to reflect is the cost at which the total Scandinavian increase in turnover—from \$351 million in 1978 to \$377 million in 1979 (i.e. 7.4%)—has been achieved.

Also, since those last annual figures were published, the best part of another year has gone by and all the signs are that 1980 will turn out to have been even tougher than 1979. Certainly sales in the first six months of this year were running at a generally lower level than was the case over the same period last year.

To the chronic Scandinavian problems of home taping and parallel imports have been added the trading hazards that are all too depressingly familiar among the industrial nations—growing inflation, increasing unemployment, a decline in purchasing power and expensive lending rates. The industry has attempted to cope with these multiple difficulties by the customary recourse to cost-cutting, rationalization and streamlining, but laying off staff in Scandinavia can be a mighty costly and long-winded business.

Says Per Arne Lindholm, managing director of PolyGram, Sweden: "In the first half of the seventies we used to be able to offset escalating costs by generating extra volume and we could more or less count on annual increases in unit sales of between 15 and 25%. But the industry has gone into a decline since 1976 (17 million LP units sold) and is currently at a standstill."

(Continued on page S-4)

(Assistance with the story was provided by Kurt Bakkemoen, Kari Helopatio, Knud Orsted and Leif Schulman).

## RECORD INDUSTRY TURNOVER

	MONEY	
	1978	1979
Denmark	\$80 million	\$91 million
Finland	\$37 million	\$40 million
Norway	\$67 million	\$66.4 million
Sweden	\$167 million	\$180 million
UNITS		
Denmark		
Singles	1.21 million	2.09 million
LPs	4.29 million	4.54 million
Cassettes	3.8 million	3.2 million
Finland		
Singles	0.39 million	0.40 million
EPs	0.037 million	0.038 million
LPs	2.04 million	2.19 million
Cassettes	1.83 million	1.78 million
Norway		
Singles	0.35 million	0.509 million
LPs	4.2 million	4.2 million
Cassettes	3.51 million	3.23 million
Sweden		
Singles	1.6 million	1.9 million
LPs	16.0 million	16.0 million
Cassettes	2.9 million	3.3 million



## Indie Labels Confront Economic Challenge



**T**hough the proliferation of small independent labels continues through Scandinavia, there is a predictably high mortality rate and many of the survivors face severe problems in countering general economic recession.

In Finland, the number of indies has at least doubled over the past couple of years. Today there are around two dozen, a competitive threat to the majors who previously ruled the roost unchallenged. Most of the Finnish indies are rock or MOR-slanted, and one specializes in jazz. Most have distribution deals with a major, probably Finnscandia, PEC-Musikkitukku or Discophon.

Johanna Kustannus and Love Kustannus rose from the ashes of the now defunct Love Records, once the country's leading rock label. Johanna is headed by Atte Blom, is strong on new wave, and its key acts are Pelle Miljoona, Tuomari Nurmio and Maukka Perusjotka. Love Kustannus and its Ponsi label are from former Love Records executive Otto Donner, artists including Jim Pembroke, Hector and Piirpauke.

Finnlevy's former marketing director Osmo Ruuskanen is the driving force behind Bluebird Music, and he had been with Music Fazer and Finnlevy for 25 years. His new company got off to a good start with Patrick Hernandez and Francis Goya.

Levytuottajat, like Polarvox with a sound financial backing, has scored with singer-actor Veas-Matti Loiri and recently set up its own rock label Rockin, with U.K.-born Dave Taylor as head. Key executive with Levytuottajat is former Finnlevy in-house producer Vexi Salmi, who took acts like Fredi, Irwin Goodman and Kai Hyttinen when changing camps.

Jazz drummer Edward Wesala surprised the industry by setting up his jazz-only Leo Records in the midst of deepest recession, but his courage is paying off. Initial releases are from Tomasz Stanko, Frank Foster's Living Color and Vesa Aaltonen. Wesala is now back from New York, where he cut material with Howard Johnson, Reggie Workman and Chico Freeman.

Also around the Finnish scene are MOR-slanted M&T Productions (based in Turku) and Sauna-Musiikki, headed by top

pop composers Rauno Lehtinen; rock labels Lobo, Edge, Rokit and Karva-Levyt; and a wide range of others.

Kompass Records showcases artists from the Swedish-speaking coastal areas, including Thomas Ek, St. Pietarsaari and Lasse Mortensson, whose "Stormkaj's Maija" was an international seller. Kompass also handles Finnish jazz and rock, the outfit headed by former Love Records man Christian Schwindt.

In Finland, some of the majors have started setting up indie-type specialist labels to encourage freedom of thought and quick decision-making. Finnscandia has Hi-Hat (including artists Juice Leskinen, Miiko Alatalo, Vanha Isanta), Digit (Maarit and Kojo) and Krak. Discophon, the most independent of the majors, has set up Kerberos.

Certainly in Denmark, the small independents are gaining an increasing market share. Johnny Reimar, with Starbox Records, started the ball rolling a decade ago. Among the leading small companies today are Medley and Frituna, and Tuba is building a substantial market slice as is Better Day.

Former CBS executives Poul Bruun and Michael Ritto set up Medley a year ago and have had chart albums since the start. They are deeply into folk and punk music, starting with the Delta Cross Band, featuring Dylan guitarist Billy Cross. Medley also runs King Pear, a first-take low-price album series.

Frituna is headed by former EMI and Sonet man Kurt Andreasen, and his first Danish production with singer Liller sold 100,000 units. Tuba, started by Jerry Ritz, former EMI head of international repertoire, has signed entertainer Eddie Skiller, who normally sells 50,000 albums each time out. Tuba also works with foreign product and has a deal with the Swedish Mariann label, which includes the Gibson Brothers.

Concert promoter and manager Jan Degner is behind Better Day Records, in cooperation with Phonogram. An album by singer Anne Linnet has done well and this Carole King-type singer has cut her first English-language album, released in several foreign countries.

Hamlet Records has Eugen Tajmer as managing director, and concentrates on Danish MOR and folk artists, producing more than 50 albums in just one year. Many local acts who have not recorded for years are now with Hamlet.

One of the biggest children's records has been made by Gunnar Geertsen and there are two versions out, one on the Fagot label and the other on Starbox. So the Danish small independent scene builds similarly to other Scandinavian territories, challenging the majors for market share.

An independent phonogram producers association UFF was set up in Norway in August this year, and among the members are dB Records, Snowflake, MAI, Arctic and Vera.

Ole Sorlie, chairman, says the association aim is to look after the interests of Norwegian artists, composers and writers. "We have around 45 independent labels here, but only 20 are in regular production. As an association, we have no commercial interests, but we're certainly working for the ratification of the Rome Convention and we're going all out for more Norwegian music on radio and television."

The Norwegian independents produce mainly local music and artists, the product distributed by the multi-nationals such as PolyGram, EMI and Platesentralen, which includes RCA and CBS.

Says Sorlie: "The advantages of being small lie in not having a large administration block where nobody knows what is going on. The multinationals have large catalogs and vast bureaucracy, but they can't do the necessary promotion on all the new records they release."

"Many Norwegian artists gain big success with small independent companies, notably Geir Borresen, Dollie, Helge Borglund and Rita Engebregssen and Age Aleksandersen. They gain because a small company can see the production through the whole process, from first to last. Often the same person is producer, public relations man and record company chief, and possibly also works as manager for the artist."

"However the disadvantages are also obvious. We don't earn as much money, because we're paying big distribution costs to the majors. Our estimate is that the small independent labels handle around 50% of local production in Norway."



# Abba Success Opens Door For Local Nordic Acts

**W**hen pondering the impact of Scandinavian talent at international levels, the group Abba from Sweden obviously takes pride of place. The two-boy, two-girl team from Stockholm, masterminded by Stig Anderson, has hit virtually every pop-playing territory.

But if Abba's successes put Sweden on the pop map, the group also opened doors for other artists from the Scandinavian territories. Other promising careers have been launched in the wake of Abba's phenomenal money-spinning career.

On Abba's Polar label now in Sweden there is Tomas Ledin, who with his "Right Now" represented the country in this year's Eurovision Song Contest and who has had his "Not Bad At All" released in several foreign countries. He also toured with Abba on the group's last worldwide tour as a back-up vocalist, earning his own spot in the show.

Ted Gardestad is another Polar artist, highly touted by Stig Anderson, whose last album "Blue Virgin Isles" was widely promoted abroad.

One of the most popular emergent Swedish groups in recent years has been the Boppers, a band specializing in the rock'n'roll of the 1950s and 1960s and with sales in excess of 500,000 units on its first two albums in Sweden alone. The Boppers are now at the start of an international career with albums out in virtually all major territories and with an international promotion tour on the way.

Iceland is a Swedish-based and produced group of Icelandic origins, which has just started denting the international marketplace. Produced by Safir Music and by U.S. producer Andy di Martino, the group was discovered by U.S. promoter Pete Bennett, who flew the band over to New York this summer and invited 300 media and industry folk to a launch reception at the Waldorf-Astoria.

Right now, the Swedish music business seems loaded with the right kind of talent determinedly getting its product showcased on the international circuit. From Sonet, for instance, there is Secret Service, which had "Oh Susie" as a major seller in several European countries earlier this year.

Sonet also has singer Mikael Rickfors, once lead singer with U.K. band the Hollies, and he embarks on prestigious television and concert appearances through Europe this year.

In Finland, recent years have seen what is effectively the birth of the country's third rock generation in talent terms. It is made up mostly of young folk in their late teens, pulled into pop through admiration for punk and new wave acts in the Sex Pistols, Ramones and Clash category.

Of the dozens of new groups formed in Finland in the 1977-79 period, some have already made the local chart and so in-



Abba is credited with opening doors for other Scandinavian acts to score internationally.

spired others to follow the same route. Associations of live music, similar to those in Norway (Club 7), Denmark (Huset) and Sweden (Musikforum) are offering youngsters places to play and promote themselves. Support also comes from the State-run radio, from new wave "fanzines" and Pop Musicians, a company which runs an annual contest for new groups.

Spearheading new wave acts in Finland are Pelle Miljoona, Eppu Normaali, Problems, SE and Sensuuri. They sing, mostly, of love, of nuclear power stations, social problems and street life. They sing, inevitably, in Finnish so they reach as many Finns as possible, a barrier when it comes to seeking international recognition.

In spite of new wave's impressive forward march, the best local sounds still come from the well-established names, some with international reputations. Included are Jim Pembroke, Dave Lindholm, Paavo Maijanen, the Hurriganes, Kassu Halonen, Pedro Hietanen, Piirpauke, Pekka Pohjola, Jukka Tolonen and Kojo.

British-born Jim Pembroke, resident in Finland for 15 years, played in Helsinki-based supergroup Wigwam until it folded in 1977. A top composer and keyboard player, he was a dominant factor in Wigwam's main efforts, notably the albums "Nuclear Nightclub" and "Lucky Golden Strikes," as well as solo projects. Now he has a new band, the sextet which figured on the charting LP "Flat Broke," for release through Scandinavia through EMI.

Dave Lindholm, very much the Finnish whiz-kid, has the group Bluesounds. His former band colleague Paavo Maijanen plays ska music today with Pave's Mistakes and another of his old music-mates, Albert Jarvinen has rejoined the Hurriganes, foremost and best-paid rock band in Scandinavia. "Goodnight," a single by Pave's Mistakes, is out in the U.K. via Sonet.

Another U.K.-born musician Dave Taylor, and the Meatloafish Kassu Halonen, sing and play boogie and rock respectively, and Pedro Heitanen is toying with "accordion rock" on a new album "Pedro's Heavy Gentlemen."

Pekka Pohjola, who recently toured with Mike Oldfield, is still with the Group. Guitar "hero" Jukka Tolonen plays pop-jazz with his own J.T.B. and constantly tours Scandinavia and Europe, finding it hard to get sufficient work in his native land. This problem applies also to instrumental group Piirpauke, which is into an original style of jazz.

Regarded as an artist to watch is Kojo, with a gravelly voice which he uses in the style of the old Mississippi blues men. His album "So Mean," largely written by Pembroke, is regarded as a Finnish musical milestone, leading to Kojo being booked, along with the likes of Santana, for the Roskilde Festival in Denmark.

On the distaff side, Finland has Maarit, the local "rock queen," and some of her records have found market outlets in the U.K. and other Scandinavian territories.

Through the late 1970s, there has been a consistent build of success nationally for Norwegian artists, mostly based in Oslo. Around a quarter of the names in the chart, published

(Continued on page S-6)

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## Nordic Record Industry

• Continued from page S-1

Costs, however, do not stand still—but if the industry attempts to keep pace by increasing retail prices, there is always the danger of handling more of the market, on a plate, to the parallel importers.

Stig Anderson, head of Sweden Music and a tireless campaigner against parallel imports, says: "This is a problem that simply won't go away—and it affects the whole industry, publishers as well as record companies. It seems to me wrong that in countries like France, Canada, Spain and Portugal, no taxes are payable on exported products. I also think the U.S. industry must do something about its returns policy."

Anderson also suggests that producers of product with clear international hit potential should delay the release of this product in countries which are likely to generate a flood of exports. "This is the way I work with Abba releases," he explains.

Notwithstanding the parallel imports threat, EMI and CBS increased their dealer prices for full-price albums in the Spring from \$5.60 to \$6, with the result that the retail price range went from \$9.10/\$10.20 to \$9.47/\$10.93.

(Dealers in Sweden, incidentally, enjoy a handsome margin which has increased over the year from 25% to something over 40%. A dealer buying a record for \$6 and selling it for \$10.32 is getting a mark-up of 42.5%, allowing for the value added tax payment of \$1.76.)

PolyGram, says Lindholm, was all set to follow the CBS/EMI price-increase example when the Swedish government imposed a price-freeze during the period of industrial unrest and economic strife which culminated in a 10-day general strike in May.



The month of May was a disastrous one for the Swedish record industry with sales down to \$2.4 million compared with the May 1979 figure of \$5.1 million.

When the price freeze ended, PolyGram duly raised its prices but increasingly the industry was beginning to see the law of diminishing returns come into operation. Says Lindholm: "People really began to feel that progress and growth in what had once been a buoyant economy had come to an end. The average Swede saw that his purchasing power was declining and was likely to continue to do so. And while we always used to say that the leisure industry can count on growth even



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in bad times, because people always want entertainment, we had to acknowledge that an increasing share of the public's musical entertainment was being provided by parallel imports and home taping.

"People were generally being much more cautious in their record buying habits and this is reflected, not only in Sweden but in all Scandinavian countries, by the increase in unit sales of singles."

The facility with which good quality cassette recordings can be made at home—often the quality is far better than that of prerecorded tapes—has also taken its toll. As prerecorded cassettes sales in Scandinavia slumped from 12.04 million in 1978 to 11.5 million in 1979 (and show signs of continuing the decline this year), sales of blank cassettes burgeoned. Estimates put total unit sales of blank cassettes in Sweden this year at 30 million—and the sale throughout the four Nordic countries cannot now be far short of 50 million annually.

The decline in prerecorded cassette sales is particularly disagreeable in Denmark where, for no logical reason, this particular sound carrier, unlike disk records, is not subject to a 30% luxury tax and thus permits the industry a much bigger profit margin.

Says Kurt Mikkelsen, head of EMI Denmark: "The 17% decline of prerecorded cassette sales in Denmark is a major problem for the industry and there is absolutely no possibility of our putting up the price of LPs to take into account the luxury tax. Of course, we would like to see the tax on records substantially reduced but there is some reluctance to press the government too hard on this point because it may rebound on us in the sense that there could be a move to bring prerecorded cassettes into line with records. The IFPI group here has already fought off one attempt by the government to apply the luxury tax to cassettes."

Meanwhile the Danish industry is urging the government to speed up the work of the committee appointed two years ago to revise the Danish Copyright Act. Says Mikkelsen: "One of the things being considered by this Committee is a blank tape levy and we have told the government that this matter must have absolute priority because there is no doubt in our minds that home taping is the primary cause of the decline in sales of prerecorded tapes. People can make cassette recordings which are much better in quality than the commercial prerecorded cassettes. With the excellent playback equipment available and metal tapes, home recording standards are very high. And now Bang & Olufsen has brought out a cassette recorder with remote control so that you can sit in an easy chair with a push button and record from the radio at leisure."

The Danish industry is pressing for a levy of 67 cents on each cassette. "We base this," says Mikkelsen, "on the minimum royalty we pay to authors, which is 28 cents. We have tripled this figure to take into account the producer, the artist

(Continued on page S-6)

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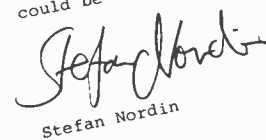
Here are some words from Sweden, or as we use to say:  
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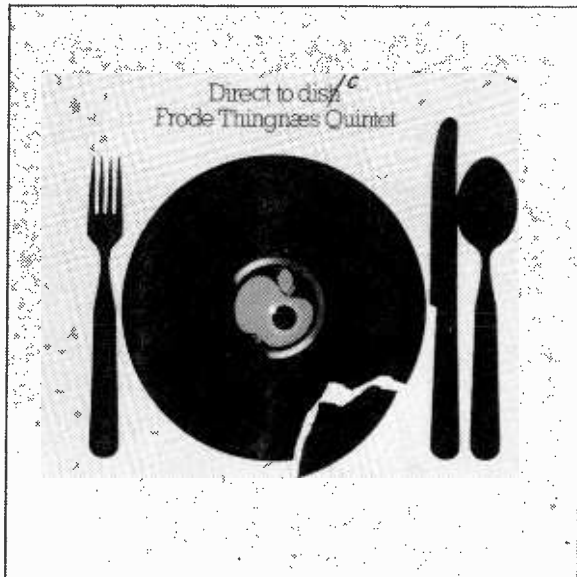
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## Nordic Record Industry

• Continued from page S-5

and the author. This is, of course, a minimum royalty because it would be totally inadequate for video cassettes."

Blank tape levies are under consideration in the other Nordic countries. In Sweden a committee is currently considering the matter and the industry is looking for a rate of around 8% of the retail price.

"One of the tricky problems," says Olle Bergman, head of Intersong, Sweden, "is how to divide the royalty among the record company, the publisher and author."

In Denmark the industry is hoping that the Gramex organization, the body which distributes artists' public performance royalties, may undertake distribution of the blank tape levy.

Even when collection and distribution problems are solved, the Scandinavian record industry will not, most leaders acknowledge, be a great deal better off.

"It's a very tough problem," says Anderson. "Even if we get the suggested levy on blank cassettes, the sum would never make up for the losses we sustain because of home taping. It would be a symbolic payment only. And there is always the danger that once the levy is introduced, home taping will be considered as completely legitimate."

"But it is hard to see any other solution. It has been suggested that the industry could bring down the price of prerecorded cassettes, but this would not be practicable in a small territory like Sweden with the constant escalation of recording costs and the limited market open to the vast majority of local repertoire. I have suggested to the IFPI group that we should run a campaign in the newspapers to explain to the public what a serious menace home taping is to the record industry because it makes it increasingly difficult for record companies to make available a broad range of repertoire and thus tends to impoverish the musical life of the country."

Although home taping is also a major problem in Norway, Mikkel Aas, general manager of Phonogram and chairman of the record industry association of Norway, sees the 7% decline in cassette sales as being partly attributable to the absence of megasellers in the MOR field—the type of music which traditionally sells well on cassette.

One of the most thriving markets for prerecorded cassettes for many years was Finland, where the relatively low penetration of record players in the sixties meant that the first sound reproduction equipment to find its way into many homes was a low-cost cassette player.

But the prerecorded cassette boom of the 1970s—mostly dominated by national repertoire—is leveling out, again primarily because of the massive increase in home taping.

Generally in 1979 the Finnish industry managed to stage a modest recovery from the disastrous slump of 1978, when the market dropped 11% in value and 15% in units. IFPI company sales in 1979 were worth \$36.2 million, representing a unit turnover of 4.4 million records and cassettes.

But if sales were 5% up on 1979, there is still strong evidence that an increasing number of people consider the prevailing price of \$12 to be too high for a new album by a major artist.

The high price also encouraged parallel imports, estimated by the local IFPI group to account for 40% of the LP market.

The market in Finland is still dominated by the Finnsandia group, the umbrella company comprising Finnlevy, Scandia Musiikki and Finndisc, with EMI Finland firmly in second place. Then come CBS Records (established in 1976), Discophon and PSO-Musiikki, but these companies are being pressured by rock-oriented firms like Johanna Kustannus and Unitor, plus the highly successful K-tel International.

K-tel is now two years old and running at full steam under the direction of Marita Kaasalainen. The company has had a steady stream of top 10 LP hits, taking repertoire from EMI, CBS, Polarvox, Johanna Kustannus and Unitor.

Finland is the only Nordic country with commercial television and many local firms make use of this distinction all year round. Some companies, however, are shy of tv because campaigns are costly and results somewhat unpredictable, with a breakeven sales figure of between 20,000 and 25,000. Principal users of tv time are Finnsandia, K-tel, EMI and, more recently, CBS.

On the retailing front, the conventional dealers—who have a market share of around 40%—face increasing competition from discount chains. Many dealers have stopped stocking singles and other hard-to-sell inventory items. The chain stores, on the other hand, are mushrooming and include the Fazer group (national), Levypaikka (20 shops in the populous south) and Original Records. There are also half-dozen mail order firms, notably Epe's Music Shop (a sister company of Unitor) and Ladyland, the 50,000-strong Fazer Music Club and the industry-backed rackjobbing operation, Levypiste.

As in the other Scandinavian countries, Finland has seen a blossoming of small independent labels and the local IFPI group has been augmented by the membership of Kompass Records, Levytuottajat, Polarvox, Love Kustannus and Ristin Voitto.

In many cases in Scandinavia today it is the small, flexible, enterprising independent company—very often presided over by a "defector" from one of the industry giants—which is making the running in the market place while the goliaths grapple with the continuing stagnation of the market by trimming staff, slashing costs and praying for a new generation of superstars which will galvanize the business and bring the people back into the record stores.

But there are many people in the industry who share the realistic view of Rolf Nygren, managing director of EMI Sweden, that "the industry must reconcile itself to selling fewer records in the future and must adjust its costs accordingly."

## Success Opens Door

• Continued from page S-2

weekly by the Verdens Gang newspaper in Oslo, are Norwegian acts. Geir Borresen and his "Smurf" recordings are biggest sellers of all, "In Smurfeland" being the top seller (265,000) ever in Norway.

This new emphasis on Norwegian product started in 1978 with Jahn Teigens entry for the Eurovision Song Contest in Paris. His song "Mil Etter Mil" didn't score a single point, but started him on a remarkably successful career in Norway. After him, dozens of other artists started singing in Norwegian.

But looking through to the 1980s, the New Jordal Swingers, with music influenced by the 1950s, look most likely to make it big at international level, having been a top dance band locally for years.

CBS Norway is this year heavily promoting Trond Granlund, Kids and Mikkel Magnus. There is to be wide European release for new Polydor artists Lumbago, who feature a kind of Norwegian new wave music. And there's a lot going for Dollie, two teenage girls, Benedicte Adrian and Ingrid Bjornov, 16-year-olds from Oslo, talented songwriters as well, and with sales of 25,000-plus inside six months for their debut album "Forste Act."

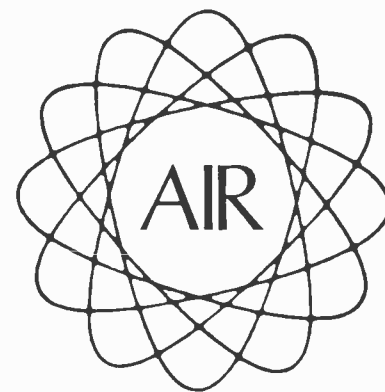
Dollie is really aiming for international recognition, recording in English with lyrics by Barrie Corbett and with production by Frans Erkelens. Dollie was featured in the Yamaha International Festival in Tokyo this year.

Also on the way up in Norway are Finn Kalvik, rock group Veslefrikk, country singer Bjorno Haland and the new wave band Young Lords. Maybe the 1980s will give Norway the chance to emphasize Scandinavia internationally as Abba did Sweden in the 1970s.

Mats Nilsson, of Polydor in Norway, expects a 30% increase in national releases this year compared with 1979. Main sellers now are girl rock singer Alex and newcomer Randi Hansen, who sold 40,000 units of her debut album. As a kind of local follow-up to the movie soundtrack successes "Grease" and "Saturday Night Fever," Polydor is pushing "1958," a local soundtrack, featuring music of that year played by Danny and the Red Hots and the New Jordal Swingers.

### CREDITS

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# 55th 'Grand Ole Opry' Anniversary Celebrated

## Nashville's Main Event Underway

• Continued from page 1

of Commerce. Clements computes an average daily expenditure of \$62.62 for each convention visitor, a figure that translates into revenue of approximately \$290,400 for local Music City hotels, restaurants, nightclubs and businesses.

From caterers to clubs, from taxi services to tuxedo rentals, everyone feels the economic impact of Country Music Week. But for staffers in the music industry here, the week also means a jammed-packed period of frenetic activity which includes local meetings with corporate executives, label shows, awards ceremonies, banquets and parties... and no sleep.

The DJ convention brings in a large influx of high level industry representatives, radio programmers and deejays, agents and artists, managers, retailers, publishers and producers, who enjoy the frantic week's activities while conducting staff

meetings and business-related affairs.

The week officially began Saturday (11) with the opening of the annual CMA Talent Buyers Seminar held at the Hyatt Regency. Advance registration information obtained from the CMA indicates that attendance for the weekend forum would reach the 400 mark. Themes for this year's seminar deal with the economic, consumer and media awareness of today's country music.

Monday (13) offers a highlight of the gala week as the 14th annual CMA Awards Show takes place at the Opry House. The 90-minute live telecast (and its glittering post-awards soiree and radio broadcast) brings together a star-studded assortment of top Nashville artists and industry members for the evening's festive honors.

Label activity promises to be strong this year, with several major record company talent shows and several smaller label-related functions through the week.

RCA stages its show on Wednesday from 10 a.m.-noon with Tom T. Hall, Razy Bailey and Alabama. In the afternoon, Capitol/EMI-America/Liberty presents a three-hour show starring Dottie West, Cris-

Lane, Billie Jo Spears, Richard Leigh, Diane Pfeifer, Keith Stegall, Deborah Allen, Billy "Crash" Craddock, Susie Allanson, Kenny Dale, David Wills, Mel McDaniel and Jim Chestnut.

Capitol/EMI/Liberty is also holding a private invitation-only reception for its artists, managers and agents following the conclusion of the label show.

CBS Records moves to the forefront later the same evening with a 2½ hour production directed by its a&r director, Bonnie Garner. The lineup will feature Slim Whitman, Mickey Gilley, Larry Gatlin and the Gatlin Brothers Band, Moe Bandy, Joe Stampley, Ronnie McDowell, Lacy J. Dalton and Janie Fricke. This will be followed by the company's invitation-only president's party on the mezzanine of the Opryland Hotel.

On Thursday, MCA Records presents its three-hour stage show at the Opry House, hosted by Brenda Lee and headlined by the Oak Ridge Boys, Don Williams, Ed Bruce, Loretta Lynn, Bill Anderson and John Wesley Ryles.

Other labels holding shows around town during the week include Dimension Records, the Atlas Artists Bureau and MDJ Records.

Additionally, the Exit/In has been booked for the week with major showcases each evening. These include appearances by Mickey Gilley and Johnny Lee Tuesday (14); a showcase with Warner Bros. artists John Anderson and the Bellamy Brothers with guest Tony Joe White from Casablanca Wednesday (15); a CBS billing of Bobby Bare and Lacy J. Dalton Thursday (16); and a joint CBS/Warner Bros. show Friday (17)

starring Rosanne Cash and Rodney Crowell.

CBS Records is also providing the entertainment for this year's annual Federation of International Country Air Personalities Awards banquet Friday evening. Featured talent for this show will be Lacy J. Dalton, Bobby Bare, Mickey Gilley and Moe Bandy.

CMA Week maintains a strong business slant with many corporate label executives winging into Nashville for internal staff sessions, and this year proves to be no exception.

Leading the Capitol/EMI/Liberty contingent from Los Angeles will be Don Zimmermann, president of Capitol/EMI-America/Liberty; Jim Mazza, president, EMI-America/Liberty; Rupert Perry, vice president of a&r, Capitol/Liberty; Bob Young, vice president of business affairs for Capitol; Dennis White, vice president of marketing, Capitol; Don Grierson, a&r vice president, Liberty; Mark Levinson, vice president of business affairs for Liberty; Dick Williams, vice president of promotion, Liberty; and David Budge, publicity director for Liberty.

In from MCA will be Al Bergamo, president of distribution; Bob Siner, president of MCA Records; Gene Froelich, head of the record company; George Osaki, vice president of creative services; Bob Schnieders, West Coast manager of promotion and marketing for Nashville division; Brad Hunt, director of field operations; Pat Pipolo, vice president of promotion; Rod Tremblay, regional director for the Dallas branch; Lew Zollman, Cleveland branch manager; and Rod Linnum, Chicago branch manager.

Among the RCA Records execu-

## Industry's Executives Checking In

tives planning to attend the convention are Mel Ilberman, vice president of business affairs and associated labels; Bob Beranato, a&r manager; Arnie Orleans, division vice president, sales and distribution; Larry Gallagher, division vice president, national sales; and Jack Chudnoff, division vice president, marketing.

The label plans to hold a hospitality suite for programmers, deejays and artists on Wednesday and Thursday evenings beginning at 7 p.m. at the Opryland Hotel.

CBS Records will be importing perhaps the largest number of out-of-town corporate brass for the week. On hand will be Bruce Lundvall, president, CBS Records Division; Paul Smith, senior vice president/general manager of marketing, CBS; Don Dempsey, senior vice president and general manager of Epic and Associated Labels; Joe Mansfield, vice president of marketing for Columbia; Ron McCarrell, vice president, marketing, Epic and Associated Labels; Ed Hynes, national promotion vice president, Columbia; Tom McGuinness, vice president, marketing, branch distribution for CBS; Mike Martinovich, vice president, merchandising/marketing, CBS Records; and Al Gurowitz, vice president of promotion for Epic and Associated Labels.

Also in from CBS will be Greg

(Continued on page 67)

## 'Grand Ole Opry' Events

FRIDAY-MONDAY (10-13)	CMA Talent Buyers Seminar	Hyatt Regency Hotel
<b>MONDAY (13)</b>	Third National Bank reception honoring CMA board	Opryland
8:30-10 p.m.	14th annual CMA Awards Show—on CBS tv	Grand Ole Opry House
10:11:30 p.m.	CMA post awards party	Opryland
10:06-12 midnight	Post awards radio broadcast	Roy Acuff Theatre
<b>TUESDAY (14)</b>	CMA fourth quarterly board meeting	First American Center
9 a.m.-4 p.m.	Early bird bluegrass concert	Grand Ole Opry House
2-5 p.m.	WSM "Grand Ole Opry" dinner	Opryland Plaza
5:30-7 p.m.	"Grand Ole Opry" spectacular	Grand Ole Opry House
7-9 p.m.		
<b>WEDNESDAY (15)</b>	RCA show	Grand Ole Opry House
10 a.m.-12 noon	Lunch	Opryland Plaza
12 noon-1:30 p.m.	Capitol/EMI-America Liberty show	Grand Ole Opry House
1:30-4:30 p.m.	Dinner	Opryland Plaza
5-6:30 p.m.	CBS show	Grand Ole Opry House
6:30-9 p.m.		
<b>THURSDAY (16)</b>	CMA membership meeting	Opryland Hotel
9:30-10:30 a.m.	Federation of Int'l Country Air Personalities radio seminar	Roy Acuff Theatre
10:30 a.m.-12 noon		
1-4 p.m.	MCA show	Grand Ole Opry House
4:30-6:30 p.m.	Dinner	Opryland Plaza
6:30-8 p.m.	Dimension Records show	Grand Ole Opry House
8:30-10:30 p.m.	Sho-Bud/Baldwin/Gretsch birthday show	Grand Ole Opry House
<b>FRIDAY (17)</b>	Artist/deejay tape session	Opryland Hotel
9 a.m.-12 noon	CMA/deejay luncheon (invitation only)	Opryland Hotel
12 noon-2 p.m.	Artist/deejay tape session	Opryland Hotel
2-4 p.m.	FICAP banquet and show	Hyatt Regency Hotel
6-10 p.m.	Atlas Artists Bureau show and dance	Opryland Gaslight Theatre
10 p.m.-1 a.m.		
<b>SATURDAY (18)</b>	"Grand Ole Opry" 55th Birthday Celebration Show	Grand Ole Opry House
9:30 p.m.-12 midnight		

## CMA SURVEY

# Country 8-Tracks, 45s Sell, Defy National Trend

• Continued from page 3

ite local attraction, narrowly defeating Opryland which ranked a close second, and the Country Music Hall of Fame which came in third.

The exclusive poll also reveals that a majority of the surveyed fans do not belong to any country fan clubs, consider the CMA Awards show the most important in its field—85% watched last year's CMA telecast from the Opry House—and have attended the week-long Fan Fair only one time.

Here is a more detailed breakdown of information obtained by the CMA in its exclusive Fan Fair survey:

Some 61% of the respondents were female, and 67% were married. Some 60% have high school educations, with 24% also having college backgrounds.

Some 36% of these fans have a two-person household, with 20% tallying three family members and 17% having six or more.

And 30% claim an annual family income of between \$20,000-\$30,000, and 29% in second place with incomes of between \$10,000-\$20,000. Some 30% live in small towns, with the next highest percentage—22%—residing in cities with populations of 50,000-500,000.

Nearly 27% spend \$10-\$20 each month on entertainment, a total ecl-

ipped by the 33% who pay \$30 or more for pleasure activities.

A full 63% say they listen most frequently to full-time country radio stations, while 33% listen to "some country." Some 44% listen to four or more hours of country music on the radio; 38% listen for two-three hours a day, and 15% listening to only an hour or less.

A hefty 55% claim they prefer buying albums over tapes; of those who do purchase tapes, however, 8-tracks outstrip cassettes by a considerable margin: 30% spend their dollars on 8-tracks, 6% on cassettes.

These fans are not big purchasers, judging from their responses: 31% buy four-seven country recordings a year, 27% buy only one-three recordings annually, and only 18% say they buy more than 12 country records or tapes a year.

In the category of non-country recordings, the picture is even darker: 45% buy absolutely no recordings whatsoever; 32% buy between one and three recordings; and the rest is divided between those buying four-seven pieces of non-country product (11%) and those buying eight or more recordings (a meager 6%).

An overwhelming 66% claim they do buy 45s of country product, with the wife being the primary records and tapes buyer for the family (46%). Husbands buy 21%, and chil-

dren account for approximately 15%.

The most popular place for country fans to buy their records and tapes is at discount stores, followed next by record retail stores and then department stores. The main reason listed for their purchases is that they "like the artist" (69%). Nearly 18%

(Continued on page 54)

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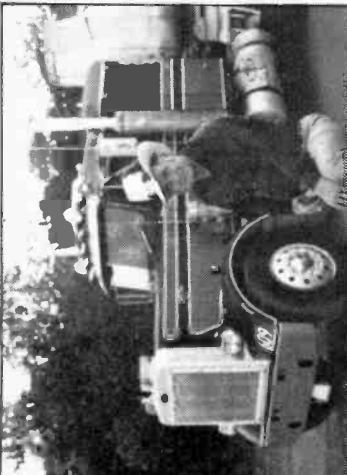
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# Hot Country Singles

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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
☆	2	9	<b>I BELIEVE IN YOU</b> —Don Williams (R. Cook, S. Hugin, MCA 41304 (Cook House, BMI))	36	43	6	<b>NEVER BE ANYONE ELSE</b> —R.C. Bannon (B. Knight, Columbia 1-11346 (Martragon, BMI))	69	NEW ENTRY	→	<b>A REAL COWBOY</b> —Billy "Crash" Craddock (D. Heavener, Capitol 4935 (Achor, ASCAP))
★	4	9	<b>THEME FROM THE DUKES OF HAZZARD</b> —Waylon Jennings (W. Jennings, RCA 12067 (Warner-Tamerlane/Rich Way, BMI))	37	41	5	<b>BABY, I'M A WANT YOU</b> —Stephanie Winslow (D. Gates, Warner/Curb 49557 (Colgems/EMI, ASCAP))	70	70	4	<b>DRINKIN' THEM LONG NECKS</b> —Ray Head (J. Slate, D. Morrison, J.W. Ryles, Elektra 47029 (House Of Gold, BMI))
3	3	11	<b>FADED LOVE</b> —Willie Nelson & Ray Price (B. Wills, J. Wills, Columbia 1-11329 (Rightsong, BMI))	38	10	12	<b>YESTERDAY ONCE MORE</b> —Moe Bandy (J. Mundy, P. White, Columbia 111305 (Baray, BMI/Honeytree, ASCAP))	71	77	2	<b>HE GIVES ME DIAMONDS, YOU GIVE ME CHILLS</b> —Margo Smith (M.A. Kennedy, D. Goodman, Warner Bros. 49569 (Little Jeremy/ Window, BMI))
★	5	8	<b>ON THE ROAD AGAIN</b> —Willie Nelson (W. Nelson, Columbia 111351 (Willie Nelson, BMI))	39	40	6	<b>UNTIL THE BITTER END</b> —Kenny Seratt (G. Dobbins, T. Daniels, S. Barrett, MDJ 1005 (Chappell, Intersong, ASCAP/Canadina, Pro-Cam))	72	78	3	<b>ME AND THE BOYS IN THE BAND</b> —Tommy Overstreet (B. Millsap, Elektra 47041 (Ironside, ASCAP))
★	7	9	<b>I'M NOT READY YET</b> —George Jones (T.T. Hall, Epic 950922 (Unichappel/Morris, BMI))	40	48	5	<b>NORTH OF THE BORDER</b> —Johnny Rodriguez (S. Davis, B. Sherrill, Epic 9-50932 (Algee, BMI))	73	NEW ENTRY	→	<b>SWEET RED WINE</b> —Gary Morris (J.T. Dubois, R. Dubois, Warner Bros. 49564 (Sweet Dreams, BMI))
★	11	7	<b>COULD I HAVE THIS DANCE</b> —Anne Murray (W. Holyfield, B. House, Capitol 4920 (Vogue/Maple Hill/Onisown, BMI))	41	49	4	<b>CAN'T KEEP MY MIND OFF OF HER</b> —Mundo Earwood (R. Squires, GMC 111 (Sabal, ASCAP))	74	46	14	<b>LOOKIN' FOR LOVE</b> —Johnny Lee (W. Mallett, P. Ryan, B. Morrison, Asylum 47004 (Southern Nights, ASCAP))
★	8	8	<b>OLD HABITS</b> —Hank Williams Jr. (H. Williams Jr., Elektra/Curb 47016 (Bocephus, BMI))	42	50	5	<b>ANOTHER TEXAS SONG</b> —Eddy Raven (E. Raven, Dimension 1011 (Milene, ASCAP))	75	47	11	<b>WHEN</b> —Slim Whitman (H. Bouwens, Epic/Cleveland International 9-50912 (Burning River, Two PETERS, Blue Moon, BMI))
★	8	12	<b>LOVING UP A STORM</b> —Razzy Bailey (D. Morrison, J. Slate, RCA 12062 (House Of Gold, BMI))	43	54	4	<b>DRINK IT DOWN, LADY</b> —Rex Allen Jr. (S. Throckmorton, Warner Bros. 49562 (Tree, BMI))	76	53	13	<b>IF THERE WERE NO MEMORIES</b> —John Anderson (R. McCown, Warner Bros. 49275 (Sawgrass, BMI))
★	12	10	<b>SWEET SEXY EYES</b> —Cristy Lane (R. Jenkins, United Artists 1369 (Kevin Lee, Robchris, BMI))	44	64	2	<b>THE BEST OF STRANGERS</b> —Barbara Mandrell (K. Fleming & D.W. Morgan, MCA 51001 (Pi Gem, BMI))	77	55	15	<b>CHARLOTTE'S WEB</b> —The Statler Brothers (C. Croford, J. Durrill, S. Garrett, Mercury 7031 (Peso, Dutchess, BMI))
★	14	8	<b>STEPPIN' OUT</b> —Mel Tillis (B. Starr, Elektra 47015 (Cherio, BMI))	45	51	4	<b>TAKE THIS HEART</b> —Don King (R. Batteau, Epic 9-50928 (April, R. Batteau, Cider, ASCAP))	78	NEW ENTRY	→	<b>WHO WERE YOU THINKIN' OF—Dandy &amp; The Doolittle Band</b> (J. Glaser, P. Gauvin, C. Pelletier, Columbia 1-11355 (In My Music, BMI))
★	15	8	<b>HARD TIMES</b> —Lacy J. Dalton (B. Braddock, Columbia 111343 (Tree, BMI))	46	52	6	<b>OUT RUN THE SUN</b> —Jim Chestnut (L. Henley, B. Burnette, United Artists/Curb 1372 (House Of Gold, Vogue, BMI))	79	79	2	<b>LOVE'S SLIPPING THROUGH OUR FINGERS</b> —Billy Walker & Barbara Fairchild (Walker, Riggs, Paid 107 (Best Way, ASCAP))
★	16	9	<b>PECOS PROMENADE</b> —Tanya Tucker (L. Collins, S. Pinkard, T.L. Garrett, MCA 41305 (Senor/Duchess/Peso/Leeds BMI, ASCAP))	47	67	2	<b>TEXAS IN MY REAR VIEW MIRROR</b> —Mac Davis (M. Davis, Casablanca 2305 (Songpainter, BMI))	80	80	2	<b>WHERE DID THE MONEY GO</b> —Hoyt Axton (M. Dawson, H. Axton, Jeremiah 1008 (Lady Jane, BMI))
★	20	7	<b>OVER THE RAINBOW</b> —Jerry Lee Lewis (H. Arlen, E.Y. Harburg, Elektra 47026 (Leo Feist, ASCAP))	48	13	14	<b>OLD FLAMES CAN'T HOLD A CANDLE TO YOU</b> —Dolly Parton (P. Sebert, H. Moffatt, RCA 12040 (Right Song, BMI))	81	84	3	<b>IF I COULD SET ME LOVE TO MUSIC</b> —Jerry Wallace (D. Hall, Door Knob 80134 (Door Knob, Think Gold, BMI))
★	22	6	<b>SHE CAN'T SAY THAT ANYMORE</b> —John Conlee (S. Throckmorton, MCA 41321 (Cross Keys, ASCAP))	49	59	3	<b>THERE'S ANOTHER WOMAN</b> —Joe Stampley (J. Stampley, Epic 9-50934 (Mullet, BMI))	82	82	2	<b>SAFE IN THE ARMS OF YOUR LOVE</b> —Jim Weatherly (J. Weatherly, Elektra 47027 (Keca, ASCAP))
★	25	6	<b>IF YOU EVER CHANGE YOUR MIND</b> —Crystal Gayle (P. McGee, B. Gundry, Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP))	50	56	4	<b>A LITTLE GROUND IN TEXAS</b> —The Capitols (B. Fischer, Ridgetop 1080 (Bobby Fischer, ASCAP))	83	89	2	<b>AM I THAT EASY TO FORGET</b> —Orion (Singleton, Stevenson, Belew, Sun 1156 (Four Star, BMI))
★	16	6	<b>DO YOU WANNA GO TO HEAVEN</b> —T.G. Sheppard (C. Putman, B. Jones, Warner/Curb 4951 (Tree, BMI/Cross Keys, ASCAP))	51	58	3	<b>FOOD BLUES</b> —Bobby Bare (S. Silverstein, Columbia 1-11365 (Evil Eye, BMI))	84	NEW ENTRY	→	<b>LET ME LOVE YOU</b> —Fred Knoblock (F. Knoblock, Scotti Bros. 607 (Atlantic) (Flowering Stone, ASCAP))
★	17	9	<b>PUT IT OFF UNTIL TOMORROW</b> —The Kendalls (D. Parton, B. Owens, Ovation 1154 (Combine, BMI))	52	NEW ENTRY	→	<b>THAT'S ALL THAT MATTERS TO ME</b> —Mickey Gilley (H. Cochran, Epic 9-50940 (Tree, BMI))	85	57	15	<b>LET'S KEEP IT THAT WAY</b> —Mac Davis (C. Putnam, R. VanHoy, Casablanca 2286 (Tree, BMI))
★	24	8	<b>ALWAYS</b> —Patsy Cline (I. Berlin, MCA 41303 (Irving Berlin, BMI))	53	68	2	<b>A MAN JUST DON'T KNOW WHAT A WOMAN GOES THROUGH</b> —Charlie Rich (A.P. Jordan, B. Brabham, L. Brown, Elektra 47047 (Chess, ASCAP))	86	86	2	<b>FALLING IN TROUBLE AGAIN</b> —Sherry Brane (R. Squires), E.I.O. 1129 (Sabel, ASCAP)
★	19	10	<b>THEY NEVER LOST YOU</b> —Con Hunley (D. Wills, C. Quillen, Warner Bros. 49528 (Chess, ASCAP))	54	17	11	<b>STARTING OVER</b> —Tammy Wynette (B. McDill, Epic 9-50915 (Hall-Clement, BMI))	87	87	2	<b>I LEARNED ALL ABOUT CHEATIN' FROM YOU</b> —Becky Hobbs (B. Hobbs, Mercury 57033 (Al Gallico, BMI))
★	23	7	<b>A PAIR OF OLD SNEAKERS</b> —George Jones & Tammy Wynette (L. Kingston, G. Sutton, Epic 950930 (Hall-Clement/Flagship, BMI))	55	65	3	<b>DON'T IT MAKE YOU WANNA DANCE</b> —Bonnie Raitt (R. Wer, Full Moon/Asylum 47033 (Prophecy, ASCAP))	88	88	2	<b>UNDERCOVER MAN</b> —Liz Lyndell (M. Sherrill, J. Riggs, L. Kimball, Koala 326 (Al Gallico, BMI/Easy Listening, ASCAP))
★	26	6	<b>THE BOXER</b> —Emmylou Harris (P. Simon, Warner Bros. 49551 (Paul Simon, BMI))	56	18	11	<b>WOMEN GET LONELY</b> —Charly McClain (L. Rogers, R.C. Bannon, Epic 9-50916 (Warner-Tamerlane, Bill Black, Partnership, ASCAP))	89	NEW ENTRY	→	<b>YOUR MAGIC TOUCH</b> —Pat Garrett (P. Garrett), Gold Dust 102 (Red Barn, BMI)
★	27	6	<b>THAT'S THE WAY A COWBOY ROCKS AND ROLLS</b> —Jacky Ward (T.J. White, Mercury 57032 (Swamp Fox, ASCAP))	57	21	10	<b>BOMBED, BOOZED, AND BUSTED</b> —Joe Sun (D. Knutson, Ovation 1152 (ATV, Blue Lake, BMI))	90	NEW ENTRY	→	<b>ALWAYS, SOMETIMES, NEVER</b> —Nancy Raud (B. Morrison, M. Paull), Caico 16493 (Music City, ASCAP)
★	31	7	<b>TUMBLEWEED</b> —Sylvia (K. Fleming, D.W. Morgan, RCA 12077 (Pi-Gem, BMI))	58	28	14	<b>HEART OF MINE</b> —Oak Ridge Boys (M. Foster, MCA 41280 (Silverline, BMI))	91	NEW ENTRY	→	<b>REGRETS</b> —Carol Chase (B. Wyrick, Casablanca 2301 (Intersong, ASCAP))
★	35	2	<b>SMOKEY MOUNTAIN RAIN</b> —Ronnie Milsap (K. Fleming & D.W. Morgan, RCA 12084 (Pi-Gem, BMI))	59	60	4	<b>DREAM LOVER</b> —Tanya Tucker and Glen Campbell (B. Darin, MCA 49325 (Screen Gems-EMI, Hudson Bay, BMI))	92	NEW ENTRY	→	<b>DADDY'S MAKING RECORDS IN NASHVILLE</b> —Legerede Twins (P.D. Clements), Invitation 101 (Bashdad, ASCAP)
★	29	7	<b>IN MEMORY OF A MEMORY</b> —Johnny Paycheck (J. Paycheck, R. Pate), Epic 950923 (Bojan, BMI/Max Dayden, ASCAP)	60	36	9	<b>GONE</b> —Ronnie McDowell (S. Rogers, Epic 950925 (Rightsong, BMI))	93	61	12	<b>WHILE I WAS MAKING LOVE TO YOU</b> —Susie Allanson (M.S. Dunn, C. Putnam), United Artists, Curb 1365 (Tree, BMI)
★	33	5	<b>BROKEN TRUST</b> —Brenda Lee (J. Hinson, MCA 41322 (Goldline, ASCAP))	61	76	2	<b>LOVE CRAZY LOVE</b> —Zella Lehr (D. Allen, R. Van Hoy, RCA 12703 (Duchess/Posey/Tree, BMI))	94	62	10	<b>BACK WHEN GAS WAS THIRTY CENTS A GALLON</b> —Tom T. Hall (T.T. Hall, RCA 12066 (Hallnote, BMI))
★	34	6	<b>NIGHT GAMES</b> —Ray Stevens (C.W. Kalb, Jr., RCA 12069 (Ray Stevens, BMI))	62	NEW ENTRY	→	<b>A BRIDGE THAT JUST WON'T BURN</b> —Conway Twitty (R. Murrain, J. McBride), MCA 51011 (Blackwood/Magic Castle, BMI)	95	63	13	<b>FREE TO BE LONELY AGAIN</b> —Debby Boone (D. Pfeiffer, Warner/Curb 49281 (Brightwater/Strawberry Patch, ASCAP))
★	32	8	<b>TEXAS BOUND AND FLYIN'</b> —Jerry Reed (J. Reed, RCA 12083 (Duchess/Guitar Man/Peso, BMI))	63	71	4	<b>LOVE INSURANCE</b> —Louise Mandrell (R.C. Bannon, J. Schweers), Epic 9-50935 (Warner-Tamerlane, BMI/Chess, ASCAP)	96	66	4	<b>ARE WE DREAMIN' THE SAME DREAM/ROARIN'</b> —Gary Stewart (B. Burnette, J. Christopher, M. Lawler, J. Cobb), RCA 12081 (Baby Chick, Easy Nine, Vogue, BMI/Milene, ASCAP)
★	37	5	<b>WHY LADY WHY</b> —Alabama (T. Gentry, R. Scott), RCA 12091 (Millhouse, BMI)	64	NEW ENTRY	→	<b>I CAN SEE FOREVER IN YOUR EYES</b> —Reba McEntire (B. Dipiero, Mercury 57034 (Combine, BMI))	97	74	12	<b>RAISIN' CAME IN TEXAS</b> —Gene Watson (J. Allen, D. Lay), Capitol 4898 (Joe Allen, BMI)
★	30	9	<b>HARD HAT DAYS AND HONKY TONK NIGHTS</b> —Red Steagall (E. Kilroy, D. Kirby), Elektra 47014 (Diablo Lobo, Cross Keys, ASCAP)	65	NEW ENTRY	→	<b>SOMEBODY'S KNOCKIN'</b> —Terri Gibbs (E. Penney, J. Gillespie), MCA 41309 (Chiplin/Tri-Chappell, ASCAP/SESAC)	98	75	5	<b>LONELY WINE</b> —Maury Finney (R. Wells), Soundwaves 4613 (Rachel, ASCAP)
★	44	2	<b>LADY</b> —Kenny Rogers (L. Ritchie, Jr.), Liberty 1380 (Brockman, ASCAP)	66	81	2	<b>NOT EXACTLY FREE</b> —O.B. McClinton (D. Hall, G. Lumpkin), Sunbird 7554 (Red Ribbon, Hitkit, BMI)	99	83	3	<b>WISHFUL DRINKIN'</b> —Diane Pfeifer (D. Pfeifer), Capitol 4916 (Brightwater, Strawberry Patch, ASCAP)
★	38	4	<b>YOU ALMOST SLIPPED MY MIND</b> —Charley Pride (T. Seals, D. Goodman, T. Back, D. Barker), RCA 12100 (Danor, BMI)	67	73	3	<b>HALFTIME</b> —J.W. Thompson (P. Olive, J. Santoro), NSD 62 (Hitkit, BMI)	100	85	4	<b>NIGHT LIES</b> —Bill Wence (B. Wence, W. Marshall), Rustic 1012 (Iron Skillet, ASCAP)
★	42	2	<b>LOVERS LIVE LONGER</b> —Bellamy Brothers (D. Bellamy), Warner/Curb 49573 (Bellamy Brothers/Famous, ASCAP)	68	69	4	<b>THE LIGHT OF MY LIFE</b> —David Wills (B. Rabin), United Artists 1375 (Sawgrass, BMI)				
★	39	6	<b>ROSES ARE RED</b> —Freddie Hart (N. Larkin, D. Willis), Sunbird 7553 (Blue Moon, Meritark, April, ASCAP)								
★	45	3	<b>TAKE ME TO YOUR LOVIN'</b> —Larry Gatlin and The Gatlin Brothers Band (L. Gatlin), Columbia 1-11369 (Larry Gatlin, BMI)								

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. (Seal indicated by triangle.)



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# Nashville Scene

By KIP KIRBY

Once again, CMA week is upon us and that means that it's also time for the second annual "Nashville Scene Country Music Tribute Awards." These highly-coveted awards are bestowed in this column on various friends throughout the record industry who have managed to distinguish themselves in some way during the past year... and so merit special recognition.

We hereby present these invisible gold-plated Scene awards in grand spirits and great humor to the following deserving individuals:

To producer **Tom Collins** and RCA division vice president **Jerry Bradley**, the "Nashville Scene Meadow-Muffins Award" for their combined efforts to keep the streets of Music City spotlessly clean... to Elektra's **Nick Hunter**, our annual "Scene Sartorial Splendor Award" for being the best-dressed promotion exec in town—and probably the ONLY one who could design a formal tuxedo out of a football jersey.

Combine Music's **Bob Backham** earns Scene's exclusive "Kareem Abdul Jabbar Award" for unusual skills with his elbows on the YMCA's basketball court... Producer **Larry Butler** and UA's **Jerry Seabolt** share this year's "Tommy Manville/Mickey Rooney Marriage Championship Title" for each tying the knot one more time—and looking happier than ever.

To Elektra's **Jimmy Bowen**, Scene sends an adhesive-backed, non-removable Timex watch that glows in the dark (and in the studio) so he'll never be late to anything again... MCA's Nashville president **Jim Foglesong** wins our silver-plated plaque illustrating in step-by-step detail the correct way to spell his name in print. (**Erv Woolsey** of the same label was runner-up in this category.)

Pop producer **Norbert Putnam** is the uncontested winner of the Scene's "I'd Have-Been-Here-Sooner-But-I-Just-Got-Off-The-Plane Award," which comes with a pair of tiny flight wings... while to Phonogram/Mercury's **Janet Rickman**, a barnwood-coated "Lester Roadhog Moran Trivia Trophy" for singlehandedly helping to keep the memory of these industry legends alive while the Cadillac Cowboys recover from their recent autopsy.

To **Frances Preston** of BMI, we proudly present Nashville Scene's prestigious "Amy Vanderbilt Hostess Of Excellence Award" for providing the most luxurious backstage accommodations at this year's annual Willie Nelson Picnic in Austin... and EMI's **Joe Moscho** gets our honorary "Ed Shea Photographic Safari Award" for turning up in more pictures than almost anyone since the legendary Shea himself.

To Chappell's **Henry Hurt**, we offer our "Farmer McDonald Green Thumb Award" for his spectacular efforts in the garden this summer... To Pi-Gem's **David Conrad**, we present a pair of customized "Nashville Scene Sunglasses" for his uncanny resemblance to Cary Grant... and Network Ink's **Mike E. Hyland** wins this column's first annual "Goffo The Clown Award"—along with a life-sized brass bust of his famous client.

To **Tony Tamburrano** of MCA goes Scene's 1981 "Freddie Fender Look-Alike Award"—but Freddie never threw Krystal parties that could rival Tony's!... To studio engineers **Billy Sherrill** and **Hank Williams**, individual "Whaddya Mean That's Really Your Name?" plaques, for obvious reasons... and to RCA's **Joe Galante**, a copy of the revised Berlitz language manual entitled "All Us Southerners Talk This Way," to help correct his unmistakable Tennessee drawl.

To **Jerry Bailey**, MCA publicity director, the International Gun-In-Suitcase, Hijacker In-The-Airport Award which he earned earlier this year at Nashville's Municipal Airport... To **Combine's Al Cooley**, Scene gives its first "Dustin Hoffman Look-Alike Trophy" autographed by the former staff of "Zoo World"... CBS label head **Rick Blackburn** wins our "Blockbuster Award" for keeping things exciting along Music Row earlier this spring... and to labelmate exec **Roy Wunsch**, a "Wunsch-For-Lunch Bunch Gourmet Guide" for dining and dining in the grand five-star tradition (even in Nashville).

To **Tree's Buddy Killen**, a gilt-edged copy of "50 Clever Things To Do With Hamburger," now that he's part-owner of a new Nashville steak house... to arranger **Bill Justis**, the "Nashville Scene Ed Sullivan Discovery Of The Month Award" for uncovering the talents of new recording act **MUIAR**. MUIAR's success lies in the fact that, according to Justis, the act is deaf, dumb and does EXACTLY what you tell it to do in the studio. (Todate, no label deal has been signed.)

**Tandy Rice** earns Scene's "Happy Harem Award" for assembling one of the prettiest—and predominantly female—executive staffs... To

MCA's **Martha Haggard**, a pair of rubber-soled rollerskates for her ability to disco on wheels along the deck of a sailboat... And to **Charlie Monk**, we'll give all our awards if he'll promise not to tell any more jokes.

To **Welk** songwriter **Bob McDill**, the "Shakespeare Loved Country Music Too Award" for his theories about the link between Elizabethan odes and country lyrics... **Jack "Cowboy" Clement** wins this year's "Tom Hidley Westlake Memorial Award" for having started more studios than anyone else in Nashville... and to RCA's **Jerry Flowers**, the "Nashville Scene Good Gastronomy Award" for surviving an authentic Mexican lunch with Dallas branch manager **Wayne Edwards** on a recent Alabama promotional tour. (But don't ask Jerry to charter any planes.)

To **Joe Sullivan** and **Steve Greil**, Scene offers its "Dream The Impossible Dream Award" for taking Nashville's funky, floundering Exit/In and transforming it into a first-class listening room... Producer **Brien Fisher** gets Scene's

"Honorary Texan For A Day Award" (along with a Texas Rangers I.D. card) for his next trip to Houston.

Scene's special "Welcome Mat Awards" to Warner Bros.' new Nashville operations chief **Frank Jones** and to ASCAP's newest Southern regional director, **Connie Bradley**, who joins the ranks of female performing rights organization executives here... To **Bonnie Rasmussen** at Warner Bros., a silver-plated "Who Is Woo?" trophy.

And to Peer-Southern's **Merlin Littlefield**, Nashville Scene is proud to award our first-ever 24K gold "Detective Columbo Crimefighter's Badge" for his courage and bravery in attempting to prevent a robbery earlier this summer at a Nashville shopping center. Welcome back, Merlin, you've been missed.

To all our 1980 Nashville Scene "CMA Week Tribute Award" winners, congratulations... and to everyone who didn't win this time, there's always NEXT October!

## Massey: From a Fantasy Star To Polydor Reality?

Continued from page 30

back. Returning the favor, he recently asked Massey to appear with him during his regular Saturday set at the "Opry" here.

It was a repeat trip to Nashville for Massey, since he cut almost half of his forthcoming LP there with producer **Diamond**—who previously launched **Engelbert Humperdinck** with "After The Lovin'"—overseeing the project. The album is geared toward a pop/MOR/country audience, balanced with material from writers such as **Eric Carmen**, the **Addrisi Brothers**, **Paul Williams**, **Bob Morrison**, **Barry Mann & Cynthia Weil**, along with a tune Massey cowrote himself for his seven-year-old son, titled "Best Of Friends/A Song For Judd."

The actor's first single, thematically titled "One Live To Live," was written by the same team who penned "After The Lovin'." To support the just-shipped record, Massey is doing occasional talk shows.

Although he's new to the recording game, Massey is emphatic when

he says this is definitely not a "side-line interim career."

"I've been singing all my life," he says. "In fact, the main reason I took the part of **Johnny Drummond** on 'One Life' is because the part was written especially around my talents as a singer. When the show's producers saw me sing at my audition, they came up with the idea for **Johnny Drummond**, and several times a month on the program I sing live either with my guitar or with a band."

Massey plans to put together his own group for road dates when his album is released in mid-November, and he also intends to spend part of his time in Nashville when he's not in front of the tv cameras on "One Life To Live." He realizes Polydor will be capitalizing initially on his earned fame as **Drummond**.

"I don't want to end up being **Johnny Drummond** on vinyl forever," he shrugs with a smile, "but his visibility makes him a great place to start building my own image. After all, he does have all those gold records."

## Country Success Talk At NRBA

Continued from page 23

said, "in which they'd give the listener a big plastic bag with the call letters on it. Then, those listeners were invited down to the circus to clean up after the elephants and they could keep what they got for fertilizer."

"We had a bad image to overcome. We use movie premieres to promote the station and we send the jocks out in tux. We've also gotten away from country-oriented commercials and it's worked well for us."

**Joel Raab**, programmer at WEEP-AM Pittsburgh, threw in a word of caution. "We can't paint stars in our eyes. We have to service our core audience," he maintained. "We will

grow but the 'Urban Cowboy' thing will bottom out. We have to be a contemporary hits station. The difference is we play country hits. We have to try and be on the same level as the rock stations. Also, we have to improve our news sports, and play more oldies. On country radio, I'm not hearing a lot of songs from a year or two years ago."

"We've created a monster with the guy in the studio with the double headphones on," voiced **Perry St. John**, vice president and general manager of KSO-AM Des Moines, of air personalities. He encouraged putting them in touch with the community through remotes and promotions.

## Singles And 8-Tracks Are Alive

Continued from page 31

say they buy a country record because the artist "has hit songs."

Television ads are strong sales tools, say these fans: almost 44% say they have bought a record they saw advertised on tv. Concerts encouraged another 35% to buy country product, with radio and magazine ads coming in almost evenly in third place.

In terms of specific ads, however, radio came in on the top, with 49% of surveyed fans saying ads on radio

were "most influential" in their buying habits. Tv followed, with 30% regularly buying records or tapes advertised during favorite programs. Magazine ads ran a poor third (approximately 6%), and newspaper chalked up less than 2%.

Fully 46% of these fans attend four or more live concerts a year; 32% see two or three shows; 11% go to only one concert annually. Auditoriums ranked highest in terms of venues where concerts are seen, while fairs and clubs tied just about equally for second place.

# Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	7	HONEYUCKLE ROSE Soundtrack Columbia S236752	39	32	49	WHISKEY BENT AND HELL BOUND Hank Williams Jr. Elektra/Curb 6E-237
★	3	9	I BELIEVE IN YOU Don Williams, MCA 5133	40	34	24	DOLLY DOLLY DOLLY Dolly Parton, RCA AHL-3546
3	4	18	SAN ANTONIO ROSE Willie Nelson and Ray Price, Columbia 36476	41	37	6	EVEN COWGIRLS GET THE BLUES Lynn Anderson, Columbia JC 35658
4	2	22	URBAN COWBOY ▲ Soundtrack, Asylum DP 90002	42	42	56	KENNY ▲ Kenny Rogers, United Artists LWAK 979
5	5	14	HORIZON Eddie Rabbitt, Elektra 6E-276	43	47	3	TEXAS BOUND AND FLYING Jerry Reed, RCA AHL-3771
★	10	11	FULL MOON ● The Charlie Daniels Band Epic FE 36571	44	45	19	YOUR BODY IS AN OUTLAW Mel Tillis, Elektra 6E-271
7	7	20	MUSIC MAN ● Waylon Jennings, RCA AHL-3602	45	38	12	ED BRUCE MCA 3242
8	8	14	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492	★	NEW ENTRY		GREATEST HITS Ronnie Milsap, RCA AHL-3772
9	9	7	PORTER AND DOLLY Porter Wagoner and Dolly Parton, RCA AHL-3700	47	43	28	LOVE HAS NO REASON Debbi Boone, Warner/Curb BSK 3403
10	6	17	HABITS OLD AND NEW Hank Williams Jr. Elektra/Curb 6E-278	48	44	68	FAMILY TRADITION Hank Williams Jr. Elektra/Curb 6E-194
11	13	8	SOUNDTRACK Smokey And The Bandit 2, MCA 6106	★	56	2	KILLER COUNTRY Jerry Lee Lewis, Elektra 6E 281
★	16	6	RAZZY Razzy Bailey, RCA AHL-3688	50	46	15	GREATEST HITS Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36488
★	30	3	GREATEST HITS Anne Murray, Capitol S00 12110	★	NEW ENTRY		HELP YOURSELF Larry Gatlin & The Gatlin Brothers Band, Columbia JC 36582
14	12	19	MY HOME'S IN ALABAMA Alabama, RCA AHL-3644	52	48	4	NEW YORK TOWN Johnny Paycheck, Epic JE 36496
15	11	7	ELVIS ARON PRESLEY Elvis Presley, RCA CLP8-3699	53	49	5	NO ONE WILL EVER KNOW Gene Watson, Capitol ST 12102
★	39	3	I AM WHAT I AM George Jones, Epic JE 36586	54	52	25	THE WAY I AM Merle Haggard, MCA 2339
★	19	4	THESE DAYS Crystal Gayle, Columbia JC 36512	55	54	76	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3418
18	18	77	GREATEST HITS Waylon Jennings, RCA AHL-3378	56	58	21	THE BEST OF OON WILLIAMS VOL. II Don Williams, MCA 3096
19	15	21	ROSES IN THE SNOW Emmylou Harris, Warner Bros. BSK 3422	57	59	80	THE OAK RIDGE BOYS HAVE ARRIVED MCA AY-1135
20	14	10	10th ANNIVERSARY The Statler Brothers, Mercury SRMI 5027	58	50	30	COAL MINER'S DAUGHTER Soundtrack, MCA 5107
21	22	8	SMOOTH SAILIN' T.G. Sheppard, Warner/Curb BSK 3423	59	53	21	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
22	21	128	STARDUST ▲ Willie Nelson, Columbia JC 35305	60	55	33	HEART & SOUL Conway Twitty, MCA 3210
★	25	3	LOVE IS FAIR Barbara Mandrell, MCA 5136	61	61	49	PORTRAIT Don Williams, MCA 3192
24	28	26	ASK ME TO DANCE Cristy Lane, United Artists LT 1023	62	67	8	DIAMOND DUET Conway Twitty & Loretta Lynn, MCA 3190
25	20	27	GIOEON ▲ Kenny Rogers, United Artists LOO 1935	63	63	13	DOUBLE TROUBLE George Jones & Johnny Paycheck, Epic JE-35783
26	23	17	FRIDAY NIGHT BLUES John Conlee, MCA 3246	64	57	49	CLASSIC CRYSTAL Crystal Gayle, United Artists LOO-982
★	36	3	FAMILY BIBLE Willie Nelson, MCA/Songbird 3258	65	70	29	DOWN & DIRTY Bobby Bare, Columbia JC 36323
28	17	49	THE BEST OF EDDIE RABBITT Elektra 6E 235	66	69	23	SOMEBODY'S WAITING Anne Murray, Capitol S00 12064
29	26	98	WILLIE AND FAMILY LIVE Willie Nelson, Columbia KC 2-35642	67	60	24	LOVELINE Eddie Rabbitt, Elektra 6E-181
30	35	30	LACY J. DALTON Columbia NJC 36322	68	62	48	WILLIE NELSON SINGS KRISTOFFERSON Willie Nelson, Columbia JC 36158
31	24	27	IT'S HARD TO BE HUMBLE Mac Davis, Casablanca NBLP 7207	69	64	19	BRONCO BILLY Soundtrack, Elektra 5E-512
32	27	29	MILSAP MAGIC Ronnie Milsap, RCA AHL-3563	70	65	19	A LEGEND AND HIS LADY Eddie Arnold, RCA AHL-3606
33	29	97	THE GAMBLER ▲ Kenny Rogers, United Artists UA-LA 934-H	71	66	17	OUTLAWS Waylon Jennings, RCA AFL-1321
34	33	13	WHERE DID THE MONEY GO? Hoyt Axton, Jeremiah JH-5001	72	68	17	WAYLON AND WILLIE RCA AFL-2686
35	40	143	TEN YEARS OF GOLD ▲ Kenny Rogers, United Artists UA-LA 835-H	73	73	54	STRAIGHT AHEAD Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
36	41	33	TOGETHER The Oak Ridge Boys, MCA 3220	74	71	63	3/4 LONELY T.G. Sheppard, Warner/Curb BSK 3353
37	31	33	THERE'S A LITTLE BIT OF HANK IN ME Charley Pride, RCA AHL-3548	75	72	54	JUST GOOD OL' BOYS Moe Bandy & Joe Stampley, Columbia JC36202
★	51	2	HARD TIMES Lacy J. Dalton, Columbia JC 36763				

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## VIDEO DEALER RENTALS

# Paramount, Columbia Set Plans

By GEORGE KOPP

NEW YORK—Two more prerecorded video suppliers, Paramount and Columbia Pictures, will inaugurate dealer rental plans Nov. 1. While the Columbia plan follows closely the lead of Disney Studios, calling for separate sale and rental cassette lines, the Paramount plan simply raises prices on all cassettes and gives dealers carte blanche to rent if they wish.

The Paramount scheme therefore eliminates the need for policing procedures on the part of the studio and initial response to it is positive. The Columbia and Disney plans, on the other hand, have been criticized as unenforceable and too expensive.

In addition, a clause in the new Columbia sale contract, giving the studio the right to audit the books of any of its dealers, may be unenforceable, according to one major retailer.

Gene Kahn of Chicago's Columbia Video says that although the studio may have the right to review a dealer's transactions involving Columbia product, it cannot review transactions of other product. He says most retailers keep only one set of books, not separate sets for each company. "They can't look at the books without a subpoena," he says.

Paramount will not comment on its rental plan, but according to a major distributor the increases in cassette prices will not be across the board. "They may vary from \$1 to

\$10, depending on the popularity of the title," he says.

He goes on to say that because of its simplicity the Paramount plan "will become the standard-bearer for the industry." But he does not feel that Paramount is showing a real commitment to rentals.

"Paramount I think believes that in a few years, as prices come down, the whole question of rentals may be moot. But as long as it's going on they say, 'Why shouldn't we get our cut?' I think that's a good attitude."

He also says that Paramount will support dealers who choose to rent with POP displays and co-op advertising. But the wholesale price increase will also be passed on to consumers who wish to purchase, he believes, although he describes the increases as "reasonable."

The distributor also criticizes the Columbia plan but says he will cooperate. "They assured me I would not have to act as an enforcer, so I have no problem with it. But I think it's too expensive and won't work."

Paramount already rents its product through Fotomat, the nationwide cassette rental network. Fotomat chief Steve Wilson welcomes the Paramount dealer rental program.

"Dealers are already renting Paramount titles," he says, "so it's only fair they should pay a premium. This move puts us in a better competitive position since we pay a royalty on every transaction."

Wilson also feels that advertising of other rental outfits will help Fotomat. "We're spending a fortune on advertising right now, and frankly I'd like to see some other people in there too. It's good for the industry."

The popularity and ease of rentals by dealers is shown by a move announced at Columbia Video in Chicago. Starting Nov. 1 that store will inaugurate Rentertainment, a tiered rental plan for all titles. According to Gene Kahn the store has severed its contracts as of that date with companies which do not allow rentals—MCA and Warner Home Video. It has also informed Magnetic Video it will not sign a new contract that forbids rentals.

"We'll just buy the same titles from other sources," says Kahn. "We'll buy from distributors. Once we do that we are under no obligation to the studio and can do what we like. We're losing a lot of business to guys down the street."

Kahn says Rentertainment may become a 24-hour-a-day, seven-day-a-week rental operation. "We would do that as a marketing tool, not because we think there's a lot of all-night business."

Kahn says his marketing plan for the next two years calls for stocking titles in two cassette and two disk formats. "By the time there's a third disk format we'll be out of the software business. All kinds of record stores will be in there doing a better job than we can do."



**VIDCOM ACTION**—Dealers from all over the world pause to check out the new titles at Intervision Video and the titles to come at RCA SelectaVision. Waving at the Intervision booth is the company's managing director, Mike Tenner.



## Cannes Airs Home Video's Marketing Need

CANNES—The second of three VIDCOM '80 conferences was dedicated to the theme of home video market needs in the U.S. and Europe.

Speakers included Videospace's David Willoughby, who dwelt on the great potential of sports programming; durable, cross-cultural, sophisticated in production terms, and Robert Reed of NVC, who offered a statistical breakdown of the 30,000 or so titles now available in the U.S. General interest and education accounted for around 33%, health and science for 23%, movies for 13%, the majority of them vintage pre-1960.

Charles Tolep of Viacom stressed the importance of marketing commitment among producers, expressed in energetic promotion and good point of purchase displays.

Speakers from 20th Century-Fox, Warner, Columbia and Disney explained the Hollywood view, which has shifted to accept the viability of both sale and rental. Disney is readying plans to enter the European market.

The afternoon session returned to Tolep's theme, Martin Lindskog of Esselte Video likening video software selling to pushing toothpaste or soap. Stephen Wilson of Fotomat detailed his firm's overnight delivery service. Jacques Guggenheim of Locatel described its rental system.

## Palmer Promotions

NEW YORK—Island Records, a division of Warner Bros., is set to release a series of video promotions for Robert Palmer's new album, "Clues." The videos were produced by John Goodhue Productions and TFC Communications, and feature Palmer singing and acting "Clues" and "The Ballad Of John And Mary."

## VIDCOM TALK

# Music Video Hopes Lie With Cable-Satellite Tie

CANNES—The music video market of the future lies with today's generation of 'telematic children' and with cable-satellite distribution enabling the record industry to reach its own market.

These were two conclusions reached by a VIDCOM '80 seminar on music and video held at the four day expo Sept. 29-Oct. 2 at the Palais des Festivals. This international MIDEM-sponsored video industry gathering attracted some 6,000 participants.

Warner Brothers Records in-house video specialist Jo Bergman was highly critical of current video music productions, which she indicated were boring and dominated by MOR aimed at the affluent 35-year-old male.

Eric Gardner of Todd Rundgren's Panacea deplored the frustrating situation of rock on network television and argued that only by narrow-casting on cable could the record industry break out, with no need to search for its audience.

Satellite-cable video would inject new life into the music business, helping move catalogs and break artists. The industry needed round-the-clock video rock shows on the radio pattern, with consumer participation, he said.

Chrysalis' Peter Wagg discussed his company's "Eat To The Beat" video LP—now set to appear on RCA SelectaVision's videodisk catalog next year (Billboard, Oct. 11, 1980)—which he said had attempted to create the visual excitement the public wanted. Maximum visual effects had been used, and in future the company would try more story line tracks.

CBS International's Jacques Ferrari outlined the prevalent European practice of cassette distribution through record company channels, but bemoaned the fact that these firms, by distributing film material, were using other people's investments and declining to take risks themselves. How long could this last, he posed.

Record companies have to diversify, but in Europe often flopped when they tried to, he added, as they were not an obvious natural to be dominant in the video market, even though they were well-established networks, fiscally responsible and able to handle copyright.

For the record companies, Ferrari concluded somberly, production was like Russian Roulette, with every chamber loaded.

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## Grateful Dead In Concert Due On RCA Videodisk

NEW YORK—"The Grateful Dead In Concert" will be among the initial offerings from RCA SelectaVision videodisks, says RCA staff vice president Seth Willenson. The disk version of the film release is a newly edited product, with editing done by the Dead's Jerry Garcia, who also directed the movie.

In addition, future Dead projects are in the works. Willenson says he and the group's tour manager, John Scher, are having ongoing discussions on "a more extensive relationship" with the Dead.

"We are closely coordinating our needs and the group's needs and Scher's needs. The Dead is an important group for videodisk because its audience spans such a large age group. They still have loyal fans from the '60s, and they're building up a whole new following as well."

Discussing the future of music video in general, Willenson says the medium will evolve in many different ways. "Concerts will play an important part," he says, "as well as adapting the medium of film as we've done with the Dead. There's an important collaboration developing between the musical artist and the videodisk, as shown by Garcia's work on this project."

The initial RCA catalog is scheduled for release in March 1981, along with the players themselves.

According to John Scher the negotiations involve "an all-encompassing developmental deal between my company and RCA SelectaVision" that would go be-

yond the Grateful Dead. "Our company might be retained by RCA to provide them with other concert programs on a regular basis," Scher says.

Scher adds that the two sides are "very close to agreement" and he suggests that the coming Dead concert at Radio City Music Hall might be part of a package of program material.

GEORGE KOPP

## dbx Technology For Matsushita Japanese Firm Will Use It In Consumer Cassette Decks

LOS ANGELES—Matsushita Electric Co. of Japan, Ltd. has obtained a license from dbx to incorporate dbx tape noise reduction technology into consumer cassette decks, according to Jerome E. Ruzicka, vice president of dbx and director of the dbx-encoded disk program.

Newton, Mass. based dbx is a major supplier of professional recording studio noise reduction circuitry and signal processing equipment. In addition to consumer hi fi products, the firm has also made sizable inroads into the audiophile records market with its dbx-encoded disk program.

What makes the Matsushita/dbx arrangement significant, indicates Ruzicka, is that the two initial cassette decks, which will be marketed as Technics products for less than \$500, will give the user not only the capability of dbx noise reduction

NEW YORK—With little fanfare Pioneer has entered the market here with its Laserdisk videodisk player.

The company used the New York Hi Fi Stereo Music show, held last week, as a springboard for its introduction.

In fact, Pioneer's Laserdisk will be available in 46 U.S. cities in more than 400 retail outlets around the

country at the end of October, according to Ken Kai, executive vice president of U.S. Pioneer Electronics Corp.

The disk player is available in New York at Stereo Warehouse and Sam Goody for the suggested list price of \$745, with remote control at an extra \$50. But according to sources at Stereo Warehouse, soft-

ware for the player, manufactured and distributed by MCA Discovision, was not made available for the product introduction.

Stereo Warehouse says it has about 45 titles on order, and adds that only one disk of certain titles will be available for sale. The maximum number of disks the store can order of any title is five. Initial purchasers of the disk player are from the industry, according to one source.

Kai says the Laserdisk is now in 42% of all markets as Pioneer continues to accelerate its introduction schedule. He reports that Chicago will be opened up this week, as well as certain cities in California.

But doubts remain as to the extent of the market entries, and how many dealers will actually handle the machine in each market. The office of marketing director John Talbot says such information is confidential. Talbot would not make himself available for comment.

Organizers of the Hi Fi Show itself claim record crowds over the three-day event, estimating over 30,000 attendees. Video dominated the exhibits.

In addition to an elaborate Pioneer display exhibited in conjunction with Sam Goody, Advent Corp. took the opportunity to set up a home entertainment system consisting of hi fi, VCR and videodisk hooked up to its newest projection television set.

Sam Goody and Radio Shack held sales at the event and reportedly did brisk business. This was the first New York Hi Fi Show to be advertised as a sale as well as a show in the four years the event has been held here.

but the deck will also serve as a decoder for dbx-encoded disks.

In order to play dbx-encoded disks, the home audiophile must have a dbx decoder as an add-on to a hi fi system, the cheapest of which is \$109.

With the new Technics decks, Ruzicka points out, the user, via a switch, can play dbx encoded disks on his turntable, through the cassette deck which in effect acts as a de-

coder. The deck, of course, will also allow the user to record cassette tapes utilizing the dbx noise reduction technology.

Two cassette decks currently available to consumers, one from Marantz and one from TEAC, offer dbx noise reduction circuitry. Neither of those decks, however, can also function as a dbx decoder for playing dbx encoded disks.

The arrangement is also significant because of the size and influence of Matsushita in the world consumer electronics industry. Ruzicka indicates dbx was chosen over four other competing noise reduction technologies.

### Sony Fair Travels

NEW YORK—As part of its 20th anniversary celebration, Sony Corp. is bringing a special product exhibit to department stores in four cities. Dubbed Sony Fair, the exhibit features live talent demonstrating both existing product and prototypes. The exhibit has been seen in New York and is due to hit Chicago, Washington and Los Angeles.

## VIDCOM Hears Legal Questions At Its Seminars

CANNES—Legal issues surrounding the home video market were a prime focus at numerous VIDCOM '80 seminars.

One executive spent several days gathering up titles he claimed were being illegally distributed in Europe, another actually brought bailiffs to VIDCOM to sign affidavits that U.S. public domain material was being handled illicitly in the Palais Des Festivals.

The VIDCOM International Legal Commission, grouping 17 jurists under the chairmanship of Claude Masonye, from the World International Property Organization, devoted its efforts to the definition of home and fair use video recording, ending up by agreeing only that it was virtually impossible to define precisely the "family circle" within which recording could be tolerated.

Participants were disappointed that the conference's call for a hardware and software levy had neither executive strength nor was passed on to any competent organization.

The International Federation of Producers of Phonograms and Videograms (IFPI) also held a special video commission meeting in Cannes, main aims to draw up guidelines for rights acquisition and to discuss the thorny rentals questions.

The advent of cable television, pay tv and eventually satellite transmission in Europe could prompt the industry as a whole to realize the need for a new international convention, of which home recording might be only one feature. Already in France copyright collecting agencies in both the film and music industries are working on tight controls for video rentals, and this is echoed in the license agreement for U.S. satellite distribution for video copyright payments agreed by BMI and ASCAP.

Best summing up came from Jean-Philippe Lecat, French culture and communications minister, who opened VIDCOM together with French Industry minister Andre Giraud. Lecat called urgently for next year's Vidcom conference to be "far wider-reaching."

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# Studio Track

LOS ANGELES—X is recording at **Golden Sound** with producer **Ray Manzarek** for Jem-distributed **Slash Records**.

At **Doctor Musix**, **Walter Murphy** producing tracks on **Uncle Louie**, **Peter Hirsh** at the board. Also there, **Willie Tyler** and **Lester** are recording an LP, **Jack Mondrus** and **Tyler** producing, **Hirsh** engineering.

**Toto** working on a new Columbia LP at **Cherokee**, producing itself along with **Geoff Workman**, **John Weaver** assisting at the board.

**Richard Fortune**, leader and lead guitarist of the **Fortune Band**, producing "Airwaves" at **Sound Factory**, with engineering by **Butch Lynch** and **Serge Reyes**.

**Lee Garrett** producing **Sheila & B Devotion** at **Rusk Sound**, **Monte Solovy** engineering with **Steven D. Smith** assisting. Garrett also producing himself there for an album project.

**Peter Bunetta** and **Rick Chudacoff** producing **Lauren Wood's** new Warner Bros. LP at **Alpha Studio**. . . . **Greg Phillinganes** working on a new project at **Crystal**, **John Fischbach** behind the console.

Former **Doobie Brother** **Jeff Baxter** producing **Nazareth** for A&M at **AIR Montserrat Studios**, **Montserrat**, **British West Indies**. . . . **Jimmy Miller** producing the **Strand** for **Island Records** at **Compass Point Studios**, **Bahamas**.

At **Celebration Recording Studios**, **New York City**, **Madison Street** recording with orchestral arrangement by **David Chesky**. Project is being engineered by **Michael Farrow**, assisted by **Edward Bowleg**, and produced by **Joe Zero**, **Ron Piccini** and **Rainbow Productions**.

**Dave Rowland** and **Sugar** finishing up a new LP for **RCA** at **Music City Music Hall**, **Nashville**, with producer **Jerry Bradley** and engineer **Bill Harris**.

**Eugene Martynec** and **Kevan Staples** producing **Rough Trade** for **True North Records** at **Manta Sound**, **Toronto**, **Gary Gray** engineering with assistance from **Dave Taylor**.

**David Bendeth** finishing an LP for **London-based Ensign Records** at **Phase One**, **Toronto**, producing himself with **Paul De Villiers** at the console.

**Norbert Putnam** producing a new **Jimmy Buffett** LP at **Muscle Shoals Sound Studio**, **Sheffield, Ala.**, **Gene Eichelberger** at the board with help from **Steve Melton** and **Mary Beth McLemore**. Also there, producer **Barry Beckett** working on a new LP with **Lenny LeBlanc** for **MSS Records**, **Gregg Hamm** engineering, **McLemore** assisting; **Ron Haffkin** cutting tracks on **Dr. Hook** for **Capitol**, **Melton** engineering, **George Lair** assisting; and **Bard Shapiro** and **Millie Jackson** coproducing tracks for **Jackson's** upcoming **Spring LP**, **Melton** engineering, **Lair** assisting.

Producer **Thom Bell** working with **Deniece Williams** on a new LP at **Philadelphia's Sigma Sound** with engineer **Don Murray**. At **Sigma's** **New York City** complex, **David Byrne** and **Brian Eno** working on an LP featuring themselves as artists, **John Potoker** engineering.

**Bill Stein**, formerly with **Media Sound**, and **Andrew Langston** have joined the engineering staff of **Opal Recording Studios**, **New York City**.

Action at **North Lake Sound**, **North White Plains, N.Y.**, includes: **Eddie Kramer** producing and engineering the **Simms Brothers Band** for **Elektra**, **Chris Cassone** the assistant engineer; **Kramer** producing **Air Raid** for **Twentieth Century-Fox Records**, **Cassone** assisting; **Stiff's Joe "King" Carrasco** and the **Crowns** completing a new LP with engineer **Eddie Solan**; **Joe Renda** producing **Jonathan Edwards**; and **Ted Daryl** producing **Songbird** for **Ariola**.

**Villa Recorders**, **Modesto, Calif.**, takes delivery of a **Studer A80VU Mark Three 24-track** machine, and **Ferograph Studio 8** mastering machine, for their existing **24-track** facility, **Morocco**, a **South African band**, at the facility working on a project.

**Ronnie Milsap** overdubbing and remixing an LP for **RCA** at **Music City Music Hall**, **Nashville** **Bill Harris** engineering. . . . **Loretta Lynn** recording a new LP for **MCA** at **Bradley's Barn**, **Nashville**, **Joe Mills** engineering, **Bob Bradley** assisting.

**Susan Skaggs** moves from traffic manager at **Wally Heider Recordings**, **San Francisco**, to assistant manager at **Different Fur** in the same city. Activity at **Different Fur** includes synthesist **Patrick Gleeson** recording **Vivaldi's "Four Seasons"** with his new **32 voice digital synclavier** for

a **Crystal Clear Records' direct-disk LP**; **Commander Cody** tracking/mixing a new LP project, **David Blossom** at the controls and **Don Mack** assisting; and **Soul Syndicate** completing an LP project, **Mack** at the controls.

**New England-based Fox** adding finishing touches to an LP at **Suntreader Studios**, **Sharon, Vt.** . . . **Dan Siegle** recording a second LP for **Inner City Records** at **Triad Recording**, **Eugene, Ore.**, **Siegle** producing himself, **Peter Lorincz** engineering.

The **Eagles** putting finishing touches on a double live LP recorded recently at the **Santa Monica Civic Auditorium**, **Santa Monica, Calif.**, at **Bayshore Recording Studios**, **Coconut Grove, Fla.**, **Bill Szymczyk** producing. Also there, **Ron Nevison** producing the **Outlaws** and **Dion DiMucci** cutting a new LP for **World Records**.

**Styx** working with engineer **Gary Loizo** at **Universal Recording**, **Chicago**. Also there, **Jimmy Hite** producing/engineering **Bobby Bland**, and **Leo Graham** producing the **Manhattans**.

The **New Riders of the Purple Sage** are completing a debut A&M LP at the **Sausalito Record Plant**, **Sausalito, Calif.**, with producer **Chuck Mellone**.

**Long View Farm**, **North Brookfield, Mass.**, activity sees: **Jan Mulany** cutting tracks with **Frank Carillo**; **Kenny Greenblat** producing **James Montgomery**, **Jesse Henderson** at the console; and **Bob Tischler** producing **John Belushi** of the



SPRINGSTEEN DIGITAL—Van Webster, left, owner of Digital Sound Recording and Dan Morehouse of Clover Recording Studios in L.A. working at the Sony digital equipment used to record the new Bruce Springsteen album for CBS. The equipment and technicians to run it are provided by DSR.

**Blues Brothers**. Also, **Geoffrey Ingalls** joins **Long View** as studio manager.

At **International Sound Studio**, **North Miami Beach**, **Bad Finger** recording a new LP, **Jack Richardson** and **Steve Wittmack** producing, **Eric Schilling**, engineering, **Chris Rutherford** assisting. Also there, **Ben Rhodes** recording with **Doug**

**Stegmeyer** producing and engineering with **Rutherford** assisting; and **Silver Platinum** finishing its debut LP for **Spector Records International**, **Lou Pace** producing.

**Greg Southwell** producing his debut single at **Studio A Recording**, **Dearborn Heights, Mich.**, **Eric Morgeson** engineering. **JIM MCCULLAUGH**



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## OSMONDS TO START WORK ON STUDIO

CANNES—The **Osmond Brothers** are to start construction this month of a new \$1 million audio studio at their video complex at **Orem, Utah**.

This was announced at **VIDCOM '80** by **Osmond International** president **Michael Wuerbler**, who said the 48-track facility will be designed by **L.A. studio specialist Ken Duncan** of **Sierra Audio**.

The studio will be constructed within the 90,000 sq. ft. area under roof at **Orem** and is scheduled for completion by the spring. **Wuerbler** claims it will be the only audio-video facility under one roof in the music business. The video side has been operational three years. The **Osmonds'** old audio studio, located some five miles away, will probably be closed, he said.

**Wuerbler** reported considerable European interest at **Cannes** in the 300-hour **Osmonds** catalog. Several licenses had been sold, including two for the **U.K.** A distribution deal for the whole of **South East Asia** had been wrapped up during the week.

# CBS Deals With Lorimar For Home TV Marketing Privileges

CANNES—U.S. video software suppliers consumed numerous programming, licensing, duplicating and distribution agreements here at the four-day run of VIDCOM ending Thursday (2) at the Palais des Festivals.

Among the key developments:

- CBS Video Enterprises and Lorimar Productions have entered into an agreement which gives CBS Video the rights to its movie and television productions. Titles include "Being There" and "Carny." The deal also involves the Allied Artists catalog which had been taken out of consumer distribution by Lorimar.

- CBS Video Enterprises indicated it would have first videocassettes available in both the U.S. and Europe by the middle of next year, with a substantial amount of originally produced material. CBS has rights to the MGM catalog.

- NBC Enterprises indicated that it would make program material available on videocassette for the European market in 1981. Part of that programming would include the popular U.S. television show "Saturday Night Live."

- ABC Video Enterprises will also be making programming material on videocassette to the European market. Material will include highlights of U.S. news broadcasts.

- Time Life Video International will begin releasing material, consisting of films, cultural and how-to programs, to various international

markets including Europe, Japan, Canada and Australia.

- Both Thames and London Weekend Television will offer programming on videocassette and videodisk to the U.S. and other international markets.

- Magnetic Video will begin supplying programming in Europe for the Philips V2000 videocassette system, while Paramount and MCA will make titles available to the U.K. market via the newly formed CIC Video.

## DISK PACS DEBUT

### Classical & Pop/Rock Issued By dbx

NEWTON, Mass.—First two "disk pacs" from dbx will consist of a trio of digital dbx orchestral LPs and a trio of rock/pop offerings.

The rock package includes Loggins & Messina's "Full Sail," "Dreamboat Annie" by Heart and Tim Weisberg's "Tip Of The Weisberg."

The dbx digital orchestra pac includes John Williams' "The Empire Strikes Back," Rossini overtures from the "Thieving Magpie," "The Barber Of Seville," "William Tell" and "The Berlioz "Rakoczi March" and Morton Gould conducting the London Symphony Orchestra in Ravel's "Bolero;" Shostakovich: "Festive Overture;" Ginastera: "Estancia Ballet Suite," and Weinberger: "Polka and Fugue" from "Schwanda."

The first three LPs have been previously released in audiophile versions from Direct-Disk Labs (half-speed master); Mushroom (half-speed master) and Nautilus (digital) respectively.

The second group has been available from Chalfont, M&K Real Time and Chalfont respectively.

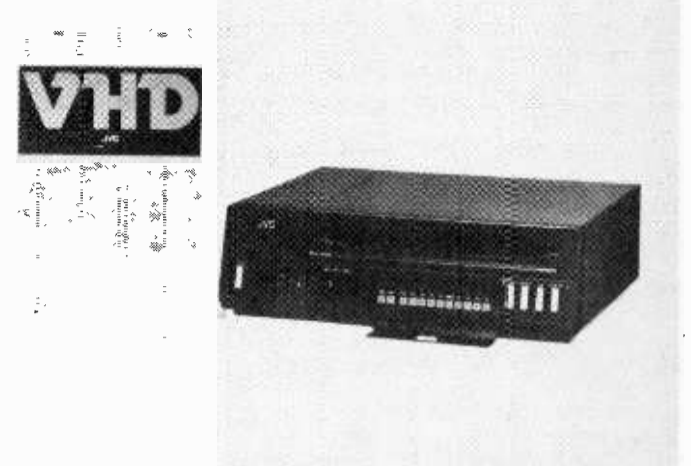
Each three-record dbx disk pac will carry a suggested list of \$49.95, according to Jerome E. Ruzick, dbx vice president of marketing and director of the dbx-encoded disk program (Billboard, Sept. 20, 1980). He notes that the concept stems "from an innovative approach towards marketing and merchandising audiophile disks to the consumer."

### Juveniles' Cassettes Selling Via Retail

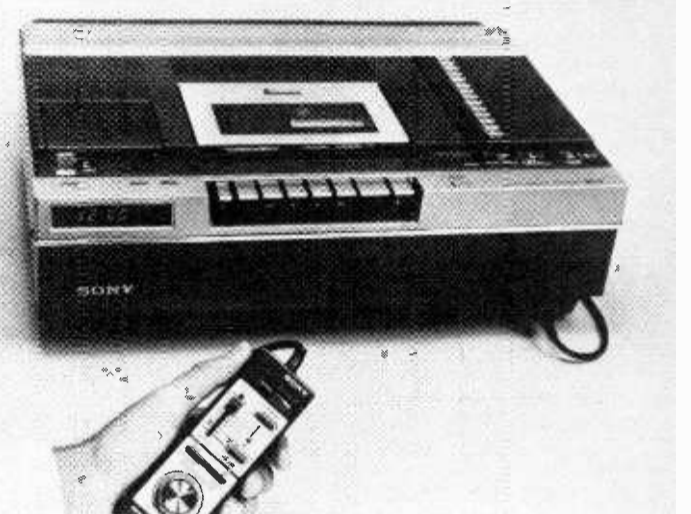
NEW YORK—Audio cassettes for children from the Knowledge Tree Group here will be sold through retail for the first time.

Previously available only to libraries and schools, a marketing program under Bob Goemann will aim at record, toy and book retailers, supported by an institutional and co-op advertising program.

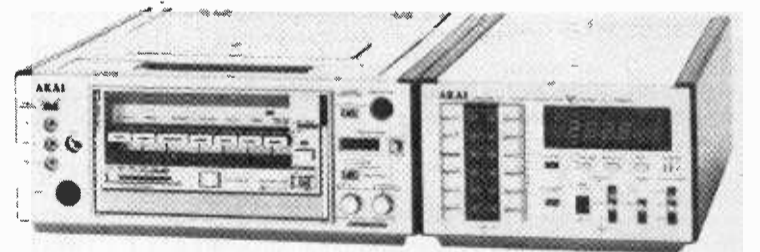
## Product Showcase



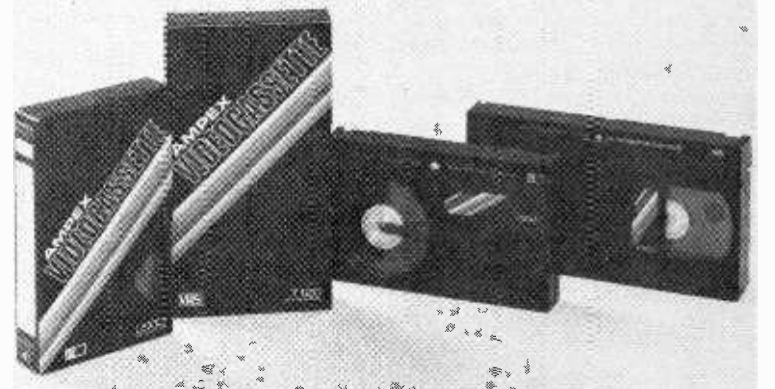
**JVC CHALLENGE**—JVC is prepping its VHD/AHD (Video High Density/Audio High Density) videodisk for 1981 introduction. With a PCM demodulator, the player can also be used in a digital audio system. Already in the JVC camp is GE and EMI-Thorn.



**SONY BETA**—Sony's SL-5800 Betamax includes variable BetaScan, which allows the user to search, backward and forward, at any desired speed (from five to 20 times to normal) with a knob operation on the remote commander control.



**DUAL CHANNEL**—Akai American has introduced its ActiVideo VHS videocassette recorder, the VP-7350, allowing both two-hour and six-hour play and recording, and a new ActiVideo tuner-timer, the VU-7350, capable of recording six events over seven days on any channel. Also included is stereo sound with two audio channels and Dolby noise reduction.



**AMPEX VIDEO**—Ampex is offering both VHS and Beta-format blank videocassettes. VHS T60 features 60/120 minutes playing time while T120 features 120/240 minutes. Beta L250 features 30/60 minutes playing time while L500 features 60/120 minutes.

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## International Briefs

• LONDON—Woolworths is to expand and modernize many of the record departments in its High Street stores in the U.K., and will double the number of disk and tape branches using video promotions, from 120 to 250. This drive to "promote and sell records more aggressively" follows the announcement (Billboard, Oct. 11, 1980) that Littlewoods has triggered a major commitment to sell full-price records and tapes in 100 of its main stores. Bob Egerton, Woolworth chief record buyer, says the video programs will come from Realmhealth via Record Merchandisers, the rack-jobber operation which supplies the vast majority of the chain's disk departments. Video aids are also being used for other goods, mainly toys, up to Christmas, and Woolworths is putting 22-inch screen video units in each of its top 165 stores.

• PARIS—In a move hardly calculated to delight the French record companies, the Europe No. 1 radio network plans a policy switch which will mean fewer new disks actually getting airtime. But there's no reduction in actual on-air hours, so those disks which do get selected will get more exposure time. If public demand continues, a new release could be promoted for as long as two months. Claude Brunet, program director, says, "Our role is to give the public what it wants. Figures prove the public is buying fewer records, showing that when they do buy, they spend money on what they really want to hear. The retail trade and the clubs confirm this fact. Radio used to lead, now it follows." Europe No. 1 is to give careful consideration to what new product will be aired. Brunet plans to work even more closely than before with the record companies. "There's a limit to how much new material the public can absorb," he says.

• JOHANNESBURG—Two born-again Christians, Gavin Morkel and Dave Ornellas, have formed Revelation Records, to cater for the gospel market in South Africa. Its first two single releases feature top local gospel acts, the Rhema Band and the Jubals Band. Distribution is through WEA. Both Morkel and Ornellas have had previous industry experience, former with a local record company, latter as a rock performer in his own right. In addition to Revelation, the pair has formed a publishing wing, Jordan Music. They are also seeking foreign product to distribute and market in South Africa.

• VIENNA—Italian pop singer Roberto Vecchioni took first prize in the Carinthia International Pop and Song Contest here, picking up a special trophy along with around \$3,000 in cash. He also won a special prize from pop channel "Oe 3" of the Austrian Broadcasting Corp., ORF. Second prize went to Susan Aviles of West Germany, followed by Czechoslovakian Pavel Hammel, Ricki Gal (Luxembourg), Alain Brice (France) and Uwe Jensen (East Germany). The audience award, a diamond worth \$500, went to Rafael Ferrer from Spain. This, the biggest Austrian pop event, was broadcast live by "Oe 3," four radio stations in West Germany, and by Radio GDR of East Germany. Austrian television edited the recordings for a show just a few days after the event. Main international guest artists were Johnny Logan from Ireland and Richard Clayderman from France, while Ludwig Hirsch and Raihard Fendrich starred for Austria. (Continued on page 60)



**PROMOTION DRIVE**—Members of CBS Sweden's sales and field promotion teams take to the streets in Stockholm to publicize the latest album by Nipper recording artist, Gus. Disk is entitled "Convicted," hence the convicts clothes donned by the CBS staffers for the campaign.

## Fruin's WEA Exit Sparking Speculation

By PETER JONES

LONDON—News of the shock resignation of John Fruin after four years as managing director of WEA Records U.K. (Billboard, Oct. 11, 1980)—which was announced out of the blue at a senior management meeting—has been followed by deep speculation as to the reasons for his departure.

In the official statement, the move was said to be "due to differences of opinion between Fruin and the shareholders of WEA Records on policy matters which could not be resolved."

Neither Fruin nor the company wants to elaborate. But Nesuhi Ertegun, president of WEA International, now in personal control here until a successor to Fruin is found, adds, "These are essentially internal matters and related to serious differences on how to handle the problems of the U.K. division in a very competitive market."

But the speculation was inevitably linked to a recent television program here which investigated allegations of chart hyping and in which WEA figured (Billboard, Aug. 30, 1980).

However, Ertegun says, "John Fruin's departure is absolutely unconnected with any television program. It's just unfortunate timing."

Industry feeling here anyway is that if WEA was going to take any action over the program in the "World In Action" series, it would have done so there and then.

One repercussion of Fruin's exit is that now he's no longer in charge of a record company, he has resigned as chairman of the British Phonographic Industry, and as a member of that organization's council.

Fruin says the policy differences between himself and WEA have been growing for quite a while. They centre on the corporate approach to the period of recession and slumping sales. The betting is that Fruin opted for a dynamic counterattack against the trend, while the company preferred to employ caution and care.

Now 50, Fruin is taking a month off on holiday, and says it's unlikely that he will permanently leave the record industry—though whether he would want to work for another company is debatable.

Fruin had recently signed a new contract with WEA Records, and also has a share in the deletions firm, SPS.

As he left, David Clipsham,

WEA's marketing director, also resigned "for personal reasons," but the two moves are said to be unrelated.

Just three months ago, in a round of staff cuts, WEA's deputy managing director, Richard Robinson, was made redundant, so Nesuhi Ertegun has virtually been forced to assume temporary control of the company in London.

## Jazz Seen As Profitable In Italy Concerts By Name Artists Stimulate Disk, Tape Sales

MILAN—While it's essentially a slower sales increase than in other European territories like the U.K., France or Germany, jazz is becoming a highly profitable market in Italy, with sales figures this year estimated as being up to 30% over the 1979 statistics.

And this has to be set against an overall record industry turnover slump of around 20% for the first eight months of 1980 against the same period last year.

What has turned the scales has been the wide range of live concerts by name artists, now spread over the whole year in Italy and not restricted as before to the summer season.

There's a strong jazz circuit now even in smaller towns such as Florence, Pisa and Bari as well as in the main centers like Rome, Milan, Turin, Bologna and Naples.

Today's norm is at least one live concert a month in each town, whereas one a year was more likely in the past. The record sales upsurge has come mostly from mainstream jazz, though jazz-rock and avant-garde is also garnering rich rewards.

Some albums become long-running sellers in Italy. Keith Jarrett's "Koeln Concert" LP came out in 1975 and yet still makes a top chart spot. Sales figures have varied from 5,000 to 6,000 units each year since its release.

He is an ECM artist and this Munich-based company has increased its sales impact in the Italian marketplace more than any other jazz label. Sales range from 3,000 units a year for Chick Corea's "Return To Forever," to 2,000 units annually for Steve Reich's "Music For 18 Musicians," the Art Ensemble of Chi-

BETWEEN 1976, 1979

## Dutch Survey Says Home Taping Doubled

By WILLEM HOOS

AMSTERDAM—Home taping in Holland has virtually doubled over the past four years, according to new statistics which have shocked the record industry here.

A total of 47 million hours of music was put on blank tape for private use in 1979, it's estimated. That's the equivalent of 70 million albums on which royalty and copyright payments were lost to the music industry.

Research into the home taping situation here was made by a team from the Foundation of Economic Research at the University of Amsterdam, and follows a similar enquiry set up in 1976.

The research was commissioned by NVPI, the Dutch branch of the International Federation of Producers of Phonograms and Videograms, and copyright societies BUMA and STEMRA.

The figure of 47 million hours of home taping contrasts with the 25 million hours rated for 1976.

Main reasons for the massive increase are that more and more Dutch households have tape equipment, and that blank cassettes are relatively cheap in the Netherlands.

In 1976, the research unit reports, just 46% of Dutch households had one or more machines capable of taping music. It jumped to 67% last year, and the team is convinced that the figure will hit at least 80% in the next three years.

Average price of a blank cassette here is around five guilders (approximately \$2.55 at today's exchange rate). These tapes are mainly used for home copying, says the report, by households with children between six and 17 years.

Most-used music sources for Dutch home taping are records, especially pop releases, although radio and television represent alternative sources.

A third of those surveyed who own tape recorders and record players say they are buying fewer records since they started taping—yet 50% say they are not purchasing fewer disks and prerecorded tapes.

However, the research unit doubts that last figure, believing that some respondents have not been truthful in this area, and that the actual figure is lower.

According to an NVPI statement, the Dutch record industry and its artists lost around 59 million guilders (approximately \$30 million) to home taping, and a similar amount was reckoned lost to the two copyright societies.

Leo Boudewijns, NVPI managing director, describes the new batch of figures as "really alarming." He continues, "We in the industry just didn't think that home taping could have doubled in just three years. It presents an enormous threat to the Dutch record industry."

the avant-garde Chicago scene and some independent U.S. labels like Delmark and Nessa.

Over the past couple of years, Black Saint has put out more than 20 albums, artists other than Braxton, Roach and the World Saxophone Quartet including Julius Hemphill, George Lewis, Mual Richard Adams, Jimmy Lyons, Steve Lacy and the comeback to records of the legendary Kalaparusha Ahra Difta, also known as Maurice McIntyre.

Less consistent is Red Record but its output also features Steve Lacy, along with the David Murray Quartet, the Rafael Garrett/Zusaan Fasteau Duo and Sam Rivers. New Italian talent showcased by Red Record includes Piero Bassini, the Schiaffini/Iannaccone/Colombo trio and other notables.

(Continued on page 60)

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# Nigerian Firm Signs Range Of Disk Deals

By SARA LANE

MIAMI—Nigeria's Alhaji Fasasi Oriola Hassan came to the U.S. specifically to attend this year's Mus-expo in Miami Beach and to acquire licensing rights from various participants at the trade show.

His goals were fulfilled. Hassan says he consummated more than a dozen deals for all types of music, from r&b, reggae, soul, pop and even country for distribution in his nation.

Oil-rich Nigeria is surprisingly pro-American in its music taste, says Hassan, and he claims his company, Shana-Olu, is a "household word" in the Nigerian record industry.

Shana-Olu was the sole distributor of Decca Records in West Africa from 1966-77, and "this enviable position enabled the company to acquire enormous experience and know-how in the West African record market," Hassan explains.

Hassan also has 100 retail stores, a soon-to-be opened recording studio (24 track), record pressing plant, two labels and a distribution company.

Nigeria's emergence as a music center is evidenced by its six recording studios and five pressing plants. "The record business is a multi-million market," explains Hassan. "One out of every two West Africans is Nigerian and one out of every four Africans is Nigerian. This makes Nigeria the most important market in Africa."

Hassan feels the most important factor influencing the record industry in his country in recent years is placing of importation of records on license. Before 1979, records were freely imported into the country at a generous import duty. However since April 1979, the government imposed stringent restrictions and increased import duty to 66%. "These restrictions were determined by the government to curb the drain of foreign exchange, to slow down the rate of inflation and to encourage local manufacturing," says Hassan.

Due to the restrictions, studios, record pressing plants and bilateral negotiations for repertoire between indigenous record companies and international record companies were

established. Currently albums constitute about 99% of the market; singles are totally absent—an unfortunate situation, says Hassan, since the single plays an important part in promoting the album sales.

"The Nigerian demand for music has been met with a mixture of imports and local product. Imports are usually soul, disco, reggae, jazz, country/western and rock."

Hassan predicts the demand for records will increase by 58% this year—a conservative estimate in light of the fact that "many young Nigerians now regard stereos as a symbol of 'having arrived.'"

Hassan has been in the record business since 1948 and owns one of the most established companies in West Africa.

"Due to our elaborate distribution network, we are very interested in entering a repertoire franchise agreement with U.S. companies," Hassan notes. "Such an agreement calls for the selection of hits from catalogs. We will press and market the product in Nigeria and in return pay the company an agreed royalty."

The details of the agreement would stipulate royalty amount and the minimum number of hits to be released annually.

"Such an agreement would increase the U.S. company's annual gross income as well as expose its repertoire to a wider audience."

"We are aware that some companies have had royalty problems with some Nigerian firms," Hassan continues. "We want to assure potential customers that this will not happen in our relations. We are determined to avoid such a situation and propose to pay a royalty guarantee fee on signing an agreement. Such a fee will be in a pool from which the royalty is deducted."

## Italy Is Strong For Jazz

• Continued from page 59

Horo, in Rome, has a more extensive catalog and was the first Italian company to deal entirely with jazz. It concentrates on domestic artists such



RICHARD RELAXES—Britain's Cliff Richard, right, chats with Takehiko Shukuya of Toshiba-EMI, Japan, and Stephanie Madderon of EMI Australia during a special dinner held after the artist's recent concert at London's Victoria Theatre. Shukuya and Madderon were among delegates attending EMI Records international conference in London last month.

## WEA Delays Debut In Mexican Market

By MARV FISHER

MEXICO CITY—In a surprise move, WEA has postponed its full-scale opening in this market (Billboard, July 26, 1980) from Oct. 1 until April 1, 1981, according to the company's managing director in Mexico, Rene Leon.

The change gives Gamma, licensee for WEA over the past 15 years, a full six-month selloff period, including all new WEA product coming into the country.

One of the first releases to go out under the revised arrangement is Donna Summer's debut album for WEA-distributed Geffen Records.

Previously, Gamma had the same selloff period to handle only catalog items, but now it has the full go-ahead on everything. "It means a rejuvenated step in promoting the entire WEA line until that time when

WEA takes over completely," says Luis Moyano, Leon's counterpart at Gamma.

In the interim, Leon will be occupied moving into new headquarters—probably in the Warners building in the center of this city—and rounding out his staff for the full takeover of operations next Spring.

Another step which is confirmed is that EMI-Capitol will be handling all of the pressing of WEA albums and singles. No official word is forthcoming as to what the tape set-up will be, though Leon indicates it will mount and supervise such production.

"By giving us the extra time in the full formation of WEA in this country, we will be more than prepared to go full steam, and be assured of instant success from the outset," opines Leon.

The WEA managing director recalls that when he was part of the EMI inaugural team in the nation 15 years ago, "it was a gradual easing into the market." He adds, "With our revised plan, we'll make a lot more impact here from day one."

## Latest Ban

LONDON—American or Canadian pressings of seven new albums have been banned from sale here by the Mechanical Copyright Protection Society.

Product involved is Dire Straits' "Making Movies" and "Communicue," Police's "Zenyatta Mondatta," Monty Python's "Contractual Obligation Album," Supertramp's "Paris," and Bob Dylan's "New Morning" and "Pat Garrett & Billy The Kid."

The bans—part of the fight to preempt U.K. sales of imported product—are imposed at the behest of Virgin, Rondor, Kay Gee Bee and Big Ben Music.

## Back In Action: CBS Holland

AMSTERDAM—CBS Holland, whose jacket assembly plant and adjacent art department in Haarlem was destroyed by a spectacular fire Sept. 30, was back to normal sleeve production Oct. 8 after moving out and restoring to full working order water-damaged machines in the printing and jacket fabrication areas.

Says Patrick Hurley, vice presi-

dent of operations for CBS Records International, "Happily, there was little effect on deliveries to our continental markets as our annual stock-taking took place Oct. 2-3. This gave us sufficient time to bring in jackets from printers in the Netherlands, Germany and the U.K. Offers of assistance from our competitors and suppliers were received as soon as we opened for business the next day."

## International Briefs

• Continued from page 59

• SEOUL—George Greeley, California pianist, arranger and conductor, will be the guest star at the second annual World Song Festival here Nov. 17-24. Yong-Ho Cho, the event's secretary general, reports Greeley will be featured in his own "spotlight performance" on a telecast of the festival, which will be beamed by satellite to other nations in the Far East, and videotaped for showing in other global markets later. Cho has also invited Bobby Weiss, vice president and director of Cream Records in Los Angeles, to serve as a member of the international jury, which will evaluate some 20 singers from 20 countries. Included in this year's entries are Australia's Pattie Keith and Singapore's Anita Sarawak. First prize is \$10,000. The event, a notable success in 1979, is sponsored by the Joong-Ang Daily News and Tong-Yang Broadcasting Corp. Greeley departs Los Angeles Nov. 15 for his first visit to Korea. Weiss leaves for Seoul two days later, and will firm up a record distribution agreement for the Cream and Hi labels while there. Cho reports he is seeking a North American release of the contest on tape, which would be beamed in December via syndication. Singers competing represent not only the far East, but Poland, France, Britain, Italy and Germany as well. Cho declares.

• LONDON—The Dooleys, a consistent chart act here with an accepted all-family appeal, have arranged a cut-price ticket scale for its 50-date concert tour of the U.K., so that whole families are encouraged to attend. Result is a special \$4.80 ticket tab for children under the age of 14 and for old age pensioners. Standard prices range from \$6 to \$9.60. Lead singer Jim Dooley says, "Coming from a large family ourselves, we know about value-for-money and want the whole family to come without making too much of a dent in the family purse." The act comprises three brothers, three sisters, a brother-in-law and one "outsider."

• HONK KONG—Negotiations with the Chinese authorities for nine free concerts to be given by Rod Stewart in Shanghai are still in the air. Those dealing with China in matters of concert promotion often encounter considerable delay, and are subject to the frustrations that a centralized bureaucracy can cause. A certain altruism is often found in the Chinese approach to matters such as fees, and the number of concerts to be given.

• VIENNA—EMI Columbia's first import fair staged here recently provided record retailers with an opportunity to buy disks and cassettes from 18 different countries, product not normally in the company's available repertoire range. The exhibition ran four days, and also included slot machines, music shows on closed-circuit television and live concerts in a "Boogie and Rock Corner" by such acts as Vince Weber and Martin Pyker. Peter Mampell, EMI Columbia's general manager, was looking to generate \$80,000 (wholesale) during the fair, and—though final figures are not available—is confident that figure was well beaten. There was a particularly strong demand for classical rarities, including complete boxed sets, and MOR material in the Dean Martin/Frank Sinatra range did well along with specialist jazz and country music from most parts of the world.

## Major World Tour For Yellow Magic Orchestra

By SHIG FUJITA

TOKYO—The Yellow Magic Orchestra has embarked upon its second world tour, comprising 17 concert dates in seven countries.

During this month and next, the group plays five dates in the U.K.; one each in West Germany, Holland, Sweden and France; two in Italy; and five in the U.S. It wraps the trek with three shows in Tokyo Nov. 24-26.

Prior to the departure of the Yellow Magic Orchestra, whose entourage includes singer Akiko Yano, musicians Kenji Omura and Hideki Matsutake and technicians, along with Alfa & Assoc. vice president Shoro Kawazoe, a press conference was held in Tokyo Oct. 1.

Kunihiko Murai, president of Alfa & Assoc. and the group's label, Alfa Records, said that the tour will include a special performance at the A&M Chaplin Memorial Studio in Los Angeles Nov. 7, inviting some 400 celebrities from the film and music industries.

This performance will be relayed

via satellite to Japan, and be broadcast nationwide by the Fuji TV network Nov. 8.

Yellow Magic Orchestra comprises Haruomi Hosono, 33, who is the group's producer and bass player, Ryuichi Sakamoto, 28, on synthesizer, and Yukihiro Takahashi, 28, on drums.

The act's six albums have sold a total of two million copies to date, including 816,000 of "Solid State Survivor." That's also been the Orchestra's best-selling cassette, at 300,000 copies, reports Murai.

He also revealed that overseas sales have already totalled close to one million, including 620,000 in the U.S., 240,000 in the U.K., and 110,000 in European markets.

He said that tour management in the U.S. will be handled by A&M Los Angeles (Martin Kirkup), A&M London in Britain (Tony Burdfield) and A&M Paris in Europe (Cathy Oudemans). Overall management will be by Alfa Records' Junichi Gotoh.

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## BRITAIN (Courtesy of Music Week) As of 10/11/80 SINGLES

This Week	Last Week	Song	Artist
1	1	DON'T STAND SO CLOSE TO ME,	Police, A&M
2	3	D.I.S.C.O.,	Ottawan, Carrere
3	4	BAGGY TROUSERS,	Madness, Stiff
4	2	MASTER BLASTER,	Stevie Wonder, Motown
5	6	MY OLD PIANO,	Diana Ross, Motown
6	25	STEREOTYPES,	Specials, Chrysalis
7	20	IF YOU'RE LOOKIN' FOR A WAY OUT,	Odyssey, RCA
8	5	ONE DAY I'LL FLY AWAY,	Randy Crawford, Warner Bros.
9	10	AMIGO,	Black Slate, Ensign
10	18	KILLER ON THE LOOSE,	Thin Lizzy, Vertigo
11	NEW	AND THE BIRDS WERE SINGING,	Sweet People, Polydor
12	7	FEELS LIKE I'M IN LOVE,	Kelly Marie, Calibre
13	11	SEARCHING,	Change, WEA
14	22	TROUBLE,	Gillian, Virgin
15	38	WHEN YOU ASK ABOUT LOVE,	Matchbox, Magnet
16	8	ANOTHER ONE BITES THE DUST,	Queen, EMI
17	17	THREE LITTLE BIRDS,	Bob Marley & Wailers, Island
18	12	I GOT YOU,	Split Enz, A&M
19	29	CASANOVA,	Coffee, Mercury
20	9	IT'S ONLY LOVE,	Elvis Presley, RCA
21	13	I OWE YOU ONE,	Shalamar, Solar
22	NEW	WOMAN IN LOVE,	Barbra Streisand, CBS
23	23	YOU'RE LYING,	Linx, Chrysalis
24	14	EIGHTH DAY,	Hazel O'Connor, A&M
25	28	GOTTA PULL MYSELF TOGETHER,	Nolans, Epic
26	NEW	LOVE TIMES LOVE,	George Benton, Warner Bros.
27	NEW	WHAT YOU'RE PROPOSING,	Status Quo, Vertigo
28	16	IT'S STILL ROCK 'N' ROLL TO ME,	Billy Joel, CBS
29	15	MODERN GIRL,	Sheena Easton, EMI
30	19	PARANOID,	Black Sabbath, Nems
31	NEW	ALL ABOUT LOVE,	Air Supply, Arista
32	21	DREAMIN',	Cliff Richard, EMI
33	NEW	ARMY DREAMERS,	Kate Bush, EMI
34	NEW	PARTY LIGHTS,	Gap Band, Mercury
35	NEW	ENOLA GAY,	Orchestral Manoeuvres In The Dark, Dindisc
36	40	WHAT'S IN A KISS,	Gilbert O'Sullivan, CBS
37	24	A WALK IN THE PARK,	Nick Straker Band, CBS
38	NEW	SPECIAL BREW,	Bad Manners, Magnet
39	27	TWO LITTLE BOYS/HORSE,	Splojgenessabounds, Deram
40	31	9 TO 5,	Sheena Easton, EMI

### ALBUMS

This Week	Last Week	Song	Artist
1	NEW	ZENYATTA MONDATTA,	Police, A&M
2	7	ABSOLUTELY,	Madness, Stiff
3	1	SCARY MONSTERS,	David Bowie, RCA
4	2	MOUNTING EXCITEMENT,	Various, K-tel
5	6	MORE SPECIALS,	Specials, Chrysalis
6	3	NEVER FOREVER,	Kate Bush, EMI
7	10	PARIS,	Supertramp, A&M
8	4	THE VERY BEST OF DON McLEAN,	United Artists
9	8	BREAKING GLASS,	Hazel O'Connor, A&M
10	5	SIGNING OFF,	UB40, Graduate
11	9	MANILOW MAGIC,	Barry Manilow, Arista
12	NEW	GUILTY,	Barbra Streisand, CBS
13	1	I AM WOMAN,	Various, Polystar
14	16	GIVE ME THE NIGHT,	George Benson, Warner Bros.
15	13	NOW WE MAY BEGIN,	Randy Crawford, Warner Bros.
16	NEW	A TOUCH OF LOVE,	Gladys Knight & Pips, K-tel
17	14	FLESH AND BLOOD,	Roxy Music, Polydor
18	28	GOLD,	Three Degrees, Ariola
19	12	TELEKON,	Gary Numan, Beggars Banquet
20	18	I'M NO HERO,	Cliff Richard, EMI
21	25	DIANA,	Diana Ross, Motown
22	23	REGATTA DE BLANC,	Police, A&M
23	NEW	MIDNITE DYNAMOS,	Matchbox, Magnet
24	11	THE ABSOLUTE GAME,	Skids, Virgin
25	20	THE GAME,	Queen, EMI
26	17	SKY 2,	Sky Ariola
27	26	BACK IN BLACK,	AC/DC, Atlantic
28	19	OSIE OSBOURNE'S BLIZZARD OF OZ,	Jet
29	NEW	TRIUMPH,	Jacksons, Epic
30	24	I JUST CAN'T STOP IT,	Beat, Go-Fee
31	15	CRASH COURSE,	UK Subs, Gem
32	NEW	THE LOVE ALBUM,	Various, K-tel
33	27	MICHAEL SCHENKER GROUP,	Chrysalis
34	36	BAT OUT OF HELL,	Meat Loaf, Epic/Cleveland Intl.
35	NEW	PAULINE MURRAY & THE INVISIBLE GIRLS,	Elusive
36	22	HANK,	Stiff Little Fingers, Chrysalis
37	NEW	DUKE,	Genesis, Charisma
38	NEW	OFF THE WALL,	Michael Jackson, Epic

## CANADA (Courtesy CBC Radio's 60 Minutes With A Bullet) As 10/4/80 10/4/80 SINGLES

This Week	Last Week	Song	Artist
1	1	ALL OUT OF LOVE,	Air Supply, Arista
2	3	ANOTHER ONE BITES THE DUST,	Queen, Elektra
3	5	UPSIDE DOWN,	Diana Ross, Motown
4	6	LATE IN THE EVENING,	Paul Simon, Warner Bros.
5	7	ALL OVER THE WORLD,	Electric Light Orchestra, Jet
6	2	EMOTIONAL RESCUE,	Rolling Stones, Rolling Stones
7	4	SAILING,	Christopher Cross, Warner Bros.
8	13	XANADU,	Olivia Newton-John & Electric Light Orchestra, Jet
9	10	HOT ROD HEARTS,	Robbie Dupree, Elektra
10	9	INTO THE NIGHT,	Benny Mardones, Polydor
11	11	YOU'LL ACCOMP'NY ME,	Bob Seger, Capitol
12	12	GIVE ME THE NIGHT,	George Benson, Warner Bros.
13	16	DON'T ASK ME WHY,	Billy Joel, CBS
14	20	I'M ALL RIGHT,	Kenny Loggins, CBS
15	NEW	REAL LOVE,	Doobie Brothers, WEA
16	8	BOULEVARD,	Jackson Browne, Asylum
17	14	GAMES WITHOUT FRONTIERS,	Peter Gabriel, Charisma
18	19	THE KID IS HOT TONIGHT,	Loverboy, CBS
19	NEW	HE'S SO SHY,	Pointer Sisters, WEA
20	17	LOOKIN' FOR LOVE,	Johnny Lee, Asylum

## WEST GERMANY (Courtesy Der Musikmarkt) As of 10/13/80 SINGLES

This Week	Last Week	Song	Artist
1	1	SANTA MARIA,	Oliver Onions, Polydor
2	2	MATADOR,	Garland Jeffreys, A&M
3	3	UPSIDE DOWN,	Diana Ross, Motown
4	5	SANTA MARIA,	Roland Kaiser, Hansa
5	4	TEN O'CLOCK POSTMAN,	Secret Service, Strand
6	7	DREAMIN',	Cliff Richard, EMI
7	6	XANADU,	Olivia Newton-John & Electric Light Orchestra, Jet
8	9	BOBBY BROWN,	Frank Zappa, CBS
9	16	ASHES TO ASHES,	David Bowie, RCA
10	13	THE WINNER TAKES IT ALL,	Abba, Polydor
11	18	ES GEHT UM MEHR,	Howard Carpendale, EMI
12	19	JOHNNY AND MARY,	Robert Palmer, Island
13	8	MIDNITE DYNAMOS,	Matchbox, Magnet
14	10	CAN'T STOP THE MUSIC,	Village People, Metronome
15	11	WEIL ES DICH GIBT,	Peter Maffay, Metronome
16	NEW	ANOTHER ONE BITES THE DUST,	Queen, EMI
17	14	COULD YOU BE LOVED,	Bob Marley & Wailers, Island
18	NEW	LATE AT NIGHT,	Maywood, Metronome
19	12	FUNKYTOWN,	Lipps Inc., Casablanca
20	NEW	FEELS LIKE I'M IN LOVE,	Kelly Marie, Ariola
21	15	FREU DICH BLOSS NICHT ZU FRUHN,	Gitte, Gloral
22	20	OOPS UPSIDE YOUR HEAD,	Gap Band, Mercury
23	23	FIRE ON THE WATER,	Orlando Riva Sound, Ariola
24	22	D.I.S.C.O.,	Ottawan, Carrere
25	21	TAKE THAT LOOK OFF YOUR FACE,	Marti Webb, Polydor
26	25	BABOOSHKA,	Kate Bush, EMI
27	29	HALLO ENGEL,	Stefan Waggershausen, Ariola
28	NEW	ALL OVER THE WORLD,	Electric Light Orchestra, Jet
29	27	USE IT UP AND WEAR IT OUT,	Odyssey, RCA
30	30	RUN TO ME,	Smokie, Rak

### ALBUMS

This Week	Last Week	Song	Artist
1	1	REVANCHE,	Peter Maffay, Metronome
2	2	SUEDSEE MELODIEN,	Islanders Arcade
3	3	XANADU,	Soundtrack, Jet
4	4	BACK IN BLACK,	AC/DC, Atlantic
5	NEW	NEVER FOR EVER,	Kate Bush, EMI
6	7	DIANA,	Diana Ross, Motown
7	6	UPRISING,	Bob Marley & Wailers, Island
8	8	TRAEUMEREIEN,	Richard Clayderman, Telefunken
9	5	WONDERLAND BY NIGHT,	Bert Kaempfert, Polydor
10	NEW	ROM,	Dschinghis Khan, Jupiter
11	15	THE WALL,	Pink Floyd, Harvest
12	11	THE GAME,	Queen, EMI
13	NEW	PARIS,	Supertramp, A&M
14	17	I'M NO HERO,	Cliff Richard, EMI
15	10	HALLO ENGEL,	Stefan Waggershausen, Ariola
16	12	EMOTIONAL RESCUE,	Rolling Stones, Rolling Stones
17	14	UNMASKED,	Kiss, Casablanca
18	13	WILLST DU MIT MIR GEHN,	Daliah Lavi, Polydor
19	9	GREATEST HITS,	Hot Chocolate, Arcade
20	NEW	SHEIK YERBOUTI,	Frank Zappa, CBS

### JAPAN (Courtesy Music Labo) As of 10/6/80 SINGLES

This Week	Last Week	Song	Artist
1	NEW	HATTOSHITE GOOD,	Toshihiko Tawara, Canyon (Janny's M)
2	3	PURPLE TOWN,	Junko Yagami, Discomate (Yamaha/PMP)
3	2	JUNKO,	Tsuyoshi Nagabuchi, Toshiba-EMI (Yamaha)
5	8	JENNY WA GOKIGEN NANAME,	Juicy Fruits, Columbia (P.H. Amuse)
6	6	WATASHI WA PIANO,	Mizue Takada, Teichku (Burning/PMP)
7	4	WAKARETEMO-SUKINAHITO,	Los Indos & Sylvia, Polydor (Tokyo)
8	7	HOW MANY II KAO,	Hiroshi Goto, CBS/Sony (Burning)
9	11	DANCING SISTERS,	Nolan, Epic (PMP)
10	12	CALIFORNIA DREAMIN',	Mamas & Papas, Dunhill (Victor)
11	5	SAKIMORI-NO-UTA,	Masashi Sada, Masahi (Free Flight)
12	10	GINCA DENSETSU,	Hiroshi Iwasaki, Victor (NTV/Geiei)
13	9	AISHUU DATE,	Toshihiko Tawara, Canyon (PMP)
14	NEW	KOBITO YO,	Mayumi Itsuwa, CBS/Sony (PMP)
15	18	DANCING AMERICAN,	Cheryl Ladd, Capitol (Hakuhodo)
16	15	FUTARI NO YOAKE,	Hiroshi Itsuki, Tokuma (Sound Eye/Tokuma)
17	NEW	JINSEI-NO-SORA KARA,	Chiharu Matsuyama, North (STV Pack)
18	20	YOUNG BOY,	Naoko Kawai, Columbia (Geiei)
19	NEW	SAKABA DE DABADA,	Kenji Sawada, Polydor (Watanabe)
20	13	DANCIN' ALL NIGHT,	Monta & Brothers, Philips (PMP)

### ALBUMS

This Week	Last Week	Song	Artist
1	1	KAMPAI,	Tsuyoshi Nagabuchi, Toshiba-EMI
2	10	RIDE ON TIME,	Tatsuro Yamashita, RVC
3	2	SQUALL,	Seiko Matsuda, Toshiba-EMI
4	6	KOBITO YO,	Mayumi Itsuwa, CBS/Sony
5	4	DRINK,	Juicy Fruits, Columbia
6	3	VIII,	Alice, Polystar
7	5	GYAKURYU	Tsuyoshi Nagabuchi, Toshiba-EMI
8	7	XANADU,	Soundtrack, Jet
9	8	MULTIPLES,	Yellow Magic Orchestra, Alfa
10	9	FIRST,	Toshihiko Tawara, NAV
11	NEW	DANCING SISTER,	Nolans, Epic
12	19	TINY BUBBLES,	Southern All Stars, Victor
13	NEW	B-2 UNIT,	Ryuichi Sakamoto, Alfa
14	14	ACT I,	Mota & Brothers, Philips
15	12	FUSHICHO DENSETSU,	Momoe Yamaguchi, CBS/Sony
16	13	HOW'S EVERYTHING,	Sadao Watanabe, CBS
17	11	YAMATO YO TOWANI PART II,	Soundtrack, Columbia
18	18	SONGS FOR YOU,	Kosetsu Minami, Crown
19	17	GIVE ME THE NIGHT,	George Benson, Warner Bros.
20	16	SOLID STATE SURVIVOR,	Yellow Magic Orchestra, Alfa

### AUSTRALIA (Courtesy Kent Music Report) As of 10/6/90 SINGLES

This Week	Last Week	Song	Artist
1	1	MORE THAN I CAN SAY,	Leo Sayer, Chrysalis
2	2	WHAT I LIKE ABOUT YOU,	Romantics, Epic
3	7	FAME,	Irene Cara, RSO

This Week	Last Week	Song	Artist
4	13	ASHES TO ASHES,	David Bowie, RCA
5	9	ECHO BEACH,	Martha & Muffins, Dindisc
6	4	XANADU,	Olivia Newton-John/Electric Light Orchestra, Jet
7	3	UPSIDE DOWN,	Diana Ross, Motown
8	12	PRIVATE IDAHO,	B-52s, Warner Bros.
9	6	FALLIN' IN LOVE,	Rocky Burnette, EMI
10	5	MOSCOW,	Ghenghis Khan, Image
11	11	SHANDI,	Kiss, Casablanca
12	10	IT'S HARD TO BE HUMBLE,	Mac Davis, Casablanca
13	18	THE WINNER TAKES IT ALL,	Abba, RCA
14	8	EMOTIONAL RESCUE,	Rolling Stones, Rolling Stones
15	NEW	EVERYBODY'S GOT TO LEARN SOMETIME,	Korgis, Rialto
16	16	BABOOSHKA,	Kate Bush, EMI
17	17	CAN'T STOP THE MUSIC,	Village People, RCA
18	19	COME AROUND,	Mental As Anything, Regular
19	NEW	LIFE AT THE OUTPOST,	Skatt Bros., Casablanca
20	8	EMOTIONAL RESCUE,	Rolling Stones, Rolling Stones

### ALBUMS

This Week	Last Week	Song	Artist
1	4	SCARY MONSTERS,	David Bowie, RCA
2	1	XANADU,	Soundtrack, Jet
3	2	BACK IN BLACK,	AC/DC, Albert
4	3	EAST,	Cold Chisel, WEA
5	5	STARDUST,	Willie Nelson, CBS
6	6	1980: THE MUSIC,	Various, EMI/WEA
7	12	WILD PLANET,	B-52, Warner Bros.
8	7	EMOTIONAL RESCUE,	Rolling Stones, Rolling Stones
9	9	THE BOYS LIGHT UP,	Australian Crawl, EMI
10	11	GIVE ME THE NIGHT,	George Benson, Warner Bros.
11	8	FAME,	Soundtrack, RSO
12	14	ONE TRICK PONY,	Soundtrack, Warner Bros.
13	13	UNMASKED,	Kiss, Casablanca
14	15	HOLD OUT,	Jackson Browne, Asylum
15	17	PANORAMA,	Cars, Elektra
16	10	FLESH AND BLOOD,	Roxy Music, Polydor
17	16	ME, MYSELF, I,	Joan Armatrading, A&M
18	18	MIDDLE MAN,	Boz Scaggs, CBS
19	19	21 AT 33,	Elton John, Rocket
20	NEW	UNCOVERED,	John Farnham, WBE

### HOLLAND (Courtesy BUMA/STEMRA) As of 10/7/80 SINGLES

This Week	Last Week	Song	Artist
1	NEW	WOMAN IN LOVE,	Barbra Streisand, CBS
2	1	ONE DAY I'LL FLY AWAY,	Randy Crawford, Warner Bros.
3	3	THE WINNER TAKES IT ALL,	Abba, Polydor
4	8	OOPS UPSIDE YOUR HEAD,	Gap Band, Mercury
5	NEW	DON'T STAND SO CLOSE TO ME,	Police, A&M
6	10	MASTER BLASTER,	Stevie Wonder, EMI
7	4	ANAK,	Freddy Aguilar, RCA
8	2	D.I.S.C.O.,	Ottawan, Carrere
9	NEW	UPSIDE DOWN,	Diana Ross, Motown
10	NEW	GIVE ME BACK MY LOVE,	Maywood, EMI

### ALBUMS

This Week	Last Week	Song	Artist
1	NEW	GUILTY,	Barbra Streisand, CBS
2	2	GREEN VALLEYS,	BZN, Mercury
3	NEW	PARIS,	Supertramp, A&M
4	1	STORY STERREN GALA,	Various, K-tel
5	4	NOW WE MAY BEGIN,	Randy Crawford, Warner Bros.
6	6	NIEUWE SUCCESSEN,	Sunstreams, CNR
7	NEW	PRISONER OF THE NIGHT,	Golden Earring, Polydor
8	3	SCARY MONSTERS,	David Bowie, RCA
9	5	NEVER FORGOTTEN,	Kate Bush, EMI
10	NEW	MAYWOOD,	Maywood, EMI

### SWEDEN (Courtesy GFL) As of 10/8/80 SINGLES

This Week	Last Week	Song	Artist
1	2	UPSIDE DOWN,	Diana Ross, Motown
2	1	ONE MORE REGGAE FOR THE ROAD,	Bill Lovelady, Charisma
3	5	XANADU,	Olivia Newton-John & Electric Light Orchestra, Jet
4	3	THE WINNER TAKES IT ALL,	Abba, Polar
5	4	SIX RIBBONS,	Jon English, Frituna
6	NEW	ASHES TO ASHES,	David Bowie, RCA
7	10	SOMMARNATT,	Snowstorm, Mariann

This Week	Last Week	Song	Artist
6	6	FUNKYTOWN,	Lipps Inc., Casablanca
8	8	ONLY LOVE,	Duane Loken, Mariann
10	NEW	ASA BODEN,	Byfarna, EMI

### ALBUMS

This Week	Last Week	Song	Artist
1	2	XANADU,	Soundtrack, Jet
2	1	DIANA,	Diana Ross, Motown
3	NEW	LANGRE INAT LANDET,	UH Lundell, Parlophone
4	NEW	SCARY MONSTERS,	David Bowie, RCA
5	3	UPRISING,	Bob Marley & Wailers, Island
6	4	MOT ALLA VINDAR,	Jon English, Frituna
7	NEW	PALSTERNACKA,	Dag Vag, Silence
8	5	SAXPARTY 7,	Ingemar Nordstroms, Frituna
9	7	DEN LJUSNANDE FRAMTID,	Magnus Uggle, CBS
10	9	ONE TRICK PONY,	Paul Simon, Warner Bros.

## S. African Clout Goes To Europe

JOHANNESBURG—One of the biggest money-spinning South African pop groups, Clout, embarks upon its 12th concert tour of Europe after completing its third album for Sunshine Records here.

Clout manager, Mike Fuller, says the LP is scheduled for international release by Epic in the U.S., EMI in Britain and New Zealand, Carrere in Continental Europe, CBS/Sony in Japan and Festival in Australia.

The group's second album, "Six Of The Best," which was produced for Sunshine by top South African producer Grahame Beggs, was released on Epic in the U.S. only last month, though it's been available in Europe since the end of last year.

The latest Clout single to be issued in the U.S. and the U.K., says Beggs, is "Portable Radio," written by Daryl Hall and John Oates.

He adds that while a new single, "Wish I Were Loving You," is slated for release in Europe and South Africa shortly, no plans have yet been finalized for its availability in either the U.S. or the U.K.

The six-member group recently returned to South Africa after a highly successful six-week tour of Europe that took in Austria, Italy, France, Spain, Majorca and the jet-set island paradise of Ibiza.

Clout's next European tour, says Mike Fuller, will take place next month.

He adds that while the group has no immediate plans to tour the U.S., dates could be set up if any of its records takes off saleswise.

The six members of Clout are lead vocalist and rhythm guitarist Cindi Alter, rhythm guitarist and pianist Jenni Garson, drummer Ingi Herbst, bass guitarist Lee Tomlinson, guitarist Sandie Robbie and keyboardist Bones Brettell.

## New Show Attracting Criticism

AUCKLAND—A television show which will award performer, album and record of the year for New Zealand has struck firm opposition from the local disk industry.

An independent tv producer, Kevin Moore, and a promoter, Russell Clark, have negotiated a nationwide tv show to screen Oct. 29, including a record award section.

The official industry awards are slated for Nov. 20 at a luncheon in Auckland.

Some industryites are enraged that Moore and Clark have unilaterally set up their awards, with judges that don't include anyone from the record industry.

Local recording association president, Tim Murdoch, says the body questions the validity of the Moore-Clark awards.

"We view with equal concern Television New Zealand's intention to broadcast a program which has not been produced or judged in co-operation with the record industry, and which may be misleading to the public," he states.

Last year's association awards were telecast live by Television New Zealand, and most agreed the accolades gained prestige from the small screen exposure.



Rock Show: South Africa's Clout goes through its paces during a Johannesburg concert date.

Billboard photo by Esmond Frank

## Upgrade Prerecorded

Continued from page 10

The impact on these markets was significant."

In profiling the "large, representative" markets, Summer stated that the first thing he found was that while "economic forces have caused a trend toward business consolidation, musical tastes in the world marketplace have become increasingly fragmented—a contradiction in direction. Can the internationals become sufficiently flexible to deal with mini markets in geographic and musical terms? The answer is yes—in time. The adjustment is well underway."

Summer said RCA's study indicated that unit sales in the U.S. will decline below 1977 levels in 1980, about flat in dollar terms. In the U.K., in the measured period, 1977-80, the decline is seen sharply in dollar terms with industry revenue dropping about 13%. Germany shows growth for the four-year period, although unit sales have dropped sharply from the 1978 high. France has seen some unit growth, but is flat in dollar terms.

Japan, alone, stands as the "model of progress" with annual improvement in dollar and unit terms.

Summer also pointed to average list prices of recordings in the five markets, and their relationships to each market's disposable incomes.

The U.S. has the lowest, \$8.44 of the measured group and well within the market's capacity to pay for, as was the case in Germany (\$9.60). He considered the U.K. "high" at \$11.63, "astronomical" in France (\$13.13) and "high" in Japan (\$12.82).

In a formal conclusion to his talk, Summer noted, "While the interest of this audience is predominantly the U.S. market, I suggest that ours is a worldwide business and there is a great deal to be learned by studying

## Reject Offer

LONDON—Music publishers here have rejected the offer of a government subsidy for a stand at MIDEM in Cannes next January.

The original offer came from the British Overseas Trade Board, which was prepared to pay the full space rental, including Value Added Tax at the French rates, while MIDEM chief Bernard Chevry said he would cut participation fees for publishers interested in the joint venture.

Yet at closing date for acceptance, the Music Publishers' Assn. had received not one application. Says MPA president, Ron White, "We're very disappointed, and the music industry will be the loser for not responding to a generous gesture."

the practices and results of all markets. And should this habit lead to a great discovery on your part, I hope you will tell me first."

And in a bullish reply to a question from the floor, Summer claimed that new peaks in industry sales were possible.

"I have every reason to believe conditions can be created to produce this phenomenon."

Earlier, Summer said a study of trends in world markets "can be revealing," but "no certain answer can emerge that will send us rushing back to the recording studio but, alternately, this industry cannot wait for buoyant economies to provide the cure. That's too passive a tactic."

## Lopez Lines Up Top Artists For Mexico

MEXICO CITY—Artimexico, guided by veteran promoter Hugo Lopez, has set deals with a number of foreign artists to perform here in key locales through next Spring.

It's one of the biggest schedules arranged by the theatrical agency in the past decade. Among the artists involved are Demis Roussos, Helen Reddy, Charles Aznavour, Deodata and Roberto Carlos.

The program displays very little in the way of rock talent, reflection of the problems and cancellations this past summer with two major foreign rock acts due to perform in Mexico, Kiss and Alice Cooper.

"I'm staying with artists who I'm certain will make an impact, but at the same time won't involve complications with permits and last-minute postponements," reveals Lopez, who has lately been shuttling back and forth between here and South America to cement relations with other promoters for more extended tours throughout the hemisphere.

"It's much easier and simpler to go with acts that have star status—maybe not superstars—who'll bring in the public," the promoter emphasizes. "I am predicting this will be one of my most profitable seasons."

An added wrinkle in the Artimexico operation is that all attractions the firm brings in will be doing their television presentations via Channel 13, the government outlet. Such a move will spark competition with the Televisa stations, notably Channel 2.

"Mark it all down to progress," asides Lopez. "Things just don't stay the same."

There's been more talent activity in general in Mexico, with other promoters vying for acts, dates and venues over the ensuing months. Among them: Guillermo Bernal, Jorge Howard and David Tame, plus the Promociones Artisticas y Espectaculos (PAEI) and Musica Es Amistad combines, latter two more involved with the rock scene.

Lopez kicked off his parade of artists in early September with two dates by Shaun Cassidy at the Arena Mexico. It proved generally successful.

The followup featured Blood, Sweat & Tears, following a fast tour of other Latin American countries, also at the Arena Mexico Oct. 11-12.

On the heels of the B.S.&T dates, Lopez brought in Mecedades for a five-day stint at the Fiesta Palace.

Others lined up between now and Christmas include Nicola Di Bari (Nov. 17-22), Demis Roussos (24-29) and Helen Reddy (Dec. 10-14). The three are due for their stands also at the Fiesta Palace, in the expanded cabaret Terraza Jardin (seating capacity 1,000-plus).

Next year's firmed contracts through March are with Lucha Villa (the only national artist on tape in the lineup), Deodata, Elis Regina, Charles Aznavour and Roberto Carlos, the famous Brazilian singer-songwriter, who will be making his annual trek to this country.

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## West Germany

**Polydor International Conference Hears Fresh Product**

HAMBURG—Polydor International's popular repertoire division wound up its second international workshop here recently, with visitors from most major markets, including the U.S., and with upcoming promotional activities putting the emphasis on the video-disk.

Hille Hillekamp, corporate promotion chief, said that the event will be an annual one. He feels that his division, with sub-divisions for artist promotion, creative services and press, is unique in the global record business.

It services Polydor/PolyGram companies to break artists worldwide. Organizing concert tours is just one aspect of its activities, with 20 major tours slated this year alone.

Another aspect is arranging promotional tours to get maximum radio and television coverage for artists signed to Polydor. Recent examples include Roger Daltrey, the Atlanta Rhythm Section and Gloria Gaynor.

Says Hillekamp, "We have to accept that it is virtually a must nowadays to produce promotion films to push a record, and we've worked with 18 top acts in this area in recent months. Then 20 major markets worldwide receive promotion clips for just the costs of copying them."

The press division is responsible for the Polydor/PolyGram in-house production of its magazine, Pyramid. And the creative services department looks after production, offers and despatch of such items as posters, T-shirts and stickers, all produced by one of the national companies.

Observes Hillekamp, "Centralized production and orders help lowering costs, so leading to larger promotion material orders from our worldwide companies which couldn't produce it as cheaply in their own territories."

• Meanwhile, Michael Hoppe, director of Polydor International's popular repertoire division, has scored new success with the Sweet People single, "Et Les Oiseaux Chantaient."

Hoppe first heard about the act while he was with PolyGram Canada. Recognizing the potential of

their sound, he later flew to Geneva to sign them to Polydor.

Now the single has come from left field to hit charts across the Continent and in the U.K.

Comments Hoppe, "The disk is a good example of the way I work, namely, small advances and low production costs, which can reap enormous financial benefits."

Previous Hoppe successes include Frank Mills' "Music Box Dancer," a worldwide hit last year, and his signing to Polygram Canada of the Australian Wizard label.

Hoppe also introduced the 1,000-voice Fischer Choir to North America, which went on to reach gold disk status and perform for President Carter in Washington.



OCTOBER 18, 1980 BILLBOARD

**Drafi Signs With Ariola**

MUNICH—Ariola here has finalized a long term exclusive contract with Drafi Deutscher, one of the most consistent and successful creative men in the German music business in recent years.

As writer or producer or both, he's been involved with such titles as "Silverbird," "Be My Boogie Woogie" and artists like Bino ("Mama Leone"), Peter Orloff and Tina Rainford, and he co-wrote the Boney M international hit, "Belfast."

More recently, Deutscher has charted under his own name with the single, "Can I Reach You."

First product under the new pact with Ariola is the album "Lost In New York City" and single "Rainy Day Feeling," results of his first New York recording sessions. Also coming soon is his production of the group Big Wigwam, on a new 45.

**Bullish Future**

• Continued from page 64

Bellaphon's sales are well-balanced, Zivanovic adds, based on solid repertoire ranging through rock, pop, disco and evergreens to easy listening, jazz and blues, plus a rapidly developing classical sector.

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# Billboard's® Top Album Picks™

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Survey For Week Ending 10/18/80

Number of LPs reviewed this week **29** Last week **43**



**ARETHA FRANKLIN—Aretha, Arista AL9538. Produced by Chick Jackson, Arif Mardin, Aretha Franklin.** She is truly back. The powerful singer has recorded what could easily be considered her best LP in years. Franklin swings from one tempo to the next in a manner perfected by her. She sings with clarity and force, and if possible, she has never been better. It's been sometime since Franklin performed material comparable to her own vocal capabilities. She sings a Chuck Jackson tune, "United Together," that absolutely drains the listener. Instrumentation is often large and always rhythmic. Background singers are complementing. You know they are there but it's always Franklin out front.

**Best cuts:** "United Forever," "Can't Turn You Loose," "What A Fool Believes."

**RANDY MEISNER—One More Song, Epic NJE36748. Produced by Val Garay.** The former Eagle's first LP for Epic after a stint on Asylum is an incredible collection of rock'n'roll immaculately produced and mixed. Collaborating for the most part with Eric Kaz and Wendy Waldman, each song contains effectively positioned hooks, vocal strength and firebrand support from Meisner's silverados. The first single, "Deep Inside My Heart," is a devastating piece of crisp rock with a finger snapping beat that won't quit and further enhanced by Kim Carnes' background vocal. Don Henley and Glenn Frey contribute vocals on the title cut. This is a solid outing with a number of viable singles candidates.

**Best cuts:** "Deep Inside My Heart," "Come On Back To Me," "Hearts On Fire," "Trouble Ahead."

**POLICE—Zenyatta Mondatta, A&M SP4831. Produced by the Police, Nigel Gray.** Less overt reggae rhythms make room for some complex, colorful forays into Caribbean, African, jazz and blues directions. The trio proves it's a cohesive, first-rate group of musicians and writers as it expertly winds through several instrumental epics. Chief songwriter/bassist Sting plunks out the plodding zombie walk of the indolent beast in "Behind My Camel." Staccato ska rhythms are speeded up in "Canary In A Coalmine," which possibly contains the cleverest set of lyrics in this collection—an honor difficult to place.

**Best cuts:** "Don't Stand So Close To Me," "Canary In A Coalmine," "Bombs Away," "Behind My Camel."

**TALKING HEADS—Remain In Light, Sire SRK6095 (WB). Produced by Brian Eno.** Just about every LP Talking Heads has released in the last four years has wound up on virtually every critics' best-of list. "Remain In Light" should be no exception. Here the rhythmic possibilities in its music, creating various polyrhythms that give the LP an evocative feeling. On this LP and now on its live shows the band opens up its music, going beyond its four-person lineup with more musicians, which creates a denser and fuller sound. Leader David Byrne is singing lower, meanwhile, and has de-emphasized his vocals in the mix, making for a better balance. This is state of the art rock music.

**Best cuts:** "Once In A Lifetime," "The Great Curve," "Crosseyed And Painless," "The Overlord."

**SPECIALS—More Specials, Chrysalis/Two Tone CHR1303. Produced by Jerry Dammers, Dave Jordan, John Bradbury.** Of all the ska bands to get released here, the Specials have been the most successful commercially with its last set hitting the top 100. This album is slightly less commercial though it is still quite good. One of the latest movements in the U.K. is to combine traditional Mantovani-styled MOR with rock or reggae. Some of the material ("Holiday Tonight," "Stereotypes Part 2," and "I Can't Stand It") possess this unlikely hybrid. The rest of this LP is more reggae and ska-oriented than the last set which had more rock influences. Lyrics are uniformly excellent whether they're speaking of love or a tribute to James Bond.

**Best cuts:** "Rat Race," "Pearl's Cafe," "Do Nothing," "Hey Little Rich Girl," "Enjoy Yourself (It's Later Than You Think)."



**REBA McENTIRE—Feel The Fire, Mercury SRM 15029. Produced by Jerry Kennedy.** This artist's career has suddenly taken off in a big way, and with her powerful delivery and vocal sizzle, McEntire is rapidly emerging as one of the country's brightest talents. Kennedy's production on this LP is clean, decisive and frames her solid dynamics perfectly. The particular choice of materials packs a punch; there are no throwaway tunes here. Whether she's updating a classic like "Tears On My Pillow" or crooning "If I Had It My Way," McEntire gives a full-throated performance all the way.

**Best cuts:** Those cited, plus "I Don't Think Love Ought To Be That Way," "I Can See Forever In Your Eyes," "(You Lift Me) Up To Heaven."



**WILTON FELDER—Inherit The Wind, MCA 5144. Produced by Wilton Felder, Stix Hooper, Joe Sample.** Purists will deny this album is jazz, that the long vocals move the music into

the pop market. But whatever it is labeled, Felder has a sensitive finger on the pulse of the record consumer as he offers a commercial mix of horns with rhythm, synthesizers and voices. There are only six tunes and none is likely to go down in history as a standard, but the ultra-modern approach will almost certainly find favor in the autumn 1980 market.

**Best cuts:** "Inherit The Wind," "Someday We'll All Be Free," "Until The Morning Comes."

**COUNT BASIE/JOE TURNER/EDDIE VINSON—Kansas City Shout, Pablo D2310859. Produced by Norman Granz.** It's a gorgeous, full-blown sound as the mighty Basie band backs two near-legendary blues shouters. Album offers 11 rousing tracks with Big Joe and "Cleanhead" performing heroically, though neither has the power and control he had a quarter-century ago. The label errs in crediting Turner as singer of "I Got A Gal That Lives Up On The Hill." The old tune is sung by Vinson. But it's a thoroughly enjoyable outing all the same.

**Best cuts:** "Just A Dream On My Mind," "Cherry Red," "Signifying," "I Got A Gal."

**ART PEPPER—The Late Show, Xanadu 117. Produced by Bob Andrews and Don Schlitten.** Ten tracks contained here were all taped in 1952 with Hampton Hawes, piano; Larry Bunker, drums doubling vibes, and Joe Mandragora, bass. Pepper's boppy alto sax was at its best 18 years ago, and Hawes was a pianistic giant. Together, they still come off well despite sub-par recording. Bop fans will find this LP a gem.

**Best cuts:** "The Way You Look Tonight," "Everything Happens To Me."



**MOZART: THE MAGIC FLUTE—Araiza, Hornik, Mathis, Ott, Van Dam, Berlin Opera Chorus, Berlin Philharmonic, Karajan, DG 2741001.** Karajan's success in capturing and distilling the lofty essence of this philosophical opera is enormous and the set has promise of being one of the season's biggest releases. There is much superb singing and vocal acting to appreciate and the entire performance is infused with a radiant energy. This is also the first DG digital recording, but don't expect to hear much difference. The production doesn't penetrate deeply into the new medium's sonic potential.



**THE BUS BOYS—Minimum Wage Rock'n'Roll, Arista AB4280. Produced by Kevin and Brian O'Neal, Robert Margouloff.** This sextet is fronted by the O'Neal brothers, whose songs and approach to rock belies the fact the group is primarily black. The music is fundamental rock, and the lyrics are important to the rhythm, not vice versa. The group has gotten tremendous reception from the media, with reason. The songs are clever, and the band, while young, shows the ability to travel an upward curve. They have the field pretty much to themselves, too. Some tunes are better than others, but they are all catchy. This could be a big band, so get in on the ground floor.

**Best cuts:** "Minimum Wage," "KKK," "Respect," "There Goes The Neighborhood," "Did You See Me?"

**JIMMY FRANK—Such A Pity, Ariola America OL1504. Produced by Richard Calandra.** Singer/songwriter Frank is an American who has earned a reputation as a facile session player abroad, mainly in England. He demonstrates a flair on these nine cuts for the sort of r&b that Van Morrison, the Band and others have been so successful with, and he does it with an individual flair. The band is very good, too, and the package is a neat one that deserves some spins.

**Best cuts:** "The Sexual," "Bad Boy," "All Night Long."

**BLUE ANGEL—Polydor PD16300. Produced by Roy Halee.** Many bands are trying to re-create the past but few new outfits bring back the early 1960s as effectively as this quintet. Fronted by the soaring voice of Cyndi Lauper, the band plays a mixture of primitive but lighthearted rock and rockabilly that is guaranteed to start the feet moving. However, this isn't just a dance band as there are a couple of well done ballads ("I'm Gonna Be Strong," "I Had A Love"). The saxophone work of John Turi sizzles and the other instrumentation is uniformly excellent. Like Chrissy Hynde and Deborah Harry, Lauper possesses the vocal ability to make her stand out.

**Best cuts:** "Maybe He'll Know," "I Had A Love," "I'm Gonna Be Strong," "Lorraine," "Fade."



pop

**PAUL WAROFF—California Son, Casablanca NBLP7235. Produced by Paul Waroff, Jay Lewis.** Biting guitars inject these mostly teen-rock cuts with a gritty edge. Pianist Jean-Pierre

Garrau's flashy keyboards shine throughout and are especially playful on "Cinderella." Guitarist/writer Waroff has a competent voice and know how to structure a good pop hook around abundant instrumental arrangements. **Best cuts:** "Laughing Eyes," "Cinderella," "Cry," "California Son."

**ZAINE GRIFF—Ashes And Diamonds, Warner Bros. BSK3488. Produced by Tony Visconti.** One would expect more new wave sounds from this writer/singer judging from his looks and heavy use of synthesizers. Instead, these tunes are mostly straight ahead rock with pop/art fringes. Production allows the synthesizers to texture the music rather than dominate it. Griff draws from a David Bowie influence—both vocally and melodically. **Best cuts:** "Tonight," "Ashes And Diamonds," "Orient."

soul

**EVELYN "CHAMPAGNE" KING—Call On Me, RCA AFL1-3543. Produced by T. Life.** King is becoming an increasingly self-confident singer, as evidenced by the performances on this, her third album. Her sturdy and soulful vocals are heard to good effect on uptempo, brassy items like "Let's Get Funky Tonight" and "Talk Don't Hurt Nobody," while she's capable of handling ballads such as "I Need Your Love." **Best cuts:** Those mentioned.

**CARRIE LUCAS—Portrait Of Carrie, Solar BXL1-3579 (RCA). Various producers.** This is the sound of Solar at its best: perky pop-soul propelled by punchy and percussive arrangements, with lively vocals by Lucas. Exemplifying this approach are "Career Girl," "Fashion" and "It's Not What You Got" (the singer's current 45), while "Just A Memory" is a reflective item backed by smooth vocal harmonies from the Whispers. Another fine ballad is "Lovin' Is On My Mind." **Best cuts:** Those cited.

**INSTANT FUNK—The Funk Is On, Salsoul SA8536. Produced by Bunny Sigler.** This album's title tells it all, as the nine-man aggregation goes through its mainstream r&b paces. Sample the funk on "Everybody" and "The Funk Is On," then tune in to the band's more sophisticated side with tunes like "Can You See," buttressed by strings and smooth harmonies. Sigler's production is solid, and the instrumentation complements the content. **Best cuts:** Those listed.

country

**SHEILA ANDREWS—Love Sick, Ovation OV1752. Produced by Brien Fisher.** Andrews has a punchy, husky delivery that may well qualify her as the female counterpart of fellow Ovation artist Joe Sun. Sprightly, snappy production enhances this glittering array of love ballads, which carries country and blues overtones. Instrumentation is superb, with an especially fine intro reminiscent of Jimmy Buffett, on one of the most powerful selections, "Where Could You Take Me." **Best cuts:** "It Don't Get Better Than This," "Pretty Lies," "Love-sick Blues," "The Harder I Fall."

jazz

**JEAN-LUC PONTY—Civilized Evil, Atlantic SD16020. Produced by Jean-Luc Ponty.** The French fiddler tries to do too much, possibly, in pursuing a career on records. He produces, composes, arranges and leads the group on eight selections which fall far short of being memorable. But this LP, despite its defects, is an improvement over the previous two he marketed. He's a talented violinist. **Best cuts:** "Forms Of Life," "Happy Robots."

**HUBERT LAWS—Family, Columbia JC36396. Produced by Hubert Laws.** Laws' fancy flute flights never disappoint, but some of his material is downright dull and cluttered by vocals unrelated to jazz. Accompaniment is by a varied small combo in which Chick Corea, Earl Klugh and Leon "Ndugu" Chancler all participate. Watered-down jazz or not, this album is likely to be one of the better sellers this autumn. **Best cuts:** "Wildfire," "Say You're Mine."

**LESTER YOUNG—Prez, Vol. 2, Pablo Live 2308225. Produced by Bill Potts.** Potts is on piano on these seven sterling tracks taped in 1956 at Olivia's Patio Lounge in Washington. With Jim Lucht's drums and Norman Williams' bass, Young displays his phenomenal originality on delightful old evergreens. Recording quality is dated, yet the Prez tenor pipe is brightly audible. He was one of a kind. **Best cuts:** "These Foolish Things," "Three Little Words," "Lester Leaps In."

**BADEN POWELL—Tristeza On Guitar, Pausa 7078. Producer unlisted.** Taped in Rio de Janeiro 14 years ago, this program of 10 instrumentals finds Powell accompanied by a quintet on most tracks, although his "Das Rosas" is strictly solo—and lovely music. Powell's talents are evident in every measure he plays; his approach to his instrument is different than that of most American guitarists. **Best cuts:** "Das Rosas," "Round About Midnight," "Canto De Xango."

**THE SINGERS UNLIMITED—A Capella III, Pausa 7076. Produced by Hans Georg Brunner-Schwer and Gene Puerling.** Much-recorded vocal quartet scores again with 11 extremely musical tracks taped in Germany last year. Coproducer Puerling, Bonnie Herman, Don Shelton and Len Dresslar comprise one of the all-time greatest close harmony groups. This LP is accomplished the hard way—without accompaniment. Tunes are all goodies, all standing the test of time. **Best cuts:** "I Wish You Love," "Sweet Lorraine," "The Way We Were."

**SAM MOST—From The Attic Of My Mind, Xanadu 160. Produced by Don Schlitten.** Four men accompany Most and his flute on eight tracks, all of them Most originals. Sam taped the batch about 18 months ago and while one cannot fault his musicianship, the package might be stronger had he included a standard or two. Pete Welding's notes are too long and too effusive, but effective. **Best cuts:** "You Are Always The One," "Breath Of Love," "One Forgotten Yesterday."

**VARIOUS ARTISTS—The Piano Players, Xanadu 171. Produced by Don Schlitten.** Eight pianists contribute to this unusual LP. In order, they are Kenny Drew, Dolo Coker, Duke Jordan, Jimmy Rowles, Cedar Walton, Lou Levy, Mickey Tucker and Barry Harris. The contrasts in styles maintain interest, with Rowles, perhaps, coming off strongest. All eight tracks were taped in the 1970s and only Jordan and Harris are heard with rhythm backup. A pleasing package. **Best cuts:** "Georgia On My Mind" by Rowles, "Prelude To A Kiss" by Tucker and "Yesterdays" by Drew.

**CLARE FISCHER—Salsa Picante, Discovery DS817. Produced by Clare Fischer.** The California pianist sits in on a potent Yamaha Ex-42 organ, and with six Hispanic musicians backing his efforts, rolls off six original themes and another by Ary Barroso for what amounts to Fischer's most unusual performance yet on vinyl. Sessions were taped 20 months ago, and Fischer writes the annotation himself. **Best cuts:** "Morning," "Cosmic Flight."

classical

**DEBUSSY: LA MER RAVEL: MOTHER GOOSE SUITE, RAP-SODIE ESPAGNOL—Los Angeles Philharmonic, Giulini DG 2531264.** Giulini shows off the polish of his new orchestra in these performances of great elegance and understated beauty. The recording job itself tends toward understatement without a great deal of textural definition. Dealers: Note the generosity of the program (side two runs to 34 minutes) and the consistent demand that greets records by the veteran Italian maestro.

**BEETHOVEN: PIANO CONCERTO NO. 1—Michelangeli, Vienna Symphony, Giulini, DG 2531302.** Pianist Arturo Benedetti Michelangeli is a master technician and an interpreter who is consistently stimulating and often provocative. This is one of the artist's infrequent recordings, a live taping with rich ambient sonics that really transport the listener to the concert hall.

**BRAHMS: VIOLIN CONCERTO—Spalding, Vienna Tonkunstler Symphony Orchestra, Loibner, Varese Sarabande VC81059.** Why has this 1953 mono recording by American violinist Albert Spalding been rescued from oblivion? One answer is that a small number of collectors will search out any new historical reissue. Another is that Spalding plays his heart out, and there is more feeling and commitment in the performance than in three of today's letter perfect renditions combined. Surprisingly excellent sonics, too.

**Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Kip Kirby, Roman Kozak, Irv Lichtenman, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.**

## Jacket Device

• Continued from page 6

costs a little under a penny—labels adopting the system are said to be confronted with several problems. They would probably be forced to go with the system for the run of the album, for if they were to change in midrun to a normal board, it would greatly complicate detection of counterfeit goods. On the other hand, with a similar system available, ostensibly sans controls claimed by Continental, how does a manufacturer determine the origin of such product?

## Discount Chain

• Continued from page 8

discounters: \$5.99 for \$7.98s; and \$6.49 for \$8.98s. When advertising sale prices, however, the range of \$7.98s and \$8.98s go from \$3.99 to \$5.99.

Goldstein says his employe roster may be beefed-up by some executives from Korvettes, the beleaguered chain now open for a public sale period in 15 New York outlets.

# TOP 50 Adult Contemporary

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	<b>WOMAN IN LOVE</b> Barbra Streisand, Columbia 1-11364 (Stigwood/Unichappell, BMI)
2	2	9	<b>XANADU</b> Olivia Newton-John/Electric Light Orchestra, MCA 41285 (Jet/Enart, BMI)
3	4	8	<b>LOOK WHAT YOU'VE DONE TO ME</b> Boyz Scaggs, Columbia 1-11349 (Boyz Scaggs, ASCAP/Foster Frees/Irving, BMI)
4	12	3	<b>LADY</b> Kenny Rogers, Liberty 1380 (Brockman, ASCAP)
5	7	6	<b>COULD I HAVE THIS DANCE</b> Anne Murray, Capitol 4920 (Vogue & Maple/Welk Music Group/Onhisown, BMI)
6	3	12	<b>NO NIGHT SO LONG</b> Dionne Warwick, Arista 0527 (Irving, BMI)
7	5	9	<b>NEVER KNEW LOVE LIKE THIS BEFORE</b> Stephanie Mills, 20th Century 2460 (RCA) (Frozen Butterfly, BMI)
8	6	11	<b>DON'T ASK ME WHY</b> Billy Joel, Columbia 1-11331 (Impulsive/April, ASCAP)
9	9	10	<b>JESSE</b> Carly Simon, Warner Bros. 49518 (Quakenbush/Redeye, ASCAP)
10	10	7	<b>REAL LOVE</b> The Doobie Brothers, Warner Bros. 49503 (Tauripin Tunes/Monsteri/April, ASCAP)
11	11	11	<b>LATE IN THE EVENING</b> Paul Simon, Warner Bros. 49511 (Paul Simon, BMI)
12	8	15	<b>DRIVIN' MY LIFE AWAY</b> Eddie Rabbitt, Elektra 46656 (Debdave/Briarpatch, BMI)
13	14	6	<b>MIDNIGHT ROCKS</b> Al Stewart, Arista 0552 (Frabjous/Approximate, BMI)
14	20	4	<b>ON THE ROAD AGAIN</b> Willie Nelson, Columbia 1-11351 (Willie Nelson, BMI)
15	16	8	<b>HE'S SO SHY</b> Pointer Sisters, Planet 47916 (Elektra) (ATV/Mann & Weil/Braintree/Snow, BMI)
16	13	14	<b>YOU'RE THE ONLY WOMAN</b> Ambrosia, Warner Bros. 49508 (Rubicon, BMI)
17	15	15	<b>SOMEONE THAT I USED TO LOVE</b> Natalie Cole, Capitol 4869 (Screen Gems/EMI BMI/Prince Street/Arista, ASCAP)
18	18	10	<b>UPSIDE DOWN</b> Diana Ross (Chic, BMI), Motown 1494
19	19	7	<b>MY PRAYER</b> Ray, Goodman & Brown, Polydor 2116 (Shapiro Bernstein & Co./Peter Maurice, ASCAP)
20	32	3	<b>WITHOUT YOUR LOVE</b> Roger Daltrey, Polydor 2121 (H.G. ASCAP)
21	17	10	<b>YOU'LL ACCOMPANY ME</b> Bob Seger & The Silver Bullet Band, Capitol 4904 (Gear, ASCAP)
22	48	2	<b>MORE THAN I CAN SAY</b> Leo Sayer, Warner Bros. 49565 (Warner-Tamerlane, BMI)
23	23	16	<b>FIRST TIME LOVE</b> Livingston Taylor, Epic 9-50894 (Bait & Beer, ASCAP)
24	21	12	<b>HEY THERE LONELY GIRL</b> Robert John, EMI-America 8049 (Famous, ASCAP)
25	25	13	<b>LDOKIN' FOR LOVE</b> Johnny Lee, Asylum 47004 (Elektra) (Southern Nights, ASCAP)
26	28	5	<b>IF THIS IS LOVE</b> Melissa Manchester, Arista 0551 (Unichappell/Rocket, BMI)
27	31	5	<b>OUT HERE ON MY OWN</b> Irene Cara, RSO 1048 (MGM, BMI/Variety, ASCAP)
28	30	4	<b>WHO'LL BE THE FOOL TONIGHT</b> Larsen-Feiten Band, Warner Bros. 49282 (Buz Feiten, BMI)
29	29	23	<b>LET ME LOVE YOU TONIGHT</b> Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
30	43	2	<b>YOU'VE LOST THAT LOVIN' FEELING</b> Daryl Hall & John Oates, RCA 13103 (Screen Gems-EMI, BMI)
31	40	2	<b>IF YOU EVER CHANGE YOUR MIND</b> Crystal Gayle, Columbia 1-11359 (Dawn Breaker, BMI/Silver Nightingale, ASCAP)
32	26	16	<b>ALL OUT OF LOVE</b> Air Supply, Arista 0520 (Careers/BRM, BMI/Riva, PRS)
33	22	17	<b>SAILING</b> Christopher Cross, Warner Bros. 49507 (Pop N' Roll, ASCAP)
34	24	14	<b>WHY NOT ME</b> Fred Knoblock, Scotti Bros. 600 (Atlantic) (Flowering Stone/United Artists, ASCAP/Whitsett Churchill, BMI)
35	34	5	<b>YOU CAN CALL ME BLUE</b> Michael Johnson, EMI-America 8054 (Special, ASCAP)
36	36	21	<b>STAND BY ME</b> Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI)
37	38	4	<b>FIRST LOVE</b> Seals & Crofts, Warner Bros. 49522 (Dawnbreaker/Favor, BMI)
38	39	4	<b>HOW DO I SURVIVE</b> Amy Holland, Capitol 4884 (April/Paul Bliss, ASCAP)
39	41	3	<b>DREAMING</b> Cliff Richard, EMI-America 8057 (ATV/BMI/Rare Blue, ASCAP)
40	44	3	<b>I BELIEVE IN YOU</b> Don Williams, MCA 41304 (Cook House, BMI)
41	27	12	<b>GIVE ME THE NIGHT</b> George Benson, Warner Bros. 49505 (Rodsongs, ASCAP)
42	37	11	<b>HOT ROD HEARTS</b> Robbie Dupree, Elektra 47005 (Captain Crystal/Blackwood/Dar-Jan, BMI)
43	35	16	<b>TAKE A LITTLE RHYTHM</b> Ali Thomson, A&M 2243 (Almo, ASCAP)
44	45	2	<b>HEROES</b> Commodores, Motown 1495 (Jobete/Commodores, ASCAP)
45	NEW ENTRY		<b>LET ME BE YOUR ANGEL</b> Stacy Lattisaw, Cotillion 4601 (Atlantic) (Walden/Gratitude, ASCAP/Cotillion/Brass Heart, BMI)
46	47	2	<b>MIDNIGHT RAIN</b> Poco, MCA 41326 (Tarantula, ASCAP)
47	NEW ENTRY		<b>NEVER BE THE SAME</b> Christopher Cross, Warner Bros. 49580 (Pop N' Roll, ASCAP)
48	46	2	<b>ALL OVER THE WORLD</b> Electric Light Orchestra, MCA 41289 (Jet/Enart, BMI)
49	NEW ENTRY		<b>OTHER SIDE OF THE SUN</b> Janis Ian, Columbia 1-11327 (Mine/Albert Hammond, ASCAP)
50	33	11	<b>LATE AT NIGHT</b> England Dan Seals, Atlantic 3674 (Pink Pig/Concourse/Van Hoy/Unichappell, BMI)

☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay strength. ● Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. of America seal of certification for sales of 2,000,000 units. (Seal indicated by triangle.)

## Gala Nashville Week

• Continued from page 51  
Geller, vice president, national a&r; Epic; and Lennie Petze, vice president and general manager. Portrait Records: Bob Jamison, vice president of marketing and creative operations and Columbia; and numerous national, regional and branch staff members for the entire CBS Records group.

Warner Bros. will be hosting its national corporate executives from Los Angeles and New York including Andrew Wickham, vice president and Warner Bros. country division director; Bob Kirsch, general manager; Bob Regehr, vice president, a&r and publicity; Robin Rothman, product manager; Bob Merlia, publicity director; Pam Osmondsen, New York publicity; and several regional promotion managers from label branches.

Warner Bros.' hospitality suite for artists and deejays will be held at the Hyatt Regency Thursday and Friday evenings beginning at 7 p.m.

Phonogram/Mercury will be represented by its label president, Bob Sherwood; Lou Simon, senior vice president and director of marketing; and numerous national and regional sales and promotion staff members. Mercury will also host a private invitation-only cocktail party at the

Opryland Hotel from 2-4 p.m. on Thursday.

Casablanca Records is flying in Bruce Bird, president; Danny Davis, senior vice president; Al DiNoble, vice president and general manager; and Peter Woodward, vice president of finance. Casablanca is also hosting a special gala party for artist Mac Davis (cohost of this year's CMA Awards Show) from midnight until 2 a.m. at the Judges Parlor of the Opryland Hotel.

Other parties, receptions and social functions during the week will be held by smaller Nashville labels, as well as by booking agencies and recording studios who traditionally participate in Country Music Week festivities. And, once again, the NBC-TV "Today Show" will be in Nashville recording the events for future national airing.

With the addition of the annual ASCAP, BMI and SESAC awards banquets, ceremonial awards dinners by the Nashville Songwriters Assn. and the Federation of International Country Air Personalities, the Talent Buyers Seminar, and enough label talent onstage to appease the most avid country listener, the 55th "Opry" Birthday Celebration promises to be one of the most exciting yet.

## Okinow Stress On Packaging For Tape Sales

SAN DIEGO—The need for larger, graphically more persuasive packaging for prerecorded tape is accentuated by the decrease in clerkpower in racked departments. Harold Okinow, president of Lieberman Enterprises, Minneapolis, told the recent National Assn. of Recording Merchandisers rackjobbers conference here.

"Seventy-five percent of our customers have reduced store personnel in 1980," Okinow asserted. He noted that the slack plus many stores still using locked tape fixtures have seriously slashed overall record/tape revenue in that sector. He said his figures show LP sales are okay in these outlets, but that prerecorded tape has dipped severely. In stores which have upgraded to open tape storage, tapes are substantially ahead of last year's sales, he added.

Lieberman has converted its departments to the long Pickwick box. Open fixtures which show as many as 300 titles assist sales. Rackjobbers have many such fixtures in the field, he said. Okinow opposes the adoption of the six-by-six Shorewood

(Continued on page 66)

## Rock 'n' Rolling

• Continued from page 15

"Records and songs and music usually mirror a society's behavior more than they mold it. This is certainly true in respect to drugs. Recording artists and songwriters write and sing about what they feel and see, just like movie makers, photographers, authors or poets. They focus sometimes on the tawdry side of living, just like they view man's nobility.

"I, too, wish it was all nice all the time, but it is not. Many modes of communication from time to time focus on drugs—motion pictures, television, books, magazines and radio. Does Martinez propose a tax on each of them, too?" asks Gortikov.

A tale of two "soldiers." In recent months in Billboard's Signings column there have been announcements of the signings of the rock band Soldier to Mike Jacobs and Rick Carroll in Los Angeles, and the signing of Soldier to Glenn Orcher of Sanford Ross Management in New York. Each management company called to complain about the apparent mistake. Then they contacted each other, and learned that independent of each other, two totally different bands picked the same name, at about the same time.

So who would remain Soldier? The one in L.A., it was decided. Its California state registration of service mark, filed June 15, predated any certification in New York.

Subsequently the New York group has agreed to change its name. To what? Orcher says the band members still have not decided because they are all out on independent projects. Drummer Michael Shrieve (ex of Santana) and bass player Stephen Dees (ex of Hall & Oates) are on the road with a new band formed by Todd Rundgren and Ian Hunter to raise money for John Anderson's presidential campaign. They hope to raise \$125,000 from 19 concerts in 11 cities.

New York Soldier's singer Peter Hewlett, meanwhile, was also on the road on the Carly Simon tour. But that tour ended abruptly, with no new dates scheduled, when she collapsed from nervous exhaustion while playing in Pittsburgh.

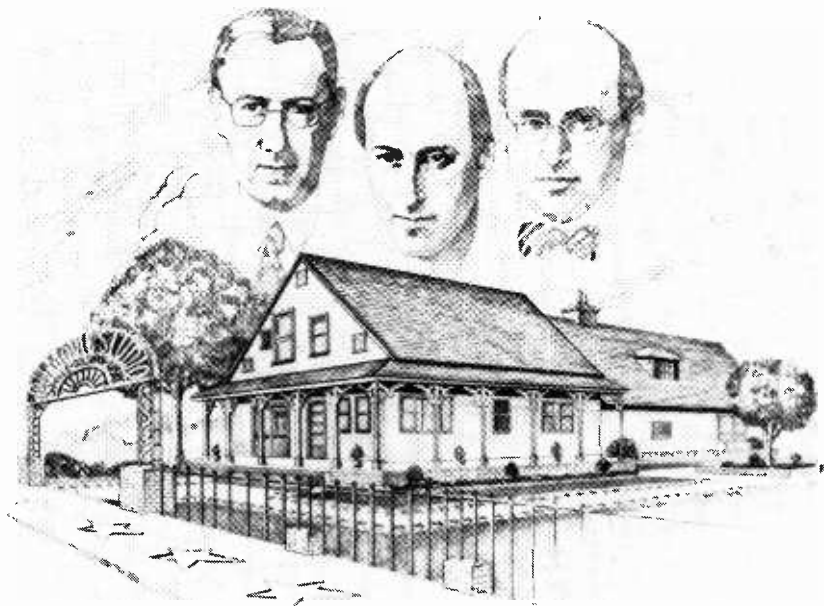
Survey For Week Ending 10/18/80

# Billboard Hot Latin LPs

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NEW YORK (Pop)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>JULIO IGLESIAS</b> Hey CBS 50302	1	<b>LUPITA ALEGRIA</b> 1 nocente pobre amiga Orfeon 16044
2	<b>CAMILO SESTO</b> 15 exitos mas grandes Telediscos 1011	2	<b>RAMON AYALA</b> 2 Hojas sin rumbo Fredy 1165
3	<b>NELSON NED</b> Primavera de una vida A1. 10501	3	<b>VICENTE FERNANDEZ</b> 15 exitos mas grandes CBS 20422
4	<b>ROBERTO CARLOS</b> Desahogo CBS 12301	4	<b>CHELO</b> Furos boleros Musart 1790
5	<b>JUAN GABRIEL</b> Recuerdos Pronto 1076	5	<b>JUAN GABRIEL</b> Recuerdos Pronto 1076
6	<b>ROCIO JORADO</b> Sra. Arcano 3485	6	<b>JULIO IGLESIAS</b> Hey CBS 50302
7	<b>BASILIO</b> To quiero de verdad Karen 54	7	<b>VICENTE FERNANDEZ</b> El tapatio CBS 20388
8	<b>VICENTE FERNANDEZ</b> 15 exitos mas grandes CBS 20422	8	<b>SUPER ESTRELLAS</b> Sorpresa Viza 1031
9	<b>JOSE LUIS RODRIGUEZ</b> Atrévete TH 2095	9	<b>LOS PAISANOS</b> Una 1012
10	<b>FELITO FELIX</b> Es amor Catronics 6005	10	<b>NELSON NED</b> Primavera de una vida A1 10501
11	<b>LUCECITA</b> Creeremos Tierrazo 001	11	<b>JOSE LUIS</b> Atrévete TH 2095
12	<b>EL GRAN TRIO</b> Cuante te amo Algar 20	12	<b>VERONICA CASTRO</b> Norteno Perless 2146
13	<b>SOPHY</b> De mujer a mujer Velvet 3014	13	<b>LOS DOS GILBERTOS</b> Volando alto Hacienda 7919
14	<b>JOSE JOSE</b> Si me dejas ahora Pronto 1070	14	<b>CAMILO SESTO</b> 15 exitos mas grandes Telediscos 1011
15	<b>DANNY RIVERA</b> TH 2102	15	<b>LOS CADETES DE LINARES</b> Pistoleros famosos Ramex 1050
16	<b>PEDRITO FERNANDEZ</b> La mugrosita CBS 20387	16	<b>EMANOELLE</b> Grandes exitos Arcano 3504
17	<b>RAPHAEL</b> Y sigo mi camino A1 60149	17	<b>BEATRIZ ADRIANA</b> Fidos y bienvenida Perless 2145
18	<b>BETO MONROY</b> Artomax 622	18	<b>RUBEN NARANJO</b> Si Sr. Sarape 1148
19	<b>DANNY RIVERA</b> Otra vez Velvet 8032	19	<b>RIGO TOVAR</b> Furas cumbias Melody 5636
20	<b>ANTHONY RIOS</b> Cedar 001	20	<b>LOS TIGRES DEL NORTE</b> En la plaza garibaldi Fama 594
21	<b>RIGO TOVAR</b> Puras cumbias Melody 5636	21	<b>LOS HERMANOS BARRON</b> 16 Toneladas Joey 2080
22	<b>JOANA ROSALY</b> Sencillemente CBS 10307	22	<b>ESTRELLAS DE ORO</b> Vol 2 America 1007
23	<b>PAQUITO GUZMAN</b> LAD 328	23	<b>LOS HUMILDES</b> Mas de lo que merecena Fama 595
24	<b>CHUCHO AVELLANET</b> Velvet 3012	24	<b>YOLANDA DEL RIO</b> Moneda de 14 pesos Arcano 3503
25	<b>LA PEQUENA COMPANIA</b> A1 4021	25	<b>MANOELLA TORRES</b> Se te fue viva la paloma CBS 20335

# Save the house we were born in. Or plan to attend the funeral.



Join the entertainment industry and THE HOLLYWOOD HISTORIC TRUST as we fight to save a landmark at its eleventh hour: THE 1913 MOVIE STUDIO

## HOLLYWOOD'S BIRTHPLACE IS ABOUT TO DIE.

To oldtimers, it's "The Hollywood Barn." To the State of California, it's Cultural/Historical Landmark #554. But it doesn't matter what you call it after it's only a memory.

We think THE 1913 MOVIE STUDIO deserves to be more. Because more than just Hollywood's first feature film *The Squaw Man* was born here. It's where Cecil B. DeMille, Samuel Goldwyn and Jesse Lasky "made" the motion picture business an industry.

Time is running out for THE 1913 MOVIE STUDIO. In a matter of weeks it could become a matter for the demolition team.

And its last-minute reprieve from the wrecker's ball will cost another kind of team some \$75,000.

## DO WE CARE ENOUGH TO SAVE IT?

Is there any team spirit left in Hollywood? The team that took this ad thinks there is. We're the Hollywood Historic Trust—and you

showed us that spirit when we saved the Hollywood Sign together.

We think it's time to see that kind of spirit again.

After 50 years of maintaining the STUDIO, Paramount has given it to us to restore and open to the public. Our immediate need is for \$75,000 to keep it standing.

Then we go to work to transform a silent studio into a major community attraction. A self-contained museum where early Hollywood still lives.

## ONE NIGHT CAN GIVE HISTORY A NEW LEASE ON LIFE.

To focus eleventh hour fundraising on an upbeat note, our friends at the Hollywood Palladium have offered us their 40th Anniversary Banquet, Wed., Oct 29th.

The all-inclusive, tax-deductible, banquet tickets—parking, cocktails, hors d'oeuvres, dinner and live show—will give us a special evening with entertainment that does Hollywood proud.

STEVE ALLEN                      PEGGY LEE  
VIC DAMONE                      BUDDY RICH  
BUDDY EBSEN                      MEL TORRE  
LENA HORNE                      and  
LES BROWN and HIS BAND

## GIVE NOW. BECAUSE BANQUETS ARE MORE FUN THAN FUNERALS.

We invite your attendance and support at this crucial point in our fundraising drive. There are four categories from which to choose:

### FOUNDER: \$5,000 DONATION

Includes:  
Banquet table for 10 • Bronze star in Studio's Founder's Walk

### PATRON: \$2,500 DONATION

Includes:  
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Includes:  
Banquet table for 10 • Name listing in Souvenir Program

### DONOR: \$250 DONATION

Includes:  
Banquet seating for 2 • Certificate of Appreciation signed by Chairman Buddy Ebsen



"HELP A SILENT LANDMARK SPEAK FOR ITSELF. A LOT DEPENDS ON YOUR FILLING OUT THE COUPON AND MAILING IT TODAY"

— Buddy Ebsen,  
Chairman

## CONTRIBUTION FORM

Make payable and send to:  
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For more information, call: (213) 463-1166

- Yes, I can attend.**  
I've enclosed my check for \$\_\_\_\_\_ in the following contribution category:
- FOUNDER (\$5,000)**       **PATRON (\$2,500)**  
 **FRIEND (\$1,250)**       **DONOR (\$250)**
- No, I cannot attend.** But please find my contribution of \$\_\_\_\_\_ enclosed.

\_\_\_\_\_  
Name Of Donor

\_\_\_\_\_  
Co. Name/Title

\_\_\_\_\_  
Street Address (where tickets should be sent)

\_\_\_\_\_  
City                      State

\_\_\_\_\_  
Zip                      Telephone Number

**All contributions to The Trust are tax-deductible.  
SAVE THE 1913 MOVIE STUDIO.**

MUSIC'S ♥ ♥ ♥ HOTTEST ♥ ♥ ♥ LADY

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SINGS THE TITLE SONG FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK

# It's My Turn

M-1496F



ON MOTOWN RECORDS AND TAPES

FROM THE COLUMBIA PICTURES RELEASE "IT'S MY TURN"  
Composed and produced by MICHAEL MASSER • Lyrics by CAROLE BAYER SAGER

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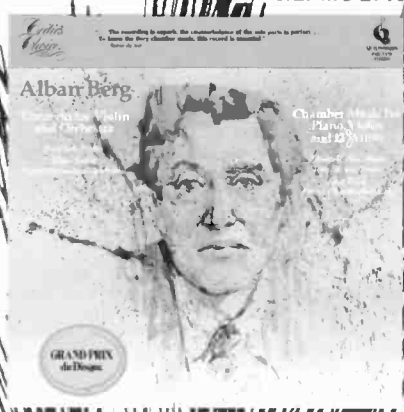
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# Billboard's

Survey For Week Ending 10/18/80

Number of singles reviewed  
this week **87** Last week **103**

# Top Single Picks

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**RANDY MEISNER—Deep Inside My Heart (3:35);** producer: Val Garay; writers: R. Meisner, E. Kaz; publisher: Nebraska/United Artists/Glasco, ASCAP. Epic 950939. (CBS). The former Eagle has come up with a winner on this catchy uptempo tune graced by Kim Carnes' effectively used background vocals. A steady, driving bass/drum riffs and some great guitar work fuse well with Meisner's strong vocal.

**PAUL SIMON—One Trick Pony (3:54);** producers: Phil Ramone, Paul Simon; writer: Paul Simon; publisher: Paul Simon, BMI. Warner Bros. WBS49601. Simon's followup to "Late In The Evening" is the lyrical title track of his film and LP. The mellow jazz flavored arrangement features superb guitar, keyboard and percussive support while Simon delivers a convincing vocal performance.

**DIANA ROSS—It's My Turn (3:53);** producer: Michael Masser; writers: M. Masser, C. Bayer Sager; publishers: EMI, Prince Street (ASCAP)/Unichappell, Begonia (BMI). Motown M1496F. From this film of the same name, this is a soft, anthem-like ballad that is immediately infectious. Replete with swirling strings and a perfect vocal performance, this cut epitomizes romance.

**OLIVIA NEWTON JOHN & CLIFF RICHARD—Suddenly (3:58);** producer: John Farrar; writer: John Farrar; publisher: John Farrar, BMI. MCA 51007. Yet another single from the "Xanadu" soundtrack features the delicate vocal interaction of Newton-John and Richard. The mellow arrangement and lush orchestration are a perfect backdrop for the two voices.

**AMBROSIA—No Big Deal (3:24);** producers: Ambrosia, Freddie Piro; writer: David Pack; publisher: Rubicon, BMI. Warner Bros. WBS49590. The third single from Ambrosia's "One-Eighty" LP is a change of pace from the other two relatively subdued tracks. This a kick out guitar powered rocker with some fine keyboard work and David Pack's gutsy vocal.

## recommended

**ROBERT JOHN—Sherry (2:53);** producer: George Tobin; writer: Bob Gaudio; publisher: EMI. EMI America S500341A. (Capitol)

**ELVIS COSTELLO—Gettin' Mighty Crowded (2:05);** producer: Elvis Costello; writer: V. McCoy; publisher: Blackwood, BMI. Columbia 111389.

**BILLY BURNETTE—Don't Say No (3:02);** producer: Barry Seidel; writer: B. Burnette; publisher: Dorsey, BMI. Columbia 111380.

**JOHNNY RIVERS—China (4:20);** producer: Johnny Rivers; writers: M. Georgiades, J. Monday; publisher: WB Music/Old Canyon, ASCAP. RSO RS1045.

**LINDA CLIFFORD—Shoot Your Best Shot (3:48);** producer: Isaac Hayes; writers: I. Hayes, M. Hayes; publisher: Rightsong, BMI. RSO RS1053D.

**BLACK ROSE—Never Should Have Started (3:44);** producer: James Newton Howard; writers: J.N. Howard, D. Paich, D. Foster, V. Carter; publishers: Newton House/Charleville BMI/Hudmar ASCAP. Casablanca NB2312.

**JOHNNY VAN ZANT BAND—634-5789 (2:43);** producer: Al Kooper; writers: Eddie Floyd, Steve Cropper; publisher: East/Memphis/Cotillion, BMI. Polydor PD2126.

**DEAN CONN—We Should Be Together (2:53);** producer: Dick Glasser; writers: Thomas Cain, Tim Krekel; publishers: Sweet Baby/Combine, BMI. A&M 2277.

**STINGRAY—The Man In My Shoes (3:27);** producer: Julian Laxton; writer: D. East; publisher: Goldgresh, BMI. Carrere CAR7302. (Atlantic)



**TEDDY PENDERGRASS—Love T.K.O. (3:39);** producers: Dexter Wansel, Cynthia Biggs, Cecil Womack; writers: C. Womack, G. Nobel; publisher: Assorted, BMI. Philadelphia Int'l ZS93116. (CBS). Pendergrass turns in another smoldering love ballad. The style here though is more of a Memphis influenced r&b sound as opposed to the lush trademarked Philly sound.

**ASHFORD & SIMPSON—Happy Endings (3:56);** producers: N. Ashford, V. Simpson; writers: N. Ashford, V. Simpson; publisher: Nick-O-Val, ASCAP. The duo turn in a sensitive ballad that showcases the vocal dexterity of both singers. The sweeping orchestration builds with the song's bold ending.

**ROSE ROYCE—You're A Winner (3:50);** producer: Norman Whitfield; writers: Norman Whitfield, Marvin Smith; publisher: May Twelfth/Warner-Tamerlane, BMI. Whitfield Records WH149583. (Warners). Though on the current "Greatest Hits" set, this is a new track. Funk is the main ingredient with the incessant handclaps and punchy horn section. The vocals are gruff but add their own quality.

**RAY, GOODMAN, BROWN—Happy Anniversary (3:54);** producer: Vincent Castellano; writers: H. Ray, A. Goodman, W. Brown, L. Walter, V. Castellano; publisher: Dark Cloud/H.A.B. BMI. Polydor PD2135. Trio turns in a string laden soulful ballad that has an excellent chorus. The counterpoint of the falsetto and bass voices work well.

**CAMEO—Keep It Hot (4:02);** producer: Larry Blackmon; writers: L. Blackmon, A. Lockett; publishers: Better Days BMI, Better Nights ASCAP. Chocolate City CC3219. (Casablanca). Title track from a new LP, this is a hard slice of funk in the vein of "Shake Your Pants," the group's most recent hit. Horns punctuate nicely.

## recommended

**CHI-LITES—Heavenly Body (3:40);** producer: Carl Davis; writers: C. Davis, E. Record; publishers: Angelshell/Six Continents, BMI. Chi-Sound TC2472DJ. (20th Century Fox)

**LOU RAWLS—I Go Crazy (3:45);** producer: Joel Dorn; writer: P. Davis; publisher: Web IV, BMI. Philadelphia Int'l ZS93114.

**BOOKER T. JONES—Cookie (3:51);** producers: David Anderle, Booker T. Jones; writer: Booker T. Jones; publishers: Living/House of Jones, BMI. A&M 2279S.

**DRAMATICS—Get It (3:39);** producer: Ron Banks; writers: Ron Banks, Edward Anthony Green; publishers: Conquistador/Baby Dump, ASCAP.

**GAYLE ADAMS—Your Love Is A Life Saver (3:43);** producers: Willie Lester, Rodney Brown; writers: R. Brown, W. Lester; publisher: Diamond In The Rough/Trumar, BMI. Prelude PRL8020AS.



**MERLE HAGGARD—I Think I'll Stay Here And Drink (2:33);** producer: Jimmy Bowen; writers: Merle Haggard/Dave Kirby; publisher: Shade Tree, BMI. MCA MCA51014. Haggard glides through this followup to "Misery And Gin" with his usual flair. Jazzy piano licks and sizzling sax work highlight the instrumentation in this brilliant production.

**LORETTA LYNN—Cheatin' On A Cheater (2:29);** producer: Owen Bradley; writers: Johnny Wilson/Woody Bomar; publisher: Music City, ASCAP. MCA MCA51015. Lynn's vibrant vocals are sparked with defiance in this offering on how to handle your mate's love affairs. Harmonica interludes accent this high-energy production.

**DEBBY BOONE—Take It Like A Woman (3:20);** producer: Larry Butler; writer: Norman Sallitt; publishers: Al Gallico/Turtle, BMI. Warner/Curb WBS49585. Boone's warm, rich tones swell with poignancy on this touching number. Production starts off slowly with gentle piano notes, then snowballs into full orchestration.

**JANIE FRICKE—Down To My Last Broken Heart (2:28);** producer: Jim Ed Norman; writer: Chick Rains; publishers: Jensen/Chick Rains, BMI. Columbia 111384. This artist has needed a strong arrangement and original song like this for some time, and Norman has brought out her vocal strengths with a solid arrangement that draws on silvery steel and electric guitars.

**MARTY ROBBINS—An Occasional Rose (3:07);** producer: Eddie Kilroy; writer: D. Burgess; publisher: Singletree, BMI. Columbia 111372. Nice lyrical analogies coupled with a sparkling melodic treatment gives Robbins one of his strongest outings. His deep, warm delivery wraps itself around the flowing arrangement accented by acoustic guitar and rich bass lines.

## recommended

**TOMPALL AND THE GLASER BROTHERS—Sweet City Woman (2:04);** producers: Tompall/Chuck Glaser/Jim Glaser/Jimmy Bowen; writer: Richard Dodson; publisher: Covered Wagon, CAPAC, Elektra E 47056.

**JACK GREENE—Devil's Den (3:07);** producer: Jack Gilmer; writer: R. Jenkins; publishers: First Lady/Robchris, BMI. Firstline FLS709.

**HANK COCHRAN—A Little Bitty Tear (2:16);** producers: Hank Cochran/Chuck Howard/Rock Killough; writer: Hank Cochran; publishers: Tree, BMI. Elektra E47062.

**REX COSDIN—Lovin' You Is Music To My Mind (2:58);** producers: Rex Cosdin/Gary S. Paxton; writers: R. Cosdin/C. Alexander; publisher: Bethel, BMI. Grape Vine NR120461.

**BRENDA FRAZIER—I've Given Up Giving In To The Blues (2:23);** producer: Jim Dowell; writers: Jim Dowell/Larry Shell; publishers: Tulsa Girl, ASCAP/Tyro, BMI. Tyro JD1004.

**RANDY BARLOW—Willow Run (3:16);** producer: Fred Kelly; writers: Randy Barlow/Fred Kelly; publisher: Frebar, BMI. Paid PAD 110.

**BUZZ CASON—The Joker Strikes Again (2:37);** producer: Buzz Cason; writers: Buzz Cason/Freddy Weller; publishers: Buzz Cason, ASCAP/Young World, BMI. Berry Hill IRDA632.



**AL DI MEOLA—I Can Tell (3:03);** producer: Al Di Meola; writer: A. Di Meola; P. Saisse; publishers: Bandar-Log/Di Meola, ASCAP. Columbia 111386.

**LENORE O' MALLEY—Victim of the Past (3:36);** producers: Michael/Lana & Paul Sebastian; writers: Michael, Lana, Paul Sebastian; publisher: Seacoast, BMI. Polydor PD2128.



**CHRIS WATERS—My Lady Loves Me (Just As I Am) (2:59);** producer: Jim Williamson; writers: Chris Waters/Keith Stegall; publisher: Blackwood, BMI. Rio 1001. Powerful production, dynamic harmonies, a cappella vocal changes and a charming song give newcomer Waters a forceful launch onto the recording scene. This record merits country airplay out of the box.

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.

## RCA Executives Testing Country Album Formulas

SEATTLE—RCA's formula for country album consistency has been to develop a new artist through a series of successful singles followed then by a chart-making album. Dave Wheeler, the label's country marketing chief, told the Budget Tapes & Records convention here recently.

Jerry Bradley, RCA Nashville boss, Wheeler and other of the label's rustic music executives, are probing the long-time success plan.

RCA is constantly probing new methodology to insure success, Wheeler said. To get market saturation to bolster possible chart and radio reporting on a new single, commercial copies of country 45s ship Friday, with radio copies mailing the following Tuesday.

The switch of pop radio to country was evidenced in a recent report by RCA Western promotion chief Carson Schreiber, who noted that 18 stations in his area transferred allegiance to country in the past two months.

"Are you demonstrating country in-store? Are you reporting to your country radio station? Take the initiative if you are not. Call them and make the contact," Wheeler admonished the store owners. He urged

that stores tie-in with promotions staged by stations with materials furnished by RCA.

Denver RCA branch topper Mike Ketchum documented Wheeler's claim of a country surge, stating his country albums now push 20,000 in the Rocky Mt. area where a year ago he was moving 5,000 to 6,000.

"You must buy more titles in country," Ketchum advised. "Cover yourself. The country buyer is more selective. He is looking for stores that carry his product. He will show his loyalty by returning."

## Warwick Opening 'Soundstage' Series

CHICAGO—PBS-TV stations will air the first 1980 season "Soundstage" Wednesday (15), featuring singer Dionne Warwick.

The series seventh season promises 10 new one-hour presentations, which will be included in PBS' "core" programming block for the first time. Abba, Victor Borge, the Little River Band and Manhattan Transfer programs also have been announced.

A 23-song "hit" medley will highlight the Warwick installment,

## ELROY OPENS STORE NO. 33

NEW YORK—Continuing its Northeast expansion, Elroy Enterprises, supplier to the 32-unit Record World/TSS chain, has opened a 33rd store in the Mall At New Rochelle. Its footage, 3,000 square feet, is typical of other Record World/TSS Units, which vary from 2,800 to 3,300 square feet.

In another development, Roy Imber, president of Elroy, says the company's warehouse facilities in Freeport, L.I. has been expanded from 15,000 square feet to 20,000.

The New Rochelle location joins other Record World/TSS outlets in White Plains and Mohegan Lake in Westchester County.

## Okinow Stress

• Continued from page 67

concept until others are tested. Currently he favors the 8-track size book package, conceived by Album Graphics.

Floyd Glinert of Shorewood was present and was demonstrating a standing floor fixture which held several hundred titles of the six-by-six size. He estimated the fixture's cost at \$125 and was probing other fixture makers for samples.

## Electric Lady Negligence Suit

NEW YORK—Producer Phil Gernhard has filed suit against Electric Lady Studios in U.S. District Court, charging gross negligence on the part of the studio and one of its employes for allegedly destroying master recordings Gernhard produced there in August 1980.

The suit contends that "through the gross negligence and incompetence of the defendant or one of its employes, there were superimposed certain tones over the original master tapes produced and recorded by plaintiff rendering such master recordings completely useless."

## DRG Issues 3 Mulligan Albums

NEW YORK—DRG Records here will make available three albums featuring Garry Mulligan this fall and winter.

Already on release is "Holliday With Mulligan," featuring never-before-released sessions with the late Judy Holliday as vocalist. It features four tunes penned by Holliday and Mulligan, along with arrangements and solo spots by Bobby Brookmeyer, Al Cohn and Mulligan, among others.

Due in November is "Walk On The Water," recorded in New York last month. Package marks the return of Mulligan's big band sound consisting of a 20-piece orchestra.

The recordings in question were masters of a group from Norfolk, Va., called Snuff which is signed to Gernhard's production company.

Gernhard is seeking damages of \$500,000 to cover the costs of re-recording, the expenses involved in transportation, accommodations, engineer's fees and to cover the possibility that the delay in obtaining placement of the master recordings with a label will result in Gernhard's loss of his option with Snuff due to the time period outlined in his agreement with them.

The third package is "Introspect," featuring Mulligan's soundtrack music for "La Menace," a French film which stars Yves Montand. Mulligan headlines as composer, arranger and soloist with Dave Grusin on piano.

## Show On WFUV

NEW YORK—Sounds From the Underground Productions, in association with the Manager Alliance, presents its first monthly one-hour musical variety show on WFUV-FM here Wednesday (15). Producers are David Nelson Askew, Ralph Beauchamp and Alan Korwin.



# Billboard HOT 100

# \* Chart Bound

ONE TRICK PONY—Paul Simon  
Warner Bros. 49601  
SUDDENLY—Olivia Newton-John & Cliff Richard  
MCA 51007  
SEE TOP SINGLE PICKS REVIEWS, Page 69

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	10	10	ANOTHER ONE BITES THE DUST—Queen (Queen), Deacon, Elektra 47031	35	45	4	MORE THAN I CAN SAY—Leo Sayer (Alan Tarney), Curtis, Allison, Warner Bros. 49565	68	65	9	GIRL, DON'T LET IT GET YOU DOWN—O'Jays (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, TSOP 9-4790 (CBS)
2	7	7	WOMAN IN LOVE—Barbra Streisand (B. Gibb), B. Gibb, R. Gibb, Columbia 1-11364	36	40	6	WALK AWAY—Donna Summer (Giorgio Moroder & Pete Bellotte), P. Bellotte, H. Faltermeyer, Casablanca 2300	69	79	4	I BELIEVE IN YOU—Don Williams (Garth Funkis), R. Cook, S. Hugin, MCA 41304
3	3	15	UPSIDE DOWN—Diana Ross (Bernard Rodgers), B. Edwards, N. Rodgers, Motown 1494	37	39	7	TOUCH AND GO—The Cars (Roy Thomas Baker), R. Ocasek, Elektra 47039	70	81	2	LOVE THEME FROM SHOGUN—Meco (Meco Monardo, Lance Quinn, Tony Bongiovi), M. Jarre, RSO 1052
4	4	19	ALL OUT OF LOVE—Air Supply (Robie Porter), G. Russell, C. Davis, Arista 0520	38	41	7	COULD I HAVE THIS DANCE—Anne Murray (Jim Ed Norman), W. Holyfield, B. House, Capitol 4920	71	85	2	EVERYBODY'S GOT TO LEARN SOMETIME—The Korgis (The Korgis & David Lord), J. Warren, Asylum 47055 (Elektra)
5	12	13	HE'S SO SHY—Pointer Sisters (Richard Perry), T. Snow, C. Well, Planet 47916 (Elektra)	39	43	4	SHE'S SO COLD—The Rolling Stones (The Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 21001 (Atlantic)	72	82	2	A LITTLE IS ENOUGH—Pete Townshend (Chris Thomas), P. Townshend, Atco 7312 (Atlantic)
6	9	7	REAL LOVE—The Doobie Brothers (Ted Templeman), M. McDonald, P. Henderson, Warner Bros. 49503	40	55	3	HIT ME WITH YOUR BEST SHOT—Pat Benatar (Keith Olsen), E. Schwartz, Chrysalis 2464	73	83	2	WHO WERE YOU THINKIN' OF—Dandy & The Doolittle Band (Louis Lofredo), J. Glaser, P. Gauvin, C. Pelletier, Columbia 1-11355
7	7	15	I'M ALRIGHT—Kenny Loggins (Kenny Loggins, Bruce Botnick), K. Loggins, Columbia 1-11317	41	19	19	FAME—Irene Cara (Michael Gore), M. Gore, D. Pitchford, RSO 1034	74	61	11	DON'T YOU WANNA PLAY THIS GAME NO MORE—Elton John (Clive Franks & Elton John), E. John, T. Robinson, MCA 41293
8	8	11	XANADU—Olivia Newton-John/Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41285	42	48	6	WITHOUT YOUR LOVE—Roger Daltrey (Jeff Wayne), B. Nicholls, Polydor 2121	75	67	9	I GOT YOU—Split Enz (David Tickle), N. Finn, A&M 2252
9	5	18	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 46656	43	47	7	YOU SHOOK ME ALL NIGHT LONG—AC/DC (Robert John Lang), Young, Night, Atlantic 3761	76	86	2	I COULD BE GOOD FOR YOU—707 (Norman Ratner), McFadden, McLarty, Casablanca 2280
10	6	11	LATE IN THE EVENING—Paul Simon (Phil Ramone), P. Simon, Warner Bros. 49511	44	46	5	LET ME TALK—Earth, Wind & Fire (Maurice White), M. White, V. White, L. Dunn, A. McKay, R. Johnson, P. Bailey, ARC/Columbia 1-11366	77	68	7	TURN IT ON AGAIN—Genesis (David Hentschel & Genesis), Banks, Collins, Rutherford, Atlantic 3751
11	18	5	THE WANDERER—Donna Summer (Giorgio Moroder & Pete Bellotte), G. Moroder, D. Summer, Geffen 49563 (Warner Bros.)	45	13	12	ALL OVER THE WORLD—Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41289	78	88	2	MIDNIGHT RAIN—Poco (Mike Flicker), P. Cotton, MCA 41326
12	14	11	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (James Mtume & Reggie Lucas), J. Mtume, R. Lucas, 20th Century 2460 (RCA)	46	52	6	LIVE EVERY MINUTE—Ali Thomson (Ali Thomson & Jon Kelly), A. Thomson, A&M 2260	79	NEW ENTRY	NEW ENTRY	DEEP INSIDE MY HEART—Randy Meisner (Val Garay), R. Meisner, E. Kaz, Epic 9-50939
13	16	12	JESSE—Carly Simon (Mike Mainieri), C. Simon, M. Mainieri, Warner Bros. 49518	47	23	13	NO NIGHT SO LONG—Dionne Warwick (Steve Buckingham), R. Kerr, W. Jennings, Arista 0527	80	72	19	SAILING—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49507
14	10	16	GIVE ME THE NIGHT—George Benson (Quincy Jones), R. Temperton, Qwest/Warner Bros. 49505	48	57	5	HOLD ON—Kansas (Kansas), K. Livgren, Kirshner 9-4291 (CBS)	81	NEW ENTRY	NEW ENTRY	LOVE X LOVE—George Benson (Quincy Jones), R. Temperton, Warner Bros. 49570
15	15	14	HOT ROD HEARTS—Robbie Dupree (Rick Chudacoff & Peter Bunetta), B. LaBounty, S. Geyer, Elektra 47005	49	30	13	YOU'LL ACCOMPANY ME— Bob Seger & The Silver Bullet Band (Bob Seger & The Silver Bullet Band), B. Seger, Capitol 4904	82	NEW ENTRY	NEW ENTRY	LET'S BE LOVERS AGAIN—Eddie Money with Valerie Carter (Ron Nevison), E. Money, J. Lyon, Columbia 1-11377
16	17	9	LOOK WHAT YOU'VE DONE TO ME—Boyz Scaggs (Bill Schnee & David Foster), B. Scaggs & David Foster, Columbia 1-11349	50	60	6	THEME FROM THE DUKES OF HAZZARD—Waylon Jennings (Richie Albright), W. Jennings, RCA 12067	83	71	22	MAGIC—Olivia Newton-John (John Farrar), J. Farrar, MCA 41247
17	20	3	LADY—Kenny Rogers (Lionel Richie Jr.), L. Richie Jr., Liberty 1380	51	64	4	THIS TIME—John Cougar (Steve Cropper), J. Cougar, Riva 205 (Mercury)	84	56	9	SWITCHIN' TO GLIDE—The Kings (Bob Ezrin), D. Diamon, A Zero, Elektra 47006
18	21	7	I'M COMING OUT—Diana Ross (Bernard Edwards & Nile Rodgers), B. Edwards, N. Rodgers, Motown 1491	52	62	3	CRY LIKE A BABY—Kim Carnes (George Tobin), D. Penn, S. Oldham, EMI-America 8058	85	NEW ENTRY	NEW ENTRY	PRIVATE IDAHO—The B-52's (Rhett Davies & The B-52's), F. Schneider, K. Strickland, R. Wilson, C. Silson, K. Pierson, Warner Bros. 49537
19	27	5	MASTER BLASTER—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54317 (Motown)	53	63	6	IF YOU SHOULD SAIL—Nielsen/Pearson (Richard Landis), R. Nielsen, M. Pearson, Capitol 4910	86	73	19	INTO THE NIGHT—Benny Mardones (Barry Mraz), B. Mardones, R. Tepper, Polydor 2091
20	24	6	DREAMING—Cliff Richard (Alan Tarney), A. Tarney, L. Sayer, EMI-America 8057	54	59	5	HEROES—Commodores (James Anthony Carmichael & The Commodores), L. Richie, D. Jones, Motown 1495	87	NEW ENTRY	NEW ENTRY	TEXAS IN MY REAR VIEW MIRROR—Mac Davis (Rick Hall), M. Davis, Casablanca 2305
21	21	15	LOOKIN' FOR LOVE—Johnny Lee (John Boylan), W. Mallette, P. Ryan, B. Morrison, Asylum 47004	55	75	2	NEVER BE THE SAME—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49580	88	77	21	TAKE YOUR TIME—S.O.S. Band (Sigid), H. Clayton, Sigidi, Tabu 9-5522 (CBS)
22	22	11	HOW DO I SURVIVE—Amy Holland (Michael McDonald & Patrick Henderson), P. Bliss, Capitol 4884	56	66	4	TURNING JAPANESE—The Vapors (Vic Coppersmith Heaven), D. Fenton, United Artists 1364	89	74	10	GAMES WITHOUT FRONTIERS—Peter Gabriel (Steve Lillywhite), P. Gabriel, Mercury 76063
23	26	5	DREAMER—Supertramp (Peter Henderson & Russel Pope), R. Davies, R. Hodgson, A&M 2269	57	35	12	DON'T ASK ME WHY—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11331	90	80	16	BOULEVARD—Jackson Browne (Jackson Browne & Greg Ladanyi), J. Browne, Asylum 47003 (Elektra)
24	28	7	ON THE ROAD AGAIN—Willie Nelson (Willie Nelson), W. Nelson, Columbia 1-11351	58	69	4	I'M HAPPY THAT LOVE HAS FOUND YOU—Jimmy Hall (Norbert Putnam), E. Chase, A. Jacobson, W. Haberman, Epic 9-50931	91	95	3	MORE BOUNCE TO THE OUNCE—Zapp (Roger Troutman & Bootsy), R. Troutman, Warner Bros. 49534
25	31	8	WHIP IT—Devo (Devo) M. Mothersbaugh, G.V. Casale, Warner Bros. 49550	59	42	17	ONE IN A MILLION YOU—Larry Graham (Larry Graham, Ron Nadel), S. Dees, Warner Bros. 49221	92	93	2	ONE LIFE TO LIVE—Wayne Massey (Joel Diamond), R. Adams, G. Nissenson, Polydor 2112
26	34	4	YOU'VE LOST THAT LOVIN' FEELING—Daryl Hall and John Oates (Daryl Hall & John Oates), P. Spector, B. Mann, C. Weil, RCA 12103	60	78	2	SOMETIMES A FANTASY—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11379	93	99	2	I LOVE WOMEN—Jim Hurt (Bob Montgomery & Johnny Slate), D.E. Williams, M.D. Stewart, Scotti Bros. 605 (Atlantic)
27	38	4	LOVELY ONE—The Jacksons (The Jacksons & Greg Phillinganes), M. Jackson, R. Jackson, Epic 9-50938	61	49	16	EMOTIONAL RESCUE—The Rolling Stones (Glimmer Twins), M. Jagger, K. Richards, Rolling Stones 20001 (Atlantic)	94	NEW ENTRY	NEW ENTRY	LET'S DO SOMETHING CHEAP AND SUPERFICIAL—Burt Reynolds (Snuff Garrett), R. Levinson, MCA 51004
28	29	10	WHO'LL BE THE FOOL TONIGHT—Larsen-Feiten Band (Tommy Lipuma), B. Feiten, Warner Bros. 49282	62	50	18	SOMEONE THAT I USED TO LOVE—Natalie Cole (Michael Masser), M. Masser, G. Goffin, Capitol 4869	95	NEW ENTRY	NEW ENTRY	BRITE EYES—Robbin Thompson Band (Ken Brown), R. Thompson, Ovation 1157
29	33	10	OUT HERE ON MY OWN—Irene Cara (Michael Gore), M. Gore, L. Gore, RSO 1048	63	53	15	YOU'RE THE ONLY WOMAN—Ambrosia (Ambrosia & Freddie Piro), D. Pack, Warner Bros. 49508	96	84	11	RED LIGHT—Linda Clifford (Michael Gore & Gil Askey), M. Gore, D. Pitchford, RSO 1041
30	31	32	THE LEGEND OF WOOLEY SWAMP—The Charlie Daniels Band (John Boylan), C. Daniels, T. Crain, J. Marshall, C. Hayward, F. Edwards, T. DeGregorio, Epic 9-50921	64	54	8	CAN'T WE TRY—Teddy Pendergrass (Teddy Pendergrass & John R. Faith), R. Miller, K. Kirsch, P.J.R. 9-3107 (CBS)	97	76	8	MY GUY/MY GIRL—Amii Stewart & Johnny Bristol (Barry Leng & Simon May), W. Robinson, R. White, Handshake 7-5300 (CBS)
31	37	11	LET ME BE YOUR ANGEL—Stacy Lattisaw (Narada Michael Walden), N.M. Walden, B. Hull, Cotillion 4601 (Atlantic)	65	51	9	MY PRAYER—Ray, Goodman & Brown (Vincent Castellano), J. Kennedy, G. Boulanger, Polydor 2116	98	87	6	I'VE JUST BEGUN TO LOVE YOU—Dynasty (Leon Sylvers III), W. Shelby, R. Smith, Solar 12021 (RCA)
32	44	5	THAT GIRL COULD SING—Jackson Browne (Jackson Browne & Greg Ladanyi), J. Browne, Asylum 47036 (Elektra)	66	58	6	ANGELINE—The Allman Brothers Band (The Allman Brothers & Lawler & Cobb), D. Betts, M. Lawler, J. Cobb, Arista 0555	99	89	19	LET MY LOVE OPEN THE DOOR—Pete Townshend (Chris Thomas), P. Townshend, Atco 7217 (Atlantic)
33	36	9	I'M ALMOST READY—Pure Prairie League (John Ryan), V. Gill, Casablanca 2294	67	70	4	CASE OF YOU—Frank Stallone (Harry Nilsson), J. Mitchell, Scotti Bros. 603 (Atlantic)	100	90	9	THUNDER AND LIGHTNING—Chicago (Tom Dowd), R. Lamm, D. Seraphine, Columbia 1-11345

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☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers).  
★ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. (Seal indicated by triangle.)

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### HOT 100 A-Z—(Publisher-Licensee)

A Little Is Enough (Eel Pie/Towser Tunes, BMI)	72	Don't Ask Me Why (Impulsive/April, ASCAP)	57	I'm Happy That Love Has Found You (ATV, BMI)	58	Look What You've Done To Me (Boyz Scaggs, ASCAP/Foster Frees/Irving, BMI)	16	Never Be The Same (Pop 'N' Roll, ASCAP)	55	Sometimes A Fantasy (Impulsive/April, ASCAP)	60	Turning Japanese (Glenwood, ASCAP)	56
All Out Of Love (Carrers/BRM, BMI/Riva, PRS)	4	Don't You Wanna Play This Game (No More (Jodrell, ASCAP/Beachwood, BMI)	74	Into The Night (Papa Jack, BMI)	86	Love Theme From Shogun (Addax, ASCAP)	70	Never Knew Love Like This Before (Frozen Butterfly, BMI)	12	Switchin' To Glide (Diamond-Zero, BMI)	12	Upside Down (Chic, BMI)	3
All Over The World (Jet/Enart, BMI)	45	Dreamer (Almo/Delicate, ASCAP)	23	I've Just Begun To Love You (Spectrum VII/Mykinda, ASCAP)	98	Let's Do Something Cheap And Superficial (Peso/Duchess, BMI)	81	No Night So Long (Irving, BMI)	47	Take Your Time (Avant Garde, BMI)	88	Whip It (Devo/Nymph/Unichappell, BMI)	26
Angeline (Carrers/Pangola/Milene, BMI)	66	Dreaming (ATV Music/Rare Blue Music, BMI, ASCAP)	20	Hi Me With Your Best Shot (ATV, BMI)	40	Love X Love (Rodsongs, ASCAP)	81	One In A Million You (Irving/Medad, BMI)	28	Texas In My Rear View Mirror (Songwriter, BMI)	87	Without Your Love (H.G., ASCAP)	42
Another One Bites The Dust (Queen/Beachwood, BMI)	1	Drivin' My Life Away (Debdave/Briarpatch, BMI)	9	Hold On (Kirshner/Blackwood, BMI)	48	Let's Do Something Cheap And Superficial (Peso/Duchess, BMI)	81	One Life To Live (Silver Blue, BMI)	92	That Girl Could Sing (Swallow Turn, ASCAP)	33	Who'll Be The Fool Tonight (Buzz Feiten, BMI)	29
Boulevard (Swallow Turn, ASCAP)	90	How Do I Survive (April/Paul Bliss, ASCAP)	15	Lady (Brockman, ASCAP)	17	Master Blaster (Jobete/Black Bull, ASCAP)	94	On The Road Again (Willie Nelson, BMI)	24	The Legend Of Wooley Swamp (Hat Band, BMI)	31	Woman In Love (Stigwood/Unichappell, BMI)	2
Brite Eyes (Out There Music, ASCAP/Creative)	95	I Believe In You (Cook House, BMI)	69	Late In The Evening (Paul Simon, BMI)	10	Midnight Rain (Tarantula, ASCAP)	78	Out Here On My Own (MGM, BMI/Variety, ASCAP)	30	The Theme From The Dukes Of Hazzard (Warner-Tamerlane/Rich Way, BMI)	50	Xanadu (Jet/Enart, BMI)	8
Can't We Try (Stone Diamond, BMI)	64	I Could Be Good For You (Good For You Music, ASCAP)	61	Let Me Be Your Angel (Walden/Gratitude, ASCAP/Cotillion/Brass Heart, BMI)	32	More Than I Can Say (Warner-Tamerlane, BMI)	25	Private Idaho (Boo-Fant Tunes/Island, BMI)	85	Theme From The Dukes Of Hazzard (Warner-Tamerlane/Rich Way, BMI)	50	Xanadu (Jet/Enart, BMI)	8
Case Of You (Joni Mitchell, BMI)	67	If You Should Sail (Third Story/Poorhouse, BMI)	71	Let Me Talk (Sagittaire/Verdangel/Cherubim/Sir & Trini/Steelchest, ASCAP)	44	More Than I Can Say (Warner-Tamerlane, BMI)	25	Red Light (MGM, BMI)	96	The Wanderer (GMPC/Sweet Summer Night, ASCAP)	11	You'll Accompany Me (Gear, ASCAP)	49
Could I Have This Dance (Vogue & Maple Hill/Welk/Onision, BMI)	38	I Got You (Enz, BMI)	41	Let Me Talk (Sagittaire/Verdangel/Cherubim/Sir & Trini/Steelchest, ASCAP)	44	More Than I Can Say (Warner-Tamerlane, BMI)	25	Sailing (Pop 'N' Roll, ASCAP)	80	This Time (J.G., ASCAP)	51	You're The Only Woman (Rubicon, BMI)	63
Cry Like A Baby (Screen Gems, EMI, BMI)	52	I Love Women (Kelson Herston, BMI)	89	Let Me Talk (Sagittaire/Verdangel/Cherubim/Sir & Trini/Steelchest, ASCAP)	44	My Guy/My Girl (Jobete, ASCAP)	97	Someone That I Used To Love (Screen Gems/EMI, BMI/Prince Street/Arista, ASCAP)	62	Thunder And Lightning (Little Sacha/Street Sense, ASCAP)	100	You Shook Me All Night Long (J. Albert/Marks, BMI)	43
Deep Inside My Heart (Nebraska/United Artists/Glasco, ASCAP)	79	I'm Almost Ready (Kentucky Mighty Three, BMI)	68	Let Me Talk (Sagittaire/Verdangel/Cherubim/Sir & Trini/Steelchest, ASCAP)	44	My Prayer (Sharpro Bernstein/Peter Maurice, ASCAP)	65	Touch And Go (Not Listed)	37	Turn It On Again (Pun, ASCAP)	77	You're Lost That Lovin' Feeling (Screen Gems-EMI, BMI)	27

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/ Country LP Chart
☆	1	14	QUEEN The Game Elektra SE 513	▲	8.98	SLP 8	☆	40	8	MICHAEL HENDERSON Wide Receiver Buddah BDS 6001 (Arista)		7.98	SLP 7	71	69	11	THE CHIPMUNKS Chipmunk Punk Excelsior XLP 6008		7.98	
☆	15	2	BARBRA STREISAND Guilty Columbia FC 36750		8.98		37	37	6	AL STEWART AND SHOT IN THE DARK 24 Carrots Arista AL 9520		8.98		72	58	9	ELVIS PRESLEY Elvis Aron Presley RCA CLP8-3699		69.95	CLP 15
3	2	19	DIANA ROSS Diana Motown M8-936M1		8.98	SLP 2	☆	NEW ENTRY		KENNY ROGERS Greatest Hits Liberty L00-1072		8.98		73	75	5	VAN MORRISON Common One Warner Bros. BSK 3462		7.98	
4	4	15	SOUNDTRACK Xanadu MCA MCA 6100	▲	9.98		☆	43	25	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	●	7.98	SLP 17	74	74	10	THE KINGS Are Here Elektra 6E-274		7.98	
☆	16	2	THE DOOBIE BROTHERS One Step Closer Warner Bros. HS 3452		8.98	SLP 60	☆	44	3	JONI MITCHELL Shadows And Light Asylum BB-704 (Elektra)		13.98		75	66	26	GENESIS Duke Atlantic SD 16014	●	8.98	
6	6	9	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	●	8.98		41	22	15	ROSSINGTON COLLINS BAND Anytime Anyplace Anywhere MCA MCA 5130	●	8.98		76	76	31	WILLIE NELSON Stardust Columbia JC 35305		7.98	CLP 22
7	3	11	GEORGE BENSON Give Me The Night Warner Bros. HS 3453		8.98	SLP 3	42	42	8	SPLIT ENZ True Colours A&M SP-4822		7.98		77	71	15	JEFF BECK There And Back Epic FE 35684		8.98	
8	5	7	THE CARS Panorama Elektra SE-514		8.98		☆	48	17	COMMODORES Heroes Motown M8-939M1		8.98	SLP 13	☆	96	2	ROBERT PALMER Clues Island ILPS 9595 (Warner Bros.)		7.98	
9	9	14	THE ROLLING STONES Emotional Rescue Rolling Stones COC 16015 (Atlantic)	▲	8.98	SLP 35	44	46	16	STACY LATTISAW Let Me Be Your Angel Cotillion SD 5219 (Atlantic)		7.98	SLP 9	79	80	31	JOURNEY Departure Columbia FC 36339	▲	8.98	
10	10	9	AC/DC Back In Black Atlantic SD 16018		8.98		45	45	18	PETER GABRIEL Peter Gabriel Mercury SRM-1-3848		7.98		80	60	23	SOUNDTRACK The Empire Strikes Back RSD RS-2-4201	●	13.98	
11	11	7	SOUNDTRACK Honeysuckle Rose Columbia SZ 3672		13.98	CLP 1	46	32	23	AIR SUPPLY Lost In Love Arista AB 4268	●	8.98		☆	89	4	SOUNDTRACK Times Square RSD RS-2-4203		13.98	
☆	13	7	PAUL SIMON One Trick Pony Warner Bros. HS 3472		8.98		47	47	17	THE KINKS One For The Road Arista AZL 8401		12.98		☆	93	3	GARY NUMAN Telekon Atco SD-32-103 (Atlantic)		7.98	
☆	29	2	SUPERTRAMP Paris A&M SP-6702		13.98		48	33	11	THE CHARLIE DANIELS BAND Full Moon Epic FE 36571		7.98	CLP 6	83	83	60	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98	SLP 74
14	14	9	TEDDY PENDERGRASS TP P.I.R. FZ 36745 (CBS)	●	8.98	SLP 5	49	27	9	THE ALLMAN BROTHERS BAND Reach For The Sky Arista AL 9535		8.98		84	65	7	DEVADIP CARLOS SANTANA The Swing Of Delight Columbia CZ-36590		9.98	
15	7	23	SOUNDTRACK Urban Cowboy FullMoon/Asylum DP 90002 (Elektra)	▲	15.98	CLP 2	☆	59	8	POINTER SISTERS Special Things Planet P-9 (Elektra)		7.98	SLP 24	☆	NEW ENTRY		MAC DAVIS Texas In My Rear View Mirror Casablanca NBLP 7239		7.98	
16	12	36	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98		☆	73	2	ELVIS COSTELLO Taking Liberties Columbia JC 36839		7.98		86	91	22	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422		7.98	CLP 19
17	8	14	JACKSON BROWNE Hold Out Asylum SE 511 (Elektra)	▲	8.98		☆	63	6	TEENA MARIE Irons In The Fire Gordy G8-997M1 (Motown)		8.98	SLP 14	87	77	14	ALABAMA My Home's In Alabama RCA AHL1-3644		7.98	CLP 14
18	19	5	B-52'S Wild Planet Warner Bros. BSK-3471		7.98		☆	64	15	CARLY SIMON Come Upstairs Warner Bros. BSK 3443		7.98		88	88	5	BARRY GOUDREAU Barry Goudreau Portrait NJR 36542 (CBS)		7.98	
☆	21	13	TOM BROWNE Love Approach Arista/GRP GRP 5008		7.98	SLP 1	54	54	12	MAZE Joy And Pain Capitol ST-12087		7.98	SLP 10	☆	99	4	CRYSTAL GAYLE These Days Columbia JC 36512		8.98	CLP 17
20	20	20	SOUNDTRACK Fame RSD RX-1-3080	●	8.98	SLP 27	55	55	18	LARRY GRAHAM One In A Million You Warner Bros. BSK 3447	●	7.98	SLP 15	90	90	19	BLACK SABBATH Heaven And Hell Warner Bros. BSK 3372		7.98	
☆	28	3	KENNY LOGGINS Alive Columbia CZX 36738		11.98		56	57	23	PETE TOWNSHEND Empty Glass Atco SD 32-100 (Atlantic)	●	7.98		☆	100	2	STEVE FORBERT Little Stevie Orbit Nemperor JZ 36595 (CBS)		7.98	
22	17	31	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98		57	36	8	THE O'JAYS The Year 2000 TSOP FZ 36416 (CBS)		8.98	SLP 12	☆	NEW ENTRY		KOOL & THE GANG Celebrate De-Lite DSR-9518 (Mercury)		7.98	
☆	26	4	ZAPP Zapp Warner Bros. BSK 3463		7.98	SLP 4	58	49	12	DYNASTY Adventures In The Land Of Music Solar BXL1-3576 (RCA)		7.98	SLP 16	93	94	77	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	CLP 18
24	24	10	DARYL HALL & JOHN OATES Voices RCA AQL1-3646		8.98		59	51	11	BOB MARLEY & THE WAILERS Uprising Island ILPS 9596 (Warner Bros.)		7.98	SLP 47	94	97	38	THE B-52'S The B-52's Warner Bros. BSK 3355		7.98	
25	25	5	MOLLY HATCHET Beatin' The Odds Epic FE 35672		8.98		☆	70	7	THE JOHNNY VAN ZANT BAND No More Dirty Deals Polydor PD-1-6289		7.98		95	84	20	WAYLON JENNINGS Music Man RCA AHL1-3602	●	7.98	CLP 7
☆	NEW ENTRY		THE JACKSONS Triumph Epic FE 36424		8.98	SLP 18	61	50	10	SOUNDTRACK McVicar Polydor PD-1-6284		8.98		96	98	6	GROVER WASHINGTON JR. Baddest Motown M9-940A2		9.98	SLP 42
27	18	6	YES Drama Atlantic SD 16019		8.98		62	62	18	AL JARREAU This Time Warner Bros. BSK 3434		7.98	SLP 22	☆	07	3	TOM WAITS Heartattack And Vine Asylum 6E-295 (Elektra)		7.98	
28	23	32	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98		63	53	11	DIONNE WARWICK No Night So Long Arista AL 9526		8.98	SLP 28	98	78	9	SOUNDTRACK Caddyshack Columbia JS 36737		7.98	
☆	31	7	L.T.D. Shine On A&M SP-4819		7.98	SLP 6	64	61	53	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	●	7.98		99	79	25	ERIC CLAPTON Just One Night RSD RS-2-4202		13.98	
30	30	6	JETHRO TULL A Chrysalis CHE 1301		8.98		☆	95	3	ANNE MURRAY Anne Murray's Greatest Hits Capitol S00-12110		8.98	CLP 13	☆	100	2	LIPPS INC. Pucker Up Casablanca NBLP 7242		7.98	
☆	41	3	DAVID BOWIE Scary Monsters RCA AQL1-3647		8.98		66	52	11	EDDIE MONEY Playing For Keeps Columbia FC 36514		8.98	SLP 8	☆	101	10	THE VAPORS New Clear Day United Artists LT-1049		7.98	
☆	39	3	KANSAS Audio Visions Kirstner FZ 36588 (CBS)		8.98		67	67	12	RODNEY DANGERFIELD No Respect Casablanca NBLP 7229		7.98		102	82	22	CAMEO Comeosis Chocolate City CCLP 2011 (Casablanca)	●	7.98	SLP 19
☆	38	19	DEVO Freedom Of Choice Warner Bros. BSK 3435		7.98		68	68	6	MELISSA MANCHESTER For The Working Girl Arista AL 9533		8.98		103	92	20	BENNY MARDONES Never Run Never Hide Polydor PD 1-6263		7.98	
34	34	15	EDDIE RABBITT Horizon Elektra 6E-276		7.98	CLP 5	69	56	27	BOZ SCAGGS Middle Man Columbia FC 36106	●	8.98	SLP 61	104	85	39	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	
35	35	7	MINNIE RIPERTON Love Lives Forever Capitol S00 12097		8.98	SLP 11	70	72	27	AMBROSIA One Eighty Warner Bros. BSK 3368		7.98								

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

OCTOBER 18, 1980 BILLBOARD

DIES AT 50

## L.A. Rites For Vee Jay's Wood

LOS ANGELES—Services for Randy Wood, who died of a liver ailment Monday (6), only four days before he was to observe his 51st birthday anniversary, were held at Forest Lawn Cemetery Saturday (11).

Vee Jay Records, which he headed in the 1960s.

Born in New York, he entered the industry as an employe of the Music Room retail store in Manhattan, then spent three years serving in the U.S. Merchant Marine. He then worked for Columbia Record Distributors, Folkway Records and, in 1954, he opened his own retail store on New York's West 57th St., directly across the street from Carnegie Hall.

Wood joined Kapp Records in 1957, doing a&r work, promotion and eventually toiling under Jay Lasker's direction as Kapp assistant sales manager. In 1960, he joined the Vee Jay label. Three years later, he was named Vee Jay's president.

It was Wood who picked up on the first British Parlophone single by the Beatles, which had been rejected for U.S. release by Capitol. Wood issued it in early '63, got little sales response, ordered a second single from British EMI and, after several months, gave up on the group. The third Beatles single was released by the Swan label in Philadelphia. It, too, bombed.

The same Capitol producer who rejected the first Beatles single, "Love Me Do" coupled with "P.S. I

Love You," then picked up the Liverpool group's fourth 45 in England in a history making rebound. "I Want To Hold Your Hand" sold a million copies in its first week on the U.S. market. Vee Jay's Wood quickly reissued the four Beatles titles that had failed earlier and they, too, zoomed into million sellers.

Capitol, in time, recovered those masters from Vee Jay, including "Ask Me Why" and "Please Please Me." Capitol also recovered Swan's "She Loves You" and "I'll Get You," a pairing which, like the Vee Jay flops, later sold more than a million copies.

But the two Beatles singles and an album which Wood released on Vee Jay were not enough. In 1967, Vee Jay and Wood parted. Wood, undaunted, founded his own Surrey, Mirwood and Crestview labels, but that undertaking came to naught and Wood filed for bankruptcy.

Throughout the 1970s, Wood served as an international licensing consultant for various labels, working out of Los Angeles.

Within the record industry, there frequently was confusion with Wood of Vee Jay and Randy Wood of Dot Records.

The Vee Jay Wood had been seriously ill about three weeks, his associates report. He is survived by his widow, Rene; three daughters, two sons, two stepsons, two grandchildren, his mother, father, two sisters and a brother.

DAVE DEXTER JR.

## Elvis Presley Case

• Continued from page 1

commercial use of his name and likeness.

The High Court is being asked by attorney Allan Browne of the local entertainment industry firm of Ervin, Cohen & Jessup on behalf of Factors, a major merchandising firm and Boxcar, owned jointly by Presley and his manager Col. Tom Parker, to make a decision which will become the law of the land and thus affect all entertainers.

The High Court request is based on two contradictory rulings by two federal Courts of Appeals, the Second District (New York, Vermont and Connecticut) and the Sixth District (Tennessee, Ohio, Michigan and Kentucky).

In a decision by the Second District in 1977, a Factors petition to halt a company called Pro Arts from selling a poster of Elvis Presley following his death in August 1977 was upheld since Factors showed that it had obtained exclusive merchandising rights to Presley's name and likeness from Boxcar.

But in a second decision by the Sixth District in March 1980, the Memphis Foundation was cleared by that court to sell a pewter statue of Presley as part of a fundraising drive to erect a larger statue in his memory.

Whereas the Second District court ruled that Factors did indeed have the exclusive control over Presley's name and likelihood since it felt that the "right of publicity is a form of property that may be passed onto heirs and assignees," the Sixth District Court ruled that there was no such binding rule and that the Memphis Foundation was free to market its Presley products with a free hand.

Originally a lower court in Tennessee had granted a Factors plea

for an injunction halting the Memphis Foundation from selling its Presley statue. But the Memphis Foundation appealed to the Sixth Circuit which reversed the lower court decision, holding that a name and likeness falls into the public domain when the celebrity dies.

According to attorney Allan Browne, this case involved a personality who had sold his celebrity in a commercial manner to endorse products, thus establishing his participation in a number of marketing activities.

"Our position," explains Browne, "is that an entertainer needs uniform protection in all parts of the country. Major entertainers are in danger of losing their rights by the decision in Memphis which allows anyone to go to Tennessee and duplicate a performer's name and likeness without permission."

Browne notes the matter of performers having their names and photos used for covers, packages, pictures, posters, mugs and T-shirts, has only been decided in these two federal districts, with the rest of the nation open to ambiguities.

And with the two federal appeals courts voting in two different directions, the matter remains clouded.

Browne will know within three weeks whether the U.S. Supreme Court will hear the case. The Memphis Foundation has already filed an opposing reply brief.

Notes Browne: when a family has control over the likeness of its star relative after his/her death, the family can control all aspects and quality of the commercialization of the performer's name and likeness.

"Under the Sixth Circuit, a family has no control and any company can issue any photo of any performer doing anything," Browne says.

## Closeup

PAT BENATAR—Crimes Of Passion, Chrysalis CHE1275. Produced by Keith Olsen.

Benatar broke through last year with her debut "In The Heat Of The Night" and established herself dramatically as one of rock's most dynamic female vocalists.

Here she proves that inaugural effort was no fluke. Since being released several weeks ago, the LP is already top 10, being propelled by two hot singles thus far: "You Better Run" and "Hit Me With Your Best Shot."

Overall, the album extends Benatar's best elements—a powerful but not shrill voice that handles the high registers with remarkable ease. In fact, her vocals have more cutting-edge feeling and emotion than other female singers combined. Supporting that vocal reach is a tight and riveting four-piece band that ranks among rock's best.

Olsen, best known for his work with Fleetwood Mac, tackled the production chores this time and seems to have guided Benatar to a more straight ahead rock'n'roll approach. "In The Heat Of The Night" was produced by Mike Chapman and Peter Coleman and seemed more eclectic.

Another difference on this LP is that six of the 10 tunes are written by the band, a sure sign of maturation and confidence.

The Benatar band is: Scott St. Clair Sheets on guitar, Roger Capps on bass and background vocals, Myron Grombacher on drums and Neil "Spyder James" Geraldo on lead and rhythm guitars, keyboards and background vocals.

Side one opens with "Treat Me Right" and is a continuation of her tough but sensual attitude towards men. She's been quoted as saying: "A lot of women singers today seem to be saying 'If you love me and then hurt me, I'll die.' I say 'If you love me and then hurt me, I'll kick your ass.'" Musically it's fast-paced rocker with strong lyric and guitar hooks and is a future single candidate.

"You Better Run"—the first single—was also on the recent "Roadie" soundtrack. Standout on this track are Benatar's vocal gymnastics as she soars on words at the end of sentences. Music and vocal hooks are strong with some first-rank lead and rhythm guitar playing. Originally this was a Rascals tune.

"Never Want To Leave You" slows the pace down a little bit in

If the Supreme Court rules against Factors, then the decision upholding Factor's control which the Second Circuit Court affirmed will be wiped out.

There are three judges on each circuit court panel.

In the Memphis Foundation action, Factors had filed for a temporary injunction which a district court had granted, halting the sale of the statue. But the Memphis Foundation appealed and the three judge panel affirmed the injunction. Factors next filed for a summary judgment which was also granted. The Memphis Foundation appealed that judgment and this time a new panel of three judges ruled in its favor, thus reversing the first three appeals court judges' decision in favor of Factors.

"The message is clearly that it is virtually impossible to rely with any certainty on any particular judge even in the same jurisdiction," laments Browne.



Pat Benatar: Stylish rock.

terms of Benatar's voice. Her vocal is deliberately subdued but the music isn't—the tune tails off with a smoldering guitar solo.

"Hit Me With Your Best Shot" has some of the best bite on the LP and again continues her no-nonsense approach to romance. Even the searing guitar work has a defiant edge to it.

"Hell Is For Children," while a moody and dramatic tune that slows down and speeds up, concerns child abuse—a somewhat awkward subject for an LP of this type. Nevertheless, sample lyrics: *They cry in the dark so you can't see their tears/They hide in the light so you can't see their fears/Love and pain become one and the same in the eyes of the wounded child.*

Side two starts off with "Little Paradise," another fast paced, hook-laden rocker.

"I'm Gonna Follow You" brings Benatar back to mid-gear and, although not a ballad, features dreamy vocal and music elements.

"Wuthering Heights" is the ballad on the album and is a cover of Kate Bush's tune of the same name, a European smash several years back. Like Bush, Benatar gives it a surreal, almost other worldly rendition. The tune serves to remind the listener just how remarkable is the range of her voice.

Next to last is "Prisoner Of Love," a catchy rocker with lots of hooks. Here the drums set the pace.

Closing out the LP is "Out Of Touch," a no holds barred rocker that combines some of the best elements of traditional rock'n'roll, new wave guitar and drum touches.

JIM McCULLAUGH

## CONTEST FOR L.A. SONG

LOS ANGELES—Boardwalk Records and the local "PM Magazine" television show are seeking an official Los Angeles city song.

Announcement of the contest was made Monday (6) on the local tv show in a segment featuring Neil Bogart and his Boardwalk Entertainment Co.

The program is asking viewers to write the lyrics for what it hopes will become the official Los Angeles song. Boardwalk artist Harry Chapin will write the music and perform the composition on the program sometime in mid-November. The contest ends Oct. 31.

## For the Record

LOS ANGELES—Tom Vickars is the publicist for Warner Bros. act Zapp, and not the manager as stated previously. Its contact is group member Roger Troutman of Roger Troutman Enterprises in Cincinnati, (513) 868-3014.

## Lifelines

### Births

Girl, Meighan Eileen, to Eileen and Tim Griffin in Washington, D.C., Sept. 22. Mother is assistant program director of WMAL-AM.

★ ★ ★

Girl, Laura Charlotte, to Beth and Michael Levin Sept. 29 in Tarzana, Calif. Father is president of Cybernetic Data Products.

★ ★ ★

Boy, Nathan Todd, to Karen and Donny Lowery Sept. 12 in Muscle Shoals, Ala. Father is songwriter.

★ ★ ★

Boy, Louis Philip, to Agnes and Louis Vaccarelli Sept. 17 in Long Island, N.Y. Father is senior buyer, packaging materials and administration, for CBS Records in New York.

## Marriages

Tera Sheehan of Elektra/Asylum's video department in Los Angeles to Stu Yahm, personal manager, Oct. 3 in Reseda, Calif.

★ ★ ★

Toni Wadler, former art director of Sire Records, to Marty Scott, president of Jet Passport Records, Oct. 4 in Metuchen, N.J.

★ ★ ★

Michael Friedman of Atlantic Records' West Coast marketing staff to Betsy Groves Oct. 4 in Los Angeles. Groom is the son of Shirley and the late Joel Friedman, founder of WEA.

## Deaths

Randy Wood, 50, veteran record industry executive, Oct. 6 in Los Angeles. See separate story on this page.

★ ★ ★

David Lee Jordan, 10-month-old son of Lorraine and Larry Jordan, following surgery Sept. 17. He is survived by a twin brother. Father is executive vice president of Light/Lexicon.

## RIAA Certified Records

### Singles

Queen's "Another One Bites The Dust" on Elektra. Disk is its fourth gold single.

Larry Graham's "One In A Million You" on Warner Bros. Disk is his first solo gold single.

The SOS Bands' "Take Your Time" on CBS/Tabu. Disk is its first platinum single.

### Gold LPs

Elton John's "21 At 33" on MCA. Disk is his 16th gold LP.

The Charlie Daniels Band's "Full Moon" on CBS/Epic. Disk is its third gold LP.

Teddy Pendergrass' "TP" on P.I.R. Disk is his fifth gold LP.

### Platinum LPs

The Brothers Johnson's "Light Up The Night" on A&M. Disk is their fourth platinum LP.



# Stigwood Responds

• Continued from page 1

the suit "an ill-advised stunt."

Stigwood has appealed to London's High Court for an injunction against anyone who tries to usurp his interests in the group, and has asked the court to reaffirm the contract that exists between himself, the group and the companies he controls.

His denial of all charges was followed by similar salvos from other executives in the RSO command, who claim the group is being paid "excessively high royalties" in some cases, and owes its careers to Stigwood.

The suit alleges that Stigwood "appropriated" copyrights and master recordings belonging to the Gibbs. "surreptitiously" diverted millions of dollars from them by creating self-servicing corporate entities that shunted money and delayed royalty payments and "resisted and discouraged" any attempt by the group to work for companies outside the RSO family.

Furthermore, the suit claims that Stigwood International, a Bermuda-based corporation, was established as "a conduit . . . to remove funds from the Stigwood Group in New York and elsewhere for (Stigwood's) personal use and benefit," and charges that "the PolyGram Group" joined Stigwood in utilizing such corporate "alter egos" to defraud the Gibbs out of royalties and other monies due them. PolyGram International in Germany had no comment on the action.

The three brothers were "inexperienced in business affairs" when they signed the first of several contracts with Stigwood in 1968, the suit goes on, giving him a manager's fee of 25% of their earnings from recordings, while they received only an "unreasonably small percentage" of the retail price of the recordings and of the "net profit" of their songwriting activities.

RSO executives claim the reverse is true so far as the Bee Gees' royalty rate is concerned, and point to the "lavish" sums spent by the label in promoting the act over the years. Statements to that effect are made by RSO Records president Al

## Corea Firm Moves

LOS ANGELES—Chick Corea Productions has relocated to 2635 Griffith Park Blvd., Los Angeles 90039. The firm's telephone remains the same, 213-463-2303.

Coury. Stigwood group president Fred Gershon and Rod Gunner, managing director of the Stigwood Group in the U.K.

It is considered highly unusual for a company to allow its executives to comment so freely on a matter involving litigation.

**Assistance in preparing this story provided by Irv Lichtman in New York and Peter Jones and Mike Hennessy in London.**

The Bee Gees suit charges that when a new contract was drawn in 1975, Stigwood "concealed from the Gibbs the fact the Stigwood Group owned the Gibbs millions of dollars and instead falsely represented that the Gibbs personally owed substantial sums of money to the Stigwood Group," causing the Gibbs to believe they couldn't terminate the relationship because "they had a minimal bargaining position" as a result of the alleged deception.

The various companies set up by Stigwood "with the assistance and in part through the instrumentality of the PolyGram Group," the suit alleges, were "unnecessarily interposed" in order to "retain and delay millions of dollars in royalties" and facilitate "override payments and fees" all of which were designed to skim income from the plaintiffs or to delay such payments to provide the defendants with "millions of dollars of interest on such sums."

Stigwood is also charged with making deals with BMI to obtain large advances on Bee Gee songs without sharing that money with the group.

In addition to the \$75 million damage claim, the Bee Gees are asking for termination of their various agreements with Stigwood and his companies, the reassignment of copyrights to the group and repayment of all management fees paid under terms of the most recent contract, made in 1977.

The keystone of the Bee Gees-Stigwood relationships is the agreement concluded in 1975, which requires the group to deliver eight albums and binds them to exclusive status with Stigwood for at least five years, provided the albums were delivered. Stigwood executives claim the group owes the company five more albums. The Bee Gees suit claims, however, that the group's LP, "Main Course" should be considered part of the package, although it says the 1975 release was unfairly treated as if it was governed by the 1968 royalty rate.

# Inside Track

**Expect some intercountry vibrations from a meeting taking place in Mexico City where Latin music label brass are mapping out a U.S.-Mexican push against record/tape pirates and counterfeiters. . . .** Speaking of U.S. counterfeiters were exaggerated and "not accurate at all." A "prominent NARM member" pursued his personal inquiry of what RIAA investigators found in his stores, kov's claim that 90% of retail stores investigated had counterfeit were exaggerated and "not accurate at all." A "prominent NARM member" pursued his personal inquiry of what RIAA investigators found in his stores, Rutterberg said. "They found practically nothing," Rutterberg added.

**National Barter Corp., Cincinnati,** which Track reported earlier this year was attempting to franchise retailers of all types to handle self-merchandising racks of cutouts, now has mailed out a 47-page tabloid size catalog of individual titles, available mostly for \$1 each with quantity discounts ranging up to 30%. . . . Word from overseas is that **Geffen Records president David Geffen** is trailing **Peter Gabriel** with an unsigned contract. . . . Rumor that **Dave Siebert** is anklng the **Handleman Co.** has surfaced again. He could not be reached for comment. **Handleman executive vice president Johnny Kaplan** denies knowledge of any such move. NARM board meanwhile is shopping for someone to replace Siebert as a board member.

**Russ Regan** is mulling with **Quality Records of Canada** the possibility of starting a U.S. label for the long-time Dominion corporation. . . . Rumors strengthening that **Mike Stewart**, chief of **Interworld U.S.** publishing interests, will establish ties with **April-Blackwood Music**, the CBS publishing arm without a chief executive since the departure of **Rick Smith** months ago. . . . **Korvettes** dropped to "30% to 60% off" on remaining stocks Wednesday (8) as remaining outlets continue public sale through Christmas. Prior spread was "20% to 50%," with record/tape inventory slashed 20%. Almost \$20 million generated overall since the sales started Friday (3).

**Don't be surprised when the chief aide to a major chain store entrepreneur announces he's opening his own multiple stores and taking a regional boss with him. . . . In yet another retail development, the Chapman Act is being studied by another chain founder, who's found that being a "nice guy" and attempting to diversify too quickly may have taken its toll. . . . Bob Fead of Alfa Records,** the new Japanese-bankrolled label, is reportedly waiting until November to appoint a distribution pattern. Grapevine has the former **A&M** marketing boss leaning toward independents. . . . **Is the outlay for the strategic independent promotion person national network now headed from \$100,000 per record to \$150,000?**

**John Salstone** becomes chief operating executive officer of **M.S. Distributing**, Chicago, and St. Louis, with the passing of his father, **Milton T.** (Billboard, Oct. 11.

## Carrere Expands U.S. Operation, Opens 2 Offices

LOS ANGELES—Atlantic-distributed Carrere Records, one of Europe's major labels, is expanding its U.S. operation with the opening of an East Coast office housed in the Warner Communications headquarters plus an office in Burbank.

Heading up the U.S. operation is president Jean Louis Detry, formerly assistant to founder and president Claude Carrere based in Paris.

Detry's goal is to make Carrere as

successful in the U.S. as it's been in Europe since its beginning 15 years ago.

Thus far, Carrere has released three records via Atlantic: Sheila B. Devotion (one of Europe's biggest

female singers) produced by Edwards & Rodgers of Chic fame; Saxon, a heavy metal U.K. band now on tour with Black Sabbath; and Stingray, a South African pop/rock group.

## Audible Images Launched

• Continued from page 4

ready available in two cassette decks for the consumer—from TEAC and Marantz—while Matsushita of Japan is incorporating the technology into Technics cassettes decks for the consumer.

Likewise, Dolby's advanced tape noise reduction circuitry, Dolby HX, is being added by other cassette deck manufacturers.

Recently, Mobile Fidelity, an audiophile records firm specializing in the half-speed mastered technique, issued its first pop audiophile cassettes for consumers (Billboard, Oct. 4 1980).

Utilizing BASF's Chromium Dioxide Pro II formulation and listing for a suggested \$15.98, the Original Master High Fidelity Cassettes include: Pink Floyd's "Dark Side Of The Moon," Steely Dan's "Aja," Supertramp's "Crime Of The Century," Earl Klugh's "Finger Painting," John Klemmer's "Touch" and a recording of "Star Wars" with Zubin Metha and the L.A. Philharmonic.

Meanwhile, CBS Mastersound,

the recently formed wing of CBS which has entered the audiophile records market, has also begun to make "extended range" pop audiophile cassettes available to the consumer, in addition to classical offerings.

Pop titles, carrying \$14.98 suggested lists, include: Jeff Beck's "Blow By Blow," Boz Scaggs' "Silk Degrees," Carole King's "Tapestry," Neil Diamond's "You Don't Bring Me Flowers," Simon & Garfunkel's "Bridge Over Troubled Waters" and ELO's "Discovery."

Also being made available as a CBS Mastersound cassette is Barbra Streisand's just issued "Guilty," which is a Sony digital project.

## For the Record

LOS ANGELES—Barbra Streisand's highest debuting album so far is "Greatest Hits Vol. 2" which came on the charts at number seven in December 1978. In last week's issue, it was stated the Columbia, artist's highest debuting effort is "Guilty." This album is Streisand's latest release which entered at number 15.



## UCLA Extension The Music Industry Today: Crisis or Evolution?

**David Geffen**  
**Quincy Jones**  
**Vic Faraci**

and leading recording artist,  
**Nicolette Larson**  
join **Stan Cornyn**, Executive Vice President of Warner Bros. Records in a lecture-discussion of the music business from today through 1990.

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- employment opportunities
- software vs. hardware
- marketing and distribution techniques
- packaging music
- dealing with privacy
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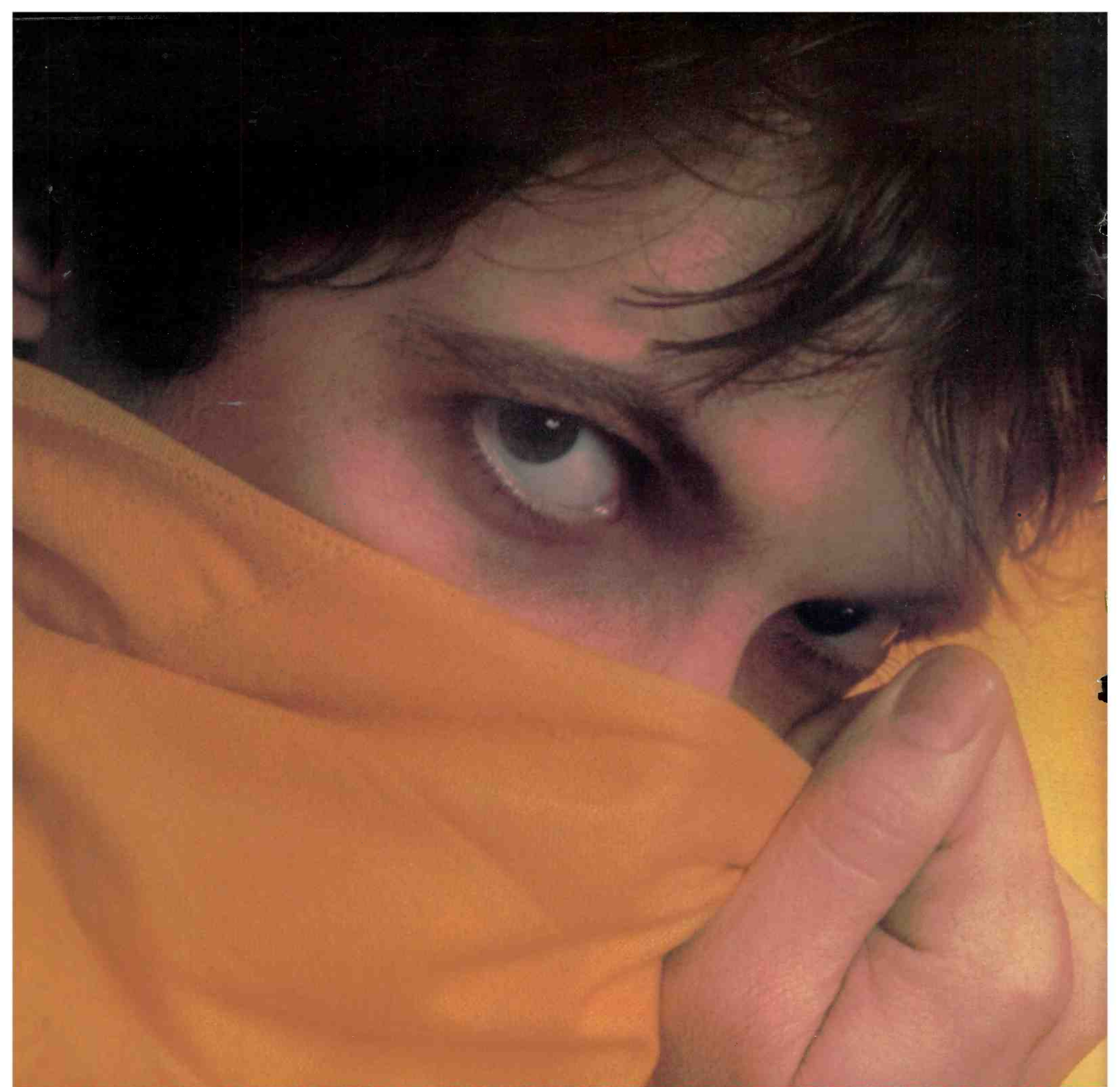
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